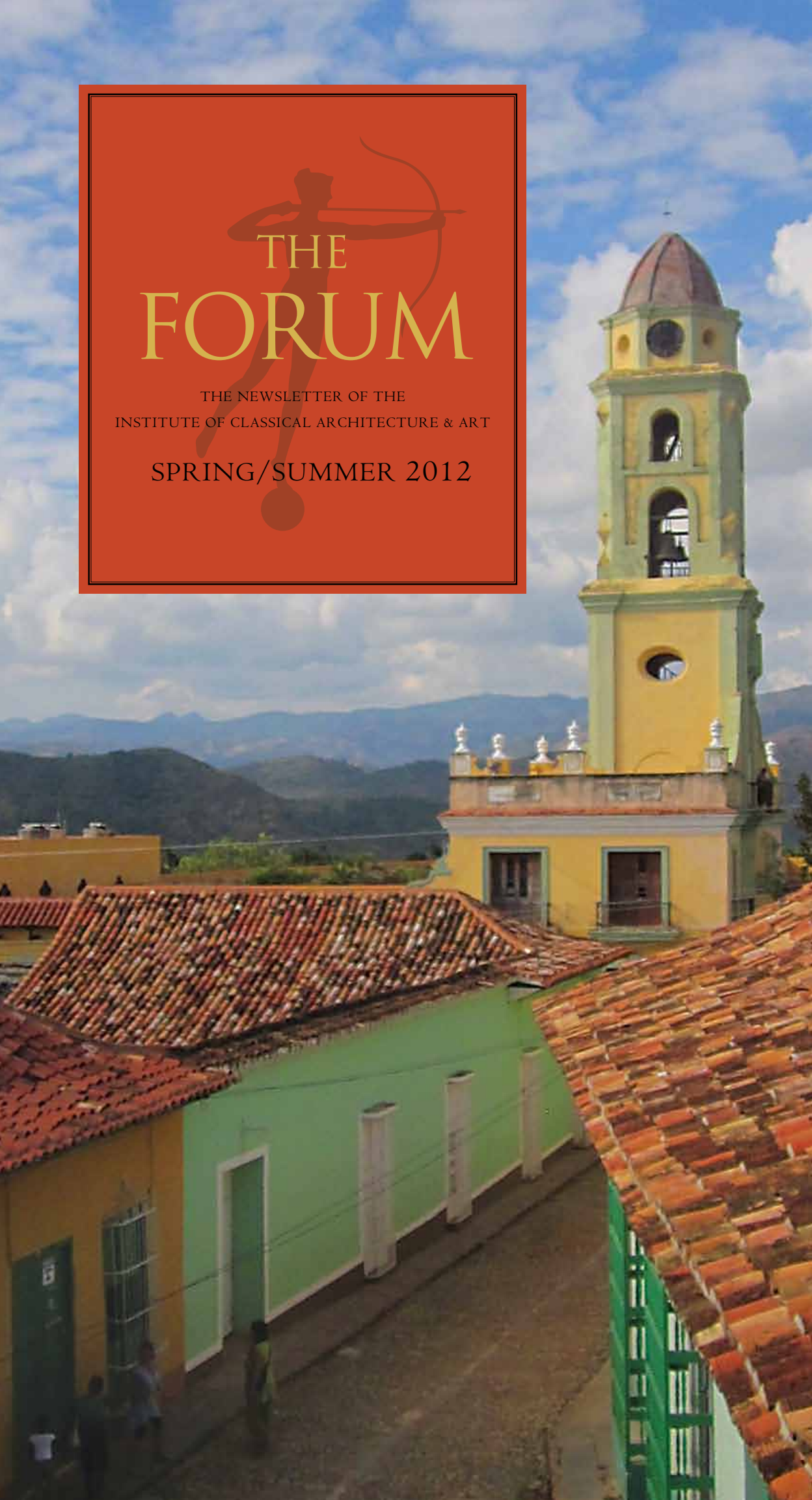




THE FORUM

THE NEWSLETTER OF THE
INSTITUTE OF CLASSICAL ARCHITECTURE & ART

SPRING/SUMMER 2012



The 34th President of the United States of America: Designing an Eisenhower Memorial

SADLY, THE PENDING SCHEME BY FRANK GEHRY FOR THE DWIGHT D. EISENHOWER MEMORIAL proposed on a colossal four-acre site in the District of Columbia's civic epicenter is, in my view, theme-park architecture.

Gehry's plan is more attuned to the World's Fairs of the mid-20th century, such as Montreal's Expo 67. Philip Johnson's 1964 New York State Pavilion in Flushing Meadows Corona Park, still standing despite a three score debate over its adaptive reuse, also comes to mind. Gehry's proposed plan is a huge open-air pavilion, which despite its size, misleadingly and inexplicably edits an epically episodic biography of preeminence in the ongoing American experiment that is second to none. It thus falls short both symbolically and pedagogically.

Likewise it is a design conceived for a single encounter only, one that ideally would be made from a fixed point of approach to make full narrative sense (i.e. "the line starts here") and before the trees grow to obscure such a fixed and demanding scenario. Maybe that's fine but where's the door? It favors novelty as opposed to "of its time" design that therefore outlasts its time as implicit in the original Congressional mandate.

Paradoxically, despite its enormity, there is no way to incorporate this amorphous zone into the daily rhythms of shared urban existence. It is a place to pass through. In contrast, John Lennon's Strawberry Fields in Central Park shows how a well-designed memorial with its conceptual eye on daily benevolence can accomplish exactly that. Worse still, this monumental scale turns its back on the contiguous Lyndon B. Johnson Department of Education Building and those women and men who work there day in and day out to fulfill their statutory duties. Was not that hubristic urban planning mistake learned 50 years ago at New York's Lincoln Center? The residents on the Eighth Avenue side look upon a rear façade that singularly boasts a loading dock, one library door, and high terrace walls, reminding them daily that their attendance is not expected. It seems a regrettable reminder too of the benighted World Trade Center's former plaza, where no one wanted to go unless they had to.

Furthermore, Gehry's experimental, ephemeral materials and methodologies are unlikely to endure. Stone and cast metals have stood the test of time and are deployed for that reason; happily they can be endlessly revisited and reinvented to meet modern applications. The fact that contemporary classicism so uses them is just one exemplary result. In addition, high tech interpretive mediation available in the moment of its construction will fade in utility even if winter blasts and prolonged heat allow them to function past an initial phase of critical novelty. Should maintenance and enduring access be factors for the architect? You bet. To assert otherwise is unforgivably shortsighted. No doubt Gehry believes that he has so considered but his view flies in the face of the realities of maintenance during these protracted times of limited public resources and constantly advancing options for co-existing virtual interface. It seems unwise to delimit such inevitable progress in the dynamic realm of technological interpretation.

In sum, this plan is not suited to the long-term design and civic obligations of memorial design at its best. While Frank Gehry has been one of the most visionary designers on the globe, especially when inventing freestanding sculptural forms, in this case he has fallen short of past rigor. This plan fails to fulfill the full spirit of the commissioning blueprint and the statute that spawned it in the first place.

Such shortcomings have nothing to do per se with style or preferred precise design vocabulary. Yet indeed, the classical tradition at its best transcends time with the nearby Lincoln Memorials and the astonishing Washington Monument serving as ageless examples. Many feel the same about the abstract simplicity of Maya Lin's renowned Vietnam Veterans Memorial, which succeeds at honoring the dead even for those without any living connection since its topographical sanctity spawns investigation and reflection.

Clearly, the men and women charting this vital memorial course need to go back to the drawing board and make sure the full potential at hand takes hold in the hearts and imaginations of future visitors.



TOP: ARTIST'S RENDERING FROM MARYLAND AVENUE OF FRANK GEHRY'S PROPOSED DESIGN FOR THE EISENHOWER MEMORIAL, AP Photo.

BOTTOM: WINTER VIEW PHOTO OF MODEL, © Gehry & Partners.

In this year of dual anniversaries, education is the Institute's primary mission and must remain so. But advocacy work when of national significance is on our minds. While mine, this viewpoint was one I was eager to share last month with those decision makers on the National Capital Planning Commission and the Eisenhower Memorial Commission in exactly such an advocacy bid. I draw inspiration from the 2009 volume in our ongoing Classical America Series in Art and Architecture, *The Future of the Past: A Conservation Ethic for Architecture, Urbanism and Historic Preservation* by architect and educator Steven Semes, who has done so much to advance discourse about this vital topic at a time when old orthodoxies demand reexamination. I am glad that the Washington Mid Atlantic Chapter, working with the National Civic Art Association, extended this impulse months ago with a design competition. Alternative visions are a vital tool in informing the approval debate for such an important piece of civic real estate.

I hope you choose to add your voice to this dialogue. Please know meanwhile that our collective regard is taken with due gravitas and deployed with measured force at urgent times such as we believe this memorial represents.

Paul Gunther
President

ICAA Interview with Richard Driehaus

MICHAEL LYKOURDIS, DEAN OF THE SCHOOL OF ARCHITECTURE AT THE UNIVERSITY OF NOTRE DAME, spoke with the Chicago-based businessman and philanthropist Richard H. Driehaus to discuss Mr. Driehaus's role as one of the world's leading patrons and advocates of classical architecture. Since 2007, Mr. Driehaus has served as a member of the Board of Trustees of the Institute of Classical Architecture & Art.

Michael Lykoudis: It has been a decade since you embarked on a journey to establish the Richard H. Driehaus Prize at the University of Notre Dame.

Richard Driehaus: That's hard to believe. For me, it started out as a little adventure when an old friend suggested I visit the University of Notre Dame. I was astounded to learn that yours was the only college teaching classical architecture in the country.

But, then, maybe I shouldn't have been so surprised. I had been looking with interest at architecture for some years and had already concluded that, given the work done in the last 50 years, we Americans deserved better buildings. We seemed to be settling for a homogeneous approach. Buildings were looking like bland shoeboxes. I believe architecture should be of human scale, representational form, and individual expression that reflects a community's architectural heritage.

There is a delight, proportion, and harmony in classical architecture that I wasn't finding in the contemporary buildings coming up around me in Chicago. So I thought that a national prize would be a good way to recognize and encourage classically derived and well-built buildings.

ML: I think the success of the prize thus far has been due in part to the way our jury has selected each laureate with an understanding of a longer-term trajectory. At the beginning, they selected those who were emblematic of the cause: Léon Krier as the first laureate, Demetri Porphyrios, the second. But now, each new laureate seems to find his or her place, almost like completing a constellation in the sky.



RICHARD H. DRIEHAUS. Photo by Stuart-Rodgers Photography.

RD: And we are painting an even larger picture of the worldview this year, with the selection of Michael Graves. And Elizabeth Barlow Rogers will receive the Henry Hope Reed Medal in recognition of her pioneering work to rescue and renew Central Park with a Conservancy partnering with the city, a model now followed nationwide. We also just presented a unique Patronage Award to His Royal Highness Charles, The Prince of Wales. (See Of Note, p. 6 for more information.)

The challenge is in keeping the balance, isn't it? On one hand, the Prize has become a big tent that allows people from all walks of life and different generations to come in, exchange ideas, and see that there's somebody else out there who cares about and supports their vision. But on the other hand, we don't want to lose the core truth of classicism and the essential elements that explain why it has worked for so long.

That's the reason I was glad to take a lead in assuring the successful launch this fall of the ICAA's Beaux-Arts Atelier in midtown Manhattan. Providing tuition assistance for the Driehaus

Scholars—well, I can't think of anything more important than keeping alive the hands-on knowledge of how to build according to classical principles.

When I established the Driehaus Prize, it wasn't a strategic move or something I had a plan for. It grew naturally from my life and interests. I had grown up in a comfortable bungalow on Chicago's South Side. I'll never forget when I was about ten years old, my father commissioned an architect to design an English Tudor style house for us. Later on, though, I watched as my parents came to the realization that they couldn't afford to build that house.

That got me thinking, and I continued caring about architecture, from the early days when I was starting out in finance to the time when I was more established and fell in love with a three-story Queen Anne row house on the city's Gold Coast. I still live there with my wife Inese.

About a decade ago, I acquired the Samuel M. Nickerson House, the last of Chicago's grand gilded-age mansions. In 2008, I opened The

Driehaus Museum there, just across the street from my office, which is also located in a historic building that I restored—the Ransom Cable house designed in the Richardsonian style by Henry Ives Cobb.

I'm really proud of our restoration of the Nickerson House's incredible woodwork, stained glass, and tiling. Now, we are focused on sharing the museum, which is becoming increasingly well-known as a showcase for 19th century decorative arts. There are period rooms that help visitors imagine how the Nickersons would have entertained and lived, and a good number of objects on view from my own collection, including some really special vases and lamps by Louis Comfort Tiffany. I'm pleased that the Nickerson House has become a regular lecture venue for the ICAA Chicago-Midwest Chapter.

ML: You've done an enormous amount to preserve the 19th-century fabric of Chicago. I'm thinking about the restoration of Old St. Patrick's Church, as well as about the Nickerson House.

RD: I suppose that period just speaks to me in an organized and natural way. We live such fragmented lives in this modern world. I hope that my projects, like those of the ICAA, help people understand that the ideas underpinning classical architecture still matter today. It's sort of like dinosaur bones: yes, you can put them together—but wouldn't it be a revelation to see them in action, in a continuum of movement? Well, inspired classical design and preservation do that for our built heritage. —ML

We seemed to be settling for a homogeneous approach. Buildings were looking like bland shoeboxes. I believe architecture should be of human scale, representational form, and individual expression that reflect a community's architectural heritage.

Of Note

ICCA FINAL RESPECTS TO MARSHALL G. ALLAN

The board, staff, chapter leaders, instructors, students, and members of the Institute of Classical Architecture & Art mourn the recent death of trustee Marshall Allan, whose senses of curiosity and compassion for the communities he helped build and the interests he held closest live on in the hearts of those who worked alongside him. A love of design excellence and related historical inquiry ranked among them and all of us gained as a steadfast result. Marshall served on the ICAA board of Directors from 2007 and his presence will be missed.

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ICAA BOARD ANNOUNCES NEW BOARD TREASURER AND TWO NEW MEMBERS

R. Douglass Rice, of R.D. Rice Construction became ICAA board Treasurer as of October 2011. A long-time supporter of the ICAA, Mr. Rice is an artist, runs his eponymous construction company, and also serves as board chairman for the Bronx Museum of the Arts. A warm welcome to Mr. Rice and a big thank you to outgoing Treasurer Barbara Sallick, who served in that capacity since 2006.

Also, the board is happy to welcome two new trustees, Naja Armstrong of New York City and Lyn Muse, of Dallas. Ms. Armstrong is an attorney with a passion for the classical world and a degree in archeology. Ms. Muse is an interior designer and philanthropist who has been instrumental in organizing the Dream Dallas Home Design Competition, which was sponsored by the ICAA Texas Chapter and Habitat for Humanity.

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STAFF UPDATE FROM THE ICAA NEW YORK OFFICE

In August 2011 Stephanie Herold joined the staff as Director of Annual Giving. And in September, Gay Giordano became the Executive Assistant and Board Liaison. A warm if belated welcome to them both. Also, congratulations to Kelly Price and David Ludwig who both have new titles commensurate with their respective and increased responsibilities. Kelly is now Chapter Relations & Marketing Manager and David is Membership & Public Programs Manager.

In the education Department Ryan Greene and Nora Reilly are now Managing Director of Education and Education Programs Administrator & Archivist respectively in direct acknowledgment of their sustained efforts and success.

POSTSCRIPT

More than four hundred architects, scholars, and passionate cognoscenti working today with regard for history gathered on November 11-12, 2011 in New York City for an international conference called "Reconsidering Postmodernism." Sponsored by the ICAA with support from the schools of Architecture at the University of Notre Dame and the University of Miami, the event was coincident with the 30th publication anniversary of one of the movement's iconoclastic landmarks, *From Bauhaus to Our House* by Tom Wolfe. Attendees heard from 35 leading architects, scholars, and critics alike as they investigated a historical design movement that still stirs strong views. Anglo-American architect and theorist, Charles Jencks, was an honored guest as the author who in 1975 first invented the term. In an essay called *The Rise of Postmodern Architecture*, he explained the brand new moniker thusly: "This title is evasive. If I knew what to call it, I wouldn't use the negative prefix 'post'. It is rather like defining women as 'non-men'..."

"Reconsidering Postmodernism" was a success in terms of content, participation, and ongoing scholarly and press consideration. The gathering of the forerunners of postmodernism to debate its theory and practice is unlikely to occur again. The prospect therefore of a permanent historic record—conceived as an archival resource for teachers, students, and design professionals—comes into sharp focus. The conference yielded lively and often controversial discussions that have been captured by the distinguished nonprofit Checkerboard Films soon to be available in both in DVD and streaming online formats. Stay tuned.

NATIONAL ICAA HOLIDAY PARTY AND AUCTION

The Institute of Classical Architecture & Art held its 8th annual Holiday Party and Auction at the elegant Racquet and Tennis Club on Park Avenue. Over 400 guests enjoyed the festivities in the beautiful McKim, Mead, and White



TOP: PHOTO RENDERING OF PROPOSED DESIGN FOR 30 HENRY STREET, BSK ARCHITECTS.

LEFT: CHARLES JENCKS AT THE "RECONSIDERING POSTMODERNISM" CONFERENCE. Photo by Sterne Slaven © 2011.

RIGHT: SUZANNE SANTRY CLOSING THE NEW YORK HOLIDAY AUCTION. Photo by Sterne Slaven © 2011.

landmark, a fine example of the ornate private clubs constructed in New York during the early 20th century. Travel was the theme; carefully curated trips organized by the Institute's Chapters and friends across the US and UK were well complemented by sketches of classical inspirations contributed by artists and architects who appreciate drawing as a critical way to learn. Proceeds support the Institute's national educational programs. Special thanks to William Bates, III, Leonard Porter, and Suzanne Santry for their efforts towards the success of the party.

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ICAA CELEBRATES DUAL ANNIVERSARIES IN 2012

Twenty years since the first six-week summer program, held at the New York Academy of Art, the staff and board salute all who have been part of the remarkable growth of the ICAA in New York and most importantly across the nation and abroad. It is everyone's shared achievement. Also of vital acknowledgment is the 10-year anniversary of the conglomeration of what was formerly the Institute of Classical Architecture with Classical America.

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SUPPORT BY ICAA OF PROPOSED DESIGN FOR 30 HENRY STREET, BROOKLYN, NY

On January 10, 2012 the Landmarks Preservation Commission gave a hearing on a proposed plan by BSK Architects for 30 Henry Street in the historical Brooklyn Heights neighborhood. Among those who advocated the plan's appropriate traditionalist approach in response to vehement local criticism were Paul Gunther, Peter Pennoyer, and Clem Labine. As Mr. Labine testified: "I support the plan for 30 Henry Street because it is appropriate and compatible with the existing historic fabric of the District. The 'Opposing Team' is the elite of the Brooklyn Heights Association—several of them architects. Apparently, their 'bible' is a set of internal guidelines to govern new construction in the District that they wrote when Brooklyn Heights was made a historic district in 1966. Their guidelines contain all of the 1960s Modernist clichés about new design being 'contemporary and of our time.' Of course, because they are all still 1960s Modernists, to them 'of our time' means anything that is NOT traditional-looking."

With minor adjustments requested by the Commission, who expressed their admiration for the passionate dialogue the project evoked, the plan was approved.

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AWARDS & PRIZES

2011 BULFINCH AWARDS PRESENTATION

The second annual Bulfinch Awards were presented by the New England Chapter at the Massachusetts State House on November 30, 2011. Congratulations to the following winners who were recognized for projects completed since July 2006. Grand Prize: Civic: Restoration of Waterbury City Hall by **DeCarol & Doll, Inc.** of Meriden, Conn.; Best Urban Residence: Back Bay Townhouse by **Dell Mitchell Architects** of Boston, Mass.; Best Suburban Residence: Greek Revival Residence by **Jan Gleysteen Architects, Inc.** of Wellesley, Mass.; Landscape: Georgian Country Estate by **Gregory Lombardi Design** of Cambridge, Mass.; and Interiors: Chestnut Hill Residence by **Carter & Company Interior Design** of Boston, Mass. See www.classicist-ne.org for complete information.



CHATEAU DE COMPIEGNE, WATERCOLOR RENDERING (2010) BY DANIEL HEATH.

ICAA RIEGER GRAHAM PRIZE GOES TO DANIEL HEATH

Under the chairmanship of **Russell Windham**, this year's Rieger Graham Jury awarded the prize, a three-month affiliated Fellowship at the American Academy in Rome, to **Daniel Heath**. Mr. Heath completed his BArch at Auburn University and currently resides in Dallas, TX. His winning proposal focuses on the architecture and urban planning during the papacy of Alexander VII. Of specific interest is the time period's unmatched integration of urban planning, architecture, painting, and sculpture as evidenced in the work of Bernini. The jury is overjoyed to award such a life-changing prize to a gifted young architect at the start of his career. Congratulations!

DRIEHAUS PRIZE LAUREATE AND HENRY HOPE REED MEDALIST ANNOUNCED

Michael Graves, whose celebrated career re-defined the architect's role in society, is named the recipient of the 2012 Richard H. Driehaus Prize at the University of Notre Dame. Graves, the tenth Driehaus Prize laureate, will receive \$200,000 and a bronze miniature of the Choregic Monument of Lysikrates during a March 24 ceremony in Chicago.

During the same event, acclaimed writer, scholar, and landscape preservationist **Elizabeth Barlow Rogers** will be awarded the 2012 Henry Hope Reed Medal, an honor given to an individual working outside the practice of architecture who has supported the cultivation of the traditional city, its architecture and art through writing, planning or promotion. Rogers will receive \$50,000 and a medal cast in bronze. Together with the Driehaus Prize, the Reed Award represents the most significant recognition for classicism in the contemporary built environment.

Of special note this year is the unique **Patronage Award** accepted by **His Royal Highness Charles, The Prince of Wales** during a ceremony January 27 at St. James's Palace in London. The award is a one-time honor to recognize the Prince's tireless commitment to traditional architecture and sustainable urban design.

Recipients are selected by a jury comprised of Adele Chatfield-Taylor (President of the American Academy in Rome), Robert Davis (Developer and Founder of Seaside, Florida), Richard H. Driehaus (Founder and Chairman of Driehaus Capital Management), Paul Goldberger (Architecture Critic for *The New Yorker*), Léon Krier (Inaugural Driehaus Prize Laureate), Michael Lykoudis (Francis and Kathleen Rooney Dean of the University of Notre Dame School of Architecture), and Witold Rybczynski (Meyerson Professor of Urbanism at the University of Pennsylvania and Architecture Critic for *Slate*).

SCOTT MERRILL WINS THE SEASIDE PRIZE

In November 2011, The Seaside Institute announced Scott Merrill, architect and lead designer for Merrill Pastor and Colgan Architects, as the recipient of the Seaside Prize. Merrill is a nationally recognized architect with local ties to where the Prize originated. The Seaside Prize is awarded annually to individuals or organizations that have made significant contributions to the quality and character of its communities. The ceremony was held on Friday, January 27, 2012 in Seaside, Florida.

ICAA Education News

"SPEAK TO THE PAST AND IT SHALL TEACH THEE"

—Inscribed on the John Carter Brown Library, Brown University.

WINTERIM 2012 A SUCCESS

By Nora Reilly

Just after the holidays, eleven students arrived at the ICAA National offices for the 2012 Winterim Professional Intensive. This year's class was comprised of interior designers, practicing architects, architecture students, two doctors, and even one Winterim '11 alum.

A plaster cast model of a Roman arch from Aosta (permanently housed at the ICAA offices) served as the inspiration for Winterim 2012. The seven-day Intensive was shaped by a study of monumental triumphal arches, including a guided tour of the arch in Washington Square Park as well as the one at the helm of the Manhattan Bridge. Through this investigation, the instructors were able to provide a sweep of classical architecture from antiquity to today. Courses included: "The Literature & Theory of Classical Architecture" with Marvin Clawson. Martin Brandwein taught a course on "The Orders"; Steve Bass offered "Theory of Proportion"; Andy Taylor taught "Architectural Wash Rendering"; Patrick Connors taught "Linear Perspective"; Angela Cunningham (of the Beaux-Arts Atelier and the Grand Central Academy) offered "Observational Drawing"; and Seth Weine gave a course on "Traditional Drafting by Hand".

The Design Studio anchored the program and was taught this year by Michael Djordjevitch and Steve Bass. Students were asked to participate in an imaginative reconstruction of the arch of Aosta by designing an attic to complete the stone arch. The truly inspired designs were showcased at a vernissage on the evening of Sunday, January 8. (Photos of student work are on the Classicist blog and the BAA blog.) Three jurors, Richard Cameron, Joel Pidel, and Barbara Eberlein (*Winterim '11*), chose four top designs and awarded the recipients with a copy of *The New York Public Library*, published last summer as part of our Classical America Series.

Congratulations to the students whose designs were recognized by the jury: Jennifer Gibson, *Philadelphia Chapter*; Bruce Lanier III, *Southeast Chapter*; Wendy Posard, *Northern California Chapter*; Joseph Tralongo, *Florida Chapter, Winterim '11*.



WINTERIM STUDENT JENNIFER GIBSON SHOWING JURY MEMBER BARBARA EBERLEIN HER WORK DURING THE VERNISSAGE ON JANUARY 8, 2012. Photo by Nora Reilly.

Congratulations are also in order to all Winterim 2012 students who completed a rigorous and rewarding seven days of courses venerating the classical tradition. It is our hope that upon returning to their respective corners of the country they will reflect on the unique experience of the Winterim Intensive and become themselves a testament to the fact that the classical perspective can only enhance the quality of one's work, regardless of the idiom in which it is expressed.

Student Joseph Tralongo sums it up best: "Winterim was challenging, inspiring, and incredibly fulfilling. Our instructors did a wonderful job leading us on a journey through classical art, architecture, history, and literature. The skills I learned are going to help me communicate better with my clients as well as other design professionals. The process left me contemplating such things as theory and philosophy, ancient ideology and mythology, but most importantly, the quest for the meaning of beauty!"



LEFT: BEAUX-ARTS ATELIER STUDENT MARK HENDRICKS IS THE 2011-2012 TACONIC BUILDERS' SCHOLARSHIP RECIPIENT. RIGHT: DRAWING BY MARK HENDRICKS FOR THE TERM TWO STUDENT EXHIBITION, 2011.



CERTIFICATES IN CLASSICAL ARCHITECTURE AWARDED

Four current or former Continuing Education students have successfully completed the requirements for the ICAA Certificate program. Enrollment in the Certificate Program, now in its 10th year, continues to represent an important commitment to the classical tradition. Congratulations are due to **Robert A. Grove** (Philadelphia Chapter member), **Joseph Tralongo** (Florida Chapter member), **Nina Roefaro** (BAA '12), and **Lucylee Chiles**, (New York-based member).

BAA UPDATE

The Beaux-Arts Atelier, the full-time program in Classical Architecture in New York, completed its second term in December 2011. The students, **Syreeta Brooks**, **Mark Hendricks**, **Ryan Hughes**, **David Markel**, **Nina Roefaro**, **Susanne Smith**, and **Peter Spalding**, have thus far studied Proportion, The Orders, Architectural Drawing and Drafting, Linear Perspective, Wash Rendering, and "New York–Paris–Rome," a study of the great buildings of each city. Each term, students are presented with a design problem: In Term 1 it was a measured drawing project and analytique of Bryant Park. The challenge in Term 2 was to design a threshold for the Presidency at Federal Hall on Wall Street. To inform their designs, the students have been immersed especially in the study of classical New York City architecture. Visits to The University Club, The Morgan Library, The New York Public Library, Federal Hall, The Frick Museum, The Metropolitan Museum of Art, The Brooklyn Museum,

Washington Square Park, and many other landmarks have enhanced their study. The students have made quite an impression on ICAA staff and instructors alike and we look forward to seeing more of their work in the remaining terms of the program as a model for next year and beyond. To keep up with Beaux-Arts Atelier events and student progress visit the blog at www.beauxartsatelier.org.

MARK HENDRICKS RECEIVES TACONIC BUILDERS' SCHOLARSHIP

Mark Hendricks, one of the seven students enrolled in the Beaux-Arts Atelier's inaugural class of 2012, is the recipient of the 2011-12 Taconic Builders' Scholarship, which is awarded to a student who has demonstrated interest and aptitude for the building arts. Mark shares his father's passion for classical architecture, craftsmanship, and traditional building methods. He has worked with his father, Steve Hendricks, well-known in the ICAA community, in the family business, Historic Doors, Inc., and particularly enjoyed being in the wood shop. Mark has dedicated the past four years to serving as a Combat Engineer in the United States Marine Corps Reserve and completed tours of duty overseas. The ICAA is grateful to Taconic Builders for their three-year commitment to provide an annual BAA scholarship.

ICAA Chapter News

CHARLESTON

The Charleston Chapter concluded 2011 with a lively sampling of fall events. In September, participants gathered for "Designing the Classical Interior," a daylong seminar led by James S. Collins, Architect. In October, Martin Wood gave an illustrative presentation on his book, *John Fowler, Prince of Decorators*.

This spring, the Chapter plans to celebrate the Veneto in several ways, including a different sort of wine pairing: "Palladian Villas and their Wine Regions."

Educational classes offered by the Chapter will include, "A Comparison and Contrast of Palladian and Canonic Proportions," as well as a five-day Classical Intensive this summer. 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 brought 2011 to a close with a flurry of activity. The Chapter was delighted to arrange a U.S. speaking tour for English author, lecturer, and old friend of the Institute, Martin Wood. On October 5, Mr. Wood, author of *John Fowler: Prince of Decorators*, spoke about the influential designer before a crowd of nearly one hundred ICAA members and guests at the Charlotte Country Club. The following morning, Mr. Wood, who is also a garden designer and authority on Gertrude Jekyll, spoke about English country gardens at a Chapter-sponsored event at the Charlotte Junior League.

Finally, on October 22, the Chapter's 2011 calendar of events concluded with a walking tour of historic Hillsborough, NC and a visit to the nearby Federal-period home, Ayr Mount. This handsome house has been beautifully restored by Richard Jenrette and is now owned, along with more than 250 acres, by Classical American Homes Preservation Trust.

The Charlotte Chapter is preparing for a tour of Camden, SC, an "Architecture in Film Series," and programs in the Winston-Salem and Durham areas of North Carolina. As always, the Charlotte Chapter welcomes your suggestions and participation in planning



CHARLOTTE CHAPTER MEMBERS DURING TOUR OF HISTORIC HILLSBOROUGH, OCTOBER 2011. Photo by Ken Pursley.

our programs. For more information about the Charlotte Chapter, please contact charlotteclassicist@yahoo.com or call (704) 602-4894.

CHICAGO-MIDWEST

The Chicago-Midwest Chapter closed out 2011 with an illuminating lecture by author, archaeologist, and professor, Robin Rhodes, Ph.D. Professor Rhodes' lecture, "Transition and Transformation in Greek Architecture," focused on the transition from the mundane to the divine as one approaches the monumental temples of the Greeks. The lecture was part of the ongoing Driehaus lecture series and finished with a well-attended private reception and docent-led tour of the Nickerson House.

In October, the Chapter returned to Crab Tree Farms for a tour of the private facilities. Designed by Chicago Architect Solon Spencer Beman in 1911, Crab Tree Farms is a cluster of English Arts and Crafts buildings with a landscape designed by Jens Jensen. Highlights of the tour included the building which formerly housed the stables but has since been converted into a museum with a large collection of Gustav Stickley's furniture and an active woodshop where craftsmen work on new designs.

Thomas Beeby, architect and principal of HBRA in Chicago, helped the Chapter begin the New Year with a lecture on the history of the development and design of the Harold Washington Library Center in Chicago, entitled "Connecting with the Past." The talk was held on January 19 and included the intellectual and

artistic history of the city in relation to architecture from its inception to the time of the library's completion.

Shortly afterwards members congregated for a post-Holiday party on January 27 at the Woodmode showroom in the Merchandise Mart. The evening was a perfect get-together for a meeting of friends old and new.

University of Cambridge Professor Emeritus of History of Architecture, David John Watkin, is scheduled to lecture on March 22. And in May, the Chapter is excited to have their first class added to the calendar: "Drawing the Orders," by Notre Dame professor Richard Economakis.

The Chicago-Midwest Chapter would like to thank its volunteers for their time and the following sponsors for their generous support: Woodmode Fine Custom Cabinetry; Smartrooms; Evergreene Architectural Arts; Hyde Park Mouldings; Koetter Woodworking; Blackwell Limestones; and our platinum sponsors, The Richard H. Driehaus Museum; Decorators Supply; and GeWalt Hamilton Engineering.

For more information about the Chicago-Midwest Chapter, visit classicietchicago.org or contact Chapter President, Christopher Derrick at (847) 606-6460.

FLORIDA

On Saturday November 5, 2011, the Florida Chapter launched its "Classical Architecture and Traditional Urbanism in Cuba" program. The program, referred to as "Classical Cuba," is a partnership between ICAA Florida, Fundación Amistad, and the office of the Historian of the city of Havana. The program was introduced at Flagler College in conjunction with the Baracoa-St. Augustine Friendship Organization. The weekend's events began with a walking tour guided by St. Augustine Historian Susan Parker, Ph.D. The tour was followed by a lecture by Professor Rafael Fornes, "From Classical to Vernacular," referring to the regressive process that occurred in Cuban cities, mainly in Havana, after the Revolution and how the process is unique from other parts of the world. This lecture was followed by "La Casa Cubana" by Dr. Alicia Garcia Santana, who discussed the origins and influences that gave rise to a uniquely Cuban style of architecture. Next, a panel discussion entitled "Why Cuba? American Architectural Heritage in Havana" was presented. Panelists included Dr. Alicia Garcia Santana, Professor Sony Chao, Professor Teofilo Victoria, Professor Rafael Fornes, and Clifford Duch, previous ICAA Florida Chapter president. A reception followed.



TOP: IN OCTOBER 2011, THE CHICAGO-MIDWEST CHAPTER VISITED CRAB TREE FARMS, DESIGNED BY SOLON SPENCER BERMAN. Photo by Christopher Derrick.
BOTTOM: THE RICHARD H. DRIEHAUS MUSEUM AT THE NICKERSON HOUSE IN CHICAGO. Photo by Christopher Derrick.

On Monday, November 7, a keynote lecture was given by Dr. Alicia Garcia Santana entitled "The Development and Consolidation of Urban Settlements in Colonial Cuba and their ties with St. Augustine." The goal of the program was to advance knowledge and training of classical and traditional architecture and urbanism as well as increase awareness and involvement in national and global initiatives. The lecture focused on preservation and conservation of cultural patrimony by means of pedagogy, scholarship, conferences, symposia, and publications.

A *plein air* sketching tour was held in November 2011 in the Historic San Marco section of Jacksonville, FL, and again in February 2012.

Professor Teofilo Victoria led ICAA Florida's "Palladio Journey" in conjunction with the University of Miami School of Architecture. The program was an on-site study course in Venice and the Veneto on the architecture and urbanism of renaissance architect Andrea Palladio. The first tour included seven participants and three faculty members.

A tour of the Historic Churches in Orlando was held in early February and a lecture by David Watkin is scheduled for March 27, 2012. Additional programs are currently in development.

The Chapter is pleased to announce its inaugural competition for the Addison Mizner Medal for Excellence in Classical and Traditional Architecture and Related Fields. The deadline

for entries is April 6, 2012. The awards ceremony will be held on September 29, 2012 in Palm Beach. Visit the Florida Chapter website at www.flclassicist.org for further information on all ICAA Florida activities.

NEW ENGLAND

The New England Chapter capped the fall with a lecture at Boston's Algonquin Club with British engineer Malcolm Millais. On September 28, 2011, Mr. Millais's lecture, "From Master to Servant: The Rise and Fall of the Structural Engineer," was well attended by architects, structural engineers, and chapter members. Mr. Millais' passionate review of the historical role of the structural engineer prompted a lively discussion about the premise of his book, *Exploding the Myths of Modern Architecture*. During his talk, Steven Schuyler of Steven Schuyler Bookseller displayed an inspiring collection of rare architectural and engineering books for discounted purchase.

The highlight of the Chapter's energetic 2011 agenda was the Second Annual Bulfinch Awards. This year's five winners included Decarlo & Doll for the Grand Civic Prize for their restoration of Waterbury City Hall in Connecticut; Dell Mitchell Architects for the Best Urban Residence for a Back Bay Townhouse; Jan Gleysteen Architects for the Best Suburban Residence for a Greek Revival Residence; Gregory Lombardi Design for Best Landscape for a Georgian Country Estate; and Carter and Company for Best Interiors for a Chestnut Hill Residence.

The outstanding jury included Christine Franck, Matthew Bronski, and Jean Carroon. They made their selections after the Traditional Building Conference in July 2011. All of the competition entries were on public display in Doric Hall for the week of November 28, 2011 at the Massachusetts State House.

The Bulfinch Awards ceremony at the Massachusetts State House on November 30, 2011 featured ICAA President Paul Gunther and keynote speaker, the Honorable Judge Douglas P.



THE 2011 BULFINCH AWARDEES ON THE STEPS OF THE MASSACHUSETTS STATE HOUSE, NOVEMBER 2011. Photo by Betty Moore, Publisher, *Builder/Architect Magazine*.

Woodlock. From the Grand Staircase, Judge Woodlock gave a compelling presentation on American courthouse design and the enduring influence of classicism. He explained how functional demands have forced many changes in courthouse planning. Judge Woodlock found little to compliment in the typical Modernist courthouse, but he cautioned against the excesses of "imperial classicism" and its social connotations. Still, he reassured the audience that classicism is as valid today as it was centuries ago. The evening's awards ceremony and reception immediately followed. Thanks are due to all our sponsors: Waterworks, Tradewood Windows, Restore Media, Haddonstone, Windover Construction, and Elwin Designs.

On November 30 through December 4, 2011, Classical Excursions, with Tom Hayes and the outstanding help of fellow member Raffi Berberian, offered a sensational tour of Private Boston. Special access to the private homes of Beacon Hill, Back Bay, Brookline, and Charlestown along with visits to Gore Place and Richardson's Stonehurst in Waltham, Massachusetts were some of the highlights.

The New England Chapter looks forward to an upcoming lecture in Boston on Monday March 26, 2012 with architectural historian David Watkin. For upcoming events visit www.classicist-ne.org or contact Chapter President John P. Margolis at (978) 922-4440 for details.

NORTHERN CALIFORNIA

The Northern California Chapter had a busy autumn filled with unique and engaging house tours, luncheons, lectures, and book signings. The Chapter's Fall Lecture Series on "The Roman Forum" began in September and continued through November with lectures given by Professors Francisco Sanin, Birgit Urmson, Krupali Krusche, and Dr. Dean Abernathy. The lecturers presented enlightening viewpoints on the cultural, architectural, religious, and political landscape of ancient Rome. The series received excellent feedback for the diversity of the subject matter and the speakers' in-depth knowledge of the Forum. The season came to a conclusion with both Professor Krusche and Dr. Abernathy's presentations on the use of new 3D technologies to reconstruct the city of Rome as it appeared at the zenith of its power and influence. Beginning with the Abernathy lecture, the Northern California Chapter is now video-recording speakers to develop a lecture database as a resource for members, students, and interested individuals. These recordings can be accessed through the chapter's website at www.classicist-nocal.org.

In October, the Chapter had a lunch and lecture in the wine country with renowned architect Bobby McAlpine at the home of chapter sponsors, Don and Rela Gleason. Their beautiful “Casa Kulanu” was featured in the November *Architectural Digest* and is McAlpine’s only California commission. The collaboration between architect and designer, Rela Gleason, resulted in a stunning architectural design situated in the hills above Calistoga.

Later in the month, the Chapter hosted its fifth annual ICAA luncheon on “Designer Saturday” at the San Francisco Fall Antiques Show. This year, the Chapter honored designers Suzanne Lovell, Thomas Jayne, and David Kleinberg for their collective work and recent book publications. A panel discussion moderated by board member Suzanne Tucker was held afterwards, focusing on the designers’ work.

In November, Mr. and Mrs. Gordon Getty hosted a cocktail reception for the Chapter honoring New York-based architects, Mark Ferguson and Oscar Shamamian. The architects spoke of their history together and collaboration over the years on their many projects, highlighting the varied classical underpinnings of their firm’s work. The Getty’s stunning Willis Polk residence was the perfect venue for the lecture and book signing of the architects’ monograph, *New Traditional Architecture: Ferguson & Shamamian Architects: City & Country Residences*.



MRS. GORDON GETTY AND MARK FERGUSON AT THE NOVEMBER 2011 NORTHERN CALIFORNIA CHAPTER EVENT. Photo by Drew Altizer.

With the arrival of the New Year, the Northern California Chapter commenced its programmatic celebration of the 150th year of famed Bay Area architect, Bernard Maybeck. In January, the Chapter enjoyed a lecture from author Mark Anthony Wilson who spoke on his recent book, *Bernard Maybeck: Architect of Elegance*. February brought a lecture from Maybeck scholar, Dr. Gray Brechin, highlighting Maybeck’s architectural diversity. The Chapter is looking forward to the spring, which will feature several tours of Maybeck’s most celebrated San Francisco designs, including the Palace of Fine Arts, the Swedenborgian Church, and the famed Roos House. The Northern California Chapter is grateful to The Maybeck Society and particularly, architect Hans Baldauf for enabling much of the 2012 Year of Bernard Maybeck.

In March, the Northern California Chapter is delighted to host Cambridge University Professor Emeritus Dr. David Watkin who will give a lecture on neoclassical architecture. The Chapter was pleased to collaborate with the Southern California, Chicago-Midwest, New England, and Florida Chapters to make Dr. Watkin’s visit possible to all the chapters involved. For more information on Northern California Chapter events, please visit our website www.classicist-nocal.org.

OHIO AND LAKE ERIE

In September, the Ohio and Lake Erie Chapter hosted a guided tour at the Carnegie Museum of Art, Heinz Architectural Center in Pittsburgh, of the exhibit, “Palladio & His Legacy: A Transatlantic Journey.” Director of the British Architectural Library, Dr. Irena Murray; RIBA curator, Charles Hind; and exhibit co-curator, Calder Loth were present to discuss the drawings, models, and exhibit. The installation of the exhibit in Pittsburgh benefitted from the excellent facility.

The Chapter’s annual holiday party at the Union Club of Cleveland was a great success. Students from the Lyceum School in Cleveland provided musical entertainment. Representatives from the Western Reserve Farm Cooperative and Rino’s Woodworking, Inc. were on hand to offer their financial support and demonstrate their commitment to the ICAA and the local chapter. New members enjoyed raffles where the winners were awarded a copy of the new edition of the book *The New York Public Library* and a scholarship to an ICAA event in New York.

The Chapter will reschedule the tour of the Wyatt Residence in Pittsburgh, designed by Alvin Holm, and the Carnegie Museum of Art’s plaster cast collection in the spring. A special visit to the Cleveland Museum of Art’s Classical galleries and Print and Drawing Department is in the planning stages as are coordinated efforts for the Ohio AIA Convention in September. Please contact the Ohio and Lake Erie Chapter at (216) 631-0557 for current information as it becomes available.



LEFT: CHARLES HIND AND CALDER LOTH DURING THE OHIO AND LAKE ERIE CHAPTER VISIT TO “PALLADIO AND HIS LEGACY” AT THE CARNEGIE MUSEUM OF ART. Photo by David Ellison.



RIGHT: MIKE MCPHEE, ROCKY MOUNTAIN CHAPTER BOARD MEMBER; ELIZABETH PLATER-ZYBERK, DEAN OF THE UNIVERSITY OF MIAMI SCHOOL OF ARCHITECTURE; MARC APPLETON, GUEST SPEAKER; DON RUGGLES, PRESIDENT OF THE ROCKY MOUNTAIN CHAPTER. Photograph by Tom Matthews.

PHILADELPHIA

The Fall 2011 season for the Philadelphia Chapter was a time of reaching out beyond the usual circle of members and friends to introduce the ICAA to new people and organizations. It started with a cocktail party for members, potential members, and the curious, graciously hosted by Barbara Eberlein at her wonderful house on Delancey Place. The Chapter also participated for the first time in the annual Design Philadelphia program, which is a week-long series of events hosted by a variety of organizations to make the case for the way in which design is central to every city’s economic, social, and cultural growth. Chapter Board member Alvin Holm mounted an exhibit entitled “The Arts Allied, Handmaidens All to a Higher Design,” which featured the bronze sculptures by Ward Tomlinson Elicker, along with models and drawings of projects where Holm and Elicker have collaborated. The second event was an Open Studio hosted by member organizations Milner Carr Conservation and John Milner Architects, giving visitors the opportunity to see some of the hands-on work currently underway in their studios. The Chapter also started a monthly informal “sketch and lunch” program where some of the Chapter’s younger members select a local classical treasure to sketch on a Saturday morning, followed by lunch. Venues such as Logan Circle, Merchants’ Exchange Building, and Independence Hall attracted groups of ICAA members, as well as new friends from other art schools. The fall season ended with a presentation of the work of Horace Trumbauer by Michael Kathrens, in celebration of the reprinting of his book, *American Splendor: The Residential Architecture of Horace Trumbauer*.

This spring, the Chapter is excited to announce that the fourth annual Alvin Holm Lecture at the Athenaeum of Philadelphia on March 28 will feature Francis Morrone. He will be speaking on the centennial of the New York Public Library, its restoration, and his efforts behind the 25th anniversary reprint of the book, *The New York Public Library: The Architecture and*

Decoration of the Stephen A. Schwarzman Building. And, of course, the Philadelphia Chapter will continue to co-sponsor a slate of presentations by the Royal Oak Foundation at the Union League of Philadelphia.

Please visit www.tinyurl.com/icaaphila for current event information. As always, details of all Chapter events will be sent to friends and members via e-mail. If you are not on the Philadelphia Chapter e-mail list and have not received notices of past gatherings, please call (215) 609-8357 or e-mail icaaphila@gmail.com for upcoming events. You can also follow the Philadelphia Chapter on Twitter @icaaphila.

ROCKY MOUNTAIN

In November, the ICAA Rocky Mountain Chapter hosted an evening featuring noted architect Marc Appleton. More than 100 guests were delighted by Mr. Appleton’s illustrated lecture of “Florestal” at the Cherry Hills Country Club. Mr. Appleton shared insights about the architecture of his grandparents’ Santa Barbara home as well as his memories of their gardens, lifestyle, and George Washington Smith’s influence on the entire area.

The Chapter continues to serve as liaison between ICAA and the University of Colorado School of Architecture and Planning in an effort to develop and sustain a program to deliver courses in the College’s Master of Architecture and Master of Science in Historic Preservation program, which will satisfy the requirements for a Certificate of Classical Design issued by ICAA. The Rocky Mountain Chapter wishes to thank Paul Gunther, Michael Mesko, and Ryan Greene at ICAA, and Dean Mark Gelernter, Associate Professor and Department Chair, Taisto Mäkelä, and Cameron Kruger at UCD for their ongoing and diligent support of this nascent collaboration.

In January, the Rocky Mountain Chapter introduced a monthly program called “Columns & Coffee,” which aims to educate people about classical influence on local architecture.



PARTICIPANTS ON THE ROCKY MOUNTAIN CHAPTER'S SEPTEMBER ARCHITECTURAL WALKING TOUR "RESTING" AT THE OLD POST OFFICE BUILDING IN DENVER. Photo by Tom Matthews.

Participants meet at a local coffee shop and then join a tour guide to experience the best examples of classically inspired buildings in Denver and the surrounding region.

The Rocky Mountain Chapter proudly introduced its 2012 calendar for sale in December. The first in a series, the inaugural calendar focused on the work of Jules Jacques Benoit Benedict. Additionally, the Chapter has reached an agreement in principle with Acanthus Press to develop and publish a book about the life and work of Benedict.

Thank you to the Rocky Mountain Chapter's generous event sponsors: Haddonstone, Schötten Fenster, Lifescape Associates Inc., Materials Marketing, Montare Builders, Exquisite Kitchen Design, Gerretson Realty Inc., Robbins Weiner Design, Highline Metals Inc., William Ohs, Hentschel Designs, Corporate Benefit Design, Joan & Bill Grier, DHR Architecture, Blue Architects, Mandil, Inc., Arrigoni Woods, and Thomas P. Matthews Jr. Architect. **For more information about Rocky Mountain Chapter programs and events, please contact Gail Breece at (303) 355-2460 ext. 201 or gail@drbrarchitecture.com.**

SOUTHEAST

The Southeast Chapter's 2011 fall programming included a lecture and book signing with Milton Grenfell, hosted at Georgia Trust's lovely historic Rhodes Hall. Mr. Grenfell impressed his audience with his discussion on the importance of detailing to sustain beauty and appropriate design practices. Later in October, Chapter Members and guests enjoyed food and refreshments at Ainsworth Noah's Showroom at ADAC where the 2012 Executive Board was announced. Those who attended were charged with bringing a new member or two as an entrance fee and had the opportunity of winning spectacular door prizes. In November, the Chapter hosted Steve Bass for his Intensive on Theory and Proportion, which was a sold-out success. His audience, equipped with drafting tools (and coffee) were

captivated by his discussion and illustrations of the quantitative approach to design in relation to beauty and proportion.

In the spirit of Thanksgiving, the Young ICAA invited Southeast Chapter members to roll up their sleeves to volunteer with Habitat for Humanity. The enthusiastic group painted, installed window surrounds, caulked, and removed site debris, among other tasks. All who volunteered look forward to assisting again next year. The Young ICAA also organized a guided Holiday home and garden tour and lunch at the



SOUTHEAST MEMBERS HOLLY STREET, RICK ANDERSON, LYNDY JAMISON, AND JOHN REYNOLDS ATTENDED THE MEMBERSHIP ROUNDUP AT AINSWORTH NOAH OCTOBER 2011. Photo courtesy of the ICAA Southeast Chapter.

Swan House. The Shutze-designed Renaissance revival home, once owned by the Inman Family, is now part of the Atlanta History Center. The Southeast Chapter ended the year with "Puttin' on the Ritz" at 103 West. The Members-only Black and White holiday party asked that men don their most unusual bowties for a night of glitz, music, food, cocktails, and fun.

With the New Year came an appreciation for Southern Classicists. In January, Randy Zaic gave a tribute lecture on Leila Ross Wilburn, Georgia's second registered woman architect. Guests learned about her impact on the style in some of Atlanta's greatest neighborhoods and were given a close-up look at her plan books and a guided tour of some of her homes.

In February, the Southeast Chapter celebrated the 6th Annual Shutze Awards, in honor of world renowned classicist, Philip Trammel Shutze. This year, jurors were challenged to select from an unprecedented number of exemplary projects. The weekend of festivities included exclusive Sponsor and Patron parties, a morning lecture with architect Calder Loth on Palladio, and the Awards Ceremony held in Shutze's spectacular Piedmont Driving Club ballroom. The sold-out crowd of nearly 400 enjoyed a much-anticipated event with Calder Loth as the engaging Master of Ceremonies. ICAA President Paul Gunther was also on hand to open and close the event. The Chapter looks forward to another excellent year of upcoming tours and events this spring and summer. **For more information about the Southeast Chapter, please visit www.classicist-se.org or contact Chapter Coordinator Danielle Griffin at icasoutheast@gmail.com.**

SOUTHERN CALIFORNIA

The Southern California Chapter held its annual elections for the Board of Directors and are pleased to announce the new officers: Erik Evens, President; Doc Williamson, Vice-President; Andrew Tullis, Treasurer; and Bret Parsons, Secretary. The Chapter also welcomed new board members: Jo Campbell-Fujii, Laurence Janson, Shawn Nelson, Reggie Sully, and Paul Williger. The officers and new board members were introduced at the annual meeting on January 26, at Kneedler-Fauchère. The evening featured Ed Begley, Jr. and Rachele Carson who discussed their plans for building a new LEED GOLD traditional home in Studio City. A presentation of the design by William Hefner followed.

The Chapter meetings continue to bring together a diverse group who share a passion for classical architecture and art. The September meeting was held at DSI Entertainment Systems and featured a presentation by board member Bart Mendel, who examined sacred architecture and its application to the modern era. The November Chapter meeting held at the Holly Hunt showroom featured Mark Ferguson and Oscar Shamamian, who presented on their latest monograph: *City and Country Residences*. In other news, the Chapter formed the Southern California Neo-Classicists (SCNC), made up of professionals new to the field. The kick-off event was held on December 8. The SCNC elected David Vanwert as chairman.

On the educational front, Domiane Forte taught "Elements of Classical Architecture: The Corinthian Order" on November 5. Mr. Forte taught an in-depth study of the Ionic Order earlier this year. Marvin Clawson taught "American Classical Architecture" on November 12. Noted British architectural historian David Watkin will



TIM BARBER, OSCAR SHAMAMIAN, MARK FERGUSON, AND MARC APPLETON AT SOCAL'S NOVEMBER 2011 MEETING. Photo courtesy of ICAA SoCal.

lecture in March as part of a national ICAA Chapters tour. The 2012 Classical Lecture Series features Eric Haskell, author of *The Gardens of Brey*, and Mark Hewitt, author of *The Vintage House*. The lecture series will also include Gabriel Zamora and Sam Watters later in the year.

The Chapter also partnered with the Pasadena Heritage Society in a tribute to Julia Morgan. Although best known for her design of Hearst Castle in San Simeon, California, Morgan's body of work includes more than 700 structures.

The Chapter held its annual fundraiser and salon tour at a private residence in Santa Monica in October. Architect Kevin Clark and interior designer Madeline Stuart designed the home, aptly named El Sueno, in the Spanish Revival style. The Annual Donor Recognition Event was held at a private residence in Hancock Park, Los Angeles in November. This was an opportunity to thank the many sponsors and donors who make our programs possible:

Platinum Sponsor: Zeluck Architectural Wood Window and Doors

Gold Sponsors: Finton Construction Group and McCoy Construction

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Patron Sponsors: Pashupatina, Paul Martin Tile & Stone, William Hefner Architecture, and Interiors and Landscape

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

The Tennessee Chapter held recent events in West, Middle, and East Tennessee. In October, the Chapter partnered with the Charlotte Chapter to host author Martin Wood, who presented an illustrated lecture on the influential English designer John Fowler who, along with his partner Nancy Lancaster, was largely responsible for creating the English Country Style. The venue was Crescent Bend House and Gardens (c. 1834), overlooking the Tennessee River in Knoxville. During the Chapter's Annual Meeting in Memphis, Architect Russell Versaci presented a beautiful lecture on the worldwide origins of our nation's regional vernacular styles. Versaci also signed copies of his two books, *Creating a New Old House* and *Roots of Home*. Also during the Annual Meeting, Francis Morrone wowed the crowd with his images and historical presentation of the New York Public Library. Morrone recently co-authored the re-issue of Henry Hope Reed's work on the fabled landmark, which he believes is New York City's finest building.

Bill Nixon provided an informative tour of the Memphis School of Law, which is located in the historical customs house and U.S. Post Office building. His tour included his exposition of the design and engineering challenges along the way. Among them was retrofitting the building for seismic structure since Memphis lies on the New Madrid fault line. Bill is a founder of Askew Nixon Ferguson Architects and graduated from the University of Durham in England.

The Chapter enjoyed the company of ICAA president, Paul Gunther, who addressed the Chapter during lunch at the famed Rendezvous restaurant. Many thanks to Mark McClure for his leadership in organizing this year's meeting and to the sponsors who made it possible: Lellyett and Rogers, Christie Cut Stone, Cumberland Architectural Millwork, DaVentions, Gallery Kitchens, Old City Millwork, and Susan Hager.

2012 began with the Chapter converging on the Nashville offices of Tuck-Hinton Architects to hear a lecture by the modernist architect Kem Hinton. Mr. Hinton shared his perspective on neoclassicism and the influence of classicism and traditionalism on modernism; his firm was the lead designer for celebrated projects such as the Tennessee Bicentennial Mall and the Frist Center for the Visual Arts.

The Chapter is also excited to announce its new president, Martin S. Roberts III. Mr. Roberts is a Nashville native and is the Executive VP and Principal of Cumberland Architectural Millwork, Inc. Roberts, a graduate of the University of Colorado, also earned an MBA from Vanderbilt University. He is a founding board member of the Chapter. **For more information about the Tennessee Chapter, please visit www.tnclassicist.org.**

TEXAS

The Texas Chapter is excited to announce that it held its inaugural John Staub Awards on October 15, 2011. The awards honored projects that best demonstrated excellence and sensitivity to classical and vernacular traditions, and have in turn contributed to the legacy of John Staub in Texas. The ceremony celebrated the 21 winning entries, as well as the first recipient of the Texas Chapter's Board of Directors Award, architectural historian Stephen Fox. The awards were presented to a sold-out crowd, and the event was an overwhelming success.

Also in October, Lucien Steil gave a lecture on the topic of his book, *New Palladians*, which honors the tradition set forth by Palladio, and through the work of noted 21st century classicists, celebrates the fact that modern classical and vernacular architecture is flourishing and evolving today. An exhibit accompanied the lecture at the University of San Antonio.

In December, the ICAA Texas Chapter and the AIA San Antonio hosted a viewing of the masterworks of past Gabriel Prize winners, along with a lecture given by 2007 Laureate, Joyce Rosner. Ms. Rosner discussed the opportunities and experiences the Gabriel Prize provided in her study of French architecture, as well as the importance of drawing as a means of examination, interpretation, and communication.

In January, the Texas Chapter hosted the ICAA National Board meeting in Houston. The weekend board retreat concluded with a tour of two private residences in the historic River Oaks neighborhood of Houston, the John Staub-designed Bayou Bend, and Rice University. **For more information about the Texas Chapter, please visit www.classicist-texas.org.**



THE ICAA BOARD OF DIRECTORS AND STAFF MEMBERS IN JANUARY DURING A TOUR OF A PRIVATE RESIDENCE IN HOUSTON'S HISTORIC RIVER OAKS NEIGHBORHOOD. Photo by Jeffrey L. Davis, 2012.



LEFT: UTAH CHAPTER MEMBERS ATTEND SCULPTING WORKSHOP WITH ARTIST ED FRAUGHTON IN NOVEMBER 2011. Photo by Robert Baird.

RIGHT: WASHINGTON MID ATLANTIC CHAPTER MEMBERS AT NEMOURS MANSION IN OCTOBER 2011. Photo by Erik Bootsma.



UTAH

On November 12, 2011 the Utah Chapter sponsored a full day sculpting workshop with artist Ed Fraughton. It was a full house with 27 participants, who learned the beginning concepts of classical sculpture. The workshop was a huge success with each participant asking for a "Part B" to be offered in the future.

The Chapter is excited about its 2012 calendar of events and has worked hard to provide programming that will generate an enthusiastic response from members. In January, programming began with "Beginning Techniques of Classical Bookbinding," taught by Steve Goodwin.

Upcoming events include: March 29, "Classical Utah Art: The Discovery & Collecting," a lecture with Richard Oman; May 25-26, "Historic Home Tour in Spring City," led by Dave Ericson; June 9, "Temple Square Gardens: Classic Beauty," behind-the-scenes with Peter Lassig; July 21, "Basic Techniques of Classical Sketching," a sketch crawl with Jeff Cobabe; August 25, "Plein Air Day" with Nick Coleman; September 27, "Classical Design, Craftsmanship & Finish of One Furniture Piece;" November 2-3, "Classical Orders & Classical Interiors," a two-day Education Intensive for AIA Credit. **For more information about the Utah Chapter, contact Chapter Coordinator DeAnn Sadleir at (801) 915-4848.**

WASHINGTON MID ATLANTIC

The Washington Mid Atlantic Chapter began its programming in 2011 with a reception at the National Trust for Historic Preservation celebrating the 2011 Arthur Ross Awards recipient for architecture, Franck & Lohsen Architects. The Chapter would like to thank Susan Sapiro and Horizon Builders for organizing and sponsoring the event.

On Saturday, October 1, members and guests enjoyed a tour of the Nemours Mansion, a 300-acre country estate of Alfred I. duPont in Wilmington, Delaware. The tour was led by Scott O'Barr AIA and John Carr of John Milner Architects and Milner + Carr Conservation. Then on October 20, Calder Loth gave a lecture at the Italian Embassy, "Palladio and the American Architectural Image," tracing the hand of Palladio on two and a half centuries of American building. Members and guests gathered for a reception following the lecture.

On November 1, the Chapter teamed up with the Royal Oak Foundation to present a lecture by Thomas Messel entitled "Oliver Messel: In the Theater of Design."

The Traditional Building Exhibition and Conference was held on December 1-2 at the District Architecture Center, the new AIA headquarters in Penn Quarter. ICAA Members from Maryland, Virginia, and Washington enjoyed exceptional seminars and informative classes, and found the conference to be a huge success.

On February 1, the Chapter hosted Allan Greenberg's lecture "Can Modern Architecture be Classical?" The lecture was held at the National Trust for Historic Preservation, followed by a reception sponsored by Hyde Park Mouldings.

On April 18, Peter Pennoyer will present "Reimagining Traditional Architecture." This lecture will be held at the National Trust for Historic Preservation, followed by a reception again sponsored by Hyde Park Mouldings.

The Washington Mid Atlantic Chapter would like to welcome to the Executive Committee James Martin of Franck & Lohsen Architects, Amanda King, Studio Manager of the Charles Luck Showroom in Georgetown, and Abbi Huntzinger.

For more information about the Washington Mid Atlantic Chapter, please visit www.classicist-washington.org.

2012 ARTHUR ROSS AWARDS

MONDAY, MAY 7, 2012

The University Club in New York City will be the setting for the annual Arthur Ross Awards. This year's jury, chaired by Kathryn Herman, selected the following laureates to receive the Arthur Ross Award for Excellence in the Classical Tradition:

ARCHITECTURE

HBRA Architects, Chicago, Illinois

ARTISANSHIP

Rhett Butler, New York, New York

LANDSCAPE DESIGN

Edwina von Gal, East Hampton, New York

STEWARDSHIP

U. S. Commission of Fine Arts, Washington, DC

HISTORY & JOURNALISM

Francis Morrone, Brooklyn, New York

BOARD OF DIRECTORS HONOR

Marc Appleton, Santa Monica, California

The Awards ceremony and celebratory dinner will take place on Monday, May 7, 2012 at the University Club, One West 54th Street in New York City, beginning with a cocktail reception at 7:00 p.m. The Awards dinner will take place at 8:00 p.m. In addition to the five Arthur Ross honorees, the ICAA board of directors are pleased to acknowledge the contributions made by architect, author, trustee emeritus, and founding Southern California Chapter President, Marc Appleton.

**FOR MORE INFORMATION AND TO PURCHASE TICKETS,
VISIT WWW.CLASSICIST.ORG OR CALL STEPHANIE HEROLD
AT (212) 730-9646, EXT. 106.**



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Grand Central Academy News

SUMMER WORKSHOP REGISTRATION NOW OPEN

Register now for a daytime summer workshop in classical realist drawing, painting or sculpture! All workshops take place in the GCA studios with the exception of two *plein air* landscape-painting workshops in New Hampshire's White Mountains. Absolute beginners are encouraged to enroll in a foundational cast drawing course working from ICAA's collection of antique figurative casts. Students at every level will find rigorous, individualized instruction.

By popular request, the GCA month-long drawing intensive moves to a later date, June 25 – July 20. A second month-long course has been added to study Écorché with BAA sculpture instructor Mason Sullivan. We're offering still life classes in both June and August. Try one of three opportunities to simultaneously study drawing and sculpture with our cast, portrait, and figure mini-intensives. Our popular figure and portrait workshops return. Classes are filling quickly. To register, email gcaclasses@gmail.com

HUDSON RIVER FELLOWSHIP NEWS

Congratulations to the 25 artists selected to participate in the 2012 Hudson River Fellowship, July 16-August 10! Based out of the village of Jackson in New Hampshire's White Mountain National Forest, the Fellows will study and paint the landscapes that drew over 400 painters in the 19th Century including Thomas Cole, Asher B. Durand, George Inness, Sanford Gifford, Jasper Cropsey, Albert Beirstadt, and the New Hampshire native credited with founding the White Mountain School, Benjamin Champney.

The 2012 Fellows are: Liz Beard, Sarah Bird, Spencer Brainard, Devin Cecil-Wishing, Leeanna Chipana, Dhiman Dam, Connor deJong, Zoey Frank, Rebecca Gray, Victoria Herrera, Sam Hung, Emilie Lee, Joseph Loomis, Brian MacNeal, Christina Mastrangelo, Rodrigo Mateo, Michelle Palatnik, Allison Parker, Peter Sakievich, Nathan Sowa, Abigail Tulis, Frank Valdez, Shi Wei, Sam Worley, and Susan Wu.

The HRF provides all accepted students with full tuition and free housing. The Jackson Historical Society will present an exhibition of their work at the end of the Fellowship.



To inquire about the 2013 Fellowship, email: grandcentralacademy@gmail.com

UPCOMING 2012 DEADLINES WATER STREET ATELIER

Applications for September admission to the Water Street Atelier are due April 1. The four-year, full-time program runs September – May. We strongly encourage prospective students to tour the GCA studios before submitting an application. Visiting and talking to students and teachers about the pedagogy is the best way to understand what will be expected in the four-year commitment.

Please note: A new full scholarship will be awarded to an incoming student. The award will be based on academic promise and financial need. For inquiries, email: grandcentralacademy@gmail.com

FIFTH ANNUAL FIGURE SCULPTURE COMPETITION

Applications for the GCA's figurative sculpting competition are due April 1. Ten finalists will compete for 40 hours over five days to sculpt a 32" figure from life. The winner is awarded \$10,000, Second place, \$3,000 and Third place, \$2,000. For inquiries, email: grandcentralacademy@gmail.com

EXHIBITIONS & PRESS EXHIBITIONS

Resolve curated by Tony Curanaj, including Tony Curanaj, Jacob Collins, Scott Waddell, Edward Minoff and Graydon Parrish at The Joshua Liner Gallery, New York, NY, January 26-February 25, 2012.

The American China Oil Painting Artists' League: ACOPAL Members' Show, including Edward Minoff, Joshua LaRock and Tony Curanaj at The Butler Institute of American Art, Youngstown, OH, December 18, 2011–February 27, 2012.

Expressing the Figure: Drawings from Life, including Joshua LaRock, Colleen Barry and Will St. John at Dr. M. T. Geoffrey Yey Gallery, St. John's University, Queens, NY, November 10, 2011–January 5, 2012.

SELECTED PRESS HIGHLIGHT

Yezzi, David. "An Interview with Jacob Collins." *The New Criterion* (December, 2011).

ABOVE: "MOUNT CHOCORUA FROM BLACK CAP" BY ERIK KOEPEL, OIL ON PANEL, 12" X 16", 2011.

GCA TEACHER PROFILE: TONY CURANAJ

GCA's Coordinator Justine Kalb interviewed Tony Curanaj in his Tribeca studio weeks before the opening of *Resolve*, the group show he curated for the Joshua Liner Gallery located in New York City's Chelsea art district. The exhibition features 25 artists whose work is anchored in classical art traditions and training. It was on view through February 25, 2012.

Justine Kalb: You've curated an exhibition of realist or representational artists at the Joshua Liner Gallery. How did this show come about?

Tony Curanaj: The gallerist Joshua Liner asked me. Apparently, the idea of artist-curated shows is getting bigger now. It makes sense. Artists have good taste and are being asked to curate themed shows of their own or to put together artwork from artists they follow.

We classical realists don't exhibit there so I thought, 'Let's do a show there for the public to see. Let's let the work speak for us instead.' Not all the artists in the show are classical realists, but all are artists who I think are doing something really wonderful. I want to build a dialog and not exclude or be overly aggressive. Mix and match. I want to introduce classical realism in the mix. I like that the space is small and intimate.

JK: How has the idea for the show been received?

TC: So far, friends and colleagues and people influential in this world are really excited. It shows how adaptable realism is. So long as you have skill, great work can cross boundaries no matter what.

JK: You have Albanian family roots. How does this influence you as an artist?

I'm first generation American. My parents, Albanians from Montenegro (the former Yugoslavia), came to the U.S. in the Sixties. My family is still very traditional. Tradition was normal for me growing up. I like this. I get it. I was brought up that way. You see the importance of it. I always appreciated Renaissance and Old Master art for example.

JK: In your younger days, you were a famous graffiti artist known as Sub who founded a group called the DF crew. How did you get into that?

TC: Graffiti came about through skateboarding and underground music—an underground life-style. Being an artist, liking to draw and paint, it was easy to get involved. I got to draw cartoons bigger, on random objects, or on moving ones.

JK: Under the cover of night?

TC: In the beginning it was in the dark. But then people started to say "I'll allow you to do it. We like what you're doing." Without getting specific, we worked across New York, the US, all over Europe, South America, and Asia. I was being paid to travel and make graffiti. There were also skateboard competitions. I'd work on a mural with my friends in the day, and go spend the rest of my time in the museums looking at Renaissance and classical paintings. Everyone else was partying.

Later I worked for Disney cartooning for television and some movies. As therapy from Disney, I'd go to drawing classes with a live model. That was how I met Jacob Collins at the National Academy of Design. He was teaching the class. I realized that what I wanted to do was be a fine artist even though fine art wasn't considered a proper way to be an artist. Jacob said "I'm about to start this thing, gathering artists from all over the country to rediscover traditional, atelier-like painting." I was under contract with Disney in New York so I couldn't go. So I said to Jacob, "I'll see you in seven months." After a big project was completed, I left. Disney said, "What do mean you're leaving? This is a dream job!"

JK: How would you compare the process of making graffiti with the painting you do now?

TC: You can't compare. They are philosophically different. In one you're free-styling all the time, improvising with other people. Fine art painting is about existence and life and hard skills. It's similar in that you're creating something, making something, using technical skills, using color. But being untrained at 15 doodling on walls is different. My painting now is careful, done from life and study of the subject. Everything from conception to conclusion is completely thought through and executed.

You'd be surprised at how many people I meet in ateliers now who started by doing graffiti. There were a lot of great moments and experiences. I've even read stuff about old masters drawing on walls.



"NOUVEAU RED" BY TONY CURANAJ, OIL ON CANVAS, 18" X 36", 2011.

JK: How would you describe your process now?

TC: A painting always takes longer than I think it will. I think out every single part of the set-up and subject matter. Every little thing has to be thought over. If at times I have an idea in my head, I'll have to fabricate it if I can't find it: like an art nouveau border (see pictured above). I was taking inspiration from Art Nouveau and researching it. I wanted it to be authentic. Everything has to make sense in my head. If I can't find it, I'll make it and then paint it.

JK: If time and money weren't an issue, would you spend more or less time teaching?

TC: A little more maybe? It's good to teach. You become a much better artist. Teaching is a learning tool. You might know something, a thing you do but until you hear yourself describe exactly why you do what you do...You have to really believe it if you're saying it. It reaffirms what you're doing. Technically, the students become better and better and you have to be on top of your own game to be able to teach something. I have to be good or I can't teach. That's one of the main ideas of what we're doing at the GCA. The students progressively become better. You've got a movement working at a high level, getting higher. That's what we all want.

JK: How does the nature of the painting you do fit in with the pace and technology of our world?

TC: It's an absolute necessity. Things are changing a million miles a minute and we're going to get to the point where nobody is going to notice anything. Gadgets are taking the place of everything, even time. Artists are stopping on purpose and slowing down. We're making it

a point to stop and look at the smallest nuance. This type of work is going to become necessary. There has to be a balance. You have to stop and take a look at everything and notice all the wonderful details.

JK: How do you walk down the street?

TC: It is New York, you have to go go go. But then I get to my studio and I can stop stop stop.

JK: Besides your three-month old daughter, what's your favorite creation?

TC: Besides Julianne, I like certain ones for certain reasons. But you know, I'm proud. The older I become, the more experienced I get. You can always look at older work and say I learned this on that one and be proud.

JK: Is this the piece you just showed at Art Basel in Miami (see above)?

TC: Yes. But I'm going to go back into it. Add some things.

JK: What kinds of things?

TC: I think I might actually add a bee.

Stay tuned to the GCA blog (grandcentralacademy.blogspot.com) for an upcoming posting of the altered painting!

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Travel Programs

TOURS FILL UP QUICKLY and there is priority registration 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.



SPRING 2012

APRIL 15 – 22

The Architectural Treasures of Cuba: Access Renewed

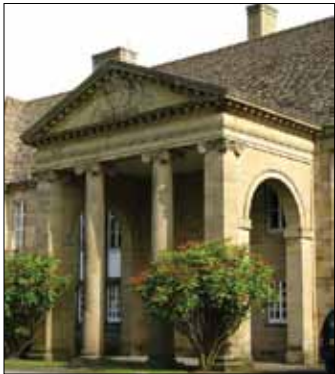
MAY 17 – 25

Norfolk, Yorkshire & Scotland: Country Houses of Sir Edwin Lutyens & Sir Robert Lorimer

SUMMER 2012

JUNE 17 – 23

Discovering the Treasures of Bordeaux: 17th to 21st Century Exemplary Architecture, Decorative Arts, Chateaux & Gardens
Arranged by Pamela Huntington Darling



FALL 2012

SEPTEMBER 8 – 15

Paris & Surroundings: Exemplary Architecture, Decorative Arts, Private Residences, Chateaux & Gardens, coinciding with the "Biennale des Antiquaires"
Arranged by Pamela Huntington Darling

OCTOBER 7 – 14

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

OCTOBER 17 – 21

Santa Barbara: California Mediterranean

DECEMBER 6 – 9

Private New York

PLAN AHEAD!

NOVEMBER 2013

Sir Edwin Lutyens in India



TOP TO BOTTOM: CUBA; LUTYENS; PARIS.

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 Spring/Summer 2012

PERIOD HOMES and TRADITIONAL BUILDING, Media Sponsors

BALMER ARCHITECTURAL MOULDINGS, Seasonal Programs Sponsor

ATTENDEES SEEKING AIA/CES CONTINUING EDUCATION HOURS (as specified in each program description) will be charged a one time \$10 processing fee (FREE for members) per semester. To pre-register for education hours please contact education@classicist.org.

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

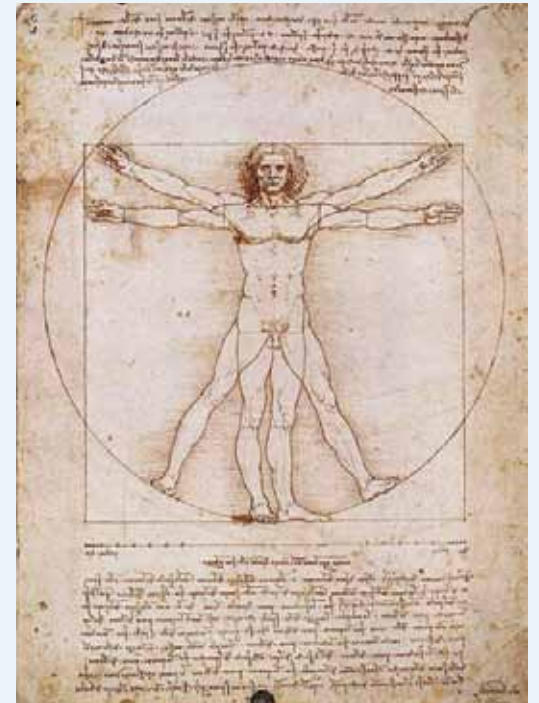
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READING VITRUVIUS

5 WEEKEND SESSIONS: SATURDAYS,
MARCH 24, 31, APRIL 14, 21, 28, 2012;
10:00 AM-1:00 PM (INCLUDES SITE
VISIT TO THE METROPOLITAN MUSEUM
OF ART)

Vitruvius's *Ten Books on Architecture* is our sole surviving text from Antiquity on the subject, and as such, has occupied a central place in our re-engagement with the Art of Greco-Roman Architecture from the Renaissance to the present day. The appropriation of Vitruvius is an absorbing (and vast) field of study. However, this short class focuses instead on Vitruvius, the student of the art and craft of architecture of the Late Roman Republic. Thus we shall begin to engage directly with the witness of the text itself, what Vitruvius has to tell us of his world, himself, and the place and role of architecture within it. The specific version of the text used shall be primarily Thomas Gordon Smith's recent edition.

Reserve online at classicist.org or call (212) 730-9646, ext. 116.



INSTRUCTOR: Michael Djordjevitich, ICAA Instructor
LOCATION: ICAA, 20 West 44th Street, 3rd Floor, New York, NY
COST/CONTINUING EDUCATION HOURS: \$340 (\$295 Members); 15 AIA/CES CEHs
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Sponsored by Kuiken Brothers Classical Mouldings
WINTERTHUR: TRADITIONAL AMERICAN ROOMS
WEDNESDAY, MARCH 28; RECEPTION AT 6:30 PM; LECTURE AT 7:00 PM

Set in the bucolic Brandywine Valley, Winterthur Museum and Country Estate is a treasure of historic American architecture and decorative arts. Created by avid collector and connoisseur Henry Francis du Pont, the vast collection includes period rooms from all thirteen original colonies. Central to the revival of taste for colonial America, today Winterthur is an unparalleled resource for architects, decorators, and patrons alike. For the first time, with full color photography and original measured drawings, the architectural millwork of selected rooms is examined by master craftsman Brent Hull and

designer Christine G. H. Franck in *Winterthur Style Sourcebook: Traditional American Rooms*. Join the authors for an exploration of Winterthur's period rooms, the role of the Colonial Revival throughout America and the South, and their relevance for the best of design and craftsmanship.

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 classicism.org

COST/CONTINUING EDUCATION HOURS: FREE for ICAA members and employees of professional member firms; FREE for full-time students with current ID; \$20 for the general public. 1AIA/CES CEH is available.

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Sponsored by Hilton•VanderHorn Architects

DISCOVER CLASSICAL NEW YORK: SAILORS' SNUG HARBOR WALKING TOUR

WITH PRINCIPAL ARCHITECT DAVID GIBSON OF DF GIBSON ARCHITECTS, PC
SATURDAY, APRIL 21; 11:00 AM AT THE JACOB TYSSEN HOUSE.

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 a rich example of exquisite architecture as well as a pioneer in the revival of the classical tradition in America. The tour begins with a box-lunch at the Judge Jacob Tysen House adjacent to the grounds. For complete details and to register please visit classicism.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; \$30 for the general public. Fee includes box lunch. 1AIA/CES CEH is available.

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CELEBRATING HBRA: THE 2012 ARTHUR ROSS LAUREATE IN ARCHITECTURE

MONDAY, MAY 7; LECTURE AT 3:00 PM

Please join principals from HBRA for a special afternoon talk about the work of their firm. This presentation will occur on the day of the Arthur Ross Awards. Location to be announced. Space is limited and reservations are required.

To reserve, call the ICAA reservations line (212) 730-9646, ext. 109 or register online at classicism.org.

COST/CONTINUING EDUCATION HOURS:

FREE for ICAA members and employees of professional member firms; FREE for full-time students with current ID; \$20 for the general public. 1AIA/CES CEH is available.

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ARTHUR ROSS AWARDS

MONDAY, MAY 7

THE UNIVERSITY CLUB, NYC
7:00 PM COCKTAIL RECEPTION
8:00 PM CEREMONY AND DINNER

\$25,000 Sponsor Table for 10 guests
\$15,000 Benefactor Circle Table for 10 guests
\$7,500 Patron Circle Table for 10 guests
\$5,000 Underwriter Ticket for 2 guests
\$1,500 Benefactor Ticket
\$750 Patron Ticket

To learn more or to make your reservation by phone, please call (212) 730-9646, ext. 106 or register online at classicism.org

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OVERVIEW OF MOLDING TYPES AND DRAWING THE TUSCAN ORDER

1 WEEKEND SESSION: SATURDAY, MAY 19, 2012; 9:00 AM–2:00 PM

This course will provide an overview of Molding Types and introduce Vignola's method for drawing the Tuscan order. The class will begin with a review of the terminology of molding types and the constituent components of the Tuscan order. Participants will learn how to draw the Tuscan order and review related syntax such as intercolumniation, the Pedestal, and the Arch. Comparison of Vignola's *Tuscan Order* will be made with other methods such as that prescribed in James Gibbs', *Rules for Drawing the Several Parts of Architecture*, and to other normative versions of the Tuscan type delineated by the authors of other treatises. The class will conclude with a brief look at the use of the Tuscan type in both historic and contemporary architecture.

Reserve online at classicism.org or call (212) 730-9646, ext. 116.

INSTRUCTOR: Michael Mesko, Architect, ICAA Fellow

LOCATION: ICAA, 20 West 44th Street, 3rd Floor, New York, NY

COST/CONTINUING EDUCATION HOURS:

\$175 (\$125 Members); 5 AIA/CES CEHs

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Sponsor TBD

UNTERMYER GARDENS: REDISCOVERING AMERICA'S GREATEST FORGOTTEN GARDEN
THURSDAY, MAY 24; RECEPTION AT 6:30 PM; LECTURE AT 7:00 PM

Untermeyer Gardens were among the most celebrated gardens in America before Samuel Untermeyer's death in 1940. Designed by Welles Bosworth in 1912 for Samuel Untermeyer, a Jewish-American civic leader, lawyer and self-made millionaire, the gardens once sprawled over 150 acres overlooking the Hudson River. It was open to the public on a weekly basis during the 1920s and 30s; 30,000 people visited it in one day in 1939. A core part of the gardens was acquired by the City of Yonkers in 1946. In the 1990s, another parcel was acquired, bringing the total today to around 43 acres. Commonly referred to as the "Greek gardens" they are actually of Persian design. The cooperation of the Yonkers Parks Department with Marco Polo Stufano, Founding Director of Horticulture at Wave Hill, will ensure that Untermeyer Gardens once again dazzle the garden-loving public with its brilliant design. Join Stephen F. Byrns, Chairman of the Untermeyer Gardens Conservancy, architect, and preservationist, for this illustrated lecture.

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 classicism.org.

COST/CONTINUING EDUCATION HOURS:

FREE for ICAA members and employees of professional member firms; FREE for full-time students with current ID; \$20 for the general public. 1AIA/CES CEH is available.

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DISCOVER CLASSICAL NEW YORK: TOUR OF UNTERMEYER GARDENS
SATURDAY MAY 26: TIME AND MEETING PLACE TO BE ANNOUNCED.

Join Stephen F. Byrns, Chairman of the Untermeyer Gardens Conservancy, architect, and preservationist, for a tour of the celebrated Yonkers gardens.

Space is limited and reservations are required. To reserve, call the ICAA reservations line: (212) 730-9646, ext. 109 or register online at classicism.org.

COST/CONTINUING EDUCATION HOURS:

\$20 for ICAA members and employees of professional member firms; \$20 for full-time students with current ID; \$30 for the general public. 1AIA/CES CEH is available.

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Sponsored by Hilton•VanderHorn Architects

DISCOVER CLASSICAL NEW YORK: JACKSON HEIGHTS WALKING TOUR
SATURDAY JUNE 2; TIME AND MEETING PLACE TO BE ANNOUNCED.

Jackson Heights is located in the Northwest portion of the borough of Queens. The community is considered to be one of the first "garden city communities" built in the United States as part of the international garden city movement at the turn of the 20th century. Designed by Edward A. MacDougall's Queensboro Corporation beginning about 1916, the area, roughly from 93rd Street through 69th Street between Northern Boulevard and Roosevelt Avenue is mostly private residences and co-op buildings surrounding private "gardens" that are usually only for residents belonging to the co-ops and buildings on their perimeter. The area was listed on the National Register of Historic Places in 1999. Join architectural historian and scholar, Francis Morrone, and the ICAA for a walking tour to learn more about the history of this innovative, historic community.

COST/CONTINUING EDUCATION HOURS:

FREE for ICAA members and employees of professional member firms; FREE for full-time students with current ID; \$20 for the general public. 1AIA/CES CEH is available. To reserve for the tour call the ICAA reservations line: (212) 730-9646, ext. 109 or register online at classicism.org.

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Sponsored in part by Flower Construction

SUMMER 2012 LECTURE SERIES DESCENDANTS OF DAEDALUS: MASTERS OF ARTISANSHIP IN THE 21ST CENTURY

A FOUR-PART PUBLIC LECTURE SERIES SPONSORED BY THE INSTITUTE OF CLASSICAL ARCHITECTURE & ART IN PARTNERSHIP WITH THE NEW YORK SCHOOL OF INTERIOR DESIGN. RECEPTIONS AT 6:00 PM; LECTURES AT 6:30 PM



On the twentieth anniversary of the Institute of Classical Architecture & Art's founding and the tenth anniversary of its merger with Classical America as a celebration of excellence in applied arts, the 2012 Summer Lecture Series focuses

attention on exemplary masters of wood, plaster, and stone artisanship. The Series' intent is to assert recognition of the legacy of Daedalus in the contemporary building arts and the possibilities for sustaining it ahead.

Wednesday, June 6: John Benson, Master Lapidarist
 Wednesday, June 13: David Esterly, Master Wood Carver

Wednesday, June 20: David Flaharty, Sculptor, Master of Ornamental Plaster

Wednesday, June 27: Panel Discussion
 "Collaborations and Applications of Artisanal work on the job-site with Fairfax & Sammons Architects." *Details to be announced.*

All lectures in the summer series are held at the New York School of Interior Design, 170 East 70th Street, New York City, 10021-5167 (between Lexington and Third Avenues); reservations are required.

COST/CONTINUING EDUCATION HOURS:

FREE for ICAA members and employees of professional member firms; FREE for full-time students with current ID; \$20 for the general public, \$65 for the full series. IAIA/CES CEH is available per lecture. To reserve call the ICAA reservations line: (212) 730-9646, ext. 109 or register online at classicist.org.

ROME THROUGH THE EYES OF PIRANESI: DRAWING AND PAINTING TOUR

JUNE 9-16, 2012

Join experienced instructors of the ICAA and affiliated institutions for this opportunity to experience Rome while honing your observational drawing and painting skills. Participants at all levels will be provided with a practical knowledge of the classical tradition as manifested in Rome, and ample opportunity for the observation and representation of classical architecture. This signature study and drawing tour is open to all architects, artists, and like-minded individuals. Credit hours from this trip may be counted toward the completion of the Certificate in Classical Architecture.

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

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



TEMPLE OF CASTOR AND POLLUX, 2011 BY PATRICK CONNORS.

2012 SUMMER PROFESSIONAL INTENSIVE

JULY 19-28, 2012

The Summer 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 Drafting by Hand," "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 program satisfies the core course requirements for the ICAA's Certificate of Classical Architecture.

Applications are reviewed on a rolling basis. Tuition assistance is available for qualifying applicants.

LOCATION: ICAA, 20 West 44th Street, 3rd Floor, New York, NY

APPLICATION DEADLINE: June 15, 2012

APPLICATION FEE: \$25 (\$20 Members)

PROGRAM FEE: \$1,795 (\$1,695 Members)

CONTINUING EDUCATION HOURS: 55

(20 HSW) AIA/CES CEHs available.

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

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 now restored to its classical magnificence.

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List as of March 1, 2012

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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 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 February 14, 2012.

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On the cover: A view of Trinidad (2012).
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