



THE FORUM

THE NEWSLETTER OF THE
INSTITUTE OF CLASSICAL ARCHITECTURE
& CLASSICAL AMERICA

FALL 2010

MESSAGE FROM THE PRESIDENT
AN INTERVIEW WITH MARC APPLETON
OLD WESTBURY GARDENS CONTINUES TO INSPIRE
BOOK REVIEWS ~ CALENDAR OF EVENTS

At Last a Library

THE INSTITUTE SEEKS DAILY TO BUILD AND MAINTAIN A SOLID SCAFFOLDING OF CLASSICAL KNOWLEDGE.

Sensitivity and its attendant creativity prosper best in the wake of imparted truths and seasoned experience passed down through the generations. We conserve such knowledge as a tool for progress. As writing is to thought — distilled, disciplined, and thus made manifest — so is drawing and its underlying principles to architecture, planning, and their allied fine arts. That is the theoretical basis upon which we build our programs thanks to those like you who provide the capacity. Anyone who cares about contemporary design and art would ultimately agree that our role is essential, especially in the context of rapid change including, gladly, lessons from the past.

To that end, we strive as resources allow to accumulate the objective raw materials necessary for such forward-looking intellectual construction. Over the past year our research coordinator, Jess Ouwerkerk, along with Nora Reilly, education assistant, the Publication Committee and its steadfast volunteers, have been hard at work harnessing our publication assets with a catalog and its according shelving. This fine collection is now at your service at national headquarters on West 44th Street in Manhattan, available to members, students, and instructors as a non-circulating library. It is one that is poised to grow as future donations allow — a dedicated room houses it — and the essential tools of access are squarely in place. Eventual on-line access will be the next step.

I am also pleased to report that with the efforts of spirited 2010 summer intern, Julian Domo, similar progress has been made with the historic plaster casts catalog including new images contributed by Ann Barton, Tony McConnell, and Greg Shue, all of whom have done so much in our educational behalf. These new images are especially significant as so much conservation intervention has occurred since we first posted the casts five years ago. This catalog is an organic resource as we stand by always to add interpretative essays along with helpful links, which together can extend the collection's utility.

We are also glad to add grateful acknowledgment for all those donors, who have to date, advanced the cast collection's secure status. Please feel free to advance its content and value at any time by forwarding new information. That is our essential cause in partnership with you. You above all can help us strengthen our classical scaffolding, which we do for the sake of conserving knowledge and its residual guidance.

Similarly, Natalie Kurzyna, another summer intern, has been scanning slides donated by architecture historian Jean-François Gabrielle, professor emerita of Syracuse University. The goal is to have the J. F. Gabriele Slide Collection available on-line for research and image use alike.

In this spirit of greater intellectual access, I am delighted to report that Council of Advisor member and 2010 ICA&CA Board of Directors laureate, Calder Loth, has launched a monthly blog post examining the classical tradition in all its historic complexity especially as it has and does affect America. Please take due advantage of Calder's sagacious and always provocative insights each and every month. He too will pay due attention to our casts and library as they are now better corralled.

We strive forward during challenging days. I thank you for providing the needed optimism.



Paul Gunther
President



2010 Rome Drawing Tour participant Leslie-Jon Vickery sketching inside the Palazzo Corsini entry hall to the Galleria Nazionale d'Arte Antica (renovated by Ferdinando Triga, 1729-1732). Photograph by ICA&CA instructor Michael Miske.

ICA&CA Interview with Marc Appleton

AN ENCHANTING PRESENTATION ABOUT FLORESTAL, his grandparent's multi-fabled estate in Santa Barbara, designed by George Washington Smith in 1925, led to Marc Appleton's invitation to become a national ICA&CA board member. Shortly thereafter, the Southern California Chapter was founded in 2004 by Marc and David Cohen with support from Suzanne Rheinstein.

With an English literature degree from Harvard and an Architecture degree from Yale, Marc apprenticed with architectural firms in San Diego and Los Angeles before starting his own practice in 1976. Much of Marc's early training and work was based on modern and postmodern trends, but he was drawn to the classic forms in architectural history and started designing new traditional work; a rarity at that time as most architects sought contemporary directions. He also welcomed remodeling and restoration projects, where the subtle challenges of being respectful to original building contexts were attractive.

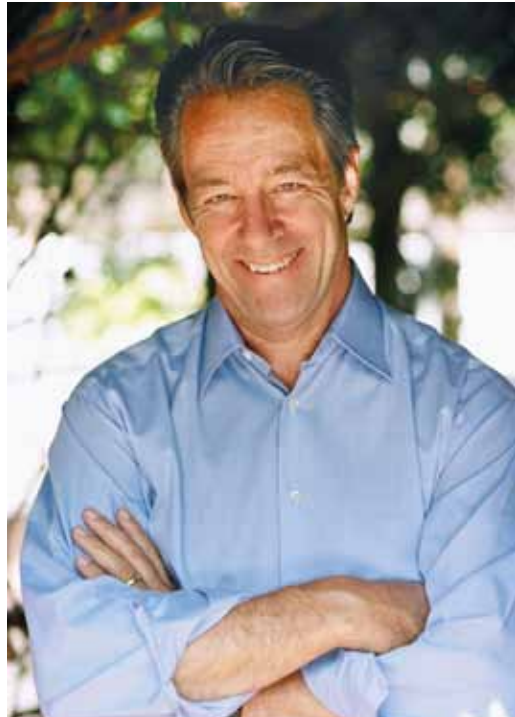
Here he speaks to Bret Parsons about the ICA&CA, its Southern California Chapter, academic mentors, his proposal for The Nixon Memorial Library, the relationship between residential architecture and psychotherapy, and other engaging opinions.

Bret Parsons: It's remarkable that one presentation led to the creation of ICA&CA's Southern California Chapter.

Marc Appleton: In 2001, the Institute was looking for a local architect or designer to give a talk at the Hotel Bel-Air as part of a California tour. I volunteered. I had been, briefly, an interested member of Classical America around 1970 when I was in school. I had no idea such a renegade notion would survive and morph into such a credible organization today.

BP: What about your architectural education and early start as a practitioner?

MA: Although I had drawn and painted through school, the earliest formal design classes I took in the mid 1960s during college were at Le Corbusier's Carpenter Center in Cambridge with instructors from the Gropius era, and where Jose Luis Sert



MARC APPLETON

was then Dean of the Harvard Graduate School of Design. We were force-fed Gyorgy Kepes's "Vision and Valve" books and a healthy serving of what turned out to be pseudoscientific aesthetics.

Following college, I was admitted to the Yale School of Art and Architecture, where Charles Moore had become dean. Yale provided a more fertile atmosphere with architects as diverse as Phillip Johnson, Kahn, Sterling, Moore, Bucky Fuller, Scott Brown and Venturi, younger New York architects such as Eisenman and Graves, and others, vying for our attention. Fortunately, Postmodernism was enjoying only a brief heyday! Yale was where I also met and became friends with Allan Greenberg. It was, in retrospect, a fantastic experience. Remember, too, this time frame was the height of the Vietnam War, the Black Panther movement, and a fair amount of political and social unrest. Prior to Nixon's resignation in 1974, a friend and I put together a proposal for The Nixon Memorial Library on Alcatraz and sent it to every member of Congress, stamped "Top Secret." After Yale, I moved back to California to apprentice in San Diego with two wonderful guys from Kahn's

office, David Rinehart and Jack McAllister. Later I worked with Tim Vreeland in Los Angeles, and finally, Frank Gehry from 1973-76. Looking back I feel lucky that the experiences were so rich and varied.

BP: When did your work focus on a more classical, traditional, and regional, rather than contemporary, vein?

MA: When I left Frank's office, few firms were hiring, so I thought it was time to start my own practice. I wasn't certain what I wanted to do, but I knew I didn't want to pursue the kind of career represented by most contemporary architects I was familiar with: careers that seemed to involve a relatively egocentric and competitive preoccupation with creating original or innovative work.

When I thought about the Southern California architecture I most admired, much of it had been created by classically-trained architects from the early 20th century: Bertram Goodhue, Arthur Benton, Myron Hunt, Reginald Johnson, Julia Morgan, Gordon Kaufmann, George Washington Smith, and others. What I appreciated most was how these folks seemed flexible and adept at working in varied styles, without imposing an overriding personal stamp on their buildings. This appealed to me, and, coupled with the fact that as a young architect I began with restoration and remodeling of older buildings it sent me off in different directions. I became an amateur of local architectural history and still am. I also continue to restore, remodel, and add on to existing structures. I think it's the most challenging, responsible, and elegant work an architect can do.

BP: Was this change in focus immediate?

MA: Not really. One of my first jobs was restoring and adding onto a Richard Neutra house for the original clients. I became fascinated with Neutra's conceptual detailing and, ironically, found myself defending the original architecture of the house against my clients, who were arguing with each other about making changes. It all worked out in the end, and to this day my clients credit me with saving their marriage. On that project I quickly learned that the residential design process sometimes has a reluctant relationship to psychotherapy. I didn't give up on the modern vocabulary I had been trained in, I just found it limited, and soon I began doing more and more traditional work. At the time there was a market for it, but few architects were interested in doing it. It was a productive time for me, but a lonely time as well.

BP: How so?

MA: In the late 1970s almost my entire peer group, along with the AIA membership, seemed consumed by the kind of self-conscious, iconoclastic contemporary design I was turning away from. In Los Angeles there were fewer and fewer people with whom I shared ideas and direction. I felt certain that the language of modernism was a dying movement, that the derivative building it spawned had undermined the individual identities of most cities, and surely this would change. I was wrong. In fact, the modern language has persisted well into the 21st century and is louder and more bombastic than ever. For me, architects like Lebuskind and Zaha Hadid are essentially speaking in the same modern language; they're just shouting it now, and, with as much egocentricity and paranoia about being original and making an individual impact as their forebears. Only in the last 10 or 15 years have there been significant signs of change.

BP: In Los Angeles, is the popularity of the Southern California Chapter indicative of that change?

MA: I'd like to think so. When David and I started the Chapter, we weren't sure anyone would be interested, especially in LA. I suspect that many of us "traditionalists" were working quietly on our own and looking for some kind of forum outside the establishment to give us a voice. I am delighted that our Chapter now has over 200 members with an active program of lectures, courses, and events. I have never experienced such a diverse yet compatible design community as the one our chapter embodies.

BP: What's the relationship between the National office and the local chapters?

MA: There are fourteen different chapters now, and they have various relationships with National relative to their age, size, and location. The Southern California Chapter was one of the first and largest ones, and it is obviously pretty New York ex-centric. We espouse the same essential classical principals and identity as National, but we are also focused on the regional and local design and architecture that characterize the classical and traditional influences on California's history. To me, perhaps a good analogy is that the chapters are like new colonies that the empire is both enthusiastically supporting but finding difficult to control. We are, after all, in our infancy, so we shall see. Let's hope it doesn't lead to revolution and a War of Independence!

—Bret Parsons is a Los Angeles-based realtor, author, and ICA&CA/SCC board member.

Old Westbury Gardens Continues to Inspire

ONE OF MY DREAMS CAME TRUE ON MAY 15, 2010 when a group of ICA&CA members visited Old Westbury Gardens on Long Island for a beautiful day of learning and touring. As a native of Long Island, I am partial to the majestic estates that remain throughout Nassau County. A little over a decade ago, I became acquainted with Old Westbury Gardens, perhaps the most elegant home and garden I have ever seen.

Having been a longtime supporter of the Institute, I came to realize that many of its members and supporters knew only about the East End of Long Island and the routes necessary to get there from Manhattan. But a stone's throw from the Long Island Expressway, just 22 miles from the Midtown Tunnel, sits the former home of Margarita Grace and Jay Phipps. Built in 1904 by the English designer George Crawley with assistance from Grosvenor Atterbury and a later addition by Horace Trumbauer, Westbury House sits amid 140 acres and includes magnificent gardens also designed by Crawley. Upon the death of Mr. and Mrs. Phipps in the 1950s, their daughter, Peggie Phipps Boegner convinced her brothers that the gardens and home so carefully tended by her parents for over 50 years were worth saving so that future generations could understand the "gracious way of life that existed here during the early part of the century."

Seeking the advice of the notorious Robert Moses, Peggie and her husband Etienne's initial idea to donate the house and gardens to the public was rebuffed; Mr. Moses said, "Don't offer this

to the county or state. It would never be the same! Give it to the public, but have your family and friends run it." Soon thereafter, a nonprofit foundation was formed to own and manage the property. The rest is history.

Fifty-one years later, both Westbury House and its classical gardens delight thousands of visitors with tranquil walks to summer concerts on the front lawn. Guests immediately notice the light and feel the joy that has always permeated this place.

After tours led by Lorraine Gilligan, Westbury Director of Preservation, ICA&CA members were treated to a visit to the private home of Mr. and Mrs. Howard Phipps, Jr., across the road from Old Westbury Gardens. The Phipps were gracious hosts and their home and its surrounding prize rhododendron plants capped off a visit to a part of Long Island often bypassed, but never forgotten by those lucky enough to partake of its splendor.

Old Westbury Gardens is open to the public from

April through October. More information can be found at www.oldwestburygardens.org or by calling (516) 333-0048. A superb history of the Phipps family and their life at Westbury House can be found in *Halcyon Days: An American Family Through Three Generations*, by Peggie Phipps Boegner and Richard Gachot.

—Lloyd P. Zuckerberg



ICA&CA MEMBERS TOUR OLD WESTBURY GARDENS, MAY 2010.
Photograph by Lloyd P. Zuckerberg.

Ink on Paper (And Pixels Too!)

Book Reviews by Seth Joseph Weine

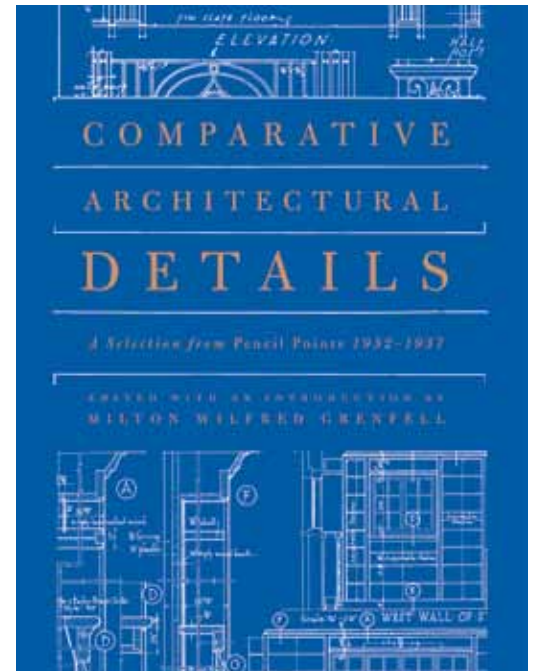
COMPARATIVE ARCHITECTURAL DETAILS: A SELECTION FROM PENCIL POINTS 1932-1937*

Edited and with an introduction by Milton Wilfred Grenfell
Published by W. W. Norton, New York 2010
www.norton.com

What's the best book for a practicing designer? Probably not a neuron-stretching theses or prettily photographed compilations of eye-gaga. Those have their uses, but today's busy designer needs a book that will solve today's problems: the challenges that come up at the drawing board (or mouse pad) while a project is in the process of design and detailing. That's why you need to order this book right away. It has those answers — lots of them! Need to do a cupola? There are thirteen ways other talented architects have worked it out. Need to detail a built-in radiator cover? There are six solutions. What about dormers, or bookcases, or gambrel gables, garden shelters, overmantels, or fences and gates? This book covers 34 of those types of items — giving designers a place to begin. For each type of problem, you'll find multiple examples by solid and inventive architects practicing during the interwar period. Each example comes with a photo of the finished result, blissfully accompanied by clearly detailed drawings (so you can see how the result was achieved).

Now, don't think that the purpose of this material is to allow you to do a quick crib so you can get to the bar earlier than usual. In my own experience, reviewing this collection of solutions *triggers one's own creativity*. Something about clicking (it comes with a disk) through all these cleverly solved precedents just sets the brain racing.

These sets of comparative details were a regular feature in *Pencil Points* during the thirties. At the time, that magazine's self-description was "*The journal of the drafting room*" — a most functional approach. Just so, publishing this series of details was a truly practical aid to the work of their readers. The material is just as useful today, but unless you had access to rare old copies of the magazine, this valuable resource has been inaccessible until now. Now, thanks to the stewardship of Mr. Grenfell, the information is conveniently available again, but with but with



an expanded vision: he reached out, beyond the vintage material, and asked contemporary architects to contribute their solutions to these design problems. And that's not all. To make this fund of material truly useful in the digitized drafting room, as stated above, the book comes with a disc from which all the material can be downloaded.

THE ELEMENTS OF CLASSICAL ARCHITECTURE*

By Georges Gromort; with introductory essays and contributions by Henry Hope Reed, Richard Franklin Sammons, Steven W. Semes, and J. François Gabriel, edited by H. Stafford Bryant
Published by W. W. Norton & Company, New York (2001)
www.norton.com

Truth be told, this is not a new book at all: the ICA&CA midwived this translation of Gabriel's text into being about a decade ago. It never really got its duly deserved attention and I'm not sure why. It contains something — a unique and valuable feature — that you just won't find in any other architecture book. Yes, the text of Gromort's treatise and the value-added essays are gems, but the deepest value of the book is in its second half. The editors paired up photos of

important classical buildings with elevation drawings of the same structure — and there are dozens and dozens of such pairings.

These one-to-one comparisons give us something that is important, endlessly fascinating, and sometimes vexing: the chance to see theory and its real consequences. By showing photos of buildings with elevation drawings, one gets to see how the architect's original vision "worked out" in reality. And the converse is equally true: if one likes an effect in the actual built work, you can see how you might lay it out on the elevation drawing to achieve it. Maybe that's even more valuable.

Are elevation views still relevant in a world that's ever more reliant on 3D-generating programs like Sketchup? Well, for all the value of perspective, *thinking in elevation* is still the prime conceptual tool that designers use. When you ask an architect, "What's it going to look like?", they might show you a perspective or model — but when they initially ask themselves that question, what appears in their mind's eye (and on the napkin sketch) is probably an elevation. Moreover, that's the way building designs are set down for construction. All in all, it remains a potent and relevant way of investigating and presenting how architectural effects are achieved.

HAUS HELGA

By Katharina Immekus
Published by Lubok Verlag, Leipzig
www.lubok.de

I don't think this book was meant as an indictment of Modern architecture, but it might as well be. Immekus is a fine artist, and here presents 100 linocuts of German inns, guesthouses, and hotels. As is inherent in the medium, the linework is strong and the black and white contrasts are decisive. Impressions are immediate — yet as a master of her linework, she is able to convey *multum in parvo*. What she does is to communicate the sheer warm and appealing humanness of the traditional buildings she's depicted. Older style buildings — with gabled roofs, multi-paned windows, dormers and shutters — are the preponderance of what she renders. The smaller selection of modern structures just seem cold or alien (the sorts of places that upon arrival you'd



just cancel your reservation and relocate to the quirky vintage roof-tiled inn down the road). These images are models of conciseness, powerfully communicating the essence of each building and what's important about building.

JUST IN...

NEW PALLADIANS

Edited by Alireza Sagbarchi and Lucien Steil
Published by Artmedia, London, 2010

The large format, lush use of color photography, and a fascinating set of introductory essays distinguish this omnibus portfolio showing work by many of the world's leading practitioners of classical and traditional design. For anyone wanting to gauge the richness and maturity of the movement — *right now!* — this is the place to look.

THE ORIGINAL GREEN*

By Stephen A. Mouzon
Published by The Guild Foundation Press, Miami, 2010



What if you had that frustrating feeling that you were right — right that classical and traditional patterns of design, building, and placemaking were an essential part of re-greening and humanizing the world — but you couldn't prove it? It's Mouzon to the rescue, with an information-rich and picture-packed book that makes the case with charm and intelligence.

—Seth Joseph Weine is a New York based Fellow of the ICA&CA, an architectural trouble-shooter, and a veteran of the Architecture Wars.

*Denotes titles in "The Classical America Series on Art and Architecture."

Of Note

COUNCIL OF ADVISORS member, regular "Visual/Architectural Literacy" teaching stalwart, winner of the 2010 Board of Directors Honor, and all-around hero, **Calder Loth** has begun a regular blog post at classicist.org exploring the richness and variety of classical and traditional architecture. His particular focus throughout is American precedent and design integration. The first post placed in July featured a discussion of the Ionic Temple on the Ilissus and its enduring influence. Calder's career-long photographic record promises to complement his scholarship and eagle-eyed reflection. It is a vital new public service and basis of dialog that the Institute is pleased to inaugurate thanks to Calder's peerless perspicacity. The Blog address is: classicist.blogs.com

The winner of the fourth annual **Ferguson Jacobs Prize in Architecture**, offered annually by the School of Architecture at Carnegie Mellon, was third-year student, **Joseph Koon**, who heralds from Sterling, Virginia. The annual fellowship made possible by a permanent endowment proffered by Natalie Jacobs and her ICA&CA board-serving husband and colleague, Mark Ferguson, alternates each year between faculty and enrolled architectural graduate students. Its emphasis is placed on the dissemination of knowledge of the classical tradition and its impact on the wider design community. The year 2010 was a year for students and young Mr. Koon took as his inspirational point of departure from the 18th-century studies of Quatrem de Quincy and in particular his example of the search for new qualities in familiar materials. In the 21st-century, that leads to new digital fabrication processes as they correspond with De Quincy's comparable pursuit of imitative authenticity inspired by Greek predecessors. The Ferguson Jacobs Prize allowed Joseph's summer 2010 travels in France and England to examine historical structures with the potential of extending discussion of ornamentation and new materials as part of the ongoing classical tradition in a contemporary context. A future blog posting and lecture presentation will reveal his discoveries.

For the first time in the history of Restore Media's annual **Palladio Awards**, one firm has won twice in concurrent categories; it is our Council of Advisor's member Robert A. M. Stern and his distinguished firm colleagues for 1) The Alan B. Miller Hall at the College of William & Mary in Williamsburg, Virginia in the category of "new design and construction — more than 30,000 square feet;" and 2) The Finn and Edelman Halls of the Hotchkiss School in Lakeville, Connecticut in "new design and construction — less than 30,000 square feet."

On October 27, 2010, **Dean Stern** will be awarded the annual **Landmarks Lion Award** by the by the **Historic Districts Council (HDC)**, one of New York's most vibrant and effective preservation advocacy organizations: A true national pioneer. Since 1990, this Award has honored those who have shown unusual devotion and aggressiveness in protecting the historic buildings and neighborhoods of New York City. HDC is especially pleased to be honoring Mr. Stern for his work as a historian, architect, and educator. From his exhaustive histories of our city's development to his full-throated advocacy for unprotected modern landmarks, Mr. Stern has been a champion for all ages of New York's architecture. As the ICA&CA looks ahead to playing a greater advocacy role in behalf of the classical tradition and its continuing application, we will work with the HDC as a worthy guiding partner. Please visit www.HDC.org

Steve Semes has been named the winner of the **2010 Clem Labine Award** "for fostering humane values in the built environment." Steve will be honored at the Restore Media Annual Awards Dinner in Chicago on October 21. Clem Labine writes, "The nominating committee had been well aware of Steve's many years of work in preservation and sensitive design. But with the publication of his book *The Future of the Past* (in the "Classical America Series"), it was clear there could be no other winner this year. Steve's book puts forth a re-defined preservation ethic and points the way towards a more humane urbanism."

TRADITIONAL BUILDING EXHIBITION AND CONFERENCE HISTORIC NAVY PIER, CHICAGO, IL OCTOBER 20-23, 2010

The Traditional Building Exhibition and Conference (TBEC) in Chicago will focus on the restoration and renovation of historic buildings with a particular emphasis on residential and commercial/institutional building energy retrofit. Learn how to update historic buildings to meet new energy savings requirements while preserving their architectural character and historic fabric. Chicago, one of the "greenest cities in America," with a proud architectural heritage and a culture of sustainable building practice, is a perfect venue for this education and networking event. To register for the full conference visit www.traditional-buildingshow.com. Questions? Call Carolyn Walsh (781) 779-1560 or email cwalsh@restoremmedia.com



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John Oddy, Executive Director of **The Royal Oak Foundation**, has recently left to become Senior Philanthropic Director for Foundation Source, an independent firm providing philanthropic and administrative support services to over 900 private foundation clients nationwide. During his tenure at Royal Oak, our two institutions launched a fruitful collaboration co-sponsoring lectures in various cities, which will continue. The Royal Oak Foundation is the American partner of the National Trust of England, Wales and Northern Ireland. Our collective best wishes and thanks go to John.

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ICA&CA Board Chairman, **Peter Pennoyer**, has recently been invited to be on the advisory council for the **Redwood Library & Athenaeum in Newport** and the **Delano & Aldrich Fellowship Committee**.

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Clay Rokicki, President of the Southeast Young ICA&CA and a founding member of the ICA&CA Southeast Chapter, has been awarded the **J. Neel Reid Prize** from the Georgia Trust, the country's largest non-profit historic preservation organization. The prize is awarded annually to a student, intern, or recently registered professional in the field of architecture for study travel that honors the legacy of Neel Reid, a Georgia architect whose own travel abroad inspired some of the most notable classical homes and buildings in Atlanta and the surrounding region during the early 1920s. In keeping with the legacy of Reid, Rokicki will conduct a twelve-day tour through England to study historic towns, buildings, details, and gardens.

Rokicki is a graduate of the University of Notre Dame School of Architecture and has recently lectured in Georgia Tech's Masters of Science in Classical Design program. He is employed by Historical Concepts, where he contributes to the design of residential, commercial, civic, and land planning projects.

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Congress for the New Urbanism (CNU) presented its **Athena Awards to Jaquelin T. Robertson and Vincent Scully** at the 18th Congress in Atlanta in June. The tribute, as CNU board member **Douglas Kelbaugh** said, acknowledged Jaque Robertson's contributions as "one of his generation's most consistent and effective advocates and practitioners of traditional design and urbanism. **Elizabeth Plater-Zyberk** presented educator and historian, Vincent Scully, with the Athena stating, "Through seven decades of energetic and inspired scholarship, Vincent Scully has transformed the way we conceive of urbanism. He helped us understand the value of design that transcends any one time or single building."

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ICA&CA CLASSROOM DEDICATED TO HENRY REED

In July, the ICA&CA received a beautiful tribute to author, historian, and former Classical America president, Henry Hope Reed. The cast bronze and Pennsylvania slate plaque was designed to honor Henry Hope Reed and his dedication to classicism. The inscribed tablet was originally proposed in 2004 by ICA&CA President Paul Gunther as the finishing touches were being



LEFT: DEDICATION PLAQUE HONORING HENRY HOPE REED TO BE INSTALLED IN ICA&CA CLASSROOM. RIGHT: GEORGIA TECH GRADUATES OF THE MASTERS OF SCIENCE IN CLASSICAL DESIGN, JUNE 2010.



made to the then new ICA&CA location at 44th Street. **Prof. William Bates III**, a long-time supporter of the Institute, offered to design and oversee production of the bronze and stone plaque. The framed tablet was unveiled at the 2010 summer meeting of the Charleston Chapter of the ICA&CA in June 2010. Prof. Bates founded the Architectural Drawing and Design department at the American College of the Building Arts in Charleston in 2005 and serves as the ICA&CA Charleston Chapter president. The tablet, now in New York, will be placed in a small wooden aedicule and mounted in the classroom. Grateful thanks to William for his determination to complete the project, **Simeon Warren** of Charleston Slate, **Boyd Boggs** of Charleston Cabinetwork, and **Howard Newman** of Bronze Newport. Upon seeing the plaque, Mr. Reed grinned and said, "it's all true."

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DEADLINE FOR THE ALMA SCHAPIRO PRIZE ANNOUNCED

The deadline for submissions for the third bi-annual Alma Schapiro Prize is on **Monday, November 1, 2010**. The centerpiece of the prize is a three-month affiliated fellowship at the American Academy in Rome. The total award includes Academy fees, travel allotment, and award stipend. The three-month stay must occur between September 2011 and May 2012. The prize is awarded once every two years by a jury appointed by the ICA&CA and is open to United States citizens who are at least 21 years of age. A formal Bachelor of Fine Arts or Master of Fine Arts degree is not required, although some rigorous training and above all career accomplishment in painting or sculpture tied in expression and technique to contemporary classicism are essential for competitive applications. For more information go to classicist.org/awards-and-prizes/alma-Schapiro-prize.

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MSCD GRADUATES

In May, **Race Alexander, Syl Bartos, Cameron Bishop, Glenn Larrimore, Ryan Moss and Darius Stewart** all completed their yearlong studies in the Georgia Tech College of Architecture, Master of Science in Classical Design program. **Michael Mesko**, serving as the Harrison Design Fellow, coordinated the spring semester, assisted by **Jeremy Sommer and Clay Rokicki**. Cameron has joined the office of D. Stanley Dixon Architects in Atlanta. Race and Syl are continuing studies at Graduate Schools of Architecture at the University of Miami and the University of Notre Dame. Darius and Glenn continue in private practice and Ryan has joined Kazia Li Design Collaborative International in Tianjin, China.

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2011 ARTHUR ROSS AWARDS SUBMISSIONS DUE

Nominations and submissions for the 2011 Arthur Ross Awards are due on **Wednesday, December 15, 2010**. Awardees are chosen each year by a jury of ICA&CA board members, Advisory Council, Fellows, and distinguished experts in pertinent professions. The **2011 jury chairman is William Harrison**, ICA&CA board member and founder of Harrison Design Associates. For complete information on criteria and requirements visit classicist.org/awards-and-prizes/arthur-ross-awards.

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SAVE THE DATE

30th Anniversary of the Arthur Ross Awards, Celebrating Excellence in the Classical Tradition. Monday, May 2, 2011. University Club, New York City. *Details to be announced.*

ICA&CA Chapter News

CHARLESTON

The Charleston Chapter is pleased to welcome Bill Richardson, who has taken on the role of Executive Director. Bill has lived in Charleston for 22 years, and has worked in construction management and government contracting. As Executive Director, Bill will manage the administration of the Chapter and serve as the Chapter's advocate at meetings for the City of Charleston's Board of Architectural Review and Board of Zoning Appeals.

Projects currently in the works include a membership drive, a newsletter, and an annual members show, as well as ongoing lectures and tours. **For further information about the Charleston Chapter, please contact Bill at (843) 991-0008, or email at CharlestonICA@gmail.com.**

CHARLOTTE

In April several members of the Charlotte Chapter traveled to Mims Studios in Southern Pines, NC for a Classical Design Foundation-sponsored lecture and book signing by Mina Rieur Weiner, editor of *Edwin Howland Blasfield: Master American Muralist*. The evening gave the Charlotte Chapter and the Foundation an opportunity to get acquainted. From this meeting of the two groups, the Charlotte Chapter and the Classical Design Foundation co-sponsored a lecture the following month by Steven W. Semes on his new book, *The Future of the Past: A Conservation Ethic for Architecture,*



MEMBERS OF THE CHARLOTTE CHAPTER AND THE BEAUX ARTS ALLIANCE OUTSIDE RAFAEL GUASTAVINO'S BASILICA OF ST. LAWRENCE. Photos Courtesy of the Charlotte Chapter.

Urbanism and Historic Preservation. Semes brought his well-argued case for traditional design in the contemporary world to a sizable and receptive audience in Southern Pines. The Chapter is now working with Queens University of Charlotte to bring Mr. Semes to Charlotte as well.



MEMBERS OF THE CHARLOTTE CHAPTER AND OF THE BEAUX ARTS ALLIANCE AT BILTMORE ESTATE.

Over Memorial Day weekend, the Charlotte Chapter partnered with the Beaux Arts Alliance for a long-awaited tour of Asheville and Biltmore Estate. Saturday's tour of the mountain city included stops at Richard Morris Hunt's Cathedral of All Souls, Raphael Guastavino's Basilica of St. Lawrence, Douglas Ellington's Asheville City Building, and Grove Arcade. Sunday was devoted to George Vanderbilt's magnificent Biltmore Estate with its gardens and vast grounds designed by Frederick Law Olmsted and the 250-room house designed by Richard Morris Hunt. After the day's tours, the Chapter provided a reception to honor the Beaux Arts Alliance followed by a convivial dinner in the Estate's Stable Cafe.

For information about upcoming fall events or to help with event planning, please call (704) 602-4894 or email charlotteclassicist@yahoo.com.

CHICAGO-MIDWEST

The Chicago-Midwest Chapter had a busy spring. In April the Chapter welcomed architect, educator, and author, Thomas Gordon Smith, for the first lecture of the 2010 series at the Driehaus Museum. Professor Smith presented a commentary on the subject of vocabulary and proportion in architecture, and led the audience through a selection of modern applications. Afterward, Professor Smith was kind enough to greet guests — several of whom traveled great distances to attend the lecture — at a reception.

In May, Chicago-Midwest ICA&CA members were treated to two tours: the first to the facility of one of the ICA&CA's most stalwart sponsors, Decorators Supply Corp. and the second to Lake

Bluff's lovingly restored and curated Crab Tree Farm. Many thanks are owed to our generous hosts at both locales.

On July 15, the ICA&CA returned to the Driehaus Museum, where architect Joseph Antunovich guided members and guests through the painstaking process his firm directed in the full restoration of the Nickerson Mansion and preparation of its new life. The reception afterward was well attended, and most guests had a chance to meet Mr. Antunovich.

Upcoming in September, the Chicago-Midwest Chapter is looking forward to presenting Stuart Cohen and Susan Benjamin at the Driehaus Museum for an illustrated lecture on a selection of themes from their beautiful book, *Great Houses of Chicago, 1871-1921*. The Midwest Chapter will represent the ICA&CA during Restore Media's Traditional Building Exhibition and Conference (October 21 - 23) to be held at the Navy Pier in Chicago. **For information contact Chapter President Chris Derrick at (847) 606-6460 or visit the new and more interactive Web site at classicistchicago.org.**

FLORIDA

The Florida Chapter is happy to welcome Chapter Coordinator Lane Manis. Lane began her new position in July; her credentials will serve the emerging Chapter well. She will be instrumental in guiding the administrative and communication needs of such a large and diverse state. This long-awaited development is critical and has already made a difference.

Meanwhile, the Florida Chapter is pleased to report that new advisory board members from the Panhandle district, Braulio Casas, Marie Anne Khoury Vogt, and Erik Vogt, presented a fine event at Seaside, Florida. The featured lecturers were Leon Krier and Dhuru Thadani, AIA. Additional programming, such as Richard Sammons' Proportions class also had a great turn out.

The Southeast district of the state has been fortunate to add architect and University of Miami professor, Teofilo Victoria, as a new advisory member. He has started a committee focused on a regional awards program for the Chapter. Stay tuned for further news on this front.

The Central Florida district has been instrumental in bringing two events to their region: A tour of Rollins College by Geoffrey Mouen and a lecture entitled, "Attack of the Crown Mould" by David Case. Both were well received and have provided a foundation for further district events.

Northeast Florida presented outreach lectures designed to bring allied professional organizations into the Institute. The most recent event was a "History and Design of the Classical Garden," which is intended to travel throughout

the state. In addition to the landscape design outreach, Northeast Florida also held the "Attack of the Crown Mould" lecture by David Case.

Lastly, the Florida Chapter wishes to thank Brian Coody from Harrison Design Associates and Brandt Hay, AIA for their time, effort, and commitment to the Florida Chapter. There are many more individuals to recognize; we will be profiling those individuals and associated events in our next newsletter and Web site updates.

For more information contact Chapter Coordinator Lane Manis at (904) 655-0013 or lane@flclassicist.com.

MID-ATLANTIC

The Mid-Atlantic Chapter has enjoyed a robust six months of programming and the next six promise the same. The "Tour of Historic Richmond" was a great success thanks to Calder Loth's wonderful commentary on the riches of traditional residential architecture designed by William Bottomley and John Russell Pope, and civic architecture by Pope, Robert Mills, and others. Additional tours have included the United States Capitol Building, the British Embassy by Sir Edwin Lutyens, and the Organization of American States building by Paul Cret. On September 22, the Mid-Atlantic Chapter will present a lecture by Gil Schafer and plans are underway for a private tour of the "Palladio and his Legacy: A Transatlantic Journey," the exhibition on view" at the National Building Museum. A supporting lecture by co-curator of the exhibition, Calder Loth, will also be scheduled. **For more information please contact Abbi Huntzinger, Chapter Coordinator, at (410) 269-5886 or abbi@grabamlandarch.com.**

NEW ENGLAND

The New England Chapter celebrated spring with a full roster of events. Seminars, lectures, book signings, walking tours, and technical demonstrations were among the highlights.

On March 12 and 13 members and interested colleagues met with architectural illustrator Frank Costantino for a "Basic Beaux Arts Seminar." During the two-day seminar at the Boston Architectural College, Mr. Costantino instructed the group on various techniques of watercolor and ink washes and their applications in the Beaux Arts style. Fellow member Jan Gleysteen generously sponsored the event.

On March 24, Gianfranco Pocobene, Head of Conservation, the Isabella Stewart Gardner Museum, and William Barry, Preservation Architect of Mount Auburn Cemetery lectured on the collaboration between the artist and architect of the John Singer Sargent Murals at the Boston Public Library. “The Restoration of Sargent Hall at the Boston Public Library: A Collaborative Endeavor” focused on the context of this extraordinary partnership, and the professional challenges the artist experienced with the client, the architect, and the built environment.

Launching the Chapter’s renewed emphasis on the role of landscape design, landscape historian Judith Tankard introduced her recent book: *Beatrice Farrand: Private Gardens, Public Landscapes* on April 14. Ms. Tankard gave compelling insights on one of the country’s foremost landscape architects of the 1900s. She discussed Farrand’s residential and institutional work to highlight Farrand’s enduring legacy.

During “Discover Decorative Plaster” on May 1, Clayton Austin, owner and principal of the Boston Ornament Company, gave demonstrations to an enthusiastic group from a broad range of backgrounds, introducing them to the capabilities of his company. On May 14, the New England Chapter supported the North Shore Design Show to Benefit the Wenham Museum in Wenham, Massachusetts. Joining architects, interior designers, and decorators, the New England Chapter arranged an information booth to advocate the ICA&CA mission and encourage new membership.



CLAYTON AUSTIN OF BOSTON ORNAMENT COMPANY PRESENTING THE WORK OF HIS COMPANY TO MEMBERS OF THE NEW ENGLAND CHAPTER IN MAY 2010. Photograph by John Margolis.

On May 22, Chapter member Michael Tyrrell in partnership with Boston by Foot offered “The Architecture of Trust,” a walking tour of Boston’s Financial District. The tour was a huge success and featured many classical highlights by Shepley, Rutan and Coolidge; Daniel Burnham; Parker, Thomas and Rice; and Cass Gilbert. Michael began the tour with an erudite history lesson of Boston: it concluded at the Custom House Tower and featured a sensational bird’s



VIEW FROM THE SAINT GAUDENS-NATIONAL HISTORIC SITE IN CORNISH, NH, WHERE THE NEW ENGLAND CHAPTER TOURED IN JUNE 2010. Photograph by John Margolis.

eye view of Boston’s skyline and waterfront. Later in May, University of Notre Dame Professor Stephen Semes discussed his new book: *The Future of the Past: A Conservation Ethic for Architecture, Urbanism, and Historic Preservation*. Professor Semes energetically engaged the audience with the significance of traditional precedents and the promise of continuity in the built environment.

Chapter co-founder and president emeritus, Eric Inman Daum continues his interest in the Shawsheen Village Initiative in collaboration with the Center for New Urbanism (CNU). Established between 1919 and 1924 by William Madison Wood, President of the American Woolen Company, Shawsheen Village is located in historic Andover, Massachusetts. It stands as a legacy for a unified planned community of mill buildings, administration, commercial, and residential structures. Conceived in the Georgian and Colonial Revival traditions, tree-lined streets and open spaces are organized around Andover’s Main Street, the nearby Shawsheen River, and the commuter rail. Following a walking tour there on April 24, charrettes continued during the summer. All are urged to follow the progress of this important study of traditional master planning precedents and its future application to “smart growth.”

The weekend of June 25 through June 27 also heralded an exceptional event. In collaboration with Judy Hayward from the Preservation Education Institute, Historic Windsor, and Restore Media, Chapter member and architect Sandra Vitzthum organized a private glimpse of some of Vermont and New Hampshire’s finest architecture. “Cornish/Windsor: 200 years of Art for the Public and Private Realms” also included an inspiring lecture by Professor Henry Duffy, Curator and Chief of Cultural Resources at the Saint Gaudens-National Historic Site. The itinerary featured tours of private homes and gardens in Cornish as well as the work of architect Charles Adams Platt and a tour of the Augustus Saint-Gaudens home and studio.

Architectural critic and Chapter member David Brussat continues his insightful review of architecture around New England at the *Providence Journal* and on our new Chapter Blog. Go to www.classicist-ne.org. The Chapter is also pleased to announce that in the fall of 2010, all of the Boston Architectural College’s Classical Architecture Certificate curriculum courses will be taught online. For further information or individual course syllabi contact the chapter’s co-founder and Executive Vice President of Education, Sheldon Richard Kostelecky at skostelecky@cclassicist-ne.org

Lastly, On July 18, the New England Chapter’s board convened for an all-day retreat north of Boston at “Rockmarge,” the oceanside bathhouse designed by Arthur Little in 1901. Many topics were covered during the following board meeting including plans to make the enduring marriage of classical tradition and sustainability a primary theme for the upcoming year’s programs.

Tours and lectures are forthcoming. The Inaugural Bulfinch Awards and Exhibition have been confirmed at the Bulfinch-designed Massachusetts State House where plans are underway to showcase the region’s premier talent. The official announcement was posted on the Chapter’s Web site in late July. **For more information on the New England Chapter’s upcoming activities and events, contact President John P. Margolis at (978) 922-4440 or jpmargolis@classicist-ne.org. Please also visit classicist-ne.org.**

NORTHERN CALIFORNIA

The Northern California Chapter’s Spring programming began with a book signing and talk by architect Tom Kligerman on his firm’s monograph *Ike Kligerman Barkley Houses*. Tom presented their projects from the East Coast to Hawaii and showcased several bay area clients’ homes. In mid-May, Notre Dame professor and author Steven Semes spoke on his compelling book, *The Future of the Past: A Conversation Ethic for Architecture, Urbanism and Historic Preservation*. The subject was fascinating and prompted lively debate on the virtues and challenges of preservation versus conservation. Both talks mentioned above were lovely most especially as they were the last of our events to be held at the antiques gallery of Northern California board member Ed Hardy before he closed his doors in June. The Chapter is grateful for Ed’s generosity; so many programs were held in his gallery over the years. Ed provided an ideal venue for the Chapter that will be hard to match. Thank you, Ed.

Also in May, the Chapter held its third tour in the “Private” series of 2010 with “Private Russian Hill.” This tour included two unique San Francisco residences: a 1850s Victorian that is one of the earliest houses built in San Francisco and a penthouse apartment in one of the earliest

residential high-rises on Russian Hill. The Victorian house has been beautifully restored and maintained by the present owners with gardens by Stephen Suzman and interiors by Paul Wiseman, both chapter board members. The penthouse has had a colorful past and at one time boasted interiors designed by the legendary Jean-Michel Frank.



VICTORIA KASTNER LEADS THE NORTHERN CALIFORNIA CHAPTER DURING ITS MAYBECK TOUR IN SAN FRANCISCO JUNE 2010. Photograph by Carrie Swing.

As summer began, the Chapter had an exciting tour of several Maybeck properties in San Francisco, led by Victoria Kastner, a noted expert on Bernard Maybeck (who is also known for her knowledge of Hearst Castle). A highlight of the tour was the Roos House thanks to the generosity of the present owners, the Roos’ daughter and her husband. Most of the historic residence with its original interiors was open to the tour participants. Local cabinet-maker Charles Denning, who had the formidable task of remodeling the Roos House kitchen in 1985, was in attendance and was delighted to hear the owners remark that despite the joy of living in a Maybeck masterpiece, their favorite room was actually the kitchen!

A “Private Belvedere” tour was held in mid-July, our fourth in the 2010 series. A Mediterranean-style Villa designed by architect Andrew Skurman was a rare treat to visit as it featured interiors by Brian Murphy. Guests enjoyed the private funicular descending to the house as opposed to the alternative arrival via water. Skurman led the tour and spoke of the vision and challenges of building such a structure sited to cascade down to the water’s edge. Several other properties were shown and Chapter board member, Paul Wiseman played host to the group in his charming hilltop cottage, painstakingly renovated and accessible only by footpath. The tour culminated at the Sausalito studio of the late painter, Walter Kuhlman. Members were graciously welcomed by his daughter-in-law, Amy Zwicker, and invited to view the archives and the artist’s work.

At the end of the summer, the Chapter bid farewell to Coordinator, Jeanne Chan who, after three years of dedication, became a mother to a beautiful baby girl. Congratulations Jeanne and a warm welcome to new Coordinator, Carrie Swing, who has been an active Chapter supporter for many years and who hit the ground running. A summer meeting of the Chapter was held at the ECOHAUS showroom in San Francisco. In September, the Chapter offered an educational program by Birgit Urmson on the Roman Forum, as well as a lecture by walkable communities expert, Dhiru Thadani. The Chapter also presented Richard GuyWilson speaking on American Renaissance Architecture, at the Walt Disney Museum newly-built in the historic Presidio.

Upcoming events in the fall and of special note will be a tour of "Private Napa;" a benefit lunch during the San Francisco Fall Antiques Show honoring special guests Bunny Williams and Adam Lewis; and an evening at the historic Carolands Chateau in Hillsborough. **For more information about these and other NoCal Chapter events and programs, please contact Chapter Coordinator, Carrie Swing at (415) 445-6700 or info@classicist-nocal.org.**

OHIO AND ERIE

Chapter President David Ellison reports that the Ohio and Erie board met in the summer to discuss on-going administration and management issues. The tours of four churches last year have successfully led to three of the four being removed from the Diocese's closure and demolition list. The fourth, St. James in Lakewood, Ohio, has a determination from the Vatican to delay its closure until further evaluation. Meanwhile, the city of Lakewood has landmarked and thereby protected St. James' interior and exterior. The parish is raising \$2 million to fix its tile roof.

The Chapter presented an exhibition of measured drawings, sketches, watercolors and photographs of the churches in question at Cleveland State University in conjunction with a forum on their adaptive reuse. Nearly 50 churches have been closed in the last year and have been stripped of their windows, alters, and fixtures, some of which found new uses in churches still open or are for sale on eBay.

The Ohio and Erie Chapter was pleased to present George Hartman speaking on the subject of the *Pencil Points Reader*, a compilation that he and his wife Jan Cigliano, edited from the pages of *Pencil Points*. **Please contact David Ellison at (216) 631-0557 or david@dbellison.com (in the Cleveland area) or William Heyer at (614) 231-8940 or wbeyer@beyerarchitect.com (in the Columbus area) for current news and events.**

PHILADELPHIA

The Philadelphia Chapter was proud to present Steven Semes this spring as part of his book tour for *The Future of the Past*. Partnering efforts with other organizations reached new heights as we coordinated a two-part roundtable discussion and presentation with Philadelphia Chapter of the AIA, the Preservation Alliance of Greater Philadelphia, and the Philadelphia Athenaeum. The roundtable panel consisted of Mr. Semes and a group of local architects, including former chapter president and current chapter board member John Blatteau. The discussion covered a variety of approaches to the issue of differentiation and context while working with historic buildings. The roundtable was followed by an evening presentation by Mr. Semes as part of the annual Alvin Holm Lecture Series at the Athenaeum.

Our partnership with the Royal Oak Foundation continued with a series of four lectures, culminating with an exclusive presentation on the architecture of Julia Morgan presented by Victoria Kastner, a Hearst Castle historian. All of these events took place at the spectacular Union League of Philadelphia, which also served as a co-sponsor for a book talk with Ulysses Grant Dietz, author of the Acanthus Press publication, *Dream House: The White House as an American Home*. This was the final event of the season.

Currently the Chapter is finalizing the fall calendar of events, gratefully assisted by our new part-time Chapter Coordinator, Mary Anne Eves. An e-mail notification to all our members and subscribers will announce the line-up soon! **If you are not on our e-mail list, please call (215) 790-0300 or e-mail at icacaphila@gmail.com**

ROCKY MOUNTAIN



ST. THOMAS AQUINAS SEMINARY IN DENVER, ONE OF JACQUES BENEDICT'S MANY MASTERPIECES.
Photo by Jim Scholz.

The Rocky Mountain Chapter is delighted to announce that Chapter is steadily growing and the number of programs provided to our constituents continues to increase. In mid-May, ICA&CA board member Gil Schafer presented "A Classical House Is Still A Great Place to Live"

to a crowd of more than 100 guests at the Phipps Mansion in Denver. The evening began with a private tour of this fabulous house that will soon close its doors to the public. The Denver Botanic Gardens was the setting for the first of two evenings in June devoted to Denver-area architect, Jacques Benedict. The



ROCKY MOUNTAIN CHAPTER TOUR PARTICIPANTS EXPLORE A HOME DESIGNED BY JACQUES BENEDICT. *Photo by Jim Scholz.*

first evening, Benedict's grandson, Pulitzer Prize winning author and Rocky Mountain Chapter board member, Mike McPhee, shared Benedict family stories and conveyed insights about Benedict's Denver buildings in his lecture. The next evening included a private bus tour to explore some of Benedict's works.

In August, Eric Mandil, president and founder of Mandil, Inc. presented a lecture on how color influences our world on a daily basis. The lecture focused on the three most influential elements on color — Regional, Historical, and Cultural — and further discussed how they apply to residential, commercial, and municipal design.

The remainder of the Rocky Mountain Chapter's summer and early fall courses included a two-day sketching tour of the Cheesman Park Pavilion and the incredible classical monuments housed in Denver's Fairmount Cemetery, and a morning walk through Denver with noted historian, Tom Noel.

Thank you to generous event sponsors: *Blue Architects, Dee Chirafisi, Continental Divine Catering, DHR Architecture, Guiry's, Inc., Haddonstone, Historical Arts and Casting, Mandil, Inc., Mondo Vino, Montare Builders, Northern Roof Tiles, Mary Rae, Thomas P. Matthews Jr. Architect, Waterworks, and Fred and Nancy Wolfe of The Wolfe Agency/Fuller Sotheby's.* **For more information about Rocky Mountain Chapter programs and events, please contact Gail Breece at (303) 355-2460 ext. 201 or gail@dbarchitecture.com.**

SOUTHEAST

The Southeast Chapter had an enjoyable and diverse season of educational and social events, basking in the achievements of its individual and firm members, and issued a Call for Submissions for the 2011 Shutze Awards.

The Chapter kicked off the spring season with a garden lecture. Douglas Allen, ASLA, Professor and Senior Associate Dean of the College of Architecture at the Georgia Institute of Technology, discussed Roman domestic gardens from their origins to Imperial grandeur. His case for the importance of classical Mediterranean gardens on landscapes in today's Western world was both witty and persuasive.

Gardens and homes were highlights of the Chapter's walking tour of Historic Roswell, which was held in conjunction with CNU 18. ICA&CA members and guests enjoyed docent-led visits to three Roswell landmarks: Bulloch Hall (c. 1839), the childhood home of President Theodore Roosevelt's wife; Barrington Hall (c.1839), an outstanding example of Greek Revival temple architecture; and Mimosa Hall, built in 1840 and later renovated by architect J. Neel Reid.

Chapter members and guests enjoyed a tour of a Hindu temple — the BAPS Shri Swaminarayan Mandir — in July. The temple was inaugurated in 2007 in Lilburn, Georgia, after only 17 months of construction time utilizing 1.3 million volunteer hours. Built of Turkish limestone, Italian marble, and Indian pink sandstone, the temple features traditional load-bearing stone construction techniques. Danny Gonzales, vice-president of the Chicago-Midwest Chapter of the ICA&CA, helped arrange the tour. Additional spring and summer events included a lecture on green building techniques by Carl Seville and two social events hosted by the Chapter's Membership Committee.



THE BAPS SHRI SWAMINARAYAN MANDIR, A HINDU PLACE OF WORSHIP IN LILBURN, GA, WAS THE SITE OF A SOUTHEAST CHAPTER TOUR IN JULY 2010.

The Chapter offers congratulations to its members who recently achieved extraordinary recognitions: Historical Concepts, a founding firm of the Southeast Chapter, was the 2010 recipient of the Arthur Ross Award in Architecture; Richard Anderson, ASLA, who serves on the Chapter's Board of Trustees, received a 2010 Palladio Award for residential landscape design; and the Southeast Chapter's Young ICA&CA President, Clay Rokicki of Historical Concepts, received the 2010 J. Neel Reid Prize presented by the Georgia Trust for Historic Preservation.

In February 2011, the Southeast Chapter will host the fifth annual Philip Trammell Shutz Awards to recognize excellence in classical and traditional design. The *Guide for Submissions* is available on the Chapter's Web site, www.classicist-se.org. Firms with offices in the geographic Southeast are encouraged to submit projects built within the last ten years. **For information about the Southeast Chapter, contact Susan Garrett Mason, Chapter Coordinator, icasoutheast@gmail.com or (678) 447-3996.**

The Southeast Young ICA&CA continues to host informal educational, social, and service-oriented events and to reach out to emerging classicists.

In January, the group toured Atlanta's historic Fox Theater and learned about its unique synthesis of Moorish and Egyptian motifs. In February, the YICA invited architecture students at Georgia Tech to a happy hour. Many of the YICA members have a connection to Georgia Tech, and hope to advocate for a stronger traditional presence there. Also, last May, the group was pleased to participate in a Habitat for Humanity house build, logging some IDP Construction Phase Observation time while coming together for a good cause.

One of the most successful events each year is a day trip to a nearby historic town. Milledgeville, Georgia was this year's destination where participants visited the old Governor's Mansion and the Brown Stetson Sanford House. In addition, Hoyt Johnson of Norman Askins Architects kindly gave us a tour of his own historic home.

This fall, the YICA will kick off its annual involvement in CANstruction with a "Bowling and Brainstorming" event in the hopes that a few strikes will get the creative juices flowing for another architecture-themed structure made entirely of canned goods. **Find more information about the Young ICA&CA on Facebook or email YoungICA@gmail.com.**

SOUTHERN CALIFORNIA

The Southern California Chapter has enjoyed a full slate of programs for 2010 so far. The growing membership from various sectors of the design community has become more involved in the committees that shape both the programming and the Chapter's overall direction.

In April, the Chapter was privileged to have Andy Taylor teach a four-day India Ink Wash Intensive. This course introduced students to the traditional architectural rendering medium of India ink and the various ways it can be used to create non-perspective wash renderings of architectural subjects. In June, fine artist and winner of the 2010 I-Grace Scholarship Winterim



THE SOUTHEAST CHAPTER'S YOUNG ICA&CA VISITED HISTORIC MILLEDGEVILLE, GEORGIA.

Intensive Jeff DiCicco taught Linear Perspective. Students completed exercises in both one-point and two-point perspective, placing architecture and landscaping in pictorial space.

The lectures continue to provide a forum for both practitioners and enthusiasts to develop a greater appreciation for classicism and its unique legacy in the Southern Californian landscape. Nancy Goslee Power gave a talk to a sold-out crowd, entitled "The Edible Classical Garden." From ancient farms of Villandry in France, Mount Vernon and Monticello, to stylish contemporary ones in California, Ms. Power explored kitchen gardens designed with imaginative classical forms. Marc Appleton presented an illustrated talk, "Florestal: An Architecture, Garden and Family Chronicle." In 1925, Mr. and Mrs. Peter Cooper Bryce (Mr. Appleton's grandparents) built a Spanish Colonial Revival house designed by architect George Washington Smith on fifty-two acres overlooking the Pacific Ocean at Hope Ranch in Santa Barbara, California. In his lecture, Mr. Appleton recounted Florestal's story and describes the magical influence it had in its heyday.

In June, back by popular demand, the Chapter enjoyed a talk by Andrea Keller on the *Villas of Palladio*. Ms. Keller explored how Palladio's architecture has informed the modern age. She examined how his influence has endured because of his revolutionary book, *The Four Books of Architecture*, published in 1570. In contrast to Ms. Keller's talk that traced the influence of the Renaissance to modern day architecture, Witold Rybczynski's talk in July, "Makeshift Metropolis," focused on the twentieth century. He described how current ideas about urban planning evolved from the movements that defined the twentieth century, such as City Beautiful, the Garden City, and the seminal ideas of Frank Lloyd Wright and Jane Jacobs.

On a light note, Board Member Bret Parsons presented "Lieutenant Columbo's Mystery Mansion Tour," a visual tour of the finest Los Angeles mansions utilized to film the 1970s hit television series "Columbo."

The March Chapter Meeting included a roundtable discussion about a recent Beverly Hills project with architect and interior designer Tim Barber, the builder Doc Williamson, and their clients. A lively panel discussion moderated by Board member Erik Evens was followed by a home tour.

The winners for the "Multi-Family Affordable Housing Design Competition" were announced on July 22, 2010 at JANUS et Cie, West Hollywood. The competition sought home designs that can be adapted for use by Habitat for Humanity affiliates throughout Southern California. The entries inspired affordable, neighborly, and sustainable homes that can be readily built by Habitat volunteers. The winning entries will be published in a pattern design guide for use by Habitat for Humanity.

The winning firms are:

Appleton & Associates, Santa Barbara, 1st place; Michael de Villiers, 2nd place; Tierra Sol y Mar, Honorable mention; William Hefner Architecture, Honorable mention.

The Chapter wishes to thank the following teams for participating:

Appleton & Associates, Santa Barbara; Appleton & Associates, Santa Monica; Michael de Villiers; Helfetz Architects; Island Architects; Jann Williams, Architect; KAA Design



TOP: TIM BARBER WITH MARK HEMPHILL AND MARTHA MOOS AT THE MULTI-FAMILY AFFORDABLE HOUSING DESIGN COMPETITION EVENT IN JULY 2010. BOTTOM: WITOLD RYBCZYNSKI, DOMIANE FORTE, KRISTA EVERAGE, ICA&CA HABITAT CHAIR BROOKE GARDNER, AND MARC APPLETON CELEBRATE AT THE HABITAT COMPETITION EVENT AT JANUS ET CIE, WEST HOLLYWOOD. Photographs by Andrew Tullis.

Group; Koffka/Phakos Design; Marble Architecture; Robert Meiklejohn, AIA, Architect; Tierra Sol y Mar; Tim Barber LTD; William Hefner Architecture

The Chapter held a walking tour of three architectural gems in La Canada. First, a 1927 home by architect Everett Babcock with restorations, additions, interior design and gardens made in 2006 by Michael Burch Architects. Michael Burch Architects restored the second home, built in 1925 by Arthur Kelly. Guests admired the unique stenciling, inlaid cabinet doors, extensive use of Tunisian tile and hand-lacquered tile floors. Finally, the tour concluded at a magnificent Spanish Colonial Revival home (1927) by Paul Williams. Krista and John Everage (the designers for the restorations and furnishings) led the tour of the estate's home and gardens. Paul Williams has a fascinating story: In 1921, he was the first certified African American architect west of the Mississippi; in 1923 he became the first black member of the American Institute of Architects, and in 1957 Williams was made a fellow of the AIA.

In May, the Chapter toured the new chapel of Our Lady of the Most Holy Trinity at Thomas Aquinas College. Nestled in the mountains of Santa Paula Canyon, the Duncan Stroik designed chapel is one of the premiere classical ecclesiastical works built in the last eighty years. Chapter member Domiane Forte led the tour and highlighted how the chapel's architecture embodied the theological and philosophical traditions of Rome.

In September, the Chapter held a curated Exhibition of Travel Paintings and Sketches of members' work at Edward Cella Art+Architecture. The exhibition included fine art, watercolors, paintings, pastels, ink washes, pen and ink, and pencil and charcoal sketches. The Chapter wishes to thank the following sponsors for making the programs listed above possible:

Finton Construction Group; Zeluck, Inc.; McCoy Construction; Appleton & Associates; DC Williamson General Contracting; Project Solutions; Millworks Etc.; Nelson Daniels; Sebastian Construction Group; Pierre Landscaping; Baltazar Construction, Inc.; Richard Holz, Inc.; The I-Grace Company; Portera Antique Spanish Doors; MG Partners; William Hefner Architecture; Stonemark Construction Management; Decorative Carpets; Taylor and Syfan; Osinoff General Construction; Chris Barrett Design; Waterworks; JANUS et Cie; Clive Christian; Nancy Goslee Power; Exquisite Surfaces; Tom Nelson, General Contractor; Edward Cella Art+Architecture

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

TENNESSEE

The Tennessee Chapter had a spring and summer schedule brimming with good things for the mind and the eye. In March, University of Notre Dame professor Samantha Salden gave a captivating lecture on sustainability at Nashville's historic Woodland Presbyterian Church in East Nashville. According to Professor Salden, classical and traditional design by its nature leads to buildings and cities that are sustainable, and she demonstrated this with examples throughout history. She also showed how historic structures often suffer from poor adaptations of modern technology. An example was an historic courthouse that possessed excellent natural ventilation through double-hung windows and high ceilings as well as superb thermal mass due to its thick stone walls. During renovation, however, lowered ceilings and a central air conditioning system were added, which necessitated making the windows inoperable. The lowered ceilings and inoperable windows increased the user's discomfort, leading to more air conditioning, which increased the utility costs. The building was then labeled inefficient due to its age and became at risk of demolition. Another eye-opener came when she overlaid an outline of the old city of Florence, home to 50,000 Florentines, on top of a satellite image of a modern mall development. The city of Florence fit comfortably within the site.

In April the Chapter presented its first private home tours. The event featured exclusive tours of two private residences and gardens: an early-20th-century Pennsylvania Dutch Colonial house designed by Donald Southgate, recently updated by Bobby McAlpine, and its next-door neighbor, a 2006 Bobby McAlpine-designed house that was inspired by the Southgate house. Tour guide James Dunn of Vintage Millworks highlighted areas of significant interest to ICA&CA members: historic restoration, new traditional construction, integration of house and garden, and reuse of reclaimed materials. Mr. Dunn (who is also the owner of the 2006 house) rescued and reused wood from the Union Station train shed (at one time one of the largest clear spans in the world) and door hardware from the Jacksonian, a famous Nashville apartment building.



TENNESSEE CHAPTER MEMBERS DURING THE APRIL TOUR OF AN EARLY-20TH-CENTURY DONALD SOUTHGATE-DESIGNED HOUSE, WHICH HAS BEEN UPDATED BY BOBBY MCALPINE. Photo by Chris Eller.

Our spring picnic was Saturday, May 1 (the first day of Nashville's record-breaking two-day flood) at the Glen Leven estate in Nashville. Since the picnic was rained out, guests were restricted in the confines of Glen Leven, the 8,000-square-foot mansion built in 1857. The grand house afforded good conversation as well as a chance to learn from the skilled mind and hand of Charles Brindley. During a demonstration, Mr. Brindley stood before a window and drew a tree, describing the nuances of light and shadow as well as the artist's role in interpreting them.

The last week of May brought Steve Semes, who has tirelessly visited nearly every ICA&CA chapter to talk about his recent and timely book, *The Future of the Past*. Semes signed his book at a local bookstore and presented a lecture on how the bias towards contemporary adaptations to historic buildings and neighborhoods has shaped the public sensibilities. He pointed out how it seems to be taken for granted among the general populace that historic themes should be preserved, yet again and again architects divert from historic designs in order to leave a mark "of our time." Semes said his goal is to remove this barrier to people talking about what they want for their community.

Also in May, the chapter had another tour of a private residence. Dubbed the "Brook House," the Belle Meade home was designed by the A. Herbert Rodgers Company and built in 1931 by the Webster family. Its floorplan replicates Mount Airy in Virginia with curved dependencies. The owner-host served iced fruit tea on the veranda and encouraged the touring party to explore the outdoor spaces, including a Palladian-style pool house and gardening cellar. The tour demonstrated that well-appointed architecture in appropriate settings is timeless and never disappoints.

In July, the Chapter found refuge from the heat at Beersheba Springs, a historic village and resort high on the Cumberland Plateau about halfway between Nashville and Chattanooga. The respite was a popular retreat back in the days before air conditioning. Several Chapter members gathered for a delicious lunch at board member David White's 1820s log house. Then they were shown other dwellings and buildings at Beersheba Springs, including a rare cantilevered log barn.

For information about the Tennessee Chapter check out the new Web site: www.tennesseeclassicist.org or contact Brent Baldwin, Chapter President (615) 252-4204, cbaldwin@bwsc.net. For regional Chapter information, contact East Tennessee Chair, Jonathan Miller (685) 602-2435; or West Tennessee Chair, Carter Hord (901) 527-9085.



TOP: IN MAY 2010, THE TENNESSEE CHAPTER VISITED "BROOK HOUSE," THE BELLE MEADE HOME BUILT BY THE A. HERBERT RODGER COMPANY IN 1931. THE POOL HOUSE IS SHOWN HERE. BOTTOM: TENNESSEE CHAPTER MEMBERS MARGARET DUNN, SUSAN HAGER, JAMES DUNN, AND CATHERINE SLOAN ENJOYING THE TOUR AT "BROOK HOUSE." Photographs by Chris Eller.

TEXAS

The Texas Chapter's presence in the Texas arts community is being noticed by more and more design enthusiasts as the Chapter expands programs in Houston and Fort Worth and continues to stage successful events in San Antonio and Dallas. This is the perfect time for Texans to join ICA&CA and help build the Chapter, as our organization is transitioning from formative to established. Ideas and energy are welcome from all members as new committees are being formed to help guide the Chapter's activities around the state. Please make a habit of regularly checking the Web site: www.classicist-texas.org for the latest information on upcoming events, and if you are not yet on the email list, please send your contact information to Chapter Coordinator Carolyn Foug: carolyn@curtiswindbam.com or (713) 942-7251.

The first event this fall is a day of sketching the missions of San Antonio with Carolyn Peterson, FAIA, on October 9. For more information please email Holly McBrearty: holly@michaalgimber.com. Please note that a tour of "Private San Antonio" will be included in the Institute's spring travel series, and we look forward to working with tour operator Classical Excursions and the ICA&CA travel committee to prepare a terrific itinerary.

In Houston the Chapter hopes to follow in the success of two "Classical House" lectures last spring with a new lecture series this fall or winter. Please stay tuned and check the Web site.

Dallas ICA&CA board members and their office staff (especially Dave O'Dell) worked diligently this summer to administer the "Dream Dallas Home Design Competition" in conjunction with Dallas Area Habitat for Humanity with generous sponsorship by Lambert Landscape Company and XTO energy. Winners were announced on September 9, and a pattern book of all entries is available for order through the national Web site.



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Grand Central Academy News



GCA TEACHERS ON SUMMER BREAK

While the GCA core program and evening part-time classes were on hiatus from June through August, I was curious how our some of our teachers were spending their summers. In particular, I wanted to find out what they were working on *that minute* — or rather the minute before the phone rang and I interrupted them. Here's what was going on in various locations and studios during the week of July 12:

JACOB COLLINS:

Jacob and fellow instructor Ted Minoff spent the previous day atop a mountain painting an enormous vista of the Catskills with the pale blue Hudson Valley behind. The day of our communication, Jacob had been making a detailed pencil study of a shattered eastern hemlock by a rocky creek bed, a classic example of the type of work established by the Hudson River School. The following day he would be off to finish a painting he started three days earlier of a cluster of trees. He had set up a sheltered spot to keep dry during the afternoon's thundershowers. Ah, the challenges and hazards of working *en plein air!*

TONY CURANAJ:

Tony was working on a 19 x 13 inch still life of a robot. The details of the painting harken back to the Warner Brother cartoons he saw as a child in the late seventies. He credits the graphic narratives of cartoons for spurring his desire to become an artist.

JOSH LAROCK:

While in the process of signing a lease for a new studio in Manhattan, Josh has been landscape painting in Central Park. Specifically, he has been working on a series of studies of the pond at 59th Street and Fifth Avenue, including the buildings that rise over the trees.

SCOTT WADDELL:

Scott is working on a multi-figure landscape painting inspired by the story of Gyges as told by Herodotus. At the moment of my call, he was painting endless folds of drapery. So much drapery, he estimated he had listened to about 20 novels on tape by the time he was finished. To see Scott's work, visit his blog: scottssketchbook.blogspot.com

ABOVE LEFT: SCULPTURE COMPETITION FINALIST WILL ST. JOHN HARD AT WORK ON DAY TWO OF GCA'S CLASSICAL FIGURE SCULPTURE COMPETITION, JUNE 2010. Photograph by Devin Cecil-Wishing (2nd year core student). RIGHT: JACOB COLLINS' DEMO DURING THE HUDSON RIVER FELLOWSHIP PROGRAM. Photograph by Emilie Lee (3rd year core student).

RICK PILOCO:

Rick spent part of June teaching a 14-day landscape workshop in Tuscany. The precise location is a hamlet called Marsiliana. While there he made 17 paintings. His wife and two children joined him after the workshop for a two-week exploration of Italy. Right now, in his studio, he is using *plein air* sketches he made in Acadia National Park near Bar Harbor, Maine. To see Rick's work, visit his blog: richardpiloco.blogspot.com

JOHN DEMARTIN:

Jon deMartin is currently making a series of urban landscapes based on real places in New York and New Jersey. When we spoke, he was painting tank cars inside a freight yard. He is working on the second of three pieces after which he will begin a self-portrait.

WILL ST. JOHN GARNERS HONORS FOR HIS WORK

Congratulations to core student Will St. John for his artistic excellence this year! Not only did Will win first prize in the GCA's 3rd Annual Classical Figure Sculpture Competition in June, he was also awarded a Director's Prize for Interdisciplinary Excellence. Will is the first Water Street Atelier student to be celebrated for his sculpture as well as his painting and begins his fourth and final year in September.

THIRD ANNUAL SCULPTURE COMPETITION

In addition to Will St. John, four more sculptors were named winners by Sabin Howard, Ted Minoff, and Mason Sullivan, jurors for this year's competition. The winners were: Susie Chism, 2nd place; Jiwoong Cheh, 3rd place; Angela Cunningham and Chris Waddell, honorable mention. All were recognized on June 11, 2010.

2010 HUDSON RIVER FELLOWSHIP (HRF)

This summer the HRF ran from July 5 through August 1. Twenty students were selected to participate in the intensive program, which focuses in equal measure on field study, theory, and studio painting. The goal is to capture the spirit of the landscape in the time-honored traditions of the Hudson River School painters. Presented by the ICA&CA in partnership with the Catskill Mountain Foundation, the HRF is made possible with a leadership grant by the Morris and Alma Schapiro Fund. To see the Students work visit the blog grandcentralacademy.blogspot.com

THE GCA WELCOMES 13 NEW CORE PROGRAM STUDENTS

Anthony Baus: Chicago, IL
Elizabeth Beard: Boston, MA (most recently)
Sarah Bird: Boston, MA (most recently)
Andrew Bonneau: Australia
(most recently in Dubai)
Patrick Byrnes: Chicago, IL
(most recently Florence Academy)
Niki Covington: Springville, UT
Zoe Dufour: Woodland, CA
(most recently in Ashland, OR)
Connor de Jong: Bedford Hills, NY
Seeram Mangroo: Bronx, NY
Allison Parker: Charlotte, NC
Anthony Ranalli: Reading, PA
Abigail Tulis: Soddy-Daisy, TN
Ken Yarus: Kalispell, MT
(most recently in Ashland, OR)

—Justine Kalb, GCA Coordinator



Travel Programs

TOURS FILL UP QUICKLY and there is priority registration for ICA&CA members at the Patron level and above. ICA&CA Tour operator Classical Excursions specializes in exclusive tours that emphasize excellence in architecture, art, music, gardens, and archeology. For further information about the tours listed below (except Private Classical Paris) including pricing, please contact Lani Sternerup or Tom Hayes at contact@classicalexursions.com or call (413) 528-3359. Visit classicalexursions.com to learn more.



FALL 2010

SEPTEMBER 12 – 18

SOLD OUT

Private Classical Paris

SEPTEMBER 22 – 26

SOLD OUT

Country Houses of Litchfield County

DECEMBER 2 – 5

Private New York



SPRING 2011

FEB 26 – MARCH 4

Classicism in Tropical Hawaii

MARCH 23 – 27

San Antonio: Private Homes, Courtyards, Ranches, Missions and More

APRIL 8 – 16

A Grand Tour of Sicily from Palermo to Taormina

MAY 19 – 25

English Country Houses of Sir Edwin Lutyens



FALL 2011

SEPTEMBER 17 - 25

18th to 20th Century Classicism in Denmark

SEPTEMBER TBD

The Hamptons

TBD

Cuba

SPRING 2012

TBD

Classicism in the U.S. Virgin Islands



TOP TO BOTTOM: SHANGRI LA, HONOLULU; THE MARSHALL STEVES RESIDENCE, SAN ANTONIO, courtesy of the architects; AGRIGENTO, SICILY; LUTYENS' HESTERCOMBE GARDENS, used by permission, Robert A. M. Stern Architects.

TRAVEL DATES SUBJECT TO CHANGE;
SOME TOURS MAY BE FILLED BY PRESS TIME

ICA&CA Calendar Of Events

PERIOD HOMES and TRADITIONAL BUILDING, Media Sponsors
BALMER ARCHITECTURAL MOULDINGS, Sponsors

ATTENDEES SEEKING AIA/CES LEARNING UNITS (as specified in each program description) will be charged a one-time \$20 (\$40 for non-members) processing fee per semester. To pre-register for learning units please contact education@classicist.org.

FOLLOWING IN THE FOOTSTEPS OF MAGONIGLE: AN ATELIER IN INDIA INK, TONED INK, AND FULL COLOR ARCHITECTURAL WASH RENDERING

SEPTEMBER 8 – DECEMBER 4

6:00 – 9:00 PM WEDNESDAYS

1:00 – 4:00 PM SATURDAYS

This course will be an ongoing atelier in the study of Architectural Rendering in Wash. The course will introduce the beginner to the traditional architectural rendering method of India ink and toned ink. It will also guide students of previous courses in this subject along the path of H. Van Buren Magonigle's detailed lessons in toned ink and full color wash rendering in an atelier environment. For full information and to register visit classicist.org.

INSTRUCTORS: Richard Cameron, Architectural Designer and ICA&CA Vice Chairman; Anthony J. Taylor, Architect

COST/LEARNING UNITS: \$40 (\$35 Members) per session; students must register for a minimum of six sessions. 3 AIA/CES LUs per session

3D DOCUMENTING THE ROMAN FORUM: A NEW PERSPECTIVE ON WORLD HERITAGE SITES

ACADEMIC LECTURE

THURSDAY, SEPTEMBER 16

6:00 – 8:00 PM

When it comes to documentation of World Heritage sites like the Roman Forum, digital documentation can help in understanding the context of the place from remote locations. In 2007, Krupali Krusche started the D.H.A.R.M.A. (Digital Historic Architectural Research and Material Analysis). Her team spent the summer of 2010 documenting the Forum using both traditional hand measuring as well as cutting-

edge digital methods. In this lecture, Professor Krusche will share some fascinating results of this in-depth research project. For full information and to register visit classicist.org.

INSTRUCTOR: Krupali Krusche, Chair, International Network for Traditional Building, Architecture and Urbanism (INTBAU) India and Assistant Professor, University of Notre Dame School of Architecture

COST/LEARNING UNITS: \$40 (\$25 members); 1.5 AIA/CES LUs (Theory)

Sponsored by Hilton-Vanderborn Architects

DISCOVER CLASSICAL NEW YORK: TOUR OF GROSVENOR ATTERBURY'S FOREST HILLS WITH FRANCIS MORRONE

SATURDAY, SEPTEMBER 25; 2:00 PM

Join us for a stroll through Forest Hills Gardens, a masterpiece of suburban planning laid out by Frederick Law Olmsted Jr., with many houses designed by Grosvenor Atterbury, one of America's most underrated architects. We will also look at greater Forest Hills, a study in contrasts, with several notable works of architecture.

Meet rain or shine at the corner of Continental Avenue and Austin Street, one block from the 71st/Continental subway station of the F, R, and E lines at 1:45 pm sharp. The tour will last approximately two hours.

COST/LEARNING UNITS: \$20 for Members of the ICA&CA and employees of professional members firms; \$40 for the general public; 2 AIA/CES LUs (Theory); to register for credits contact education@classicist.org. Space is limited and paid reservations required (212) 730-9646, ext. 109 or register online at classicist.org.

PHOTOGRAPHY TOUR: THE BEAUTY OF GREEN-WOOD CEMETERY

ONE SATURDAY SESSION: OCTOBER 2
11:00 AM – 2:00 PM

Founded in 1838, the Green-Wood Cemetery evokes the romantic power of 19th century America and features vistas overlooking New York Harbor. This tour will introduce students to Green-Wood and offer expert knowledge of both the site and the medium of photography.

Highlights include the Chapel, Valley Water, the wooded Central Avenue, as well as the monuments of Charlotte Canda and the zinc masterpiece to Clarence McKenzie (“The Little Drummer Boy”). Award-winning photographer Anne Day will be on hand to help students improve their camera skills, whether using a professional or consumer-grade camera.

INSTRUCTORS: *Anne Day, Photographer; Steven Estroff, Green-Wood Manager of Education & Outreach Programs*
COST/LEARNING UNITS: \$200 (\$180 members); 3 AIA/CES LUs (Manual Skills)

**TRUE SUSTAINABILITY:
LECTURE BY SAMANTHA SALDEN**

**ACADEMIC LECTURE
TUESDAY, OCTOBER 5
6:00 – 8:00 PM**

In this lecture Professor Samantha Salden will discuss how sustainable environments act as intricate and interdependent webs of formal, constructional, climatic, economic and social factors. She will address the language of architectural and urban forms, and how the civic responsibility of the architect and designer in contemporary society can be achieved through sustainable design. In recent years, Prof. Salden has been honored for her teaching from Notre Dame’s Kaneb Center. For full information and to register visit classicist.org.

INSTRUCTOR: *Samantha Salden, Architect and Visiting Assistant Professor, University of Notre Dame*
COST/LEARNING UNITS: \$40 (\$25 members); 1.5 SD/HSW AIA/CES LUs (Theory)

Sponsored by R. D. Rice Construction

**CONTEMPORARY PRACTICE
RULE AND INVENTION:
A 21ST CENTURY PRACTICE**

**FRIDAY, OCTOBER 15; RECEPTION AT
6:30 PM; LECTURE AT 7:00 PM**

Jacob Albert and John Tittmann are partners of Boston-based Albert, Righter & Tittmann Architects and are featured in the recently published monograph by Dan Cooper, *New Classic American Houses* (Vendome Press, 2009). Their illustrated talk traces the influence of architectural traditions on their primarily residential practice, as they create a dialogue between historical precedents and new designs.

Library at the General Society, 20 West 44th Street. Space is limited and reservations are required. To reserve please call the ICA&CA reservations line (212) 730-9646, ext. 109 or register online at classicist.org.

COST/LEARNING UNITS: *FREE for ICA&CA members and employees of professional member firms; \$20 for the general public. 1 AIA/CES LU (Theory) is available.*

Sponsored by Flower Construction

**CONTEMPORARY PRACTICE
ALL OVER THE PLACE:
REGIONALISM AND STYLE**

**WEDNESDAY, OCTOBER 27; RECEPTION
AT 6:30 PM; LECTURE AT 7:00 PM**

John Ike and Thomas Kligerman of the internationally acclaimed firm Ike Kligerman Barkley Architects will give a presentation of selected residences from their new book *Houses* (The Monacelli Press, 2010.) They will discuss how setting, stylistic precedent, client wishes, and intuition contribute to their unique architectural expression.

Library at the General Society, 20 West 44th Street. Space is limited and reservations are required. To reserve please call the ICA&CA reservations line (212) 730-9646, ext. 109 or register online at classicist.org.

COST/LEARNING UNITS: *FREE for ICA&CA members and employees of professional member firms; \$20 for the general public. 1 AIA/CES LU (Theory) is available.*

**PORTFOLIO EVALUATION
FOR ARCHITECTS AND STUDENTS
OF ARCHITECTURE**

**TWO EVENING SESSIONS: TUESDAYS,
NOVEMBER 9, 16
6:00 – 9:00 PM**

A successful design portfolio is essential for promoting your practice and for acquiring professional results. It is imperative for professionals and students of architecture to be able to clearly present a properly edited and visually appealing representation of their work. In this two-session class, join leading architects and professors, as they impart their own experiences and advice for creating a polished and accomplished architectural portfolio. Students will have the opportunity to have their current portfolios critiqued by these leading design professionals, providing a unique experience for constructive hands-on review. For full information and to register visit classicist.org.

INSTRUCTORS: *Gary L. Brewer, Architect, Robert A. M. Stern Architects and ICA&CA Board Member; Peter Schubert, Design Director, RMJM U.S and Faculty Member, The Cooper Union School of Architecture; Joel Sanders, Architect and Associate Professor, Yale School of Architecture*

COST/LEARNING UNITS: \$245 (\$220 members); 6 AIA/CES LUs (Theory)

Sponsored by Hilton-Vanderborn Architects

**DISCOVER CLASSICAL
NEW YORK: TOUR OF THE
PARK AVENUE ARMORY**

WEDNESDAY, NOVEMBER 10; 4:00 PM

Located in Manhattan’s Upper East Side, the Amory was designated an exterior city landmark in 1986 and an interior landmark in 1994. The New York City Landmarks Commission has described the Armory’s reception and company rooms as the single most important collection of 19th-century interiors to survive intact in one building. Kirsten Reoch, the Armory’s historian, will lead the tour.

Meet in the main lobby on Park Avenue between 66th and 67th Streets at 3:45 pm sharp. Valid photo identification, such as a driver’s license, is required for entry. The tour is approximately 45 minutes. Space is limited and paid reservations required (212) 730-9646, ext. 109 or register online at classicist.org.

COSTS/LEARNING UNITS: *\$20 for Members of the ICA&CA and employees of professional member firms; \$40 for the general public; 1 AIA/CES LU (Theory)*

Sponsored by Flower Construction

**CONTEMPORARY PRACTICE
REIMAGINING ARCHITECTURAL
TRADITIONS: PETER PENNOYER
ARCHITECTS**

**FRIDAY, NOVEMBER 12; RECEPTION AT
6:30 PM; LECTURE AT 7:00 PM**

Peter Pennoyer and his partners are recognized for uniting vigorous scholarship of architectural history with an inventive spirit and ability to reinterpret the classical language. In the firm’s new monograph (Vendome Press, 2010) author Anne Walker has illustrated twenty of the firm’s residential projects that range from a triplex on New York’s Fifth Avenue to a Spanish Colonial Revival house in San Francisco, from a farmhouse in Virginia horse country to a ranch in New Mexico. In this lecture, Peter Pennoyer will discuss how he and his partners implement and re-imagine classical traditions into timeless designs for modern day life.

Library at the General Society, 20 West 44th Street. Space is limited and reservations are required. To reserve please call the ICA&CA reservations line (212) 730-9646, ext. 109 or register online at classicist.org.

COST/LEARNING UNITS: *FREE for ICA&CA members and employees of professional member firms; \$20 for the general public. 1 AIA/CES LU (Theory) is available.*

**ALBERTI AND THE CONSTRUCTION
OF A UNIFIED SETTING:
AN EARLY RENAISSANCE VIEW
OF COMPOSITION AND ITS
PRACTICAL APPLICATION**

**ACADEMIC LECTURE
THURSDAY, NOVEMBER 18
6:00 – 8:00 PM**

Upon his return to Florence in the early part of the 15th century, Leon Battista Alberti was inspired by the new methods that he observed to be emerging in art and architecture, especially the great advances being made in one-point perspective and composition. It is these advances, particularly those observed in the context of early renaissance painting, which would have perhaps the broadest impact on representational art and architecture in the 15th century and beyond. In this lecture, architect and professor Aimee Buccellato will explore the central principle of the new style of painting, the construction of a unified setting, its influence on architectural composition, and its practical application today.

INSTRUCTOR: *Aimee P. C. Buccellato, Architect and Assistant Professor, Notre Dame School of Architecture*
COST/LEARNING UNITS: \$40 (\$25 members); 1.5 HSW AIA/CES LUs (Theory)

Sponsored by Hilton-Vanderborn Architects
**DISCOVER CLASSICAL NEW
YORK: THE MONTAUK CLUB AND
ITS ARCHITECT WITH FRANCIS
MORRONE**

**FRIDAY, NOVEMBER 19; RECEPTION AT
6:00 PM; LECTURE AT 7:00 PM**

Francis Hatch Kimball (1845-1919) is one of New York’s most fascinating architects. His career spanned the High Victorian period and the later Classical world of the early 20th century and brought forth a varied body of works, including the Montauk Club, the Trinity and United States Realty Buildings, the Corbin Building, Brooklyn’s Emmanuel Baptist Church, the Catholic Apostolic Church on 57th Street, and, in Philadelphia, the Reading Terminal. A pioneering skyscraper architect, Kimball’s works exemplify the eclectic tendencies of his times. Join author and architectural historian Francis Morrone for an illustrated talk on Kimball at the Montauk Club — one of architect’s masterpieces. Participants will meet at the Montauk Club, 25 8th Avenue in Park Slope, Brooklyn. Jacket and tie required, equivalent for ladies.

(Montauk Club continued)

COST/LEARNING UNITS: \$65 for ICA&CA members and employees of professional member firms; \$85 for the general public. 1.5 AIA/CES LUs (Theory) are available. Reception includes an open bar (beer and wine) and passed hors d'oeuvres. Space is limited and paid reservations required (212) 730-9646, ext. 109 or register online at classicist.org.

Lead Sponsor: Stern Projects, LLC

HOLIDAY COCKTAIL PARTY

SATURDAY, DECEMBER 4; 6:00 – 8:00 PM

Details to come.

The Racquet and Tennis Club

370 Park Avenue, NYC

Jacket and tie required for men; equivalent for ladies

PLAN AHEAD FOR 2011

See classicist.org for full information and to register!

WINTERIM PROFESSIONAL INTENSIVE PROGRAM

THE ELEMENTS OF CLASSICAL ARCHITECTURE

TEN DAY INTENSIVE TUESDAY, JANUARY 4 – SATURDAY, JANUARY 15

For more information on this course or to download the application visit classicist.org.

COST/LEARNING UNITS: \$1,595; \$1,435 Members; 40 AIA/CES LUs (15 HSW AIA/CES LUs)

Sponsored by The Rambusch Company

LECTURE WITH MOSETTE BRODERICK: TRIUMVIRATE MCKIM MEAD & WHITE – ART, ARCHITECTURE, SCANDAL, AND CLASS IN AMERICA'S GILDED AGE

THURSDAY, JANUARY 20, 2011; RECEPTION AT 6:30 PM; LECTURE AT 7:00 PM

Sponsored by R. D. Rice Construction

LECTURE WITH MICHAEL BEIRUT: TYPOGRAPHY & ARCHITECTURE

JANUARY 27, 2011; RECEPTION AT 6:30 PM; LECTURE AT 7:00 PM

Sponsored by Flower Construction

LECTURE WITH THOMAS JAYNE: THE ARCHITECTURE OF THE FINEST ROOMS

THURSDAY, FEBRUARY 10, 2011; RECEPTION AT 6:30 PM; LECTURE AT 7:00 PM

Sponsored by Hyde Park Mouldings

Co-presented with the Historic Districts Council and the Metropolitan Chapter of the Victorian Society in America LECTURE WITH ANDREW DOLKART: THE ROW HOUSE REBORN ARCHITECTURE AND NEIGHBORHOODS IN NEW YORK CITY, 1908-1929

FEBRUARY 24, 2011; RECEPTION AT 6:30 PM; LECTURE AT 7:00 PM

Sponsored by Balmer Architectural Mouldings

10TH ANNUAL MCKIM LECTURE WITH PETER PENNOYER

**WEDNESDAY, MARCH 16, 2011
THE UNIVERSITY CLUB**

Details to come

Sponsored by Hilton-Vanderborn Architects

DISCOVER CLASSICAL NEW YORK: TOUR OF THE HARKNESS HOUSE

SATURDAY, MARCH 26, 2011 AT 10:30 AM

LECTURE WITH STEPHEN F. BYRNS: ST. JOHN'S CHURCH GETTY SQUARE — THE MOST INTERESTING CHURCH IN 19TH CENTURY AMERICA?

MARCH 31, 2011 RECEPTION AT 6:30 PM; LECTURE AT 7:00 PM

ARTHUR ROSS AWARDS 30TH ANNIVERSARY GALA

**MONDAY, MAY 2, 2011
THE UNIVERSITY CLUB
6:00 PM COCKTAIL RECEPTION
7:00 PM AWARDS CEREMONY
8:00 PM DINNER**

All programs are held at Library at the General Society, 20 West 44th Street unless otherwise noted. Space is limited and reservations are required. To reserve please call the ICA&CA reservations line (212) 730-9646, ext. 109 or register online at classicist.org.

COST/LEARNING UNITS: The lectures are FREE for ICA&CA members and employees of professional member firms; \$20 for the general public. 1 AIA/CES LU (Theory) is available.

Programs are subject to change. Visit classicist.org for the most current listings. All ticket sales are final. No refunds or exchanges.

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.

Marshall G. Allan and Karen LaGatta
Marc Appleton and Joanna Kerns
Naja R. Armstrong
F. Ronald Balmer
Sarah A. Blank
Gary L. Brewer
Rhett Butler
Mr. and Mrs. Royal Carson
Richard Cameron
Timothy Carpenter
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Aso Tavitian
Suzanne Tucker and Timothy Marks
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Mr. Vaughn O. Vennerbeg II
Jean Wiart
Bunny Williams and John Rosselli
Russell Windham
Jim Xhema
Kevin Zeluck
Roy Zeluck
Lloyd P. Zuckerberg and Charlotte Triefus

List as of September 1, 2010

The Latrobe Society recognizes members and friends who demonstrate their profound commitment to advancing the practice and appreciation of the classical tradition in architecture and the allied arts by making an annual contribution of \$5,000 or more. Through their generosity, these individuals help sustain a solid foundation for the Institute. 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. If you are interested in becoming a Latrobe Society Member, or to learn more about the program, please contact Sara Durkacs, Director of Membership at (212) 730-9646, ext. 106 or at sdurkacs@classicist.org.



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

Members

The Institute is grateful to all members whose generosity ensures the success of our mission to advance the practice and appreciation of the classical tradition in architecture, urbanism, and the allied arts. We are pleased to recognize our Sustainer level members and above as of August 27, 2010.

PROFESSIONAL MEMBERS

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