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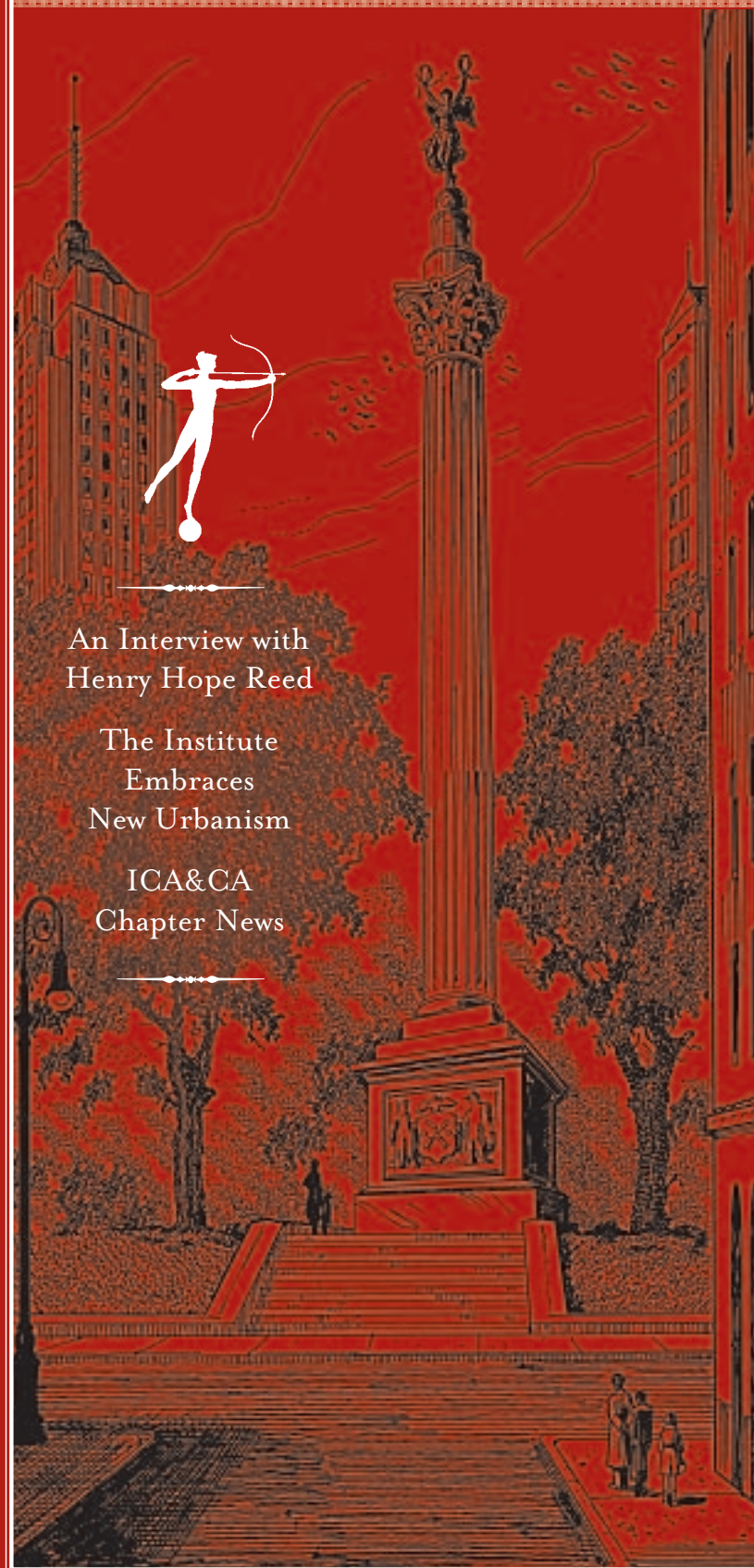
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SPRING/SUMMER 2004

THE FORUM

THE NEWSLETTER OF
THE INSTITUTE OF CLASSICAL ARCHITECTURE
& CLASSICAL AMERICA



An Interview with
Henry Hope Reed

The Institute
Embraces
New Urbanism

ICA&CA
Chapter News

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HENRY HOPE REED: THE ENDURING CLASSICIST

An Interview with Valerie Paley, Editor, *The New-York Journal of American History*, and ICA&CA Fellow, Seth Weine

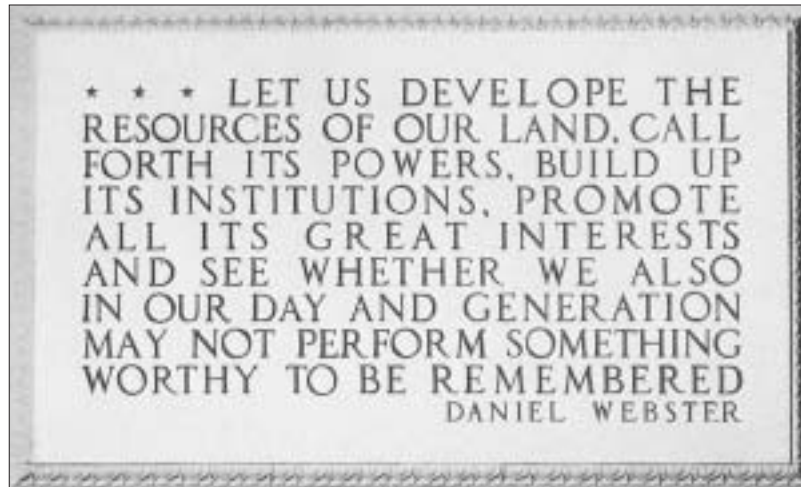


hen Henry Hope Reed co-founded Classical America in 1968, he gave form to his campaign to promote

classical architecture in an age dominated by modernism. The organization sponsored lectures, walking tours and courses, reprinted technical works to serve as textbooks for these courses, while at the same time producing architectural books for the general public. The intended renaissance was launched on two fronts: one to educate the architect, and the other to reach a general audience.

“The only way we could think of reaching the public was by doing books like the one on the Capitol,” Reed said in a recent interview. Indeed, his new work, *The Capitol Building: Its Architecture and Decoration*, follows the handsomely-illustrated format of his works on the New York Public Library (1986) and the Library of Congress (1997). A detailed description and history of the building through text and photographs, the book is written primarily for the public, not the architect. “I don’t trust the architect,” Reed says, because for him many architects lack professional knowledge about classical architectural ideology.

To Reed, the Capitol is “our greatest building.” This is so for a variety of reasons, mainly its location within L’Enfant’s plan and its mural and carved decoration. “We have a tendency to judge buildings solely by architecture. But the reason why the Capitol, and indeed, our state capitols stand out, is because of the painting and sculpture.” Reed asserts that the Capitol is perhaps the most elaborately decorated parliamentary building on earth, with extensive interior murals by the painter Constantino Brumidi. It is also the only structure he knows of with approximately one hundred columns, which architect Thomas U. Walter used figuratively to enhance light and shadow.



Above: Quote from Webster, a marble placard placed outside of the House Chamber in 1949. From Art in the United States Capitol, prepared by the Architect of the Capitol, 1976.

On the cover: Design and rendering by Elliott Banfield for the World Trade Center Memorial.

George Washington chose the winning design for the Capitol because it was modeled on the theme of the domed Pantheon in Rome. While Washington had never been to Europe, his choice was emblematic of the outlook of the time, with “the acceptance of Rome as a model, generally: in law, outlook, manners, everything,” explains Reed. As the first building to house two bodies of government, the Capitol, to some, symbolically depicts the American form of government. Reed, however, sees the building’s organization as purely practical. “The Constitution required two houses, which are reflected in the building’s design.”

Unlike some of Reed’s earlier polemical works of architectural criticism, the Capitol book focuses mainly on a description of the building and not its iconography. In fact, Reed evaluates the building in a purely classical context, instead of as an original building without American precedent. “I treat it as an aspect of the classical as opposed to anything else. The chief conspicuous thing about it, from that point of view, is the example of the dome resting on a drum, in a nonreligious building. This is pretty much established as the great example of our time.” But citing any further historic precedent is not some-

thing Reed is prepared to do. “This is the game of the art historian, and I try to avoid that. The art historian loves to pick out certain details, and discuss where they first were used. Looking at paintings, they hardly ever tell you about the painting, but they go into the iconography. This distorts the whole point of view. The only person who can write about painting is the painter.” To Reed, the iconographic approach seldom answers the straightforward question of what makes a work of art beautiful.

After over a half century in the world of architecture, Reed maintains that the classical style is to be appreciated viscerally. “We have a strong tendency to call in the specialists,” he says, “instead of accepting a perfectly common sense, ordinary judgment. I think that the chief thing is (recognizing) what’s there—and analyzing why the building is pleasing. What is successful. The devices used.”

When considering the rebuilding of Ground Zero, for instance, Reed doubts the success of the proposed solutions because of the absence of true monumentality. Sculptural and decorative elements, which Reed feels the modern approach lacks, are essential. “The modern is an art of starvation,”

he says. “One of the things that came with modern art is that people forgot to see.”

With the current opportunity to rebuild so many acres of downtown Manhattan, Reed suggests taking a good look at the buildings around Wall Street. “How can you beat the Carrere and Hastings building for the Standard Oil Company on Bowling Green?” asks the man credited with reinventing the walking tour in the 1950s. “Or the Cunard Building? Look at the former Bankers Trust Building at the corner of Nassau and Wall. Those are spectacular. And the Customs House, and its decoration. There’s one wonder after another!”

Generally speaking, Reed feels that “the public expects workmanship, anything that requires a great deal of effort. It may be a portrait of FDR on postage stamps, or something like that, but the effort—people admire that.” And “because sculpture has a universal appeal,” Reed believes that the events of September 11, 2001 could best be represented in the classical idiom through the use of columns and allegorical sculpture. “The thing about the human figure is that it gives life to a building. And that’s what’s so absent today.”

But are there contemporary artists capable of interpreting the classical form? “The key thing is you’ve got to start somewhere.... Things are bound to change. Things are changing. We have to take the plunge. The architects are fumbling their way,” Reed laughs. “The sculptors have to have a chance to fumble their way, too.”

Is there hope for the classical tradition in this country? “I think that it’s inevitable. Because of the nature of man. Man is pleasing. Man likes ornament. Man likes decoration. It’s part of life.”

For more information about the Fall 2004 release of Henry Hope Reed’s new book, The United States Capitol: Its Architecture and Decoration, please contact W.W. Norton & Co. or go to their website at www.wwnorton.com.

Arch-O-Pinion

Commentary by Seth Joseph Weine



When you think of the sea and our city's and Nation's maritime history, what images come to mind? Wouldn't it be those proud wood and iron ships whose linear curved forms cut the waters, masts and canvas, sailors ascending the rigging, portholes and decking, rudders and anchors? And what pictures are evoked by "seaport"? It's likely the kineticism of the docks—with every shape and kind of cargo being raised and lowered, the honkytonk variety of dockside buildings, the interpenetration of water and land, the funky aliveness of it!

The South Street Seaport Museum is one of New York's most delightful institutions. They recently completed construction work, sensitively integrating exhibition space into 19th century buildings that make up the fabric of this historic area. Boldly facing the future, the museum plans to erect a new building as well (see the proposed rendering at www.beyerblinderbelle.com). And what must have inspired the designers of the South Street Seaport's proposed new museum? Apparently, it's 1950s International Style Glass Box Modernism!

In what appears to be a stunning homage to the 50-year-old design of that daddy-of-all glazed banks, SOM's Manufacturers Hanover Trust (*above left*), the museum's architects offer us young'uns—who missed out on the excitement of Mies-inspired curtain walls—a chance to experience it anew: boxy volume, glazed walls, rectilinear grids with vertical emphasis, set-back roof, exposed structure, and fetishized transparency. Who needs cryogenic suspension when the future looks just like a half-century ago!

Are there no other models that the designers could look to for inspiration? Designing a maritime-themed building is a challenge—but one with helpful precedents. If a designer wanted to work in a traditional manner, there's no more vigorous example than the 1898 New York Yacht Club by Warren & Wetmore (*above right*), the designers of Grand Central. It's second floor façade is a triplet of galleon sterns (as intriguing, I can testify, to be inside of as to see from the exterior!), complete with stone shaped into frothy hydraulic forms and carvings depicting Neptune and other marine motifs. If one wanted to stay modern, Polshek's 1991 Seamen's Church Institute is just blocks away from the museum site. While it maintains the materials and proportions of neighborhood facades, it also sports a superstructure evocative of ships—just the sort of thing that Corb admired so much. For a jazzier precedent, there's St. Vincent's Hospital's O'Toole building of 1964 (formerly a National Maritime Union facility!), by Albert C. Ledner. Like the Seamen's Church building, it has ship's superstructure elements, this time atop an all-white façade with portholes. It doesn't take too much imagination (or you can just squint your eyes) to envision it cruising down 7th Avenue.

Even if the designer eschewed marine symbolism, does our city need to be saddled with yet another tired International Style box? It's advocates might argue: 'That style is very much a part of downtown's urban context too!' At that point, can we take them seriously?

Photos courtesy of Ezra Stoller © Esto and The New York Yacht Club.

ICA & CA'S HOLIDAY PARTY & FUNDRAISING AUCTION

On December 12th, the ICA&CA held its first benefit auction at The Racquet & Tennis Club in New York City, which was a great success, and attended by over 400 people. Generous contributions from architects, designers, and allied artisans led to a highly engaging and exciting event that raised an unprecedented amount in the history of ICA&CA fundraising. The setting of the event in a McKim Mead & White landmark was especially appropriate and enriching, having all the ambiance of a classical country house decorated for the holidays. The evening was organized around a silent auction of ornaments designed and created by over 60 architects, designers, and craftspeople, and a live auction of works produced by more than twenty artists and artisans. Participants in the event, including donors and attendees, came from across the nation and abroad, including HRH, The Prince of Wales, who donated a beautiful watercolor.

Benjamin Doller of Sotheby's was the lively guest auctioneer. High points of the live auction were the sale of a limewood carving by David Esterly that sold for \$12,500, and an Edward Schmidt painting that sold for \$10,000. Select objects were displayed at three locations for two weeks prior to the event: at Gerald Bland in the East 90s; at Mecox Gardens, in the 70s; and at Lars Bolander, downtown.

A year of planning went into the making of this event. The Benefit Committee included ICA&CA Fellows and Volunteers Aimee Buccellato, John Kelly, Nora Martin, Janice Thill, Tom McManus, Henrika Taylor, Seth Weine, and Daron Bulta, with



SAVE THE DATE

ARTHUR ROSS AWARDS GALA
MAY 3, 2004

BENEFIT AUCTION IS A SUCCESS



ICA&CA Board Member Suzanne Santry & Fellow Jeffrey Hall as our outstanding Co-Chairs. It was, in the end, an effort involving many other members of the Institute and its staff, as well. Special thanks to ICA&CA Board Member Leonard Porter, who spent long hours organizing the event notice and object listings on the Institute website and to all the contributors for the many beautiful items donated for auction. Please visit the Institute's website at www.classicist.org for a complete listing of all items donated to this event. The funds raised will go towards 2004 ICA&CA programs and other initiatives in the promotion of Classicism nationally and abroad.



1 ICA&CA Board Members Architect Richard Sammons, American Academy in Rome President Adele Chatfield Taylor, and ICA&CA President Paul Gunther review live auction items.

2 Ben Doller, Sotheby's auctioneer, draws an enthusiastic response from the audience.

3 Metropolitan Opera Star Renee Fleming escorted by ICA&CA Member Jamie Gibbs.



4 Michael Lykoudis, Chair of the Notre Dame School of Architecture and ICA&CA Council of Advisors member, with protégé, Tom McManus, member of the Benefit Committee and ICA&CA Fellow.

5 Co-chairs Suzanne Santry (ICA&CA Board of Directors) and Jeffrey Hall (ICA&CA Fellow) admire the David Esterly limewood carving.

6 Helen Sonnenberg Tucker, member of Contributors Committee for the auction.

In its 22nd year, the Arthur Ross Awards honoring excellence in the classical tradition will be held in the Astor Apartments and on the Roof of the St. Regis Hotel, New York City, commemorating the 100th anniversary of this Beaux Arts landmark. Jaquelin Robertson, Chairman of the Awards Selection Committee, and Gilbert P. Schafer III, ICA&CA Chairman, will present the awards along with an illustrated narrative describing the work of each of the winners. The St. Regis Hotel is located at Fifth Avenue at 55th Street. The Reception will be at 7:00 pm, followed by the Ceremony and Dinner at 8:00 pm. For more information, contact the Institute at (212) 924-9686.

THE FORUM

THE NEWSLETTER OF
THE INSTITUTE OF CLASSICAL ARCHITECTURE & CLASSICAL AMERICA

Managing Editor: Aimee P.C. Buccellato

Contributors: Cristina Colasanto, Daron Buita, Elizabeth Dowling, Paul Gunther, Benjamin J. Hatherell, Valerie Paley, Henrika Taylor, Sean Tobin, Seth Weine

Design: Dyad Communications, Inc.

The Forum is published in two editions annually with one supplemental issue: Winter, Spring/Summer, and Fall. All letters and inquiries should be addressed to the editors at forum@classicist.org or by calling (212) 924-9686.

Become a Member of ICA&CA

INDIVIDUAL MEMBERSHIP

Over the last 50 years the study of classical architecture has virtually disappeared from the curriculum of almost all of the architecture and design schools in the country. As a result, The Institute of Classical Architecture & Classical America (ICA&CA) is one of the few places in America where one can learn the classical fundamentals of proportion, the orders, the design of moldings, and traditional detailing. Comparable lessons are brought to bear too on the allied arts including landscape design and urbanism.

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

PROFESSIONAL MEMBERSHIP

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

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THE NEWSLETTER OF THE INSTITUTE OF CLASSICAL ARCHITECTURE

Message from the President

As the contents of this *Forum* newsletter reveals, there has been a great deal of activity at the Institute around the country over the course of the last several months.

I would like to call special attention to our recent joining of forces with the former Institute of Traditional Architecture with its central role in the New Urbanist movement and the inextricable links between good design and good planning. New board members Ray Gindroz and John Massengale will guide us in expanding our mission and educational offerings accordingly. Their expertise is assisting too with a burgeoning partnership now under way with Habitat for Humanity International to develop affordable traditional house prototypes in pilot cities nationwide as well as a second phase of courses for the American Institute of Building Design and the builders it serves.

Christine Franck continues her leadership role as head of the Academic Programs Committee in incorporating these new themes within an overall strategic plan for the future of the Institute's educational core. A prospective virtual school will function as a 21st century appren-

Pro-bono design assistance from Robert A.M. Stern Architects under the able watch of Gary Brewer is now advancing and we invite any and all members who might be able to assist in-kind with renovation services and requisite furnishings to be in touch soon. An accessible and catalogued classical library is another dividend of our move.

None of this would have been possible without the generous support of members and friends like you, who are helping to set our agenda and provide the resources necessary to put it into lively force. The board and staff join me in extending enduring gratitude. I invite you to be in touch at any time with ideas and comments as we work together to keep the lessons of Classicism alive and well in current and future practice.

In closing, I would like to congratulate architect

Demetri Porphyrios on the occasion of receiving the second annual Richard H. Driehaus Prize for Classical Architecture presented by Mr. Driehaus and the University of Notre Dame School of Architecture. His international example—most recently in America for the new Whitman College at Princeton



The Institute's future headquarters at 20 West 44th Street.

THE INSTITUTE MERGES WITH

By Christine Franck



he recent merger between the ICA&CA and the ITA, The Institute for Traditional Architecture, is another example of the natural fit between the country's leading voices in classical and traditional design. The strength of the combined organizations will serve to foster and spread the principles of classical and traditional design practices in both architecture and urbanism, reaching its followers around the country. Expressing his enthusiasm for the new merger, ICA&CA President Paul Gunther said, "The collective wisdom and skill of ITA's founders means that the ICA&CA can extend its curriculum and public programming to the realm of urbanism for the 21st century. We will turn to John Massengale, Ray Gindroz, and their fellow founders, Andres Duany, Buff Chace, and Léon Krier, in charting this vital course. Together, we can play an increasingly critical role in shaping America's built future."

Founders of the Institute for Traditional Architecture and the newest appointed board members of the ICA&CA, Ray Gindroz, FAIA, and John Montague Massengale, AIA, who is also an instructor at the ICA&CA, spoke about the newly combined Institute and some of its future initiatives.

TELL ME A LITTLE BIT ABOUT HOW THE IDEA OF THE MERGER CAME ABOUT.

Gindroz: The members of the ICA&CA have already been participating in the events of the ITA, and they have contributed to the formation of the merger idea. It was a natural coming together for all of the members of the ICA&CA and the ITA.

Massengale: The idea is to bring everyone together in one big group. Bringing the ITA to the ICA&CA, which already had new urbanists amongst its members, made sense because new urbanism was not the ICA&CA's focus. The ITA has brought traditional architecture and new urbanism from those practicing it around the country to the ICA&CA to make one larger group.

WHAT DO YOU ENVISION TO BE THE GOALS OF THE COMBINED ORGANIZATION?

Gindroz: The distinction between the ITA and the ICA&CA has to do with the different use of the words traditional and classical. The ITA is not focused on a single style or method, but instead looks to find the traditional vocabularies of many styles, to revive them, and promote their correct use. We foster a broad range of approaches.

The ICA&CA does a wonderful job of providing training in the principles of classical architecture. The ITA hopes to compliment their current offerings by providing knowledge of and training in vernacular architecture and a rich array of

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FORUM



ARCHITECTURE & CLASSICAL AMERICA ∞ SPRING/SUMMER 2004

THE ITA AND NEW URBANISM

by Colasanto

American styles, ranging from Classical and Colonial Revival to European Romantic, including Spanish, Mediterranean, as well as variations on French, Gothic Revival and Tudor styles.

WHAT IMPACT WILL THE COMBINED ORGANIZATION HAVE ON THE MISSION AND GOALS OF THE ITA IN PARTICULAR?

Massengale: We've talked about adding courses around the country, for those people outside of New York who want to take courses in traditional or classical architecture; currently, the longer courses aren't available to them. One of the initiatives of the ITA has been to foster the Beaux Arts principle. And we've talked about starting a virtual school for interested designers, architects, and builders around the country. Currently, the virtual school does not exist in practice. It requires funding, and if we get it, the program will begin in the summer of 2005. It will be a 12-month program, and would function as an intern program that would take place in offices approved by the Institute. The concept is based on the Beaux Arts intern program that existed for people who weren't prepared to go to university, or those who wanted a local place to study and work at the same time.

We've also talked about how we can combine the virtual school courses with the existing ICA&CA offerings, possibly overlapping them with the kinds of courses that the ICA&CA's summer school program

traditionally offers. Everyone would be able to come to New York City for a week for training and then continue studying by distance. There is so much interest in these types of courses.

Gindroz: The goal is to provide educational programming with training for architectural designers, architects, and builders in the traditional styles. The ITA has been looking for a way to fulfill this goal. We have attempted to develop an administrative structure and generate funding, but have not managed to do that yet. Possibly now, the program could be realized through the combined experience and resources of the ITA and ICA&CA.

WHAT KINDS OF PROGRAMMING AND OR OTHER OFFERINGS CAN THE MEMBERS OF THE ICA/CA EXPECT TO SEE IN THE FUTURE?

Gindroz: In addition to integrating the traditional training with the ICA&CA's current educational programming, one of the pattern books that we have prepared is already being used as a text in the ICA&CA courses, and I imagine that the second book on architecture patterns, which is due out in six months, will be used by the ICA&CA, as well.

In concluding, Gindroz said, "We're very excited about the merger, because we will see a very successful collaboration as a result."

Calendar of Events

For more information and to make reservations contact the Institute at (212) 924-9686.

TUESDAY, MARCH 23

In Search of Enlightenment—Watercolors from a Modern Day Grand Tour
English watercolorist Alexander Creswell will lecture about Baroque architecture at his show "In Pursuit of Enlightenment: New Watercolors by Alexander Creswell" at Hirschl & Adler Galleries. In more than 60 watercolors, Creswell interprets inspiring architectural sites in Italy, France, England, New York City, the Hudson River Valley, Rhode Island, Virginia, and Washington, D.C. Join us for a cocktail reception and meet the artist. *Hirschl & Adler Galleries, 21 East 70th Street, 6:00–8:00 pm. Free to ICA&CA members, \$20 for non-members. Please RSVP by calling the Institute (212) 924-9686 by March 19.*

*** Hirschl & Adler Galleries have generously arranged to donate 10% of any sales from this special evening to the ICA&CA. For an exhibition preview, please visit www.hirschlandadler.com.*

TUESDAY, MARCH 30

Baroque to Neo-Classicism: Swedish Architecture & Interiors

An illustrated talk by Dr. Johan Cederlund, Chief Curator of Uppsala University Museum in Sweden and noted scholar of 17th and 18th century architectural history. Dr. Cederlund's talk will be the first of a two-part series co-sponsored by Scandinavia House, Classical Excursions, and the ICA&CA.

TUESDAY, APRIL 13

Classicism to Modernism: Swedish 20th Century Architecture & Design

An illustrated talk by Dr. Helena Kaberg, American Scandinavian Foundation Fellow and Visiting Professor of Architecture at Bard Graduate Center. Dr. Kaberg's talk is part two of the series. *Scandinavia House, 58 Park Avenue at 37th Street. Reception at 6:30 pm followed by lecture at 7:00 pm. Admission \$25 for ICA&CA members, \$30 for non-members.*

TUESDAY, APRIL 15

Third Annual McKim Lecture: Witold Rybczynski, speaker The Country House in the Age of McKim: Paul Chalfin & F. Burrall Hoffman Jr. at Vizcaya

Witold Rybczynski, Architect, Professor of Urbanism at the University of Pennsylvania, and author of nine books will give an illustrated lecture at The University Club. *One West 54th Street; 6:15 pm Reception, 6:45 Lecture. \$45 for ICA&CA members and the general public; \$65 for optional dinner following the lecture. Jacket and tie required for gentlemen; equivalent for ladies.*

APRIL 16 - 18

AIBD – Savannah, Southeast Session 3

For more information contact AIBD coordinator Robin Garrett, (877) 674-7784 (toll free).

SUNDAY, APRIL 18

McKim, Mead & White, The Masterworks

(Rescheduled from the snowstorm of December 2003)

Co-sponsored by the New-York Historical Society, the ICA&CA presents Samuel G. White, architect and great grandson of Stanford White, and Elizabeth White, writer and editor. They will speak about their collaboration on the book by the same title, published by Rizzoli. *New-York Historical Society Auditorium, Two West 77th Street, Lecture and book signing 2:00–3:30 pm. Free with paid admission at the door to the N-YHS (\$8 for adults, \$5 for students and seniors).*

Ruth Frangopoulos
Rachel Gasta
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ticeship bringing young architects together with leading practitioners while hoped-for degree-granting accreditation holds as a long-term Institute goal.

Our planned spring 2004 move to the General Society of Mechanics and Tradesmen on West 44th Street will provide a stable headquarters for all activities, and we look forward to operating in full-swing by next fall.

University—is a due measure of contemporary excellence. He is a deserving winner and, like his predecessor, Léon Krier, promises that the Driehaus Prize will endure as an important bellwether of design accomplishment.

Sincerely,
Paul Gunther, President
March, 2004

thank the following new and renewing members since January 1, 2004.

* We also extend a very special welcome to the first members of our new Southeast Chapter!

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Spring Book Reviews



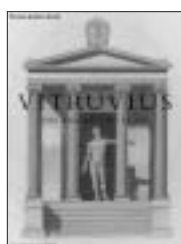
Bricks and Brownstone: The New York Row House 1783-1929
Charles Lockwood; Photos by Madeleine Isom,
Introduction by Paul Goldberger (Rizzoli, New York)

This is an eagerly awaited reprint of a seminal 1972 volume that explores the architectural history and typology of the New York City brownstone. Long considered the influential book on this subject, the newly revised and expanded edition features a new introduction, and most importantly new color photographs of historic single-family row houses. The book explores the development of the Manhattan and Brooklyn row houses, including a discussion of the range and evolution of styles. In addition to the architectural discussion, the book explores the way of life of the families inhabiting these houses and the growth of the historic neighborhoods over time.



Robert A.M. Stern, Buildings and Projects, 1999-2002
Peter Morris Dixon, Editor (Monacelli Press, New York)

This new monograph is a comprehensive presentation of the past 4 years of work by Robert A.M. Stern Architects. This substantial volume is lavishly illustrated, with many color photographs and drawings. In addition to the feature projects, an introductory essay by Mr. Stern and a thumbnail list of additional projects are included. The projects featured are international in scope, and include commercial, educational, and residential projects, as well as product design displaying Stern's immense talent and multifaceted approach to architecture. Several traditional institutional buildings are featured, including projects at Dartmouth, Harvard, and Rice Universities. Stern's signature shingle style residences are present, as well as houses throughout the country representative of local style and character.



Vitruvius on Architecture
Thomas Gordon Smith (Monacelli Press, New York)

This book is the culmination of a long and personal exploration by Thomas Gordon Smith on the writing and teachings of Vitruvius, and his relevance to modern architecture. This beautifully illustrated volume offers a new translation of the five of Vitruvius' books that are most relevant to contemporary architecture. In addition, Mr. Smith includes a commentary on the work, providing insight into his investigations of Vitruvius' work. Sketches and drawings by the author are supplemented by a wealth of photographs, models, and presentation drawings that illustrate the methods of proportion and composition. Thomas Gordon Smith's efforts will be one of the brightest endeavors in classical canon for years to come. It is applicable for students and practitioners of architecture, as well as students of the classics, or those simply curious about the foundations of Western Architecture.

ICA & CA CH



PHILADELPHIA

The first of the Classical America chapters, the Philadelphia Chapter is currently reorganizing under the new ICA&CA structure. For the past twenty-five years, a structured lecture series on classical topics relevant to architects, painters, sculptors, and the general public has been presented in public venues, most recently at historic Carpenters Hall. Current offerings from the chapter include:

- Co-sponsored with Classical Excursions, "Philadelphia and Horace Trumbauer", a tour scheduled for April 22-25. For additional information visit www.classicalexursions.com or call (413) 298-3399.
- In final planning stage, a course in Classical drawing to be offered at the Philadelphia Academy of Fine Arts. For additional information, contact Alvin Holm at (215) 963-0747 or AlvinHolmAIA@aol.com

SOUTHEAST

The first of the combined ICA&CA chapters has held meetings and classes throughout the Fall of 2003. The actual celebration of its chapter inauguration will be held on Saturday, March 27th. Planned events include a tour of Atlanta's current and past Classical treasures; a presentation of ICA&CA members' work; a presentation and book signing by Thomas Gordon Smith; and a dinner at the Piedmont Driving Club, which was designed by Philip Shutze. For our out-of-town guests, a block of rooms will be reserved at the historic Georgian Terrace Hotel. Please plan to join us for a memorable event celebrating the Classical tradition. For additional information, please contact David Grace at dwgrace2@msn.com.

The 2004 Harrison Design Associates Visiting Scholar at Georgia Tech is Anne Fairfax, principal of Fairfax and Sammons. As an alternative to an otherwise modernist program at Georgia Tech, Ms. Fairfax's studio is studying design alternatives for Marion Square in Charleston. As a part of her visiting position, Ms. Fairfax delivered a public lecture at the College of Architecture on February 11. Also on February 11, members of ICA&CA were invited to a lecture by Richard Sammons titled "Proportion".

Peter Harrison	Clifford M Schoiz	GuildQuality Incorporated
Julian Hartzog	Kelly A. Scibona*	Jesenko Isanovic
James Heilbrun	Lisa Shire	Jannis Vann & Associates, Inc.
Ernest W. Hutton, Jr.	James Smiros	Kevin Michael Blomberg
Jay Kallos*	Laura Smiros	Architectural Management
Annette Kuyan	Jeremy Sommer*	Meyer & Meyer, Inc. Architecture
Mitch LaPlante	Domenick Treschitta*	and Interiors
Priscilla Lee	Jennifer Turpin*	Peter Block & Associates Architects, Inc.
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Dennis McEvoy		Scot Samuelson
Walter Miller		Steven W. Semes, Architect
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CHAPTER NEWS



Timeless Architecture, a book on the work of Harrison Design Associates written by Elizabeth Dowling, was published in December 2003. Bill Harrison is a new member of the ICA&CA Board of Directors.

CHARLESTON, SOUTH CAROLINA

In late March, David Mayernik, FAAR, of South Bend, Indiana will deliver a lecture about his recently released book, *Timeless Cities*. Ralph Muldrow will give a lecture titled "Albert Simmons: A Charleston Architect and Preservation Pioneer" at 8 pm on April 22 in Room 309 of the Simmons Center for the Arts at the College of Charleston. The material on Simmons is drawn from Ralph's research for a book on this important classical architect. A book discussion group is currently focused on the Classical America series book: *The Architecture of Humanism* by Geoffrey Scott. For detailed information on chapter activities, please contact chapter president Ralph Muldrow at MuldrowR@cofc.edu.

CHARLOTTE, NORTH CAROLINA

Acting president Milton Grenfell is in the process of organizing an enthusiastic new chapter. For information on helping get the chapter underway, please contact Milton at grenarch@bellsouth.net.

COMING SOON: SOUTHERN CALIFORNIA

For more information about how to become involved in the west coast's first chapter, please email ICA-CA@appleton-architects.com.

From left to right: ICA&CA Board Members, Fellows, and Members gather on the front steps of Milburne during one of the Institute's popular weekend tours, "William Lawrence Bottomley's Richmond, Virginia," Fall 2003; Participants in the first session of the AIBD Program in Classical Architecture for Design and Construction Professionals for the Southeast Region prepare for a day of sketching and study at P'On in Charleston, Mt. Pleasant, South Carolina; Another successful session of the AIBD Program in Classical Architecture was held recently in Wilmington, North Carolina. Here students gather for a late-night hallway pin-up of their work.

APRIL 21 - 25

Philadelphia and Horace Trumbauer

This four-day weekend tour will be led by Trumbauer specialist Richard Marchand and noted Philadelphia architects John Blatteau and Alvin Holm. The tour will focus on Trumbauer's public and private projects of the early 20th century. *For tour registration and information please contact Classical Excursions at (800) 390-5536 or contact@classicalexcursions.com*

MAY 21- 23

AIBD – Richmond, Southeast Session 4

For more information contact AIBD coordinator Robin Garrett, (877) 674-7784 (toll free).

SATURDAY, MAY 22

Snug Harbor Tour

The Sailor's Snug Harbor, an early American foundation for the care of retired sailors, is housed in Minard Lafever's masterful Greek revival design for a series of Ionic temple form buildings connected by pavilion galleries. The waterfront site and park is on Staten Island, and includes additional 19th century buildings in the Italianate and Beaux Arts styles. Derelict for many years, today the Sailor's Snug Harbor represents a great preservation triumph, housing an art school, museum, and community center. *11:00 am; free to ICA&CA members, \$10 for the general public. Additional details to be announced.*

THURSDAY, JUNE 3

Los Angeles ICA&CA Chapter Launch and Benefit

Please join us for a rare visit to a stunning private residence designed by Hablinski+Manion Architecture with interiors by Hallberg-Wisely Designers. The occasion will include a guided tour of the house conducted by the architect, interior designers, and contractor. A cocktail reception will follow in the garden with an informal discussion about the project with the owners and professionals involved. *5:30-8:00 pm, Los Angeles, California. Tickets are \$250 per person and will benefit the newly-formed Southern California chapter of the ICA&CA. Please reserve your place now by contacting the Institute.*

SUMMER LECTURE SERIES

Designing the Classical Garden

Once again the ICA&CA partners with Sotheby's Institute of Art to present a series of four lectures on Wednesday evenings. This year we present four experts in the field of garden design. *1334 York Avenue at 72nd Street, 6:00 pm reception; 6:30 pm lecture. Free for Members of the ICA&CA; \$25 for non-members; \$80 for the series. Contact the Institute to reserve your place.*

JUNE 16: Maria A. Conelli, Ph.D., Dean, School of Graduate Studies, FIT; "The Classical Italian Garden"

JUNE 23: Judith Chatfield, Art and Garden Historian; "Symbolism in the Italian Garden"

JUNE 30: C. Allan Brown, Landscape Historian; "Restoring the American Classical Garden"

JULY 14: Bunny Williams, Interior Designer & Author; "Bringing Garden Design into the 21st Century"

CE SUMMER SHORTS

JUNE 18 - 19, JUNE 25 - 26, JULY 16 - 17

Join the ICA&CA faculty in New York for some of our most popular subjects, which will be offered as intensive weekend sessions from Friday evening and continuing through Saturday evening. Three programs, each focusing of different topics to be announced, will be offered on the weekends that follow the Summer Wednesday Lecture Series at Sotheby's. You may want to plan an extended weekend visit to New York to take in both a lecture and a class. *Please contact the ICA&CA for further details.*

WEDNESDAY, JULY 28

ICA&CA Summer Party

Join us in the garden at The Merchant's House Museum to celebrate Summer in the City and all the great work we've done with the help of our Members. *29 East 4th Street, New York, NY, 6:00-8:00 pm. Free for all ICA&CA members, \$10 for non-members. Please call the Institute to RSVP by July 23.*

AUGUST 13 - 15

AIBD – Asheville, Southeast Session 5

For more information contact AIBD coordinator Robin Garrett, (877) 674-7784 (toll free).