



THE FORUM

THE NEWSLETTER OF THE INSTITUTE OF CLASSICAL ARCHITECTURE & CLASSICAL AMERICA

SPRING/SUMMER 2011

WINTERIM A SUCCESS ~ AN INTERVIEW WITH RAY GINDROZ
THE 2011 ARTHUR ROSS AWARDS ~ BOOK REVIEWS ~ CALENDAR OF EVENTS



2011 Winterim a Success

IT IS WITH GREAT JOY AND OPTIMISM THAT WE REPORT A HIGHLY SUCCESSFUL, GROUND-BREAKING EXPERIENCE FOR ALL INVOLVED WITH THE RECENT WINTERIM PROGRAM, THE ICA&CA PROFESSIONAL INTENSIVE THAT TOOK PLACE IN JANUARY. SPEAKING FOR THE STAFF, WE ENJOYED SO MUCH THE INTELLECTUAL ACTIVITY BROUGHT TO BEAR BY THE STUDENTS AND OUR INSIGHTFUL INSTRUCTORS.

—Paul Gunther, President

ON JANUARY 4, 2011, THE INSTITUTE WELCOMED THIRTEEN EXCEPTIONALLY TALENTED AND DEDICATED STUDENTS from six states for the Winterim 2011 Professional Intensive. Among them were students from the Northern California Chapter, Rocky Mountain Chapter, the Florida Chapter, as well as the President of the Philadelphia Chapter, Barbara Eberlein. An architecture student from Hampton University in Virginia, James Ford III, was the winner of the 2010 Hampton University Scholarship, which, through the generosity of the Marilyn and Ray Gindroz Foundation, sends a fourth-year architecture student to the Winterim Professional Intensive each year. Also in attendance were two practicing architects from the Southern California Chapter, Domiane Forte and Carolina Chacon Allen, both winners of the I-Grace and ICA&CA Southern California Chapter Scholarship.

Happily, we were able to host the students in our newly renovated classroom for a total of ten days, as opposed to the seven-day Intensive as previously offered. The extended period of the Intensive, along with the developments of the curriculum, served to inspire the students to create ambitious designs, and produce some truly remarkable work.

This year the curriculum included a Design Studio taught by Richard Cameron and Michael Djordjevtich, which focused on a sketch problem to create a hypothetical shrine for the stone upon which George Washington stood when sworn in as the first President of the United States. Currently, the stone stands upright, cordoned off by some rope, in a corner of Federal Hall in Lower Manhattan.

This was the assignment that met the students on their first evening here at Orientation:

A Shrine For the Threshold of the President of the United States

Program: At the entrance to the rotunda in Federal Hall in Lower Manhattan is proposed a design for an aedicular shrine in the form of a baldachin to house the paving stone upon which George Washington took the Oath of office as the first President of the United States on the morning of Thursday, April 30, 1789.

The assignment served to anchor and guide the students over the course of the Intensive, complemented and informed by our core curriculum: The Elements of Classical Architecture, Architectural Rendering in Wash, Observational Drawing, Linear Perspective, Theory of Proportion, and The Literature and Theory of Classical Architecture, which were taught by ICA&CA instructors Marty Brandwein, Andy Taylor, Patrick Connors, Steve Bass, and Marvin Clawson respectively.

In order to grasp the historical significance of the project, as well as to get a sense of the actual place, the first studio session was a walking tour led by Instructors Richard Cameron and Michael Djordjevtich of Lower Manhattan, which ended in Federal Hall. Once there, the students sketched the rotunda, made measurements, and gathered inspiration for the work ahead.

For the next nine days, the students were sitting at their desks, hard at work on their projects utilizing the skills from all their courses. The work they produced was impressive, especially under such time constraints. January 15 marked the end of a successful Winterim Intensive with a jury of invited guests awarding three prizes and two honorable mentions for student designs.

For information about ongoing CE Education, Intensives, the Rome Drawing Tour, and the new full-time program in classical architecture, please visit www.classicist.org or email education@classicist.org.

—Nora Reilly, Education Programs Coordinator

ICA&CA Interview with Ray Gindroz

ICA&CA PRESIDENT Paul Gunther sat down recently with globetrotting trustee, Ray Gindroz, to ask him about his visionary career as planner at the firm he co-founded in Pittsburgh, Urban Design Associates (UDA), and his service on the Institute board since 2004.

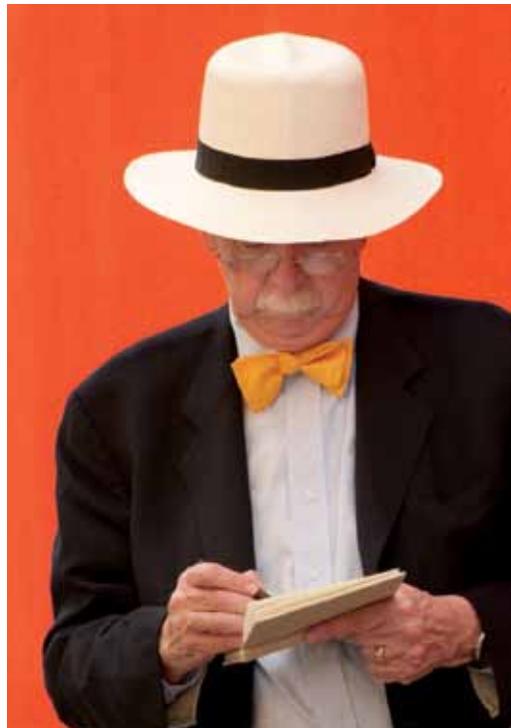
Paul Gunther: When did you first learn about the ICA&CA and what were your early impressions?

Ray Gindroz: In the late 1990s, UDA completed the *Celebration Pattern Book*. Andrés Duany was enthusiastic about its potential as a textbook and suggested that I present it to the ICA. In his introduction, he called the *Celebration Pattern Book* the best thing since Vitruvius, which of course made me very anxious before a group dedicated to teaching and sustaining the classical tradition. The warm reception impressed me greatly. Discussions among architects are often constrained by unspoken differences, but with the ICA I found a respectful consensus.

PG: What spawned this catalytic pattern book, which led so auspiciously to your governance role here?

RG: The use of traditional architectural and planning vocabularies as an essential part of an urbanism focused on social issues defines my career. We established UDA in 1964 at a time of many broad social crossroads: Historic Preservation, Civil Rights, and the Environment. David Lewis, the co-founder of UDA, was exiled from South Africa because of anti-apartheid activities and brought with him a keen interest in the ways the built environment enhance people's lives and livelihoods. UDA's first commission was a grant from the Ford Foundation studying the role that school location and neighborhood design could play in racial integration. Applied sites included many of the nation's most distressed neighborhoods.

We found it essential to engage citizens in the design process and learned that resident stakeholders had affection for the traditional architecture and urban patterns remaining in their communities or found nearby. We also observed that when these traditional patterns were preserved and extended, the result was a



RAY GINDROZ SKETCHING IN PARMA DURING THE 2009 HAMPTON UNIVERSITY STUDY PROGRAM IN ITALY. Photo by Dave Chance Photography.

more stable community. The challenge was to find ways of applying such traditions to new construction at a time of isolated towers and bland pastiche disconnected from the surrounding context and climate.

PG: How did UDA next sustain the discoveries of this first path-breaking commission?

RG: We had an assignment from the National Trust to prepare historic guidelines for a large neighborhood in York, Pennsylvania. We were astonished by the richness of the architecture, the correct use of style and proportion, and the balance between consistency and variety. The streets of these neighborhoods, lined with porches, are among the most beautiful urban spaces in the world. Surprisingly, much of the neighborhood was built by speculative developers who used Pattern Books that were prepared by architects. This revelation caused us, in the early 1970s to revive the tradition of using Pattern Books for building new neighborhoods and in so doing combined traditional forms with contemporary methods and materials.

PG: It sounds like an ICA&CA member tour of York, PA is called for soon!

RG: Indeed and when you go, take stock of one of our most dramatic uses of traditional vocabularies with the remodeling of barracks-like buildings in a distressed Public Housing Project. By providing porches and windows that reflected the Colonial Revival style of adjacent neighborhoods, it was transformed into a neighborhood with a profoundly positive impact on the lives of residents. This led to our designing many of the HOPE VI programs around the country—in part with the practice of traditional architectural vocabularies—that transformed inner city low income projects into mixed income neighborhoods. Despite what was then a radical rediscovery of past lessons, the new design standards were working. UDA's projects across the country include those in all manner of scale and purpose, but a fundamental civic impulse continues to guide the firm's work. It's why we are linked closely with the New Urbanism, for whose Congress I have served as board chairman. A comprehensive planning kit from UDA called *Louisiana Speaks* followed Katrina's devastation.

PG: Once you were on board with the Institute, remind our readers of how you hit the ground running.

RG: My first effort was the *Pattern Book for Neighborly Houses* published by the Institute in collaboration with Habitat for Humanity and produced by UDA. Habitat had a problem convincing some affiliated communities to allow construction of affordable houses. Tom Jones, then the director of Habitat's Washington DC office said it best, "We know that 87% of Americans are comfortable with people who can only afford a Habitat house living in their neighborhood, but only if the house fits in. And that is where we sometimes fail." The goal was therefore to provide tools for building correctly designed houses in the styles most often found in American neighborhoods. There continues to be enthusiasm for the results of this *Pattern Book*. Besides Habitat, it has been formally adopted by several cities to guide residential construction.

I am thrilled to see this process carried on by ICA&CA's Southern California and Texas Chapters, along with regional Habitat affiliates. Since then, my service on several juries including the 2010 Rieger Graham Affiliated Fellowship at the American Academy in Rome has proved a highlight.

PG: What other educational pursuits are you involved with today?

RG: A key part of my training was time spent in Europe, especially France and Italy. In the early 1960s I conducted research on how people perceive their environments by surveying a small town east of Rome. This first-hand experience was life-changing and shaped my work and the lessons I seek to impart. It was, for example, the basis of my urban design teaching at Yale's Graduate School of Architecture between 1968 and 1988. It also led to my founding of the Seaside Pienza Institute as a regular offering of the Seaside Institute, where I am now board chair.

To assure such experiences for the next generation of architects, my pianist wife and I have established the Marilyn and Ray Gindroz Foundation. Every year, we support study abroad for a student of architecture or urbanism at Carnegie Mellon University, and a student at Hampton University's School of Architecture. At Hampton, with the heroic efforts of faculty members Shannon Chance and Mason Andrews, and the support of Robert Easer, Chair of the Department, the selected third year student spends three weeks drawing and collecting information for a design assignment back home the following semester. Additionally, in 2010, the Foundation began collaborating with the ICA&CA to provide lodging and tuition for a Hampton student to be enrolled in the ICA&CA intensive Winterim program. On the student's return from the Intensive, he or she is required to hold seminars with their classmates to share what they have learned. (See page 7 for more about the 2011 Winterim Hampton scholar.)

We support these programs directly through the charitable sale of my drawings and sketchbooks. Our Web site explains it along with details of recent activity. Marilynandraygindrozfoundation.org is the site address and I hope readers will visit soon.

PG: When you think generally about the link of our mission with your career's fruitful trajectory how could you summarize it?

RG: Ironically, and simply, I think the more radical urbanism seems to the public, the more essential it is to use traditional architecture and draw from the fundamental humanism and contextual regard of the classical tradition.

Ray Gindroz is co-founder and Principal Emeritus and Senior Consultant of Urban Design Associates.

Ink on Paper

Book Reviews

ARCHITECTURE ON THE EDGE OF POSTMODERNISM: COLLECTED ESSAYS 1964-1988

by Robert A. M. Stern

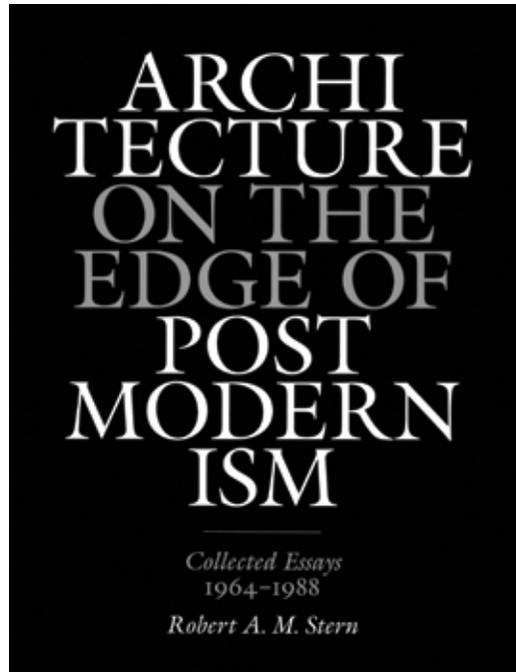
Yale University Press, New Haven, 2009

yalepress.yale.edu/yupbooks/home.asp

James Brown was called “the hardest-working man in show business.” Who could deny that a matching sobriquet could be conferred on Robert A. M. Stern? The hardest-working man in architecture captains a large eponymous firm, heads Yale’s School of Architecture, and is the lead author of numerous important works of history. He’s omni-present as a speaker, juror, and the media’s go-to guy for lightning strike quotes on all things urbanistique (my word not his). Most of all, he has taken on a self-imposed task of Herculean scale. He’s trying, in every possible mode, to do about the hardest thing: to change the direction of our building culture. If he succeeds even a little (and I think he’s already done much more than that), we’ll all have a great deal to thank him for. No one is neutral about Bob Stern—a point, I’d wager, that delights the subject. But with all the focus on that unique persona, career, and oeuvre, I propose there’s one area he’s not received enough attention or credit for: as a serious thinker.

The publication of this collection of two-dozen years’ worth of his essays may remedy that, for we can see in them an intellect that is not just vividly excited about architecture and urbanism, but who is also deeply engaged in looking at historical and cultural causes and principles. The good news is that like the author himself, these investigations are lively, sharp, and leavened with wit. Further, this volume contains essays of almost legendary status, which are otherwise hard to access. I’m thinking of his early, gimlet-eyed take on the New York Five (“Stompin’ at the Savoye”) and his perceptive analytics of the work of Rudolph and Johnson.

The readers of this newsletter might be most interested to read his views of the game-changing 1977 MoMA Beaux-Arts exhibit, and his thoughts on classicism in subsequent pieces. Not to be missed is “Notes on Post-Modernism,” sourced from late 70s seminars, and presented in an engaging Q&A format. Although the fires



of Post-Modernism had not yet died-out then, some distance had been gained from its hot hey-day. With this perspective, Stern offers a penetrating analysis of its origins and tasks.

Post-Modernism certainly incarnated the end of certainties for the Modernist paradigm. Rather than seeing it as a sunset, as many judged at the time, Stern says it was really a new dawn that acknowledged and embodied the complexity and multi-valence of society. Just so, in his final essay, “The Continuity of Post-Modernism,” he ends on a positive upswing, saying that to practice this way is to embrace the rich realities of life itself.

In my view, Stern’s essays are particularly relevant now: Post-Modernism is due for a re-visit, and to have access to the thinking of one of its original voices (as well as having his longer-term perspective) is a key to examining the meaning of Post-Modernism’s wide-ranging dance.

All to say how fitting it is that Robert A. M. Stern is the recipient of the 2011 Richard H. Driehaus Prize for Classical Architecture. Now in its ninth year, the prize is presented annually under the aegis of the University of Notre Dame. —SJW

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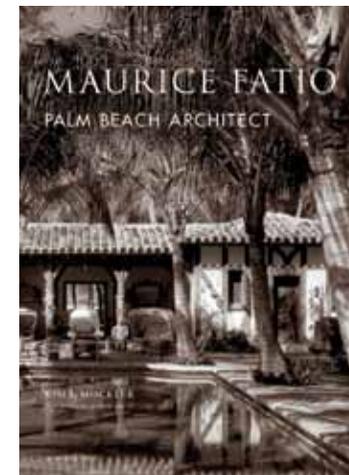
MAURICE FATIO: PALM BEACH ARCHITECT

by Kim I. Mockler

Acanthus Press, New York, 2010

acanthuspress.com

Houses in Palm Beach are a unique breed, and reflect a special confluence of exoticism, climate, and social ranking. In a relatively short amount of time a long history was fabricated, driven by a small group of architects, whose work would forever shape the character of Florida’s built environment with what would, for the most part, become an idealized version of a Mediterranean holiday. Beginning in Saint Augustine, with the first commission of New York’s great Beaux-Arts firm of Carrère and Hastings in 1884, a blueprint was formed for the use of a blended set of styles cribbed from the Iberian Peninsula. Some decades later this was followed by the construction of the great house and gardens that became Vizcaya in Coral Gables, to be quickly followed with the work of Addison Mizner in Palm Beach starting in 1917. With a minimal amount of training as a designer, and a good amount of inspiration from his adolescence in Guatemala, Mizner became an overnight sensation after designing the Everglades Club—the center of social life in the very social Town of Palm Beach. This was the start of the Palm Beach we all know



with its nexus of new money, old money, shady money, and everything that you can show for having it.

It was into this milieu that the young Swiss architect Maurice Fatio (1897-1943) arrived in 1923. European, elegant, and polished, he so well integrated into the social scene that after a short season filled with parties he returned to New York with multiple commissions and the promise of more. Kim Mockler’s new book on Fatio treads on well-worn ground, but succeeds by incorporating a narrative that provides new insight into the clients, interior designers, and the intentions of the architect. This analysis is of special importance in Palm Beach, where the intricacies of the designs were derived from the very specific environment for which they were created. The book begins with a quick overview of young Fatio’s European background and his eventual arrival in New York, including his partnership with William A. Treanor—a partnership that gave the pair representation in New York and eventually Palm Beach. Their two offices served them well before the effects of the depression finally took hold.

As he started his practice in Palm Beach, Fatio worked in a mostly hybrid Italian style that took into consideration the short social season with its need for fantasy architecture and its intensely social focus on parties; the balmy Florida environment, which allowed for the blending of inside and outside; and more than any other architect the use of quarry key stone (many of his early residences, including his own, were fabricated entirely from that material). His vocabulary of details was taken from the great turn-of-the-century-folios like *Northern Italian Details* or *Details of The Architecture of Tuscany*, along with others, allowing his work to rapidly acquire a patina of age, especially when fabricated from the instantly-antique-looking key stone.

Fatio’s arrival in Palm Beach came at the same time as several of the great architects that would produce the iconic designs of Palm Beach. But even by that early time, cracks were appearing in the Hispano-Moorish design fabric, which Mizner had woven. In fact, Fatio’s own 1928 design for his mother-in-law’s house was modeled on a French Norman design, the first of its type in Palm Beach. Others, including the recently transplanted Howard Major, argued that British colonial architecture was a more appropriate expression of an American experience, and one that many clients would take to heart.

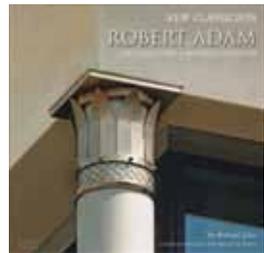
Mockler’s careful incorporation of the plans of each of the residences reveal Fatio’s resolution of functional issues, and his most modern approach to the separation of served and service functions, which reached its apex with Il Palmetto. There, the mansion was divided into two halves, placing all of the servant spaces in their own building. The author’s thoughtful chronological arrangement of Fatio’s projects, with a wealth of photo documentation spanning decades, provides insight on the coming tide that was Modernism. Even in his early projects, Modernism could be discerned: first in interior design, such as Curtis Moffett’s avant garde interiors at the 1929 Villa Oheka, and then later brought in by the clients themselves (many of whom were reacting to the perceived novelty and clarity of the new modern designs). This gave rise to stylistically hybrid work that was transitional, and in many ways the most original of Fatio’s work.

Fatio's life came to a sad and early end, just when he was at his prime. It has been said that he completed over 400 projects (of which over 100 have already been torn down). Even in the mostly protected environs of Palm Beach, important houses are demolished every year, including this year when one of the oldest shingle style houses was taken down to be replaced with a parking lot. Books like Mockler's help make the architecture of the recent past more accessible, breathing new life into a time that is in danger of being forgotten—and remind all of us who work in the classical tradition of why we do what we do. —RD

ROBERT ADAM AND THE SEARCH FOR A MODERN CLASSICISM

by Richard John
Images Publishing, 2010
imagespublishing.com

If Bob Stern is trying to alter the course of building culture on this side of the Atlantic, who is working at corresponding challenges on the other side of the pond? It is UK's Robert Adam, who's taken



up arms against architectural aridity, ineptness, and the ideologically obtuse. Although I would be delighted to laud him as an organizer and advocate for design sanity this review focuses on the

book at hand, which presents the oeuvre of the firm he founded 25 years ago. Functioning out of two locations (London and Winchester), the work is not only the responsibility of Mr. Adam, but also of his energetic and creative partners: Hugh Petter, Nigel Anderson, George Saumarez Smith, and Paul Hanvey.

Any new monograph begs the question: How many architecture books do any of us read? Not just look at the pictures, but actually read? No takers? I thought so, and for good reason as the quality of architectural writing is generally appalling. Since the late Summerson, Banham, and Worsley, there've been few stylists who make the act of reading about architecture pleasurable—or even tolerable. Now the good news: as a cicerone to the Adam firm's work, the reader is fortunate to have Dr. Richard John. Here's a man who's not only a scholar of depth, but a wordsmith who carries you along on the crest of clear thinking and expression. We saw this in the text of his fine monograph on Thomas Gordon Smith, and in this new book the language is exceptionally literate and illuminating.

The work of Bob Adam's firm is notable for its diversity of style: from Chamberesque seri-

ousness (as in a prominently sited Piccadilly office building), to a light and witty touch (i.e. Adam's Solar House, with the shining metal leaves of its neo-Tower of the Winds capitals). Or consider the firm's range of residential work from their brick-dressed houses (whose masonry has a "knitted" quality which the English seem to like), to a variety of villas finished in stucco or planar stone (with the mastery and panache of John Nash).

With such breadth of approach, is there anything that's collectively characteristic of their portfolio? I'd say it is their readiness to take on fascinating and hardly-easy problems, like the organization and enhancement of Oxford's Sackler Library (also well explored in *The Classicist No. 2*), or seeking the appropriate expression for energy efficient building, or bringing dignity to the design of speculative housing. In each case, you can see a combination of logical investigation informed by a lively sense of appropriate form and often an adventurous palette. A fine example would be their library at Bordon: they gave wonderful character to a structure that is not much more than a box—their solution made this public building inviting and legible. Moreover, it has an inherent sustainability: the building could easily be recycled to be a market hall, small manufactory, or high-tech office.

The volume, like many offered by Images, is a fine production with an abundance of illustrations (over 600!). A grace note is that the plans have north-arrows (rarely seen in most monographs, but increasingly important to include as issues of energy-related orientation come to the fore). My only argument with this commendable book is the paucity of architectural construction drawings, the very currency of building. Drawings are the way architects think, and allow us to see how our fellow practitioners approached solving problems. They speak to the oft-thought query: How did they do that?

—SFW

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—Richard Dragisic is a senior project manager at Fairfax & Sammons, and has had charge of the renovation and expansion of one of Fatio's most extensive works in Palm Beach. His extensive knowledge of the fine residences of that golden period of residential design makes him eminently qualified to review books on the masters of that era.

—Seth Joseph Weine, a founding Fellow of the ICA&CA, has been doing architecture and getting things built for a long time. For more of Seth's singular book reviews, please visit the ICA&CA blog at <http://blog.classicist.org>. Seth is available at sethweine@aol.com

Of Note



JAMES FORD III PREPARING HIS PRESENTATION DRAWING DURING THE 2011 WINTERIM INTENSIVE. JAMES WAS HAMPTON UNIVERSITY'S SECOND ANNUAL RECIPIENT OF THE MARILYN AND RAY GINDROZ FOUNDATION SCHOLARSHIP. Photo by Nora Reilly.

HAMPTON UNIVERSITY SCHOLAR COMPLETES 2011 WINTERIM

James Ford III was the second annual recipient of the Marilyn and Ray Gindroz Foundation scholarship, which allows for a fourth year Hampton University architecture student to attend the ICA&CA Winterim. Upon completion of the program James noted, "Mr. Gindroz and the Foundation have been a tremendous blessing to me. They have helped me further my education in architecture by showing me how I might articulate myself through this field. Studying architecture has taught me numerous life lessons and instilled an even greater desire to learn more. One of the most important things Ray has emphasized is to sketch and to sketch all the time. His sketches are a great example of how your pen or pencil can take the mind on a walk around buildings and space to tell a story and to solve problems. My experience as a participant of the 2011 Winterim was unforgettable."

CONGRATULATIONS TO THE WINNERS OF THE 2011 WINTERIM INTENSIVE

Coburn Everdell, AIA, First Place
San Francisco, CA
Domiane Forte, Second Place
Los Angeles, CA
Robert Sweetnam, Third Place
New York, NY

Honorable Mentions went to:
Joseph Tralongo West Palm Beach, FL
Tom Matthews Denver, CO

Congratulations to ALL the Winterim students who took time away from their busy lives to immerse themselves in this unique educational experience and become an integral part in furthering the classical tradition. They inspire us all. Please see roster and photo on page 8.



THE 2011 WINTERIM STUDENTS WITH INSTRUCTORS RICHARD CAMERON AND MICHAEL DJORDJEVITCH IN FRONT OF FEDERAL HALL IN LOWER MANHATTAN.
Photo by Thomas P. Matthews.

2011 Winterim Students:

Carolina Chacon Allen *Los Angeles, CA*
 Barbara Eberlein *Philadelphia, PA*
 Coburn Everdell, AIA *San Francisco, CA*
 James Ford III *Hampton, VA*
 Meghan Ford *West Palm Beach, FL*
 Domiane Forte *Los Angeles, CA*
 M. Jane Gaillard *New York, NY*
 Thomas P. Matthews *Denver, CO*
 R. Samuel Roche *Miami, FL*
 Nina Roefaro *Jersey City, NJ*
 Robert Sweetnam *New York, NY*
 Eduardo Tenenbaum *New York, NY*
 Joseph Tralongo *West Palm Beach, FL*

NEW STAFF FOR THE ICA&CA NATIONAL OFFICE

The ICA&CA Staff welcomes two new staff members: **Kelly Price** joined the office in November 2010 as the Membership & Marketing Associate and as such serves as the office liaison to all fourteen of the ICA&CA Chapters. She works closely with Sara Durkacs, Membership & Marketing Director, and David Ludwig, who became the full-time Membership & Public Programs Associate last fall.

Also new to the office is **Anne Wolff Lawson** who joined us as Registrar in February to help develop student recruitment and services pertaining to the forthcoming Beaux-Arts Atelier, the full-time program in Classical Architecture slated to begin in September.

TWO NEW ICA&CA FELLOWS NAMED

Briana Miller, formerly the ICA&CA Education Programs Coordinator (2002-2006), and currently the Senior Marketing Coordinator at the structural engineering firm of Robert Silman Associates, and **Andy Taylor**, principal of A.J.T.

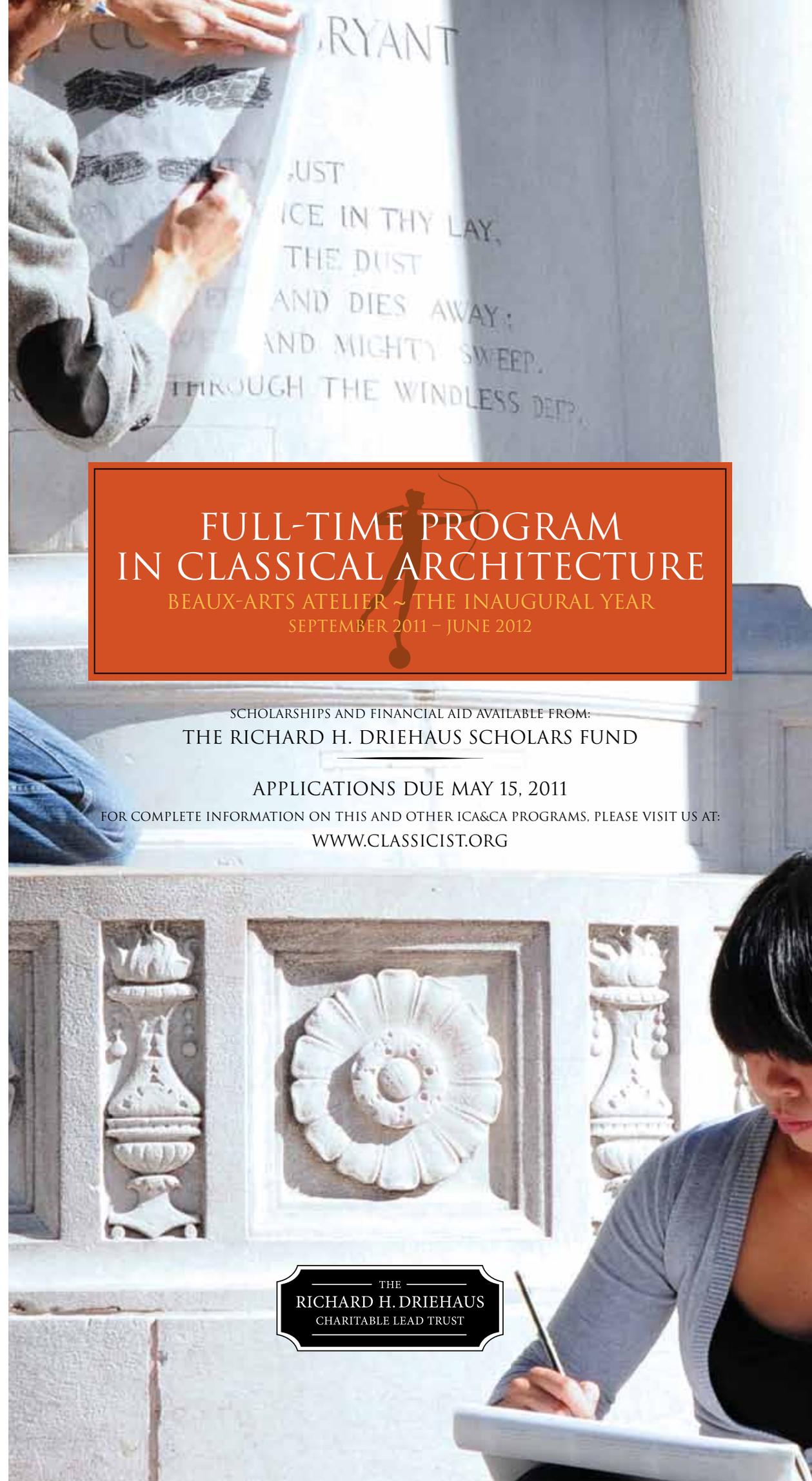
Architect and ICA&CA instructor for India Ink Wash Rendering, both became Fellows of the Institute due to their ongoing involvement and contributions to the organization.

ANNOUNCING A FULL TIME PROGRAM IN CLASSICAL ARCHITECTURE

The ICA&CA is poised to offer a full-time non-accredited program, which will begin immediately after Labor Day. The course is called the Beaux-Arts Atelier and is a one-year intensive program in the study of architectural design following in the method of the École des Beaux-Arts. Students receive in-depth instruction in an atelier setting while also pursuing coursework in observational drawing, architectural drafting, systematic design methodology, the classical orders, geometry and proportion, traditional methods of architectural wash rendering and drawing, the history and theory of classical architecture, modeling and sculpting, anatomy, and cast and figure drawing. Students also conduct detailed studies of New York City's architectural masterpieces through on-site observation and field drawing. In addition, field trips to leading architectural, decorating, and crafts studios occur during each term.

Of special note is the Richard H. Driehaus Scholars program, details of which shall soon be available.

The school year runs from September to June, and is divided into five 6-week terms and a 2-week travel term in Rome. For more information including application and scholarships, visit www.classicist.org or contact Registrar Anne Wolff Lawson at (212) 730-9646, ext. 108 or email alawson@classicist.org.



FULL-TIME PROGRAM IN CLASSICAL ARCHITECTURE

BEAUX-ARTS ATELIER ~ THE INAUGURAL YEAR
 SEPTEMBER 2011 – JUNE 2012

SCHOLARSHIPS AND FINANCIAL AID AVAILABLE FROM:
 THE RICHARD H. DRIEHAUS SCHOLARS FUND

APPLICATIONS DUE MAY 15, 2011

FOR COMPLETE INFORMATION ON THIS AND OTHER ICA&CA PROGRAMS, PLEASE VISIT US AT:
WWW.CLASSICIST.ORG

THE
 RICHARD H. DRIEHAUS
 CHARITABLE LEAD TRUST



ARTHUR ROSS AWARDS 30TH ANNIVERSARY

ON MONDAY, MAY 2, 2011, the University Club in New York City will once again be the venue to honor the 2011 Arthur Ross Award laureates. This year marks the **30th anniversary of the Awards**, created by Arthur Ross and Henry Hope Reed to recognize Excellence in the Classical Tradition. In 1982, Atlanta architect Philip Trammell Shutze, whose work is revered as one of the twentieth century's most devoted classicists, was honored as the first awardee in the category of Architecture. For a full listing of those recognized by Classical America from 1982 to 2002, and by the ICA&CA since 2003, please visit WWW.CLASSICIST.ORG.

Every year since 2004, the Arthur Ross Jury selects five recipients for awards from among 11 categories and since 2007, have recommended to the ICA&CA Board of Directors to honor someone who has made significant contributions across many of the categories during his or her career. The 2011 winners follow below.

ARCHITECTURE

Franck & Lohsen Architects, Washington, DC

ARTISANSHIP

EverGreene Architectural Arts, New York, NY

FINE ART

Andrew Zega and Bernd H. Dams, Paris, FRANCE

PATRONAGE

Ralph Lauren, New York, NY

STEWARDSHIP

The New York Botanical Garden, The Bronx, NY

BOARD OF DIRECTORS HONOR

Clem Labine, Brooklyn, NY

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For more information and to purchase tickets, visit
WWW.CLASSICIST.ORG

ICA&CA Chapter News

CHARLESTON

The Charleston Chapter kicked off 2011 with a Chapter meeting on January 31. The Chapter is also pleased to report on a special program that took place on March 2, 2011. Sarah and Ozey Horton were hosts for the Charleston Chapter's inaugural membership event, which also served to introduce the Chapter's board.

As 2011 progresses, the Chapter is busy planning events and lectures for the spring and summer. A Website is planned to develop public awareness about the role of classicism in both new construction and restoration in the low country. For further information about the Charleston Chapter, please contact Chapter Coordinator, Bill Richardson at charlestonica@gmail.com.

The Chapter began its 2011 programming by co-sponsoring the 10th Annual New Partners for Smart Growth conference, held February 3-5, 2011 in Charlotte. This national conference on building safe, healthy, and livable communities brought together prominent speakers from across the country.

The Charlotte Chapter is planning other programs for spring and summer including an "Architecture and Film" series as well as joint ventures with other area organizations. The Chapter encourages its members to become involved in planning the programs for 2011. For more information, please contact charlotteclassicist@yahoo.com or call (704) 602-4894.

CHARLOTTE

On November 9, 2010 the Charlotte Chapter co-sponsored a presentation by noted architect, educator, and town planner, Dhuru A. Thadani. Speaking at Charlotte's Civic by Design Forum, Mr. Thadani presented highlights from his book, *The Language of Towns & Cities*. At the conclusion of his remarks, Mr. Thadani took questions from the audience at the Levine Museum of the New South. It was an outstanding evening that brought together many people from diverse backgrounds to be part of a discussion on traditional town planning.

In early December, the Charlotte Chapter's final program of 2010 was "Designing the Classical Interior," a class taught by architects James S. Collins and Mitchell Campbell. Similar to classes last offered by the Chapter in 2006, this version featured an interactive component in which participants designed a classical interior with the help of large screen, computer generated drawings. In the class, design and building professionals were joined by a group of interior design students from Queens University of Charlotte. The students were sponsored with the gracious support of local interior design showroom, A. Hoke Ltd.

CHICAGO-MIDWEST

The fall was a convivial season for the Chicago-Midwest Chapter, with members rubbing shoulders at a social at Riva Restaurant during the Traditional Building Exhibition & Conference in October, and again at another social hosted by Terrell Goeke and Woodland Cabinetry at the Merchandise Mart in December.

In other news, the Chicago-Midwest Chapter is pleased to announce two committee formations: The Education Committee, chaired by Elizabeth McNicholas with co-founders Chris Derrick, Andrew Von Maur, and Neil Hoyt; and the Membership and Development Committee, chaired by Danny Gonzales with co-founders Aimee Sunny and Danielle Potts.

Planned events for the first half of 2011 include illustrated lectures by ICA&CA Chair, Peter Pennoyer, and architectural scholar, Elizabeth Meredith Dowling, Ph.D. The Chapter's first seminar: "An Introduction to the Orders," will be presented along with numerous other presentations and tours. For more information and updates visit www.classicistchicago.org or contact Chapter President, Chris Derrick at (847) 606-6460.

FLORIDA

In 2010, the Florida Chapter created a partnership with the University of Miami, College of Architecture and looks forward to a long collaborative relationship. Chapter lectures and tours included a seminar with Leon Krier; "Attack of the Crown Mould" with David Case; "History and Design of the Classical Garden;" A walking tour of Windsor Florida; and "Leading Your Firm to Profitability While Balancing Your Life."

The main social event was the fall Social Membership Appreciation & Membership drive at the historic St. Joseph's Church in downtown Jacksonville, Florida. The Chapter also reports the creation of a scholarship fund for students to attend the Professional Intensives held at the National office in New York City.

In February the Chapter began its Plein Air Studio, which is an informal sketching and instructional tour at different locations throughout the state. Also planned is a Spring Social with support from Fairfax & Sammons Architects Palm Beach office. The goal is to increase awareness of ICA&CA in the South Florida area. Working closely with the National office, other Chapter goals are to bring instructors to Florida to teach core classes relating to the orders and proportion. The Florida Chapter is also committed to building support for a tour to Cuba. Stay tuned for updates on this exciting initiative.

Lastly, the Chapter thanks Teofilo Victoria and Gerald Buxbaum for their time, effort, and commitment to advancing Florida Chapter's goals. For more information visit www.flclassicist.org or contact Chapter Coordinator Lane Manis at (904) 655-0013 or lane@flclassicist.com.

MID-ATLANTIC

The Mid-Atlantic Chapter experienced a successful season of fall programming, including a tour of the exhibition, *Palladio and His Legacy: A Transatlantic Journey* at the National Building Museum in Washington, DC. ICA&CA Advisory Council Member, Calder Loth led the exhibition tour, which offered participants the rare opportunity to view some of the most important drawings in the world of architecture.

Programming for 2011 is well underway and the Chapter just hosted an exciting lecture on March 1 with Emily Evans Eerdmans, *Mirror, Chrome & Gin Fizz: Art Deco in Britain*.

Also this spring, the Mid-Atlantic Chapter and the National Civic Art Society (NCAS) invite traditional architects and artists to engage in a competition to design a counterproposal to Frank Gehry's design of a national monument to President Dwight D. Eisenhower in Washington DC. Competition submissions are due

by April 15, 2011. For more information and updates visit www.classicist-washington.org or contact Chapter Coordinator, Abbi Huntzinger at abbi@grabamlandarch.com.

NEW ENGLAND

Despite a precarious economy, the New England Chapter celebrated its 5th year with nearly 33% growth to its membership. A full roster of events included seminars, lectures, book signings, architectural and walking tours, as well as technical demonstrations. An array of these offerings will continue through 2011.

Nationally acclaimed furniture maker, Philip C. Lowe, lectured about his work on October 20, 2010 at the College Club. In 2005, Mr. Lowe received the Cartouche Award—the highest honor bestowed by the Society of the American Period Furniture Makers—for his exceptional contributions to woodworking. On November 3, 2010, the Chapter launched its first Bulfinch Awards at the Grand Staircase of the Massachusetts State House. It was a resounding success and promises to become the Chapter's annual holiday event, to be held early in December each year. Ten days following the success of the Bulfinch Awards, New England board member Michael Tyrrell, with the assistance of Patrick Pinnell, offered a well-attended architectural Tour of New Haven.



TOP: JOHN MARGOLIS, ALAN WALL AND RICHARD KRYSIAK FROM TRADEWOOD WINDOWS AT THE NEW ENGLAND CHAPTER'S BULFINCH AWARDS IN NOVEMBER 2010. BOTTOM: CLAYTON AUSTIN OF BOSTON ORNAMENT COMPANY PRESENTING THE WORK OF HIS COMPANY TO MEMBERS OF THE NEW ENGLAND CHAPTER IN MAY 2010. Photograph by John Margolis.



NEW ENGLAND CHAPTER PARTICIPANTS ON THE NEW HAVEN ARCHITECTURAL TOUR NOVEMBER 2010.

On December 1, Eric Inman Daum led a salon for the Shawsheen Initiative. Shortly thereafter on December 16, Curt DiCamillo, Executive Director of the National Trust for Scotland Foundation dazzled the audience with his lecture on: *Jewels of Scandal and Desire: British Jewelry Collections and Country Houses*.

As 2011 progresses, the Chapter plans to offer activities to attract a broader audience; expand membership; and ensure that a balance of activities such as lectures and sketch tours are offered free of charge. The presentation of a documentary double feature on Sir John Soane and Benjamin Henry Latrobe was successfully presented free to members on February 23 at Boston's College Club. To help make programming affordable to members and participants, the Chapter is actively nurturing sponsorships for the Bulfinch Awards and all other educational events.

The Chapter also plans to foster greater representation from colleagues in all six New England States and will offer programs for design professionals needing to earn AIA learning units. For example, the schedule will include seminars on sustainability, structural design, and historic preservation.

The Chapter also celebrates the first year of the groundbreaking on-line Certificate program at the Boston Architectural College. Further on the education and advocacy front, the Chapter will expand visibility in the design community and in local neighborhoods through design charrettes. The Shawsheen Initiative in Andover, Massachusetts is one ongoing example. Collaboration with Restore Media's Traditional Building Conference in mid-July is also planned. Partnering with other businesses is key, as it expands the Chapter's reach and broadens the membership base.

President John Margolis reports great momentum and energy from the volunteers and members of the New England Chapter and is delighted that the Bulfinch Awards will become a signature event honoring the region's premier

design talent. The Chapter envisions renewed focus as the region's premier organization promoting the study of the classical tradition. For more information on the New England Chapter's upcoming activities, contact Chapter President, John Margolis at (978) 922-4440 or visit www.classicist-ne.org.

NORTHERN CALIFORNIA

The Northern California Chapter had a busy 2010 fall schedule, highlighted by a private lunch at the world-renowned San Francisco Fall Antique Show. Honored at this lunch were Bunny Williams and Adam Lewis, who both lectured at the Antique Show. This gala event is the start of the San Francisco Fall Social Season, and was sold out within days of the announcement. Over 100 guests enjoyed lunch by McCall's catering in the private "Room with a View" overlooking the San Francisco Bay. Adam



DHIRU THADANI AT HIS BOOK SIGNING AND LECTURE IN SAN FRANCISCO IN DECEMBER 2010.

Lewis, author of *The Great Lady Decorators*, introduced Ms. Williams, as distinguished guest. After the luncheon, all proceeded to Ms. Williams' lecture.

In November, local antique gallery, Arader, featured ICA&CA National Board Chairman, Peter Pennoyer, who spoke about his latest book. The event was the Chapter's

sponsor appreciation night, honoring the generous sponsors for 2010. To a standing-room-only audience, Mr. Pennoyer showed plans and images of his dream houses, including fascinating stories behind each one. These were images of projects that inspired his work, and then his own projects that referenced them. Of particular interest was a project done in collaboration with board members Paul Wiseman (interiors) and Suzman & Cole (landscaping).

The last event of the year was an illustrated lecture by walkable community expert Dhuru Thadani, who spoke on his latest book, *The Language of Towns & Cities*. Mr. Thadani's theory is that "urbanism is the prescriptive solution to the crisis we face today," and he presented statistics, images, and history to back this up. Notably, the book is full of sketches and hand-drawn illustrations, all done by the author himself. Rome was given as an example of an ideal city, thus proving the point that classicism remains an important field of study.

The year 2010 wrapped up with a small holiday gathering in The Lotus Collection, the amazing historical textile gallery of Chapter Secretary, Kathleen Taylor. Many thanks to Kathleen for her efforts in behalf of the Chapter.

The new year began with the expansion of the Board of Directors from 18 members to 25 with the addition of: Todd Cole, Aaron Cook, Kay Evans, Marlene Farrell, Eric Friedman, Heidi Gerpheide, Kevin Peters, Stephen Sutro, and Kendall Wilkinson. Welcome!

The first half of 2011 featured talks by Thomas Jayne, Sam White, Allan Greenberg, and Michael Imber, as well as a plein air painting demonstration by local artist Kevin McPherson, and an educational series on The Roman Forum, with lectures by Birgit Urmson and other local Roman experts. For more information, visit www.classicist-nocal.org or contact Chapter Coordinator Carrie Swing: info@classicist-nocal.org or (415) 445-6700.

OHIO AND ERIE

Ohio and Erie will present Classical Cincinnati, April 1-3, 2011. The tour is called "An Architectural Tour of the Queen City" and will offer visits to the great architectural sites developed along the Ohio River since the Federal era. The independence of the American colonies and the westward expansion quickly made Cincinnati an important civic and cultural center that imbues the classical spirit. The tour will include buildings by Benjamin Latrobe, William Strickland, Samuel Hannaford, Delano & Aldrich, John

Russell Pope, and Edward Schulte among others. The Ohio and Erie Chapter also plans to present a lecture during Cleveland AIA's "Architecture Week" on the subject of Palladianism in America. The lecture will be the beginning of a series of events culminating in a fall field trip to Pittsburgh's Carnegie Museum to view *Palladio and His Legacy: A Transatlantic Journey*. The Chapter is considering a private tour of a new Palladian Villa built in the countryside outside Pittsburgh. For more information visit www.ohio@classicist.org or call (614) 231-8940.

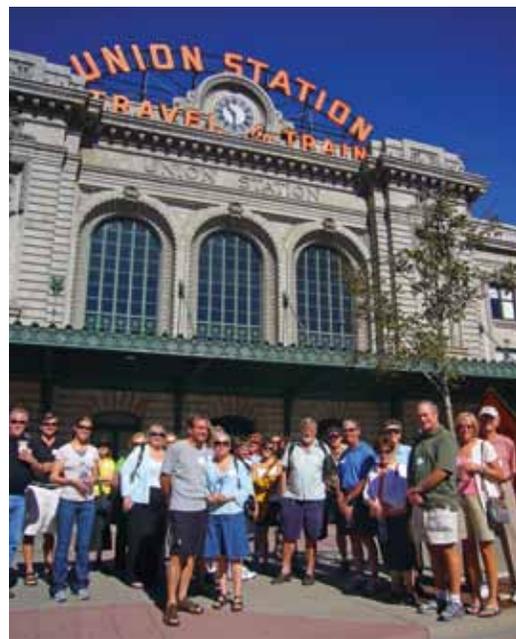


THE RIVER VIEW PARLOR AT ELMWOOD HALL (1818-1820) NEAR COVINGTON, KY BY THOMAS D. CARNEAL AFTER DESIGNS OF BH LATROBE. Photo by Alice Weston.

ROCKY MOUNTAIN

The Rocky Mountain Chapter rounded out its 2010 program schedule with David Schwarz's presentation, "Contemporary Classicism" at Denver's beautiful Grant-Humphreys Mansion. Through his illustrated presentation, the president of Washington, DC-based David M. Schwarz Architects demonstrated that classicism is not confined to historical styles; rather it is a continuum connecting our past to the present.

The Rocky Mountain Chapter is honored to work in partnership with the Denver Designer Showhouse and The Children's Hospital Foundation to present an evening with designer/author Bobby McAlpine at the Denver Designer Showhouse benefiting Children's Hospital on Thursday, April 14. This amazing revitalized showhouse is the culmination of exceptional work by 21 nationally recognized designers, each of whom were invited to design a room or portion of the showhouse.



PARTICIPANTS OF SEPTEMBER'S DENVER ARCHITECTURAL WALKING TOUR SET OUT FROM UNION STATION. Photo by Don Ruggles.

Another highlight from the 2011 event calendar is the celebration of our chapter's two-year anniversary. ICA&CA Chairman, Peter Pennoyer, will join us for a reception and lecture on Thursday, May 26.

The spring/summer schedule includes several events back by popular demand after their success in 2010 as evidenced by the sold out attendance. Architect Tom Matthews will present "An Introduction to Classical Architecture" to emphasize the timeless principles of houses designed with style, grace, and longevity in mind; Architect Jacques Benedict is the subject of a private bus tour of several Denver-area homes; Eric Mandil of Mandil, Inc. will



ROCKY MOUNTAIN SKETCHING TOUR PARTICIPANTS AT DENVER'S CHEESMAN PARK PAVILION. Photo by Gail Brece.

present a reprise of his Regional Coloration lecture on how color influences our world; and we will again visit some of Denver's beautiful architecture and see it from a new perspective as part of a sketching tour.

In an effort to further ICA&CA's mission of advancing the practice and appreciation of the classical tradition in architecture and the allied arts, the Rocky Mountain Chapter is working with the University of Colorado's School of Architecture and Planning to organize and host lectures and courses which complement the School's curriculum.

The Chapter extends gratitude to generous event sponsors: *Blue Architects, Colorado Homes & Lifestyles Magazine, Continental Divine Catering, DHR Architecture, Gruber Remodeling, Haddonstone, Historical Arts and Casting, Lifescape Associates, Mandil, Inc., Schöten Fenster, Steele Street Bank & Trust, The Vineyard, and Waterworks.* For more information about Rocky Mountain Chapter programs and events, please contact Gail Brece at (303) 355-2460 ext. 201 or gail@dbrrarchitecture.com.

SOUTHEAST

The Southeast Chapter hosted a range of fun and informative events this fall. In August, a social was held at Living Spaces in the heart of Buckhead's design district. Two events were held in October on *Designing Passageways and Portals*, including a lecture on "Mouldings, Doors and Windows: What's Classical and What's Not—And How to Tell the Difference." The lecture was presented by ICA&CA member William H. Bates III, founding professor of Architecture and Design at the American College of Building Arts in Charleston, South Carolina. Following the lecture, Mr. Bates and Frank Genello presented a professional seminar on the design and construction of classical

doorways and windows. This hands-on workshop focused on the underlying geometries for the design of the Tuscan Order.

A November lecture and book signing was held with Peter Pennoyer, who discussed his most recent book, *The Dream House in Our Midst: Reimagining Traditional Architecture*. The lecture, which awed the audience with heavenly spaces and places, was preceded by a cocktail hour at the Ansley Golf Club. The Chapter ended 2010 on a high note with a Holiday Party at the Atlanta showroom of the Westye Group—Southeast. The party featured fun, friendship, and fabulous food prepared by Westye Group executive chefs in their demonstration kitchen.

Programming for 2011 began in January with a lecture on Roman villas as the archetype of all subsequent villa design and construction in the Western world. Presented by Professor Douglas Allen, ASLA, of the Georgia Institute of Technology, the lecture was held at the Michael Graves-designed Michael C. Carlos Museum at Emory University, with over 100 ICA&CA members and guests in attendance.



SHUTZE AWARDS PLANNING MEETING: LEFT TO RIGHT: SHUTZE AWARDS HOST COMMITTEE CHAIRS WES AND TERRY VAWTER; TRACY ARTZEN OF GENESIS ELEVATOR; AND JONATHAN LACROSSE. Photo used by permission.

In addition to these events, the Young ICA&CA once again demonstrated its “CAN-DO” spirit with an entry in the 2010 CANstruction charity event. YICA’s CANals of Venice display was created with 1,000 cans of food, which were all donated to the Atlanta Community Food Bank after *deconstruction*.

A contingent of young and not-so-young ICA&CA members joined a day trip planned by the Young ICA&CA in December. The group took part in the 2010 Holiday Tour of Homes in Madison, Georgia, a city that features the largest collection of nineteenth century architecture in Georgia.

In other ICA&CA news, the Southeast Chapter is pleased to announce its 2011 Board of Trustees: President, Gregory L. Palmer, AIA; Co-Vice President, Andrew Cogar, AIA; Co-Vice President, John Lunday; Treasurer, Elizabeth Dillon; Secretary, Wright Marshall; Member-at-large, Richard Anderson, ASLA; Member-at-large, Laura DePree, AIA; Member-at-large, Michelle Reid Moody; Young ICA&CA, Clay Rokicki; Trustee Emerita, Elizabeth Meredith Dowling, Ph.D. **For more information contact the Southeast Chapter Coordinator Danielle Griffin at icasoutheast@gmail.com or visit www.classicist-se.org.**

SOUTHERN CALIFORNIA

In the fall of 2010, the Southern California Chapter continued to expand educational outreach to the next generation of architects and designers. The Second Annual I-Grace Scholarship for the 2011 Winterim Professional Intensive was awarded to: Domiane Forte (first place) and Carolina Chacon Allen (second place). Jeff DiCicco (recipient of the 2010 I-Grace Scholarship to the Winterim) taught a four-part drawing class at the JFK Architecture and Digital Arts Magnet High School. The Chapter is excited to instill discipline and passion for classical architecture in these young students. Also last fall, the Chapter held its Second Annual Donor Recognition Event on November 3, 2010 at Bausman and Company. Over the weekend of November 12-14, the Chapter presented a weekend at the historic Mission Inn in Riverside, which featured keynote speaker Charles Pheonix, and included tours of the Inn and downtown Riverside (including buildings by Julia Morgan and Myron Hunt). An outdoor sketching class was co-taught by Domiane Forte and Jeff DiCicco.

Nancy Goslee Power hosted a special event in November celebrating Suzanne Rheinstein’s dedicated service to the Chapter and her new book, *At Home: A Style for Today with Things from the Past*. And lastly, at the December meeting of the SoCal Board elected Bart Mendel of Stonemark Construction Management to the Board.

The annual meeting on January 27, 2011 at Rose Tarlow Melrose House was to have featured ICA&CA Chairman Peter Penoyer, who planned to present an illustrated presentation, “Re-imagining Architectural Traditions.” Unfortunately, due to one of the snowstorms that hit the northeast, Mr. Penoyer was unable to be there, but the gathering happened anyway thanks to Rose Tarlow. Mr. Penoyer’s talk was rescheduled for March 10. As part of the 2011 Lecture Series, Thomas Jayne presented, *The Architecture of the Finest Rooms*. Upcoming speakers will include Samuel G. White, *Stanford White at Box Hill*, (March 30); Allan Greenberg, *Can Modern Architecture be Classical?* (April 13); and Michael Imber, *Cultural Memory and the Architecture of Place* (May 11). Other upcoming events include a tour of the Huntington Library (April 9) featuring the renovated original residence and a guided examination of the architectural archives, and a program with Sam Watters talking at the historic Annenberg Pool at Santa Monica beach (July 14).

On the educational front, architect Martin Brandwein taught the “Classical Orders” in February. Upcoming classes and studios will



TOP: MARTHA RAYLE, SOCAL CHAPTER MEMBER BJ PETERSON, BOARD MEMBER BRET PARSONS. BOTTOM: SOCAL BOARD MEMBERS JOSH CHRISTIAN, TIM BARBER, AND CHAPTER MEMBER DAVID REED.



THE SOUTHERN CALIFORNIA CHAPTER PARTICIPANTS AT THE HISTORIC MISSION INN IN RIVERSIDE DURING THE NOVEMBER 2010 WEEKEND TOUR. Southern California Chapter photos by Reggie Scully.

include: “Classical Proportions” with Alvin Holm (April 2), “Field Drawing/Watercolor” with Jeff DiCicco and Domiane Forte (May 21), “Advanced Shades and Shadows” with Erik Evens (June 4), “Beginning/Advanced Drawing” with Jeff DiCicco (July 16 and 20), an “Architectural History” with Andrea Keller (September 10) and “Literature/Theory of Classical Architecture” with ICA&CA Fellows President, Marvin Clawson (November 5). The Chapter will offer these core classes to area high school and university students at a discounted tuition. Lastly, the Habitat Architectural Affordable Multi-Family Design Competition Pattern Book is now available for purchase. **For more details, please visit our website: www.classicist-socal.org or contact Chapter Coordinator, Diane Sipos at (310) 396-4379 or diane@classicist-socal.org.**

The Southern California Chapter extends gratitude to the following generous sponsors: *Zeluck Architectural Wood Window and Doors, Finton Construction Group, McCoy Construction, Appleton & Associates, DC Williamson General Contracting, Project Solutions, Millworks Etc, Nelson Daniels, Sebastian Construction Group, Pierre Landscaping, Baltazar Construction, Inc., Richard Holz, Inc., The I-Grace Company, Portera Antique Spanish Doors, Suzanne and Frederick Rheinstein, MG Partners, William Hefner Architecture, Stonemark Construction Management, Decorative Carpets, Tim Barber LTD, Taylor and Syfan, Osinoff General Construction, Chris Barrett Design, Waterworks, JANUS et Cie, Clive Christian, Nancy Goslee Power, Exquisite Surfaces, DSI Entertainment Systems, Tom Nelson, General Contractor*

TENNESSEE

At the time of formation, the Tennessee Chapter hoped it could offer an event that would draw together professionals and others from across its wide state. In November 2010 the Chapter’s first Annual Meeting provided this opportunity and more than 75 attendees experienced the multifaceted event, which featured an opening lecture by architect Steve Mouzon; a screening of a Benjamin Latrobe documentary; tours of Nashville’s Main Library and the historic Customs House; a presentation by national board member and former ICA&CA president, Gilbert P. Schafer; and a lecture by architect Bobby McAlpine. Alexander Lamis of Robert A. M. Stern Architects led the library tour and gave a lecture on how Stern’s Nashville masterpiece came to be. Ben Page of Page | Duke Landscape Architects appended the tour with an overview of the classical courtyard. The venue for the lectures and screening was the former Federal Reserve Bank of Atlanta building in downtown Nashville. Now a residence, owner Won Choi donated the use of the space for the events. Please mark your calendars for the 2011 Annual Meeting, which will be in Memphis on November 10-11.

Other recent events included tours of the Beeches and Glenraven, two historic houses near Springfield; a tour of Nashville’s Cathedral of the Incarnation; a holiday party on a snowy evening at the Belle Meade Mansion; a guided tour of the Birth of Impressionism at the Frist Center for the Visual Arts; a lecture by Bobby McAlpine at the Brooks Museum of Art in Memphis; and a tour and concert at the Schermerhorn Symphony Center, reopened after suffering damage from Nashville’s 2010 flood.

The 2011 board of directors are Brent Baldwin, Gavin Duke, Susan Hager, Mark McClure, Jonathan Miller, Martin Roberts, Eric Stengel, and David White. Officers elected for 2011



LEFT: TENNESSEE CHAPTER ANNUAL MEETING PARTICIPANTS VISIT THE LIBRARY AT NASHVILLE'S CUSTOM HOUSE NOVEMBER 2010. RIGHT: DURING THE TENNESSEE CHAPTER TOUR OF SPRINGFIELD, PARTICIPANTS GATHER ON THE STAIRS OF GLENRAVEN. Photos by Chris Eller.



are Brent Baldwin, President; Martin Roberts, Treasurer and President-Elect; and Susan Hager, Secretary.

The Tennessee Chapter would like to thank the following for their support: *Audio Visual Artistry, Barge Waggoner Sumner and Cannon, Inc., Carbine & Associates LLC, Cumberland Architectural Millwork, Erwin & White, Susan and Jerry Hager, JH Anderson Holdings, Kenny & Company, Lellyett & Rogers, Page | Duke Landscape Architects, Robert A. M. Stern Architects, Vintage Millworks, Inc., and Won Choi.* For information about the Tennessee Chapter, visit www.tennesseeclassicist.org or contact Brent Baldwin, Chapter President (615) 477-8872. For regional information, contact East Tennessee Chair, Jonathan Miller (865) 602-2435 or West Tennessee Chair, Mark McClure at (901) 767-6640.

TEXAS

The Texas Chapter is looking to its members for ideas and leadership as we plan the course for 2011 while reflecting on the exuberant growth experienced in 2010. Last year, a dozen events were held in four cities, an ambitious design competition was staged, and the Chapter became more widely known as a sponsor of important arts lectures.

The success of last summer's Dream Dallas Home Design Competition has kept board members Larry Boerder, Lyn Muse, and John Sebastian busy, as they are continuing fundraising efforts for construction of two homes for Habitat for Humanity based on winning designs from the competition. They have secured an anonymous matching grant that will match all donations, dollar for dollar, up to \$15,000. Construction has already begun on both homes, with framing started on February 12.

Houston board members Bill Curtis and Russell Windham are planning a spring lecture series to follow up on the enthusiastically received "Roots of American Classicism" lectures held at Rice University in November. Speakers Susan E. Stein and Samuel G. White lectured on Monticello and Stanford White, respectively.

The entire board is working toward developing a statewide event in the interest of strengthening ties between the three major cities that have hosted Texas Chapter activities. They welcome suggestions for other programs to be held in any part of Texas and hope to follow up on interest shown in Ft. Worth and Austin by sponsoring events in those cities as well. Please visit www.classicist-texas.org or contact Chapter Coordinator Carolyn Foug at Carolyn@curtiswindham.com or (713) 942-7251.



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Grand Central Academy News



WILL ST. JOHN WINS ALMA SCHAPIRO PRIZE

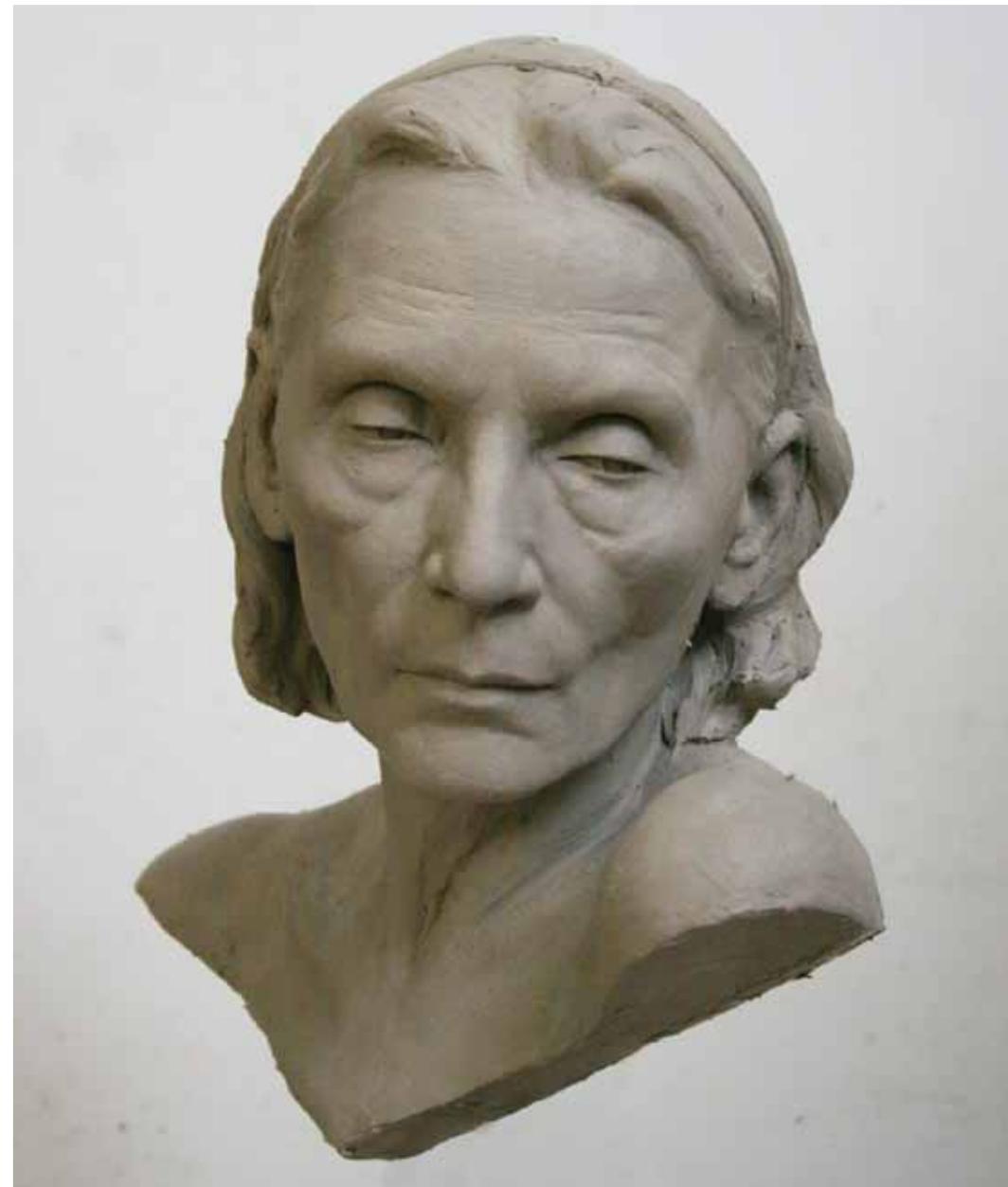
Congratulations to Will St. John, who garnered many prizes in 2010 for his extraordinary work, not least among them, the Institute's distinguished Alma Schapiro Prize. A jury of nine awarded Will first place from among 25 applications where he stood out for his excellence in both painting and sculpture. The prize allows for a three-month affiliated fellowship at the American Academy in Rome, where Will plans to make detailed studies of the artistic conventions he observes in the Laocoon group, Michelangelo's "Moses" and Canova's "Boxers" in the Vatican Museum. Upon his return he plans to complete a life-sized classical figure sculpture. Will writes:

"Just as classical architecture relies on the endless recombination of strictly defined formal elements, sculpture too employs the play of tropes (controposto, s-curve, proportional canons, morphological types, et al.) in order to realize an art that goes beyond the mere representation of a thing."

Will also won First place in GCA's 2010 Third Annual Figure Sculpture Competition, a Second place 2010 scholarship from the Art Renewal Center, and GCA's 2010 Director's Prize for Interdisciplinary Excellence.



TOP: DYING MAN, BY WILL ST. JOHN, FINISHED CLAY, 32 INCHES, 2010 BOTTOM: "VASSILIA," BY ANGELA CUNNINGHAM, 2010, OIL ON CANVAS, 14" X 10"
OPPOSITE: "ANNA NINA," BY ANGELA CUNNINGHAM, 2010, HYDROCAL, 16" X 8" X 14"



FOND FAREWELL TO THREE WINTER GRADUATES

Three of the industrious full-time students have graduated from the program. They are **Bob Silverman**, who is currently pursuing commissions while remaining close to the GCA New York community, and continuing figure and portrait painting coursework in the part-time program.

Neal Esplin has left to pursue a degree in medical illustration. He has been accepted into the University of Texas Southwestern in Dallas, and is applying to the Medical College of Georgia in Augusta, Georgia. **Angela Cunningham** has moved to Philadelphia where she, along with a fellow artist, is renovating a two-story carriage house into live-work space. Angela will continue teaching in GCA's part-time program by

commuting to New York once a week. She also plans to eventually offer classes in her Philadelphia studio. During her study at GCA, Angela won the 2007 Morris and Alma Shapiro Fund prize for the best cast drawing, and the 2008 and 2009 Alfred Ross Prize for best figure work.

Instructor Ted Minoff stated, "I have had the pleasure of teaching Angela over the past couple of years. I have watched her develop outstanding skills in drawing, painting and sculpture. Across disciplines, she constructs a natural, human veneer that gives her two-dimensional work a sculptural feel and her sculptures the warmth of life."

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**GCA TEACHERS
USING TECHNOLOGY**

SIGNILAR ART VIDEO COLLECTION

www.signilar.com

Sculpting the Figure with Pencil, a drawing demo by Jacob Collins.

AMERICAN PAINTING VIDEO MAGAZINE

www.americanpaintingvideomagazine.com

October 2010 issue includes a segment on plein air painting at the Hudson River Fellowship featuring Jacob Collins, Ted Minoff, and Thomas Kegler.

January 2011 issue includes a segment on Ted Minoff and painting seascapes.

SCOTT WADDELL WEBISODES

www.scottssketchbook.blogspot.com

Webisode 1: Blocking in the Portrait

Webisode 2: Painting the Eye

Webisode 3: Imagining a Composition

.....

EXHIBITIONS

JANUARY 13 – FEBRUARY 13, 2011

ELEANOR ETTINGER GALLERY, NY, NY

“The Figure in American Art,” Group Exhibition featuring work by: Richard Piloco, Travis Schlaht, and Hye-seung Marriage Song.

APRIL 21, 2011 INSTALLATION

APRIL 28, 2011 OPENING RECEPTION

CAVALIER GALLERIES, GREENWICH, CT

“Selene,” by Edward Minoff

MAY 4 - JUNE 30, 2011

ADELSON GALLERIES, NY, NY

“Jacob Collins New Works,” solo show.

“STORMY” (DETAIL), BY EDWARD MINOFF, 2011. 32” X 48”,
OIL AND GOLD LEAF ON LINEN.

Travel Programs

TOURS FILL UP QUICKLY and there is priority registration for ICA&CA members at the Patron level and above. ICA&CA 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 ICA&CA members. For further information about the tours listed below (except for Discovering the Treasure of Lebanon & Syria and Private Classical Paris) including pricing, please contact Lani Sternerup or Tom Hayes at contact@classicalexursions.com or call (413) 528-3359. Visit classicalexursions.com to learn more. For information about tours with Pamela Huntington Darling contact pdarling@eventsofprestige.com.



SPRING 2011

APRIL 8 – 17

A Grand Tour of Classical Sicily from Palermo to Taormina

MAY 19 – 26

English Country Houses of Sir Edwin Lutyens

MAY 27 – JUNE 5

Discovering the Treasure of Lebanon & Syria: Private Residences
(with Pamela Huntington Darling)



FALL 2011

SEPTEMBER 10 – 17

Private Classical Paris (with Pamela Huntington Darling)

SEPTEMBER 17 – 25

Classical 18th Century Manor Houses and Gardens
to 20th Century Denmark



SEPTEMBER 30 – OCTOBER 4

The Hamptons: Country Houses of the American Riviera

OCTOBER 29 – NOVEMBER 4

The Architectural Treasures of Cuba: Access Renewed

NOVEMBER 30 – DECEMBER 4

Private Boston



SPRING 2012 DATES TO BE ANNOUNCED

Great Houses and Tropical Gardens of Hawaii
Private Houses and Gardens of Connecticut's Fairfield County
Classicism of the Modern Age in England

FALL 2012 DATES TO BE ANNOUNCED

The Architectural Heritage of Classical Cleveland Discovered
Private New York

TOP TO BOTTOM: AGRIGENTO, SICILY; LUTYENS' HESTERCOMBE GARDENS, used by permission, Robert A. M. Stern Architects; HARRISON GRAY OTIS HOUSE, BOSTON; SHANGRI LA, HONOLULU.

TRAVEL DATES AND TOURS SUBJECT TO CHANGE;
SOME TOURS MAY BE FILLED BY PRESS TIME

ICA&CA Calendar Of Events

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

FOLLOWING IN THE FOOTSTEPS OF MAGONIGLE: AN ATELIER IN INDIA INK WASH, TONED INK AND FULL COLOR ARCHITECTURAL RENDERING

6 SESSIONS REQUIRED FROM THE 24 SESSIONS OFFERED, FEBRUARY 9 – MAY 7; WEDNESDAYS, 6:00 – 9:00 PM AND SATURDAYS, 1:00 – 4:00 PM.

This course is an on-going atelier in the study of Architectural Rendering in Wash. The course introduces the beginner to the traditional architectural rendering method of India ink and toned ink. It also guides students of previous courses in this subject along the path of H. Van Buren Magonigle's detailed lessons in toned ink and full color wash rendering in an atelier environment.

Classes are conducted twice a week. Although no prior experience is required, participants at all levels are expected to follow along in a rigorous and disciplined manner. Students can choose which of the twenty-four sessions they attend as long as they meet the minimum requirement of completing six sessions by the end of the course.

Among the topics covered are materials, India Ink wash, toned ink wash, full color wash, casting of 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 teaching, and demonstrations.

INSTRUCTORS: Richard Cameron, Architectural Designer and ICA&CA Vice Chairman; Anthony J. Taylor, Architect

COST/LEARNING UNIT: \$40 (\$35 Members) per session; students must register for a minimum of six sessions, 3 AIA/CES LUs per session (Practice, Manual Skills). For more information contact education@classicist.org or register online at www.classicist.org.

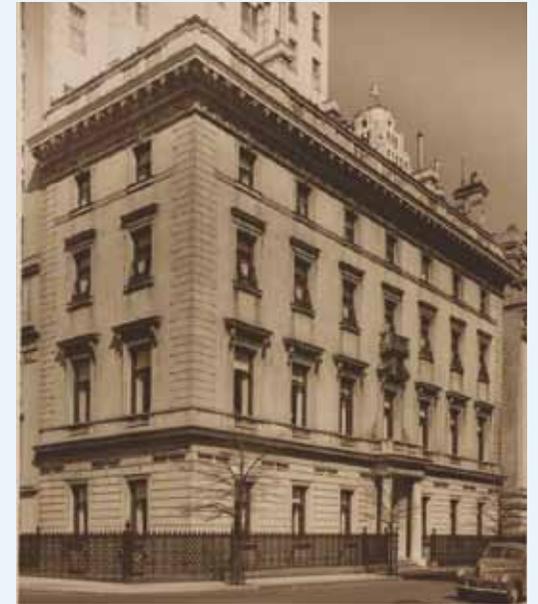


Photo courtesy of The Commonwealth Fund

Sponsored by Hilton-Vanderborn Architects
DISCOVER CLASSICAL NEW YORK: TOUR OF THE HARKNESS HOUSE
SATURDAY, MARCH 26, 10:30 AM SOLD OUT

Once again, architectural designer and preservationist Paul Wentworth Engle guides this tour of the Harkness House for ICA&CA members. Designed by James Gables Rogers between 1906 and 1908 in the style of a restrained Italian palazzo, Harkness House remains virtually unchanged. The interiors include French and Italian Renaissance rooms organized around a unique floor plan influenced by an unusual corner lot. One of few family-owned houses of its period, it is maintained impeccably by the Harkness family's foundation, The Commonwealth Fund, to whom the house was bequeathed in 1952.

Participants will meet in front of Harkness House at 10:15 am and the tour will last approximately one hour.

COSTS/LEARNING UNITS: FREE for Members of the ICA&CA and employees of professional members firms; \$20 for the general public; 1 AIA/CES LU (Theory).

**GRAND CENTRAL ACADEMY
OF ART LECTURE: THE GOLDEN
RATIO WITH RYAN BROKER**
TUESDAY, MARCH 29, 4:30 – 6:00 PM

In this lecture, Ryan Broker covers many facets of this often-neglected area of the painter's craft. He includes a brief description of the Golden Ratio's mathematical properties, with an emphasis on its role in geometry, and will illustrate that arguments regarding the Golden Ratio as more pleasing than any other actually hinder the painter's ability to use it effectively, and lack legitimate empirical evidence. Using preliminary drawings produced by famous artists that display use of the Golden Ratio as his examples, Ryan will show how these painters have used Golden Ratio grids successfully as well as unsuccessfully. Ryan will then discuss how a firm understanding of the Laws of Gestalt psychology and human perception assist the painter in effectively using grids for composition. Finally, Ryan will illustrate how painters have made use of the Golden Ratio in their working process and show several examples of his own preliminary studies employing the methods discussed.

FREE to ICA&CA members, students, and employees of professional member firms. GCA Cast Hall, 20 West 44th Street, 6th Floor. Space is limited and RSVP is required: rsvp.gca@gmail.com.

Please note this lecture does not have AIA/CE Learning Units available.

**DRAWING THE CLASSICAL ORDERS:
A STUDIO COURSE**

SIX SESSIONS REQUIRED OUT 12 SESSIONS
OFFERED, FEBRUARY 1-APRIL 26;
TUESDAYS, 7:00 – 9:00 PM

This course provides an introduction to drawing the three primary orders of classical architecture: Doric, Ionic, and Corinthian. The class teaches the orders through the canon of Vignola. Students then investigate other canons of the orders including those developed by other noted architects and the ancient Greeks. Through drawing exercises, students understand the compositional principles by which the orders and other classical elements are used to create a classical building.

Classes are conducted in a studio format during which students complete an independent project on the orders. The projects range from a study of one of the orders from a historical building to a small design problem. Students can choose which of the twelve sessions they attend as long as they meet the minimum requirement of completing six sessions by the end of the course.

INSTRUCTOR: *Martin Brandwein, Architect and ICA&CA Fellow*

COST/LEARNING UNIT: \$40 (\$35 Members) per session; students must register for a minimum of six sessions, 2 AIA/CES LUs per session (Practice, Manual Skills). For more information contact education@classicist.org or register online at www.classicist.org.

Sponsored by R. D. Rice Construction

**GETTY SQUARE — THE MOST
INTERESTING CHURCH IN 19TH
CENTURY AMERICA?**

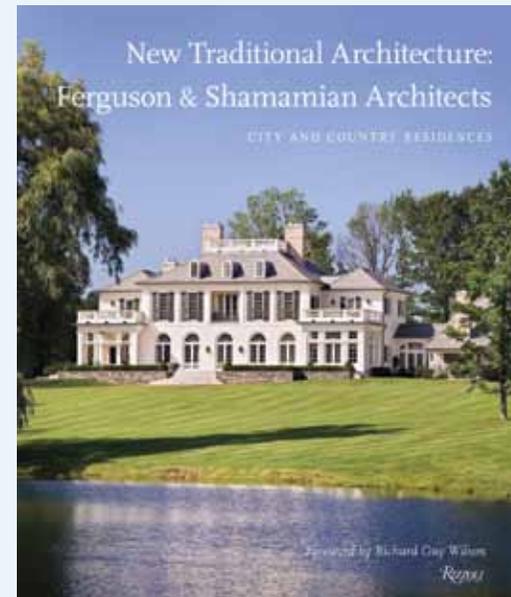
THURSDAY, MARCH 31; RECEPTION
AT 6:30 PM; LECTURE AT 7:00 PM

Lecturer Stephen F. Byrns illustrates how an 18th century church evolved through a major building campaign in 1871, becoming one of the first instances of historic preservation in America. It was also the first example of Colonial Revival architecture in the nation. The design raises tough but interesting questions that have relevance to the issue of proposed changes to landmarked structures today, something the speaker deals with frequently as a former Landmarks Commissioner in New York City.

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



COST/LEARNING UNITS: FREE for Members of the ICA&CA and employees of professional member firms; FREE for full-time students with valid ID (please present your ID at the door for admission); \$20 for the general public; 1 AIA/CES LU (Theory).



Sponsored by Flower Construction

CITY AND COUNTRY RESIDENCES
WEDNESDAY, APRIL 13; RECEPTION
AT 6:30 PM; LECTURE AT 7:00 PM

Revealing the deep well of work of a mature firm, *New Traditional Architecture: Ferguson & Shamamian Architects City and Country Residences* (Rizzoli March 2011) is the first monograph about Ferguson & Shamamian Architects. Each project is singular, balancing the contemporary needs of clients with traditional language, classical details, and appropriate regional character. Mark Ferguson and Oscar Shamamian will discuss their experience creating residences both in New York and across the country.

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

COST/LEARNING UNIT: FREE for ICA&CA members and employees of professional member firms; FREE for full-time students with valid ID (please present your ID at the door for admission); \$20 for the general public. 1 AIA/CES LU (Theory) is available.

**WATERCOLOR SKETCHING
IN NEW YORK CITY**

FRIDAY, APRIL 15; 5:30 – 8:30 PM;
SATURDAY, APRIL 16; 10AM – 5:00 PM

For any designer, creating a watercolor sketch is both pleasurable and essential as a means of understanding what is seen or designed. In this weekend session participants review the basic process of developing a watercolor sketch. Additionally, participants explore the medium of watercolor, the equipment and materials used, and various techniques including depicting light

and shade and color mixing. Instruction begins in the studio with essential materials, media, and methods, and the subsequent sketch sessions will be spent developing watercolor views (both exterior and interior) of specific New York historic sites. Experience with perspective sketching is strongly recommended for this course.

INSTRUCTORS: *Stephen Harby, Artist & Architect*
COST/LEARNING UNIT: \$375 (\$338 members); 15 AIA/CES LUs (manual skills).

For more information contact education@classicist.org or register online at www.classicist.org.

**CELEBRATING FRANCK & LOHSEN
ARCHITECTS, THE 2011 ARTHUR
ROSS AWARDS LAUREATE IN
ARCHITECTURE**

MONDAY, MAY 2; LECTURE AT 3:00 PM

Please join Michael Franck and Arthur Lohsen for a special afternoon talk about the work of their firm. This presentation on the day of the Arthur Ross Awards is held at the office of Peter Pennoyer Architects, 432 Park Avenue South, 11th floor, NYC. Space is limited and reservations are required. Contact education@classicist.org or register online at www.classicist.org.

COST/LEARNING UNIT: FREE for ICA&CA members and employees of professional member firms; FREE for full-time students with valid ID (please present your ID at the door for admission); \$20 for the general public. 1 AIA/CES LU (Theory) is available.

**ARTHUR ROSS AWARDS
30TH ANNIVERSARY GALA**
MONDAY, MAY 2, 2011
THE UNIVERSITY CLUB, NYC
7:00 PM COCKTAIL RECEPTION
8:00 PM CEREMONY AND DINNER

This year marks the 30th anniversary of the Awards, created by Arthur Ross and Henry Hope Reed to recognize Excellence in the Classical Tradition. Every year since individuals, organizations, and firms have been acknowledged for their contributions from across 11 possible categories. *Paid reservations are required.*

\$25,000 Sponsor Table (includes 10 Tickets)
\$12,000 Benefactor Table (includes 10 Tickets)
\$6,000 Patron Table (Includes 10 Tickets)
\$5,000 Underwriter (includes 2 Tickets)
\$1,200 Benefactor Ticket
\$600 Patron Ticket

To learn more or to make your reservation by phone, please call (212) 730-9646, ext. 112 or register online at www.classicist.org.



Sponsors to be announced

FELLOWS 2011 SUMMER LECTURE SERIES

100 YEARS: CELEBRATING THE NEW YORK PUBLIC LIBRARY
FOUR WEDNESDAYS IN JUNE;
RECEPTIONS AT 6:00 PM; LECTURES AT 6:30 PM

June 18: Speaker to be announced
 June 22: Speaker to be announced
 June 29: Speaker to be announced

July 13: Francis Morrone will wrap up the series with an inimitable lecture based on his research as he prepared for the new edition of W. W. Norton's publication, *The New York Public Library, Its Architecture and Decoration* which has been revised and published in honor of the 100 year anniversary of the New York Public Library Fifth Avenue building.

All lectures are held at the New York School of Interior Design, 170 East 70th Street, New York, NY 10021-5167 (between Lexington and Third Avenues); reservations are required (212) 730-9646, ext. 109.

COST/LEARNING UNIT: FREE to ICA&CA Members and employees of Professional Member Firms as well as students with current identification; \$20 general admission; \$65 for the full series; 1 AIA/CES LU (Theory) per lecture.

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PLAN AHEAD FOR FALL 2011

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

Gladys Montgomery's book, *Elegant Wilderness: Great Camps and Grand Lodges of the Adirondacks, 1855-1935* (Acanthus Press, 2010) showcases the private retreats set in the pine forests on the shores of the region's shimmering lakes. More accessible than the western United States, the Adirondack region is where many urbanites of the Industrial Age came to experience the wilderness. In her lecture Ms. Montgomery illustrates the rustic architecture and woodland lifestyle that were a splendid conceit for the members of the leisure class who weren't really "roughing it."

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

COSTS/LEARNING UNITS: FREE for Members of the ICA&CA and employees of professional members firms; **FREE** for full-time students with valid ID (please present your ID at the door for admission); \$20 for the general public; 1 AIA/CES LU (Theory).

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ICA&CA FALL-CONFERENCE RECONSIDERING POST MODERNISM AND BEYOND: A THIRTY YEAR ANNIVERSARY

Details to be announced.

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Programs are subject to change. Visit classicist.org for the most current listings. All ticket sales are final. No refunds or exchanges.

Latrobe Society

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

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

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List as of February 23, 2011

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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 and companies 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 Sara Durkacs, Director of Membership at (212) 730-9646, ext. 106 or at sdurkacs@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 February 14, 2010.

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The Newsletter of the
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Editor: Henrika Taylor

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On the cover: View of the January 2011 Winterim Studio at the ICA&CA.
 Student Joseph Tralongo is in the foreground.
Photo by Thomas J. Matthews.

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