



INSTITUTE OF CLASSICAL
ARCHITECTURE & ART

THE INSTITUTE OF CLASSICAL ARCHITECTURE AND ART

ROME DRAWING TOUR

2018

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CONTACT DETAILS

INSTRUCTORS:

David Mayernik
Richard Piccolo
George Saumarez Smith
Brendan Hart

ICAA STAFF:

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INSTRUCTOR BIOGRAPHIES

DAVID MAYERNIK

David Mayernik is an artist, architect, author, and Associate Professor in the School of Architecture at the University of Notre Dame. A Fellow of the American Academy in Rome and the Royal Society for the Encouragement of Arts, Manufactures & Commerce, he studied architecture at the University of Notre Dame, and fresco painting with renowned restorer Leonetto Tintori in Italy. He has painted frescoes for the American Academy in Rome, the church of S. Cresci in Valcava (Tuscany), the church of S. Tommaso, Agra (Switzerland), and various buildings on the TASIS campus in Switzerland. He won the competition to paint the Palio for Lucca, Italy, in 2013. For several seasons he designed and painted stage sets for the Haymarket Opera company of Chicago, who stage Baroque operas in a period-informed style. Some of those sets have informed recent easel paintings. His work *en plein air* has been published in *American Artist* and *Plein Air* magazines, and he has exhibited in the United States, London, and Italy.

David Mayernik has won numerous grants, awards and competitions, including the Gabriel Prize for research in France, the Steedman Competition Fellowship to the American Academy in Rome, and the International Competition for the Minnesota State Capitol Grounds (with then partner Thomas Norman Rajkovich); that project won a 1987 Arthur Ross Award from Classical America. In 1995 he was named to the decennial list of the top 40 architects in the U.S. under 40 years old. His design for the TASIS Switzerland (Ticino) campus has been published widely, and was recently awarded an Honourable Mention in Urban Design from INTBAU and the Prince's Foundation. His M. Crist Fleming Library at the school won a 2005 Palladio Award. In addition to TASIS' Swiss campus, he has been the master planner and architect for the school's campus in England (Thorpe, Surrey).

David Mayernik is the author of *The Challenge of Emulation in Art and Architecture* (Ashgate, UK) and *Timeless Cities: An Architect's Reflections on Renaissance Italy*, (Westview Press, Icon Editions), along with numerous book chapters and journal articles. His chapter on "The Baroque City" will be included in the forthcoming *Oxford Handbook of the Baroque*. Before coming to Notre Dame he taught perspective at the New York Academy of Art, and taught the first courses in watercolor wash rendering at the ISCA.

RICHARD PICCOLO

Richard is a painter living and working in Italy. His work has been exhibited throughout Europe and the U.S., and he has painted murals for The Crown American Corp., The US Bank Plaza building in Sacramento, and the Hotel Pierre in New York City. His awards include The Edwin Austin Abbey Fellowship in Mural Painting at the American Academy in Rome, a National Endowment for the Arts Grant in painting, and a Classical America Award for Figure Painting. He has a B.I.D. from Pratt Institute and an M.F.A. from Brooklyn College. Prof. Piccolo is currently teaching drawing and watercolor at Notre Dame's campus in Rome, as well as holding the position of director of the Pratt Institute School of Architecture's Rome Program.

GEORGE SAUMAREZ SMITH

Educated at Winchester College and Edinburgh University, George graduated with a First Class Degree and a Diploma with Distinction in Architecture. George qualified as an architect in 1998, and has been a Director of ADAM Architecture since 2003. George's work has ranged in scale from new country houses and garden buildings to large housing schemes. Much of his inspiration comes from an appreciation and study of historic buildings, combined with a high level of classical literacy.

BRENDAN HART

Based in Portland, Oregon, Brendan Hart currently works with Hacker Architects. In previous practice, Mr. Hart was an associate at Robert A.M. Stern Architects, where he led the design of projects for the University of Georgia, Marist College, and Choate Rosemary Hall. Mr. Hart is a recipient of the ICAA's 2016 Rieger Graham Prize, a biannual award that offers an Affiliated Fellowship at the American Academy in Rome. He served as a juror for the 2018 Rieger Graham Prize. Mr. Hart has taught at the University of Notre Dame's Rome Studies Program, and holds a Bachelor of Architecture from the University of Notre Dame.

COURSE DESCRIPTION

The ICAA Rome Drawing Tour provides participants with practical and theoretical knowledge of the classical tradition as manifest in the architecture, urbanism and landscapes of the Eternal City. Participants follow in the great tradition of architects and artists who have learned from Rome and propagated its lessons across Europe and America, studying similar subjects, and using many of the media and techniques they used.

The program focuses study on the enduring vitality and continuity of the classical tradition through the means of observational and analytical drawing, and wash and watercolor. Each day is spent drawing, *in situ*, at sites that underscore the relationship between buildings, the human figure, and their built and natural environment.

We will examine the works of artists and architects within the context of Rome and its surroundings, especially where buildings and sculpture are in a dynamic relationship with the built and natural landscape. Since the artists and architects of the Grand Tour studied both architecture and the figurative arts, we will strive to do the same, while always taking account of their context. In this way we will actively engage the ongoing vitality of the classical tradition, as participants purposefully deploy an array of drawing techniques to simultaneously document the built world and expand their own scholarship and creative range.

Drawing is a fundamental tool for understanding the world around us. It requires us to carefully observe the places we inhabit in order to represent them in two dimensions. It strengthens the mind-to-hand connection so essential to the creative process. During the course of this drawing tour, we will develop participants' ability to graphically represent complex three-dimensional forms and their contexts. Particular attention will be placed on perspective delineation, and shade and shadow rendering; measured drawings will focus the student's attention on those details that define classical form. The selected subjects will be transcendent examples of composition, proportion, and materiality.

LEARNING OBJECTIVES

1. To increase appreciation and knowledge of the architecture, art, and landscapes of Rome as a font of precedent and inspiration for contemporary practice.
2. To develop drawing skills through the use of different drawing types, media, and techniques to better understand the form, character, and detail of transcendent buildings and their contexts.
3. To explore the relationship of architecture, the allied arts, and their urban and natural contexts, through observation and documentation.
4. To use traditional media and techniques to capture the qualities of an architectural subject through perspectival delineation with light and shade, hue and value; and measured and analytical drawing to examine detail, form, and composition.
5. To increase appreciation for the malleability of the classical language and its diversity of expression through time in exemplary works and by recognized masters of the tradition.

COURSE FORMAT

Course instruction combines lecture and instruction. Each day will be spent outside, in the field, drawing and rendering (wash or watercolor) *in situ*. Drawing sessions begin with a brief introduction to the sites and subject(s) to be examined, and follow with extended time for drawing. Guidance is provided by the instructors, followed by regular reviews of the day's drawings. The week will end with an informal sharing of work completed throughout the week.

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ROME DRAWING TOUR 2018

SCHEDULE

Studying the Classical Tradition in Rome through Drawing and Watercolor
2-9 June, 2018

Instructors

David Mayernik (DM)

Richard Piccolo (RP)

George Saumarez Smith (GSS)

Brendan Hart (BH)

Sat. 2 June

DM, BH	4PM	“Welcome Toast” at Albergo Santa Chiara, Via Santa Chiara, 21,00186 Roma
	5-7 PM	Passeggiata to the Campidoglio and view over the Roman Forum

Sun. 3 June

Fundamentals of Form in Light

DM, BH	10AM	Via Appia (118 bus to Piazzale Numa Pompilio); Villa of Cardinal Bessarion; Arch of Drusus in sanguine pencil; end morning at S. Sebastiano Fuori le Mura and Villa of Cardinal Bessarion
	1PM	Lunch on the via Appia (picnic, caffè, or restaurant options)
	3 PM	Cecilia Metella in monotone watercolor; optional, continue on the via Appia or return to center

Mon. 4 June

Measured Drawing and Perspective

GSS, BH & DM	9AM	Villa Farnesina (GSS)
	12.30PM	Lunch provided at restaurant tbd
	2:30-4:30PM	Afternoon perspective sketch of the courtyard of the Cancelleria
	3-5PM	Review on site

Tues. 5 June

Measured Drawing

GSS, DM, BH	9AM	Meet at S. Pietro in Montorio; Tempietto opens at 10am (GSS)
	1PM	Lunch on your own
	3-4:30PM	Afternoon sanguine perspective of the Tempietto
	5PM	Walk to hotel via Trastevere: S. Maria in Trastevere

Wed. 6 June

Architecture of the Renaissance Villa Gate; Perspectival Space

RP, BH	9AM	Vignola gate to the Palatine; watercolor (RP)
DM	12:15PM	Lunch on your own
	3PM	Atrium of San Clemente or S. Gregorio Magno in pencil and white Gouache on toned paper
	6PM	Meet at hotel for review

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Thurs. 7 June		Figural Building and Figural Space
DM, BH	8:15AM	Bus leaves Hotel S. Chiara for the Castelli Romani
	9:00AM	Morning in Ariccia: drawing at Bernini's church of S. Maria Assunta; visit Palazzo Chigi
	1:00PM	Trattoria Zarazà, Via Regina Margherita 45, 00044 Frascati
	4PM	Bus to Frascati to visit Villa Aldobrandini; drawing at the Teatro d'Acqua
	From 6-11PM	Optional: Open Studios at the American Academy in Rome, Via Angelo Masina 5, 00153, Roma. Opportunity to see the Rome Prize Fellows' works as well as visit studios and other areas of the McKim Building usually closed to the public.
Fri. 8 June		Triumphal Arches and the Roman Forum: Type and Variation
DM, BH	9AM	Septimius Severus, Titus in sanguine
	12:15PM	Lunch on your own
RP, BH	3:30PM	Afternoon watercolor of the Arch of Constantine (RP)
Sat. 9 June		The Classical Building in the Landscape
DM, BH	9AM	Temple of Hercules in the Forum Boarium: sanguine pencil
RP, DM, BH	12:30PM	Lunch on your own at the Campagna Amica market
	3:30PM	Palatine from the Circus Maximus, watercolor (RP)
	6PM	Closing reception and drawing review at Albergo Santa Chiara
	8PM	Farewell dinner with all instructors

* Please note that locations may be subject to change

MATERIALS

*Please be sure to arrive with the materials listed below; Saturday, June 2nd is a national holiday in Italy, so art supply stores may be closed, and are not open on Sundays

PAPER

- [Portfolio](#), 12" x 16"
- [Watercolor paper](#): Spiral bound, 12" x 16", 300g weight
- [Moleskine notebook](#)

PENCILS and LEADS

For David Mayernik

- [Pitt Oil Base sanguine pencils](#) (be sure they are oil base and not the chalky type), minimum three
- [Pencil sharpener that collects shavings](#)
- [Lead holder](#) with [4B leads](#) (will not need sharpening)
- [Kneaded eraser](#)

MEASURED DRAWING

For George Saumarez Smith

- 10ft tape measure
- Metric scale rule (12" / 30cm long) with normal scales including 1:10, 1:20 and 1:50

WATERCOLOR

* 14 ml Winsor & Newton Professional series tubes, not pans

* If you have a fold-out watercolor set box, then bring it, but try to buy some empty pans and tube paints as well

[Recommended monotone palette](#), exclusively (DM):

- Burnt Umber
- Lamp Black
- Opaque white gouache
- [Recommended limited palette](#), minimum (RP); * No greys, or flesh colors:
 - Ultramarine Blue
 - Cobalt Blue
 - Yellow Ochre
 - Cadmium Yellow
 - Cadmium Red (or Bright Red)
 - Alizarin Crimson
 - Burnt Sienna
 - Raw Umber
 - Prussian Blue
 - Hookers Green or Earth Green

BRUSHES

The quality of brush is vital. You only need one large brush (a large brush that has a fine point). A good sable is recommended, but is pricey. The best are Kolinski Sable.

- Escoda Kolinsky-Tajmyr Sable
 - o Series 1212 size [14](#) or [16](#)
 - o Series 1214 (travelling brush) size 12

If the Kolinski Sable is out of your price range, then a good alternative is:

- Blick Studio Short Handle Synthetic Round
 - o Size [16](#)

MISCELLANEOUS

- HB pencils
- [Drawing pencils](#)
- Eraser & kneaded eraser
- 2 water-bottles (250ml screw-top plastic water bottles are fine)
- Mixing palette (a plastic plate - should be half the size of the painting, so not a saucer)
- Folding portable stool & shoulder bag to carry all materials

GENERAL INFORMATION

Hotel meeting point

Albergo Santa Chiara

Via Santa Chiara, 21 00186, Roma Italy

Tel. +39.06.6872979

Fax. +39.06.6873144

Art Shop

Poggi

<http://www.poggi1825.it/>

Via del Gesu 74/75,

corner of Via Pie di Marmo 38/39 (Pantheon) 00186 - Rom

Arriving in Rome

Please plan your flight to arrive the morning of June 2nd. You will want a little time to unpack and refresh before our orientation. Most of you will be flying into *Aeroporto Leonardo da Vinci-Fiumicino*. Once you deplane you will go first to the Passport Control area. Unless you are a European Union citizen, with an EU Passport, follow the signs for Non-EU citizens. After passport control you will go to baggage claim and, after retrieving your luggage, exit through customs. Unless you have something to declare, you should proceed directly through the customs gate marked for those with nothing to claim. Recent renovations to the airport have made this all very clear.

Changing Money, Cash, and Credit Card Usage

It is recommended that you change some money at the airport, as you will need Euros for your taxi or train ride, and the exchange rate is not too bad at the airport. There is a *Cambio/Bureau de Change/Change* in the airport near the baggage claim area. Just look for the signs. Another option would be to contact your bank to see if they will exchange currency for you before you travel. If they do exchange money for you, it might take a few days to receive the cash, so plan accordingly. As for the remaining cash for your trip, traveler's checks are always a safe option, though they are falling out of disuse as credit and debit cards are becoming more common, with Visa and MasterCard being more widely accepted in Europe than American Express. You will also find that you can probably use your ATM card directly at an ATM in Rome. When you use a foreign ATM, you could be charged a variety of fees, including non-bank ATM usage fees, ATM operator access fees, and international transaction fees for conversion to U.S. dollars. One way to limit such fees is to see if your bank has partnerships with international banks (e.g. Bank of America has a partnership with BNL D'Italia). For shopping purposes, credit cards are more generally accepted in Italy today than they were in the past, but many places, restaurants in particular, simply do not take credit cards.

From the Airport to Rome by Taxi

If you have luggage, the most pleasant and direct route from the airport to Rome is by taxi. Upon exiting you may be asked by various people if you want a "taxi." These people are selling chauffeur-driven cars which normally cost a fixed rate plus an expected tip, but you must negotiate and agree upon the rate in advance of entering the taxi. These are more expensive than the licensed taxis available at the taxi stand just outside of the arrivals area. I recommend that you ignore these chauffeurs and take a white or yellow licensed taxi. The ride takes approximately 35 minutes, depending on traffic. Be sure that the meter is started anew when you leave the airport. There is a surcharge for each piece of luggage and for additional passengers, so do not be alarmed if the amount shown on the meter and the price you are quoted are different. Italians don't tip taxi drivers like Americans do — at most, they'll round "up", like telling the driver to keep the change when they hand over €10 for a €9.50 fare. But if the driver gives you help, like with your bags, consider tipping €1 or €2. Most of the taxi drivers speak English — so not to worry, but this is also a good time to practice some of your Italian.

From the Airport to Rome by Train

From *Aeroporto Leonardo da Vinci-Fiumicino* there are trains to *Stazione Termini* every half hour. To reach the train station at the airport, follow the signs from the arrival area, which read "Stazione/Railroad Station." From the arrival area, you must go by elevator to the overpass, which you will see just outside the arrival area. Once you

reach the train station you may purchase tickets either from the ticket office or the vending machines. Once you reach either *Stazione Termini* or *Stazione Trastevere* you should plan to take a taxi the rest of the way to the hotel.

Clothing

Rome's average temperature in June is in the 80's but can go up into the 90's. As you will be spending most of the time outside, lightweight clothing, sunglasses, sunscreen, and hats are strongly recommended. Also, as there will be a heavy amount of walking, comfortable shoes are a must. Please bring slightly more formal attire for occasions like the visit to the American Academy in Rome and the farewell dinner. Some churches may still uphold conservative dress code rules (shoulders must be covered, for example); please be aware of this.

Note: While you will likely find Rome one of the most pleasant travel experiences imaginable, a pick-pocket would change that very quickly. Please, especially in tourist areas and on buses, watch your wallet and other valuables. Do not leave anything unattended. It is best to keep your hand on your wallet or purse.