

THE FORUM

THE NEWSLETTER OF THE
INSTITUTE OF CLASSICAL ARCHITECTURE & ART

FALL 2012

Well Done BAA Class of 2012! And Welcome to the Class of 2013: an Evolving Educational Core

CONGRATULATIONS TO THE SEVEN INAUGURAL BEAUX-ARTS ATELIER (BAA) STUDENTS WHO CELEBRATED THE COMPLETION OF THEIR YEARLONG PROGRAM ON JUNE 29. (See p. 10 for a brief description of the graduation ceremony.) The unparalleled rigor of 80-hour weeks in the studio from September through May culminated in June with participation in the ICAA's annual Rome Drawing Tour, which remains an inspiring laboratory of classical inspiration.

During the ceremony led by Acting Director of Education, Richard Cameron, the 2012 class valedictorian Nina Roefaro summed up her experience:

For me, classical architecture and art are about being thankful every day for the five senses. It is about putting pencil to paper and hands to clay. It is about an ongoing conversation about beauty—one that with practice deepens every day.

Thanks are due to the ICAA board of directors who dared to follow a visionary pathway propelled by the conviction that besides its own formal integrity as a dedicated certificate program, the Atelier might in turn strengthen all academic offerings across the country. To date the winning proof lies with the BAA's success. Attendant enrollment in all ICAA classes continues to rise including at the recently concluded 2012 summer intensive. The first-ever teacher training workshop dedicated to certifying instructors to serve on the chapter frontlines was also at capacity, a harbinger of growth for our unique pedagogical base.

All these trail-blazing efforts herald the arrival of a new roster of students, whose credentials and promise forecast an enduring tradition. We look forward to greeting the new group of eight who begin in September: Seth Baum, James Diaz, Kaitlyn Luzader, Rebecca Madsen, Abigail Tulis, Marileny Peralta, Samuel Roche, and Corey Strange.

All arrive here as Richard H. Driehaus Scholars thanks to Mr. Driehaus's catalytic ten-year grant. Additionally, Seth Baum has been awarded the annual Taconic Builders Scholarship and Mr. Strange is the beneficiary of the first-ever Chapter-restricted award, in this

instance from Utah, made possible by the Utah Chapter's founding president, Robert Baird of Historical Arts & Casting. In that same spirit, the instructor and admissions committee join us in asking for referrals for a Northern California Chapter Scholarship student for the Class of 2014, and likewise from Southern California as the first Marc Appleton/Roy Zeluck Scholar, a tuition-assistance award bestowed by Roy Zeluck and Zeluck Windows & Doors Inc. in honor of Roy's late and much-missed brother and colleague, Kevin.

Such designated scholarship gifts constitute the most welcome of ICAA donations. It is also thrilling to acknowledge once again that John Flower and his fine namesake construction firm have contributed pro bono the further upgrade of the studio classrooms. The construction standard thus meets that of the curriculum itself.

Working together with you, supporting these early investments can pay rich mission-driven dividends in sustaining classicism as a dynamic part of the contemporary world and America's built future. I hope you will visit our Atelier in person to see the new students in action or online where you will find out more about them as well as fine examples of the first-year class achievements, concentrating as point of design departure on New York's Federal Hall where George Washington took the oath of office in 1789. Also recommended for online viewing is the video of the recent Rome Tour made by Michael Angel Zaragoza, a grateful recipient of one of this year's Hannah McCarthy Smith memorial and Edward Vason Jones scholarships. (See page 9 for more about ICAA Scholarships.)



Paul Gunther
President

FOR ME, CLASSICAL ARCHITECTURE AND ART ARE ABOUT BEING THANKFUL EVERY DAY FOR THE FIVE SENSES. IT IS ABOUT PUTTING PENCIL TO PAPER AND HANDS TO CLAY. IT IS ABOUT AN ONGOING CONVERSATION ABOUT BEAUTY—ONE THAT WITH PRACTICE DEEPENS EVERY DAY.

—Nina Roefaro, *Beaux-Arts Atelier 2012 Class Valedictorian*

ICAA Interview with Suzanne Santry

THIS SUMMER, LONGTIME ICAA CHAMPION AND FOUNDING SUPPORTER CLEM LABINE INTERVIEWED BOARD MEMBER SUZANNE SANTRY. Serving on the board since 2004, Mrs. Santry has been instrumental in guiding the direction of the organization's growth, as exemplified so well by her ministrations and attention to the annual Arthur Ross Awards.

Clem Labine: Many of us know you as the genial hostess at many Institute events and also as the hard-working chairman of the Development Committee. But most of us don't know your story prior to joining the ICAA board in 2004. So I'd like to begin by asking for a little of your pre-ICAA history.

Suzanne Santry: I grew up in an idyllic town in southern New Jersey which was settled by the Quakers in the early 1700s. The simplicity and beauty of the town's Quaker Meeting House set the architectural standard for generations.

Philadelphia, a 20-minute drive away, was an important part of my life. My father, a publisher, had his office there, and as a child it was a big treat to go to THE city. I spent many Sunday afternoons with my parents looking at the restoration progress of Society Hill, which was part of Edmund Logue's Redevelopment Plan for the city. It left a lasting impression on me and I wrote a personal critique of the Logue plan for my college thesis.

CL: And after college?

SS: In graduate school, I developed an interest in Congressional bipartisan coalitions that led to my first position...with one of the major lobbying groups in Washington. It was a great opportunity to observe the art of negotiating among the most politically agile figures of the time.

A few years later, I moved to New York to join a newly formed public relations group. Working closely with a team of talented consultants recasting a company's image, I acquired a deep appreciation for the importance of design in all aspects of business.



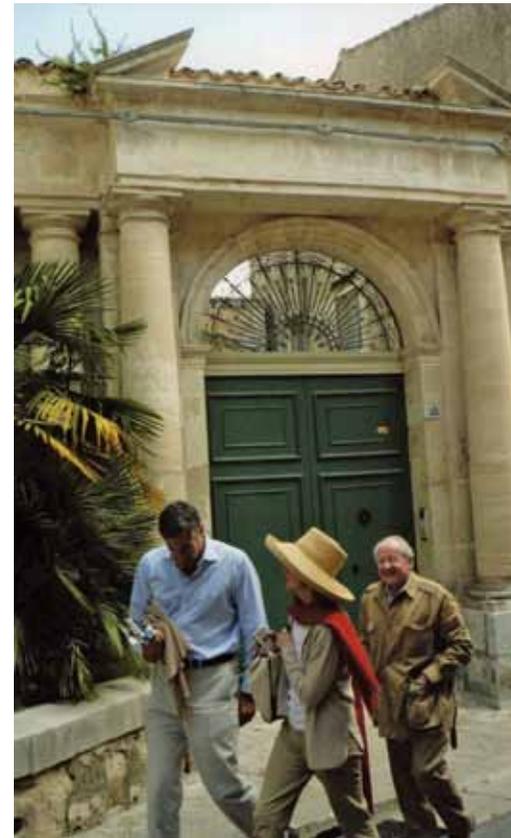
SUZANNE SANTRY Photo by Mia McDonald Photography.

The heart of my career has been in the medical field. I started and directed public affairs programs for the Mount Sinai Medical Center, Memorial Sloan-Kettering Cancer Center, and the Harvard Medical School, and have consulted on biomedical and health care public policy issues both here and abroad.

CL: How did you become aware of the Institute?

SS: It was pure serendipity. My husband and I bought an apartment in a building on a tree-lined street that we loved. But the apartment itself needed a total renovation. So I interviewed three architects.

It was no contest. One of them presented his thoughts in such a rational and sympathetic way, talking about the "symmetry of the space," and "respecting the proportion of the rooms." I was sold. Only near the end of the project did I discover he was a Fellow of an organization I had never heard of—the Institute of Classical Architecture.



SUZANNE SANTRY (CENTER), WITH RICHARD DRAGISIC (LEFT), AND HER HUSBAND DAVID SANTRY IN RAGUSA DURING THE 2007 ICAA SICILY TOUR. Photo by Lani Summerville.

CL: Did you become involved immediately?

SS: Our architect was helping to organize the first gala dinner for the Institute and its new partner, Classical America. He asked if I would meet with the group to answer a few questions about running a benefit. This was to be the first time the Arthur Ross Awards would be a fund-raising party and the first time that Classical America and the Institute would celebrate together.

We gathered with only 60 days to go before the big evening. There was great enthusiasm among committee members, but despite their understandable caution with this first fundraising venture, I thought it had the potential to be larger than planned. So I suggested considering a larger venue and soliciting corporate donors. The group welcomed the idea and we were on our way...

CL: What has been your secret for making the Arthur Ross Awards so successful?

SS: The magic of the evening can be answered in two words: the honorees and the guests. Each year we have had a stellar list of honorees and a room full of enthusiastic guests who come together in a celebration of beauty and tradition.

It has been thrilling to see the growth of the awards evening, both in number of guests and income generated for the Institute. The gathering is becoming a national celebration: more than one quarter of our guests this year came from outside the metropolitan area.

CL: What has been most personally satisfying from your involvement with the Institute?

SS: The lectures and travel programs are terrific... both the content of the programs and the talented people who take part.

For example, my husband and I took an ICAA trip to Sicily. Our fellow travelers—a medley of architects, designers, artists, historians, and enthusiasts—so enriched the experience for us with their observations on what we were seeing. I believe it is this ongoing exchange of perspectives that makes the Institute and its programs unique.

CL: In your eyes, what has been ICAA's biggest accomplishment since you've been on the board?

SS: The formation and growth of the chapters is truly remarkable. In such a short time fifteen chapters have emerged, each with their own unique personalities. Already, the chapters have created greater awareness of and appreciation for varying architectural vernaculars around the country, and have been an inspiration to each other and the national team.

CL: What do you think can be done to improve public perception of classical architecture?

SS: Collectively, I believe we need to debunk the myth of classical architecture being duplicative, boring, repetitive. We must continue to define and promote what we mean by "contemporary classicism."

Individually, we should seek appointments to key governing and decision-making bodies in our towns, our schools, our clubs, so that when important design decisions are being made, we are at the table. Once at the table, how we play is critical.

I believe we shouldn't focus on tearing down opposing architectural perspectives. Rather we should build our forward-looking case on the many virtues of classicism...its timelessness, its sustainability, its humane qualities.

Transport to a Garden World

A book opinion by Seth Joseph Weine

GARDENS FOR A BEAUTIFUL AMERICA 1895–1935 PHOTOGRAPHS BY FRANCES BENJAMIN JOHNSTON

by Sam Watters

A book in the “Classical America Series in Art and Architecture”. Acanthus Press, NY in collaboration with the Library of Congress, 2012

Some design books are interesting, or stimulating, or even downright titillating. And some are beautiful, with luscious photography, luxe paper, and typography. But here we have something rare: a book with the power to *bring you into another world*. We’re most familiar with this sensation in fiction, but vintage postcards can do this too; like little time machines, they open a window to a past of magnetic sublimity or peaceful wonder we yearn to explore.

Such is the effect of *Gardens for a Beautiful America 1895–1935*, a book that vividly reproduces 250 photographs by Frances Benjamin Johnston of splendid late-nineteenth and early-twentieth-century gardens from all across the continent—further in fact, for examples are drawn from the best of Italy,

France, and England as well. Although most of the sites are large, probably suburban gardens, she did not leave out urban settings in her work, and included are some images that are clearly “in town.” We are treated to views, vistas, and vignettes of such peace and loveliness that one would never want to depart.



What is it that pulls us into these pictures? Perhaps some of the effect comes from the color: a gentle storybook palette (often relying on pastels for shimmering highlights), which softens the view and induces a near meditative state. There is just an edge of soft focus to the images, reinforcing their dreaminess—but I don’t want to give the impression that there’s anything fuzzy about Johnston’s work, as she was a consummate professional and all her images are crisply clear. Rather, I think she was

a master of employing depth-of-focus, so that she could choose those parts of a picture that were to be sharply focused and other parts that are more atmospheric. But technical manipulations aside, it was her eye, her talent at selecting and capturing the composition that make these images special.

A child of privilege from a well-connected Washington D.C. family, Johnston (1864–1952) studied at the famous Académie Julian. Like New York’s Alice Austin, she was one of our country’s earliest women photographers and photojournalists. She became the official photographer to presidents, capturing Cleveland, McKinley, Teddy Roosevelt, and Taft through her lens. But

beyond the impressive portrait work, her eye and interests were wide-ranging, photographing everything from international diplomatic conferences to tattooed sailors—and the images she produced always seemed to have an inner light, opening the depths of her subjects. Ever active, the pictures in this book were used as



OPPOSITE TOP: THE ELMS, EDWARD J. BERWIND HOUSE, NEWPORT, 1914. FOUNTAIN ALLEY.
OPPOSITE BOTTOM: WELD, LARZ ANDERSON HOUSE, MASSACHUSETTS, CIRCA 1914. TEMPLE AT WATER GARDEN.
ABOVE: BLACK POINT, COLONEL HENRY H. ROGERS JR. HOUSE, LONG ISLAND, CIRCA 1916. CHILDREN’S GARDEN.
All photos courtesy of Frances Benjamin Johnston Collection, Prints & Photographs Division, Library of Congress.

lantern slides, made for the lecture tours that Johnston gave to those interested in beautifying their homes, lives, and country via horticulture.

Presenting this lustrous collection, researched and selected from the archives on Johnston in the Library of Congress would have been enough, but this rich volume offers so much more. Author Sam Watters has given an insightful introduction to the plates by writing several chapters that bring to life the photographer in relation to this part of her oeuvre, the nature of garden photography, and the historical-cultural world in which this work was a part. Many books of breathtaking garden images leave out information on the particulars and circumstances of the gardens depicted. Even Gertrude Jekyll’s exceptionally fine and useful series of volumes are sometimes guilty of this. Mr. Watters’ book is instead a welcome exception to this failing, and in a later chapter he gives us the details on the location, features, client, architect/landscape architect, and even—when known—the name of the key player for turning a concept into beauty: the gardener.

You may already be familiar with Sam Watters, from his work as co-author (with Ulysses Grant Dietz) of that myth-shattering study of the history of the design of the White House, *Dream House: The White House as an American Home*, as well as his other volumes from Acanthus Press. Lecturer, scholar, writer, and artist, we could have no more learned and gracious guide into this realm than Mr. Watters.

As an asphalt-stained city boy, whose experience of plant-life was something useful to find while walking the dog, I never quite understood the allure of gardens (and this has been all the more puzzling and frustrating to me as it contrasted with so many of my classical brethren who just go gaga over anything related to gardens). It took this powerful volume to alter permanently and structurally my relation to gardens.

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Seth Joseph Weine is one of the founding Fellows of the ICAA, and consults on a variety of design, construction, graphic, and editorial projects. He can be reached at sethweine@aol.com

Of Note

REMEMBERING CHARLES LOCKWOOD (1948–2012)

Besides co-founder Henry Hope Reed, the only author in “The Classical America Series in Art and Architecture” who has so far warranted two editions of the same important volume is Charles Lockwood. In 1972 and again as revised in 2003, *Classical America* and then the ICAA assisted Mr. Lockwood—Charlie to all who came to know him and his ever-ready exuberance—with small grants and ample endorsement among prospective publishers and readers alike for *Bricks and Brownstone: The New York House 1783–1929*. As one of his seven books about American architecture in cities, this title was his signature, seminal contribution, descended from his senior thesis as a Princeton undergraduate when he discovered that no book yet existed chronicling and fostering stewardship of this neglected classical typology.

Fortunately for his readership, a third edition was under way with Rizzoli New York at the time of Lockwood’s premature passing; its target publication is in 2013. Like all Series’ books the ICAA deems essential to the contemporary practice of classical design excellence, *Bricks and Brownstone* is available via the Classicist Bookshop on the ICAA Web site. Helping sustain Charlie’s insightful legacy is surely the finest tribute conceivable. —PWG

NEW SERIES BOOK TO DOCUMENT THE AMERICANS WHO STUDIED AT THE ÉCOLE DES BEAUX-ARTS

Between 1846 and 1933 some 500 Americans underwent rigorous architectural training at the École des Beaux-Arts in Paris. On their return to the United States, many went on to design some of the country’s greatest and most beloved civic buildings, including the New York Public Library and Boston’s Trinity Church. A forthcoming “Classical America Series” title by Jean Paul Carlhian (one of the last to study under this system), and Margot Ellis will document the course of study and the resultant work. Illustrations will include finished renderings and also the formative *esquisse* drawings useful to

any student or contemporary practitioner eager to understand the process. Examples of these images are found on the cover, inside front cover, and on the opposite page. —BC

THE CLASSICIST NO. 10 TO BE DEDICATED TO MARSHALL G. ALLAN

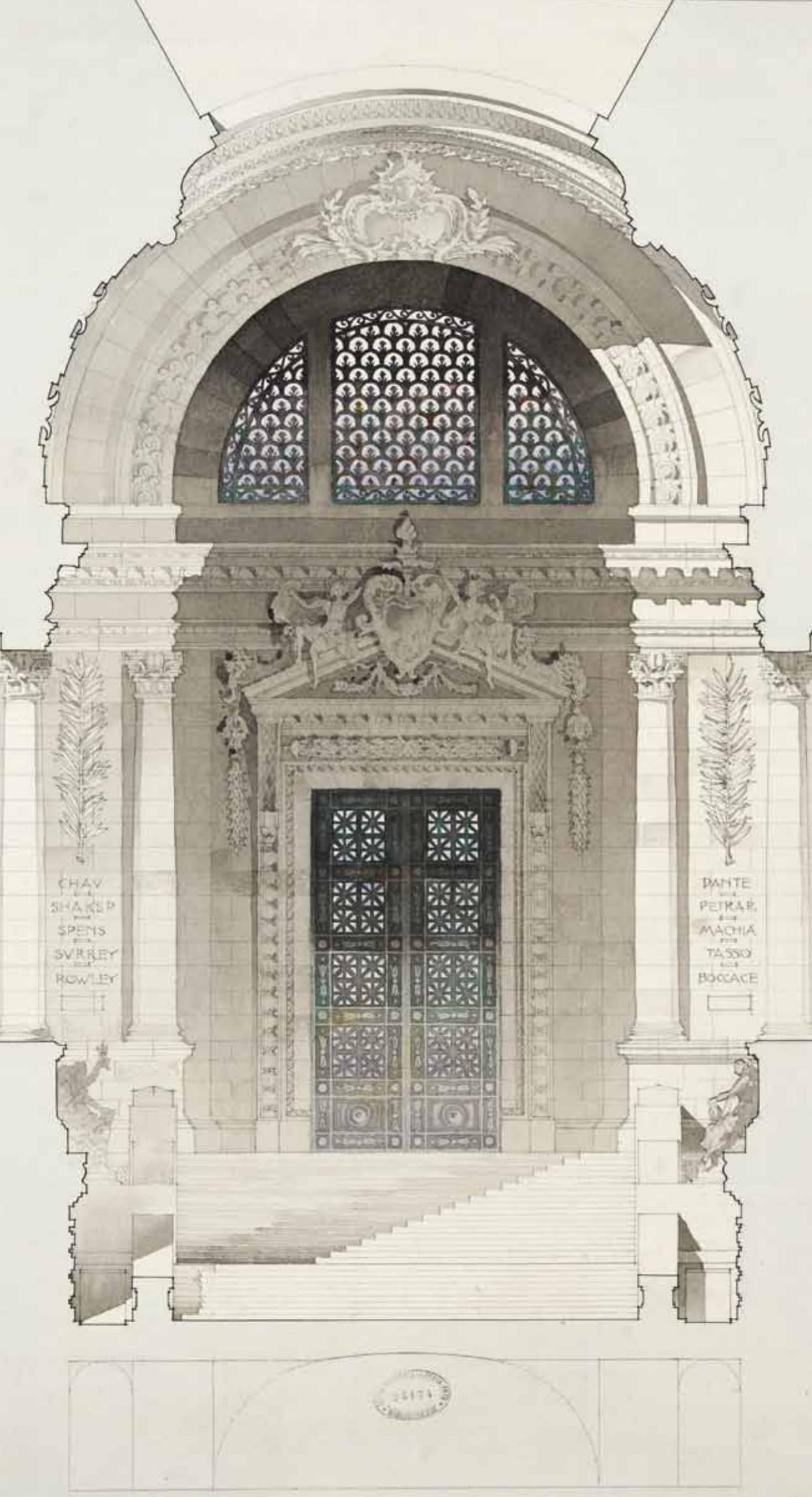
President Paul Gunther reports: “I speak for the board, staff, and constituents in saluting and celebrating our late trustee Marshall Allan, whose passionate regard for design excellence informed by the past endures as a standard worthy of all our efforts in behalf of the classical tradition across disciplines. The very generous support granted in his memory by his wife Karen LaGatta for the tenth anniversary volume of *The Classicist*, due late this year, assures that Marshall’s example will be duly noted and emulated by practitioners and patrons alike. The next ten years will draw strength from this act of memorial grace.”

CONGRATULATIONS TO MICHELANGELO SABATINO

The Society of Architectural Historians awarded the 2012 Alice Davis Hitchcock Book Award to Michelangelo Sabatino, Ph. D., Associate Professor at the University of Houston Gerald D. Hines College of Architecture, for his book *Pride in Modesty: Modernist Architecture and the Vernacular Tradition in Italy* (University of Toronto Press, 2010). The Alice Davis Hitchcock Book Award was established in 1949 to recognize annually the most distinguished work of scholarship in the history of architecture published by a North American scholar. Professor Sabatino delivered a lecture on this topic at last fall’s ICAA “Reconsidering Postmodernism” conference.

A NEW HOME FOR ICAA COLLECTIONS

The ICAA offers thanks to longtime friend and supporter, Foster Reeve & Associates, for providing space at their Greenpoint, Brooklyn-based studio and workshops to house and display the Historic Plaster Casts Collection and the Dick Reid Teaching Collection. At last these collections can be shown to their advantage in



John Calen Howard (1864–1931) (American) Un escalier pour une Bibliothèque Nationale pour une capitale (détail d'un entré).
Copyright: École Nationale Supérieure des Beaux-Arts, Paris.

a wonderful space soon available by appointment for viewing, research, and sketching. Foster Reeve graciously offered the opportunity and shares our excitement: "I am delighted to display and learn from these wonderful collections. We are dedicated to the *art* of plasterwork so having this reference material here for our artisans to study and draw is a way to carry the tradition forward." One of the graduating students in the inaugural class of the Beaux-Arts Atelier, David Markel, is apprenticing with Foster and begins what we hope will be an ongoing relationship with ICAA students and master artisans and artists.

The ICAA wishes to also acknowledge expert restorer and sculptor, Treese Robb, for accommodating storage of the collections in her studio since the ICAA experienced a flood in September 2010. She has been a loving caretaker and steward. —GG

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NOW ON DVD:

RECONSIDERING POSTMODERNISM

The Institute is proud to announce that production is complete on a four disk DVD set, which captures the November 11–12, 2011 conference, "Reconsidering Postmodernism." We are honored to have worked with **Checkerboard Film Foundation**, whose films on American architecture and art are without parallel. It is special indeed to have "Reconsidering Postmodernism" as part of their film roster. Please visit checkerboardfilms.org to view their complete catalog.

This DVD was produced by generous funding from **Gary L. Brewer**, Partner at Robert A. M. Stern Architects, who led the way in conceiving the conference, and **Elise Jaffe + Jeffrey Brown**, whose enduring support we gratefully acknowledge.

The DVD set will be available September 2012. For details on pricing, availability, viewing rights, and any other inquiries please visit classicist.org or call (212) 730-9646. —DL

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ICAA STAFF UPDATE

The New York staff members are sad to see **Nora Reilly**, Education Programs Administrator and Archivist, depart to pursue fulltime graduate studies in Library Science. We wish her well and thank her for her steady hand in all that she contributed to the growth of the organization, most recently in the production with her Education Department colleagues of the first National Curriculum Conference and Instructor Certification Seminar (NCC & ICS) held this summer.

The National staff also wishes to acknowledge the contributions of former Rocky Mountain Chapter Coordinator, **Gail Breece**, who left that post over the summer. Gail helped launch the RMC and worked tirelessly on its programs as

well as assisting with the subsequent formation of the Utah Chapter. We'll miss her but look forward to working with incoming coordinator, **Barb Wampler**. **Casey Bratton** is the new coordinator for the Texas Chapter. We also welcome **Arthur Bravo**, Education Programs Assistant, who will be working closely with Ryan Greene, Managing Director of Education in the New York office, as well as with the committees and instructors who help chart that central course. —HT

AWARDS & PRIZES

2012 RESTORE MEDIA PALLADIO AWARD WINNERS ANNOUNCED

The 11th annual Palladio Awards competition recognized nine architectural firms for outstanding work in traditional design for commercial, institutional, public and residential projects. The Palladio Awards were presented in July at a ceremony as part of the Traditional Building Conference in Boston. Visit palladioawards.com for complete information on the winners and the jury.

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STANFORD WHITE AWARDS SUBMISSIONS DUE

The application deadline for the inaugural Stanford White Awards for Excellence in Classical and Traditional Design is **October 1, 2012**. These new awards will recognize achievement in Architecture, Interior Design, Draftsmanship & Artisanry, Landscape Design, Preservation, and Urban Planning. Projects must be geographically located within New York, New Jersey, or Fairfield County, CT. Please visit classicist.org for complete information.

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DEADLINE FOR THE ALMA SCHAPIRO PRIZE ANNOUNCED

For those interested in the three-month affiliated fellowship for independent study in painting and sculpture at the American Academy in Rome, submissions are due **Thursday, November 1, 2012**. Visit classicist.org/awards-and-prizes to learn more.

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2013 ARTHUR ROSS AWARDS SUBMISSIONS DUE

Submissions for the 2013 Arthur Ross Awards for Excellence in the Classical Tradition are due on **Monday, December 17, 2012**. Please Note that the requirements have been revised starting this year for all applicants. Our rolling applications process has been amended. For complete details visit classicist.org/awards-and-prizes.

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ICAA Education News

by Ryan Greene

HANNAH MCCARTHY SMITH MEMORIAL SCHOLARSHIP: A LIVING LEGACY

Through the generous leadership of Mr. **Kahlil Hamady** and the continued fund-raising efforts of his offices in Charlottesville, VA and Greenwich, CT, the **Hannah McCarthy Smith Memorial Scholarship** remains a vital resource for aspiring young participants of the ICAA's annual Rome Drawing and Painting tour. Since its founding, the scholarship fund has already assisted six students from across the country to discover the culture, history, and beauty of Rome, following in the footsteps of young Hannah Smith, whose tragic death the summer shortly after her return from the 2009 Rome Drawing and Painting tour so marked her fellow travelers.

In April, I had the pleasure of witnessing this ongoing celebration of Hannah's life as a guest of Rome '09 alumni/ae **Kahlil Hamady**, **Leslie-jon Vickory**, and Hannah Smith's mother, noted Greenwich-based interior designer **Patti Smith**, for the occasion of a two-part lecture series given by Mr. Hamady at the Greenwich Arts Council, appropriately entitled "In Pursuit of Beauty." The crowd in attendance was duly enthralled by Mr. Hamady's presentation, a sweeping overview celebrating the origins and contemporary relevance of beauty in classical architecture. Original watercolor sketches and pencil drawings from Hamady Architects, LLC, as well as works donated by local artists were on display and auctioned to benefit the Hannah McCarthy Smith Scholarship fund.

Such initiatives are not only heartening, but also have a direct and measurable impact on the programming offered by the Institute and the students who benefit from it. Since our June return from Rome, this year's Scholars have presented their own watercolors and sketches from Rome for inclusion in the next fund-raising



TOP: TEMPLE OF ASTOR AND POLLUX, THE FORUM, ROME. BOTTOM: ICAA STUDENTS STOP TO SKETCH SANTA MARIA DELLA PACE, ROME. Photos by Susanne Smith (June 2012).

auction for the Hannah McCarthy Smith Scholarship, thus ensuring that just as Rome is the Eternal City, so too is the legacy of Hannah Smith.

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2012 ROME SCHOLARSHIPS AWARDED

Michael Angel Zaragoza (NY) and **Timothy O'Brien** (MO) were named this year's **Edward Vason Jones** (thank you William Bates III) and **Hannah McCarthy Smith Memorial Scholars**, respectively. Both scholarship funds offer financial assistance for deserving participants to attend the ICAA's annual **Drawing and Painting Tour in**

Rome. The 2012 Rome scholars both hold undergraduate degrees in architecture and are currently pursuing advanced degrees in their respective areas of expertise. For more information regarding the Edward Vason Jones Scholarship please visit our Web site; thanks to a video edited by Mr. Zaragoza, you can also follow our 2012 students on their journey through Rome on the Beaux-Arts Atelier YouTube page.

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CERTIFICATES IN CLASSICAL ARCHITECTURE AWARDED

Three current or former Continuing Education students have successfully completed the requirements for the ICAA Certificate program.

Enrollment in the Certificate Program, now in its eleventh year, continues to represent an important commitment to the classical tradition. Congratulations go to **Patti Smith**, **M. Jane Gaillard**, and **William Pordy**.

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CERTIFICATE IN CLASSICAL ARCHITECTURE

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

To enroll in or inquire about the Certificate program, please email the Education Department at education@classicist.org, or contact Ryan Bradshaw Greene, Managing Director of Education, (212) 730-9646, ext. 116.

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BEAUX-ARTS ATELIER CLASS OF 2012 COMPLETES INAUGURAL YEAR

After countless hours in the studio and with their instructors, the seven inaugural BAA students celebrated the completion of the first year with a final exhibition on June 28 and in a ceremony the following day. Acting Director of Education, **Richard Cameron**, guided the proceedings with heartfelt remarks, noting that each of the students “made an exceptional commitment” and their dedication served to benefit the group and inspire the instructors. He cautioned that although all their work and study will remain for the rest of their lives in their sketchbooks, drawings and paintings, there are “many forces arrayed against you and the recovery of architecture as a human and noble art.” He challenged the students to continue the conversation begun here, to further study and teach themselves, and to observe the legacy before them.

Congratulations to **Syreeta Brooks**, **Mark Hendricks**, **Ryan Hughes**, **David Markel**, **Nina Roefaro**, **Susanne Smith**, and **Peter Spalding!**

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NATIONAL CURRICULUM CONFERENCE & INSTRUCTOR CERTIFICATION SEMINAR

July 26-28 marked an historic gathering of ICAA core curriculum instructors and those seeking to become certified to teach at any of the ICAA Chapter locations. The **Professional Summer Intensive** (July 19-28) provided an apt

backdrop to the two-day conference, serving as the tip-of-the-iceberg example of what the ICAA strives to accomplish in its collective educational programming. The 28 participants of the two-day conference had two objectives: 1) to convene for the first time nationally to engage in a dialogue to define and create the core curriculum and what it means to teach for the ICAA, and 2) to create a process by which all instructors become certified to teach the subject of their choice and maintain the standards that align with the mission of the Institute. Congratulations and grateful thanks to all who prepared for and participated in this groundbreaking event.

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BAA GRADUATE SYREETA BROOKS AWARDED THE MOLESKINE GRAND CENTRAL TERMINAL SKETCHBOOK PRIZE

As part of the centennial anniversary of Grand Central Terminal, The Architectural League, at the invitation of and in partnership with the New York Transit Museum, plans to create a sketchbook to be published by Moleskine that will feature historic material from the Transit Museum’s archives, along with up to 20 drawings and sketches of Grand Central by contemporary architects and designers selected by a distinguished jury. **2012 BAA Graduate Syreeta Brooks** was one of the twenty announced in July.

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FROM TOP CLOCKWISE: ANALYTIQUE PANEL FROM FINAL PRESENTATION BY THE BAA STUDENTS FROM THEIR DESIGN TO COMMEMORATE THE PLACE WHERE GEORGE WASHINGTON TOOK THE OATH OF OFFICE AS THE FIRST PRESIDENT OF THE UNITED STATES; THE INAUGURAL CLASS OF THE BAA WITH THEIR FINAL PRESENTATION DRAWINGS AND MODEL. FROM LEFT: SUSANNE SMITH, DAVID MARKEL, NINA ROEFARO, PETER SPALDING, SYREETA BROOKS, RYAN HUGHES, AND MARK HENDRICKS; EXAMPLES OF DRAWINGS FROM THE BAA SKETCHBOOKS. All photos by *Nora Raily*.

ICAA Chapter News

CHAPTER NOTES

This fall the fifteen chapters of the ICAA will gather in New York City for the annual College of Chapters Meeting. The dates for this year's meeting are **Thursday, October 25 and Friday, October 26, 2012.**

CHARLESTON

The Charleston Chapter closed the summer season with its annual Summer Party at yet another remarkable South of Broad mansion. The event was well attended, thanks in large part to the assistance of the Chapter's summer intern, Tom Aspinwall.

The Charleston Summer Intensive was held in collaboration with the Southeast Chapter from August 9–12. A special fall lecture, "What is Classicism?" by Christopher Liberatos will be offered free to all through the generosity and sponsorship of Charleston's Wentworth Mansion, listed by Condé Nast as one of America's top 20 hotels.

The Charleston Chapter would like to thank outgoing board members Lois Lane and Ann Long Merck for their service and welcome incoming board member and former ICAA Fellows president Gregory Shue. **Please contact Chapter President William Bates at william@williambatesdesign.com for further details about these programs and other upcoming Charleston Chapter events.**

CHARLOTTE

The Charlotte Chapter worked with Restore Media to open the 2012 Traditional Building Conference Series in North Carolina. The venue for the Conference was the Norman Revival estate, Graylyn, in Winston-Salem. Completed in 1932 as the home of Bowman Gray, president of R. J. Reynolds Tobacco Company and his family, Graylyn was designed by local architect Luther Lashmit. Philadelphia landscape architect Thomas Sears designed the grounds. The family later gave the estate to Wake Forest University, which today operates it as Graylyn International Conference Center. Among the speakers at this conference were ICAA members Robert Baird, James S. Collins, Nick Greene, and Gregory Shue.

In May, Winston-Salem was again the location of an event co-sponsored by the Charlotte Chapter. A rare surviving example of the American Country Place Era, Reynolda House Museum of American Art was a fitting venue for the exhibit and lecture. Completed in 1917 as home to the R. J. Reynolds family, Reynolda was a working country estate expressing Mrs. Reynold's idea of a model for an up-to-date farm and ideal village including housing, school, church, and garden. Architect Charles Barton Keen and landscape architect Thomas Sears were brought from Philadelphia to design the estate as a team. With funding by Jeff Allen Landscape Architecture, LLC, the Chapter co-sponsored a talk by noted historian Robin Karson, founder and executive director of the Library of American Landscape History and adjunct faculty member of the University of Massachusetts. Speaking at Reynolda House Museum of American Art, Ms. Karson's talk was in conjunction with an exhibit she curated, "A Genius for Place: American Landscapes of the Country Place Era." Her presentation featured the beautiful and evocative photography of Carol Betsch and included a brief film on landscape architect Fletcher Steele.

At the end of July the Charlotte Chapter again co-sponsored a lecture with Reynolda House, which provided the perfect setting for a talk by Margaret Supplee Smith, Harold W. Tribble Professor Emerita at Wake Forest University. In her talk "From the Main Line to Tobacco Road: the Architecture of Charles Barton Keen," Dr. Smith explored Keen's work for numerous industrial magnates in North Carolina and discussed how his traditional designs legitimized their ambitions and aspirations with the unpretentious and restrained traditions of the domestic architecture of Philadelphia's Main Line. The Chapter was delighted to co-sponsor this event with underwriting by Ludowici Roof Tile whose green tile roof at Reynolda is an estate hallmark.

Next on the Chapter's calendar is an exclusive, three-day tour of Camden, South Carolina's oldest inland city. In addition to visiting a half-dozen of the historic town's premier antebellum homes and two buildings by Robert Mills, the group has been invited by the Chesnut/Daniels family for an exceptional visit

to Mulberry Plantation—descended in the family since the house was built in 1820. It is one of three houses on the tour that were home to Civil War diarist, Mary Boykin Chesnut. Through the gracious hospitality of Mulberry's Martha Daniels, the Chapter has reserved accommodations at the nearby Springdale Hall Club. Scheduled for October 19-21, this tour is open to ICAA members only. Further details and registration information will be announced. **For more information, please contact charlotteclassicist@yahoo.com or call (704) 602-4894.**

CHICAGO-MIDWEST

The Chicago-Midwest Chapter enjoyed having Professor David Watkin lecture on March 22 as he toured five ICAA Chapters across the US. The lovely Chicago Yacht Club was the venue for his lecture, "Classical Language Past and Present," and was followed by a reception.

On April 4, the Chapter joined with Network of Executive Women in Hospitality (NEWH) to present a tour of the Palmer House Hilton. Built by Potter Palmer as a wedding gift for his wife Bertha in the late 19th century, this hotel has been a landmark in Chicago since its debut. The recent \$150 million renovation respects the history and tradition of this historic hotel, while employing modern techniques and design to appeal to its twenty-first century guests. Hilton historian, Ken Price, and Forrest Perkin's designer Toby Bishop served as hosts in the gilded Empire Room and led tours of the red lacquered Ballroom.

The Chicago-Midwest Chapter completed its Driehaus Lecture Series on April 16 with an engaging lecture by Notre Dame professor Dennis Doordan entitled "Organic Design and Classical Architecture: A Chicago Story." Professor Doordan spoke to a full house regarding classical architecture's influence on some of Chicago's best-known architects, such as Daniel Burnham, Louis Sullivan, and Frank Lloyd Wright, as well as introducing some of his own notions.

On August 11 and 12, the Chapter held its first design seminar with Notre Dame Professor Richard Economakis, "Designing the Orders: An introduction to the Classical Orders." Using Chicago as an urban "classroom", this course reviewed the most important aspects of the Orders, including the stories of their origin and development, symbolic associations, proportions, refinements, and applications. While stressing the poetical nature and purpose of classical architecture, the course sensitized participants to the formal nuances and subtleties of classical buildings and the sophistication of their designs. Instruction included morning presentations followed by afternoon sketching tours to key



TOP: PALMER HOUSE HILTON. Photograph by Hilton.
BOTTOM: WINSLOW HOUSE BY FRANK LLOYD WRIGHT.
Photograph by Dennis Doordan.

sites in the Loop and North Side, and along Michigan Avenue. The seminar was held at the newly constructed National Hellenic Museum.

Also in August, HBRA Architects gave a private presentation of their work to ICAA members in recognition of winning the 2012 Arthur Ross Award in architecture and the 2012 Palladio Award (New Design & Construction over 30,000 sq. ft.). The Chapter offers a hearty "Congratulations" to HBRA on both counts.

On October 4, the 2012 Seaside Prize winner, Scott Merrill, will kick off the new Driehaus Lecture Series. Merrill is a nationally recognized architect who also served as the Town Architect in Seaside from 1988 to 1990. Merrill's designs have won numerous awards, as well as the 2004 Arthur Ross Award in architecture.

This fall the Chapter looks forward to welcoming the Traditional Building Show to Chicago November 7–8.

The Chapter would like to thank its volunteers for their time and the following sponsors for their generous support: Sylvester Construction Services, Inc.; Decorators Supply Corporation; The Driehaus Museum; Hyde Park Mouldings; and HB&G Columns. **For more information about the Chicago-Midwest Chapter, visit classicistchicago.org or contact Chapter President Christopher Derrick at (847) 606-6460.**

FLORIDA

The Florida Chapter had an active spring. As part of an ongoing program on Classical Architecture and Traditional Urbanism in Cuba, Dr. Madeline Menéndez gave a presentation in St. Augustine on March 23. Dr. Menéndez is an architect in conservation efforts in Havana with both the CENCREM as well as the Office of the Historian of the City of *La Habana* (OHCH) and is currently a professor at the Colegio Universitario de San Geronimo. Neo-classical architecture was the predominant architectural style in Cuba and yields excellent examples in the related fields of urban design, interior design, craftsmanship, and landscape architecture. Neo-classical architecture in Cuba parallels the professional practice in the United States as a living testimony of a shared cultural heritage between the two countries.



PROF. TEOFILO VICTORIA, DR. MENÉNDEZ, AND RAFAEL FORNES AT THE FLORIDA CHAPTER EVENT ON MARCH 23. Photo courtesy of the Florida Chapter.

Upcoming lectures will be given by professor Sonia Chao on the “Urban Regulations of the City of Havana” and will illustrate the importance of form-based codes on the future growth of the city. Also presenting will be Paul Weaver, a leading Florida preservation consultant, who will discuss the misunderstood characteristics of Spanish and English influences on the evolution of architectural style in St. Augustine.

On March 27, the Chapter hosted professor Emeritus David Watkin in Coral Gables. His lecture was held at the Coral Gables Museum, where he discussed his personal association with many present-day architects, whose work he has defended in public planning enquiries, and written about in books and articles. His story involves a life-long battle against the monomaniacal British establishment in terms of both architecture and, even, of conservation.

The Chapter sponsored a lecture by ICAA member Steve Mouzon on May 5. Steve presented “The Original Green” as part of the Restore Jacksonville conference. May 12 and 13 heralded the jury session for the first annual Addison Mizner Medal Awards program. Jury members included Dr. Elizabeth M. Dowling, Professor Emeritus of Architecture, Georgia Tech; Dr. Richard John, Editor of *The Classicist* and Professor at the University of Miami School of Architecture; and Michael Lykoudis, Dean of Notre Dame School of Architecture. Forty-one entries were juried and the winning entries can be found on the Chapter’s web site: flassicist.org. The Awards will be presented on September 29 in Palm Beach.

The Chapter is planning events in Naples in November and Jacksonville in December. The Chapter’s *Plein Air* Sketching Studio continues. For more information visit our website at flassicist.org. You can also visit our new Facebook page at www.facebook.com/flassicist.

NEW ENGLAND

The spring season for the New England Chapter began with a walking tour of Phillips Academy in Andover, Massachusetts on May 12. A group met with Susan Faxon, Associate Director and Curator of the Addison Gallery. She gave an erudite overview of the main campus, highlighting the planning and architecture of Charles Adam Platt, as well as Guy Lowell, Charles Bulfinch, and others. The tour included a private visit to Platt’s Cochran Chapel. Ms. Faxon arranged for a viewing of Platt’s personal paintings and sketches in the archives of the Addison Gallery.

Between June 7 and 10, the Southeast Chapter organized a private tour of the architecture of Newport, Rhode Island. Led by ICAA Board’s Chapter Representative and Southeast member Andrew Cogar, his colleague Jim Strickland of Historical Concepts, and Norman Askins, the three-day program offered a variety of lectures and tours. New England Chapter President John P. Margolis joined the group for the day to visit the Isaac Bell House and to introduce fellow NE Chapter member Gary Cogar, Andrew’s father, who led a remarkable tour through Doris Duke’s *Rough Point* mansion. Gary exhibited an extensive knowledge of Horace Trumbauer’s alterations to the manor as well as of the extraordinary paintings and furnishings. The tour continued with a box luncheon at *Parterre*, the private home of author Bettie Pardee, and then to the renowned Newport Casino.

On June 23, twenty-five people gathered for “Classical Architecture, Vernacular and High Style: A Walking Tour of Marblehead, Massachusetts.” Judy Anderson, a cultural, social, and architectural historian, arranged the outstanding tour. With the Lee Mansion for 16



LEFT: NEW ENGLAND CHAPTER WALKING TOUR OF PHILLIPS ACADEMY. Photo courtesy of Kathy Heller. RIGHT: REGINA & NAJA ARMSTRONG WITH CHAPTER PRESIDENT JOHN P. MARGOLIS, AT THE FORMER FRICK ESTATE *Eagle Rock*, PRIDES CROSSING, MA DESIGNED BY ARTHUR LITTLE IN 1902. Photo courtesy of the New England chapter.

years, she currently gives architectural walking tours. Her recent book documents the superlative Neo-Palladian Jeremiah Lee Mansion from 1766–68. The mansion, with its Rococo carvings and its original hand-painted scenic mural wallpapers, tells a remarkable story about one of the area’s wealthiest merchants. The tour also included a visit to the Georgian mansion of Robert King Hooper to view its quintessential New England staircase. Afterwards, the group continued to see Marblehead’s picturesque harbor.

The weekend included a visit with National Board member Naja Armstrong and her mother Regina from New York City who, at the 2011 Holiday Auction, bid successfully for a three-day private NE Chapter Tour: *The Hidden Estates and Gardens of the North Shore*. Chapter President John P. Margolis took them to private estates built in the late 19th and early 20th centuries. Many today are all still hidden from public view.

Other pertinent Chapter dates and events included the July 23 entry deadline for the third Annual Bulfinch Awards. On July 25 and 26, Restore Media’s Traditional Building Conference came to Boston with a two-day program of lectures and demonstrations. On August 4, the Chapter hosted a walking tour of Historic Deerfield.

Upcoming programs include a lecture and book signing by San Francisco architect Andrew Skurman on September 24, and a lecture and book signing on October 17 with Elizabeth M. Dowling, PhD. For upcoming events visit classicist-ne.org or contact Chapter President John P. Margolis at (978) 922-4440 for details.

NORTHERN CALIFORNIA

The Northern California Chapter enjoyed a spring and summer filled with a variety of educational courses, special events, tours, lectures, and book signings. Chapter Board member, Coburn Everdell, pioneered a new educational curriculum for the Northern California Chapter, based on the national curriculum. From February through May, the Chapter held a popular series of drawing courses. In February, New York instructor Steve Bass taught a stimulating course on proportion. March through May brought instructor and architect Domiane Forte up from the Southern California Chapter to teach drawing courses on the Doric, Ionic, and Corinthian Orders. It has been exciting to have such a robust educational series and the Chapter plans to build on this series and expand educational offerings in the future.

This year, the Northern California Chapter dedicated several lectures, book signings, and tours to celebrate the 150th year of famed Bay Area architect, Bernard Maybeck. In April, continuing the celebration of Maybeck’s legacy, the Chapter held an inspiring tour of the Palace of Fine Arts, an iconic San Francisco structure originally constructed for the 1915 Panama-Pacific Exposition. ICAA Northern California member and architect, Hans Baldauf, served as tour guide. Mr. Baldauf previously served as Chairman of the Board of the Maybeck Foundation and championed the large-scale renovations of the Palace, completed in 2010. April also included a lecture from Maybeck expert Mark A. Wilson, who returned to speak about architect Julia Morgan. In addition to being a friend and colleague of Maybeck’s, Julia Morgan was an integral part of the Bay Area arts and crafts movement.

In June, the Northern California Chapter partnered with The Garden Conservancy to host a lecture and book signing with art historian and author, Sam Watters. Mr. Watters presented the story of early photographer and reformer, Frances Benjamin Johnston, whose painted slides of gardens across the United States are featured in Watters' new book, *Gardens for a Beautiful America 1895-1935*, *Photographs by Frances Benjamin Johnston*. Also in June, the Chapter had the unique opportunity to host a special evening about the Driehaus Museum of Chicago in honor of the new book, *An American Palace: Chicago's Samuel M. Nickerson House*. The Chapter was honored to have Mr. Driehaus representing the museum at the event, along with ICAA President Paul Gunther, Ulysses Grant Dietz (Senior Curator & Curator of Decorative Arts, Newark Museum), Amy Lippert (Assistant Professor of American History, University of Chicago), and Lise Dubé-Scherr (Director, the Richard H. Driehaus Museum), who participated in a panel discussion on the historical significance of the Nickerson House and the significance of its restoration and transformation into the Driehaus Museum.

One of the Chapter's most exciting recent developments was the NoCal Board of Directors' decision to establish a Northern California Scholarship for a student hailing from the



"PICTURING THE NEW AMERICAN GARDEN" LECTURE WITH SAM WATTERS. FROM LEFT: GEORGE KISKADDON OF BUILDER'S BOOKSOURCE; LECTURER AND AUTHOR SAM WATTERS; GARDEN CONSERVANCY PRESIDENT ANTONIA ADEZIO; AND ICAA NOCAL BOARD MEMBER AND MEMBER OF THE GARDEN CONSERVANCY'S WEST COAST COUNCIL SUZANNE TUCKER. Photo courtesy of Kathleen Taylor.



DAVID WATKIN (LEFT) & STEPHEN SUZMAN (RIGHT) AT THE NOCAL CHAPTER'S "CLASSICAL LANGUAGE PAST & PRESENT" LECTURE ON MARCH 21, 2012. Photo courtesy of Kathleen Taylor.

Bay Area to pursue a year of intensive classical study at the ICAA's Beaux-Arts Atelier in New York. The scholarship will be offered on an annual basis, and directly supports the Chapter's commitment to advancing the contemporary practice and appreciation of the classical tradition. For more information on the Northern California Chapter events, please visit our website classicist-nocal.org.

OHIO AND LAKE ERIE

For more information about the Ohio and Lake Erie Chapter, please call (216) 631-0557 or visit classicist.org.

PHILADELPHIA

The Philadelphia Chapter had a great winter/spring season of events, which started with an insider's tour of the venerable Union League of Philadelphia, designed in 1862 by John Fraser, with a large 1910 addition by Horace Trumbauer. Covering four floors of the block-long building, the group visited spaces both well known and seldom seen, followed by dinner in the distinguished Lincoln Memorial Room. The fourth Annual Alvin Holm Lecture, held as always at the outstanding Athenaeum of Philadelphia, complemented this event.

This year Francis Morrone spoke on the centennial of the New York Public Library, its restoration, and his efforts behind the 25th anniversary reprint of the ICAA Classical America Series book, *The New York Public Library: The Architecture and Decoration of the Stephen A. Schwarzman Building*.

The Chapter's monthly sketch and lunch events expanded in the spring, with visits to Christ Church, the Free Library of Philadelphia, the Cathedral of Saints Peter & Paul, the Fine Arts Library at the University of Pennsylvania, and the Athenaeum of Philadelphia. The Chapter also continues its involvement with the Royal Oak Society Lectures this fall, and will resume monthly sketching excursions on September 15 at the newly restored Rodin Museum. Subsequent sketching visits on the third Saturday of the month are planned for the Fairmount Waterworks, Philadelphia City Hall, and Carpenters' Hall.

This fall the Chapter has a variety of events lined up for members and friends, establishing many exciting new traditions while continuing others. On September 24, in partnership with the Union League, the Chapter will play host to an encore presentation and book signing by Michael Kathrens, author of *American Splendor: The Residential Architecture of Horace Trumbauer*, which features a new foreword by Philadelphia Chapter President, Barbara Eberlein. For the second year, the Chapter will participate in the annual *Design Philadelphia* with a blockbuster event: a presentation on Ravenwood, the home of filmmaker M. Night Shyamalan that was designed by Richard Cameron, co-founder of the ICAA and current Acting Director of Education. This will be held on October 11 at the Philadelphia Center for Architecture, and will be the inaugural presentation and spotlight on regional traditional architecture entitled, "It's a Classic: Timeless Tradition in Today's Architecture."

The other major event in the fall is the first in a series of "Conversations with Philadelphia's Radical Traditionalists." Discussing the renaissance of contemporary traditionalism in architecture and the allied arts will be leaders in the movement, such as John Blatteau and Alvin Holm. This will be on November 15 at the intimate Franklin Inn Club.

Finally, the Chapter wishes to congratulate Board member Walton van Winkle for being named a member of the ICAA's Education Committee, and to Chapter member Laura Hattrup for being named a member of the ICAA's Public Programs Committee. We look forward to them representing the interests of the Chapter and all ICAA members in these positions.

As always, details of all Chapter events will be sent to friends and members via e-mail, and will be posted at www.tinyurl.com/icaaphila. Please call (215) 609-8357 or e-mail icacaphila@gmail.com to make sure that you do not miss any wonderful events. You can also follow the Philadelphia Chapter on Twitter at the address [@icaacaphila](https://twitter.com/icaacaphila).

ROCKY MOUNTAIN

This spring, the Rocky Mountain Chapter continued its monthly "Columns & Coffee" tour series. Tour locations included the Brown Palace Hotel, the Equitable Building, East High School, Mary Reed Hall on Denver University's campus, the Scottish Rite Consistory, and the State Capitol Dome. Participants enjoyed exploring these historic buildings with knowledgeable tour guides who took them behind the scenes.

The Chapter enjoyed a rare treat with a tour of The Perrenoud, a building of privately owned residences rarely open to the public. Residence owners Ruth Cambier and Pauline Hayes coordinated an amazing evening including a tour of the four-story atrium and its stained glass ceiling.



STAINED GLASS ATRIUM IN THE PERRENOUD IN DENVER. Photograph by Ruth Cambier.

Mark Ferguson presented *New Traditional Architecture: Ferguson & Shamamian Architects: City and Country Residences* to an enthusiastic crowd. Mark engaged the group in a discussion about his firm's experiences creating residences in New York and across the country.

The University of Colorado School of Architecture & Planning played host to Richard Cameron

as part of its campus lecture series. Richard infused the gathering of students and instructors with his enthusiasm for ICAA's mission and instruction in the Beaux-Arts methods.

Restore Media brought its Traditional Building Conference series to Denver in July. The Denver Athletic Club was the site of two days of informational lectures and presentations. The Rocky Mountain Chapter was honored to have collaborated with Restore Media in planning the event and looks forward to the opportunity to assist with next summer's conference in Denver. The presence of Institute Senior Vice President and Managing Editor, Henrika Taylor, further assured its success.

The Chapter welcomed ICAA Fellow Steve Bass's Theory of Proportion Workshop in July. The intimate group of practicing architects and patrons enjoyed Steve's lively lecture and graphic demonstrations.



ROCKY MOUNTAIN CHAPTER PARTICIPANTS IN THE MAY COLUMNS & COFFEE TOUR AT MARY REED HALL. Photograph by Tom Matthews.

The Chapter will hold the following lectures throughout the fall: “Mona Hajj Interior Visions;” Michael Imber’s “A Tale of Two Houses...and Their Paths to Sustainability;” and Judith Tankard’s “Gertrude Jekyll and the Country House Garden.”

Thanks go to the Chapter’s generous event sponsors: Haddonstone; Exquisite Kitchen Design; Waterworks; Arrigoni Woods; Digital Media Innovations; Lifescape Associates; Steele Street Bank & Trust; Montare Builders; Gerretson Realty; LUXE Magazine; and Portico. For more information about Rocky Mountain Chapter programs and events, please contact Kristin Voda at (303) 355-2460 ext. 201 or kristin@dbrarchitecture.com.

SOUTHEAST

As temperatures rose in spring and summer, so too did Chapter membership in the Southeast! This exuberance brought partnership opportunities in March, beginning with The Georgia Trust’s annual Neil Reed Prize Lecture with 2011 recipient and ICAA Committee Member, Blake Segars. Mr. Segars gave a lecture on the architectural works of Sir Edwin Lutyens and Miss Gertrude Jekyll and his impressions from his travels throughout England. The Chapter then joined the Atlanta Preservation Center calendar for the yearly Phoenix Flies Event at the historic LP Mansion. The event organized by Community Outreach Chair, Angela Smith, blended classicism and preservation. Board Member Judy Talley presented the mission of the ICAA and Southeast Chapter member, Rick Spitzmiller, gave a discussion on the preservation of Shutze Award Winner, *Redland*, his 1852 Greek Revival raised cottage.

In April, the Young ICAA hosted a Sketching Tour of the Emory University campus where participants studied the works of Philip Trammell Shutze, Michael Graves, and John Portman on paper. Later this spring, ICAA Board Member Wright Marshall extended the Chapter’s outreach efforts into the Druid Hills neighborhood where he presented “The Architectural History of Druid Hills 1909-1929: Atlanta’s Classically Eclectic Suburb.” In May, guests joined Mr. Marshall at Georgia Trust’s Rhodes Hall for his lecture, “Differentiation versus Compatibility: How Atlanta’s Great Architects Taught Us About Renovation.”

Seventy Southeast Chapter members and their guests joined famed architect Bobby McAlpine for his lecture and book signing at the Benecki Family home in early June. Guests enjoyed a spirited presentation of Mr. McAlpine’s architectural work and were treated to a first class evening with food, cocktails, and music. Also during June (as noted above in the New England Chapter news), a small group from the Southeast travelled north to tour Newport, Rhode Island and enjoyed a weekend of fellowship, history, and architecture. Participants enjoyed visiting select works by Peter Harrison, Richard Morris Hunt, Ogden Codman, Horace Trumbauer, and McKim, Mead & White. Later in the month, the Young ICAA entertained a group of 15 at the Hills & Dale Estate, by Neel Reid and Hal Hentz. After the tour of the home, some participants joined the YICAA for lunch and to further explore historic LaGrange, Georgia.

The end of summer hailed the collaboration between the Charleston and Southeast Chapters of the ICAA for a four-day Summer Session at the American College of Building Arts in Charleston. The introductory class provided instruction on classical moldings, the four primary orders, classical proportion, and shade and shadow. Walking tours and outdoor sketching of Charleston complemented the classroom instruction for a well-rounded course. The Chapter looks forward to a myriad of upcoming events this fall and winter for Southeast members and enthusiasts.

For more information about the Southeast Chapter, please visit classicist-se.org or contact the Chapter Coordinator at icasoutheast@gmail.com.

SOUTHERN CALIFORNIA

Local architects Gabriel Zamora and Anthony Grumbine presented to a sold-out crowd, “What Style is My House? How to evaluate architecture as a homeowner, designer or world-famous pop musician.” These energetic presenters explained the diverse influences and expressions found in California’s architecture. Their passion for vernacular architecture and its rich and vibrant history in Southern California was infectious. Mr. Zamora and Mr. Grumbine followed their talk a month later with a presentation on Reginald Davis Johnson, one of Southern California’s iconic architects, whose work is renowned for its unique character and enduring, universal appeal. This talk was part of the 2012 Classical Lecture Series. The Series will conclude with a lecture and book signing in September with Sam Watters, author of *Gardens for a Beautiful America 1885-1935*, Photographs by Frances Benjamin Johnston. Drawing from a rare archive in the Library of Congress collection, the book features 250 reproductions of hand-colored glass lantern slides, overlooked for more than 70 years.

The Southern California Chapter bi-monthly meetings continue to be an excellent opportunity for members to get together. The April Chapter meeting, held at Rose Tarlow Melrose House, featured a lecture and book signing with Richard Manion. Noted landscape designer Sydney Baumgartner spoke at the July Chapter meeting and annual summer party. Following her presentation, guests enjoyed an evening reception under the stars on Exquisite Surfaces’ rooftop terrace. The September Chapter meeting’s speaker will be architect William T. Baker.

The newly formed Southern California Neo-Classical (SCNC) has been active with monthly mixers and special events. Its most recent event was a private tour and talk at the Getty Villa with historical novelist Lindsey Davis.

In education news, the Chapter was excited to have Southern California President Erik Evens attend the Summer Professional Intensive course in New York. Domiane Forte attended the first National Instructor Certification Conference also held in New York. Earlier in the year, Domiane taught the Classical Essentials Series, a three-part, in-depth study of the Orders. Jeff DiCicco taught Beginning and Advanced Linear Perspective in May, as well as Architectural Field Drawing at the Getty Villa in July.

At the May 7, 2012 presentation of the Arthur Ross Awards, Paul Gunther announced that Roy Zeluck created a scholarship in honor of Marc Appleton. This scholarship is for a Southern California student or emerging professional to attend the Beaux-Arts Atelier.

In May, members also enjoyed a private tour of the newly installed European galleries of Painting and Sculpture at the Los Angeles County Museum of Art. The Robert H. Ahmanson Chief Curator of European Painting and Sculpture, J. Patrice Marandel led the tour.



TOP: SOCAL HUNTINGTON TOUR JUNE 23.
BOTTOM: DOM FORTE INSTRUCTING A CLASS ON THE ORDERS FOR THE SOCAL CHAPTER. Photos courtesy of the Southern California Chapter.

Finally, on June 23, architectural historian Sam Watters gave a talk and tour at John Russell Pope's only building in California, the 1927 Huntington mausoleum that still remains, remarkably, in its original landscape. Mr. Watters always brings to his talks an engaging sense of humor, extensive knowledge of Los Angeles and its architectural gems, and the "back story" of life in Southern California circa 1920. The guests were not disappointed!

The Chapter wishes to thank its 2012 Sponsors: **Silver Sponsors:** JD Group; McCoy Construction; MG Partners; Millworks by Design; Nelson Daniels; Rubin Marble & Granite and Stoneland USA; and Winters Schram Associates.

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Friend: Tim Barber, LTD; and Luxe Magazine.

For more information about the Southern California Chapter, please visit classicist-socal.org or contact Chapter Coordinator, Diane Sipos, at diane@classicist-socal.org or (310) 396-4379.

TENNESSEE

This spring the Tennessee Chapter had an exciting season of tours and events. The Chapter exhibited at the 2012 Nashville Antiques & Garden Show, where they helped expand the presence of the ICAA both locally and nationally. On March 29, the Chapter visited Vintage Millworks in Nashville for a tour of the facility and a firsthand look at the craft of traditional millwork. Many thanks go to the shop's owners James and Margaret Dunn for hosting a wonderful tour. In early April the Chapter headed to Memphis for a visit to the historic Goodwinslow House. An enthusiastic group of participants toured the eclectic mansion, led by the current owner. The Chapter would like to thank Old City Millwork for arranging the tour and providing refreshments.

Members of the Tennessee Chapter were treated to an exceptional outdoor sketching class on the grounds of the Vanderbilt Peabody campus in May. Artist Charles Brindley was on hand to help participants hone their sketching abilities. Now the Chapter is busy preparing for their Annual Meeting this November in Nashville, along with other great programming and events throughout the fall. For more information about the Tennessee Chapter, please visit tnclassicist.org.

TEXAS

The Texas Chapter of the ICAA will be holding their annual statewide John Staub Awards event on Saturday, October 20 in Dallas. Information regarding submission is available on the Chapter's website at classicist-texas.org. In conjunction with this event, the chapter will also be hosting a lecture by David M. Schwarz of David M. Schwarz Architects (Washington, DC) on the Friday afternoon preceding the awards luncheon. For more information about these programs, please contact Matt Cain at mcain@sebastiancg.com.

The Texas Chapter will also be hosting a series of (four) lectures that will focus on the history, culture, landscape, and architecture represented in the courtyards of several important San Antonio institutions. The first event will be on September 23 with Douglas Keister, author of *Courtyards: Intimate Outdoor Spaces*. Marc Appleton, architect, teacher, author, and ICAA trustee emeritus, will speak on October 23. For more information on this lecture series, contact Dan Wigodsky at dan@wigodsky.com.

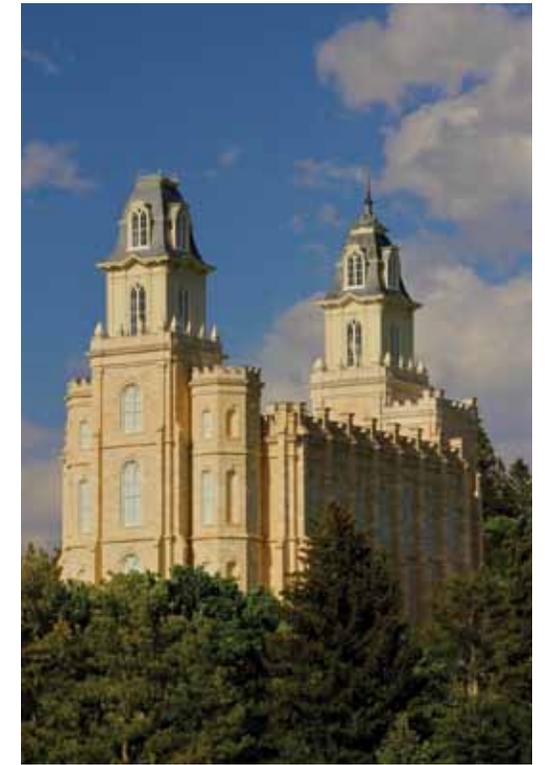
Lastly, Andrew Skurman of Andrew Skurman Architects in San Francisco will be speaking in Dallas on September 25 and in Houston on September 26. For more information about the Texas Chapter, contact John Sebastian at jsebastian@sebastiancg.com.

UTAH

The Utah Chapter began its spring programming with an annual membership drive with guest lecturer Richard Oman, a Utah art historian. It was held in the exquisite downtown Hope Gallery with nearly 100 in attendance. Richard spoke about the discovery and collecting of Utah art, how to determine a classical piece, and the place it holds on a national level.

The month of May took chapter members on a tour south to historic Spring City. This early pioneer town is on the historic record, the only other in the nation being Williamsburg, VA. Dave Ericson, Spring City art dealer and homeowner, led us on a fascinating tour of six different homes throughout the community. Many famous Utah artists have set up their galleries or studios in this inspiring location. The day concluded with a dinner in the Anderson "barn" attended by event organizers and ICAA members.

A highlight of the Chapter's spring/summer calendar was a tour of the classic gardens of Temple Square with landscape architect, Peter Lassig. Peter's genius in landscape theory has resulted in a nomenclature he developed that has been adopted by landscape architects around the world. Thanks to Robert Baird's imagination and craft, Peter was able to conduct this tour from the comfort of a homemade rickshaw!



LEFT: THE UTAH CHAPTER VISITED THE STUDIO OF RANDALL LAKE DURING THE SPRING CITY TOUR IN MAY. RIGHT: ALSO ON THE MAY TOUR WAS THE MORMON TEMPLE IN MANTI, UTAH BUILT IN 1888 WITH A LOCAL LIME STONE CALLED OOLITE. Photos courtesy of Robert A. Baird.

Crowds gathered not only to listen to Peter's garden stories, but also to experience the novelty of one of the oldest forms of transportation in downtown Salt Lake City. Late summer events included a classical sketching class taught by artist Jeff Cobabe and a *plein air* day in spectacular Sundance, Utah with classical artist, Nick Coleman.

The Utah Chapter has now passed its one-year anniversary and would like to thank all of its members, sponsors, and friends who have made their events possible.

For more information about the Utah Chapter, contact Chapter Coordinator, DeAnn Sadleir at (801) 915-4848.

WASHINGTON MID ATLANTIC

On Wednesday, March 7, the WMA Chapter offered a lecture and book signing with Milton Grenfell who presented "The Art of the Detail." The lecture was held at The National Trust for Historic Preservation, followed by a reception.

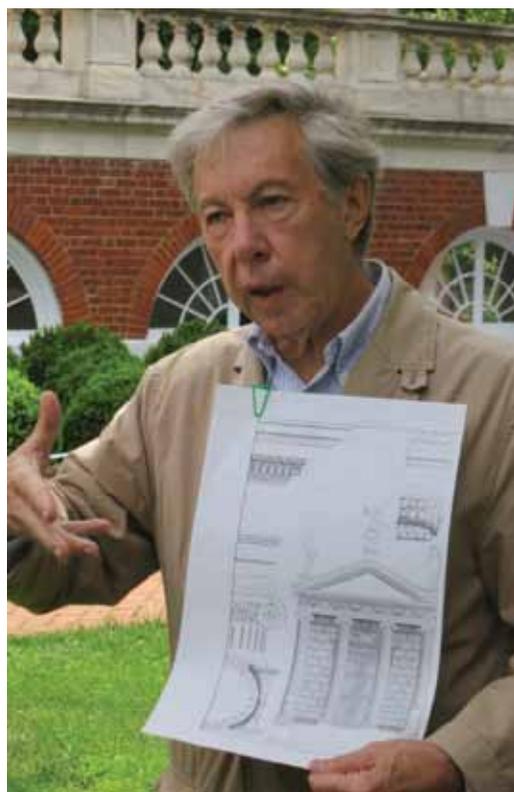
On Saturday, March 24, the Chapter held a "Behind the Scenes Studio Tour" at Gianetti Studio, an architectural and ornamental plaster studio, and at the Raymond Kaskey Studio. Mr. Kaskey is a sculptor and architect, and is the creator of the architectural sculptures of the World War II Memorial on the National Mall. Breakfast was provided while guests enjoyed the works of both studios.

In April, the Chapter enjoyed a lecture at The National Trust for Historic Preservation by Peter Pennoyer, AIA, entitled "Reimagining Traditional Architecture," followed by a book signing and refreshments provided by Hyde Park Mouldings.

On Saturday, May 12 Alissa Ardito, a Charlottesville native and graduate of UVA, organized "Architectural Literacy on the Lawn" and a tour of Blue Ridge Farm Residence and Gardens. Calder Loth presided over the first half of the morning and spoke to the group about Jefferson's use of the classical orders and sources of inspiration for the design. Mr. Loth also discussed ongoing issues with restoration of the pavilions and Rotunda. Guests enjoyed a box lunch in the gardens of Pavilion X. The second half of the afternoon was followed by a tour of Blue Ridge Farm residence and gardens led by Madison Spencer, AIA and Rachel M. Lilly, Landscape Architect. The home is a design of the late William Lawrence Bottomley and Virginia's most cherished landscape architect, Charles Gillette, a collaboration resulting in a fine Virginia country estate. In 2001 Madison Spencer and Rachael Lilly worked with the homeowner to restore the residence and gardens to the glory of its Bottomley and Gillette days.

James Martin, of Franck & Lohsen Architects, is organizing a fall walking tour of Kalorama Triangle that will include a lunch at the Woodrow Wilson house.

The Washington Mid Atlantic Chapter welcomes new board members David Hathcock of OLBN Architects, Kalinda Brown of SK&I Architectural Design Group, and Anthony (Ankie) Barnes, AIA of Barnes Vanze Architects. The Chapter would like to thank Erik Bootsma for his efforts on the WMA ICAA Board and wish him all the best as he focuses his efforts on the NCAS, the Eisenhower Memorial design, and most of all, his new family! The WMA ICAA would like to thank coordinator, Susan Sapiro of Horizon Builders and Horizon House-Works for all of her extraordinary efforts over the past year. **For more information about the Washington Mid Atlantic Chapter, please visit classicist-washington.org.**



TOP: TOUR OF BLUE RIDGE FARM OUTSIDE OF CHARLOTTESVILLE, VA. CENTER: WMA ARCHITECTURAL LITERACY TOUR PARTICIPANTS ON THE LAWN AT THE UNIVERSITY OF VIRGINIA, CHARLOTTESVILLE, WITH CALDER LOTH. BOTTOM: CALDER LOTH LEADING THE ARCHITECTURAL LITERACY TOUR ON THE LAWN AT THE UNIVERSITY OF VIRGINIA, CHARLOTTESVILLE. Photos courtesy of the Washington Mid Atlantic Chapter.

Grand Central Academy of Art News

by Justine Kalb

WELCOME FRESHMAN CLASS OF 2016!

The GCA is pleased to welcome the thirteen students accepted into our four year, full time core painting program:

- Alexander Berrios, Ridgewood, NJ
- Jon Brogie, Phoenix, AZ
- Leeanna Chipana, Brooklyn, NY
- Katie Engberg, Salisbury, MD
- Athena Gibson, Ridgewood, NJ
- Mark Hill, Escondido, CA
- Adam Koplowitz, New City, NY
- Charlie Mostow, Seattle, WA
- Jaime Morren, Brooklyn, NY
- Andrew Payne, Provo, UT
- Grant Perry, Richmond, TX
- Mark Popple, Oakland, CA
- Adriana Rodriguez, South Padre Island, TX

NEW COMPETITIONS: PORTRAIT SKETCH AND STILL LIFE

We are excited to announce that the GCA is expanding its tradition of hosting live *concours* competitions in figure sculpture and drawing to include still life. The individual competitions will take place in a three-year cycle, each in the mid-June of their appointed year. Prizes of \$10,000, \$3,000 and \$2,000 will be awarded for first, second, and third prize respectively. A more informal Portrait Sketch competition will be held annually in late August—a festive event to usher in the fall semester.

Still life painter and GCA teacher Tony Curanaj explained that the new still life competition was inspired by the popular television show “Top Chef.” In addition to any personal objects the participants may choose to use for their competition painting, the judges will unveil one or two objects that every participant must include. Composition as well as skill will be judged.

In the portrait sketch competition, participants will paint a series of six different portraits over three days that will be judged as a group. The new competitions are already creating a buzz among painters who have long wished to put their skills to the test in a live contest.

GCA IN HARLEM MIDDLE SCHOOLS

For the past two years, the GCA has been offering a free after-school class to ten students from two middle schools in Harlem: Our Lady Queen of Angels and Mt. Carmel Holy Rosary Schools. The course is taught once a week by recent graduate, Carla Crawford, and is an introduction to classical drawing techniques for children without prior formal training. They begin by learning how to block-in from Bargue plates. Working from there, they acquire the basic skills of drawing shapes, lines, tilts, and comparative measuring. The students finished up their year-long class in June with a copying trip to the Metropolitan Museum of Art.



MIDDLE SCHOOL STUDENTS AT THE MET. Photos by Carla Crawford.

GCA TEACHER PROFILE:**TED MINOFF**

GCA's Managing Director Justine Kalb interviewed Ted Minoff on the back porch of his home in Brooklyn.

Justine Kalb: You're known for painting seascapes. Will you describe some of them?

Ted Minoff: Dark brooding stormy days are always interesting. Long calm summer days. The purples and greens of sand on August afternoons. The subtlety of overcast and foggy days when there is almost no color, just variations of grey. Then there are the night seascapes. The moon has to be low. Once the moon is overhead there are no shadows. You can't see anything.

I was drawing on the beach earlier in the year, and a little sand cliff formed in front of me where water had eroded the sand. There were ripples crisscrossing each other—different currents were converging between the inside and outside break. That chaotic area started to interest me as a way to break up the horizontal so I've been focusing on that. I'm trying to express the chaos of a severe storm, but also to organize it. It's all about finding order in what seems disordered.

Playing with combinations of colors is also really fun. It's abstract. It reminds me of being a little kid lying in bed inventing stuff and creating something that seems like it could be real out of something unreal.

JK: Is there a seascape you haven't painted yet that you'd like to?

TM: Yes, it involves scale, putting the viewer into the actual space.

For example, in the new American Wing at the MET, there is an enormous Bierstadt right across from a Church. They were rivals and their work seems to be staring each other down.

Up close in these paintings, you see all those little moments—largely invented. A lot changed from their studies; it's as if they envisioned themselves right there, walking around, down every single path wandering into the distance, through the space between trees, around each rock.

The largest surface I've done is 9 feet across. I'd love to go bigger to enter every moment of pictorial space and have the opportunity to describe it in paint.

JK: It's interesting, you seem to be using the terms moment and element interchangeably.

TM: Moment is about the canvas and translating to the pictorial, and element is about the world, the subject.

JK: What's your earliest memory of a particular painting or drawing?

TM: A Pierre-Paul Prud'hon drawing of a female nude. It was in a book called Anatomy Lessons from the Great Masters. I remember trying to copy the Prud'hon drawing and being confounded. It was white and black chalk on toned paper. You couldn't get black chalk. At the art store, I was shown the next best thing—Conte Crayons, but they weren't sufficient.

I remember trying to copy money. I mean the portraits on dollar bills. I got a fine set of pens. I used to do these little drawings trying to simulate the etching. I just couldn't figure it out.

JK: How did you decide to make painting your career?

TM: I was studying part time with Jacob Collins. At the same time, John Pence gave me a solo show. It was the late nineties; there was a housing boom. Lots of people were looking for artwork for their homes. There was a snowballing realist movement taking root. All that influenced me.

It's a difficult life. Really difficult. I always tell GCA students what they're in for. My conscience would haunt me if I didn't. If I can talk someone out of it, I've done them a favor. If it's not as essential as breathing, they're not meant for it; their heart's not in it.

JK: So what keeps you going?

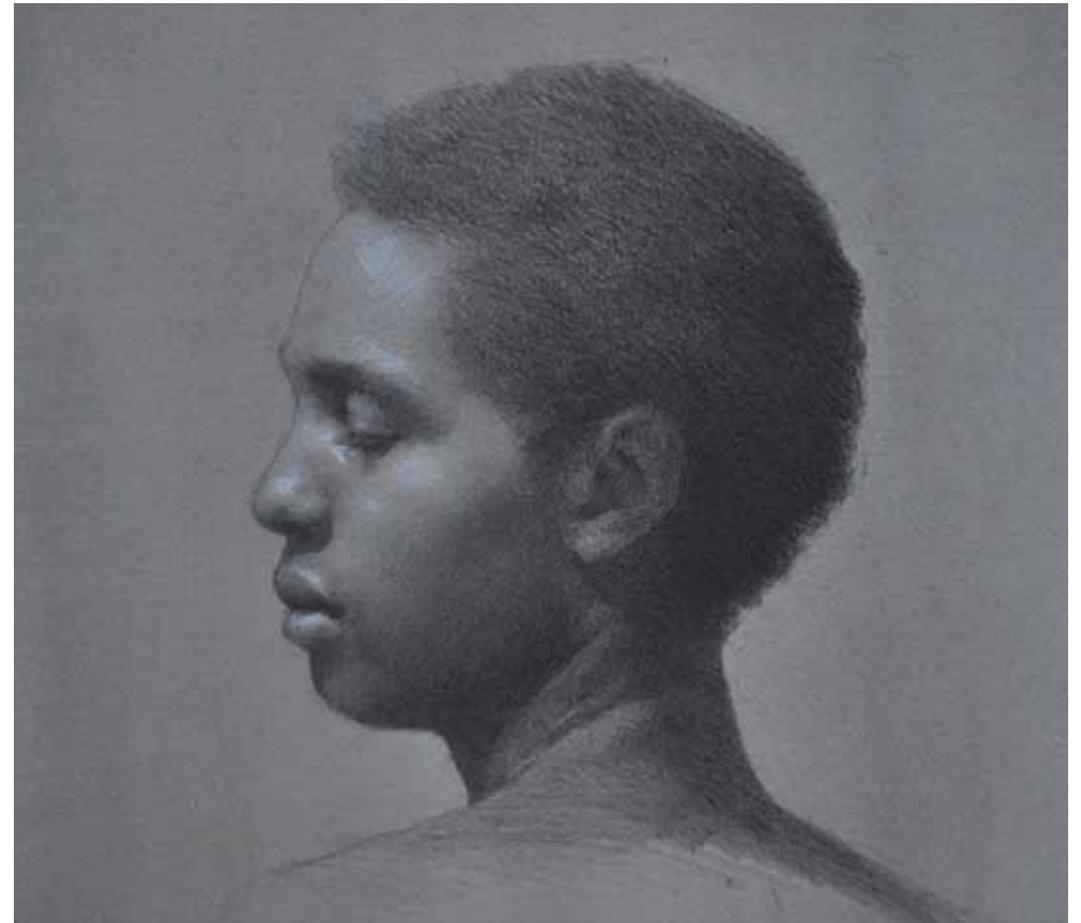
TM: Each painting I start, I think this is the one. In the end, I'm often happy with one part of it. Rather, I'm not ashamed of all parts of it.

JK: You teach cast drawing to studio art majors at Columbia University. Do you like it?

TM: Yes. It's great to reach out to people who didn't plan on learning this, or seek it out, who then find themselves captivated. A lot of people who are other kinds of artists will have a fairly deep understanding of it, at least a respect for it. Some of it may seep into what they do.

The students generally have little exposure to this kind of work. Very few of them have experienced the language that I take for granted at GCA. I have to qualify, go back over basic definitions. They expect a more assignment-oriented experience. Time is so short that you really have to plan. At the GCA the less structured atelier experience is more goal-oriented. You get there when you get there.

JK: You have taught at GCA since 2006 when it opened. Have you noticed changes?



PORTRAIT DEMONSTRATION BY TED MINOFF, 11 X 8.5", PENCIL AND WHITE CHALK ON PREPARED PAPER, 2012.

TM: Students seem to be getting younger and younger. I'm also noticing the students who are now out in the world as artists. I see their work out there and it influences me. That's exciting.

JK: Is there any specific thing you'd like to see from GCA students?

TM: Yes. I'd like to see the students while they're at GCA pulling all the pieces together. They could go a lot further a lot faster, surrounded by all the teachers with their varied strengths.

For example, Anthony (Baus) is putting the figure in space. I'd love to see that in paintings. If you leave GCA with this, it seems there are no limits to what you can do, like that unfathomable Bouguereau painting at the MET, "Nymphs and Satyr." It seems like that could be within reach for them. We're not there yet. We'll get there. That's what I'd want to see.

JK: You once staged in a restaurant. Can you make any comparisons to painting?

TM: Maialino! It was named Best New Restaurant by Zagat when I was there. Yes, as a teacher, I'm always looking for analogies. Being a painter, you relate to everything. There's the prep work.

The actual cooking. Maialino had a Roman chef who did menu research trips to Rome every year. I'd compare that to making *plein air* color studies, drawings, and compositions. Bill Buford's book, *Heat*, talks about cooking with love—the idea that care, thought, and precision should be in everything. To try to do everything with excellence.

JK: You've named your two young boys after painters—Repin and Raphael. Were there any other painter names in the running?

TM: Leo. But I could never name a kid Leonardo. That would be like naming a kid Jesus. He's just too good. I liked Piero (della Francesca) but my wife Noa didn't like it. We thought about Rembrandt. And Rubens is the name of a Formula One racecar driver, Rubens Barrichello. There are two other Repins out in the world—one is a hockey player and one is a violinist. Minoff (derived from Minoffsky) is a Russian name. I like the idea of a third Repin having a story about his name to tell when he's older!

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2012 ARTHUR ROSS AWARDS

MONDAY, MAY 7, 2012

On May 7, 2012, friends and enthusiasts gathered in the great dining room of the University Club in New York City to honor excellence in the classical tradition. This year's winners were:

HBRA Architects, Chicago, Illinois for Architecture; **Rhett Butler**, New York for Artisanhip; **Edwina von Gal**, East Hampton, New York for Landscape Design; the **U.S. Commission of Fine Arts**, Washington, DC for Stewardship; and **Francis Morrone**, Brooklyn, New York for History and Journalism. ICAA board member emeritus **Marc Appleton** was the recipient of the Board of Directors Honor.



TOP: ICAA PRESIDENT PAUL GUNTHER AND BOARD MEMBER SUZANNE SANTRY WELCOME THE PACKED DINING ROOM TO THE 31ST ANNUAL ARTHUR ROSS AWARDS.

BOTTOM: THOMAS LUEBKE ACCEPTING THE ARTHUR ROSS AWARD FOR STEWARDSHIP ON BEHALF OF THE U.S. COMMISSION OF FINE ARTS FROM JURY CHAIR KATHRYN HERMAN AND FELLOW JUROR R. DOUGLASS RICE. *Mia McDonald Photography©2012.*



CLOCKWISE FROM TOP: MARC APPLETON, ARCHITECT, AUTHOR, TRUSTEE EMERITUS, AND FOUNDING SOUTHERN CALIFORNIA CHAPTER PRESIDENT WITH GIL SCHAFER UPON RECEIVING THE ICAA BOARD OF DIRECTORS HONOR; FRANCIS MORRONE, RECIPIENT OF THE ARTHUR ROSS AWARD FOR HISTORY AND JOURNALISM; EDWINA VON GAL ACCEPTING THE ARTHUR ROSS AWARD FOR LANDSCAPE DESIGN; ICAA BOARD MEMBER ROY ZELUCK WITH MARC APPLETON AFTER ANNOUNCING A NEW SCHOLARSHIP IN MARC'S HONOR FOR A SOUTHERN CALIFORNIA STUDENT. THE SCHOLARSHIP WILL BE CALLED THE APPLETON/ZELUCK SCHOLARSHIP; ARTHUR ROSS AWARDS JURY CHAIR KATHRYN HERMAN WITH RHETT BUTLER, RECIPIENT OF THE ARTHUR ROSS AWARD FOR ARTISANSHIP; THOMAS BEEBY AND GARY AINGE ACCEPTING THE ARTHUR ROSS AWARD FOR ARCHITECTURE FROM JURY CHAIR KATHRYN HERMAN AND ICAA BOARD CHAIRMAN, PETER PENNOYER. *Mia McDonald Photography©2012.*

The Institute is pleased to acknowledge the generous and loyal support of the following member firm:

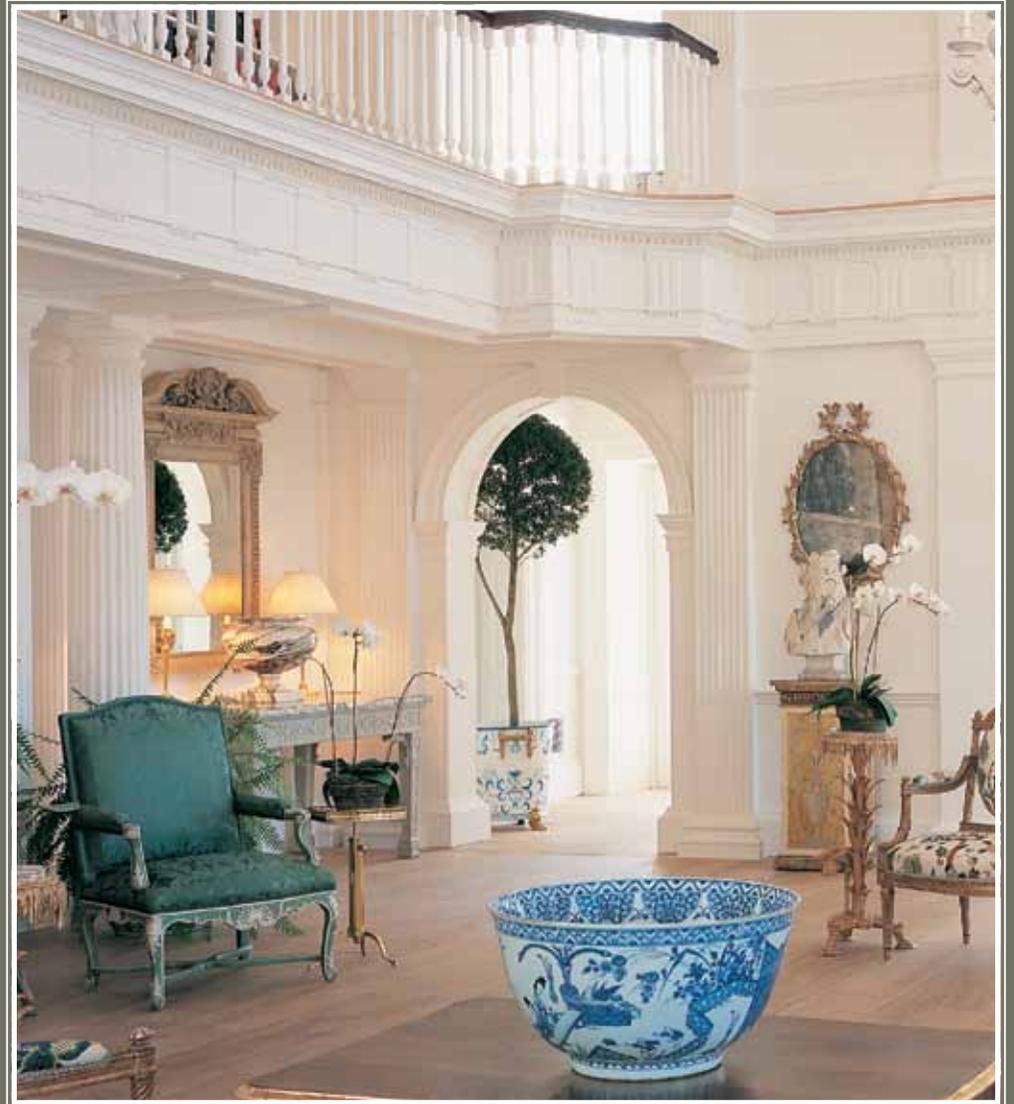


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Travel Programs

TOURS FILL UP QUICKLY and priority registration is offered for ICAA members at the Patron level and above. ICAA Tour Operator Classical Excursions specializes in exclusive tours that emphasize excellence in architecture, art, music, gardens, and archeology. Pamela Huntington Darling of Exclusive Cultural Tours/Events of Prestige also offers tours for ICAA members. For further information about the tours listed below including pricing please contact Lani Summerville or Tom Hayes at contact@classicalexursions.com or call (413) 528-3359. For tours denoted with Pamela Huntington Darling's name, contact her directly at pdarling@eventsofprestige.com. The ICAA is pleased to introduce an additional tour operator, Stefano Aluffi-Pentini at info@apvoi.com for a tour of Sorrento and the Amalfi. Visit classicist.org for more information.



FALL 2012

OCTOBER 7 – 14

Private Palaces, Villas & Gardens of Venice and the Veneto
Arranged by Pamela Huntington Darling

OCTOBER 17 – 21

SOLD OUT

Santa Barbara, Montecito & California Mediterranean

NOVEMBER 26 – DECEMBER 3

BACK BY POPULAR DEMAND IN PARTNERSHIP WITH THE ICAA FLORIDA CHAPTER

Architectural Treasures of Cuba: Access Renewed

DECEMBER 6 – 9

Private New York

SPRING/SUMMER 2013

MAY 17 – 24

Naples, Sorrento and the Amalfi (Paestum)
Arranged by Stefano Aluffi-Pentini

JUNE 1 – 9

Private Estates and Gardens of Provence & the French Riviera
Arranged by Pamela Huntington Darling

JUNE 7 – 11

Country Houses of Connecticut's Fairfield County

JUNE 8 – 15

ICAA Rome Drawing & Painting Tour
For information contact Managing Director of Education, Ryan Greene at rgrgreen@classicist.org

JUNE 18 – JULY 5

Classical China
Led by Michael Lykoudis, Francis and Kathleen Rooney Dean of the School of Architecture at Notre Dame and Selena Anders, Design Faculty, Rome Studies Program. For initial inquires contact Barbara Panzica, bpanzica@nd.edu or (574) 631-4699.

PLAN AHEAD

NOVEMBER 2014

Lutyens in India



TOP TO BOTTOM: VILLA CORNARO, PIONBINO DESE; VILLA CORBEAU, MONTECITO, CALIFORNIA; SUZHOU GARDENS, JIANGSU PROVINCE.

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

New York Calendar Of Events Fall 2012

PERIOD HOMES and TRADITIONAL BUILDING, Media Sponsors

BALMER ARCHITECTURAL MOULDINGS and ZEPSA INDUSTRIES, Seasonal Program Sponsors

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

Sponsored by Hyde Park Mouldings

**CONTEMPORARY CLASSICAL:
THE ARCHITECTURE OF ANDREW
SKURMAN ARCHITECTS**
WEDNESDAY, SEPTEMBER 19;
RECEPTION AND BOOK SIGNING AT 6:30 PM;
LECTURE AT 7:00 PM

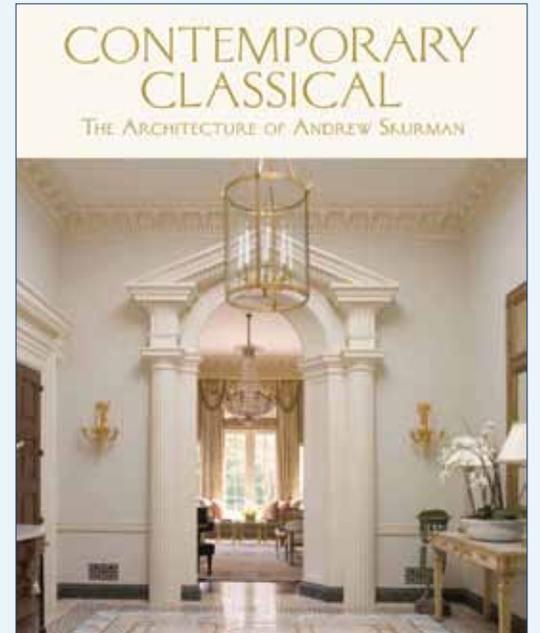
The award-winning San Francisco-based firm, Andrew Skurman Architects, specializes in designing custom residences inspired by the building traditions of French châteaux, Mediterranean villas, and Georgian country houses. In collaboration with world-class contractors, interior and landscape designers, lighting and audiovisual experts, and other craftsmen, Skurman blends modern comfort and conveniences into traditional settings. Join Mr. Skurman for an illustrated talk celebrating the publication of *Contemporary Classical*, the firm's first monograph.

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

COST/CONTINUING EDUCATION HOURS: FREE for ICAA members and employees of professional member firms; FREE for full-time students with current ID; \$30 for the general public. 1 AIA/CES CEH is available.

DRAWING THE DORIC ORDER
SATURDAY, SEPTEMBER 22, 9 AM–2 PM

This course provides an introduction to drawing the Doric Order. The class begins with an overview of the Doric type and the terminology of its constituent parts. Participants will learn how to draw the Doric Order and review related syntax such as intercolumniation. One-on-one guidance will be provided while participants practice drawing the order/component at their desks. Comparison will be made among normative



versions of the Doric type as described and delineated in key treatises such as James Gibbs', *Rules for Drawing the Several Parts of Architecture*. The class will conclude with a brief look at the use of the Doric type in both historic and contemporary architecture.

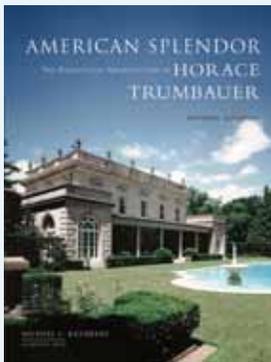
INSTRUCTOR: Michael Mesko, Architect, ICAA Fellow
LOCATION: ICAA, 20 West 44th Street, 2nd Floor, Room 208, New York, NY

COST/CONTINUING EDUCATION HOURS: \$175 (\$125 Members); 5 AIA/CES CEHs

Sponsored by Flower Construction

**AMERICAN SPLENDOR:
THE RESIDENTIAL ARCHITECTURE
OF HORACE TRUMBauer**
THURSDAY, SEPTEMBER 27;
RECEPTION AND BOOK SIGNING AT 6:30 PM;
LECTURE AT 7:00 PM

Horace Trumbauer (1868-1938) was one of the most influential residential architects in the country house era that lasted from the late 19th century to 1930. His restrained limestone palaces and townhouses for the wealthy defined a new elegance in American cities and seaside resorts. No American builder in the first three decades of the 20th century could equal Trumbauer's output in the sheer number and splendor of his



commissions. His large mansions were typically designed in English or French taste, and whether they were in the Whitemarsh Valley outside Philadelphia or in Newport, Rhode Island, Trumbauer's houses had the imposing aristocratic presence his clients sought.

Michael Kathrens, author and historian, will present a talk based on his newly revised book (*Acanthus Press, 2011*), which remains the only published monograph on Trumbauer to date.

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

COST/CONTINUING EDUCATION HOURS: FREE for ICAA members and employees of professional member firms; FREE for full-time students with current ID; \$30 for the general public. 1 AIA/CES CEH is available.

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A THEORY OF PROPORTION IN ARCHITECTURE

**SATURDAY, SEPTEMBER 29;
10AM-1PM; 2:30-5:30 PM**

This class provides an overview of proportion as a design tool in traditional architecture and is presented in the form of lectures and demonstrations. The concept of symbolic or qualitative number will be discussed as well as an introduction to Pythagorean and Platonic numerical philosophy; the relation of number to beauty; the derivation of the ancient musical octave; a discussion of the Golden Section, its mathematics, geometry, relation to philosophy, particularly its role as geometrical "logos"; and the connection of these ideas to the numerical-geometrical canons of classical architecture. These ideas are applied to historical archetypes, such as the four-column portico and the small house through demonstrations using arithmetic, geometric, and harmonic ratio methods. The course may be taken as an introduction to these ideas or as a review for those who have some background with the subject.

INSTRUCTOR: Steve Bass, Architect, ICAA Instructor
LOCATION: ICAA, 20 West 44th Street, 2nd Floor, Room 208, New York, NY

COST/CONTINUING EDUCATION HOURS: \$200 (\$150 Members); 6 HSW AIA/CES CEHs

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TRADITIONAL DRAFTING BY HAND 6 EVENING SESSIONS: TUESDAYS & THURSDAYS, OCTOBER 2-18; 6:30-9 PM

This course engages the student in the practice of traditional architectural drafting. Many students have little or no knowledge of traditional drafting via manual and pencil technique due to the preponderance of drafting now done via machines (CAD) and, for students in earlier decades, technical pens. Students embark on exercises to establish the basic skills that allow them to communicate their ideas clearly and cleanly, focusing on the ability to draw a line that is straight, unvarying in width, evenly dark, and sharp. Achieving this sounds simple, but it is not—and is worth the effort, for it is the foundation to good drawing.

INSTRUCTOR: Seth Weine, Architectural Designer, ICAA Fellow

LOCATION: ICAA, 20 West 44th Street, 2nd Floor, Room 208, New York, NY

COST/CONTINUING EDUCATION HOURS: \$340 (\$295 Members); 15 AIA/CES CEHs

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KNOW YOUR HOUSE IN DETAIL

**4 EVENING SESSIONS:
MONDAY, SEPTEMBER 24; WEDNESDAYS,
OCTOBER 3-17; 6:30-8:30 PM**

The classical tradition in architecture has been perpetuated and propagated in large part through apprenticeships in professional offices and the trades. This course will instruct the students in the fundamental principles of architectural detailing for domestic projects in town and the country. The theoretical and practical aspects of classical architectural details will be explored relative to historical context.

INSTRUCTOR: Marvin Clawson, Architect, ICAA Fellow

LOCATION: ICAA, 20 West 44th Street, 2nd Floor, Room #208, New York, NY

COST/CONTINUING EDUCATION HOURS: \$210 (\$160 Members); 8 HSW AIA/CES CEHs

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Sponsored by Hilton-VanderHorn Architects

DISCOVER CLASSICAL NEW YORK: SAILORS' SNUG HARBOR WALKING TOUR

**SATURDAY, OCTOBER 13,
12-3 PM**

Sailors' Snug Harbor, completed in 1833 on Staten Island, was the first retirement center built specifically for the elderly and weary seamen of New York's bustling maritime industry. Comprised of over 26 Greek revival, Italianate, Beaux-Arts, and Victorian buildings, Sailors' Snug Harbor is an example of exquisite architecture

as well as a pioneer in the revival of the classical tradition in America. The tour is led by David Gibson of DF Gibson Architects (DFGA). DFGA has served as campus architect for Snug Harbor Cultural Center and Botanical Gardens, which has 26 buildings on 83-acres containing more than 300,000 sq. feet of space.

Participants will gather at the Judge Jacob Tysen House adjacent to the grounds for a brief tour and box lunch and then will proceed to the Snug Harbor campus. For complete details and to register please visit classicist.org or call (212) 730-9646, ext. 104.

COST/CONTINUING EDUCATION HOURS: \$20 for ICAA members and employees of professional member firms; \$20 for full-time students with current ID; \$40 for the general public. Fee includes box lunch from Silva Popaz, Chef and Owner of Vida restaurant on Staten Island. 1 AIA/CES CEH is available.

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AMERICAN CLASSICISM: THE DESIGN PROCESS, HISTORICAL PRECEDENT AND THE STUDY OF INVENTION 4 EVENING SESSIONS: MONDAYS, OCTOBER 15-NOVEMBER 5; 6:30-8:30 PM

An American architect must understand American architectural precedent and its particular sources and origins. The premise of this course is that in order to design well in the classical and traditional manner, one must be knowledgeable of historical precedent and understand how it can guide one's work. This is not a history course but will discuss architectural design methodology by looking at particular American architects and how their study of history impacted their work. This seminar will explore aspects that distinguish American classical architecture through its origins with presentations and class discussions.

Course Topics will include: Early American architecture and the use of pattern and reference books, from Palladio to Asher Benjamin, to White Pine, and *Pencil Points*. The Colonial Revival, the work of H. H. Richardson, McKim, Mead & White and the invention of the Shingle Style, the American Renaissance and the work of Platt and Pope will be covered. The course concludes with Modern classicism and use of the historical precedent in the work of Ferguson & Shamamian Architects.

INSTRUCTOR: Stephen Chrisman, ICAA Fellow and Senior Associate of Ferguson & Shamamian Architects, New York
LOCATION: ICAA, 20 West 44th Street, 2nd Floor, Room 208, New York, NY

COST/CONTINUING EDUCATION HOURS: \$210 (\$160 Members); 8 AIA/CES CEHs

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LEARNING FROM THE OLD MASTERS IN ROME FRIDAY, OCTOBER 19; RECEPTION AT 6:30 PM; LECTURE AT 7:00 PM

Will St. John, recipient of the 2011 Alma Schapiro Prize will give an illustrated talk about his three-month ICAA Affiliated Fellowship at the American Academy in Rome and his experiences copying paintings in the great museums of Rome, Florence, and Paris.

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

COST/CONTINUING EDUCATION HOURS: FREE for ICAA members and employees of professional member firms; FREE for full-time students with current ID; \$30 for the general public. 1 AIA/CES CEH is available.

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EXHIBITION: THE BEAUX-ARTS ATELIER, A CLASSICAL JOURNEY FRIDAY, OCTOBER 19, 6-8 PM

For the occasion of Archtober, New York City's Architecture and Design Month, the Beaux-Arts Atelier will open its studio to present an exhibition of work from the full-time program's current students, alumni/ae, and instructors, as well as from the permanent collection of the ICAA. Light refreshments will be served. This exhibition and open studio is free and open to the public, however reservations are requested.

LOCATION: The Institute of Classical Architecture & Art, 20 West 44th Street, 3rd floor. Reservations requested. To reserve, call: (212) 730-9646, ext. 100, or register online.

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DRAWING (LIVE): THE RECOVERY OF THE BEAUX-ARTS TUESDAY, OCTOBER 23, 6:30 PM

Co-founder of the Institute of Classical Architecture (now the ICAA) Richard Cameron presents an illustrated talk in conjunction with Archtober, New York City's Architecture and Design Month. For more information on Archtober events, visit www.archtober.org.

LOCATION: ICAA, 20 West 44th Street. Space is limited and reservations are recommended. To reserve, call the ICAA: (212) 730-9646, ext. 100 or register online at classicist.org

COST/CONTINUING EDUCATION HOURS: FREE and open to the public. 1 AIA/CES CEH is available.

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THE SPECTRUM OF THE TUSCAN: A PARALLEL OF AN ORDER

5 SESSIONS: WEDNESDAYS, OCTOBER
24–NOVEMBER 14; 6:30–9 PM;
SATURDAY, NOVEMBER 10; 10 AM–3 PM

Although the Five Classical Orders of Architecture are commonly understood to be intrinsically related to tectonic realities, a more considered study of how the most basic of the Orders, the Tuscan, is presented in the Canonical Treatises—points to a much more nuanced and surprising reality. Through drawing the Canonical Tuscan as enshrined in the Three Standard Architectural Treatises, and then, encountering and more closely studying a range of built Tuscan (here, examining this Order in relation to its contingent realization in complex monuments), we can begin to uncover those deep undercurrents that reveal the nature of architecture as an art. In the first three sessions we begin with the textbook Tuscan by drawing it in several of its pedagogic incarnations. In the fourth session we venture out into the city to learn from the Tuscan in the context of built monuments. The closing session will be in the form of a seminar. Reflecting on our journey with the humble Tuscan, we might then start to discover how the Ancient Greek Orders are still present and alive. Required texts for drawing and reflection are provided in class.

INSTRUCTOR: Michael Djordjevitich, ICAA Instructor

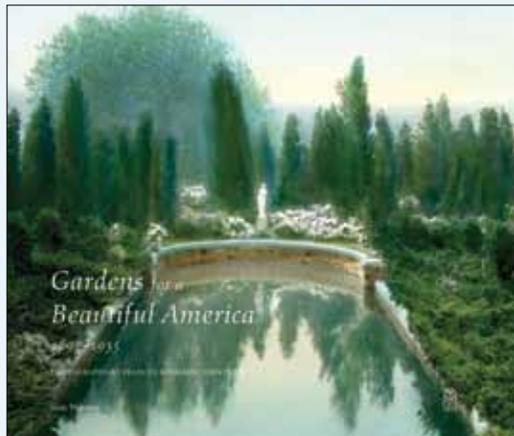
LOCATION: ICAA, 20 West 44th Street, 2nd Floor, Room 208, New York, NY

COST/CONTINUING EDUCATION HOURS: \$340 (\$295 Members); 15 AIA/CES CEHs

Sponsored by Hyde Park Mouldings with support from The Garden Conservancy

PICTURING THE AMERICAN GARDEN WITH SAM WATTERS
FRIDAY, OCTOBER 26; RECEPTION AND BOOK SIGNING AT 6:30 PM; LECTURE AT 7:00 PM

Please join author Sam Watters for an illustrated lecture based on his recent book, *Gardens for a Beautiful America 1895-1935* (Acanthus Press, 2011). Drawing from a rare archive from the collection of the Library of Congress, this new book presents 250 reproductions of hand-colored glass lantern slides long ignored. Sam Watters presents in his illustrated lecture the story of celebrity photographer Frances Benjamin Johnston (1864-1952) who pioneered garden photography at the turn of the 20th century. For two



decades, Johnston photographed estate gardens, from Rhode Island to Virginia, from New York to California, and produced colored lantern slides she projected at garden clubs, museums and societies to promote a more beautiful America.

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

COST/CONTINUING EDUCATION HOURS: FREE for ICAA members and employees of professional member firms; FREE for full-time students with current ID and FREE to Garden Conservancy Members; \$30 for the general public. 1 AIA/CES CEH is available.

ARCHITECTURAL RENDERING IN WASH

6 SESSIONS: SATURDAY, OCTOBER 27;
12PM–6PM; TUESDAYS & THURSDAYS,
OCTOBER 30–NOVEMBER 8; 6:30–9:30PM;
SATURDAY, NOVEMBER 10; 12 PM–6 PM

This course is an introduction to the study of Architectural Rendering in Wash. Students are introduced to and guided along the path of H. Van Buren Magonigle's detailed lessons in India Ink Wash in an atelier environment. Among the topics covered are wash rendering materials, India Ink wash, toned ink wash, full color wash, shades and shadows, atmospheric perspective, and sheet composition using examples of the Beaux-Arts drawing type, the analytique. Classes are conducted primarily in a studio format, with formal lectures, hands-on instruction, and demonstrations.

INSTRUCTOR: Andy Taylor, Architect, ICAA Fellow
LOCATION: ICAA, 20 West 44th Street, 2nd Floor, Room 208, New York, NY

COST/CONTINUING EDUCATION HOURS: \$510 (\$450 Members); 24 AIA/CES CEHs

KEITH GRANET
**THE IMPORTANCE OF BUSINESS
MANAGEMENT IN A DESIGN FIRM**
THURSDAY, NOVEMBER 8;
RECEPTION AND BOOK SIGNING AT 6:30 PM;
LECTURE AT 7:00 PM

Please join Keith Granet, management consultant and author of *The Business of Design* (Princeton Architectural Press, 2011), who will lecture on the importance of good business practices to create a successful design firm. Keith's firm, Granet & Associates has had the privilege of working with the country's top designers for the past 21 years. Granet has also served on the board of the ICAA Southern California Chapter for the past eight years.

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

COST/CONTINUING EDUCATION HOURS: FREE for ICAA members and employees of professional member firms; FREE for full-time students with current ID; \$30 for the general public. 1 AIA/CES CEH is available.

DRAWING THE IONIC ORDER

1 WEEKEND SESSION:
SATURDAY, NOVEMBER 17, 9 AM–2 PM

This course provides an introduction to drawing the Ionic Order. The class begins with an overview of the Ionic type and to the terminology of its constituent parts. Participants will learn how to draw the Ionic Order and review related syntax such as intercolumniation. One-on-one guidance will be provided by the instructor while participants practice drawing the order/component at their desks. Comparison will be made among normative versions of the Ionic type as described and delineated in key treatises such as James Gibbs', *Rules for Drawing the Several Parts of Architecture*. The class will conclude with a brief look at the use of the Ionic type in both historic and contemporary architecture.

INSTRUCTOR: Michael Mesko, Architect, ICAA Fellow
LOCATION: ICAA, 20 West 44th Street, 2nd Floor, Room 208, New York, NY

COST/CONTINUING EDUCATION HOURS: \$175 (\$125 Members); 5 AIA/CES CEHs

**THE CLASSICAL TRADITION
IN CHINESE ARCHITECTURE AND
THE BEAUX-ARTS**
TUESDAY, NOVEMBER 20;
RECEPTION AND BOOK SIGNING AT 6:30 PM;
LECTURE AT 7:00 PM

Chinese architecture is grounded in a classical tradition that dates to the first millennium BCE and persists until the fall of imperial China in 1911. When Chinese architecture finally confronted modern construction, it was in the form of Beaux-Arts method, a system highly derivative of European classicism that was the core of education in architecture programs in the US in the 1920s. This lecture by Nancy Steinhardt explores the Beaux-Arts education of China's first generation of architects, and what happened when they returned to China to establish the first practices and departments of architecture. It also explores the impact of Beaux-Arts training in Republican China of the 1930s and subsequently in Taiwan, Soviet-influenced China of the 1950s, and 1960s, and the Cultural Revolution.

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

COST/CONTINUING EDUCATION HOURS: FREE for ICAA members and employees of professional member firms; FREE for full-time students with current ID; \$30 for the general public. 1 AIA/CES CEH is available.

READING ALBERTI

5 SESSIONS: TUESDAYS & THURSDAYS,
NOVEMBER 29–DECEMBER 11, 6:30–9 PM;
SATURDAY, DECEMBER 8, 10 AM–3 PM

Leon Battista Alberti's much-celebrated *Ten Books on the Art of Building* are the first comprehensive theoretical writings on architecture since Greek and Roman antiquity. Significantly, they became the authoritative argument for the classical in architecture for the next several centuries, remaining so until the Neo-classical revolt of the later 18th century. And yet, they are not Alberti's sole work to explore regarding the art of architecture. That neglected work is his *On the Art of Painting*. This class offers an introduction to Alberti's foundational reflections on architecture, framing them through this indispensable work on the art of painting. The course includes a visit to the European Painting Galleries of the Metropolitan Museum of Art.

INSTRUCTOR: Michael Djordjevitich, ICAA Instructor
LOCATION: ICAA, 20 West 44th Street, 2nd Floor, Room 208, New York, NY

COST/CONTINUING EDUCATION HOURS: \$340 (\$295 Members); 15 AIA/CES CEHs



STANFORD WHITE AWARDS CEREMONY AND RECEPTION

FRIDAY, DECEMBER 7;
CEREMONY AT 6:30 PM, COCKTAIL
RECEPTION TO FOLLOW; NEW YORK
RACQUET & TENNIS CLUB

Join the ICAA to celebrate the inaugural year of the Stanford White Awards for Excellence in Classical and Traditional Design. These awards will recognize projects in Architecture, Interior Design, Craftsmanship & Artisanry, Landscape Design, Preservation, and Urban Design throughout New York, New Jersey, and Fairfield County, Connecticut. Visit classicist.org to register and for complete details.

PLAN AHEAD FOR 2013

WINTERIM PROFESSIONAL INTENSIVE

THURSDAY, JANUARY 3 – SATURDAY,
JANUARY 12, 2013

ICAA's Professional Intensive is designed to provide current and future design professionals with the unique chance to receive in-depth training in the principles of classical design, in both its technical and artistic dimensions. Professionals and educators currently active in the field of traditional design instruct students in the following: Traditional Hand Drafting, Architectural Wash Rendering, Theory of Proportion, A Comparative Study of the Orders, Linear Perspective, Observational Drawing, and the Literature and Theory of Classical Architecture. Classroom hours are balanced between time spent in the studio, time engaged in lecture or discussion, and guided site visits to various New York City landmarks. This 10-day program satisfies the core course requirements for the ICAA Certificate of Classical Architecture. Applications are reviewed on a rolling basis. Tuition assistance is available for qualifying applicants.

CONTINUING EDUCATION HOURS:

55 (20 HSW) AIA/CES CEHs available.

For more information, please email education@classicist.org, or call (212) 730-9646 ext. 116.

Sponsored by Flower Construction

THE INGREDIENTS OF A GREAT HOUSE: TRADITION FOR THE WAY WE LIVE NOW

WEDNESDAY, FEBRUARY 13, 2013

Gil Schafer, the award-winning classical architect and author of the new book, *The Great American House*, knows what makes a traditional house livable today. Growing up in and around old houses, Gil gained valuable insights into the best qualities of traditional residential architecture—from the detailed craftsmanship and elegant proportions to the connection to a historic time and place. Having spent the last 20 years translating those qualities for connected, welcoming spaces that suit family life today, he will share the lessons he has learned while making houses for a new generation.

AMERICAN DECORATION WITH THOMAS JAYNE

THURSDAY, FEBRUARY 28, 2013

Sponsored by Balmer Architectural Mouldings & Vella Interiors

MCKIM LECTURE WITH MICHAEL GRAVES

WEDNESDAY, APRIL 3, 2013

SAVE THE DATE

ARTHUR ROSS AWARDS

MONDAY, MAY 6, 2013

Latrobe Society

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

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

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The Latrobe Society recognizes members and friends who demonstrate their profound commitment to advancing the practice and appreciation of the classical tradition in architecture and the allied arts by making an annual contribution of \$5,000 or more. Through their generosity, these individuals help sustain a solid foundation for the Institute. Members enjoy all the Institute has to offer, plus unique benefits and events created exclusively for the Society. Latrobe Society members receive two complimentary tickets to our annual Arthur Ross Awards gala recognizing excellence in the classical tradition. If you are interested in becoming a Latrobe Society Member, or to learn more about the program, please contact Stephanie Herold, Director of Annual Giving at (212) 730-9646, ext. 106 or at sherold@classicist.org.



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

Members

The Institute is grateful to all members whose generosity ensures the success of our mission to advance the practice and appreciation of the classical tradition in architecture, urbanism, and the allied arts. We are pleased to recognize our Sustainer level members and above as of August 17, 2012.

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