



THE FORUM

THE NEWSLETTER OF THE
INSTITUTE OF CLASSICAL ARCHITECTURE
& CLASSICAL AMERICA

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WHAT IS ESSENTIAL? ~ AN INTERVIEW WITH CLEM LABINE
FOUNDATION DE COUBERTIN ~ WINNER OF THE ALMA SCHAPIRO PRIZE
CALENDAR OF EVENTS ~ CHAPTER NEWS



Sculptor's calipers at the studio of Raymond Kaskey. Photograph by Timmis-Arts Photography, www.Timmis-Photo.com.

What is Essential?

DEAR FRIENDS, ALL OF US ON THE STAFF and faculty value your stewardship of the Institute and appreciate the responsibilities your support and participation bestow upon us in behalf of contemporary classicism. Our duty is to fulfill this charge with rich programming, publications, and communication effective both in these challenging times, and in reaching forward to future generations with the lessons it is our job to safeguard and impart.

We are heartened daily by the investment you have made in this unique nationwide community. All of us pledge to honor your example. We are working hard and paying attention to the context of our times and the careers, prospects, and capacities of all who define our constituency of design professional, planner, artist, builder, scholar, and patron alike. And we further pledge to do so with continuing prudence, counting every precious dollar that sustains us.

There is much news since our last *Forum* as you will read in the pages ahead. The second biannual Alma Schapiro Prize was awarded to painter and teacher D. Jeffrey Mims of Southern Pines, North Carolina. And at the end of 2008, Michael Harris completed his fellowship in architecture as our Rieger-Graham Prize laureate. He has been explosive in his praise and gratitude for the experience; his resulting drawings and research are introduced in this issue and on the blog at www.classicist.org.

With enthusiasm, I commend the 2009 Arthur Ross Awards jury, under the chairmanship of Peter Pennoyer, for its hard work and excellent choices as you will find on page five.

Enrollment in CE was strong last fall and our commitment to core study seems to be the correct course. A new partnership with the American Society of Architectural Illustrators has helped market nationwide to its exemplary constituency. We are also now proceeding with official LEED™ Certification so that our offerings accord with their annual measurements and prerequisites. Further, there is progress with like-minded graduate programs of which we will regularly inform you.

I am also pleased to report that activity at the Grand Central Academy (GCA) is at peak capacity and it is a joy to behold. A second five-year operating grant was awarded by the Morris and Alma Schapiro Fund, in this instance, for the launch of a sculpture studio as active component to the core program. Thanks too to Alfred and Jane Ross for renewing their scholarship designated for the tuition of an outstanding first year core student who is advancing to a second year of study. We are glad that the Hudson River Landscape Fellowships is now an official part of the GCA's overall program; it becomes so this July coincident with the 400th anniversary of Henry Hudson's voyage. The painting, landscape, and design distinction of this fabled valley will also be the theme of the 2009 Summer Lecture Series.

Our new ICA&CA database upgrade constitutes the greatest advance in management and public service delivery over recent months. Director of Membership, Sara Durkacs, has led the way. The staff has been working to learn and implement its full potential and I hope you have noticed these improvements along with those made on our Web site. We continue to act upon your suggestions and urge you to comment at any time or to post on our blog on any theme, subject, or profile that extends our mission's educational content.

Concurrently, we will continue to print *The Forum*, the CE Catalog, and *The Classicist* in our belief that the truly modern communicator remains so in mutually-reinforcing symbiosis with information delivered online.

I close by stating that the staff understands and takes very seriously its obligation in the months ahead. The message is loud and clear; responsive themes must address the current challenges to the architectural profession and its allied trades, craft and building arts. We invite your guidance to that end.

Warm regards,

Paul Gunther
President

ICA&CA Interview With Clem Labine

CLEM LABINE, ICA&CA Board Member Emeritus and founder of *Old-House Journal*, *Traditional Building*, and *Period Homes* agreed to be interviewed for this issue of *The Forum*. In August 2008, Clem took PR consultant, Stacey McArdle, on a tour of his brownstone in Park Slope, Brooklyn, which has been the object of his affection and frustration the last 40 years.

SM: This house is amazing. What is its history?

CL: It was built in 1883 by a speculative builder. You could say that Park Slope was the Levittown of its day. If you look up my street, Berkeley Place, there are 15 identical Neo-Grec bow fronts. Initially rented, the Blackwell family bought the house in 1885 and lived here until 1923; long enough to carry out a major renovation in 1912. This was the era when the Colonial Revival was in vogue, and heavily ornamented Victorian plasterwork was considered old-fashioned, so they ripped most of it out. During my restoration, rather than try to recast all the original plaster, I followed the practice of the 1880s Aesthetic Movement and executed a lot of flat stylized ornament. For example, in the parlors I recreated the original size of the medallions, but in flat painted ornament instead of plaster.

After the Blackwells left, the house went through a series of owners, who converted it into rental apartments. During World War II, at the Brooklyn Navy Yard, there was a huge influx of workers and a big demand for low cost rental housing, so this house became an SRO with ten apartments, and that's what it was until 1967, when I bought it and turned it back into a single family home.

SM: You really stayed true to the aesthetic of the late 1800s?

CL: This is what I call an interpretive restoration. There was virtually nothing original here other than the woodwork. To better understand what the Victorians of the 1880s were doing and thinking about, I read the literature of the period, which guided me to this kind of decoration and ornament.

SM: Tell me about the Peacock Parlor.

CL: The original idea behind the Peacock Parlor came from a visit to Whistler's Peacock Room at the Smithsonian's Freer Gallery. The peacock and the sunflower were two of the major symbols of the Victorian Aesthetic Movement. As a personal challenge, I decided to go with the peacock theme. And like it or hate it, it is a striking composition!

SM: I imagine that in your restoration process you found tremendous resources?

CL: Exactly. It was the process of working on this house that led me to start *Old-House Journal* and everything that followed. Acquiring this house was a life-changing event.

BIOGRAPHY AND PUBLISHING

SM: Didn't you get your degree in chemical engineering?

CL: I did — from Yale — and I worked summers as a chemical engineer until I realized that chemical plants scared me. Throbbing compressors of flammable gasses at 1500 PSI made me very nervous. So since I was always good at English and writing, I decided it would be safer to go into publishing about engineering. I went to McGraw Hill and was with *Chemical Engineering* magazine for 15 years. I did both news writing and article editing and then was in marketing services until 1972, when McGraw Hill was becoming a global corporation. At this point the accountants were running the company and it was no longer fun, so it was time to bail out. Meanwhile, I was working on the house and had the idea of starting a newsletter on old house restoration.

SM: It is one thing to be an enthusiast and it's another to write, publish, and educate others about renovation. How did the newsletter evolve?

CL: It was a confluence of things: having the house and doing all the work; having fun sharing ideas with other people who were doing the same thing; having the publishing background; knowing there was an information void that could be filled. All these things came together in 1972.

SM: Talk about the very beginnings of the newsletter.

CL: It was just me in the first days, but early on I hired a young woman who was an editorial assistant and between the two of us, for a year and a half, we did the whole thing. The newsletter type was done on IBM electric typewriters then cut and pasted onto pages with rubber cement. For headlines, we used Letraset hand-applied transfer type. Then, we hand-delivered the pasted-up pages to Royal Offset on 16th Street in Manhattan.

SM: Who was the target audience at that point?

CL: It was old house renovators. Postage was cheaper then, so our strategy was to mail out thousands of free samples. At the time, old house restoration was a weird thing to do, so to get attention, I put out a series of press releases to newspaper editors. With each release we would include a helpful tip plus something to write away for and from the responses, we built up our list of subscribers for follow-up mail promotion. Then we got involved with Publishers Clearing House, which added short term subscribers, and got the circulation up to about 75,000 mailed copies.



CLEM LABINE

SM: Did you have a real desire to educate the masses about architectural restoration?

CL: Originally, it was more about old house renovation. Before green was fashionable, I recognized that recycling old buildings was a very environmentally friendly thing to do. It's gotten more attention lately, but it's always been greener to re-use an old building than to knock it down to build a new McMansion.

SM: As you were developing the magazine, your house was evolving. Were there parallels between what was happening in your house and the content of the newsletter?

CL: Absolutely. In those early years, the content of *Old House Journal* reflected whatever I was working on. There was a lot about stenciling, for instance. But remember, in the 1970s, the mod-

ernist aesthetic was still ascendant. Personally, I realized that I wanted more visual entertainment from my environment than what the modernist aesthetic afforded. So this also became part of our educational mission — to open peoples' minds to the fact that Victorian wasn't bad taste, it was actually highly visually entertaining. And 40 years later, the house still entertains me.

ABOUT THE ICA&CA

SM: After seeing your house, someone might take you for a Victorian.

CL: I can see how you would have the impression that I'm a Victorian at heart. I was...but that's no longer true. My house is Victorian, and always will be. But around 1990, I personally converted to classicism. The conversion didn't happen overnight, but through contact with Henry Hope Reed and Classical America, I began to realize that classicism is much more than a style. Further association with Richard Cameron and Donald Rattner and other early members of ISCA (Institute for the Study of Classical Architecture as it was then called) only deepened this awareness.

SM: How were you introduced to classicism and the ICA&CA?

CL: After I started *Traditional Building*, which is for the professional audience as opposed to the homeowner audience of *Old-House Journal*, I became aware of what I felt was a growing lack of civility in our culture, which I summarized in a piece I did for *Traditional Building* called "Please Pass the Civitas." Somehow, Henry Hope Reed saw the piece and wrote me a letter, which started me on a program of classical education that continues to this day. About the same time, Richard Cameron and Donald Rattner were starting the Institute and I attended some of the early meetings, which were held in the offices of Fairfax & Sammons, then on Horatio Street.

SM: What about classicism resonates with you?

CL: Although classical architecture is a visible manifestation of classicism in the built environment, classicism in the broadest sense is a way of looking at the world in an organized, structured fashion. And, being an engineer, I believe that there's power in structure.

For me, the primary point of entry into the classical world was the word "Civitas." The narrow definition of Civitas is a body of people living together under the same laws. But the broader concept embodies a compact between the state and the citizen in which the state has obligations to the citizen; but the citizen also has obligations to the state. And my belief is that in our "entitlement society," most people have lost that sense of obligation to the collective good of the Civitas.

This classical world view was articulated in the Renaissance by the architect Alberti. He felt that beautiful, rational buildings would create an urban environment that would promote social harmony among its citizens. While such a belief may be a bit utopian, nonetheless I believe that the ideals of rational classicism offer one of the most powerful antidotes to the chaos and confusion that continually threaten our planet.

So that's why I joined the Advisory Board of ISCA in 1992, and why I continue to be an active member and supporter of ICA&CA (long after my membership in the Victorian Society in America lapsed). And that's why each day I pick up Steve Bass' Vitruvian Cube (a one-of-a-kind object purchased at the ICA&CA's auction in 2003) and draw comfort from the order and harmony it represents. For me, it beats the daily horoscope!



STEVE BASS' VITRUVIAN CUBE

SM: Talk about the early days of the Institute.

CL It was the same joy of discovery that I had in the 1970s of discovering 19th century culture and aesthetics. Everybody involved in the Institute were autodidacts — they didn't necessarily learn about this in college. Richard and Don had gone to Princeton a few years apart, where modernism and post-modernism were the styles du jour. Unsatisfied with what they were being taught, they looked to old books and mentors for information and Don took some Classical America classes taught by Alvin Holm. The Institute pioneers were re-discovering classical concepts that the "official" architectural establishment had tried to bury for the past 50 years. There was great delight in uncovering what seemed like secret information. It was like forbidden fruit.

Having discovered classicism, I resolved to enlist the pages of *Traditional Building* in promoting classical architecture. For example, when we created our annual awards for design excellence in 2002, it was no accident that I named the program, "The Palladio Awards."

SM: What were the goals of the ICA in the early days?

CL: The basic goal was to remove classicism from the realm of art history and place it squarely back in today's design world. The mission was to teach designers that there are alternatives to "less is more" and to provide them with practical design tools. This is what Thomas Gordon Smith was doing with his revolutionary curriculum at Notre Dame. But there were many thousands of designers who had graduated and who had never been exposed to classical design concepts. These people were the target audience for the early ICA programs.

SM: You have a unique perspective on the ICA — what is your take on its evolution? Has it become what you all had hoped for in the beginning?

CL: It is well on its way. The founders dreamed that one day there would be the "ivied halls" of a degree-granting institution with its own campus.

Today's Institute is far more professional than those early all-volunteer efforts. Paul Gunther has been a catalyst for much of the growth in the last six years. He has been relentlessly energetic in broadening the audience and base of support for the Institute. Considering that the all-volunteer group originally held meetings in borrowed offices and now the Institute has a permanent staff, real offices and classrooms, and excellent ongoing programming, the progress has been outstanding.

SM: Where do you see the Institute ten years from now?

CL: It remains to be seen whether or not the Institute becomes a degree-granting institution itself, which was one of the original hopes. The programs of the Grand Central Academy are another exciting broadening out of the Institute's mission. In the next ten years, I doubt that we'll see the Institute build the equivalent of Thomas Jefferson's Academical Village. But I do hope that there will be many more thousands of people, both professionals and amateurs, trained in the aesthetics, concepts, and design principles that are at the heart of classicism.

2009 ARTHUR ROSS AWARDS

ON MAY 4, THE UNIVERSITY CLUB in New York City will be the venue for a celebratory crowd to salute the winners of the 2009 Arthur Ross Awards for Excellence in the Classical Tradition, presented by the ICA&CA. Zeluck Windows and Doors is this year's lead sponsor; special underwriters are Bulgin & Associates, Inc., R. D. Rice Construction, and Uberto Construction (as of February 25, 2009).

ARCHITECTURE

John Milner Architects, Inc., Chadds Ford, PA

ARTISANSHIP

Chris Pellettieri, New York, NY

HISTORY/PUBLISHING

Library of American Landscape History, Amherst, MA

LANDSCAPE ARCHITECTURE

Perry Guillot, Southampton, NY

PATRONAGE

Daryl & Robert Davis, Seaside, FL; San Francisco, CA

Jury Chair, Peter Pennoyer said, "The 2009 Arthur Ross Jury affirmed the vitality and importance of the classical paradigm in contemporary practice. In every category from patronage to architecture, the jury recognized a level of accomplishment that has achieved excellence today informed by the past. The roster of achievement was so extensive that more, many more, deserved awards. At the end of the jury's deliberations, there was a palpable sense of excitement and optimism about the future of the classical tradition."

For more information visit www.classicist.org. To reserve tickets, please contact Joanna Berritt, (212) 730-9646 ext. 108, jb@classicist.org.

Foundation de Coubertin

Introducing a New ICA&CA Professional Member

CRAFTSMEN AT WORK

The *Fondation de Coubertin* sprawls over a 60 acre estate in Saint Rémy Les Chevreuse, twenty miles southwest of Paris. Here, 150 of Europe's finest artisans, including 30 young Fellows on full scholarship, work in wood, metal, stone, and bronze.

Hidden in the estate's secluded woods near a 300-year-old chateau, are massive workshops called *Ateliers Saint Jacques*, and an art foundry, *Fonderie de Coubertin*. The master craftsmen who work here have created and restored pieces for Versailles, the Elysée Palace, the Rodin Museum, the Musée d'Orsay, the Banque Rothschild, Tiffany & Co., and Rolex, among other clients. The projects range from a Renaissance stone staircase, to Louis XIV wood paneling, to an ultra-high tech conference table, or a whimsical light fixture.

At any given time in the foundry, vats bubble with molten bronze being prepared for projects such as grillwork destined for a chapel in Upstate New York or a table for the architect Santiago Calatrava's collection. Resting against a wall is the mold for Rodin's "Gates of Hell," which the Foundry cast for, among others, Stanford University's Rodin Sculpture Garden. Projects such as these are finding their way to clients around the world, thanks to a roster of famous designers, sculptors, and architects who have discovered the Foundation, including, for example, Philippe Starck, André Putman, Peter Marino, Jacques Garcia, Alberto Pinto, Jacques Grange, Ricardo Bofill, Jean Cardot, and Jean-Michel Wilmotte. The Foundation's notable commissions include the recent recreation of the once-celebrated Grille Royale at Versailles, a ten-foot high gilded fence destroyed in the French Revolution.



AN EXTERIOR VIEW OF THE CHÂTEAU DE COUBERTIN WITH THE SCULPTURE GARDEN IN THE FOREFRONT.
Photo used by Permission.

THE BEGINNINGS OF THE FOUNDATION DE COUBERTIN, SAINT RÉMY LES CHEVREUSE

Even the most sophisticated Parisian would be hard-pressed to identify what the Foundation de Coubertin is all about. So it is a delight to introduce the Foundation's story to the ICA&CA membership. The state-approved organization is the legacy of visionary Yvonne de Coubertin, who inherited the family estate and established the Foundation there in 1949 with Jean Bernard, son of the sculptor Joseph Bernard.

Yvonne de Coubertin was born in 1893, the daughter of the Baron and Baroness Paul de Coubertin. Modern before her time, she obtained numerous university degrees from La Sorbonne. At 26, she became president of the Association Fenelon, whose mission was to create the first student housing for women in France. She remained president of the association until her death in 1974.

After World War II, Yvonne was determined to ensure the future of the family property that had been acquired in 1577. Her meeting in 1949 with artist, Jean Bernard, was to be the key to solving this problem as well as her desire to support the manual arts. Jean Bernard was born in Paris in 1908; he was the grandson of a stonemason and the son of the sculptor, and became a talented artist in his own right. An encounter with Joseph Magrez, a "Compagnon tailleur de pierre" (stonemason) sparked the renewal of the *Compagnonnage*, a kind of Freemasonry of craftsmen that had existed for centuries all over France. In 1941, Bernard dedicated his life to the renewal of the *Compagnonnage* by founding the *Association Ouvrière des Compagnons du Devoir*, over which he presided until 1969. It was through Jean Bernard that the *Compagnonnage du Devoir*, a thousand-year-old society, renewed its *Tour de France*, a journey that takes an artisan worker across the country to practice different local techniques. Since the Middle-Ages, the *Tour de France* had been made by craftsmen called to train and assist local populations in the construction of cathedrals and other great buildings.

"To this day, we believe that through building something, we in fact build ourselves" says Jean-Paul Jusselme, a *Compagnon* and the present General Manager of the *Fondation de Coubertin*.

HAND AND SPIRIT

Although of different backgrounds, Yvonne de Coubertin and Jean Bernard felt strongly that modern society no longer recognized the value of manual work. In 1950 they launched an association to give aspiring *Compagnons* the well-rounded education that was once part of this tradition.



TRADITIONAL STONE STAIRCASE AND STONE WORK EXECUTED BY FOUNDATION DE COUBERTIN IN A PRIVATE RESIDENCE IN NASHVILLE, TN. Photo by Daniel Lee Architect.

The Foundation's statutes clearly reflect the wishes of the two founders: "*The Foundation welcomes, each year, those practicing a manual craft, who have already completed their apprenticeship, and who merit — by their personal qualities and attitude of mind — the support of the Foundation. The latter provides lodging and both general and technical education for the student boarders. In order to complete the theoretical courses, the Foundation puts workshops at their disposal — the Ateliers Saint-Jacques — equipped in such a manner to permit the execution of master-works. The goal of these workshops is the perfecting of professional training of the young students by placing them in conditions closely resembling those of a private enterprise.*"

Each year in the *Ateliers Saint Jacques* and the *Fonderie de Coubertin*, 30 promising craftsmen, aged 20 to 25, work alongside a permanent team of 100 master craftsmen on the Foundation's commissions.

The workshops have a triple function: to train the student, to enable the conservation, improvement and the transmission of the technical skills being taught, and to help sustain the financial resources of the Foundation.

During their year at Coubertin, the Fellows undertake a wide range of courses in liberal arts, English, computer-assisted design, math, accounting, and salesmanship. Cultural excursions are frequent and greatly facilitated by the Foundation's proximity to Paris. The Foundation also provides seminars and courses for professionals; architects, specialists in interior decoration, heritage conservators, and museum technical directors. Finally, the Foundation provides training and refresher courses for young workers.

THE CHATEAU DE COUBERTIN AND ITS COLLECTIONS

The attraction of Coubertin derives in part from the fact that it has remained in the uninterrupted possession of one family for 400 years. Ennobled under Louis XI, the Frédy de Coubertin family purchased the *fief de Coubertin* in 1577. Today, it is regarded as one of the most beautiful estates in the Paris area. Like any self-respecting French country house of its day, it had a working farm, massive dovecote, ice house, orangery, greenhouse, orchard, and a small chapel.

The Château has been restored and the former walled flower garden is now a sculpture garden with a succession of terraces arranged around a canal and ponds. The collections include a library of rare books (the Coubertin family library was enlarged by many early technical books collected by Yvonne de Coubertin and Jean Bernard); sculptures and drawings by Joseph Bernard; a sculpture collection made up of major works of Antoine Bourdelle, Jean Cardot, Pablo Gargalo, Etienne Hajdu, among others; as well as the sculptor René Collamarini's (1904 – 1983) collection, including drawings and original pieces.

THE MANAGEMENT OF THE FOUNDATION

The Foundation is managed by a general manager who reports to the Board of Directors. The nine board members are selected from among members of the families of the two founders; others who are experienced in education, training and artisanship; and people chosen from among the great bodies of State. The Foundation is organized into six different departments, the head of each reporting to the General Manager, whose responsibilities include administration and finance.

In addition to the wood, metal, and stone carving workshops and the art foundry, there are two other departments that reflect the Foundation's mission, One, the Métiers-Arts-Culture, the head of whom is currently an Architect DPLG, supervises the daily life and the training of the students. And two, The Conservation of the Collections, the head of which is the Curator

who overlooks the collections of the Foundation, participates in developing an awareness of its work through exhibitions, cultural events, and maintains contact with artists.

The *Fondation de Coubertin* has no endowment and must therefore generate funds through its workshops and foundry production.

THE U.S. ORGANIZATIONS

In 2006 the Foundation set up two American corporations: Saint Jacques Artisans Workshops Inc. and American Friends of Coubertin Inc., to generate stateside orders for the Ateliers Saint Jacques in France. Such work includes joinery, cabinet making, decorative metal work, wrought iron, ornamental stone carving, and woodwork. Saint Jacques Artisans Workshops seeks contact with architects and interior designers for private residences or commercial projects that can vary in size from an elaborate cabinet or library to a full-size staircase or monumental gate.

The American Friends of Coubertin (AFC) is a not-for-profit public charitable corporation, whose mission is to promote awareness of the Foundation's goals and activities in the United States. This includes the maintenance of the grounds and buildings, the development of projects related to the Foundation's activities, and, in particular, to finance American craftsmen who wish to train at Coubertin.

AFC is a recent development and is still evolving. In 2008, the Richard H. Driehaus Charitable Lead Trust awarded AFC a grant to help establish a small staff and to develop membership and board activities. AFC's most pressing need is to establish a structure that will generate further grants to help implement strategic growth. Again, it is my pleasure to have this opportunity to present the Foundation de Coubertin to readers of the ICA&CA's newsletter and I hope that you will contact me with your interest: Gilles de Navacelle, Chairman of the Board g.denavacelle@coubertin.fr, www.coubertin.fr.



THE RE-CREATION, BY FOUNDATION DE COUBERTIN, OF LA GRILLE ROYALE AT VERSAILLES (COMPLETED JULY 2008) WAS DONE FROM AN ORIGINAL SEVENTEENTH CENTURY ENGRAVING AND REQUIRED 15 TONS OF IRON AND 5,000 ORNAMENTAL PIECES IN HAMMERED METAL AND BRONZE. Photo by François Poche.

ICA&CA Travel Programs

TOURS FILL UP QUICKLY and there is priority registration for ICA&CA members, Patron level and above. For further information contact Lani Sternerup or Tom Hayes at Classical Excursions (800) 390-5536 or contact@classicalexursions.com, unless otherwise noted. Don't delay, call now! Travel dates subject to change.



CLOCKWISE FROM TOP LEFT:
OVEDSKLOSTER MANOR HOUSE,
SWEDEN; WINTERTHUR GARDEN
AND HOUSE (by permission of Winterthur
Museum & Country Estate); ALTES
MUSEUM BERLIN BY K. F. SCHINKEL;
ANCIENT ITALY, OVID BANISHED
FROM ROME BY TURNER, 1838;
TEMPLE OF SEGESTA, SICILY.

SPRING AND SUMMER 2009 WITH CLASSICAL EXCURSIONS

APRIL 15 – 19

Classical Antebellum Natchez

MAY 15 – 26

Eighteenth-Century Sweden:
The Age of Gustavian Style

JUNE 18 – 24

Architectural Drawing Tour of London
and Oxford

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PRIVATE CLASSICAL, PASCAL PARIS

APRIL 5 – APRIL 11

Contact: Pamela Huntington Darling & Associates,
pdarling@eventsofprestige.com

MAY 16, DAY-TRIP

Winterthur Garden and House Tour

JUNE 13 – 20

Rome: Drawing and Painting Tour
(Limited Availability!)

FALL 2009 WITH CLASSICAL EXCURSIONS

SEPTEMBER 10 – 16

Berlin & Potsdam:
From Rococo to Karl Friedrich Schinkel

SEPTEMBER 30 – OCTOBER 4

Private Hudson River Valley:
Celebrating the Quadricentennial of the
Voyage of the Half Moon

SEPTEMBER 30 – OCTOBER 9

A Grand Tour of Sicily:
Palermo to Taormina

DECEMBER 2 – 6

Private Washington, DC

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For information about Winterthur and Rome programs,
contact Leah Aron, Academic Programs Coordinator at
la@classicist.org.

Winner of the Alma Schapiro Prize

ICA&CA Announces D. Jeffrey Mims

D. JEFFREY MIMS, PAINTER AND MURALIST of Southern Pines, North Carolina, is the winner of the ICA&CA's second biannual Alma Schapiro Prize. The Alma Schapiro Prize is awarded to advance the career of an artist recipient and to foster the continuity of knowledge of the classical tradition as a vital aspect of contemporary culture around the globe. This prize alternates years with the Rieger-Graham Prize for classical architecture and planning, and is made possible by a permanent Institute endowment granted by the Morris and Alma Schapiro Fund.

Both prizes allow a three-month affiliated fellowship at the American Academy in Rome, the premier American overseas center for independent study and research in the fine arts and humanities. The total award includes Academy fees, travel allotment, and modest expense stipend. Jeffrey Mims' three month stay will begin in the fall of 2009.

Mims said, "The creation of the Alma Schapiro Prize has introduced a new chapter in the history of the American Academy in Rome, and it is an honor to be selected as the recipient for 2009. I hope to use this period in Rome not only to enrich the direction of my own work in fresco and mural painting, but also to encourage at every opportunity a more cohesive intellectual discourse with the many kindred spirits who share this renewed momentum in classical painting, sculpture, and architecture."

Born in North Carolina in 1954, Mims attended the Rhode Island School of Design and the Pennsylvania Academy of Fine Arts. In 1976, he was awarded an Elizabeth T. Greenshields Foundation grant to further his traditional training and in the early 1980s Mims studied in Florence with fellow native North Carolinian, muralist Benjamin Long.

Over the following decade, Mims maintained studios in Italy and North Carolina, during which time he undertook a series of large works, including a fresco for Holy Trinity Episcopal Church, Glendale Springs, North Carolina; an altarpiece for Saint David's Episcopal Church,

Baltimore, Maryland; and murals for Samford University, Birmingham, Alabama. In 1984, Mims received an Arthur Ross Award in Painting for his collective work to date and, notably, the Holy Trinity fresco.

Based on the principles of the Arthur Ross Award, "excellence and integrity in the application of classical ideals," Mims Studios, a School of Fine Art, opened in Southern Pines, in 2001. The school offers a multi-year course of instruction in the methods and values of classical realist drawing, easel painting, and the creation of murals.

Jacob Collins, founding director of the ICA&CA's fine arts division called the Grand Central Academy of Art, Institute trustee, and Schapiro Prize jury chairman says, "Jeffrey Mims has been at the forefront of the revival of classical art for the last 20 years. He has made great contributions as an artistic leader as well as a teacher. His school, Mims Studios, plays an important role in the training of young classical artists."

Paul Gunther, President of the ICA&CA adds, "I am grateful to Jacob Collins and his fellow jurors for the deci-

sion made, despite the fierce competition from classical artists at work across the country today. I know that both Mims' own work as well as his commitment to teaching will be duly enhanced at the Academy among committed creative trailblazers of many disciplines both artistic and scholarly. I'd like to note as well, that the jury admired the work of young artist, Camie Davis, who is also an instructor at the Grand Central Academy, so much that they granted her an honorable mention.

The Alma Schapiro Prize is open to United States citizens who are at least 21 years of age. A formal Bachelor of Fine Arts or Master of Fine Arts degree is not required, although some rigorous training and career accomplishment in painting or sculpture tied in expression and technique to contemporary classicism are essential for competitive applications. Details are available at www.classicist.org. The next application deadline will fall in November 2010.



D. JEFFREY MIMS IN HIS STUDIO, 2009

Grand Central Academy News

The Hudson River Fellowship Comes to ICA&CA

THANKS TO THE MORRIS AND ALMA SCHAPIRO FUND'S generous leadership, the Hudson River Fellowship is entering its third year and has developed into an important destination for a new generation of landscape painters. The mission of the program is to help build a new movement of American art, modeling itself after the artistic, social, and spiritual values of the Hudson River School Painters. It serves to reawaken enthusiasm for an esteemed American tradition among the vigorous, but largely unfocused scene of contemporary landscape painters who are united by a reverence for the land. By bringing back the skills and spirit of the pre-impressionist landscape painters, the program gives much needed direction to this new generation.

We are thrilled to announce that the Institute is now going to administrate the Hudson River Fellowship as a new fine arts program offering.

The 2009 summer program will run for the month of July and will provide the accepted fellows with free tuition and housing. The curriculum is made up of three components; Field Studies, Theory, and Studio Painting. In the field, students will complete pencil drawings, tonal studies and *plein air* sketches — studies to give the artist a complete picture of the surroundings. A series of discussions and lectures will cover the theoretical aspects of landscape painting, engaging art history and natural science. The goal of the field studies and the theoretical investigations is the construction of a completed landscape in the studio.

As the reputation of this new landscape program continues to spread in both artistic and environmental communities, The Institute of Classical Architecture & Classical America is pleased to be involved.

For more information, or for an application, visit: www.hudsonriverlandscape.com.

ANNOUNCING THE SECOND ANNUAL GCA CLASSICAL FIGURE SCULPTURE COMPETITION JUNE 8 – 12, 2009

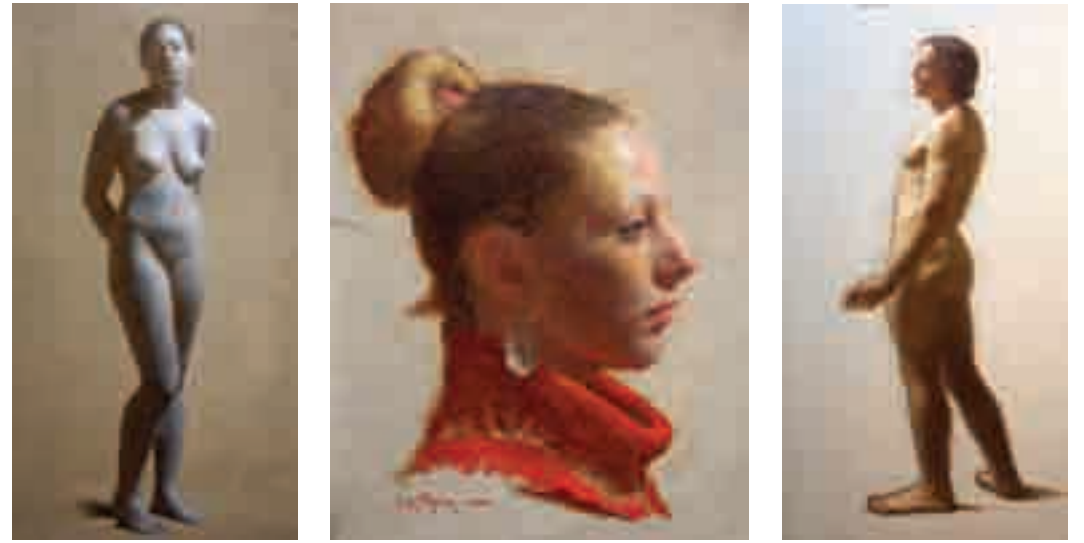
The Grand Central Academy at the ICA&CA is proud to contribute an annual figure modeling competition to the growing renewal of classical figurative sculpture. GCA Director, ICA&CA Board Member, and painter, Jacob Collins says, "My hope is that extraordinary participants will lend their collective artistic experience to the development of our academy. The sculpture studio at GCA is integral to the guiding mission to build a center for the advancement of contemporary art and architecture."

The competition is open to all figurative sculptors. Professional sculptors and advanced students will be considered. Participants will be selected on the basis of their modeling ability and demonstrated aspirations to make beautiful, excellent classical sculpture.

Twelve finalists will be selected from the online applicants to compete from June 8 through June 12 in modeling a half-size figure from life. The model will pose for eight hours each day for a cumulative 40 hour pose. The finalists will gather the weekend before to build their armatures.



"ORANGES," BY JOSHUA LAROCK, 2008, OIL ON LINEN, 8 X 18 IN. All artwork on the GCA pages are by forth-year student, Joshua LaRock in recognition of his achievement to date.



LEFT: "SHEENA EN GRISAILLE," BY JOSHUA LAROCK, 2008, OIL ON LINEN, 30 X 18 IN. CENTER: "SARA," BY JOSHUA LAROCK, 2008, OIL ON LINEN, 10 X 8 IN. RIGHT: "JOHN," BY JOSHUA LAROCK, 2008, OIL ON LINEN, 29 X 16 IN.

On Monday and Wednesday evenings of the competition, GCA will open the competition room for public viewing and informal dialogue with the competitors. On Friday evening, the panel of judges will announce the winners at a public event held at the GCA. A \$10,000 cash prize will go to the first place winner for the Best Contemporary Classical Sculpture.

For more information, please visit: grandcentralacademy.classicist.org/sculpturecompetition.html. For questions, or to request an application, please email: gcasculpturecompetition@gmail.com.

FACULTY AND STUDENT NEWS AND NOTES

SOLO EXHIBITIONS

Jacob Collins: Solo exhibition at John Pence Gallery, San Francisco, CA, May 2009

Solo exhibition at Meredith Long & Co., Houston, TX, November 2009

RECENT GROUP EXHIBITIONS:

"Observations in Nature, a Classical Approach to Landscape Painting" with Jacob Collins, Donald Demers, William R. Davis, Nicholas Hiltner, Joseph McGurl, and Travis Schlaht; Tree's Place Gallery, Orleans, MA, August 2008

"Rarity Summer Salon Show," Rarity Gallery, Myconos, Greece, June – July 2008

"Rediscovering the American Landscape: The Eastholm Project," Hirschl & Adler Modern, May 8 – June 13, 2008

SELECTED PRESS HIGHLIGHTS:

Kimball, Roger. "In Avant-garde's Aftermath," *Axxess Magasin*, no. 7 (October 2008);

Panero, James. "Hudson River Schooled," *The New Criterion*, vol. 27, no. 1 (September 2008): 50 – 52;

Newberry, Michael. "Jacob Collins: The Sensuous Nature of Light," *The New Individualist*, June 2008: 34 – 39;

Dearinger, David B. "Rediscovering the American Landscape: The Eastholm Project," New York, Hirschl & Adler Modern, May 2008;

FORTHCOMING PRESS:

Catherine Prescott for *Image Journal* (January 2009)

James Panero for *New York Magazine* (Spring 2009)

UPCOMING GROUP EXHIBITION

Trompe L'Oeil exhibition including Jacob Collins, Travis Schlaht, Camie Davis, Tony Curanaj, Sam Wisneski, and Ted Minoff at John Pence Gallery, San Francisco, CA, February 2009

STUDENT WINNERS OF THE ART RENEWAL CENTER (ARC) SALON COMPETITION

FIRST PLACE SCHOLARSHIP:

Josh LaRock

SECOND PLACE SCHOLARSHIP:

Carol Broman

THIRD PLACE SCHOLARSHIP:

Hyeseung Marriage-Song

To view the winning artwork, please visit the ARC website: www.artrenewal.org/articles/2008/Scholarship/results.L.asp.

ANNOUNCEMENTS

Stephen Polson; Commissioned to paint the official portrait of Condoleezza Rice.

Brian Schumacher: Awarded the Ludwig Vogelstein Foundation Grant to complete three large figure paintings.

Studies In Rome

Rieger-Graham Prize Winner, Michael Harris, reports on his Fellowship stay at the American Academy in Rome.

MY STAY AT THE ACADEMY, from September through December 2008, was fully remarkable and unforgettable. For the first time I had the freedom of a blank agenda for three months to pursue work in a creative capacity. What an astonishing experience to be in an environment whose purpose it is to foster ideas and motivate all of the senses. Everyone at the Academy is wholly engaged and stoked about what they do and just as curious about what others are doing. The indescribably talented community of fellows, residents, and staff, the atmosphere, the large white studios, the bespoke Rome Food Project that feeds the community and atmosphere, the Academy's resources, and of course, Rome itself widens the ever-expanding canvas of inspiration and knowledge that overflows with the challenge of harnessing it all into focused research.

My work emerged in a drawing-based form, as an analytical research of coffered systems in Roman buildings, particularly domed structures. The goal of my study was to create a taxonomy of the endlessly inventive coffered ceilings in Rome by evaluating the way these systems' component geometries are interlocked, arrayed, and composed within the context of its proprietary building. My studies sought inspiration, in part, from Paloma Pajares's *Cosmatesque Ornament* and Farshid Moussavi's *The Function of Ornament* in that it was an exploration and analysis of a particular architectural topic, with an implicit survey of exemplar and progressive works present in our world. The final result included drawings in watercolor, pastel, and ink on boards and a meticulous sketchbook of the analytical fieldwork.



TEMPIETTO OF SAN PIETRO IN MONTORIO, 2008, WATERCOLOR, 58 X 76 CM, MICHAEL HARRIS

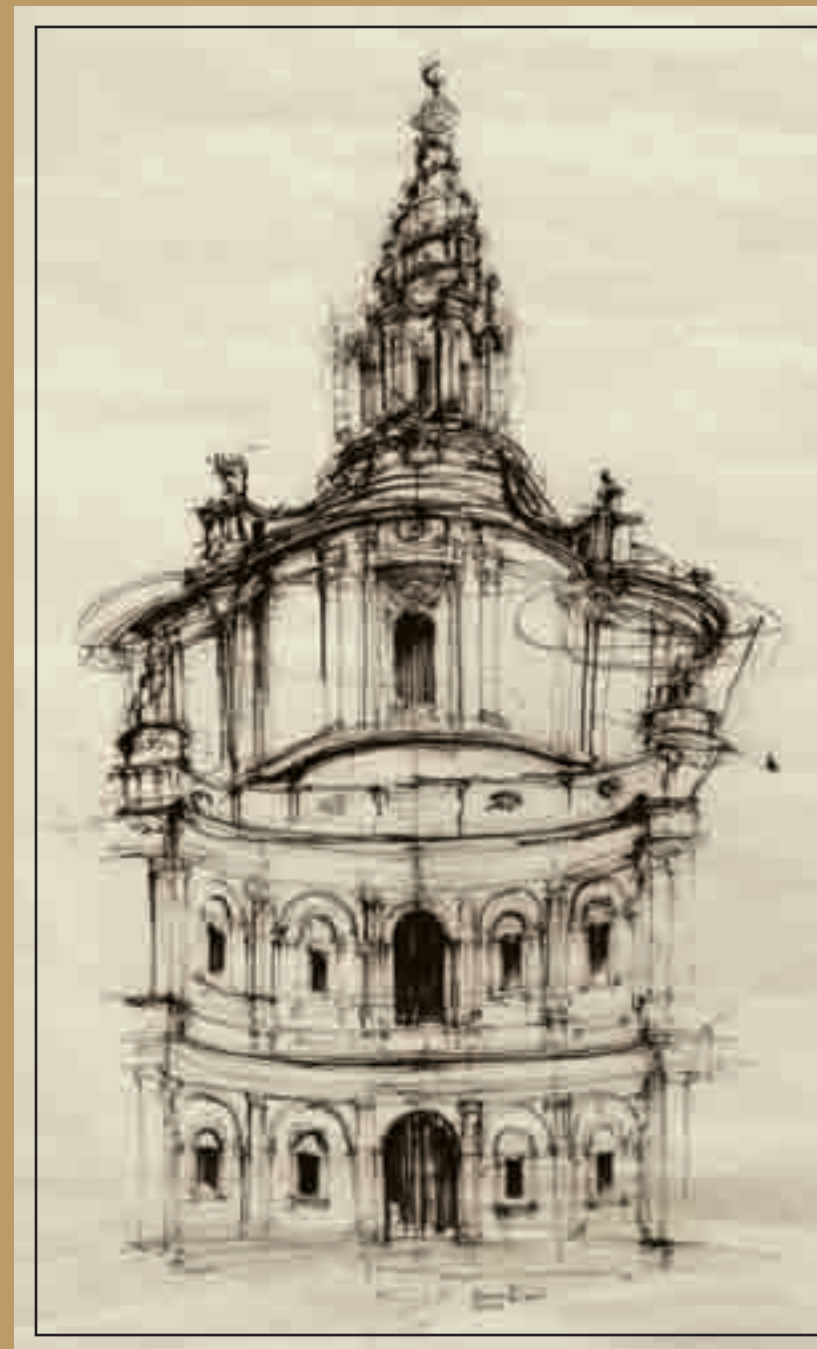
It was important for me to spend at least half the working day outside the Academy compound. If not regarding coffered systems, then creating drawings devoted to the analysis of structures in Rome that I felt had something to offer to contemporary architectural discourse. The other half of my day was given to the studio to re-examine the morning's work and formalize it into either analog or digital drawings.

Towards the goal of enhancing the outcome of work, I cannot emphasize enough the importance of the active social community at the American Academy, cultivated in part, through the communal meals inspired by the genius of Alice Waters and Chef Mona Talbott. The meals embrace the value of conversation with scholars of unrelated backgrounds, fields, and even ages, which is often lost in professional and academic offices alike. The pervasive attitude that espouses the aggressive pursuit of knowledge and the frustrating pursuit of creation underlined by a community of support charges this unique place, so special to Rome.

I look forward to participating in other avenues to share my work and experience with the ICA&CA community. I have just moved to London so for the moment I invite to you to visit the ICA&CA blog to see more results of my research while the Rieger-Graham Affiliated Fellow at the American Academy in Rome.

This brief account is based on a note written to Paul Gunther and the ICA&CA thanking them for the generosity of the gift to stay as an affiliated fellow at the American Academy in Rome. I was the runner-up the first year the prize was offered and was encouraged to re-apply; I'm so glad I did. — MH

Opposite: Sant'Ivo alla Sapienza, 2008, Pen and ink, 60 x 100 cm, Michael Harris



Of Note

The ICA&CA congratulates friend and supporter, **David Morton, on his recent appointment at Rizzoli International Publications Inc. to the position of Associate Publisher, Architecture.** Charles Miers, Publisher of Rizzoli commented: "Since 1987 David has been leading Rizzoli's architecture program...showcasing many of the most eminent architects of our time, as well as celebrating much of our historic architectural legacy." Mr. Morton is the recipient of many awards for editorial achievement, and since being at Rizzoli his books have won more awards from the American Institute of Architects than those of any other publisher. In 2006, following in the steps of the renowned classicist for whom the award is named, Mr. Morton was the second recipient of the Driehaus Henry Hope Reed Award for his contribution to the promotion of classical art and architecture. — HDT

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Robert A. M. Stern, the dean of the Yale School of Architecture, has been commissioned to design Yale's 13th and 14th residential colleges. In the Yale Daily News, University President Richard Levin states, "He's the ideal person to do this job...He understands the context of undergraduate education here and the value and importance of the residential college communities." Stern will follow the legacies of James Gamble Rogers, Eero Saarinen, John Russell Pope, and Eggers & Higgins, who designed the existing 12 colleges, and he pledged to carry their tradition forward. "The residential colleges are one of the most important features of Yale," Stern says, "They are really a hallmark of the College and of the University, so this is one of the great architectural privileges of my career."

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Congratulations to **Jonathan Lacrosse, who received a certificate of commendation for his entry of measured and rendered drawings of the Owens-Thomas House, Savannah, GA. in the 2008 Georgian Group Architectural Drawing Prize in celebration of the sixtieth birthday of His Royal Highness The Prince of Wales.** The awards were presented November 26, 2008 in London (see page 25 for more information). The Georgian Group teamed up with The Prince's Drawing School and the Traditional



HOTCHKISS SCHOOL, EDELMAN AND FLINN HALLS BY ROBERT A. M. STERN ARCHITECTS. © Peter Aron/Esto.

Architecture Group of the Royal Institute of British Architects to offer this prize with the goal of promoting excellence in measured architectural drawing and to encourage close study of Georgian buildings. Jonathan Lacrosse teaches studio for the Master of Science in Classical Design at Georgia Tech and he is a designer with D. Stanley Dixon Architect in Atlanta, Georgia.

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Gary Brewer, a partner at Robert A. M. Stern Architects, reports that the RAMSA-designed Flinn and Edelman residence halls at the Hotchkiss School in Lakeville, Connecticut, achieved LEED™ Gold certification in December 2008. Brewer says, "These residence halls demonstrate our conviction that environmental responsibility and traditional architecture are compatible, and that in fact many traditional architectural ideas — operable windows in masonry walls, cross-ventilation through a center hall — are inherently sustainable and must not be forgotten." Designed to complement the School's existing Georgian architecture, which includes buildings by Bruce Price, Cass Gilbert, and Delano & Aldrich, the dorms not only blend beautifully into the campus landscape, but also include innovative features such as radiant heat, individual room temperature controls, daylight dimming capabilities in common rooms, a state-of-the-art air-flow system that guarantees excellent air quality; and an electric vehicle recharging station that, along with bicycle storage facilities, helped earn LEED™ points for alternative transportation. Atelier Ten was the environmental design consultant.

In December 2008, Calder C. Loth was one of four individuals presented with the first annual Secretary of the Interior Historic Preservation Awards. U.S. Secretary of the Interior Dirk Kempthorne, said, "These awards are the equivalent of an Emmy in the field of Historic Preservation." In a career spanning four decades, **Calder Loth, Senior Architectural Historian for the State of Virginia,** is acknowledged for shaping the direction of historic preservation programs from survey and National Register listings to rehabilitation tax credits, review and compliance, and preservation easements. He has inspired generations of preservation professionals. He has also played an integral role in Virginia's historic preservation easement program for the entire life of this nationally recognized protection program, now known as the Virginia Department of Historic Resources.

Calder is a long-standing member of the Virginia Art and Architecture Review Board and he is widely known for his advocacy of architectural literacy, giving lectures to museums, universities, and professional societies including the ICA&CA.

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Jean Wiart, founder of Les Metalier Champeinois Corp., and known by many of the ICA&CA constituency, is a 2009 recipient of the Légion d'Honneur and was so recognized in a ceremony on March 5, 2009 at the General Society of Tradesmen and Mechanics in New York City. The Légion d'Honneur is France's highest decoration created by Napoleon Bonaparte in 1802 and is awarded for outstanding service in military or civilian life for work that enhances the reputation of France through scholarship, arts, sciences, and politics. Mr. Wiart's contribution in the craft of metalwork is exemplified in the restoration of the Statue of Liberty and his many projects worldwide.

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Carnegie Mellon University architecture student **Kaitlin Miciunas has been named the winner of the 2009 Gindroz Prize for Travel/Study, an annual \$7,500 award for Carnegie Mellon architecture and music students to travel and study in Europe.** "The Gindroz Prize is a great opportunity to celebrate the multidisciplinary nature of the College of Fine Arts," said Steve Lee, interim head of the School of Architecture. The Gindroz Prize for Travel/Study, supported by the **Marilyn and Ray Gindroz Foundation,** was established to enhance the study of traditional architecture, urbanism, and music through travel in Europe. Ms. Miciunas will travel to Berlin, Vilnius, and Paris to research how the experiential qualities of architecture, landscape, and urban space are influenced by sound.

In December 2008, **Alexander Stoddart was awarded the title of "Sculptor in Ordinary," one of only two Scottish posts for the arts in the Royal Household.** It is a lifetime appointment in recognition of the sculptor's outstanding contribution to culture.

Paisley-based Mr Stoddart said: "To be appointed Sculptor in Ordinary to the Queen in Scotland is without doubt the highest honor any Scottish sculptor can receive, and I am perfectly thunderstruck to receive it." He added, "What I might have done to have this honor conferred upon me is in large part owing to the steady support and great skill of the foundrymen, plaster workers, stonemasons and carvers, architects, planners, and engineers with whom it is my privilege to work, in Scotland, England, Italy and America."

The post of Sculptor in Ordinary in Scotland has been vacant for the last three years, since the death in 2005 of the previous holder, Sir Eduardo Paolozzi.

An exhibition of Mr Stoddart's works has been designated as part of the 2009 Homecoming events, which will be held at the Hunterian Art Gallery, Glasgow, from May to September.

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On Monday, April 27, 2009 architect, Institute trustee, and loyal patron, **Gilbert P. Schafer III, will be the featured speaker along with world-renowned designer and decorator Jamie Drake (also a loyal ICA&CA partisan) at the Museum of the City of New York's annual Spring Lecture Symposium and Luncheon.** It is an honor the ICA recognizes and applauds in recognition of the diverse audience prompted by this occasion in the discovery of contemporary classicism as made manifest by two of its ablest practitioners. For more information contact Jerry Gallagher at jjgallagher@mcny.org, (917) 492-3326. We congratulate Gil for such distinction. — PWG

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The advertisement for Les Métalliers Champenois features a large, intricate metal sculpture in shades of blue and gold. The sculpture is highly detailed, with a central vertical column, a large spiral at the bottom, and various ornate flourishes. At the top, there is a circular logo with the letters 'LM' inside. The company name 'LES MÉTALLIERS CHAMPENOIS' is written in a serif font, with 'FINE ARCHITECTURAL METALWORK' below it, flanked by arrows. The background is a light blue pattern of repeating scrollwork. At the bottom, the website 'WWW.L-M-C.COM' and contact information are provided.


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ICA&CA Chapter News

SOUTHERN CALIFORNIA

The Southern California Chapter's fall lecture series showcased speakers from around the world, concluding its yearlong theme celebrating "The Year of Palladio." In September, noted architectural historian Calder Loth presented, "Palladio and Jefferson, Celebrating 500 Years of Excellence." In October, the Chapter was honored to have internationally renowned architect, Quinlan Terry, present his lecture, "Genuine Classicism." During his presentation, Mr. Terry drew a series of beautiful renderings, which was auctioned off at the end of the event. Tim Barber, Erik Evens, and Josh Christian were the high bidders. This event was a joint collaboration with the ICA&CA Northern California Chapter.

The final program of 2008 was with ICA&CA founder and trustee, Richard Cameron, who spoke about "The Neo-Classical Divide," commemorating the recent reprint of Stuart & Revett's *Antiquities of Athens*. Mr. Cameron discussed the legacy of Stuart & Revett's seminal work and its important place in the debate over the neo-classical divide — a debate that continues to influence classical work today. This event was also in collaboration with the Northern California Chapter.

The fall events were made possible by the generous support of the following sponsors: Appleton & Associates, Granet & Associates, Hablinski & Manion Architecture, KAA Design Group, MG Partners, Inc., Millworks, Etc. Inc., Peter McCoy Construction, and Rick Holz, Inc. The Chapter is also grateful to the generosity of event hosts Jean De Merry, Suzanne Rheinstein, and Nancy Goslee Power.

The Events and Education Committee's theme for 2009 is "Vernacular Architecture in Los Angeles," which will focus on classical architecture and the allied arts that have been uniquely adapted to accommodate the landscape of Southern California. Salon tours will feature architecture by Gerard Colcord and Cliff May and a tour to Santa Barbara's Casa del Herrero.

As part of the "Vernacular Architecture in Los Angeles" program, the Chapter is collaborating with Habitat for Humanity on a housing design competition. The winning entries will be published in an architectural pattern book to be distributed by Habitat for Humanity. The goal of these designs is to inform and inspire affordable, neighborly, sustainable homes that can be readily built by volunteers.

Academic offerings will include a Perspective drawing class, *Shades and Shadows*, a lecture on the Architecture of the French Enlightenment, and *Architectural Terminology*.

In other news, the Chapter held its fall meeting in a newly constructed Spanish Revival home designed by Harrison Design Associates. The Chapter thanks Dave Falk, local director of Harrison Design Associates, who gave a presentation. Also, as part of the launch of its new showroom in Los Angeles, Waterworks generously made the Chapter a charitable partner for its opening event.

Lastly, the Chapter held its annual elections for new Board members in December and welcomes its newest members:

Josh Christian, *DSI Entertainment Systems*

Bill McWhorter, *McWhorter Design*

Paula Nataf, *Exquisite Surfaces*

Scott Smissen, *Scott Design Group*

Erik Evens, Tim Barber, and Andrew Tullis continue their service as Chapter President, Vice-President/Treasurer, and Secretary, respectively. The following continue to serve as general Board members: Marc Appleton, Chris Barrett, Thomas Callaway, Soraya Dancsecs, Brooke Gardner, Keith Granet, William Hefner, John Iglar, Richard Manion, Bret Parsons, and Thomas Robinson. **For more information, contact SoCal Chapter Coordinator, Diane Sipos, at (310) 396-4379 or diane@classicist-socal.org. Please visit www.classicist-socal.org.**

NORTHERN CALIFORNIA

The NoCal Chapter had a series of successful events in the fall 2008. In September, the chapter held two book signings and lectures; the first with Michael W. Fazio, Ph.D. on his book, *The Domestic Architecture of Benjamin Henry Latrobe*, which was presented by host Foster Gwin Period Antiques. The second lecture was by Witold Rybczynski on "Vizcaya: An American Villa and Its Maker." Ed Hardy San Francisco was the host for this event.

In October, the Chapter co-presented a private breakfast with the San Francisco Fall Antiques Show, and was delighted to have guest speaker, Dr. Kenneth Lapatin, Associate Curator of Antiquities from the J. Paul Getty Museum, who gave insight to the "Lifestyle of the Rich Roman: Luxury Arts in the Villas of Pompeii and Environs."

Also in October, the Chapter held a successful fund raising event at the beautiful home of Ann Getty, with renowned British architect and guest speaker for the night, Quinlan Terry. The evening began with a cocktail reception, followed by a lecture talk on "Genuine Classicism" and book signing of *Radical Classicism: The Architecture of Quinlan Terry*.

The Chapter ended the year with a remarkable lecture by Richard Cameron, designer and co-founder of the ICA&CA, on "The Neo-Classical Divide," sponsored by Suzman & Cole Design Associates. Members and friends were enchanted by Richard Cameron's presentation as he explored the legacy of Stuart & Revett's seminal work.

The NoCal Chapter's theme for 2009 is "Vernacular Architecture of the Bay Area." The Chapter celebrated the New Year and new theme with a newly published book, *Michael Taylor Interior Design* by author, Stephen M. Salny. Stephen gave a wonderful lecture on one of the most innovative, imitated, and internationally respected design icons of the twentieth century. The event was held at the Michael Taylor Designs showroom in San Francisco and guests were enthralled to learn how Taylor revolutionized the design world in the 70s and 80s with the "California Look."



NORTHERN CALIFORNIA CHAPTER'S BOOK SIGNING AT COLLIER GWIN PERIOD ANTIQUES WITH DR. MICHAEL FAZIO ON THE DOMESTIC ARCHITECTURE OF BENJAMIN HENRY LATROBE.



WITOLD RYBCZYNSKI AT THE ED HARDY SAN FRANCISCO ANTIQUES SHOWROOM PRIOR TO HIS LECTURE ON VIZCAYA.



QUINLAN TERRY SPEAKS IN THE ATRIUM OF ANN & GORDON GETTY'S HOUSE DURING THE OCTOBER FUND RAISER FOR THE NORTHERN CALIFORNIA CHAPTER.

In February, the Chapter held another book signing and lecture during the "Design San Francisco" week at the San Francisco Design Center with author and current editor-in-chief of Houseplans.com, Daniel P. Gregory, on his latest publication, *Cliff May and The Modern Ranch House*. Shears & Window Showroom was the host for this event.

The Chapter ended the winter season with a guided-walking tour, "The Lost Order of the Golden City," with Morgan Conolly, AIA. The group re-discovered the classical buildings of downtown San Francisco's Beaux-Arts era. In the spring, the Chapter presents a home tour as well as a 135th year celebration of Arthur Brown Jr.'s birth. The event will be held over the weekend of May 22 – 23, with a series of programs including a guided tour of one of Arthur Brown's most notable public buildings, San Francisco City Hall.

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

CHARLESTON

The Charleston Chapter will present the renowned architectural historian, Henry Glassie, on March 19 at 7:00 pm in room 309 of the Simons Center for the Arts (free to the public). Prof. Glassie's books include: *Vernacular Architecture*, *Material Culture*, and *Folk Housing in Middle Virginia*. For more information, contact Ralph Muldrow, Chapter President, at Muldrow@cofc.edu.

CHARLOTTE

The Charlotte Chapter is working with The Beaux Art Alliance of New York to plan a two day excursion to Asheville, North Carolina and the Biltmore Estate. Three years ago the Chapter sponsored a tour of Biltmore, George W. Vanderbilt's chateau-inspired home designed by Richard Morris Hunt with landscape and gardens by Frederick Law Olmsted. The management and staff of Biltmore were wonderful hosts and made sure that the tour was a success. The Chapter looks forward to returning. Other architectural treasures on this year's tour will include Hunt's Cathedral of All Souls in Biltmore Village and Rafael Guastavino's Basilica of St. Lawrence with its outstanding tile work and windows.



THE ICA&CA CHARLOTTE BOARD OF DIRECTORS MET IN THE FALL OF 2008 ON THE FRONT PORCH OF DUANY PLATER-ZYBERK, CHARLOTTE, IN THE HEART OF JOHN NOLEN-DESIGNED MYER PARK. FROM LEFT TO RIGHT: STEVEN WHITLOCK, ROSALIE REYNOLDS, PATRICIA HINES, MORRISON BROWN, TOM LOW, CHARLES F. MCLARTY, AND NORA BLACK.

The Charlotte Chapter is also collaborating with the Congress of Residential Architecture (CORAcharlotte) to develop a series of design and building seminars as well as visits to regional studios and workshops. These events will be tailored for professionals, students, and non-professionals alike. Other regional alliances and public events will be announced soon. For more information, to offer suggestions or to get involved, please contact charlotteclassicist@yahoo.com or call (704) 602-4894.

CHICAGO AND ILLINOIS

This soon-to-be Chapter of the ICA&CA is swiftly proceeding towards formation with a launch date of spring 2009. Prospective board members Christopher Derrick, Danny Gonzales, Christopher C. Miller, and Gary Cole are working through the Illinois not-for-profit incorporation process with the aid of the New York office. Interest and enthusiasm is high as the Midwest's fine classically-derived architecture is long overdue for the recognition it deserves. If you are interested in helping make the Chicago and Illinois Chapter a success, or would simply like updates of the chapter's formal unveiling, please contact Christopher Derrick at info@derrickarchitecture.com. After February 1, 2009, you may go to lawarkblog.blogspot.com for the latest Chicago Chapter updates and membership information.

FLORIDA

The Florida Chapter has exciting news to communicate on several fronts. First, thanks go to Mr. Geoffrey Mouen for his dedication and service as Florida's previous chapter president; Mr. Clifford G. Duch has stepped in as the new president. Following his appointment, Mr. Duch gained immediate momentum by welcoming two new board members, Mr. David Case with Richard Skinner & Associates, and Mr. Chad Goering, from Harrison Design Associates. Mr. Duch anticipates adding new officers to the chapter board from South Florida, Central Florida, and the Panhandle in an expedient manner.

The Florida Chapter has embarked on several goals for 2009 – 2010:

- Bringing educational venues to the practitioners that include lectures, class studies on the orders; proportion; and specific components such as doors, windows, and entries; and period styles.
- Drawing and sketching tours in select areas of Florida and the Southeastern United States.
- Retaining and expanding membership and sponsorship.

Early in the year, the Chapter presented one lecture on "*The Contemporary State of the Classical Tradition in Architecture*," which showcased recent work of local peers in the northeast Florida area. Other objectives included exposing design professionals to the opportunities available to them via membership with the Institute, and providing general guidance as they pursue quality work opportunities. Due to the success of the lecture, future plans include taking the lecture on the road into other areas of Florida where design professionals around the state can also share their work. Recruiting and informing prospective members on the Chapter's mission will remain a top priority.



Additionally, the Florida Chapter, in partnership with Michael Gormley from the New York office, has secured a lecture/workshop for April 4 to be held at the University of Miami. The topic will focus on "Traditional Architecture and the Criteria for LEED™ Certification." For more information, please contact Chapter President, Cliff Duch at cliff@arch-cd.com or (904) 302-9848.

MID-ATLANTIC

On November 1, 2008, the Chapter toured the studios of sculptor Raymond Kaskey and the architectural plaster studio of Robert and John Giannetti. The artists led tours through their respective studios, describing the process from sketch, to model, to finished product.

Mr. Kaskey, an Arthur Ross Award recipient (1995), is a sculptor of large scale civic art. His projects include architectural sculpture for the World War II Memorial and National Law Enforcement Officers Memorial in Washington, D.C.; the Harold Washington Library in Chicago, and the Portlandia statue on Michael Graves' Portland Building.

The Giannetti family has been sculpting and molding plaster architectural details since the mid-1700s. The Giannetti's Studio was founded in 1935 and moved to Brentwood, Maryland, in 1961. Three generations of the family have worked out of the Studio, including the current artists; they are a rare American example of the legacy of European craftsmanship extending to the present day through one family of artisans. Their work can be seen at the U.S. Capitol, the Federal Reserve Building, and Ford's Theater. They have worked on many significant buildings in Washington, D.C.



FAR LEFT: ROBERT AND JOHN GIANNETTI IN THEIR STUDIO DURING THE MID-ATLANTIC CHAPTER'S VISIT IN NOVEMBER.

Photograph by Tinius-Arts Photography, www.Tinius-Photo.com. LEFT: SCULPTOR RAYMOND KASKEY DESCRIBING HIS WORK AND PROCESS TO THE PARTICIPANTS OF HIS STUDIO TOUR. Photograph by Tinius-Arts Photography, www.Tinius-Photo.com.

The Mid-Atlantic Chapter is planning for spring '09 events which include: A tour of the newly opened Capitol Visitor Center; a walking tour to explore the classicism of Federal Triangle, which includes the interior of the John Russell Pope's National Archives and the Arthur Brown, Jr.-designed Mellon Auditorium. A sketching tour of the Dumbarton Oaks Gardens in Georgetown will be led by Jamie Walsh, ASLA, of Graham Landscape Architects. Designed by noted landscaper Beatrix Farrand, this enchanting ten-acre garden incorporates elements of traditional French, English, and Italian gardens and lends itself to continuous exploration.

For more information please contact David Neumann, Chapter President at David@NLBArchitects.com or visit the chapter's webpage for schedule updates at www.classicist.org

OHIO AND ERIE

Over 80 friends and colleagues met for cocktails at the landmark Union Club of Cleveland on December 16 to celebrate the launching of the new Ohio and Erie Chapter. People from as far away as the territorial capitol at Chillicothe attended the event in spite of snow and treacherous road conditions. The Chapter hopes to facilitate participation in Institute activities for members living around the Lake Erie Basin and north of the Ohio River. Plans for upcoming classes and events are being finalized now, so for up-to-date information or to become involved, please contact Chapter President, David H. Ellison, at (216) 631-0557 or david@dellison.com



THE OHIO AND ERIE CHAPTER LAUNCH ON DECEMBER 16 AT THE UNION CLUB OF CLEVELAND. FROM LEFT TO RIGHT: WILLIAM HEYER, DAVID ELLISON, LUKE PASKEVICH, ANTHONY PASKEVICH, AND ERIC GREENBERG.

PHILADELPHIA

The Philadelphia Chapter had another busy fall season with four outstanding events. Friends and members experienced a hands-on tour of the Felber Ornamental Plastering Corp, where we saw the process of making custom and production plastering elements that allow us to create splendid architectural ornament. Better yet, we also got to work “in the mud” ourselves and make keepsakes of the afternoon. The tour was highlighted by a presentation by our renowned local sculptor, David Flaharty, who provided the context for the tour by showing examples of his original and recreated plaster ornaments from



PHILADELPHIA CHAPTER BOARD MEMBER ALVIN HOLM WITH NATIONAL BOARD MEMBER CLEM LABINE AT THE HISTORIC HOMESHOW IN JANUARY, 2009.

locales such as the White House. November found us in Bryn Athyn, where we joined with the Swedenborgian community to participate in a two-part presentation by Steve Bass and Alvin Holm on “Cosmos and Beauty,” studying the role of ancient geometry and symbolic number in design. We also presented a gallery talk at the Athenaeum of Philadelphia in conjunction with their exhibit of historic and contemporary student work inspired by the Beaux-Arts. In January, the Chapter continued its partnership with the Historic Homeshow with an energetic, three-part presentation by Steven Mouzon on “The Original Green,” exploring the natural relationship between traditional design and sustainability. The event was capped with a delightful dinner, including presentations by national board member emeritus, Clem Labine, who suggested steps we can take to promote the growth of traditional design in this country. Philadelphia Chapter board member, Spence Kass, also spoke about the chapter’s concerns for the future of Paul Cret’s magnificent Benjamin Franklin Parkway.

The spring schedule is proving to be ambitious as usual. Scheduled events include the Alvin Holm Annual Lecture on March 26, which this year is a special presentation by Isabelle Gournay entitled “Paris on the Schuylkill,” exploring the influence of the Ecole des Beaux-Arts on the architectural environment of Philadelphia in the early 1900s. On May 16, the chapter will partner with ICA&CA national to offer a day-long “Winterthur Garden and House Tour,” with unique opportunities to experience the grounds and interiors of this early-20th-century DuPont family country estate. The Chapter also plans to undertake a public awareness campaign entitled “The Parkway at Peril,” highlighting the projects planned for the Benjamin Franklin Parkway and how they alter the great vision it embodied. In conjunction, on April 30, Chapter members will be touring and sketching the building and gardens of the existing Barnes Foundation, showcasing the importance of context to this collection that is slated for relocation to the Parkway.

Details for these and future events will be sent to friends and members via e-mail. If you have not been receiving notices of past gatherings, please call us at (215) 790-0300 or e-mail us at icacaphila@verizon.net to make sure that you do not miss our wonderful events.

NEW ENGLAND

For information, please contact Eric Inman Daum, Merrimack Design Associates, LLC (978) 388-8222 or Teresa Silverman, tsilverman@verizon.net

SOUTHEAST

The Southeast Chapter announces the election of a distinguished slate of new officers. The Board includes President, Elizabeth Dowling of the Georgia Institute of Technology; Vice President, Andrew Cogar of Historical Concepts; Secretary, Steven Markey of Harrison Design Associates; Treasurer, Todd Strickland of Historical Concepts; two Members-At-Large, Laura DePree of Laura DePree, Architect and Richard Anderson of Richard Anderson Landscape Architect, and Young ICA Member-at-Large, Robert Smith of Harrison Design Associates. New Chapter committees include Communications & PR, Community Outreach, Design Competition, Educational Programming, Membership Recruitment, New Technology & Materials, Periodical & Publication, and Shutze Awards.

The Chapter also salutes the Southeast Founders for their leadership role in supporting the Chapter: Bill Harrison, Harrison Design Associates; Todd Strickland and Andrew Cogar,

Historical Concepts; Charles Heydt and Yong Pak, Pak Heydt; David W. Grace, A Classical Studio; Jon Berndsen, Berndsen Company, Inc.; Dick Clegg, Housing Trends; and Clay Ulmer.

In September, the Chapter presented an exclusive tour of the Edward C. Peters House designed by Gottfried L. Norrman (1846 – 1909). This Victorian house is the earliest surviving example of residential architecture from Atlanta’s post-Civil War era.

In November, His Royal Highness, The Prince of Wales presented one of Atlanta’s rising stars, Jonathan LaCrosse, with a Certificate of Commendation for his measured architectural drawing of the Richardson-Owens-Thomas House. The competition, sponsored by The Georgian Group, in conjunction with The Prince’s Drawing School and the RIBA, promotes excellence in measured architectural drawing and encourages the study and understanding of Georgian buildings. The awards reception hosted by Lady Nutting and Lord Crathorne, recognized five works with three top prizes and two certificates of commendation. In addition to receiving a certificate, LaCrosse’s pencil drawing of a scroll bracket was incorporated into the award certificates and accompanying brochure.

The Master of Science in Classical Design (MS-CD) at Georgia Tech began its second year with three students: Mark Ash, Spencer Denison, and Josh Shearin. The fall studio was taught by Jonathan Lacrosse, graduate of Georgia Tech and the University of Notre Dame. The spring studio is taught annually by the Harrison Design Associates Visiting Scholar in Classical Design; the 2009 visiting scholar is Michael Mesko, well-known for his ICA&CA classes in New York. Michael Watkins, a member of the inaugural class of the MS-CD will also be teaching a portion of the studio as well as a course on Community Design and Construction. Applications for the 2009 – 2010 MS-CD are currently being accepted. For additional information, please visit www.coa.gatech.edu/arch/classical/classical.php.

This spring, Domenick Treschitta along with Jeremy Sommer of Historical Concepts will teach a Traditional Design Workshop at Georgia Tech. The course will begin with a series of sketch exercises of typical details found in traditional American residential architecture, followed by a study of residential styles and typologies of the late-19th and early-20th centuries. The course culminates with a residential design project within a local neighborhood.



THE PRINCE OF WALES GREETING JONATHAN LACROSSE AND HIS FAMILY (SISTER DEBORAH LACROSSE, FATHER, WILLS LACROSSE AND AUNT, KAREN L. PESCE) AT THE GEORGIAN GROUP COMPETITION RECEPTION.

The third annual Philip Trammel Shutze Awards event was held February 21 at the Atlanta History Center. The Awards program has experienced tremendous growth and now includes applicants from the entire geographic Southeast. Please visit www.classicist-se.org for more information about the Shutze Awards and other Chapter events.

Lastly, the Chapter is pleased to welcome and introduce Wendy Cohen, Chapter Administrator. Should you have any questions about events or activities, Wendy may be reached by phone at (678) 447-3996 or by e-mail at wc@classicist.org.

SOUTHEAST YOUNG ICA&CA

The Southeast Young ICA&CA welcomed the new Dean of Architecture, Alan Balfour, at the Georgia Institute of Technology along with the 2008 – 2009 Masters students with a reception at the start of the school year in August. The event was well-attended by Georgia Tech alumni, ICA members, and Atlanta-area practicing professionals. The goal is to make this an annual convocation for the newest class of Master Students. Also in the fall the Young ICA gathered for sketching days in the historic Oakland Cemetery and a tour of the Architecture Library at Georgia Tech. And in November, the group participated for the second time in the charity competition “Canstruction,” where teams build sculptures made from food cans, which are donated to the local area Food Bank. This year’s theme was preservation and the team built a likeness of the Cockspur Island Lighthouse, which the Georgia Trust for Historic Preservation listed among other threatened buildings on its 2008 “Buildings in Peril” list.

TENNESSEE

Three days before Halloween, on a brisk October afternoon, Tennessee Chapter members explored Nashville's grandest cemetery, Mt. Olivet. Jim Hoobler, Senior Curator of Art and Architecture with the Tennessee State Museum wove tales of Nashville's founding families and others who left their final statement in majestic stone monuments. Railroad barons, politicians, clergy, and even architects rest in peace amid blazing maples and stately spruces a short carriage ride from downtown Nashville. Some of the names carved on the monuments — McGavock, Bell, Furman, Overton — are familiar to students of Tennessee history.

The Furman monument, perhaps the most memorable of all, features a set of eight caryatids surrounding a sarcophagus. In 1900, Mrs. Mary J. Furman directed her executors to erect the monument to the memory of her husband and their son, at a cost of \$26,000. Another interesting crypt is that of Vernon K. Stevenson, the founder of the Nashville and Chattanooga Railroad, who died in 1884. His tomb is an exact replica of Napoleon Bonaparte's tomb in Paris. The tomb of Eugene C. Lewis, a railroad engineer credited with the idea to build the Parthenon for Nashville's Centennial Exhibition, is not — strangely enough — Greek classicism, but rather an Egyptian pyramid, complete with a set of matching sphinxes.

The Mt. Olivet tour may become the Tennessee Chapter's Halloween tradition. Special thanks to Jim Hoobler for volunteering his time to guide the tour. **For more information, contact East Tennessee Chair, Jonathan Miller, (865) 602-2435 or West Tennessee Chair, Carter Hord, (901) 527-9085.**

TEXAS

On October 14, 2008 the San Antonio Region of the Texas Chapter hosted a "Conversation & Cocktails" event which was designed to allow current members to socialize as well as the opportunity to invite prospective new members and entice them to join the ICA&CA. This event took place at the office of Michael G. Imber, Architects and was well attended.

In the spring, the Texas Chapter will present "Considering Robert Adam," a look at the 18th century work of Robert Adam and how his work has inspired the contemporary work of the Houston-based firm of Curtis & Windham Architects. In March, an exhibition of "Architect's Travel Sketches" will open and there will be social events in Dallas this April. An Open House Tour and Lecture with Steve Mouzon on "Green Design in Classical Architecture" is planned for Dallas in the fall. Events in works for the San Antonio area include a "New Classicism" exhibition and lecture with Elizabeth Dowling, and a discussion with Richard Cameron on the *Antiquities of Athens* at the San Antonio Museum of Art. In November, the Texas Chapter will serve as host for the ICA&CA/AIBD Advanced Program in Traditional House Styles, which will focus on the traditional housing types and forms in the Texas Hill Country in and around San Antonio. **For information about Texas Chapter events, please contact Holly McBrearty at holly@michaelimber.com or Mac White at mac@michaelimber.com**



LEFT: TENNESSEE CHAPTER MEMBERS LOOKING UP AT THE CARYATIDS OF THE FURMAN MONUMENT AT NASHVILLE'S MT. OLIVET CEMETERY. RIGHT: THE PYRAMIDAL TOMB OF RAILROAD ENGINEER EUGENE C. LEWIS AT MT. OLIVET CEMETERY.



LEFT: DON McDONALD, LELAND STONE, AND MICHAEL IMBER AT THE SAN ANTONIO EVENT.



RIGHT: GUESTS AT THE COCKTAIL EVENT IN SAN ANTONIO, NIKOS SALINGAROS, AND CHRIS CARSON.

Cast Drawing, "Hand" by Joshua LaRock, 2006, Graphite on paper, 18 x 12 in.

WE THANK ALL OF OUR MEMBERS FOR THEIR SUPPORT AND DEDICATION TO THE PRACTICE AND APPRECIATION OF THE CLASSICAL TRADITION IN ARCHITECTURE AND THE ALLIED ARTS.

Welcome Members

The Institute Gratefully Thanks and Welcomes the Following Renewing and New Members from July 16, 2008 – February 5, 2009.

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

ICA&CA Calendar Of Events

Spring/Summer 2009 And Beyond

ARCHITECTURAL LITERACY HISTORY OF GARDENS AND LANDSCAPE ARCHITECTURE

FIVE SESSIONS, LIMITED ENROLLMENT:
MARCH 10, 12, 17, AND 19; 1 – 2:30 PM;
TUESDAY, MARCH 31 AT 1:00 PM; PROS-
PECT PARK ALLIANCE ARCHIVES TOUR

Over the course of five sessions, explore the history of landscape design as a study of how ideals of beauty and philosophical concepts are expressed through an art that modifies and shapes nature. Participants will examine landscapes and gardens as the products of beliefs of humanity, nature, and religion, recognizing that these landscapes and gardens share the same meanings and forms as their sister arts: painting, sculpture, and architecture. The focus will remain in Western Europe, moving chronologically from imperial Rome to Renaissance Italy, Baroque France to Romantic England, and ending with early parks in the United States. The course is held in partnership with The Carter Burden Center.

Sessions 1 through 4 will be held at the third floor classroom of the ICA&CA, 20 West 44th Street. The final session will meet at the Tennis House located on the edge of Long Meadow, Prospect Park, Brooklyn.

INSTRUCTORS: Sarah H. Wilson, Historian; Program Coordinator at the Bard Graduate Center.

COST: \$100, (\$85 for ICA&CA or Burden Center Members).

TO REGISTER: www.classicist.org or call (212) 730-9646, ext. 109.

LEARNING UNITS: 7.5 AIA/CES IUs (Theory); to register for credits, please contact Leah Aron, Academic Programs Coordinator, at la@classicist.org or call (212) 730-9646, ext. 101.

Sponsored by Balmer Architectural Mouldings:

ANNUAL MCKIM LECTURE MCKIM MEAD & WHITE: PUREYORS OF THE OLD TO THE NEW WORLD

**WEDNESDAY, APRIL 1; RECEPTION AT
6:15 PM, LECTURE BEGINS AT 6:45 PM**

Join Professor Mosette Broderick on the centennial of Charles Follen McKim's death as she explores images from Europe that influenced McKim and his firm. It was a time when America was assuming its role as successor to Europe as the cultural riches of the old world were brought to the United States. McKim, Mead & White were the ambassadors of this artistic dissemination.

The McKim Lecture is held in partnership with the ICA&CA and the One West 54th Street Foundation at College Hall at the University Club, New York City. Reception at 6:15 pm; the Lecture begins at 6:45 pm. Jacket and tie required for gentlemen; equivalent for ladies.

COST: Tickets are \$50 per person for the cocktail reception and the lecture; the optional dinner in the University Club dining room following the lecture is \$70 per person.

TO REGISTER: Space is limited, reservations are required. Register online at www.classicist.org or call (212) 730-9646, ext. 109.

LEARNING UNITS: 1 AIA/CES LUs (Theory); for credit, please contact Leah Aron, Education Programs Coordinator, at la@classicist.org or call (212) 730-9646, ext. 101.

NOTE

Attendees seeking AIA/CES Learning Units (as specified in each program description) will be charged a one-time \$20 (\$35 Non-Members) processing fee per semester. To pre-register for learning units for any of the programs listed, please contact Leah Aron, Academic Programs Coordinator, at la@classicist.org or call (212) 730-9646, ext. 101.

This program is co-partnered by
Sir John Soane's Museum Foundation

LECTURE WITH JOHN SALADINO AXIS OF DESIRE

**WEDNESDAY, APRIL 15; RECEPTION AT
6:30 PM; LECTURE AT 7:00 PM**

John Saladino's new book, *Villa*, published by Frances Lincoln (March 2009), is a master class in interior and garden design by one of the world's most respected architectural designers at work today. Join the ICA&CA and co-partner Sir John Soane's Museum Foundation for an insightful talk with Mr. Saladino as he discusses how his principles and passions guided the reconstruction and restoration of a 1920s house and its garden.

Library at the General Society, 20 West 44th Street, 6:30 pm reception and book signing; lecture to follow at 7:00 pm.

COST: FREE to ICA&CA members and employees of professional member firms. \$10 for the general public.

TO REGISTER: RSVP required, www.classicist.org or call (212) 730-9646, ext. 109.

LEARNING UNITS: 1.5 AIA/CES LUs (Theory); for credit, contact Leah Aron, Education Programs Coordinator, at la@classicist.org or call (212) 730-9646, ext. 101.

WEEKEND WORKSHOP

THE TRADITIONAL KITCHEN: COMBINING CLASSICAL PRACTICE WITH STATE OF THE ART DESIGN

ONE SATURDAY SESSION:

**SATURDAY, APRIL 18; 10:00 AM – 1:00 PM;
2:00 – 5:00 PM**

Some of the most successful kitchens combine a traditional look with modern appliances, lighting, and other state of the art devices. This workshop will examine strategies for creating classic kitchens for homes today that are beautiful, yet functional. Topics to be discussed include an overview of the history of the kitchen, planning issues, cabinetry design and details, appliances and plumbing, fixtures, lighting, and materials for the kitchen. Several case studies will also be discussed, and students are encouraged to bring plans or photographs of their own work to the class for discussion.

INSTRUCTORS: Sarah Blank, Principal, SBD Kitchen Design; Martin Brandwein, AIA, Architect, ICA&CA Fellow

COST: \$160 (\$144 Members)

TO REGISTER: www.classicist.org or contact Leah Aron, Education Programs Coordinator, at la@classicist.org or call (212) 730-9646, ext. 101.

LEARNING UNITS: 6 HSW AIA/CES LUs (Theory and Practice)

The ICA&CA and the American Society of
Architectural Illustrators (ASAI) present:

THINKING ON PAPER: A NEW YORK CITY DRAWING TOUR

**FOUR DAY PROFESSIONAL INTENSIVE:
THURSDAY, APRIL 23 – SUNDAY, APRIL 26**

To advance the practice of drawing as an indispensable foundation skill within the classical tradition, the ICA&CA partners with the ASAI to assemble a first-rate faculty recognized for their professional excellence in architectural representation. Instruction aims to provide a working knowledge of the various drawing and rendering practices and materials and techniques applicable to the graphic representation of classic architectural form. Students will be led through the basics of traditional technique in watercolor sketching, which focus on achieving a design goal through visual thought.

All levels of experience are welcome; only imagination and energy are required. The class will also include introductory technique in the basics of pencil and ink; color principles, and composition. On the second day, participants will be grouped into teams, and will be led by individual instructors in on-site sketching and painting. The third day will begin with individual instruction, culminating in a final critique.

INSTRUCTORS: Frank Costantino, Architectural Illustrator, F. M. Costantino, Inc., Arthur Ross Award 1991, www.fmcostantino.com; David Csont, Principal, Urban Design Associates, ASAI President Emeritus, www.urbandesignassociates.com; Steve Stannard, Architectural Illustrator, The Salient Group, ASAI Trustee, www.salientgroup.com

COST: \$445 (\$400 Members)

TO REGISTER: www.classicist.org or contact Leah Aron, Education Programs Coordinator, at la@classicist.org or call (212) 730-9646, ext. 101.

LEARNING UNITS: 23 AIA/CES LUs (Manual Skills)

SPECIAL EVENT

ARTHUR ROSS AWARDS

MONDAY, MAY 4

The Arthur Ross Awards honoring excellence in the classical tradition will be held at the University Club, New York City. For further information, visit www.classicist.org. To reserve tickets, contact Joanna Berritt, (212) 730-9646, ext. 108 or jb@classicist.org.

LECTURE WITH FRANCIS MORRONE ARCHITECTURES OF THE GRAND CONCOURSE

FRIDAY, MAY 15;

6:30 PM RECEPTION; 7:00 PM LECTURE

Join the ICA&CA, the Bronx Museum of the Arts, and the General Society for this special joint program featuring noted architecture historian, Francis Morrone. This lecture will discuss the architecture along the Grand Concourse with a special focus on the Art Deco and Art Moderne styles. Introduced and moderated by ICA&CA President, Paul Gunther.

Library at the General Society, 20 West 44th Street, 6:30 pm reception; lecture to follow at 7:00 pm.

COST: FREE to ICA&CA members and employees of professional member firms. \$10 for the general public.

TO REGISTER: RSVP required, www.classicist.org or call (212) 730-9646, ext. 109.

LEARNING UNITS: 1.5 AIA/CES LUs (Theory); to register for credit, contact Leah Aron, Education Programs Coordinator, at la@classicist.org or call (212) 730-9646, ext. 101.

Presented in collaboration with the ICA&CA Philadelphia Chapter:

INSIDE-OUT: WINTERTHUR GARDEN AND HOUSE TOUR

WINTERTHUR MUSEUM AND COUNTRY ESTATE, WILMINGTON, DELAWARE

SATURDAY, MAY 16; 8:00 AM – 8:00 PM (INCLUDES TRAVEL TIME)

Winterthur, an American estate in Delaware's Brandywine Valley (halfway between New York City and Washington, D.C.), is the former home of Henry Francis du Pont (1880 – 1969).

The tour begins with introductory comments by J. Thomas Savage, Director of Museum Affairs. A tour of the grounds and flower gardens will follow, led by landscape designer, Kathryn Herman. After an *al fresco* boxed lunch,

Thomas Jayne, interior designer and authority on Americana, will consider how H. F. du Pont's love of nature informed his decorative design schemes and collecting.

A guided tour of the house with its period detailing and collection of antiques will follow. Lastly, to encourage drawing as a practice to enhance perception and design proficiency, there will be a watercolor workshop led by artist, architect, and ICA&CA faculty member, James Cooper.

INSTRUCTORS: James Cooper, Architect, James Cooper Studio; Kathryn Herman, ICA&CA trustee, Landscape Designer, James Doyle Design Associates LLC; Thomas Jayne, Thomas Jayne Studio, Inc.

COST: \$190 (\$175 Members); round-trip coach (departing from and returning to the ICA&CA midtown offices), museum admission fees, and a boxed lunch are included in the tuition price.

TO REGISTER: www.classicist.org or contact Leah Aron, Education Programs Coordinator, at la@classicist.org or call (212) 730-9646, ext. 101.

LEARNING UNITS: 5 HSW AIA/CES LUs (Theory and Practice)

DISCOVER CLASSICAL NEW YORK: A WALK ALONG THE GRAND CONCOURSE

SATURDAY, MAY 16; 9:45 AM – 12:00 PM

In 1923, Governor Alfred E. Smith called the Bronx "the most striking example of urban development in the United States." After nearly a century of grandeur, decay, and restoration, the Grand Concourse, now celebrating its centennial this year, is still home to Neo-classical, Moorish, and Art Deco gems for which it became famous. The tour will be led by Sam Goodman, Urban Planner for the Bronx Borough President's Office, who will offer a mix of architectural and social history, as well as exclusive access to the interiors of almost all of the important buildings along the Concourse.

Please meet in the lobby of the Bronx Museum of the Arts (1040 Grand Concourse at 165th Street) at 9:45 am. Coffee will be provided by the Bronx Museum. The tour will get under way at 10:00 am sharp and will last approximately two hours minimum.

COST: FREE to ICA&CA members and employees of professional member firms. \$10 for the general public.

TO REGISTER: Space is limited; RSVP required, www.classicist.org or call (212) 730-9646, 109.

LEARNING UNITS: 2 AIA/CES LUs (Theory); to register for credit, contact Leah Aron, Education Programs Coordinator, at la@classicist.org or call (212) 730-9646, ext. 101.

Sponsored by Charlotte Moss Interior Design

LECTURE WITH STEPHEN M. SALNY MICHAEL TAYLOR: INTERIOR DESIGNER

WEDNESDAY, MAY 20;

6:30 PM RECEPTION; 7:00 PM LECTURE

Author Stephen M. Salny will discuss the life and work of decorator, Michael Taylor, who is the subject of Salny's new book, *Michael Taylor: Interior Designer* (W.W. Norton, January 2009). Mr. Salny, author of *The Country Houses of David Adler* (2001) and *Frances Elkins: Interior Design* (2005) has made a life-long study of Adler and Elkins. His research on Adler led him to Elkins, Adler's sister and collaborator on many commissions, and his research on Elkins in turn led him to Michael Taylor, whose work was greatly influenced by Elkins. Salny's access to Taylor's clients, associates, and several dozen of Taylor's preserved interiors has allowed him to exhaustively document Taylor's work. More than a decade after his death, Taylor's reputation as an innovator in the world of home design remains undiminished.

Library at the General Society, 20 West 44th Street, 6:30 pm reception and book signing; lecture to follow at 7:00 pm.

COST: FREE to ICA&CA members and employees of professional member firms. \$10 for the general public.

TO REGISTER: RSVP required, www.classicist.org or call (212) 730-9646, ext. 109.

LEARNING UNITS: 1.5 AIA/CES LUs (Theory); to register for credit, contact Leah Aron, Education Programs Coordinator, at la@classicist.org or call (212) 730-9646, ext. 101.

2009 SUMMER LECTURE SERIES

JUNE – JULY

History, Architecture, Painting, and Landscape: Celebrating the 400th Anniversary of the Voyage of the Half Moon.

Speakers, Dates, and Venue to be announced.

PLAN AHEAD FOR FALL 2009

LECTURE WITH MINA RIEUR WEINER EDWIN HOWLAND BLASHFIELD: MASTER AMERICAN MURALIST

WEDNESDAY, SEPTEMBER 30;

6:30 PM RECEPTION; 7:00 PM LECTURE

Mina Rieur Weiner, historian and author, presents new scholarship on the esteemed muralist, Edwin Howland Blashfield. Her new book, *Edwin Howland Blashfield: Master American Muralist*

(W.W. Norton, 2009), is the most recent title in the Classical America Series in Art and Architecture. Illustrated lavishly with new photographs by Ann Day, the book acknowledges Blashfield's influence on public art and mural painting, places the artist in a historical context, and interprets major works. Join Mina and the ICA&CA to celebrate the publication of this important book.

Library at the General Society 20 West 44th Street, 6:30 pm reception and book signing; lecture to follow at 7:00 pm.

COST: FREE to ICA&CA members and employees of professional member firms. \$10 for the general public.

TO REGISTER: RSVP required, www.classicist.org or call (212) 730-9646, ext. 109.

LEARNING UNITS: 1.5 AIA/CES LUs (Theory); to register for credit, contact Leah Aron, Education Programs Coordinator, at la@classicist.org or call (212) 730-9646, ext. 101.

This program is co-partnered by Sir John Soane's Museum Foundation

LECTURE WITH MICHAEL C. KATHRENS NEWPORT VILLAS: THE REVIVAL STYLES 1885 – 1935

THURSDAY, OCTOBER 8;

6:30 PM RECEPTION; 7:00 PM LECTURE

Join author and architectural historian, Michael C. Kathrens, for an enlightening description of the architectural and social development of Newport, the nexus of wealth and fashion at the end of the nineteenth century. To accommodate their entertaining in "cottages" that ranged from thirty to seventy rooms, Newport's elite engaged the country's most accomplished architects. This period is the subject of Mr. Kathren's new book *Newport Villas: The Revival Styles 1885 – 1935* (W.W. Norton, January 2009). ICA&CA members will remember Mr. Kathrens from his previous book, *The Great Houses of New York* as well as from his walking tours.

Library at the General Society, 20 West 44th Street, 6:30 pm reception and book signing; lecture to follow at 7:00 pm.

COST: FREE to ICA&CA members and employees of professional member firms. \$10 for the general public.

TO REGISTER: Space is limited; RSVP required, www.classicist.org or call (212) 730-9646, ext. 109.

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Latrobe Society

NAMED FOR BENJAMIN HENRY LATROBE, the Society honors members and donors whose contributions constitute a substantial part of our ability to further the work and the mission of the ICA&CA around the country.

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

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List as of January 30, 2009

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

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THE INSTITUTE THANKS THE GENEROUS DONORS whose recent contributions and grants are making our programs possible today.

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

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The Newsletter of the Institute of
Classical Architecture & Classical America

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Contributors: Joanna Berritt, Sara Durkacs,
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Beginning with the 2008 Fall edition, The Forum is published twice annually; Spring/Summer and Fall. All letters and inquiries should be addressed to the ICA&CA or by calling (212) 730-9646 ext. 102.

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On the cover: Shelves laden with plaster architectural elements at the Giannetti's Studio in Brentwood, Maryland.
Photograph by Tinius-Arts Photography, www.Tinius-Photo.com

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VISIT WWW.CLASSICIST.ORG TO JOIN OR RENEW!

LATE BREAKING NEWS!

At this writing, the winners of the 2009 Palladio Awards and 2009 Philip Trammel Shutze Awards have been announced. Please visit www.palladioawards.com and the blog at www.classicist.org.

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