

FALL 2011

THE BEAUX-ARTS ATELIER ~ AN INTERVIEW WITH SUZANNE TUCKER  
THE 2011 ARTHUR ROSS AWARDS ~ CALENDAR OF EVENTS



# THE FORUM

THE NEWSLETTER OF THE  
INSTITUTE OF CLASSICAL ARCHITECTURE & ART

## The Beaux-Arts Atelier (BAA) of the ICAA

I AM GLAD TO TAKE A LEAD IN ASSURING A SUCCESSFUL LAUNCH OF THIS OVERDUE EXTENSION OF THE ICAA'S UNIQUE SERVICE TO CONTEMPORARY CLASSICISM. THE BEAUX-ARTS ATELIER COMPLEMENTS MUCH OF MY CHARITABLE GIVING WHICH I RANK AS A CENTRAL PRIORITY IN MY LIFE TODAY AND WHICH I DO WITH STRATEGIC FOCUS ON LONG-TERM SUCCESS. TUITION ASSISTANCE FOR THE DRIEHAUS SCHOLARS IS THE LIFEBLOOD OF THE PROGRAM AS REVEALED BEST BY THE DIVERSE AND VITAL CLASS OF 2012 ITSELF. TOGETHER THESE STUDENTS FULFILL MY HOPEFUL INTENT. I WILL WATCH THEIR PROGRESS AND CAREER ACHIEVEMENTS WITH DILIGENCE AND JOY.

—Richard H. Driehaus, ICAA Board of Directors

**OUR NEW** ORGANIZATIONAL NAME HERALDS THE ADVENT THIS SEASON OF WHAT CONSTITUTES OUR FIRST-EVER FULL-TIME AND YEARLONG ARCHITECTURAL DESIGN COURSE of study offered in the studios of the national headquarters office in New York.

The board of directors approved it last spring acknowledging as they did that the core curriculum has stood the test of time and has thus prepared us to ascend to a new level. It is a tribute to the legacy of our co-founders and all those who have worked and given so magnificently over the ensuing 20 years including those like you who contribute and participate in so many precious ways.

It is this curriculum and related syllabi that have long guided the academic mission and continuing education classes now offered across the Institute's 15 chapters. The collective view was that this unique 21st-century resource merits two full semesters from September to May of rigorous application. Even during professional intensive sessions there is never enough time to apply the lessons learned through drawing and direct observation. And the bounty of nearby classical architecture will extend the classroom beyond the walls of 20 West 44th Street. The ongoing success of the Grand Central Academy of Art led by Jacob Collins (featured in a June 27, 2011 *New Yorker* profile by Adam Gopnik—find the link online and be sure to read) was another catalyst.

There is a full description of the BAA on the Web site along with the full panoply of public programs. I urge you to visit there in order to learn more. It has also been discussed on the lively listserv(e) forum we help safeguard entitled TRADARCH and available by visiting [www.tradarch.net](http://www.tradarch.net). It is worth bearing in mind that the Atelier in no way obviates the regular continuing education calendar throughout the nation and the skills and learning units they provide to the profession. Nor does it prevent the nurturing of content partners among accredited schools at all levels and related disciplines. In the later regard, however, it does mean that whatever partnerships develop we will proceed with an unprecedented measure of certainty by

virtue of the Atelier itself and our full privilege to shape and maintain. External polemical vicissitudes cannot intrude in this priority instance.

Also featured online and in this issue is a list of the inaugural Class of 2012, who set this teaching pilot in motion with their enrollment. Applications for the Class of 2013 can now be made with the deadline set for March 1, 2012.

A magnificent ten-year grant from Richard H. Driehaus and his eponymous Trust gave us the confidence to proceed knowing that such tuition assistance would be in vital force throughout the Atelier's auspicious advent. The Richard H. Driehaus Scholars will personify such promise and bear the moniker throughout their respective careers.

Taconic Builders has also come forward with a three-year tuition pledge allowing a student the opportunity to enroll especially one with special interest in the building arts. Peter Pennoyer has made a challenge grant to the same vital end of direct student aide and those who step forward to match will be credited accordingly ahead.

The Arthur Ross Foundation under the watch of its civic-minded president gadfly Janet Ross; the Morris and Alma Schapiro Fund shepherded by Linda Collins; and the Bodman Foundation led by its board chairman, John N. Irwin III, all gave seed grants that led the way in planning and implementation especially for this seminal first year.

When next nearby, do stop in to visit the students and observe their progress. Their hours will be abundant as the lessons of classicism take root in their imaginations and the tendons of their hands. As so often he does, Churchill sums it up best, "We shape our buildings. Thereafter they shape us."



Paul Gunther  
President

## ICAA Interview with Suzanne Tucker

RECENTLY, ICAA PRESIDENT PAUL GUNTHER HAD A VIRTUAL INTERVIEW WITH BOARD DIRECTOR SUZANNE TUCKER, whose thriving design practice based in San Francisco, along with her role as founding president of the likewise thriving Northern California Chapter of the ICAA, makes her an ideal steward. She joined the board in 2009 and her example has inspired and encouraged us ever since.

*Paul W. Gunther: How do you define classicism for the 21st century?*

Suzanne Tucker: For me, classicism today is still about the essentials of balance, scale, and proportion. In my interiors work, that doesn't mean being a slave to traditional formality or unimaginative constraints, but rather, it's about a suitable approach in today's world. I find that many clients and even some architects associate classicism simply with predictable classical forms—arches, columns, pediments, etc., but for me it's maintaining a creative focus that is both timely and timeless. Earlier this year, Allan Greenberg delivered a fascinating talk to our Northern California Chapter from which I gained an entirely new perspective on viewing modern architecture through a classicist's eye. Mies' Barcelona Pavilion—like it or not—could only have been realized by someone with such rigorous classical training.

*PWG: What factors and forces have shaped this personal design philosophy? What were the roles along the way of your studies, your travels, and the colleagues you've encountered whose influences have proven most impactful?*

ST: Certainly travel has played an important role for me throughout my life and I can never get enough. I need that inspiration to feed my creative soul and am constantly in a tug-o-war with my perennial case of wanderlust! But growing up in Santa Barbara had the strongest early influence in developing my sensibilities for architecture and gardens and living with understated elegance. I was fortunate to know firsthand houses by Reginald Johnson, Bertram Goodhue, George Washington Smith, and gardens by Lockwood de Forest. The School of Architecture at the



SUZANNE TUCKER Photo by Noe DeWitt.

University of Oregon was pivotal for me and ignited my passion for interior architecture along with later study at UCLA Design Department. I lived in London for several years and continued to take decorative arts courses at the V&A and visited as many National Trust properties as I could. There is nothing like the experience of a place to expand one's education.

Upon returning to California, I worked for the legendary Michael Taylor, who was an architect's designer. It was under his tutelage that I saw the importance of the essential relationship between the two professions. His mentorship allowed me to realize my own inherent eye for scale, which Michael felt couldn't be taught—"You either have it or you don't." I'm not sure I agree with that completely as I am always pushing my studio designers to improve their sense of scale and proportion in part by listening to and questioning the instincts of past experience. I feel fortunate to learn continually from the architects with whom I have the pleasure of working with on extraordinary projects. And although I considered going on to get my architecture degree, I realize now I've been able

to work with more influential practitioners as an interior designer and continually feed my passion for architecture. It is arguably the best of both worlds! If, however, there had been an ICAA back then, I would have headed to New York in a heartbeat.

*PWG: Have the economic and social changes of recent years affected your work whether by necessity or preference? Are you always on the look-out for new and perhaps more sustainable materials?*

ST: The design world has been deeply affected as a whole in the past few years and even though our firm has remained busy, the consciousness of the client has changed. It's more demanding but ultimately useful to be more aware of such shifting client needs. It's this current reality that I refer to as "comfort zones" and whether traditional or contemporary, casual or formal, every client has different ones. As designers, we consequently become more sensitive, more creative, and thus produce a more soulful home. And our environmental needs are driving us in the same direction—from paints to pesticides, building materials to cleaning products. Sustainable materials are not somewhere in the future, they are a necessity now and our charge is to work with them creatively. I don't see this need as being more or less applicable to tradition. It just is.

*PWG: How do you balance the many requirements of your present career ranging from the current project roster, seeking new business, writing, lecturing, and volunteer efforts as has been in such abundance as the Chapter's charter co-founder?*

ST: I have wonderful support staff and designers in my office that I rely on tremendously and even though I like to be involved in everything, I have to let go. I'm also a very good delegator! I juggle a lot but I take the approach that I can pretty much do anything as long as I have it blocked in my calendar in advance. Even so it's increasingly difficult for all in the profession—email can eat you alive (keep them short); I love wifi on airplanes to catch up; I don't do lunch (takes up too much time); and I'm selective about industry events I attend. Even so the concept of balance is more elusive some weeks than others and a continuous challenge.

*PWG: You are one of the few industry leaders who has served concurrently at both the chapter and national level. Is it possible to contrast the experiences? What perspectives has this dual role allowed and where do you see the organization headed at both levels in the decade ahead?*

ST: Starting an Institute Chapter is a demanding yet rewarding endeavor. I'm very proud of the growth our Chapter has had and of the dedicated, strong board we have in place. Serving on the national board is an honor and has certainly opened my eyes to the challenges of running a non-profit and expanding the Institute across the country especially of late with the varying regional impacts of the recession on all of the building arts. I find in board meetings I switch from one hat to another so I can weigh each perspective fairly although sometimes they remain in conflict. But I see that serving the needs of the Chapters is imperative because the growth of the ICAA is coming directly from those volunteers and the potential for raising funds at the Chapter level is tremendous. Clearly there is a hunger across America and beyond for what the ICAA brings to classicism in education and advocacy. Our challenges on a national level and down to the chapters are to develop ways to continue to feed that hunger, support our programs and to nourish the classical traditions in a contemporary world. I'm a glass half-full person so I don't see problems per se, just possibilities! I am pleased that Joe Lucier has stepped forward to succeed me as president of Northern California but I am still on deck as eager steward and bridge to the national board. He's off to a promising start!

*PWG: I am curious while still on the subject, what was your first glimpse of the ICAA and its unique potential to safeguard and impart classicism in the contemporary world? Where lies the greatest potential yet to be fulfilled?*

ST: I became familiar with the ICAA just prior to my first Institute trip in 2003. This tour featured the study of William Lawrence Bottomley's houses in the suburbs of Richmond, Virginia. It was right after Hurricane Isabel and the devastation to some of the plantations and other residencies was sobering. Yet there stood those great houses, brimming with history, withstanding storms and worse, and preserved beautifully by generations of owners.

I see the Institute's greatest potential as serving an increasing number of students in today's world. They don't know what they aren't learning, what they aren't being taught, what the possibilities are until they've had such exposure. The ICAA is uniquely positioned to offer a window of opportunity to the next generation—the young architects, artists, artisans, and designers of the future. A beautifully proportioned, classical window, of course!

*To learn more about Suzanne and to see examples of her work visit [www.suzannetuckerhome.com](http://www.suzannetuckerhome.com)*

# The Best Building In New York —and the best architecture book of the 21st century (so far)

*A book opinion by Seth Joseph Weine*

## THE NEW YORK PUBLIC LIBRARY: THE ARCHITECTURE AND DECORATION OF THE STEPHEN A. SCHWARZMAN BUILDING

*by Henry Hope Reed and Francis Morrone;*

*Photographs by Anne Day*

*A book in the Classical America Series in Art  
and Architecture*

*W. W. Norton Company, New York, 2011*

*www.wwnorton.com*

Not long ago, *New York Magazine* went through one of its predictable journalistic paroxysms wherein it asked a variety of notables to name “The Greatest” New York movie, athlete, novel, song, musical, and so on. As reported, the discussion by the panel tasked with determining the greatest New York building was a morass of inanity. The only sane voice was Robert Stern’s. Yet after all the dismal and dismaying posturing, their collective answer was surprisingly on-target: Grand Central Terminal. But Grand Central, for all its glory, has a problem: the great interior experience is pretty much a “one-shot”—once you’ve had that big spatial wallop, pretty much all that’s left is to appreciate the details (fine tho’ they be). So as an interior experience, there’s little development, and the fine exterior is somewhat physically remote.

A better case can be made for another 42nd Street denizen: the New York Public Library, now called the Stephen A. Schwarzman Building. Unlike Grand Central, the library reveals itself in beatific layers. To penetrate it is to participate in an architectural ballet: one promenades the plaza, rises and enters, traverses the grand hall, ascends, ambles through (or pauses) at vaulted and arched corridors, vestibules, chambers, and grand spaces—and while doing so, you are treated to the finest stone, bronze, and woodwork our country ever produced. This is complimented by rich murals, superbly modulated vistas, and every detail handled with an eye for delight. By-the-way, it has some nice books too.

Here we review the newly revised edition of a monograph on the NYPL, whose publication has been timed to celebrate the building’s centenary. The original edition came out in 1986, an

excellent production from the typewriter of Henry Hope Reed, with fine (but primarily black and white) photos from Anne Day. In the 25 years since the book was originally issued, significant changes have occurred at the NYPL: rooms have been repurposed, new sections built, and an extensive program of restoration undertaken. For the new edition, the ever-thorough Francis Morrone went through the building stone by stone, to check, amend, and fully update the book. He seamlessly wove his observations into Reed’s text, and—combined with other enhancements—this new version is a landmark in architecture publishing. Ask anyone, and they’ll tell you that it’s a Rule of life: Good things rarely get better (in fact, they tend to get worse). But here we do have one of those golden exceptions: this new edition is the best architecture book of the new century.

The NYPL building offers layers of compositional richness and meaning—yet it is full of delight and serenely confident of its own worth. The designers were endlessly attentive to detail, and got the big moves absolutely right. It is unabashed in its tribute to the goddess Beauty.

For architecture lovers, a trip to the NYPL can be a bit frustrating—but the kind of frustration that comes from being presented with so many visual treats simultaneously: one wants to stop and learn about all of them. A favorite of mine is the Roman Doric entry in the Solomon Room—a persuasive miracle of classical purity, balanced by the rich rouge jaspe marble from which it is carved—there’s no more beautiful doorway in New York. The building’s designers put caring thought and often a lot of magic into every place the eye alights. For designers, the building offers all kinds of lessons—even a small drinking fountain integrated into a large wall panel illustrates how the classical vocabulary can be effective in making graceful transitions between scales.

Since it would be impossible to ever paste enough explanatory labels onto the building without spoiling it, this book is our deliverance: it supplies historical, aesthetic, and architectural information on everything one encounters. The architects, Carrère and Hastings, were from the lineage of McKim, Mead & White (like so many of the great turn-of-the-century firms). This is

ironic as both firms competed for this commission and the younger firm won against their progenitors.\* The whole fascinating story is told in the book, including the salutary influence of the Library’s first director, John Shaw Billings, MD—one of those clients architects dream of: supremely intelligent, well-organized, constructive—and clear about what he wants.

Several features mark a Henry Hope Reed monograph. Immensely handy are the illustrated glossary, floor plans (a full set—something one rarely gets in any book), and a comparison diagram of the orders. Because of the unusually resplendent selection of materials used in the building, included is a chart of the over 20 kinds of marble, basalt, granite, and bluestone distributed throughout this example of public sumptuousness. Best of all—and virtually a trademark of a Reed book—is a section of “identifications:” photos of various parts of the building (ceilings, wall paneling, exterior details, furniture, and embellishments) are shown in full-page photos, and each architectural or ornamental component and motif is distinctly labeled. In this new edition, there’s a glorious 46 pages of “identifications,” all in full color: they deeply enhance the reader’s understanding and enjoyment of the building’s rich design complexity.

You should know something about the people who’ve created this book—indeed, “book” doesn’t quite cover it: it’s more like a beautiful gift to our community. Here’s the dream team *dramatis personae*:

### HENRY HOPE REED

Since memories are short, we need to make this clear for all time: for decades, Henry was the world’s only full-time lobbyist for classicism in architecture and the arts. He was our tribune, and the central switchboard by which a small-but-growing community of designers and artists were put-in-touch. Many of today’s practitioners and teachers had their initial contact with classicism through the lectures, programs, tours, books, journals, jeremiads, competitions, and courses that Reed personally created, guided, or helped organize. Today, those contactees have become

teachers and mentors, and their students are in turn teaching and writing and working—and the great cultural legacy of classicism championed by Henry Hope Reed marches forth. Reed is KEY!

### FRANCIS MORRONE

A walking tornado of history and enthusiasm for the built environment, to hear him lecture (or go on one of his tours) is to fall in love—not just with his nominal subject, but with our cicerone as well. He writes as engagingly as he speaks, and he packs dense doses of fascinating information into every line.

### ANNE DAY

Ms. Day is one of America’s premiere architectural photographers—one to engage if you want

sharp, vividly glowing images that show how beautiful buildings can be. She’s proven this abundantly in previous books done with Reed, on the U.S. Capitol and the Library of Congress, as well as photos she took all across the country for the recent monograph on American muralist E. H. Blashfield.

### JAMES L. MAIRS

Usually the least-acknowledged person in any book publishing effort (and yet absolutely vital) is the editor who shepherds it to successful completion. Here, credit goes to Norton’s senior editor James Mairs, who brought forth this volume to a transcendent standard.



A WINDOW IN THE BILL BLASS PUBLIC CATALOG ROOM OF THE NEW YORK PUBLIC LIBRARY FRAMES THE NEARBY EMPIRE STATE BUILDING.  
*Photograph by Anne Day.*

Is there is anything to question in this book? Yes: the lack of drawings. Architects’ drawings are the link between conception and execution, and anyone involved in design will tell you that drawings are more than just flatcars on which the architect’s ideas are transported to the building site. Drawings are the method and venue where design ideas are worked out and refined. Had a selection of the NYPL’s construction drawings been included, both the design professional and lay person alike might gain insight into how the building’s architects thought about their design, and also see the tectonics they envisioned for it. Moreover, the intensely graphic quality of such drawings has inherent interest and a distinct beauty. I’ve seen some of the architects’ drawings for the NYPL: they’re splendidly done and fascinating—indeed enough so that the library once chose a group of them to make into greeting

cards! The ICAA lobbies for the inclusion of architectural drawings into books—sometimes successfully (as in the Carolands monograph), sometimes less so. Publishers have told us “drawings don’t sell books.” Maybe so, but for a book of this nature—marketed to a community of utter arch-o-philes—surely drawings would be an appealing asset.

I’ve made a study of that rare sub-category of architectural books: monographs on individual buildings. Regrettably, finding architects’ drawings in them is the exception—but happily more frequent is the inclusion of floor plans, and some books even take the extra step of enhancing the plans with color-coding or other helpful graphic devices. The subject of plans leads to our other criticism of the NYPL book—caused, ironically, by the building’s greatness. The NYPL has architectural treasures at every turn, and the book’s text stops to point out, illustrate, and elucidate each in detail. The problem with such stop-and-go touring is that it’s easy to lose oneself in this thicket of visual glories. The solution is certainly not to reduce the amount of info the authors offer, but to better orient the reader about where they’re situated in the building. One way to do this is with “key plans:” small floor plans sprinkled throughout the text that indicate where the authors are directing our attention. Devices like this have occasionally been used in other building monographs, and something along those lines would have been welcome here. Indeed, the actual floor plans the book does have seem like an afterthought: visually unappealing, lacking any reference to the surrounding streets, and leaving the use of many rooms a mystery [floor plan graphics may be the single area where the previous edition excelled].

Lest this issue about floor plans make you think one needs a map to navigate the NYPL, let me set you at ease: one of the profound virtues of a well-planned Beaux-Arts building is that you almost always feel very well-oriented. The use of axes and cross-axes, internal landmarks at significant junctures (like domes or extra-high ceilings), and a clear hierarchy of rooms, all make for a highly comprehensible building. It might take a rare sophisticate to discern subtle variations in the use of the guilloche motif, but every citizen will be thankful for the practicality of a building that’s hard to get lost in. It’s a merit of classical design that’s worth putting up against more “functional” modern plans which leave the visitor lost or befuddled.

Even with the above objections, we must maintain a sense of proportion. In the context of such a wonderful book—one that delivers so much and is so perfectly aligned with the magnificence of NYC’s best building—they amount to quibbles.

Let’s finish with Ruskin’s powerful exhortation:

*“When we build, let us think that we build forever. Let it not be for present delight nor for present use alone. Let it be such work as our descendants will thank us for; and let us think, as we lay stone on stone, that a time is to come when those stones will be held sacred because our hands have touched them, and that men will say, as they look upon the labor and wrought substance of them, ‘See! This our father did for us.’”*

Looked at that way, can there be any doubt that the NYPL is a sacred building?

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\* One would like to know more about this competition. The drawings of three of the entrants are shown (including the winner, Carrère & Hastings), but what about the other competition designs? Dozens of other firms—including some of the most prominent of the day—entered the two-stage competition. It would be fascinating to track down the all the various solutions proposed for creating this vital urban monument, as well seeing how they handled the building’s functional challenges. [Hint: there’s a book in this for some enterprising researcher: “The Library That Almost Was”]

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—Seth Joseph Weine is a designer, project manager, writer, and a frequent contributor to these pages. He’s a Fellow of the ICAA, and can be reached at: [sethweine@aol.com](mailto:sethweine@aol.com)

## Of Note

### ZELUCK WINDOWS AND DOORS CELEBRATES 90TH ANNIVERSARY

Long-time ICAA member and supporter, Zeluck, a family-run business, will celebrate its 90th anniversary in October 2011 and also the life of Kevin Zeluck, who passed away in May. The ICAA board and staff salutes Roy Zeluck and his family’s eponymous company and wishes them continued success.

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### NEW STAFF IN THE EDUCATION DEPARTMENT

A warm welcome to **Anne Wolff Lawson** and **Ryan Greene** who joined the national staff in February and March respectively. Anne is the Beaux-Arts Atelier Registrar and Ryan is the Education Programs Associate and both have been working in tandem with Nora Reilly, Education Programs Coordinator, to prepare for the inaugural year of the full-time program as well as monitoring, planning, and marketing for Continuing Education opportunities in New York and at Chapter locations, intensive courses, lectures, and the annual Rome Drawing Tour, as well as actively recruiting for future BAA classes. Anne and Ryan contribute tremendously to the success of the Institute and we hope you will get to know them very well in the months to come.

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### 2011 ROME DRAWING TOUR A SUCCESS

A nod of appreciation to Leah Aron, former ICAA Managing Director of Education, who coordinated and ran the Rome Drawing Tour for the third year in a row. A total of 15 participants and three instructors enjoyed terrific weather in Rome as they sketched and painted. Highlights included a tour at the American Academy in Rome, whirlwind talks and walks and sketching on the fly, and a day trip to Hadrian’s Villa. Leah passes her experience on to Ryan Greene, who will be coordinating the Rome tours going forward. For a glimpse of what the Rome experience was like go to: [youtube.com/user/BeauxArtsAtelier](http://youtube.com/user/BeauxArtsAtelier). Also, to see the student and instructor work from the 2011 Rome Tour visit our new blog: [beauxartsatelier.wordpress.com](http://beauxartsatelier.wordpress.com).

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### NOTE OF THANKS TO SARANNE DURKACS

Former Director of Membership, Saranne Durkacs, resigned in June after nearly four years with the ICAA. Amongst her many accomplishments she established protocols (and forms!) for managing our national membership, with staff she grew our membership and development capacity, and contributed to programmatic success and innovation across the board. We wish her well in all her future endeavors; no doubt you will see her now and then at events; she remains a loyal ICAA member.

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### AMERICAN STYLE EXHIBITION

The ICAA is proud to co-sponsor “The American Style: Colonial Revival and the Modern Metropolis” at the Museum of the City of New York (June – October 2011). Please see page 29 in the Calendar for complete information about a special ICAA members-only tour of the exhibition by co-curators Donald Albrecht and Thomas Mellins.

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### ANNOUNCING INAUGURAL CLASS OF THE BEAUX-ARTS ATELIER (BAA)

Abigail Bricker: Denville, NJ  
 Syreeta Brooks: Piscataway, NJ  
 Mark Hendricks: Kempton, PA  
 Ryan Hughes: Denver, CO  
 David Markel: Brooklyn, NY  
 Nina Roefaro: Jersey City, NJ  
 Susanne Smith: Huntington, NY  
 Robert Sweetnam: New York, NY

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### TACONIC OFFERS TUITION ASSISTANCE FOR NEW FULL-TIME PROGRAM

In recognition of the importance of the ICAA's year-long intensive in the classical tradition for full-time students, Jim Hanley and his partners at Taconic Builders have generously pledged a three-year Taconic Scholars tuition award to aid one outstanding candidate each year who may signal special interest in pursuing a career in the building arts. This is welcome assistance to BAA participants, some of whom will be moving to New York and leaving jobs in order to pursue an intellectual and potentially life- and career-altering experience.

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### NEW BOOKS RELEASED IN THE CLASSICAL AMERICA SERIES

In June, Dover published reprints of Nathaniel C. Curtis' *Secrets of Architectural Composition* and Burl N. Osburn's *Secrets of Great Design for Artists, Artisans and Crafters*. Also in June *The New York Public Library: The Architecture and Decoration of the Stephen A. Schwarzman Building* was released by W.W. Norton. This long-awaited reprint of the familiar *New York Public Library* book was originally authored by Henry Hope Reed and published in 1986. The new book is by Mr. Reed and Francis Morrone and features new photography by Anne Day (see cover and p. 5 for examples). The CA Series in Art and Architecture now comprises 35 titles, most of which are still in print.

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### ICAA WELCOMES THE UTAH CHAPTER

The fifteenth ICAA Chapter launches under the direction of chapter president Robert Baird of Historical Arts & Casting in Salt Lake City. Watch for news of the Utah Chapter to appear in the 2012 Winter/Spring issue of *The Forum*.



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STATION XII IN CUSTOM FRAME BY LEONARD PORTER.

### JOHN STAUB AWARD RECOGNIZES EXCELLENCE

The Texas Chapter of the ICAA announced their regional and statewide award program last March and joins the list of ICAA chapters who produce their own regionally specific awards. The Shutze Awards, started in 2007, recognize classical design in the Southeast Chapter. And the recently created Bullfinch Awards address classicism in the New England Chapter. Up next in 2012, the Florida Chapter will be launching its inaugural Addison Mizner Medal for Excellence in Classical and Traditional Architecture. Details are being finalized and will be available online soon. For more information, see the Chapter News on p. 14.

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### PALLADIO AWARDS AND CLEM LABINE AWARD

"Sustainability, Craft and Traditional Building" was the theme at the second Traditional Building Conference in the 2011 Series, July 14-15. The event was held at the Exchange Building on the Boston waterfront. During the conference, nine firms were recognized for outstanding work in traditional design for commercial, institutional, public, and residential projects as the winners of the 10th annual Palladio Awards competition. Visit [www.palladioawards.com](http://www.palladioawards.com) for complete information on the winners and the jury. Also at the conference, the 2011 Clem Labine Award was received by Ray Gindroz, FAIA, and Principal



VIEW OF INSTALLATION OF THE FOURTEEN STATIONS OF THE CROSS BY LEONARD PORTER AT THE CHURCH OF CHRIST THE KING IN NEW VERNON, NJ.

Emeritus, Urban Design Associates, who delivered an inspiring speech about the importance of engaging citizens to help design sustainable neighborhoods. (See *The Forum*, 2011 Spring Summer issue, pp. 2-3 for an interview with Ray Gindroz.) Congratulations to all!

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### ICAA AND THE TRADITIONAL ARCHITECTS GROUP (TAG) OF THE RIBA ANNOUNCE ALLIANCE

The Traditional Architecture Group is the only organization of its kind in the UK with over 400 members from within the RIBA community and among leading classical and traditional architecture practices in the UK. Through the alliance, both ICAA and TAG aim to promote shared goals through education, publication, and advocacy directed toward increasing public understanding of architecture, urbanism, and the allied arts. Peter Pennoyer, Chairman of the ICAA and Alireza Sagharchi, Chairman of TAG, said "We hope to build upon common goals and shared objectives for creating more sustainable architecture and urbanism. Our intention is to develop joint educational programs on both sides of the Atlantic that may include courses, symposia, drawing programs, and debates."

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### LEONARD PORTER RECEIVES AIA/IFRAA AWARD

Leonard Porter, New York City-based painter and ICAA Fellow Emeritus received a 2011 Merit Design Award from the AIA's Interfaith Forum on Religion, Art, and Architecture for his depiction of the Fourteen Stations of the Cross. Porter's set of fourteen, 12" x 16" oil paintings was commissioned by Church of Christ the King in New Vernon, New Jersey. Leonard Porter is offering giclée on canvas versions of the award-winning painting series to make meaningful and inspirational fine art accessible for churches and chapels wishing to add the Stations to their sacred space. For more information, please visit [www.leonardporter.com](http://www.leonardporter.com).

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### DEADLINE FOR THE ICAA RIEGER-GRAHAM PRIZE ANNOUNCED

For those interested in the three-month affiliated fellowship for independent study in architecture at the American Academy in Rome, submissions are due **Tuesday, November 1, 2011**. Visit [classicist.org/awards-and-prizes](http://classicist.org/awards-and-prizes) to learn more.

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### 2012 ARTHUR ROSS AWARDS SUBMISSIONS DUE

Submissions for the 2012 Arthur Ross Awards are due on **Thursday, December 15, 2011**. For more information on criteria and requirements visit [classicist.org/awards-and-prizes/Arthur-ross-awards](http://classicist.org/awards-and-prizes/Arthur-ross-awards).

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## ARTHUR ROSS AWARDS 30TH ANNIVERSARY

At the 30th Anniversary of the Arthur Ross Awards ceremony and dinner held at the University Club on Monday, May 2, 2011, Board Chairman Peter Pennoyer introduced Clem Labine as the 2011 recipient of the Board of Directors honor for his publishing achievements and for championing the Institute since its earliest days. A sculpture of Diana created by artist Will St. John was presented to a delighted Mr. Labine. His remarks to a filled-to-capacity audience upon receiving the 2011 Board of Directors Honor were as follows:

I'd like to thank you, the entire Board of Directors, and the Arthur Ross jury for this deeply appreciated honor.

As treasured as this Award is, I derive even greater pleasure from the size and scope of this audience tonight. With a wonderful gathering like this, it's hard to imagine how small and fragile this organization was at the beginning.

I wasn't there when Henry Hope Reed, Arthur Ross, and others founded Classical America in 1968. But I WAS on hand in 1991 when some young architects began planning for an institution that would provide education in the classical language for contemporary design. Those early meetings—held after hours in the offices of Fairfax & Sammons—laid the foundations for what was to emerge—in 1992—as the Institute for the Study of Classical Architecture.

This was the Institute's "Heroic Volunteer" stage—NO paid staff. I joined the Board, and one thing my magazines did in the early 1990s was to help organize weekend conferences and fundraisers that were held in the Law School auditorium at NYU. A few of you here tonight attended at some of those early seminars.

Having long outgrown its Heroic Volunteer phase, the Institute—and Classical America—coalesced in 2002 and the new organization gained Classical America's dedication to the fine arts, its distinguished book series, and the Arthur Ross Awards. The expanded organization has developed new programming, welcomed the Grand Central Academy of Art, and—coming this fall—a one-year study of classical architecture called the Beaux-Arts Atelier.



With all of this progress, I'd like to suggest there is ONE monumental challenge lurking in the future. Wouldn't it be GREAT if the Institute's influence became so massive that it could persuade public institutions they don't have to rule out the option of classicism whenever they need a new building or monument?

I think the Institute is up to this challenge. As most of you know, our name is changing to more fully reflect the broader commitment to the allied fine arts. The new name comes with the blessing of Henry Hope Reed and Janet Ross because they know we are all mindful of the humanist flame that was first re-kindled by Classical America. And the CA name lives on in the books and publications of the "Classical America Series in Art & Architecture" so that the the legacy of Classical America and the vision of Henry Hope Reed and Arthur Ross will continue to be honored.

So let me close by saying I'm incredibly proud to continue to be part of this re-invigorated organization that now marches briskly and resolutely forward as: the Institute of Classical Architecture & Art.—THANK YOU.



CLOCKWISE FROM TOP: MICHAEL FRANCK AND ARTHUR LOHSEN ACCEPT THE 2011 ARTHUR ROSS AWARD FOR ARCHITECTURE FROM ICAA BOARD CHAIRMAN PETER PENNOYER AND ARTHUR ROSS JURY CHAIRMAN BILL HARRISON. THE HAND CALLIGRAPHY ON THE CERTIFICATES IS DONE BY AILEEN MOSTEL; JEFF GREENE OF EVERGREENE ARCHITECTURAL ARTS ACCEPTS FOR ARTISANSHIP; CLEM LABINE, BOARD OF DIRECTORS HONOREE; MIKE GILMORE AND ALFREDO PARADES ACCEPT THE AWARD FOR PATRONAGE IN BEHALF OF RALPH LAUREN; ANDREW ZEGA AND BERND DAMS ACCEPT THE AWARD FOR FINE ART; MAUREEN CHILTON AND GREGORY LONG OF THE NEW YORK BOTANICAL GARDEN ACCEPT FOR STEWARDSHIP. *Arthur Ross Awards* photography by Mia MacDonald Photography.

## COUNTRY HOUSES OF SIR EDWIN LUTYENS: A TOUR IN BREIF

*Classical Excursions partnered with Paul Waite, a board member of the Lutyens Trust, who served as expert guide for the ICAA tour participants. The group visited 16 country houses. Paul Waite provides a brief description here:*

**THE THEME** OF OUR TOUR FOR THE ICAA (May 19 -26) was diversity, suitability, dextrous skill, and craftsmanship. Of course we were looking at the work of Sir Edwin Lutyens, where, although we only touched upon his work in a small geographic area of the home counties around London, we would see not only how he reacted to sites, local building styles and materials, but also how his work developed from the initial precocious genius of vernacular Munstead Wood and Goddards through his progression into Wrennaissance at The Salutation, then his sophisticated stripped classicism of Middleton Park.



The first of the sixteen country houses we visited was Fulbrook, the 1897 house nestled into the crook of a hill. Here the exterior was Lutyens working through his Surrey style, but the interior had his first classical touches, particularly on the staircase. Goddards was originally created in 1899 as a Surrey style charitable alms-house for “ladies of small means.” Sir Edwin returned to this building in 1910 to add a drawing room, dining room, and extra bedrooms, disguising these grander rooms beneath massive chimneystacks.

The beautifully restored Berrydown Court is contemporary with Fulbrook but Lutyens was also working on Bois des Mouties in France so you see the influence of Normandy in the entrance courtyards and façades. Furnished strikingly in mid-century modern, the house was full of the best contemporary art both inside and in the garden. For a very quick stop on a busy road we risked our lives for a photograph of the fascinating Tigbourne Court built in 1899 where Sir Edwin used an immense three-story gabled façade right on the road to give the

impression of a much larger house that has fallen on hard times and been reduced. Huge chimneys sweep up either side of the gabled façade, towering over the small Tuscan loggia entrance.

The Red House at Godalming was built on a tiny site on the edge of a cliff. The house was small by Edwardian standards but the budget and site gave Sir Edwin a chance to play with the levels in the house—as the stair descends through the center of the house, each level changes—and to introduce his first castellated façade similar to what he would develop for Castle Drogo. We travelled away from the small scale of Surrey into

the open hop fields of Kent to visit Great Dixter where Lutyens had taken two 15th century yeoman’s hall houses, added them together and built service rooms to connect the various levels. Now famous for the extraordinary garden of the late Christopher Lloyd, we visited

the private side of the house where Lutyens’ clever adaptations and staircases became apparent.

The Salutation at Sandwich is a favourite Lutyens house. This gem of Wren-like architecture was recently restored by a young family who employ eight gardeners to keep the Jekyll-designed garden in immaculate condition. The house itself is a marvel of grandeur on a small scale with thirty percent of the main block being circulation space, around which rotate the library (with its window architraves shaped like dinghy prows), drawing room, and dining room. The participants of the tour were treated to a lunch by the owners in the dining room where we happily sat and looked out at the garden stretching away to the horizon.

My personal favourite is Middleton Park of 1938. By this stage, having completed New Delhi and his corporate commissions, Sir Edwin had nothing to prove but everything in his hands. For the 28-year-old Earl of Jersey, Sir Edwin designed a super sophisticated essay still redolent of the easy luxury of the interwar era. With its screened light wells and Delhi column capitals, it



FROM TOP LEFT CLOCKWISE: PAUL WAITE OF THE LUTYENS TRUST AT MARSH COURT (1901); MIDDLETON PARK (1938); FULBROOK (1897). OPPOSITE: NASHDOM (1905). Photographs by Tom Hayes.

demonstrates that Lutyens was an architect capable of the Viceroy’s House who could take the same elements and put them into a domestically scaled English country house.

Nashdom of 1905 was the home built on the river Thames for Lutyens’ great friend, Princess Dolgourousky. “Nashdom” being a play on “our house” in Russian, Sir Edwin took his cue from Nash’s urban terraces and combined long white façades with Hampton Court to achieve a huge wall of a building at the edge of a site opening up on the other side into vast lawns. Our last house of the tour was Marsh Court of 1901, again owned by a young couple, who have furnished the house in a strikingly mid-century modern way. Made of the most astonishing material—clunch—a type of compressed chalk, its blinding whiteness is mitigated on the garden side by alternating levels of flint and red brick while above the façades twist the most incredible Elizabethan brick chimneys.

Writing about architecture is not easy, even photographs or scholarly research won’t come close to doing justice to a brilliant design—and certainly you never get a feeling for scale until you have walked around, and in, a building. The tour participants, having taken the opportunity, were richly rewarded as invariably they were struck by the pure beauty and inventiveness shown in each building on the tour itinerary.

—Paul Waite, Lutyens Trust



## ICAA Chapter News

### CHAPTER NOTES

The Institute of Classical Architecture & Art welcomes the Utah Chapter, which joins the ICAA as the 15th Chapter in a network of regional chapters across the United States. This fall, all fifteen have the opportunity to meet in New York City for two days of workshops and roundtable discussions. The dates for this year's Chapter Meeting are October 20-21, 2011.

### CHARLESTON

The Charleston Chapter held a lecture on Form-Based Code on April 14. The standing-room-only lecture was held by John Liberatos at Rent Charleston. Jacob Lindsey, urban designer, and Josh Martin, planner, presented their thoughts on the concept of Form-Based Code, which looks to the relationship between building façades and public space, the height, scale, and mass of buildings in relation to one another, and the scale and types of streets and blocks. Form-based codes are a recent alternative to conventional zoning, and opinions differ as to their relevance. A lively discussion followed.

This fall the Chapter is offering a class on "Designing the Classical Interior." This daylong seminar will be led by James S. Collins, Architect, a practitioner who specializes in the design of traditional buildings and interiors as well as appropriate additions to existing residential, institutional, and historic structures.

Past participants have included architects, landscape architects, architectural historians, historic preservationists, and laypeople. The course will introduce the fundamental philosophy and elements of classical architecture and will discuss how to appreciate and apply them in designing today's interiors. Topics include: learning the appropriate use and configuration of columns, cornices, chimneypieces, windows, and doors. Also, the course will present simple yet proper methods of creating baseboards, wainscoting, chair rails, and door and window casings. The elements, proportional systems, and composition of interior spaces and their details will be presented using images, measured drawings of buildings and interiors, and handouts from rare books. In the afternoon, the class will design and draw a classical interior, as well as create a floor plan and elevations of their own design.

"Designing the Classical Interior" will be held Saturday, September 24, 9:00 am–4:00 pm at the American College of the Building Arts. Details can be found online.

As part of Charleston Chapter's fall lecture series, Martin Wood, author of *John Fowler: Prince of Decorators*, will offer an illustrated lecture on the seminal influence Fowler had over English country house decoration during the last 70 years. Mr. Wood is a designer of interiors, textiles, and gardens, and the author of the best-selling *Nancy Lancaster, English Country House Style*, as well as *Laura Ashley*. With co-author Judith Tankard, he wrote *Gertrude Jekyll at Munstead Wood* and edited *The Unknown Gertrude Jekyll*. His latest book, *Sister Parish, American Country Style* is expected in print early next year. Mr. Wood is a noted speaker and has lectured in the United States for the Royal Oak Foundation, the American Friends of Attingham, as well as the Institute of Classical Architecture & Art.

The lecture will be held Friday, October 7. Reception at 5:30 pm; lecture at 6:00 pm. Free for ICAA members; \$10 for the general public. Location to be announced. **For more information about the Charleston Chapter, please contact Chapter Coordinator Bill Richardson at [charlestonica@gmail.com](mailto:charlestonica@gmail.com).**

### CHARLOTTE

The Charlotte Chapter is busy planning events for the fall, winter, and spring.

On the evening of October 5, author and lecturer Martin Wood will speak on the influential English interior designer, John Fowler. Fowler, along with Nancy Lancaster and Sibyl Colefax, his partners at the firm of Colefax and Fowler, brought what we know as the English country style to the world. Mr. Wood will speak at Aymar Embury's 1931 Charlotte Country Club. The following day Mr. Wood will speak about Gertrude Jekyll's garden at Munstead Wood, the subject of a book he co-authored with Judith Tankard. In Mr. Wood's more recent book, *The Unknown Gertrude Jekyll*, he writes, "It has been said, and with ample justification, that Gertrude Jekyll changed the face of England more than any, save the Creator himself and, perhaps, Capability Brown." He states, "a Jekyll garden seems to encapsulate the essence

of the Edwardian period." Time and location for the Jekyll presentation are to be announced.

Two weeks later, on October 22, the Charlotte Chapter is sponsoring a tour of the Federal-period home, Ayr Mount, as well as a tour of the charming town of Hillsborough, NC, where Ayr Mount resides. Richard Jenrette bought and restored Ayr Mount in the 1980s. The house and its more than 250 acres now belong to the Classical American Homes Preservation Trust.

Looking ahead to next spring, the Charlotte Chapter is planning a two-day tour of historic Camden, South Carolina's oldest inland city and home of many illustrious South Carolinians. In the early twentieth century, Camden evolved into a resort town as wealthy individuals from the East Coast sought refuge there from harsh winters. Many brought with them their love of polo, steeplechase, and other equestrian activities—a tradition that still thrives in the community. They also breathed new life into many of the town's fine antebellum homes and gardens. The Charlotte Chapter is planning a tour that will feature several of Camden's notable homes as well as its Robert Mill courthouse of 1825. Details to be announced.

Planning is also under way for a program by nationally recognized painter and sculptor, Chas Fagan. Mr. Fagan recently finished a heroic size statue of Captain James Jack, a historic eighteenth century figure from Charlotte. This piece of civic art is prominently displayed near uptown Charlotte.

These and other programs are being developed at press time. The Charlotte Chapter welcomes suggestions and participation in planning our programs. **For more information, please contact [charlotteclassicist@yahoo.com](mailto:charlotteclassicist@yahoo.com) or call (704) 602-4894.**

### CHICAGO-MIDWEST

The Chicago-Midwest Chapter experienced a successful season of spring and summer programming that began with ICAA National Board Chairman, Peter Pennoyer, who joined the Chapter at the Richard H. Driehaus Museum to lecture on his firm's new monograph, *Peter Pennoyer Architects: Apartments, Townhouses, Country Houses*. Mr. Pennoyer's lecture was refreshing as he showed plans and images of the projects that inspired his firm's work, and shared engaging anecdotal stories behind each project.

In April, the Chapter celebrated its second anniversary with a new and greatly anticipated Web site. As part of the Chapter's Social Media Campaign, this is an ongoing project that will better inform members and the Chicago-Midwest architectural community. The new site has a fresh look and also provides a community base for members and their organizations to become better acquainted.

In May, internationally acclaimed artist, Walter Arnold, demonstrated the fine art of stone carving at his studio. The lecture included the process and technique of stone carving, and highlighted present uses for this age-old craft. Mr. Arnold unveiled one of his recent public commissions at this presentation and provided visual highlights from his publication; *Staglieno: The Art of the Marble Carver*.

The Chapter completed its spring lecture series with Elizabeth Meredith Dowling, Ph.D., Georgia Tech Professor Emerita in Architecture and Architectural Historian, who presented "American Classicist: The Architecture of Philip Trammell Shutze." Dr. Dowling brought a fascinating perspective not only to Shutze's projects, but also his response to the rise of modernism and the effect of the 1930s depression on his career. The lecture took place at the historic Richard H. Driehaus Museum and was followed by a private reception, which allowed attendees to appreciate the recently restored mansion.

This summer the Chapter began regular Social Hour/Networking events, holding informal gatherings at local restaurants to meet new members and enjoy summer in Chicago.

The Chapter's Summer Sketching Tours focused on Chicago field houses. Participants visited some of the most celebrated Chicago field houses and park refectories during three unique sketching tours. The tours provided access to principal building interiors, many with fine murals. Led by Professor Andrew von Maur of Andrews University, these tours offered on-site informal drawing workshops for participants who sought to improve their sketch drawing and watercolor skills. The first tour was to Sherman Park, featuring a lush park lagoon by the Olmsted Brothers and a 1904 field house by Daniel H. Burnham & Company. This tour also featured another Olmsted Brothers landscape, Fuller Park. Fuller Park Field house was designed by Edward H. Bennett and houses the 1912 "French Explorer Series" by the great Illinois muralist John Warner Norton. The second tour found the Chapter visiting La Follette Park field house designed in the Renaissance Revival style by Michaelsen and Rognstad, and then on to the Mediterranean Revival style Columbus Park Refectory by Chatten & Hammond, set on one of Jens Jensen's masterful prairie landscapes. The third tour finished on the north side of Chicago, with visits to Lincoln Park and Pulaski Park. Participants visited the 1908 Prairie School masterpiece by Dwight H. Perkins, the Lincoln Park South Pond Refectory, and Tudor Revival styled Pulaski Park Field House by William Carby Zimmerman.

In other news, the Chicago-Midwest Chapter welcomes Sana Mahmood, who joins the Board of Directors as Secretary. The Chapter is very excited to have Ms. Mahmood join the Board as preparation begins for 2012.

The Chapter extends its gratitude to generous event sponsors: *Ludowici Roof Tiles*; *Klise Manufacturing*; *The Richard H. Driebaus Museum*; and *Town and Country Conservatories*. The Chapter also thanks Platinum Level sponsors, *GeWalt Hamilton Engineering* and *Decorator's Supply* for their ongoing partnership efforts. **For more information about the Chicago-Midwest Chapter, visit [classicistchicago.org](http://classicistchicago.org) or contact Chapter President Christopher Derrick at (847) 606-6460.**

## FLORIDA

On March 15 the Florida Chapter held a well-attended lecture by Professor Emeritus Ron Haase of the University of Florida titled "Classic Cracker." Professor Haase reviewed and discussed the typologies of the cracker house, and their context and evolution, as well as the vernacular relationship to classical architecture. Professor Haase shared experiences and methodology for his studies, and offered examples of contemporary applications of the typologies reviewed.

On April 14 the Chapter gathered for a Spring Social to celebrate the Chapter's third year educating and advancing the practice of classical architecture and design. This event was held on a beautiful Palm Beach evening at The Colony Hotel's Palm Court near Worth Avenue. The evening provided insight into the Chapter, their programs, and discussion on classical design. This year's featured speaker was Gilbert P. Schafer of G.P. Schafer Architect, former ICAA president and chairman. Mr. Schafer spoke on the role of the Institute in his career and its capacity to influence society and the arts.

In May, architect and professor Steve Semes presented the main thesis of his book, *The Future of the Past*, in Seaside, FL. His thoughtful presentation was much appreciated by the audience. As Seaside celebrates its 30th anniversary, notions of preservation and appropriateness are at the forefront of urban and architectural discussions taking place locally and in other New Urbanist communities where pressures of economic upheaval threaten to undermine the successes of the renaissance ushered in by Seaside.

The reception at the Houghtaling Residence that followed Professor Semes' lecture proved to be the perfect setting for continued discussions. The provocative yet sympathetic addition to an iconic building in Seaside provided a wonderful backdrop for dialogue regarding continuity and thoughtful design methodologies. As night descended the conversations continued throughout the house and into the courtyard alongside the pool.

On Friday, June 3 the Chapter organized a tour of three private residences designed in the classical tradition and recently built in the greater Orlando area. Each tour was led by the designer of the residence, with particular emphasis and insight offered into how the principles of classicism were successfully implemented.

In other Chapter programming, the Classical Cuba Committee visited the city of Havana, Cuba in March 2011. The main objective was to prepare for biannual/annual education programs in Havana. During the trip the committee was accompanied by its Program & Travel partner, Fundacion Amistad (FA). During their visit they met with key staff at the Office of the Historian of the City of Havana (OHCH). The Vieja district/ Old Havana special district in Havana is growing with commerce, and vibrant with new renovation/restoration projects. The ground-work was laid to partner with the University of San Geronimo and the office of the Historian on select project program opportunities.

The Cuba Committee proposes to offer a series of drawing courses on classical construction detailing and the documentation of historic structures. The courses will be dedicated to the



TOP: JACKSONVILLE LIBRARY. BOTTOM: FLORIDA CHAPTER PLEIN AIR STUDIO PARTICIPANTS. Photographs by Matt Swain.

study of various subjects of interest of Cuban classical and traditional architecture such as vernacular interpretations of the classical orders, courtyard typology, portal and constructive and stylistic characteristics of doors, windows, wall, ceilings, roofs, and decorative motifs. The emphasis of the documentation would respond to advice from the OHCH and rely on current scholarly work being conducted in the Master Plan Office and in the archives of the General Division of Architecture and Urbanism of the OHCH. **For more information about the Florida Chapter, please visit [fclassicist.org](http://fclassicist.org) or contact Chapter Coordinator Lane Manis at (904) 655-0013 or [lane@fclassicist.org](mailto:lane@fclassicist.org).**

## MID-ATLANTIC

The Chapter extends its thanks to Jamie Walsh, RLA of Walsh Landscape Architecture, who led the Mid-Atlantic Chapter as President from 2010–2011 with a successful year of lectures and tours. For 2011–2012, Mary Elfreth Watkins, Interior Designer with Sroka Design, Inc. took on the responsibilities as President, with Alissa Ardito, Ph.D., Attorney Advisor at US Department of Housing and Urban Development, serving as the Chapter's Events Chair.

In September 2010, the Chapter presented architect Gilbert P. Schafer with his lecture, "A Classical House is Still A Great Place to Live." His talk was co-hosted by the National Trust for Historic Preservation.

This past fall, Washington, DC was fortunate to receive the exhibit *Palladio and His Legacy: A Transatlantic Journey* at the National Building Museum. Calder Loth, Senior Architectural Historian for the Virginia Department of Historic Resources, gave a Sunday afternoon tour.

On March 2, 2011 the Chapter offered a lecture by design and decorative arts historian, Emily Eerdmans, "Mirror, Chrome, and Gin Fizz: Art Deco in Britain." A reception followed the event.

In May, Steve Semes, AIA, Academic Director of Rome Studies at The University of Notre Dame, presented his lecture, "The Future of the Past," to the Mid-Atlantic membership. A tour of the Library of Congress was held in the afternoon.

At the end of May, Skip Sroka, ASID of Sroka Design Inc., generously opened his private residence for a membership reception and new membership awareness gathering.

On June 6, the Chapter co-hosted a reception with the National Civic Art Society honoring the winners of their joint Eisenhower Memorial Counterproposal Competition. First Prize was presented to Daniel Cook, with the Chairman's Commendation given to Scott Collison. Second



PARTICIPANTS ON THE MID-ATLANTIC CHAPTER TOUR OF THE LIBRARY OF CONGRESS WITH PROFESSOR STEVEN W. SEMES.

Prize was given to Sylvester Bartos and Whitley Esteban. Third Prize was a tie between the team of Rob Firmin & Bruce Wolfe, and Francisco Ruiz. The jury also awarded a commendation prize to the team of Michael Franck of Franck & Lohsen Architects, Inc. (2011 Arthur Ross Award Winner) and Rodney M. Cook.

In July, the Chapter held a tour of The Basilica of the Shrine of the Immaculate Conception in Washington, DC In the fall the Chapter is delighted to celebrate the local architectural firm of Franck & Lohsen Architects with a reception honoring their achievement as recipient of the 2011 Arthur Ross Award. This reception will be held on October 4 at the National Trust for Historic Preservation.

The Mid-Atlantic Chapter's sketch club, organized and led by Eric Bootsma of Dale Overmyer Architects, has been inspired by the incredible range of architecture in Washington. Regular outings provide members a chance to meet, sketch, and hone their drawings skills.

Future events include a lecture with British furniture designer, Thomas Messel, and a Saturday spring tour in Charlottesville led by Calder Loth on the orders at the Lawn of the University of Virginia. **For more information about the Mid-Atlantic Chapter, please visit [classicist-washington.org](http://classicist-washington.org).**

## NEW ENGLAND

The New England Chapter is pleased to report that its 2011 spring roster of lectures was well-attended by old friends and new members alike. Four diverse lectures covered a broad range of topics including a nineteenth-century biographical snapshot, traditional molding design precedents, architectural theory, and English garden design.

On March 24, architect Samuel G. White, FAIA spoke eloquently about his famous great-grandfather and architect Stanford White.

The lecture focused primarily on the elder's passion for Box Hill, his residence of many years, and the many transformations made as the family's needs evolved. The event was held at the Algonquin Club in Boston, which was designed by Stanford White in 1886.

Christine Franck and Brent Hull offered a dual lecture on "Traditional American Rooms" on May 4. Using precedents in the Colonial Revival, they discussed the merits of traditional millwork and the proper application of classical moldings. Their talk referred to their jointly authored book *Winterthur Style Sourcebook: Traditional American Rooms*.



ALLAN GREENBERG AUTOGRAPHS BOOK FOR STEPHEN SPANGLE AT HIS MAY 25 LECTURE.

On May 25, the offices of Shepley Bulfinch opened their doors and their rare books and drawings archives for a lecture with architect Allan Greenberg. He offered his erudite and worldly perspective with "Can Modern Architecture be Classical?" and made reference to many of his own projects

during his talk, but ultimately he challenged attendees to take a closer look at the work of German architects Schinkel and Mies van der Rohe and their influence. At the end Greenberg provoked his Boston audience into a lengthy question and answer session.

Judith Tankard delighted her audience at the Algonquin Club on June 22. Her talk on her newest book *Gertrude Jekyll and the Country House Garden* did not disappoint as she presented the marvelous collaboration between Gertrude Jekyll and Edwin Lutyens.

The jury for the 2nd Annual Bulfinch Awards convened on July 13 and was comprised of Jean Carroon, FAIA, LEED of Good Clancy, Matthew Bronski, P.E. of Simpson Gumpertz & Heger Inc., and nationally recognized designer and educator Christine Franck. This illustrious group selected the winners with the help of fellow Chapter Board member Sandra Vitzthum, AIA from Vermont. The entries showcased the region's best architects, landscape architects, interior designers, and craftspeople employing the classical tradition. The winners will be announced this fall before the Awards Ceremony on November 30 at the Grand Staircase at the Massachusetts State House.

On July 14 and 15 with Restore Media, the New England Chapter cosponsored the *Sustainability & Traditional Building Conference* on Boston's historic Fish Pier. Attended by many across New England, guest speaker Graham S. Wyatt, AIA from the offices of Robert A.M. Stern discussed "Historic Campuses and New Traditional Architecture." Other speakers included Jean Carroon, FAIA LEED who just completed her new book *Sustainable Preservation: Greening Existing Buildings*. Matthew Bronski, Sandra Vitzthum, and others offered their unique perspectives on sustainability and traditional building practices. **For upcoming events including tours, possible sketching trips in September, and Private Boston between November 30 and December 4, contact Chapter President John P. Margolis at (978) 922-4440 or visit [classicist-ne.org](http://classicist-ne.org) for details.**

## NORTHERN CALIFORNIA

The Northern California Chapter began its spring programming with a memorable evening devoted to 1920s French designer, Madeleine Castaing. Art historian and blogger, Emily Evans Eerdman, gave a lively illustrated lecture based on her recent book on Mme. Castaing. A dinner honoring Ms. Eerdman followed at the Villa Taverna with a fascinating short film on Madeleine Castaing by photographer Christopher Flach.

In April the Chapter was fortunate to have Samuel G. White, grandson of Stanford White, speak about his grandfather, family and friends, and their architectural "experiments" at Box Hill. The presentation was deeply personal and truly special as there were many family photos shown, and several family members and colleagues of Mr. White's were in attendance.

The biggest event and largest fund raiser so far this year was "An Evening with Allan Greenberg" held in mid-April at Carolands. Over 200 guests attended the cocktail buffet in the historic Hillsborough chateau, taking in the exquisite Beaux-Arts architecture and bidding on the architectural prints from the Chapter's archival library. The highlight was hearing Mr. Greenberg speak eloquently on classicism versus modernism. The evening was made possible by the largesse of Mr. & Mrs. Charles Johnson, owners of Carolands, and the generosity of event patrons and local Chapter Sponsors.

Northern California's Spring Lecture Series, sponsored by The Wiseman Group, closed in May with an insightful lecture given by Texas architect, Michael Imber on the influence of Rome and Spain on classical architecture in the US. With slides that beautifully illustrated his perspective, Mr. Imber proposed that the classical

essence is proportion and composition. Presenting many of his own projects, complete with floor plans and renderings, the shared passion was evident amongst his award-winning firm and the artisans with whom they work.

In June the Chapter was pleased to offer a day tour of "Private Napa." Four exquisite homes with lush gardens were featured including those of the gracious Margit Mondavi and Stephen Read. Lunch was served in the spectacular gardens of the Read house and a lovely, warm day made the event a smashing success.

The autumn kicks off with a Fall Lecture Series. "Ancient Rome and the Forum" is the focus of four lectures, which are being held at the Disney Museum. Different aspects and topics will be presented by illustrious speakers: Francisco Sanin, "Ancient Rome, Then and Now;" Birgit Urmson, "The Roman Forum: Art and Architecture;" Krupali Krusche, "3D Documentation of The Roman Forum;" and Dean Abernathy presents "The Architecture of Ancient Rome."

The Chapter partners again with The San Francisco Fall Antiques Show benefitting Enterprise for High School Students in October and hosts the Designer Day Saturday luncheon. The Chapter presents author Cathy Whitlock who will be the morning speaker on the 1930s Art Deco era of design and architecture in film.

Other fall events include "Saturday in Sonoma," which will include an architectural walking tour in the charming and historic town led by local town historian, Mr. George McKale, and a private house tour following lunch. At harvest time in the Napa Valley, a special private house tour and talk is slated with architect

Bobby McAlpine at the romantic Calistoga home of members, Rela and Don Gleason. As McAlpine's only California commission, he will speak about his unique approach to designing and building an evocative, personal home, all chronicled in his well-received monograph, *The Home Within Us*.

In November, an illustrated talk will be given by Southern California Chapter member and architect, Stephen Giannetti, in conjunction with his designer/blogger wife, Brooke, on their first book, *Patina Style*. Closing the year, a much anticipated lecture will be presented by New York architects Mark Ferguson and Oscar Shamamian, on their illustrious monograph, *New Traditional Architecture*, featuring "exceptional houses—distinguished by their classical style and artistic integrity—representing the highest level of design and craftsmanship." The evening will be the Chapter's annual Sponsors Appreciation event hosted by the Chapter Board of Directors in gratitude and acknowledgement of the generous support our Sponsors provide for programs, courses, and events. **For more information on the Northern California's Chapter events, please visit our website [classicist-nocal.org](http://classicist-nocal.org).**



CAROLANDS EVENT CHAIRMAN, SUZANNE TUCKER; HONOREE ARCHITECT, ALLAN GREENBERG; ICAA NATIONAL PRESIDENT, PAUL GUNTHER; NORTHERN CALIFORNIA CHAPTER PRESIDENT, JOSEPH LUCIER.

## OHIO AND LAKE ERIE

In early April the Ohio and Lake Erie Chapter began its spring programming with a weekend tour of Classical Cincinnati. Participants had the unique opportunity to visit the Queen City for an exclusive architectural tour. The three-day event commenced with a reception at The Cincinnati Club, and included a walking tour of downtown Cincinnati, as well as a bus tour through residential Clifton and College Hill with stops at notable houses in the area. Classical buildings by Benjamin Latrobe, William Strickland, Samuel Hannaford, Delano & Aldrich, John Russell Pope, and Edward Schulte were just some of the remarkable architectural sites seen on the tour.

On June 2, the Chapter held a benefit party at a private residence in historic Bratenahl along the shores of Lake Erie. Members and patrons gathered for an intimate evening in support of the Chapter's ongoing events and educational programs.

This fall, *Palladio & His Legacy: A Transatlantic Journey* will be opening at the Carnegie Museum in Pittsburgh, PA. Calder Loth, noted architectural historian, will be giving a special lecture and tour of the exhibition on September 24. On the weekend of November 4-6, the Ohio and Lake Erie Chapter will offer a "Palladio & Pittsburgh" tour, which will include a lecture by Alvin Holm, AIA and private tour of the Wyatt Residence in Pittsburgh; a special visit to the Duquesne Club art collection; a trip to the *Palladio & His Legacy* exhibition, and a walking/bus tour of notable classical buildings in Pittsburgh. This event is being held in association with the Duquesne Club of Pittsburgh and the Union Club of Cleveland.

Once again the Ohio and Lake Erie Chapter will hold its Annual Holiday Party at the Union Club in Cleveland. The event will be December 14 from 5:00-8:00 pm. **For more information about the Ohio and Lake Erie Chapter, please contact [ohio@classicist.org](mailto:ohio@classicist.org) or (614) 231-8940.**

## PHILADELPHIA

The Philadelphia Chapter of the ICAA was honored to host the Traditional Building Conference with Restore Media in its inaugural two-day symposium format. Held in mid-April in the magnificent Ivy Hall of the Overbrook Farms section of the city, presentations were focused on the theme of "Sustainable Building: Design, Craft, and Tradition."

The keynote presentation was given by John Milner, FAIA, who shared lessons learned about preservation, traditional building, and sustainable construction from three decades of hands-on experience. Robert Baird and Steve Brown of Historical Arts & Casting came from Utah to discuss the various properties of different

casting materials and showed examples of their use. John Cluver, AIA, LEED AP presented two LEED Gold certified projects designed by Voith & Mactavish Architects demonstrating that it is not only possible, but also practical, to be new, traditional, and green. Sandra Vitzhum finished the first day's sessions talking about the principles that allow new additions to feel like they truly belong, before joining the one hundred attendees for a delightful outdoor cocktail hour.

The second day began with Judy Hayward moderating a session on replicating historic windows, with participation by William B. Mincey, AIA, Anath Ranon, AIA and Joseph Riley. The discussions then migrated to the front porch of Overbrook Farms where Ray Tschoepe applied the lessons he has learned as the Director of Conservation for the Fairmount Park Historic Preservation Trust to show porch design and repair techniques that use suitable materials, skilled craftsmanship, and proper water shedding. The event culminated with the "Art of the Detail," a combination lecture and drawing tour led by Milton Grenfell and Alvin Holm, AIA, using the fertile architectural grounds of the Overbrook Farms Historic District to illustrate their lessons.

This fall and winter will usher in a wide variety of events, including several in mid-October as part of "Design Philadelphia," to bring classical architecture and art to the discussion of contemporary design in the city. The Chapter will be reveling in the work of Horace Trumbauer at a presentation of his work by Michael Kathrens at the Athenaeum of Philadelphia on December 7. In January, a member reception and dinner is planned on the eve of the Greater Philadelphia Historic HomeShow. Planning is also under way for a tour of several of the city's private clubs, providing a chance for an insider's look at their outstanding architectural interiors. And, of course, the Chapter will be holding its fourth annual Alvin Holm Lecture in March and will continue to co-sponsor a slate of presentations with the Royal Oak Foundation at the Union League of Philadelphia.

As of *The Forum's* deadline, the dates and details for the Chapter's 2011-2012 calendar were still being determined, so please visit [tinyurl.com/icacaphila](http://tinyurl.com/icacaphila) for current information. As always, details for all events will be sent to friends and members via e-mail. **If you are not on the Philadelphia Chapter's e-mail list and have not received notices of past gatherings, please call (215) 609-8357 or e-mail [icacaphila@gmail.com](mailto:icacaphila@gmail.com) to make sure you do not miss any Chapter events. You can also follow the Philadelphia Chapter on Twitter at the address [@icacaphila](https://twitter.com/icacaphila).**

## ROCKY MOUNTAIN

During an exciting week in April, the ICAA Rocky Mountain Chapter (RMC) was honored to collaborate with the 2011 Denver Designer Showhouse to benefit Children's Hospital. Barbara Sallick, Co-Founder of Waterworks, and Don Ruggles, President of DHR Architecture, co-hosted a private brunch prepared by Melenda Ness, which was followed by an in-depth discussion about what makes timeless design. The following evening, Steve Mouzon of the New Urban Guild presented a lecture about sustainability. Rounding out the week was a reception and lecture featuring Showhouse Honorary Chair Bobby McAlpine of McAlpine Tankersley Architecture and McAlpine, Booth and Ferrier Interiors. The large crowd heartily enjoyed Mr. McAlpine's lecture, which featured photos and stories from his best-selling book, *The Home Within Us*.

The Rocky Mountain Chapter celebrated its two-year anniversary in May with a reception at the Denver Country Club. ICAA Chairman Peter Pennoyer graciously presented his firm's first monograph, *Peter Pennoyer Architects: Apartments, Townhouses, Country Houses* to the evening's celebrants. Mr. Pennoyer illustrated how he and his partners implement and re-imagine architectural traditions into designs for the modern day dream house.

RMC board members Don Ruggles, Melissa Mabe-Sabanosh, and Tom Matthews served as jury members for entries in a classical column ink-wash competition in April. Each of the competition's participants were students in the College of Architecture and Planning, University of Colorado Denver's Spring 2011 Art of Proportion course taught by Cameron Kruger, AIA. The Chapter is very pleased to announce that Ryan Hughes, one of the winners in the competition, was also accepted into the inaugural ICAA Beaux-Arts Atelier program.

The Chapter would like to thank its generous event sponsors: *Haddonstone; Schöppen Fenster; John Madden Company; Layton Family Foundation; Joan & Bill Grier; DHR Architecture; Blue Architects; Mandil, Inc.; Thomas P. Matthews Jr. Architect; Montare Builders; Capstone Construction; Chloe & Carl Vine; and Waterworks.* **For more information about Rocky Mountain Chapter programs and events, please contact Gail Breece at (303) 355-2460 ext. 201 or [gail@dbrrchitecture.com](mailto:gail@dbrrchitecture.com).**

## SOUTHEAST

The Southeast Chapter hosted its 5th Annual Philip Trammell Shutze Awards in honor of the world-renowned Atlanta architect. The grand weekend in February began with a Patrons party sponsored by the Westye Group at the elegant Shutze-designed Knollwood. The following morning, members were treated to a lecture

at the Atlanta History Center with architect, Jonathan LaCrosse entitled "Shutze, His Georgian Muse." Later that evening, the Awards Ceremony was held at the prestigious Piedmont Driving Club. The spectacular colonnade-lined ballroom accommodated over 400 design enthusiasts and friends, a record attendance. Gary Brewer skillfully served as master of ceremonies.

A terrific lineup of lectures began in March with Young ICAA President and 2010 J. Neel Reid Prize winner, Clay Rokicki. His illustrative journey through Southern England depicted sketches and photographs of Christopher Wren's classics including: The Sheldonian Theater, Oxford, and Trinity College, to name a few. In April, decorated and published Professor of Architecture at Georgia Tech, Jude LeBlanc, gave an eloquent lecture on "Thomas Jefferson, Interior Designer: Monticello as a Conceptual Environment." The discussion of the elegant work-play design of Monticello took place at the Atlanta Decorative Arts Center. A luncheon followed the lecture at Ainsworth Noah's Showroom. This May, a Southeastern "Meet and Greet" was held at AVI/ Marvin's Design Gallery, where 40 members enjoyed top-notch refreshments. Those who attended met Chapter Committee and Board Members and were encouraged to become more involved.

This year proved eventful for touring and travelling as Southeast Chapter members visited Williamsburg, VA, in April, organized in collaboration with the Colonial Williamsburg Foundation. The group enjoyed historic accommodations and experienced an exclusive architectural tour of Colonial Williamsburg. In June, the first annual Cocktails and Cartouches Architectural Tour of Buckhead took place, led by Wright Marshall and Jonathan LaCrosse. Featured guest speakers Norman Askins, Laura Depree, and Spencer Tunnel explained the development of Buckhead and gave a tour of the Samuel Candler Dobbs, Jr. Estate. Later in June, members joined the Young ICAA at Serenbe, for a presentation of the Master Plan of this sustainable community and a street guided tour with founder, Steve Nygren. The Chapter went underground in July to the Young ICAA tour of "Unseen Underground Atlanta." Along the two-mile walk, the history of Atlanta's forgotten railroad viaducts that span the city was revealed. The Materials and Craftsmanship Tour in August took place at Cutting Edge Stone with Bruce Koop and ICAA founding member Jon Bendsen. The facility of highly skilled stonemasons enabled members to see how machinery and artistry transform designs into beautifully crafted features. The Chapter looks forward to other exciting programming as year-end festivities approach.



LEFT: TOWER AT THE HENRY HIBBS-DESIGNED SCARRITT-BENNETT CAMPUS, NASHVILLE, TN. Photograph by Paula Eller.

RIGHT: UNTITLED SKETCH BY GAVIN DUKE, FEATURED IN MR. DUKE'S JUNE LECTURE PRESENTED BY THE TENNESSEE CHAPTER.



For more information about the Southeast Chapter, please visit [classicist-se.org](http://classicist-se.org) or contact Chapter Coordinator Danielle Griffin at [icasoutheast@gmail.com](mailto:icasoutheast@gmail.com).

## SOUTHERN CALIFORNIA

The Chapter's 2011 Lecture Series at Nancy Goslee Power's charming Barn Studio featured engaging architects and designers Thomas Jayne, Samuel G. White, Allan Greenberg, and Michael Imber.

In April, the Chapter toured the architectural archives of the Huntington Library with Alan Jutzi, Curator of Rare Books. The archives include drawings by Andrea Palladio, Thomas Jefferson, Wallace Neff, and James Dolena. The Chapter was grateful to have a glimpse into this architectural treasure. Lunch in the tearoom followed the morning tour, after which the group explored the recently renovated Mansion, the Museum, and the Gardens during the afternoon.

In July, members enjoyed an evening on the beach at the historic Annenberg Community Beach House with noted author and *Los Angeles Times* contributor Sam Watters. Mr. Watters discussed the colorful history of Ocean House, the 1929 Georgian Revival mansion that was built by William Randolph Hearst for his mistress Marion Davies.

The Chapter Meetings continue to connect and inspire members: Peter Pennoyer spoke at Rose Tarlow Melrose House in March. Portola Paints and Glazes presented the May Chapter meeting with "A Celebration & Discussion of Regional Flair: Architecture, Wine & Food Pairings." Exquisite Surfaces played host for the July Chapter Meeting and Annual Summer Party.

Jeff DiCicco and Domiane Forte co-taught "Field Drawing and Watercolor" at the Getty Villa in Malibu in May. Jeff DiCicco also taught Linear Perspective in July. Local architect and historian Andrea Keller lectures on "The

Need for Ornamentation" in September. Marvin Clawson teaches "Literature/Theory of Classical Architecture" on November 5.

In other news, the Chapter launched its new Web site [classicist-socal.org](http://classicist-socal.org). The site features a photo gallery, announcements of like-minded organization's events, improved functionality, and more. For more information about the Southern California Chapter, please visit [classicist-socal.org](http://classicist-socal.org) or contact Chapter Coordinator, Diane Sipos, at [diane@classicist-socal.org](mailto:diane@classicist-socal.org) or (310) 396-4379.

The Chapter thanks its Sponsors for their generous support:

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**Friends:** Chris Barrett Design; Decorative Carpets; Tom Nelson, General Contractor.

## TENNESSEE

The Tennessee Chapter took advantage of the state's beauty this spring and summer, with outdoor-themed tours and a lecture by a world-class landscape architect.

In March, the Chapter was treated to a superb tour of the Henry Hibbs-designed campus of the Scarritt-Bennett Center, guided

by the spry Becky Waldrop, Director of Development. Ms. Waldrop's knowledge of the campus history, as well as her exceptional presentation skills, brought the beautiful Collegiate Gothic campus to life.

Gavin Duke, principal partner with Page|Duke Landscape Architects, presented a June lecture and highlighted gardens with classical elements past and present. He carried the audience back to the mid-1990s, when he first visited Rome on an ICAA excursion. From this visit, and from later visits to Italy, France, and England, Mr. Duke developed a mental catalog of gardens, vignettes, materials, and patterns from the past four hundred years of classical, French, and English gardens. These experiences provide inspiration for his designs for gardens and estates throughout the U.S. Mr. Duke, in his understated style, then wowed the group with images of breathtaking Page|Duke gardens, verandas, and folly architecture designed in the last 20 years.

July brought the Chapter's second annual Saturday excursion to Beersheba Springs, sponsored again by Erwin & White, Inc. After lunch on the porch at David White's log cabin, the group visited The Cliffs, a cabin expanded by John Armfield in the 1850s that overlooks the entire valley, and Turner Cottage, the original home of John M. Bass, President of the Union Bank in Nashville. The "cottage" has full double porches and an interior influenced by the Egyptian and Victorian styles.

In September, the Chapter returned to the delightful, small town of Springfield. The group ate again at the Depot Restaurant, toured the courthouse, and visited some houses off the square, including the Carousel House.

Make plans to attend the Chapter's second Annual Meeting, this year in Memphis. The two-day event starts November 3 and promises exclusive tours and lectures by nationally known professionals. E-mail West Tennessee Committee Chair Mark McClure for more information at [mark\\_mma@bellsouth.net](mailto:mark_mma@bellsouth.net) or visit the chapter's website at [tnclassicist.org](http://tnclassicist.org).



SECOND PLACE DREAM DALLAS HOUSE.

Photograph by Paul Melinger.

## TEXAS

The Texas Chapter started a new ambitious project even as they finished up another. In March, the Chapter launched its first design and craftsmanship awards program: The John Staub Awards. In May, construction was completed on two Habitat for Humanity houses located in east Dallas.

Dallas board members Larry Boerder and Lyn Muse recruited construction volunteers and picked up hammers themselves on designated volunteer work-days this past spring to ensure that the two Habitat homes would be completed on schedule. These homes were constructed from the first and second place winning designs from last year's Dream Dallas Home Design Competition, which was sponsored by the Texas Chapter and Dallas Area Habitat for Humanity. The Texas Chapter raised \$65,000 towards the construction cost during 2010 and 2011. Happily, families are now living in both homes.

The John Staub Awards program is truly a statewide event, as it recognizes and seeks to define Texas classicism from the Deep South influences in east Texas to the mission-inspired architecture of the west. This summer, Texas-based architects, interior designers, landscape architects, and craftspeople were invited to submit projects for consideration by the distinguished jury: Gary Brewer, partner at Robert A.M. Stern Architects, William R. Mitchell, president of the Southern Architecture Foundation, and Jim Strickland, president and founder of Historical Concepts. Winners were announced on September 12 and are listed on the Chapter Web site: [classicist-texas.org](http://classicist-texas.org).

The awards program will culminate on October 15 with a statewide celebration to honor the winners at a luncheon at Staub's Bayou Club in Houston, followed by a Staub house tour in Houston's historic River Oaks neighborhood.

Additionally, the Chapter is working to preserve and wisely use its most vital resource: its members. The board of directors is developing a fellows program for the state of Texas, to recognize ICAA members who contribute both talent and time to the Texas Chapter. In May, Chapter president Russell Windham hosted a Houston regional meeting and Chapter social, where a panel of Houston practitioners gave their thoughts on what the Chapter's goals ought to be and possible ways of achieving them. The evening evolved into a thoughtful group discussion, in which many new ideas were generated. For more information about the Texas Chapter, please visit [classicist-texas.org](http://classicist-texas.org).



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## Grand Central Academy News



LEFT TO RIGHT: "JOHN" BY KATIE WHIPPLE, GRAPHITE ON PAPER, 24 X 18, 2011; "ST JEROME" BY DEVIN CECIL-WISHING, GRAPHITE ON PAPER, 24 X 18, 2011.

### ANNOUNCING MERIT SCHOLARSHIP WINNERS

Every year since 2008, GCA has awarded scholarships to core students based on academic excellence. Thanks to the generous support of the Morris and Alma Schapiro Fund and the Alfred & Jane Ross Foundation, four prizes are awarded each spring and applied to the next year's tuition.

#### THE MORRIS AND ALMA SCHAPIRO PRIZE FOR EXCELLENCE IN FIGURE WORK WAS AWARDED TO:

**1st Place, \$7,500** – Katie Whipple for "John," Graphite on Paper, 24 x 18, 2011  
**2nd Place, \$2,500** – Sam Hung

Katie Whipple, (3rd Year Core student originally from Avon, Indiana) tells *The Forum*, "I attribute 99.9% of the success of this piece to my incredible instructors, Ted Minoff and Travis Schlaht. John Forkner's amazing modeling abilities made my job easier as well. I could not have accomplished this drawing without the instruction of my teachers and their critiques that always put me back on the right track. It was just a slow process of doing some things right, and fixing the things that were wrong. There was no real "ah-ha!" moment, I was just happy to finish the drawing!"



I grew up surrounded by oil paintings, going to museums, artists' lectures, and going to workshops. I heard Richard Schmid speak when I was 12 and knew that I wanted to paint the rest of my life. After I graduated high school in Indiana, I knew college would not provide me the skills that I needed to accomplish the level of painting I desired. I found out about Jacob Collins and visited the GCA and could not believe that people were creating work like this. From the moment I stepped in the door I knew I HAD to be there. So, here I am!

Next year, I am focusing on figure painting in grisaille, figure sculpture, still life painting, and full color figure painting. Hopefully I will continue to work on figure drawing at night. I couldn't be more excited!"

#### THE ALFRED ROSS PRIZE FOR EXCELLENCE IN CAST DRAWING WAS AWARDED TO:

**1st Place, \$7,500** – Devin Cecil-Wishing for "St. Jerome," Graphite on Paper, 24 x 18, 2011.  
**2nd Place, \$2,500** – Anthony Baus

Devin Cecil-Wishing (3rd Year Core student originally from San Francisco, CA) says, "One of the things I learned working on this piece was just how much of the value changes occur right

around the shadow edge. Before, I was gradating things somewhat evenly all around but Scott Waddell and Josh LaRock really helped me to see how much of the change actually happens in that narrow little area right where the shadow meets the light. They also helped me to get really specific about things. Before, I was working a little more generally but they really encouraged me to give the drawing a very solid, tangible feeling. Towards the end of the year, I began working in the night class as well so that I could finish by May. Angela Cunningham helped me to see how curved surfaces can be broken down into planes as they move towards or away from the light.

After finishing college I was studying at night at The Atelier School of Classical Realism, which was where I first became aware of Jacob Collins. After seeing some promotional materials for some of his shows, I looked him up and discovered that he taught as well. Not long afterwards, one of my fellow students came to NY to study with him and not long after that, I applied. This past year, I've spent a lot of time sculpting, so starting in September I'm going to get back to drawing from the figure. I started cast painting in August, which I'm very excited about. If I have time I'd really like to do some still life painting in the spring as well."

### 2011 CLASSICAL FIGURE SCULPTURE COMPETITION

GCA's Annual Classical Figure Sculpture Competition was held June 6-10 in GCA's Sculpture Studio. Twelve sculptors chosen through an online application process were selected to compete for 40 hours, over five days, to sculpt a 32-inch figure in water clay from life. Of the twelve, six were returning competitors, and six were new faces. Two GCA graduates, Angela Cunningham (Class of 2010 and the new BAA Cast Drawing Instructor) and Will St. John (Class of 2011) were selected again to compete. Note that in 2010 Will won First Place in this sculpture competition, and was awarded the Alma Schapiro Prize for a 3-month fellowship at the American Academy in Rome, which he begins in September.

The judges for this year's sculpture competition were Mason Sullivan, Sculptor, and GCA and BAA Sculpture Instructor, Steve Bass, Architect and ICAA Instructor, and Brian Craig-Wankirrii, Sculptor and Sculpture Department Chair, Lyme Academy. The judges awarded the following prizes:

**1st Place, \$10,000** – Susie Chism  
**2nd Place, \$3,000** – Chad Fisher  
**3rd Place, \$2,000** – Anna Lee Hoelzle  
**Honorable Mentions** – Kevin Christman, Will St. John



TOP: 2011 SCULPTURE COMPETITION WINNERS CHAD FISHER, SUSIE CHISM, ANNA LEE HOELZLE, KEVIN CHRISTMAN. (NOT PICTURED: WILL ST. JOHN).  
 BOTTOM: PUBLIC VIEWING OF THE 2011 SCULPTURE COMPETITION.

It should be noted that winner Susie Chism is proving to be the Michael Phelps of this sculpture competition! She has garnered the following awards: 2008 – 1st Place (Inaugural Year), 2010 – 2nd Place, 2011 – 1st Place.

We celebrate her mastery and talent, and sound the challenge to anyone who thinks they can beat her next year!

### WELCOME CORE CLASS OF 2016!

Omar Alcazar: Madrid, Spain  
 Miriam Braverman: Union City, NJ  
 Sally Cochrane: Chicago, IL  
 Rebecca Gray: Vancouver, WA  
 Will Jones: White Plains, NY  
 Michelle Palatnik: Long Island, NY  
 Carl Martin Sandvold: Boulder, CO  
 Frank Valdez: Santa Monica, CA

### EXHIBITION & PRESS

**JACOB COLLINS EXHIBITIONS:**  
*Jacob Collins: New Works*, Adelson Galleries, New York, NY, May 11-July 28, 2011.

**SELECTED PRESS HIGHLIGHTS:**  
 Gopnik, Adam. "Life Studies." *The New Yorker*, (June 27, 2011).

Kimball, Roger. "An Eye for the Real." *National Review*, vol. 27, no. 1 (July 4, 2011): 50-52.

## Travel Programs

**TOURS** FILL UP QUICKLY and there is priority registration for ICAA members at the Patron level and above. ICAA Tour operator Classical Excursions specializes in exclusive tours that emphasize excellence in architecture, art, music, gardens, and archeology. Pamela Huntington Darling of Exclusive Cultural Tours/Events of Prestige, also offers tours for ICAA members. For further information about the tours listed below including pricing, please contact Lani Summerville or Tom Hayes at [contact@classicalexursions.com](mailto:contact@classicalexursions.com) or call (413) 528-3359. For tours denoted with Pamela Huntington Darling's name, contact her directly at [pdarling@eventsofprestige.com](mailto:pdarling@eventsofprestige.com).



### FALL 2011

**SEPTEMBER 10 – 17**

Private Classical Paris

*Arranged by Pamela Huntington Darling*

**SEPTEMBER 17 – 26**

Classical 18th Century Houses and Gardens to 20th Century Modern Design Denmark



**SEPTEMBER 30 – OCTOBER 4**

**SOLD OUT**

The Hamptons: Country Houses of the American Riviera

**OCTOBER 9 – 16**

Private Palaces, Villas, and Gardens of Venice and the Veneto

*Arranged by Pamela Huntington Darling*

**OCTOBER 27 – NOVEMBER 8**

Discovering the Treasures of Lebanon and Jordan & Exemplary Private Residences

*Arranged by Pamela Huntington Darling*



**NOVEMBER 30 – DECEMBER 4**

Private Boston: Beacon Hill, Back Bay, and Beyond

### SPRING 2012

**JANUARY 10 – 18**

The Architectural Treasures of Cuba: Access Renewed

**FEBRUARY 11 – 17**

Great Houses and Tropical Gardens of Hawaii

**APRIL 19 – 22**

Architectural Treasures of Classical Cleveland Discovered

**MAY 17 – 24**

Norfolk, Yorkshire & Scotland: Country Houses of Sir Edwin Lutyens & Sir Robert Lorimer



TOP TO BOTTOM: CHATEAU DE VAUX LE VICOMTE; THORVALDSEN CASTLE, DENMARK; JAMES PARRISH HOUSE, SHINNECOCK HILLS, THE HAMPTONS; PETRA, JORDAN.

**TRAVEL DATES AND TOURS SUBJECT TO CHANGE; SOME TOURS MAY BE FILLED BY PRESS TIME. CHECK CLASSICIST.ORG FOR UPDATES.**

## ICAA 2011 Fall Calendar Of Events

*PERIOD HOMES and TRADITIONAL BUILDING, Media Sponsors*  
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**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](mailto:education@classicist.org). Courses listed below take place at 20 West 44th Street, Suite 310 New York City.

### CERTIFICATE IN CLASSICAL ARCHITECTURE

The ICAA Certificate in Classical Architecture provides students with a working knowledge of architectural classicism as a practical discipline. Participants learn how to draw, identify, render, and design with the elements of the classical vocabulary with the aim of understanding the basic theoretical tenets on which the classical tradition is founded.

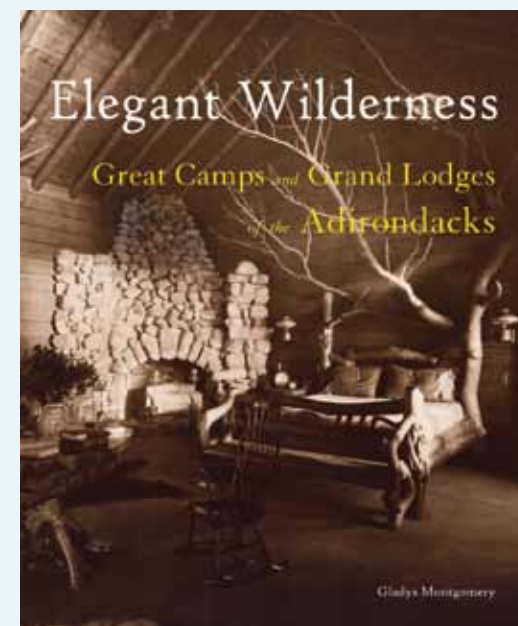
To enroll or inquire about the Certificate program, please email the Education Department at [education@classicist.org](mailto:education@classicist.org), or contact Ryan Greene, Education Programs Associate, (212) 730-9646, ext. 116.

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**ELEGANT WILDERNESS: GREAT CAMPS AND GRAND LODGES OF THE ADIRONDACKS, 1855-1935**  
**WEDNESDAY, SEPTEMBER 21; RECEPTION AND BOOK SIGNING AT 6:30 PM; LECTURE AT 7:00 PM**

Join author Gladys Montgomery for a talk about the private retreats on the shores of the Adirondack lakes. Open earlier to tourism and more accessible than the western United States, the Adirondack region of New York is where many urbanites of the Industrial Age came to experience the wilderness. In her lecture, Ms. Montgomery illustrates the rustic architecture and woodland lifestyle, which was a splendid conceit for the leisure class who weren't really "roughing it."

Library at the General Society, 20 West 44th Street. Space is limited and reservations are required. To reserve call the ICAA reservations line: (212) 730-9646, ext. 109 or register online at [classicist.org](http://classicist.org).



**COST/LEARNING UNIT:** FREE for ICAA members and employees of professional member firms; FREE for full-time students with current ID; \$20 for the general public. 1 AIA/CES LU is available.

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*With Gratitude to the Museum of the City of New York*  
**"AMERICAN STYLE" CURATORS' EXHIBITION TOUR**  
**TUESDAY, SEPTEMBER 27; 6:00 – 8:00 PM**

The ICAA is proud to be a co-sponsor of "The American Style: Colonial Revival and the Modern Metropolis" at the Museum of the City of New York. The exhibition surveys the Colonial Revival movement in the realms of architecture and design. The exhibition covers the period from the 1890s to the present, focusing on the years from 1900 to the 1930s, when New York City was the center for the style's promotion. Join co-curators Donald Albrecht and Thomas Mellins for a special tour of the exhibition. The illustrated companion book written by Mr. Albrecht and Mr. Mellins is co-published by the Museum and the Monacelli Press.

Participants will meet at the Museum of the City of New York, 1220 Fifth Avenue at 103rd Street. Space is limited and reservations are



required. To reserve call the ICAA reservations line: (212) 730-9646, ext. 109 or register online at [classicist.org](http://classicist.org).

**COST/LEARNING UNIT:** *FREE* for ICAA members and employees of professional member firms; *FREE* for full-time students with current ID; \$20 for the general public. 1 AIA/CES LU is available.



**DISCOVER CLASSICAL NEW YORK:  
ERASMUS HALL ACADEMY TOUR**  
SATURDAY, OCTOBER 1, 10:45 AM – 12:30 PM

Flanked by four massive collegiate style buildings constructed around it, the tiny Erasmus Hall Academy building is largely hidden from public view. Built in 1787, Erasmus Hall was once a theological seminary. Although renovated over the years, most recently in 1976, the landmarked building has fallen into disrepair and it is through the efforts of the Erasmus Hall Alumni Association and New York Landmarks Association that efforts are now underway to halt the deterioration. Wilhelmena Rhodes Kelly, an Erasmus Hall graduate and member of the Daughters of the American Revolution who is dedicated to historic preservation, will lead this special tour.

Participants will meet at 911 Flatbush Avenue, Brooklyn at 10:45 am to ensure a timely start at 11:00 am sharp. Space is limited and reservations are required. To reserve call the ICAA reservations line: (212) 730-9646, ext. 109 or register online at [classicist.org](http://classicist.org).

**COST/LEARNING UNIT:** *FREE* for ICAA members and employees of professional member firms; *FREE* for full-time students with current ID; \$20 for the general public. 1 AIA/CES LU is available.

**FROM MASTER TO SERVANT:  
THE RISE AND FALL OF THE  
STRUCTURAL ENGINEER**  
TUESDAY, OCTOBER 4; RECEPTION AT  
6:30 PM; LECTURE AT 7:00 PM

Nowadays, when a high profile structure is required, it is unusual that a structural engineer does the conceptual design. Some sort of designer, often ignorant of the principles of structural behavior, sees to this and later the structural engineer is wheeled in to pick up the pieces. Malcolm Millais, structural engineer turned author and historian will give a survey from mid-19th century iron structures, when modern structural engineering started. His books, *Building Structures* and *Exploding the Myths of Modern Architecture*, have had critical success and provide the origins for his talk. His story tells how structural engineers achieved excellence and then allowed themselves to be undermined. The talk ends, however, on an upbeat note.

Library at the General Society, 20 West 44th Street. Space is limited and reservations are required. To reserve call the ICAA reservations line: (212) 730-9646, ext. 109 or register online at [www.classicist.org](http://www.classicist.org).

**COST/LEARNING UNIT:** *FREE* for ICAA members and employees of professional member firms; *FREE* for full-time students with current ID; \$20 for the general public. 1 AIA/CES LU is available.

**THEORY OF PROPORTION**  
4 SESSIONS: WEDNESDAYS, OCTOBER 5 – 26;  
6:30 – 9:00 PM

Proportion, in the classical arts, refers to the use of number and geometry as design tools. This course provides an overview of the concept and application of proportion in traditional architecture. The subject is approached from a Pythagorean and Platonic direction and includes an introduction to ancient numerical philosophy; an explanation of the concept of symbolic or qualitative number; the relation of number to beauty; the derivation of the ancient musical octave; the Golden Section, its mathematics, geometry, and particularly its role as geometrical “logos;” and the connection of the ideas to the numerical geometrical canons of classical architecture. Historical methods of applying proportion to architectural composition, including geometrical concretion, addition of arithmetical units and the use of harmonic ratios are illustrated and demonstrated to create archetypal buildings.

**INSTRUCTOR:** *Steve Bass, Architect, ICAA Fellow*  
**COST/LEARNING UNITS:** \$250 (\$200 Members); 10 AIA/CES LUs

Presented by Restore Media and the ICAA  
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**MAURICE FATIO:  
PALM BEACH ARCHITECT**  
FRIDAY, OCTOBER 21; RECEPTION AT  
6:30 PM; LECTURE AT 7:00 PM



Please join author and interior designer Kim I. Mockler for a talk about the prominent society architect, Maurice Fatio, whose many elegant buildings remain much-admired Florida icons. Born and trained in Switzerland, Fatio (1897-1943) came to America

to study building design in the early 1920s. He opened a practice in New York City but was called to Palm Beach to design Mediterranean-style castles, British Colonial mansions, and modernist villas on spectacular sites. Kim Mockler, a Floridian, has dedicated much of his life to the architecture of Palm Beach, especially the buildings by Maurice Fatio.

Library at the General Society, 20 West 44th Street. Space is limited and reservations are required. To reserve call the ICAA reservations line: (212) 730-9646, ext. 109 or register online at [classicist.org](http://classicist.org).

**COST/LEARNING UNIT:** *FREE* for ICAA members and employees of professional member firms; *FREE* for full-time students with current ID; \$20 for the general public. 1 AIA/CES LU is available.

Co-Sponsored by the Royal Oak Foundation  
**OLIVER MESSEL:  
IN THE THEATRE OF DESIGN**  
TUESDAY, NOVEMBER 1; RECEPTION AT  
6:30 PM; LECTURE AT 7:00 PM



Thomas Messel is one of England's most respected furniture designers, and happens to be the nephew of the celebrated stage designer, Oliver Messel (1904-1978). In his new book by the same

title (Rizzoli, 2011), Mr. Messel explores his uncle's work and influence. The elder Messel's career began in 1925 designing for Sergei Diaghilev's Ballets Russes. He became an internationally celebrated designer, branching out into drama, film, opera, interior design, textiles, and architecture. The ICAA and the Royal Oak Foundation are pleased to present Thomas Messel for an illustrated lecture that will show previously unpublished images that chronicle a unique, eccentric, and, until now, largely overlooked oeuvre.

Library at the General Society, 20 West 44th Street. Space is limited and reservations are required. To reserve call the ICAA reservations line: (212) 730-9646, ext. 109 or register online at [classicist.org](http://classicist.org).

**COST/LEARNING UNIT:** *FREE* for ICAA members and employees of professional member firms; *FREE* for full-time students with current ID; \$20 for the general public. 1 AIA/CES LU is available.

**DISCOVER CLASSICAL NEW YORK:  
TOUR OF THE HARKNESS HOUSE**  
SATURDAY, NOVEMBER 5, 11:00 AM

Architectural designer and preservationist Paul Wentworth Engel guides this tour of the Harkness House. Designed by James Gamble Rodgers between 1906 and 1908 in the style of a restrained Italian palazzo, Harkness House remains virtually unchanged. The interiors include French and Italian Renaissance rooms organized around a unique floor plan influenced by an unusual corner lot. One of few family-owned houses of its period, it is impeccably maintained by the Harkness Family Foundation, The Commonwealth Fund, to whom the house was bequeathed in 1952.

Participants will meet in front of the Harkness House at 10:45 am and the tour will last approximately one hour. Space is limited and reservations are required. To reserve call the ICAA reservations line: (212) 730-9646, ext. 109 or register online at [classicist.org](http://classicist.org).

**COST/LEARNING UNIT:** FREE for ICAA members and employees of professional member firms; FREE for full-time students with current ID; \$20 for the general public. 1 AIA/CES LU is available.

Co-Sponsored by the Schools of Architecture of the University of Notre Dame and the University of Miami  
Media Sponsor: The Architect's Newspaper

**CONFERENCE: RECONSIDERING POSTMODERNISM**

FRIDAY AND SATURDAY, NOVEMBER 11 – 12

Reconsidering Postmodernism will gather leading scholars, practitioners, and critics for a rigorous round of lectures, film tributes, and panel discussions. The two-day conference coincides with the 30th anniversary of Tom Wolfe's seminal publication *From Bauhaus to Our House* and the themes of the conference—historic significance, impact on design education and public taste, lessons learned and lessons rejected, theoretical underpinnings, and contemporary appraisal—all attempt to illuminate postmodernism's overall cultural impact.

The conference takes place at the CUNY Graduate Center, 365 Fifth Avenue at 34th Street. Space is limited and reservations are required. For the detailed schedule and to register visit [classicist.org](http://classicist.org) or call David Ludwig at (212) 730-9646, ext. 104.

**COST/LEARNING UNITS:** The conference fee is \$275 ICAA members and employees of professional member firms; \$375 for the general public; \$100 for full-time students and seniors with current ID. AIA/CES LUs are available – details online.

**TRADITIONAL DRAFTING BY HAND**  
5 SESSIONS: MONDAYS AND WEDNESDAYS,  
NOVEMBER 14 – 30 (EXCEPT NOV. 23);  
6:30 – 9:00 PM

This course engages the student in the practice of traditional architectural drafting. Many students have little or no knowledge of traditional drafting via manual and pencil technique due to the preponderance of drafting now done via machines (CAD)—and, for students in earlier decades, technical pens.

Students embark on exercises to establish the basic skills that allow them to communicate their ideas clearly and cleanly, focusing on the ability to draw a line that is straight, unvarying in width, evenly dark, sharp. Achieving this sounds simple, but it is not—and it is worth the effort, for it is the foundation of a good drawing.

**INSTRUCTOR:** Seth Weine, Architectural Designer, ICAA Fellow

**COST/LEARNING UNITS:** \$300 (250 Members); 12.5 AIA/CES LUs

**SAVE THE DATE**  
**ANNUAL HOLIDAY PARTY**  
SATURDAY, DECEMBER 3

The Raquet & Tennis Club  
New York City

**PLAN AHEAD FOR**  
**WINTER/SPRING 2012**

**WINTERIM PROFESSIONAL INTENSIVE**

**THE ELEMENTS OF CLASSICAL ARCHITECTURE**

MONDAY, JANUARY 2 –  
SUNDAY, JANUARY 8, 2012

The ICAA Professional Intensive is designed to provide current and future design professionals with the unique chance to receive in-depth training in the principles of classical design, in both its technical and artistic dimensions. Professionals and educators currently active in the field of traditional design instruct students in the following: Traditional Hand Drafting, Architectural Wash Rendering, Theory of Proportion, A Comparative Study of the Orders, Linear Perspective, Observational Drawing, and the Literature and Theory of Classical Architecture. Classroom hours are balanced between time spent in the studio, time engaged in lecture or discussion, and guided site visits to various New York City landmarks. This program satisfies the core course requirements for the ICAA Certificate of Classical Architecture.

**INSTRUCTORS:** TBD

**COST/LEARNING UNITS:** \$1,595 (\$1,435 for ICAA members). 40 AIA/CES LUs (15 HSW AIA/CES LUs). Register online or call (212) 730-9646 ext. 100 to register over the phone.

**ART OF THE DETAIL**  
**WITH MILTON GRENFELL**  
TUESDAY, JANUARY 31, 2012

.....

Sponsored by Balmer Architectural Mouldings

**MCKIM LECTURE**  
**WITH ALLAN GREENBERG**  
WEDNESDAY, MARCH 14

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**SAVE THE DATE**  
**ARTHUR ROSS AWARDS**  
MONDAY, MAY 7

.....

Programs are subject to change. Visit [classicist.org](http://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 ICAA around the country.

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

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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 Stephanie Herold, Director of Annual Giving at (212) 730-9646, ext. 106 or at [sherold@classicist.org](mailto:sherold@classicist.org).



These programs are supported, in part, by public funds from the New York City Department of Cultural Affairs, in partnership with the City Council.

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*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 10, 2011.*

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