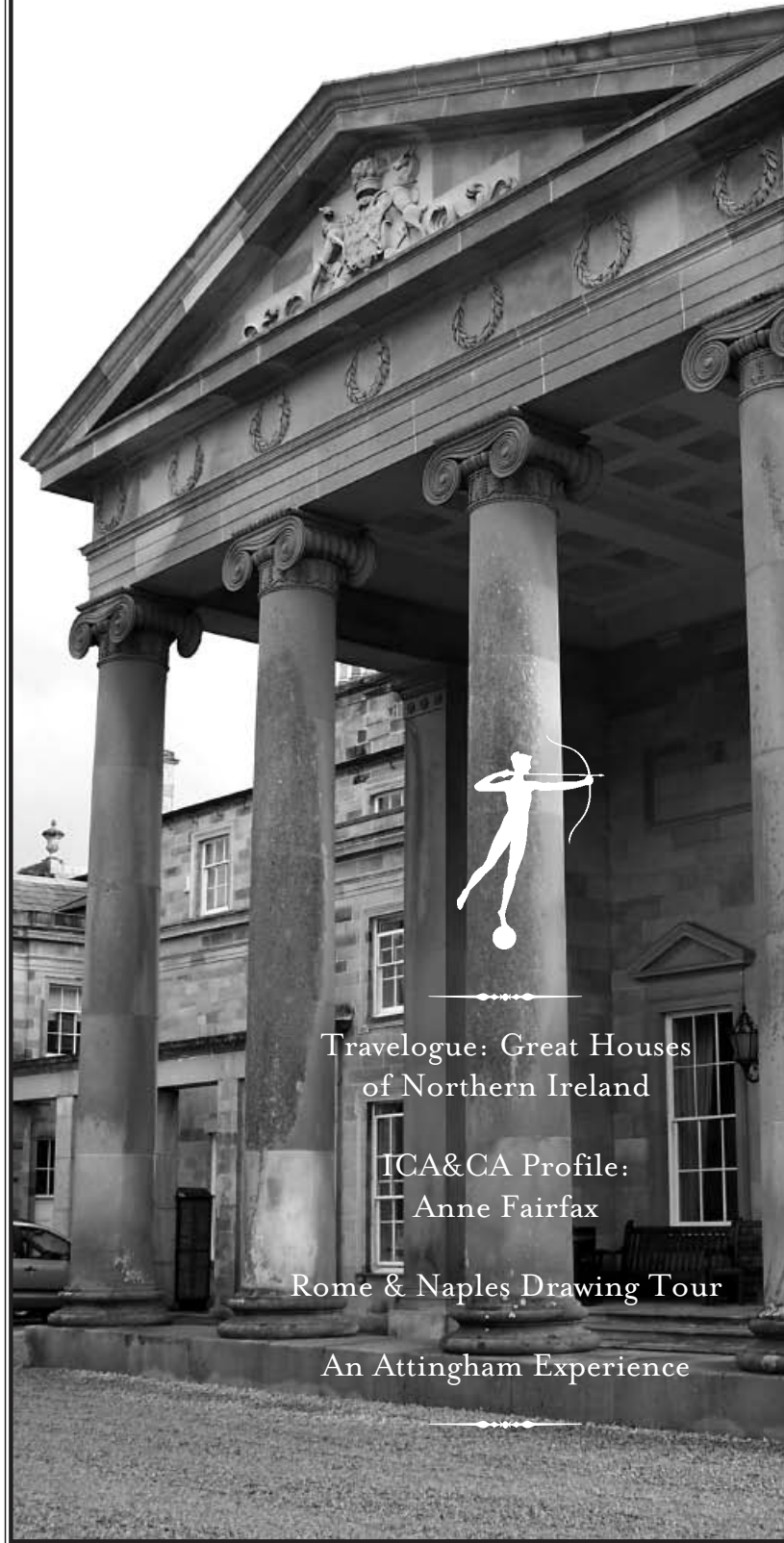




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THE FORUM

THE NEWSLETTER OF
THE INSTITUTE OF CLASSICAL ARCHITECTURE
& CLASSICAL AMERICA



Travelogue: Great Houses
of Northern Ireland

ICA&CA Profile:
Anne Fairfax

Rome & Naples Drawing Tour

An Attingham Experience

AN INTERVIEW WITH ANNE FAIRFAX

Growing up in Honolulu was a formative experience for Anne Fairfax, principal of Fairfax & Sammons Architects, PC and newly elected chairman of ICA&CA. Perhaps better known for its natural landscape, Hawaii has a surprisingly rich architectural heritage and is home to buildings by early-twentieth century architects such as Warren and Wetmore, Bertram Goodhue, Ralph Adams Cram, and David Adler, all which contributed to Anne's early exposure to the classical tradition.

During a recent interview, Anne explained that her diplomat father moved the family to Hawaii when she was nine. She attended Punahou and The Hawaii School for Girls at La Pietra, which was housed in an Italian villa designed by architect David Adler and modeled after Villa La Pietra in Florence. Her headmaster recognized Anne's creative instinct and took her under his wing, making sure she was involved in construction projects around the school. "He used to pull me out of French class to let me watch concrete pours! He knew I loved seeing how things were made." Additionally, the family house was designed by a prominent architect, Vladimir von Ossipoff, and exposure to the careful craftsmanship, planning, and use of local materials, such as ohia wood, contributed to her appreciation of the built environment.

After high school Anne enrolled at Goddard College, a liberal arts college in Vermont, to participate in a pre-architecture design/build program. However, the Vermont winter proved to be too grueling after the warmth of Hawaii, and Anne returned home to attend carpentry school, continuing to learn the art of building. Along the way she developed an interest in graphic/book design, and was able to support herself with publishing projects while she decided what her next step would be.

Realizing that architecture was her true calling, Anne took her degree at the University of Virginia School of Architecture. However, after graduation she found UVA's emphasis on modernism left her unable to reconcile her love of the traditional architecture with this prevalent style. She decided that reconciliation was not soon at hand, and took her first job with a firm in Virginia that was involved in preservation and restoration. There, through her efforts in preserving and restoring properties with roots in the pre- and post-colonial period, she was exposed once again to the rich traditions of the past.

After gaining experience as a practicing architect, Anne returned to Hawaii where she started her own firm and focused on her interest in classical and vernacular styles. Of the rich blend of Asian and Mediterranean styles that Bertram Goodhue used in buildings such as the Honolulu Academy of Art, Anne says, "Upon returning to Honolulu I found that I had developed a deeper appreciation of the hybrid of cultural influences that Goodhue and other architects were striving for. The use of local traditions such as the hipped Hawaiian-style roof that architect Charles Dickey championed might be executed with a bright blue Chinese tile, for instance. The benign climate encouraged the use of courtyards and the prevailing trade winds could be captured through careful orientation. My own architecture has its genesis in the work of these great architects, whose buildings I so loved."

As her own practice grew, so did her relationship with Richard Sammons, her husband and business partner whom she met while at UVA. And in the early 1990s she packed her bags and moved to New York to be with him. At this time, while Richard and Anne were developing their careers, they met Richard Cameron and Donald Rattner and discovered they all had one thing in common: Their passion for the classical tradition and a desire to share it

with others. As Anne recalled, "We all wanted to share our knowledge, but there was no institution that would support this approach to architecture." So began the idea of the Institute, and the group ran its first summer program in 1992. In addition to teaching that first year, Anne designed all the promotional materials for the Institute. But as the Institute evolved, so did Richard and Anne's own practice and responsibilities. Still saddled with student loans and faced with the vicissitudes of private practice, they withdrew from their volunteer efforts. They remained involved with Classical America during this period, and ultimately took on leadership roles there as board members. Over time, it became obvious that a merger between the two organizations would be beneficial to the members of both groups and Anne and Richard have subsequently become significant voices on the ICA&CA board.

With the growth of their own practice, Anne has been concentrating on smarter business management to ensure that the staff is given opportunity to grow and develop their own talent. "I urge every practitioner to encourage their staff and colleagues to take advantage of the continuing education resources that ICA&CA has to offer. It goes beyond just teaching the classical Orders—the Institute serves the professional community by offering an array of courses,

whether it's a workshop on how to conduct an urban design charette or how to better understand sustainability issues. I personally have learned so much by enrolling when I can. We have implemented a program in our firm whereby each person receives \$1,000 per year for educational purposes. This ensures that the Institute becomes their primary source of on-going professional development and as a result we all gain."

Anne is also a passionate supporter of the Institute travel programs, "The value of travel is enormous and not just to see beautiful classical architecture. You learn from the other people you meet, from the experience along the way, and much can be applied to one's own practice. For instance, Richard and I went on an Institute sponsored trip to Athens last spring that included a "behind the ropes" tour of the Acropolis guided by the restoration architect and engineers who eagerly shared their recent discoveries with us. This is typical of the incredible opportunities offered in the Institute travel program."

Anne's latest projects have included the production of her new book, *American Houses, The Architecture of Fairfax & Sammons*, published by Rizzoli in November 2006, and the design and co-curating of an exhibition called, *New Classicism*, which illustrates the work of 14 practicing classical architects in Britain and America (see www.NewClassicismExhibit.Typepad.com). The exhibit has already been shown at the recent INTBAU *Venice Charter Revisited* conference in Venice, Italy and is in demand at architecture schools around the country.

Anne's long relationship with the ICA&CA, starting from the very beginning, allows her a unique vantage point. While recognizing the fundamental strengths of the organization, she also seeks to introduce new ideas to build on the solid stewardship of her predecessor, Gil Schafer III. Among those ideas, which will be developed as time goes on, include an examination of the name of the organization, a strengthening of the volunteer base, greater recognition and leadership roles for the Fellows, and increased advocacy of the role of traditional architecture and sustainability. Anne concludes, "As evidenced by the enthusiastic support of our new Grand Central Academy of Art and the prospective Master of Science in Architecture, it has never been more apparent to me that the Institute is a dynamic and modern force, which will continue to fulfill a critical role in the development of our built environment." —JB



Travelogue: The ICA&CA Tour of the Great Country Houses of Northern Ireland ~ Robert G. Dyck

My personal interest in this tour was piqued by the genealogical studies I have been doing recently on the Scots-Irish heritage of my mother, Cornella Gilkey Dyck, as well as by James Webb's book, *Born Fighting* (New York: Broadway Books, 2004), which documents the social and political history of the Ulster region over the past 400 years. My wife Franciska and I knew well the Scots-Irish legacy of the Appalachian region of the United States, but it was our first trip to Northern Ireland. We were looking forward to seeing the grand neoclassical Georgian and Victorian country houses and castles of this beautiful but troubled region.

We were not disappointed by what we quickly learned about the relatively calm socio-economic and political climate of today's Northern Ireland, as we absorbed the separatist murals of West Belfast, the Union Jacks flying in certain municipal jurisdictions, and the lifestyles and affluence of the landed aristocracy. But we were truly overwhelmed by the beauty, grandeur, and history of the great buildings and gardens which we toured with the expert guidance of our tour organizer, Lani Sternerup, of Classical Excursions, and the very special knowledge and charisma of our tour leader, David Brown, of the National Trust. The National Trust, founded in 1895, protects over 350 historic properties and gardens, of national importance, throughout the United Kingdom.

Our first day in Ireland began with an excursion to the County Antrim coast, north of Belfast. We visited the Old Bushmills Distillery, where we toured the facility before sampling their extraordinarily smooth Irish whiskey. This was followed by lunch in a lovely old hostelry and a visit to Giant's Causeway, Ireland's only world heritage site, a strange landscape of mostly hexagonal, basalt columns extending into the sea. The excursion provided a good opportunity for the tour participants to begin getting acquainted with one another. Along with Franciska and me (from Virginia), our group included Suzanne Kinser, Ken Kuchin, and Carole Penn from New York; Gillian Drummund and Mia Taradash from Connecticut; Jacob Albert from Massachusetts; and Ronald de Salvo, Stephen Harby, and John Jackson from the Los Angeles area. The group was varied professionally, and included an art dealer, a museum curator, a real estate agent, an engineer, two businessmen, two antique furniture experts, and three architects (of whom I was one). We also had a wonderfully helpful and knowledgeable private coach driver, Iain Stevenson, from Bangor, Northern Ireland.

During the next six days we visited 13 great country houses, an average of two each day. Nine of these were neoclassical structures of the Georgian period (1714–1830). The other four were Victorian (dating roughly from 1837–1901). We began our second day by visiting the half-classical,

half-Gothic Castle Ward (1762, architect unknown, just south of Strangford Lough, in County Down), and Ballywalter Park designed in the Italian palazzo style in 1846 by the Irish architect Sir Charles Lanyon (located to the east of Strangford Lough). The first was a National Trust property, while the second house was owned and hosted by Lord Dunleath, Brian Mulholland, who fancied modern lamps and chandeliers by the Danish designer Poul Henningsen. In the evening, we had a fine dinner at our hotel, the Clondeboye Lodge, located on the historic Clondeboye Estate, which we would visit later.

On the third day our coach took us across the Northern Ireland border into County Cavan, where we visited Castle Leslie (designed in Victorian Italianate style by Sir Charles Lanyon and Henry Lynn in 1870). The grand tour of this privately-owned castle was hosted by the elderly but agile Sir John (Jack) Leslie. Towards the end, Sir Jack treated us to a few chords from the Bosendorfer piano on which the great Polish pianist and statesman Paderewski used to play duets with Winston Churchill's mother! In the afternoon we visited The Argory (a Gaelic name meaning the "hill of the gardens"), a National Trust site located just to the southeast of Dungannon, near Lough Neagh. Built in neoclassical style by the Williamson Brothers in 1824, this house also featured the musical life of its original occupants, which included a fine gallery organ by the London firm Bishop and Sons (1807) and an excellent Steinway piano dating from 1890. I had the pleasure of playing some Bach—the historically appropriate Prelude in C Major, from the Well Tempered Clavier, Book I—on both instruments, which was great fun for me. In the evening, we took up residence for the next four days in the West Wing of Crom Castle, located just to the east of Upper Lough Erne, in County Fermanagh. This picturesque neo-Tudor structure was designed in the 1830s by the English architect, Edward Blore, who designed parts of Buckingham Palace. Crom Castle is still owned by the Erne family, but its 1900-acre park is managed by the National Trust.

Two of the more spectacular houses of our tour came up on our fourth day. We first visited Castle Coole, in Enniskillen, County Fermanagh. Designed principally by the English architect James Wyatt in the 1790s, this house is considered to be the finest neoclassical country house in Ireland. The exterior stonework and the interior plaster, by Joseph Rose, are both exceptional. Architecturally, the bedroom lobby of the second floor is also extraordinary because of the natural lighting provided by its oval skylight, an effect enhanced by similar oval skylights over the open galleries on the third floor. The property is beautifully managed by the National Trust. In the afternoon, we visited the privately owned Barons Court (see cover), a huge complex



The dining room at Blessingbourne Castle (built 1875) which features the original William Morris wallpaper.



The façade of Castle Ward (1762), architect unknown, in County Down.

Travelogue: The ICA&CA Tour of the Great Country Houses of Northern Ireland ~ Robert G. Dyck

(with a roof exceeding one acre in size!) located in Newtownstewart, County Tyrone, dating from 1779. The ancestral home of the Hamiltons, Dukes of Abercorn, this house was designed originally by the Scottish architect George Steuart. But in 1791 Sir John Soane made major changes, most of which were subsequently destroyed by fire, although a lovely sitting room used by the Duchess, a descendant of Alexander Pushkin, survives within the enclosure of its elliptical vaulted ceiling. Later architectural contributions were made by the Irish father-and-son team of Richard and William Vitruvius Morrison, and also by Sir Albert Richardson. Recent colorful interiors are by the late London designer, David Hicks.

The fifth day began with a private tour of Blessingbourne (located east of Upper Lough Erne near Lisnaskea), the charming Victorian home of Capt. and Mrs. Robert Lowry and their son Nick and his wife Callie Lowry. This country house was designed and built in 1875 by Robert Lowry's great grandfather with the assistance of his Cambridge classmate, Pepys Cockerell, best known as an artist. The house features wonderful large south-facing windows, a spectacular lake view, original William Morris wallpaper, and tall picturesque chimneys. The Lowrys came to this site, which today is a Black Angus cattle farm, when King James began colonizing Ireland in the early 1600s. After lunch, we travelled by coach to Cootehill, in the Republic of Ireland, to visit the Palladian jewel box, Bellamont Forest. Designed about 1730 by Sir Edward Lovett Pearce, a cousin of Thomas Coote, this country house was modeled after Palladio's Villa Pisani at Montagnana. Its public spaces feature spectacular original plaster ceilings, two of them asymmetrically designed to appear deeper than they actually are. Owned now by the Australian furniture designer John Coote, Earl of Bellamont, our tour was hosted by his lovely daughter Charlotte, and our set tea included very substantial roast beef sandwiches!

On the sixth day, we traveled a short distance northwest of Crom Castle to visit Florence Court, one of the most important Irish Georgian mansions. It was named after Lady Florence Cole, wife of Sir John Cole, designer of the central block of the house, which was built 1756 to 1764. Flanking arcaded wings and end pavilions were added to both sides in the 1760s, probably by Sardinian architect Davis Ducart. The house contains lavish rococo plaster decoration (much of was restored after fire damage in 1955), the family's dining room furniture, and their collection of 18th C. Irish silver and porcelain. The grounds of the estate, acquired by the National Trust in 1953, are extensive and beautifully landscaped. Our afternoon tour was of Colebrook Park, a private estate owned and hosted by Lord Brookeborough (Lord-in-Waiting, in service to the Queen for international affairs) and his wife. The estate was established in 1641 by a grant of 32,000 acres, later reduced to 1,500 acres after imposition of the land tax. The family produced many military leaders, including Field Marshall Montgomery, as well as the first Viscount Brookborough,

who served as the President of Ireland 1943–1963. The mansion, an austere neoclassical building designed in 1825 by William Farrell, has been extensively remodeled to include numerous private lodging rooms, and the lands are now utilized largely by private hunting parties on a fee basis. Our final evening at Crom Castle was spent in the company of Lord and Lady Erne, who hosted a special dinner for us, in their private quarters, after leading a tour of the central part of the castle.

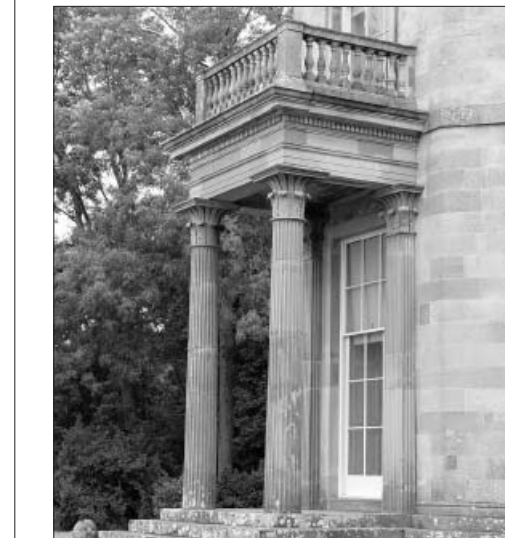
Our seventh day included a private tour of Clondeboye House, just to the east of Belfast, the current home of the Marchioness of Dufferin and Ava, a member of the Guinness family. The house was designed in 1801 by Robert Woodgate, an apprentice of Sir John Soane. The extensive surrounding park, which includes handsome gardens and a family chapel, was designed by James Frazer. During Victorian times, Lord Dufferin held important posts in Burma, Canada, and India, and the house contains artifacts and memorabilia from all over the world, displayed in a relatively casual manner, as the house is rarely shown to the public. Our afternoon tour of Mount Stewart, Newtownards, County Down, brought our trip to a spectacular conclusion. The earliest part of the house dates back to 1804 designs by George Dance the Younger. The extensive additions of 1835–1840 were by William Vitruvius Morrison. Many of the walls and some of the antique dinner China are pink, a reference to the racing colors of the famous racehorse Hambletonian, whose portrait by George Stubbs hangs in the landing of the double stairwell. The house is filled with magnificent antique furniture, including the 22 chairs of the Congress of Vienna (1815). The house is managed by the National Trust, but Lady Mairi Bury, Daughter of the Marquess, continues to reside there. The estate's 80 acres of gardens, whimsically designed by Edith, Lady Londonderry during the period 1920–1960, are the crowning glory of the estate. The subtropical microclimate allows many exotic plant species to flourish, and the gardens include huge eucalyptus trees, Irish yew trees, bay trees, and tall Leyland cypress hedges shaped like arcaded walls. The estate also contains an exquisite neoclassical banqueting pavilion, designed in 1782 by James "Athenian" Stuart, modeled after the Temple of the Winds in Athens. The pavilion overlooks Strangford Lough and features beautiful inlaid floors by the carpenter, John Ferguson. The evening concluded with lodging at the five-star Culloden Star Hotel after

drinks at Belfast's Crown Liquor Saloon (an historic pub built in the 1880s, also a National Trust property), and dinner at the best restaurant in Belfast, Michael Deans.

Our seven days in the great Irish country houses and castles proved to be highly informative as well as an aesthetic and culinary treat, and we took our leave with regret and gratitude for the sponsorship of such a magnificent tour by the Institute of Classical Architecture & Classical America.



The ICA&CA group at Crom Castle with Lord and Lady Erne.



Temple of the Winds, the banqueting pavilion designed by James "Athenian" Stuart on the estate of Mount Stewart, Newtownards.

An Attingham Experience ~ Margaret Anne Tockarshewsky

Rarely do we have the opportunity to experience a historic house in its full original context. If not lost to the wrecker's ball, many have been swallowed up by economic development, their outbuildings demolished, property subdivided, and house contents emptied or sold off at auction.

From our great estates to more modest dwellings, the challenge of how to preserve, interpret, and present what's left, and the question of authenticity, are ongoing concerns for museum professionals and preservationists alike. We ask visitors to imagine historic structures as they once were, using photos, drawings, period furnishings, and models as props. Many have lost audiences to urban flight, and more recently, to new technology. Indeed, for some years now, we have been rethinking the presentation of our historic houses, searching for ways to keep them relevant in a rapidly changing world.

For three weeks last summer, I became immersed in the study of the British country house—a source of inspiration for many of our American homes and later, house museum best practices. As a participant in the 2006 Attingham Summer School, I had the privilege of studying the architecture, gardens, and social history of British country houses and collections within their original context. Again and again as we arrived at properties in Sussex, Derbyshire, and Cheshire, I was struck by how powerful seeing a property, largely intact, and within the context of its landscape can be.

Attingham served as an invaluable frame of reference, affording me a broader perspective of collections care, conservation, and property management, and provided opportunities for learning about subjects I previously knew little about, such as silver, porcelain, textiles, and furniture. Studying and experiencing these settings firsthand, observing best practices, and engaging in stimulating dialogue with their stewards as well as international colleagues on issues of preservation, presentation, and interpretation dramatically deepened my understanding of the importance of tradition and precedent, and the influential role the British country house has played in the development and presentation of their American counterparts.

Founded in 1952 to foster study and an appreciation of the British country house among Americans, the Attingham Summer School is named for the neoclassical Shropshire house, where the summer school spent its first 32 years. Through the years, its student roster has become more diverse: the 2006 class consisted of 25 Americans and 23 professionals from Europe, Australia, and New Zealand, with expertise in the fine and decorative arts, building conservation, architectural history, museum education, collections management, and landscape architecture.

Often consisting of visits to two or three properties, our impossibly packed days were frequently bracketed by lectures so content rich, and of such breadth and depth, that they sometimes surpassed the quality of those delivered in a university setting. Talks ranged from sweeping overviews of British country house architecture and building conservation practices, to more narrowly focused topics such as Sèvres porcelain or silver. Guest lecturers and the school's director were complemented in their commentary by property staff who facilitated our tours.

We visited the great treasure houses, such as Chatsworth House, the ancestral home of the Dukes of Devonshire, where the 12th Duke and Duchess are interspersing works from their contemporary collection of British art throughout the house and gardens and, as we heard over lunch, keenly gauging the public's response to change. In a light drizzle, we tromped up, down, and around the grassy hills of Petworth Park to experience views of Petworth House and discern the deft, engineering hand of Lancelot 'Capability' Brown. John Constable may have dubbed the home



1



2



3

of the 3rd Earl of Egremont "the house of art" for its jaw-dropping North Gallery and splendid collections, but it was the landscape that served as inspiration for the work of his contemporary J.M.W. Turner, who enjoyed the 3rd Earl's patronage and used the Old Library at Petworth as his studio.

We viewed masterful carvings and plasterwork at Sudbury Hall; experienced Standen, the great Arts and Crafts house; examined exquisite textiles; and marveled over Elizabeth, Countess of Shrewsbury's masterful acquisition of husbands and houses, among them the side-by-side properties Hardwick Hall, today run by the National Trust, and Hardwick Old Hall, now a ruin administered by English Heritage. "Preserved as found" by the National Trust, the controversial Calke Abbey is a fascinating document of one family's history; architecturally, physically, and visually; it reflects accretions from more than 300 years of ownership, including a Victorian love of clutter and the accumulation of "things," specifically, stuffed birds. Here, as at other houses, we explored tunnels, service areas, and outbuildings that reflected the vital interconnectedness of estate life.

The question of whether historic houses are museums was strenuously debated, among scholars, Trust staff, and owners, nearly all of whom emphatically asserted that they lived not in a museum, but in a home. They saw themselves as part of a continuum.

We were graciously received at a number of homes and gardens by their owners, among them Lord and Lady Saye and Sele at Broughton Castle, Lady Emma Barnard at Parham, Mr. Robert Hildyard at Flintham Hall, and the Viscount and Viscountess Ashbrook at Arley Hall. In all, we visited 29 properties, seeing during our last two days one of the oldest, the timber-framed Little Moreton Hall, as well as the recently constructed Henbury Hall (1984–86), designed by Julian Bicknell & Associates after Palladio's Villa Capra, Vicenza.

In addition to scholars' employers, the American Friends of Attingham, the Attingham Trust, and the Royal Oak Foundation, other organizations contribute critical scholarship support each year, helping to make participation by many scholars possible.

Applications are being accepted through January 31, 2007, for the 2007 Attingham Summer School, to be held July 6 through 24, with the third week spent in Norfolk. Visit www.attinghamtrust.org for an application and course information. The Attingham Trust also offers a Study Week program and Royal Collections Study program.

A museum professional and a 2006 graduate of Columbia University's Historic Preservation Graduate Program, Margaret Anne Tockarshewsky was the 2006 Attingham Summer School Samuel H. Kress Foundation Scholar.

1 Bess of Hardwick married well and often. As Elizabeth, Countess of Shrewsbury, she hired architect/mason Robert Smythson in 1590 to design Hardwick Hall, in Derbyshire. With imposing towers and facades that were "more glass than wall," the house looked upon her birthplace, Hardwick Old Hall (foreground, preserved as a ruin today by English Heritage), and she occupied them simultaneously.

2 Medieval and Tudor influences can be seen throughout Broughton Castle, in Oxfordshire, which was built as a manor house in the early 14th century. Remodeled in the 16th century, it later played a role in the Civil War as a "parliamentary rallying place." The home of Lord and Lady Saye and Sele also features a Ladies' Garden within a walled garden, recently described by *Daily Telegraph* reporter as a "Midsummer Night's dream of a garden."

3 The south front of Kedleston Hall, in Derbyshire, is considered one of Robert Adam's finest achievements. Direct influences include the Arch of Constantine and the Pantheon's dome.

"VERANDA MONTH" EVENING BENEFITS ICA&CA

A capacity audience filled the Joseph Urban Theater in the new Hearst Tower on November 20, 2006 for an evening of conversation with Mica Ertegun and Jaquelin T. Robertson. "Architect and Decorator Working Together: The Evolving Relationship Between Interiors and Exteriors" was introduced and moderated by Carolyn Roehm. The evening was hosted by Veranda Magazine as part of their annual "Veranda Month" celebration; proceeds from ticket sales benefited the ICA&CA. *Photo courtesy of Alys Kenny.*



Jaquelin Robertson and guests at reception following conversation with Mica Ertegun.



Moderator Carolyn Roehm with Mica Ertegun and Jaquelin Robertson.



Guests enjoying cocktails at the Veranda event.

Rome and Naples Drawing Tour a Success



University of Naples Courtyard



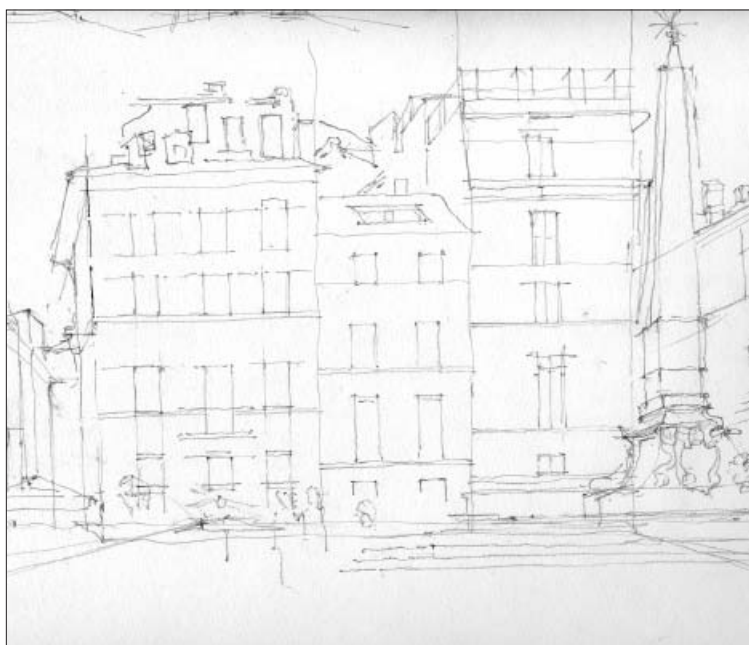
Sant Ivo della Sapienza by Borromini, Rome



John Kelley at a cafe, Pizza Bellini, Naples

PARTICIPANTS OF THE 2006 ROME NAPLES DRAWING TOUR (October 20–29) had a wonderful time in Italy with unseasonably mild temperatures making the intense day-long sessions drawing and painting a productive delight. Tours of the Villa Borghese, the American Academy in Rome (where the group met with the Institute's first Rieger Graham Prize recipient, Tiffany Abernathy), Caserta, and Capodimonte provided some much needed down time from drawing. The tour participants included Kathleen Casanta, James Cooper, Phillip Grant Kennedy, David Kidd, Sara Kramer, Tom Pearsall, Todd Sullivan, and James Sykes.

James Cooper, the Institute's Edward Vason Jones Scholarship recipient, had the added experience of visiting Italy for the very first time. Already successful as an architect and illustrator, James flourished in Rome and Naples, rediscovering the classical tradition at every turn. The selection committee, consisting of Leonard Porter, John Woodrow Kelley (who attended the tour as an ICA&CA Fellow in residence), Michael Mesko and Victor Deupi (both tour faculty), all concurred that Jim was the ideal candidate for the prize. "Jim brought experience and freshness to the group, and his enthusiasm never ceased," noted Deupi. The Institute is grateful to ICA&CA Fellow, William H. Bates III, for endowing the Vason Jones Scholarship, and to James Cooper for being such an exemplary recipient. *Images by James Cooper.*



View of Piazza Pantheon, Rome



View of Naples and Vesuvius

OF NOTE

The ICA&CA is pleased to announce the **newest book in the Classical America Series on Art and Architecture**. Dr. Johan Cederlund, author of *Classical Swedish Architecture and Interiors 1650–1840* and Lani Sternerup of Classical Excursions, who served as translator, will be touring New York and the southeastern chapters of the ICA&CA to give lectures on the subject of their new book, which was published by W.W. Norton & Co.

The **Southeast Chapter of the ICA&CA** announces that they will host their **first annual awards program** to recognize the classical/traditional work being built in their region. The awards program includes categories for interior design and craftsmanship in an effort to include a broad group of participants. If you are an Institute member in Georgia, Alabama, Mississippi, or Louisiana please submit your projects by January 10th and join us on **February 24, 2007 for the awards ceremony in Atlanta**.

Questions concerning the Award submissions should be directed to Elizabeth Dowling, Professor of Architecture, Georgia Tech, at 404-894-3803 or betty.dowling@coa.gatech.edu. The awards will be presented in a formal ceremony at the Academy of Medicine, which was designed by Philip Shutze.

Visit our new Classicist Blog, which can be found from our home page at www.classicist.org. Edited and maintained by ICA&CA fellow and chair of the Advocacy Committee, **Francis Morrone**, our blog aims to complement what the ICA&CA does in print and will serve to be the ICA&CA's principle outlet for advocacy.

Managing Director, Henrika Taylor is pleased to report that over Thanksgiving, she and ICA&CA friends Alex Creswell and Hugh Petter visited Dick and Buff Reid in York,, England to begin work on what will become the **ICA&CA Dick Reid Teaching Collection**. After nearly 50 years, Mr. Reid, a master carver known to many here in the United States, is closing his shop and has generously given a large selection of carved samples to the Institute for use in our curriculum. Stay tuned for more news as this exciting initiative develops.

In November 2006, the General Services Administration announced the appointment of a new chief architect, an agency veteran, Leslie Shepherd. **The GSA also made the appointment of a federal architectural fellow, a prominent traditionalist architect, Thomas Gordon Smith**. Mr. Smith, architect and former dean at the School of Architecture, is well-known in the ICA&CA circle and serves on the Institute's Council of Advisors.

Marianne Cusato's Katrina Cottage has been in the news a lot lately! In August 2006 she signed with Lowe's as the exclusive retailer of the Katrina Cottage. For more up to the moment information on this innovative new development visit www.CusatoCottages.com.

For the third year in a row, ICA&CA, in partnership with Classical Excursions, offered the ever popular **Private New York Tour**. This year's tour weekend got underway on Thursday evening, December 7, 2006 with a dinner at Warren & Wetmore's New York Yacht Club followed by a lecture by ICA&CA fellow Anne Walker, and continued at breakneck speed, visiting numerous private homes and apartments, several clubs, and The Merchants House Museum, and concluded Sunday, December 10.

John Woodrow Kelley, classical artist and ICA&CA fellow, volunteered his time to conceive and coordinate the tour. Tom Hayes of Classical Excursions says, "John did a superb job. The diversity of sites was outstanding and our hosts couldn't have been nicer."

Mr. Kelley reports, "I felt that all our hosts and designers appreciated the opportunity to talk about their residences. Everyone in the group learned as a result."

The ICA&CA thanks all involved and especially John Kelley for his extraordinary efforts. For more information about upcoming tours, including the first ever **Private San Francisco Tour**, which will take place in December 2007, contact Lani Sternerup at 800-390-5536 to sign up immediately. As the Institute continues to expand nationally, **Private New York** stands as a model for comparable visits to the many communities now served by ICA&CA Chapters. Such tours include, in part, the achievements of contemporary classicism at its diverse and lively best.

In honor of the many years of volunteer leadership and chairmanship of the ICA&CA Board of Directors by Gilbert P. Schafer III, the Institute is proud to

announce the new **G.P. Schafer III Scholarship Fund, made possible by Zeluck Windows & Doors**. Inquiries are welcome.

The ICA&CA is pleased to welcome Justine Kalb as the new Grand Central Academy of Art Coordinator. She joined the staff in October 2006 and has picked up where former coordinator Jeanne Heath left off, continuing to manage general operations for the GCA as it continues to develop.

Over the weekend of December 2–3, 2006, the ICA&CA participated for the first time in the **Small Press Book Fair**. Special thanks to Fellow Greg Shue, and volunteers Kathleen Casanta, Michael Dudley, Todd Sullivan, and Tony McConnell who contributed their time to make the event a success.

ICA&CA HOLIDAY PARTY & RAFFLE

On Friday, December 8, the ICA&CA played host to a Holiday Cocktail Party and Raffle (sans auction this year!—but upcoming in 2007) at the Library of the General Society of Mechanics and Tradesmen. Nearly 200 members, friends, and guests came for the festivities and the party was a success.

The Institute wishes to thank Edmund Hollander Landscape Design, R.D. Rice Construction, Inc., and Robert Orr & Associates for underwriting the event. Special appreciation goes to Events Manager Joanna Berritt who brought it all together and Janet Greene and the staff at the General Society Library for permitting use of the space

As our members have come to expect, ICA&CA events would not be complete without proud display of selections from the Historic Plaster Cast Collection, so our special thanks at this occasion to Foster Reeve for his ongoing commitment to restoration of a number of pieces including a magnificent Roman capital from the *Theater of Marcellus* and the *Kephalos* figure from the Parthenon's west pediment, which both arrived just in time for direct inspection at the party.

Our thanks also go to Vanessa Baran for the decoration of the event, Le Moulin Catering who provided a plentiful offering, and to Virginia Haynes Montgomery of Montgomery Communications for coordinating the raffle prize from the Round Hill Club in Jamaica for a weekend stay.

The winners of the raffle were Jay and Marianne Graham from Annapolis, Maryland where Jay has his

own firm, Graham Landscape Architecture, and Marianne is a Senior Project Architect at GOOD/Architecture. The Grahams are active with the ICA&CA Mid-Atlantic Chapter.

The party also provided the ideal opportunity for the Institute to recognize students who have completed their requirements for the *Certificate in Classical Architecture*. The Certificate is awarded to individuals who complete the following required courses or their approved equivalent: Elements of Classical Architecture I, II and III; Proportion I (Theory) and Proportion II (Practice); and Architectural Rendering in Wash. For electives, participants must take at least one class in each of the three categories—Practice, Technique, and Theory—completing a minimum of 40 course hours. Certificates were awarded to five dedicated recipients by ICA&CA Arthur Ross Director of Education, Victor Deupi, and Academic Programs Coordinator, Pati Canseco. Congratulations to Certificate recipients Scott Reed Dakin, Jim Galloway, David Pearson, Patrick Pigott, and Todd Sullivan for their fine accomplishment.

During the evening a number of our guests toured the Institute's new Grand Central Academy of Art on the sixth floor of the General Society Building, and were able to secure the volume *American Houses: The Architecture of Fairfax & Sammons*, published in November by Rizzoli. Authors Anne Fairfax (who became the ICA&CA chairman in October) and Richard Sammons were on hand to inscribe this illustrated record of their careers to date. Our thanks to all who attended this special evening and to the staff who helped make it all happen.

- 1 ICA&CA Fellows Daron Bulta and Bill Brockschmidt
- 2 David Michael Wood and Lee Ballinger
- 3 Jamie Gibbs and Paco Argiz
- 4 Tom Robinson from I-Grace and Foster Reeve
- 5 Suzanne Santry, Myron Magnet, and Anne Fairfax
- 6 Leonard Porter, Qian Yi, and Tom Maciag

- 7 The ICA&CA Certificate in Classical Architecture was presented by Victor Deupi. Pictured from left to right: Scott Reed Dakin, David Pearson, Victor Deupi, Jim Galloway, Todd Sullivan, and Patrick Pigott.
- 8 Detail of the restored Roman capital from the *Theater of Marcellus*, returned by Foster Reeve's plaster studio in time to be displayed
- 9 Nick Stern and Peter Pennoyer

Photographs courtesy of Susan Manley Lopeman.



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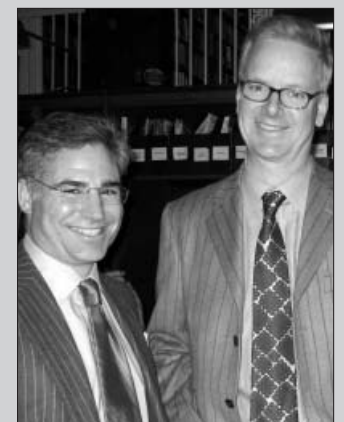
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ICA&CA CHAPTER NEWS

SOUTHERN CALIFORNIA

Fall 2006 was one of the busiest seasons ever for the Southern California Chapter, with a full array of lectures, classes, and private home tours. The Fall Lecture Series began with a lecture by noted landscape designer, Nancy Goslee Power, entitled "Classical Gardens of California." Held at her beautiful Barn Studio, it was a lovely evening in celebration of classical gardens of California. Architect and ICA&CA board member Richard Sammons joined us in October and presented, "Palladio in America: Thomas Jefferson and His Legacy." Hosted by Jean de Merry showroom, Mr. Sammons examined how Palladianism was adapted in England, Colonial America, and beyond. Renowned architect Richard Manion's lecture, "The Literature of Classical Architecture," concluded the Lecture Series, and offered a fascinating historical perspective on how treatises and pattern books informed the development and spread of the classical language of architecture. Held at Cavendish Grey showroom, this intimate space was the perfect accommodation for the gathering of members, friends, and history buffs.

The Chapter offered several classes for professionals as well as others interested in honing their skills and exploring in greater depths the practical application of classicism in architecture. Domiane Forte taught "Beginner and Intermediate Architectural Field Sketching," "Watercolor, and Earth and Sky: Designing Floors and Ceilings in the Classical Tradition." Virgil McDowell offered "Interior Detailing in the Classical Tradition," and "Elements of Exterior Architecture." Finally, the Chapter is excited to have on board as an instructor, Erik Evens, who taught "Shades and Shadows for the Practitioner."

The Chapter was also privileged to enjoy two special lectures and book signings. Jeffrey T. Tilman, author of *Arthur Brown Jr.: Progressive Classicist*, offered a fascinating look at the life and career of this renowned California architect. The authors of *Palladian Days: Finding a New Life in a Venetian Country House*, Sally and Carl Gable, joined us in November to share their experience restoring Villa Cornaro, built by the great Renaissance architect Andrea Palladio in 1552.

The Chapter conducted two home tours, which served as fund raisers as well. The first tour, held in September, showcased an estate inspired by the Caroline and Georgian periods of English Architecture. The architect of this estate, Richard Manion of Hablinski+Manion, led the tour. Celebrated designer Kerry Joyce led a tour in November of an estate in the vernacular of an Irish Georgian country house. This tour concluded in the home's bowling alley, which provided the perfect venue for a festive party.

At the last Board of Director's meeting, the Chapter held elections and is also pleased to announce the following new members: Thomas Callaway, Richard Manion, Lynette Proler, and Demetra Smith. Please join us in welcoming them to the Board.

For more information, please contact Chapter Coordinator Diane Sipos at 310-396-4379 or Diane@classicist-socal.org. Or visit our Web site at www.classicist-socal.org.



Southern California Chapter participants of the home tour that took place on September 29, 2006. From left to right, Demetra Smith, Scott Smissen, and Erik Haig. In the background at the left is Tim Barber.



Architect Richard Manion, of Hablinski+Manion, served as the guide for the Southern California Chapter tour.

For more information please call 704-602-4894 or email charlotteclassicist@yahoo.com.

NORTHERN CALIFORNIA

The Northern California chapter had a busy fall and officially launched the chapter in November with a very successful event at The Carolands. ICA&CA President Paul Gunther joined in the festivities and met with the group the following day to discuss future planning. The chapter now has a coordinator so for more information about upcoming events and programs, please contact Evelyn Rosales at evelyn@tuckerandmarks.com. Welcome Evelyn!

CHARLESTON

For information contact Ralph Muldrow at Muldrow@cofc.edu.

CHARLOTTE

The Charlotte Chapter ended the year with a flurry of activity. On October 11 nearly 100 chapter members and guests attended a reception at the Charlotte Country Club to meet and hear noted author Martin Wood speak about English interior designer Nancy Lancaster, who is the subject of his recent book. The event was co-sponsored by the ASID-Carolinas Chapter.

A week later, the Charlotte Chapter joined with the Interior Design Department of Queen's University of Charlotte to present a panel discussion on books that are essential to the practice of three regional designers: Morrison Brown, ASID; James S. Collins, architect; and Charles Furman McLarty, architect and Charlotte Chapter president.

In November, Alvin Holm, architect and Keystone Chapter president, taught a day-long class on the Doric Order. It was the first of three classes on the Orders Mr. Holm will present to the Charlotte Chapter. His second class will address the Ionic Order and is scheduled for February 2007. A class on the Corinthian Order follows in the spring.

FLORIDA

The Florida Chapter of the ICA&CA is pleased to announce the success of the first classes held this fall in Orlando, Florida. Thirteen people participated in "Principles & Elements of Classical Architecture" taught by Michael Mesko. "Classical Proportion in Theory and Practice" taught by Richard Sammons was at full capacity with an attendance of twenty-six. We look forward to offering additional classes and events in the New Year. If anyone is interested in being a part of the planning and organization of the Florida Chapter, please contact Geoffrey Mouen at gmouen@mac.com.

KEYSTONE STATE (PHILADELPHIA)

The Fall Lecture Series wrapped up on November 13, 2006 with Jeffery T. Tilman presenting on his latest book, *Arthur Brown Jr.: Progressive Classicist* at Carpenter's Hall, in Philadelphia. Mr. Tilman is an Associate Professor of Architecture and Interior Design at the University of Cincinnati and his book, published by W.W. Norton & Co., is part of the *Classical America Series in Art and Architecture*.

The Winter 2007 Lecture Series will begin with a presentation by Nir Buras on the Mid-Atlantic Chapter's project for a new Washington, DC masterplan. This will occur on Monday evening January 22, and will be held at the Art Alliance on Rittenhouse Square in Philadelphia, a venue which will help generate a new audience for the ICA&CA.

On the evening of February 2, 2007, Dr. Johan Cederlund will present a talk about his latest book, *Classical Swedish Architecture 1650-1840*. This event is co-sponsored with the American Swedish Historical Museum and will be held at their facility located at 1900 Pattison Avenue in South Philadelphia. Call 215-389-1776 to reserve.

The chapter is also in the process of finalizing a program on Classical Architecture and Music to be held in late May 2007 at the beautiful Church of the Holy Trinity, Rittenhouse Square, diagonally opposite from the Philadelphia Art Alliance.

For more information about the Keystone State Chapter and their upcoming activities, please contact Dennis Boylan, Dennis.Boylan@phlx.com or Alvin Holm, 215-963-0747.

MID-ATLANTIC

Thanks to the dedicated and efficient efforts of Kara Koch, the chapter offered a successful fall education program that included an excellent lecture by Alvin Holm on the Corinthian Order and a superlative presentation by Richard Sammons on his approach to Proportion. The spring 2007 academic schedule is set and includes a class on the Orders, another presentation by Richard Sammons, as well as another installment of Calder Loth's "Architectural Literacy."

On October 7, 2006, the Mid-Atlantic Chapter's Open Urban Design Studio presented a Build DC proposal for the Anacostia River at the Traditional Building Exhibition and Conference. Restore Media provided free tickets to ICA&CA and CNU members and there were about 30 people in attendance. The studio participants, Kalinda Brown, Larry Brady, Virendra Rawat, and Alexander Moll, prepared a ground-breaking case study and an evocative presentation. It was so well received that the team was invited to the DC Office of Planning and the National Capitol Planning Commission to participate as advisors on their panels.

On October 28, 2006 the chapter held an event at the Wye Plantation on the Eastern Shore. Jamie Walsh of Graham Landscape Architecture coordinated the event, which was generously hosted by Wye Hall owners, Diane and Leland Brendsel. It was a beautiful day for the sixty people who attended the lectures and tours on the history, archeology and landscape of Wye. The event was generously sponsored by Joe Bohm of Horizon Builders. Chapter board member, Mary Elfreth Watkins, provided event planning support.

The Mid-Atlantic Chapter hopes to play host for another similar event in the spring and is looking for area members who are willing to help. Additionally, the chapter will continue to hold monthly "Happy Hour" gatherings at member's offices as well as book signings at various venues. To volunteer or for information about the Mid-Atlantic Chapter programs and events, please contact Kara Koch at info@ma-ica.org.

NEW ENGLAND

The New England Chapter held its first Annual Meeting on October 19, 2006 in the architectural office of Board member Thomas

P. Catalano, AIA. The meeting was attended only by the Board members and officers. Including the general chapter membership in the next Annual Meeting is a goal for 2007. The main event last fall for the New



(from left) Elizabeth Condrick, Charlotte Chapter Secretary of the Board of Directors, and Emily Bourgeois at the check-in table for the Martin Wood lecture.



(from left) Morrison Brown, ASID; Charles Furman McLarty, Charlotte Chapter President; Patricia Hines; speaker Martin Wood; and Lanier Shull, president of G. George and Company at the October 11, 2006 event.



(from left) Tom Low, Charlotte Chapter Board member; Charles Furman McLarty, Chapter President; and guest speaker, Martin Wood.

ICA&CA CHAPTER NEWS

England Chapter was a seminar held at the annual Build Boston Conference on November 1 at the World Trade Center in South Boston. The seminar was entitled "Historic Architecture in the Contemporary City" and the panelists were William S. Young, Senior Preservation Planner for the City of Boston's Environment Department; John B. Tittmann, AIA, of Albert, Righter & Tittmann Architects in Boston; Patrick Calhoun Hickox of Hickox Williams Architects in Boston; and Nicholas Daveline of The Classic Group, Inc. in Lexington, Massachusetts. The moderator and first speaker for the event was Eric Inman Daum, AIA, also of the Classic Group, Inc.

The seminar focused emphasis on the fact that the traditional fabric of Boston has been rent apart over the past fifty years and the best means of re-unifying the city is a rigorous application of traditional urban models. This premise was a dramatic counterpoint to last year's Build Boston Seminar entitled "Contemporary Architecture in the Historic City." This year's panelists examined the issue from different perspectives with Mr. Daum discussing the use of the term "contemporary" as a synonym for "modern" in architectural discourse and the brutal legacy of modern planning in Boston. Mr. Young discussed historical classical developments in Boston and Mr. Hickox reviewed a range of modern urban and contemporary New Urbanist and classical interventions in various American cities. Mr. Daveline presented research he began as a student at the University of Maryland which he has continued to develop. His graphic analysis of Boston reviewed past urban planning projects; measured them against historic urban spaces; and developed a possible plan for the city incorporating the open space created by the destruction of the West End, Scollay Square, and the removal of the Central Artery. Finally, Mr. Tittmann offered a meditation upon the nature of language and the nature of the meaning of architectural terminology, and ultimately what it means to make contemporary architecture.

For more information please email classicistne@yahoo.com or call Heather von Mering at 617-761-1238.

SOUTHEAST

The Southeast Chapter is pleased to report high enrollment in the six weekend ICA&CA classes offered last fall. These included "Elements I & II," on September 9-10 taught by ICA&CA Fellow William H. Bates III and ICA&CA Arthur Ross Director of Education Victor Deupi; "Elements III" on September 30-October 1 taught by Leo Casas; "Proportions I & II" on October 21-22 taught by Steve Bass; and "Traditional Architectural

Rendering" taught by Andy Taylor on two consecutive weekends, October 28-29 and November 11-12. The Chapter will be offering additional classes in the spring.

A cocktail party and book signing was held at the Ansley Golf Club in Atlanta on November 16, to honor Anne Fairfax and Richard Sammons of Fairfax & Sammons. They provided a spirited lecture entitled "Town and Country" based on the firm's work that has been thoughtfully examined and beautifully illustrated in *American Houses: The Architecture of Fairfax & Sammons* (Rizzoli 2006).

Also during the fall, the traveling exhibit based on Elizabeth Dowling's book *New Classicism* (Rizzoli 2004), and curated by Elizabeth Dowling and Anne Fairfax, was displayed at Auburn University, Georgia Tech, Virginia Tech, and the INTBAU Conference in Venice, Italy. The exhibit's purpose is to widen exposure of current classical and traditional architecture to the general public and architecture students in predominately modernist programs. For additional information on the exhibit, please visit www.newclassicismexhibit.typepad.com. Help is welcome in locating venues around the country for this impressive exhibition of classical work, which includes projects by members of the ICA&CA.

The chapter is launching its first awards program with submissions due January 10, 2007. Work designed since 2003 by members of the Southeast Chapter (Georgia, Alabama, Mississippi and Louisiana) is eligible for consideration. The awards cover the categories of large and small residential, multi-family residential, large and small commercial, residential and commercial interior design, and a general category of craftsmanship. For additional information on the awards program please contact either Elizabeth Dowling at 404-894-3803 or Rhodes B. White, Southeast Chapter Manager, at 678-447-3996.

TENNESSEE

As reported in the Fall 2006 issue of *The Forum*, the Tennessee Chapter launched in September with a program held at Nashville's new Schermerhorn Symphony Center, designed by David M. Schwarz/Architectural Services Inc. and featuring sculpture by Arthur Ross Award winner (1995) Raymond Kaskey. As a result of this exciting kick-off event and David Schwarz's lecture, several new members joined the ICA&CA. The chapter is working on finalizing events to take place in the winter and spring 2007. For information contact Brent Baldwin at CBBaldwin@bcs.net.



Jeffery Tilman presents his talk on Arthur Brown Jr. to the audience at Carpenter's Hall on November 13, 2006. Architect, Keystone State Chapter President, and ICA&CA board member Alvin Holm can be seen standing at left.



William H. Bates III, faculty member at the American School of the Building Arts and ICA&CA Fellow, instructing "Elements I and II" in September 2006 for the Southeast Chapter.

PLAN AHEAD FOR 2007 & 2008 TRAVEL PROGRAMS!

Here's a preview of the trips in the works from Fall 2007 and beyond. Tours fill up quickly! If you are interested in a particular tour contact Classical Excursions 800-390-5536 or contact@classicalexursions.com. Why wait? Call today!

FALL 2007

SEPTEMBER 25-OCTOBER 3
Classical Villas and Gardens of the Italian Lakes

OCTOBER 11-15
The World of Nancy Lancaster & John Fowler in England,

OCTOBER 25-28
Architectural Treasures of Classical Atlanta, Past and Present

DECEMBER 6-9
Private San Francisco
(with ICA&CA Northern California Chapter)

SPRING 2008

YEAR OF PALLADIO (DATES TO BE ANNOUNCED)
The California Classicism of Los Angeles
Jefferson and Palladio in Virginia
The Architectural Works of Sir John Soane
Classical Finland and St. Petersburg

FALL 2008

YEAR OF PALLADIO (DATES TO BE ANNOUNCED)
Irish Palladian Country Houses
Three Centuries of Palladio in Newport
Palladio's Veneto
Private New York

SPRING 2009

(DATES TO BE ANNOUNCED)
New Orleans & Natchez
Neoclassicism in Berlin: Schinkel
Hudson River Houses: Dutch, Georgian and Greek Revival
Monumental Baltimore

Upcoming tours and dates are subject to change.

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The Institute thanks the generous donors whose recent contributions and grants are making our programs possible today.

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Special appreciation is also extended to the Arthur Ross Foundation and Janet and Arthur Ross for the recent creation of a reserve fund as well as the permanent endowment for the Arthur Ross Director of Education.



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



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



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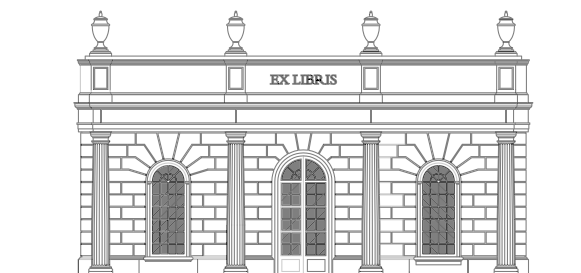
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On the Cover: The portico at Barons Court, Newtownstewart, Ireland. *Photo by Lani Sternerup.*

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