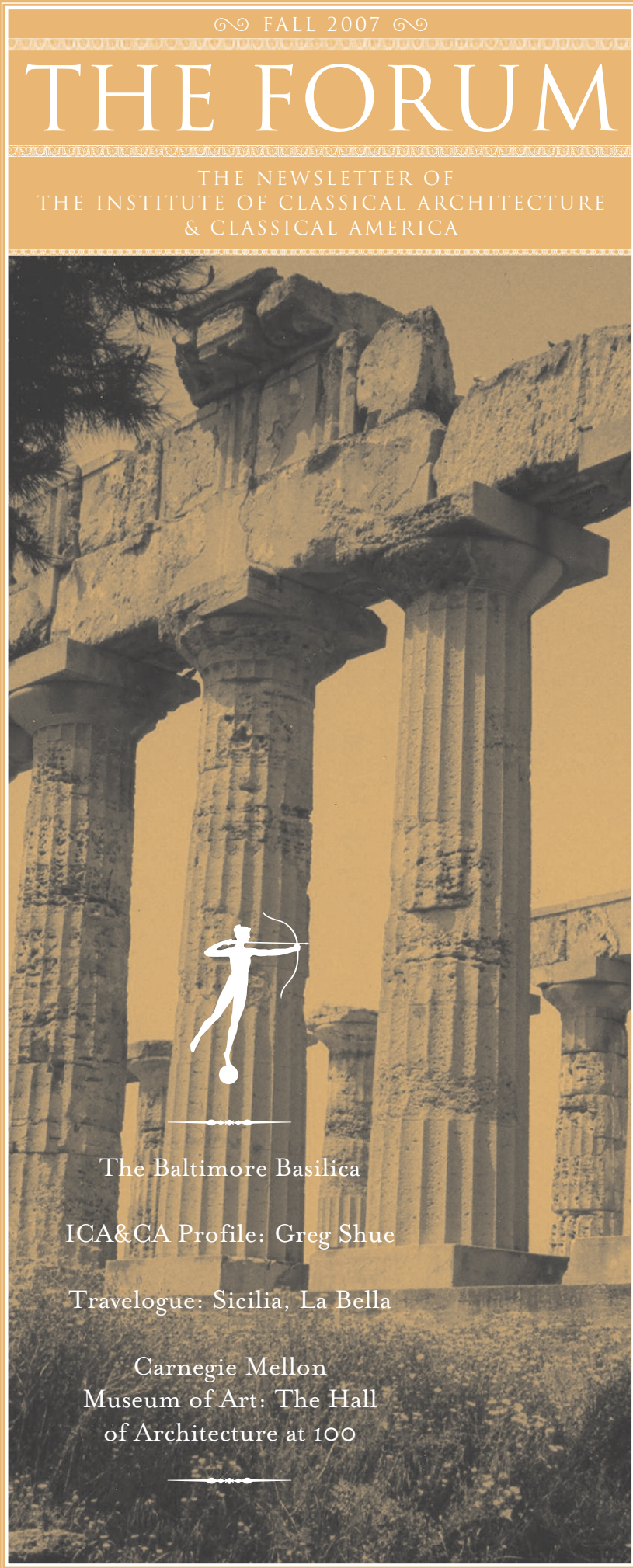




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## Message from the President: Latrobe’s Masterpiece Revealed

I HAD THE PLEASURE on Saturday April 14, 2007 to accompany the Institute’s Mid-Atlantic Chapter on a special tour of Baltimore’s Basilica of the National Shrine of the Assumption of the Blessed Virgin Mary, as it is entitled officially. Chapter President Nir Buras led the way in making it happen.

The event was of course prompted by the wondrous conclusion of a long interval of research and restoration undertaken by the fine Albany-based firm of John G. Waite Associates along with, among others, the renowned restoration specialists of Evergreene Studios of New York. Evergreene Studios are helping us with the upcoming volume, *Hero in the Fight for Beauty: The Career of Edwin Howland Blashfield, American Renaissance Artist*, (for our Classical America Series in Art and Architecture) as a result of their well-documented expertise in restoring the murals of this great, yet under-recognized master. They are also experts in executing new murals both in *buon fresco*, as well (in the case at Baltimore) as in the *marouflage* method preferred by Blashfield at the dawn of the 20th-century. Evergreene created two marouflage murals for the Basilica which involved execution on canvas, which is in turn affixed to the wall surface. The commission they had was “The Assumption of Mary” and “The Ascension of Christ” surmounting the saucer domes above the nave and altar respectively.

This radical restoration occurred as a result of the brave decision and attendant fund raising of the Archdiocese of Baltimore—America’s Premier See—and its head Eminence William Cardinal Keeler in concert with the Basilica of the Assumption Historic Trust under the stewardship of Reverend Monsignor James V. Hobbs, who heads this historic Parish. The Baltimore Basilica is the Mother Church of Roman Catholicism in the United States; two-thirds of 21st-century Roman Catholic dioceses active today can trace their origins to this first archdiocesan cathedral signaling as it did the dawn of Roman Catholicism after adoption of the Constitution and its enshrinement of freedom of religion and the separation of church and state.

For those who could not accompany our spirited band for this special visit: GO—and do it soon for the sake of your own joy and edification. Any student of the classical must rank it as a high priority. If it were located in Rome, Americans would be making a mad stampede to get there, so let its relatively close proximity not be a deterrent as I fear is sometimes the ironical case among those practitioners and connoisseurs who seek out the best of the past for the sake of contemporary instruction and encouragement.

The Baltimore Basilica is without question one of the greatest architectural achievements in world history (neo-classical or otherwise); it is the masterpiece of America’s first architect Benjamin Henry Latrobe, undertaken after his initial involvement with the design and execution of the

United States Capitol in constructive if sometimes contentious alliance with President Thomas Jefferson.

When engaged by Cardinal John Carroll, America’s first Catholic bishop, Latrobe rejected prevalent European Gothicizing opting instead for a classical solution as emblematic of the hopeful spirit and fundamental enlightenment of the young Republic, as had led the way in design of the country’s nascent nearby capital district.

The great achievement of the Basilica’s restoration is the faithful renewal of this classical impulse heralding as it does the lightness and austerity of the tradition. The building is infused anew with Latrobe’s intention. For example, there is a light, nearly ethereal palette of interior colors, the restoration of white marble floors, and, perhaps most spectacularly of all, the recreated Federal-style fenestration not only of the nave windows but thrillingly of Latrobe’s ingenious dome. Its oculus (encircling a rosette surround from which is centrally suspended a dove of the Holy Spirit) opens to a small drum surrounded by concealed skylights (whose inevitable condensation and leaks are thus separated from the structure of the dome itself) in what amounts to a sort of beguiling cascade of heavenly illumination.

I am grateful that Steven Reilly of John G. Waite Associates was on hand to guide our group and explain his first-hand leadership of recent years in discerning Latrobe’s intent and achievement and of rekindling it so joyfully as allowed today by both traditional and modern techniques and materials equal to the assignment (including green solutions to the heating and air conditioning concealed below the restored pews).

I urge ICA&CA students, members, and friends to make a pilgrimage there and report back to this forum their observations and, I hope, shared approbation. It is also a fine place to draw as the orders and proportions throughout the interior and across the exterior are perfect alike. A visit to the Web site [www.baltimorebasilica.org](http://www.baltimorebasilica.org) allows a thorough, illustrated introduction.

In addition, Steve Reilly and Waite Associates are now at work nearby in the ambitious restoration of Davidge Hall of 1812—the oldest medical teaching facility in the northern hemisphere still in use as part of the College of Medicine of Maryland. Another early masterpiece of American architecture will soon join the Basilica and reinforce Baltimore, Maryland as an essential destination in understanding the classical tradition



The ICA&CA group gathers in the dome of the Baltimore Basilica looking down through the oculus during a special tour with the Mid-Atlantic Chapter.



The nave of Benjamin Henry Latrobe’s Baltimore Basilica returned to its classical beginnings.

in the United States.

Paul Gunther  
President



## ICA&CA PROFILE: GREG SHUE

One hot evening in July 2005, an eager new recruit to the New York office of Robert A.M. Stern Architects appeared at our headquarters to introduce himself and to offer volunteer assistance as a hopeful pathway to greater familiarity, awareness, and involvement. His name was Greg Shue and the resulting partnership was one of immediate and ever-ascending benefit to the ICA&CA. The task I assigned (with undisguised relief and glee) was one of the hardest imaginable: The final selection, digital photography and, most urgently, the unpacking, cleaning, and organizing of the first batch of historic plaster casts delivered straight from a Bronx warehouse, where the de-accessioning Metropolitan Museum of Art had stored them for a generation. Over several nights and weekends Greg labored in an un-air-conditioned studio to tackle a filthy puzzle of curatorial intervention. He did so largely alone and uncompensated and with evident passion for the discoveries he made. This act of discovery led in turn to the advent of an illustrated, online catalog of casts at [www.classicist.org](http://www.classicist.org) as well as the ongoing conservation and placement of this unique asset throughout the ICA&CA classrooms, including, since 2006, the suite devoted to our Grand Central Academy of Art. The impact is evident to all who study and visit here. In fact, if you have yet to glimpse the cast collection either online or in person, please plan to do so, as while still a work-in-progress, their importance to the ICA&CA is palpable.

This extraordinary volunteer act (please try to understand the full extent of its rigor and the high level of discomfort) was noticed by one and all. As a result Greg was elected as a member of the Fellows in the fall of 2005 followed within an auspicious year as their President following the resignation of mother-to-be Aimee Buccellato.

With this board appointment in mind, I recently sat down with Greg to pose some questions, whose answers I hope help you begin to know him better:

**PWG:** Where did you study and launch your career?

**GS:** I received my BA in Architecture at the University of North Carolina at Charlotte in 1997. My first post the year following was with the practice of Milton Grenfell, then located in Charlotte. I went on to work with Meyer Greeson Paullin and Miller Architecture before moving north in 2004.

**PWG:** How did you first learn of the ICA&CA?

**GS:** While I was working in Mr. Grenfell's office I became familiar with what was then the Institute for the Study of Classical Architecture. My initial link was through *The Classicist* journal. I also began reading *Traditional Building* magazine and working with other traditional designers, all of whom were well-versed in Institute goings-on. I attended the 1998 Edith Wharton Symposium in New York and realized that I had an affinity for classical design. Soon after, I mustered enough intern savings to join and looked forward to when *The Forum* arrived in the mail. I also snagged up every volume of *The Classicist* I could get my hands on. I started an architectural library and discovered that the Institute was putting out some of the best books on the market.

In the spring and summer of 2004, I began my plan to relocate to New York. I had a list of firms about which I wanted to know more, and was lucky to be able to schedule enough interviews to warrant a trip. One interview was with Steve Semes, who, during my interview, asked if I'd ever been to the Institute office. I hadn't so he was kind to walk me over and when I saw the

classroom space with diagrams hanging from the wall, the library of books I wish I owned, and the constant buzz of activity, I thought, "So this is where it all happens. Amazing!" I was hooked. In September 2004, I moved to New York to get involved. I immediately began attending lectures and taking courses in the new headquarters. It was (and remains) so exciting to gain access to the breadth of knowledge available there.

One day I called Henrika and asked how I could help. I was informed of an upcoming initiative involving de-accessioned plaster casts from the Metropolitan Museum of Art and was asked if I'd be interested in photographing them. I couldn't believe my ears. What an opportunity! From touring the Met's warehouse and helping to select casts that were salvageable, to dusting, cleaning, cataloging, and publishing them on the Web—it was magical. I'll never forget one night after an ICA&CA function a group of people were interested in seeing the casts. I greeted them with eighty years of dust and filth all over

my clothes, arms, and face in the heat of a summer night. That's when I met Thomas Gordon Smith for the first time, among others. Unforgettable.

In the fall of 2005, I was asked by the Fellows to join their ranks and the rest is history. It's been an extremely rewarding journey for me.

**PWG:** How do you perceive our strengths and weaknesses at this time of growth both programmatically and geographically?

**GS:** The Institute's strength is its status as one of the top educational centers in the world for classical training in art and architecture, especially now with the nascent Georgia Tech Master's and the Grand Central Academy of Art. The Board of the Institute is a fantastic group of people. The mix of interests, the generosity, support, and sheer know-how are inspiring. The last four years of growth and development are unprecedented at the ICA&CA.

Also, The Classical America Series in Art and Architecture has become the most reliable source for publications. Releases this year will lead to an even higher level of distinction. And of course the formation of Chapters across the country prompts greater student and professional access, with institutional growth following in its educational wake.

I would say the greatest weakness now is that with such expansion our faculty has been stretched thin. We need to recruit and train more good instructors!

**PWG:** In 2004, you started your blog named "The Grand Tradition" which was two years before our own foray on that increasingly important front. Tell me about it.

**GS:** I launched it as an "open source" for CAD files of classical elements. One of the biggest criticisms of new traditional work is that the details are wrong, the proportions are wrong, the relationships are wrong. I figured that there must be people designing traditional buildings who don't have enough information on how to pull it off so I drafted up a few orders from the *American Vignola* and *The Parallel of the Classical Orders* and threw them up on the Web. Thousands of downloads and a couple of years later, new files are still being added and the site has grown. The support has been great.

**PWG:** What are you working on at RAMSA presently?

**GS:** I'm working on two new brick Georgian residence halls for the Hotchkiss School in the flavor of the Delano & Aldrich residence halls. There's also a town center I'm working on and a resort. I'm busy I have to admit.

**PWG:** We intend to keep you that way here at the Institute too and we do so with gratitude and hope.



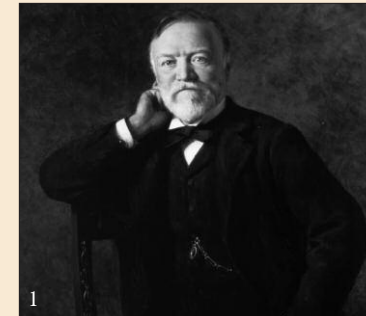
## ON A GRAND SCALE: THE HALL OF ARCHITECTURE AT 100

September 22, 2007 through January 27, 2008

The Heinz Architectural Center, Carnegie Museum of Art

AFTER AMASSING GREAT WEALTH as an industrialist, Andrew Carnegie embarked on a second career as a philanthropist. Communities throughout the world have benefited from his donating of public libraries, casts of dinosaurs, and pipe organs. Perhaps less well-known is Carnegie's act of presenting the world to Pittsburgh in the form of plaster architectural casts. The collection of nearly 150 plaster casts opened to the public in 1907 and, in contrast to most large cast collections assembled in the late-19th and early-20th centuries, has remained intact and on view ever since. Highlights include the Choragic Monument of Lysicrates in Athens, the north transept portal of the Cathedral of St. André at Bordeaux, and the west portal of the Abbey Church of Saint-Gilles-du-Gard.

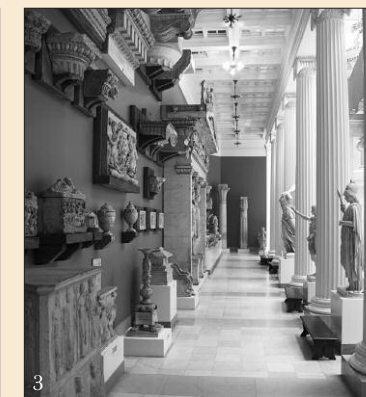
In celebration of the 100th anniversary of Carnegie Museum of Art's Hall of Architecture, the museum will present an exhibition surveying the collection of plaster architectural casts. *On a Grand Scale* explores the questions of how this collection came to be in Pittsburgh and why archi-



1) Theobald Chartran, French, 1849–1907; *Portrait of Andrew Carnegie*, 1895, oil on canvas; Carnegie Museum of Art, gift of Henry Clay Frick.

2) One hundred years later, children continue to learn about architecture and ancient history in the Hall of Architecture. *Photo by Tom Little, 2007.*

3) Hall of Architecture, Carnegie Museum of Art. *Photo by Tom Little, 2007.*



tectural collecting was important to the museum then, as it is today. A display of architectural drawings, period photographs, antique and contemporary molds from which casts were made, and correspondence chronicles the history of Carnegie's creation of the Western hemisphere's largest surviving cast collection. The ICA&CA is lending before-and-after restoration panels of Ghiberti's *Gates of Paradise*. The panels side-by-side will tell the story of how casts were stored for years before universities and institutions, such as the ICA&CA, worked to conserve and interpret them. To convey the relevance of plaster casts in the 21st century, *On a Grand Scale* will also feature work by Rachel Whiteread, a contemporary artist known for her inverted casting of architectural elements and everyday objects.

For more information about *On a Grand Scale: The Hall of Architecture at 100*, call (412) 622-3131 or visit [www.cmoa.org](http://www.cmoa.org). —Martha Schoetzer

## PLAN AHEAD FOR 2007 & 2008 TRAVEL PROGRAMS!

Here's a preview of the trips in the works from fall 2007 and beyond. Tours fill up quickly! If you are interested in a particular tour contact Classical Excursions (800) 390-5536 or [contact@classicalexursions.com](mailto:contact@classicalexursions.com). Why wait? Call today!

### FALL 2007

*Classical Villas and Gardens of the Italian Lakes* ~ Sept. 25–Oct. 3

*The World of Nancy Lancaster & John Fowler in England* ~ Oct. 11–15

*Architectural Treasures of Classical Atlanta, Past and Present*  
(with ICA&CA Southeast Chapter) ~ Oct. 25–28

*Private San Francisco*  
(with ICA&CA Northern California Chapter) ~ Dec. 6–9

### SPRING 2008 ~ YEAR OF PALLADIO ~

*Classical Jamaica* ~ TBD

*Jefferson and Palladio in Virginia* ~ April 9–13

*Private Classical Paris* ~ April 13–18

*London Drawing Tour with Sir John Soane's Museum* ~ May 10–16

*Finland: The Classical Roots of its Architecture & Design* ~ May 17–23

### FALL 2008 ~ YEAR OF PALLADIO ~

*Irish Palladian Country Houses* ~ Sept. 20–27

*Palladio in Venice and The Veneto* ~ Oct. 4–11

*Three Centuries of Palladio in Newport* ~ Oct. 16–19

*The California Classicism of Los Angeles* ~ Nov. 12–16

*Private New York* ~ Dec. 4–7

### SPRING 2009 ~ DATES TO BE ANNOUNCED ~

*New Orleans & Natchez*

*Neoclassicism in Berlin: Schinkel*

*Hudson River Houses: Dutch, Georgian and Greek Revival*

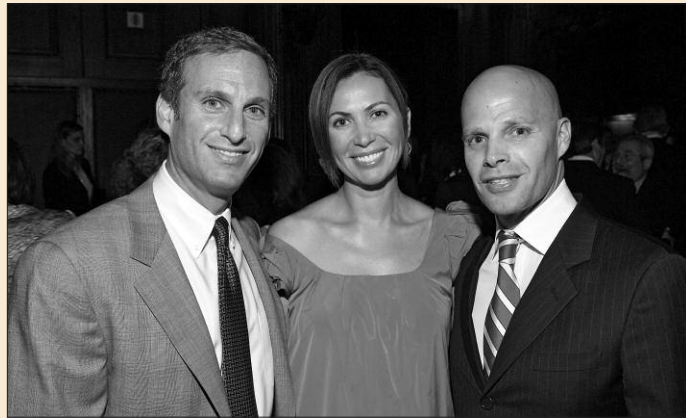
*Monumental Baltimore*

UPCOMING TOURS AND DATES ARE SUBJECT TO CHANGE





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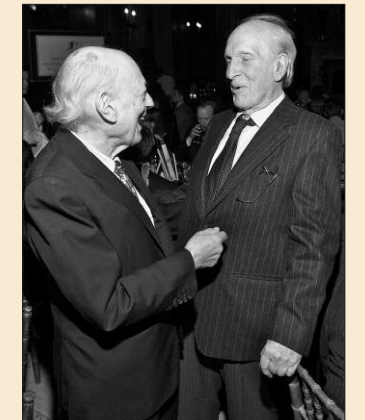
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## ♦ THE ARTHUR ROSS AWARDS MAY 7, 2007 ♦

**F**OUR HUNDRED ARCHITECTS, designers, artists, patrons and enthusiasts gathered on the evening of Monday, May 7 to celebrate the Arthur Ross Awards for Excellence in the Classical Tradition. Founded 26 years ago when the classical tradition was out of vogue, the Awards over the years have paid tribute to those who, despite prevailing trends, have produced exquisite contemporary classical works. The awards are sponsored by The Institute of Classical Architecture & Classical America, of which Mr. Ross is Honorary Chairman.

Architect Anne Fairfax, the newly-elected Chair of the Institute presented the awards, which were offered this year in the following categories:

Michael G. Imber: *Architecture* ~ The Rambusch Company: *Artisanship*  
Peter Hodson: *Education* ~ Acanthus Press: *Publishing*  
World Monuments Fund: *Stewardship*

The awards were chosen by a national jury headed by New York Interior Designer Bunny Williams. Her fellow jurors included Marc Appleton, Dominique Browning, Carolyn Brody, Jeffrey L. Davis, David Esterly, Anne Fairfax, Elizabeth Gerschel, and Jury Coordinator, Phillip Dodd. This year, the jury and the Trustees of the ICA&CA decided to pay a special tribute to Robert A.M. Stern for the extraordinary contributions he has made as a practicing architect, prolific author, and educator. The decision to act now was prompted by the 2006 publication of his *New York 2000: Architecture and Urbanism from the Bicentennial to the Millennium*. A handsome bronze figurine of Nike, goddess of victory, was created by sculptor Alexander Stoddart (recipient of the 2001 Arthur Ross Award for Sculpture) especially for this honor.

Over \$350,000 was raised to further the educational programs for the Institute. The evening was chaired by board member William H. Harrison and his wife, Deborah Hodge Harrison, from Atlanta. The lead sponsors for the evening were ICA&CA board member Roy Zeluck and his brother, Kevin Zeluck of Zeluck Windows and Doors. *Photography by Mia Matheson*

- 1 Robert A.M. Stern
- 2 Marshall Allan, Inga Rubenstein, Keith Rubenstein
- 3 Gil Schafer III, Robert A.M. Stern
- 4 Arthur Ross, Anne Fairfax
- 5 Marilyn Gindroz, Henrika Taylor, Ray Gindroz
- 6 Elizabeth Plater-Zyberk, Buff Chace, Steven Maun, Letitia Maun, and others.
- 7 (from left) Roy Zeluck, Bunny Williams, Michael Imber, Peter Hodson, Arthur Ross,

**BENEFIT COMMITTEE**  
Arthur & Janet Ross,  
*Honorary Chairs*  
William & Deborah Hodge  
Harrison, *Chairs*

♦ ♦ ♦ ♦ ♦

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Clem Labine & Deirdre  
Lawrence  
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Valerie Paley  
Donald & Mary Roberts  
Frances Schultz  
David M. Schwarz  
Ken D. Tate  
Daniela Holt Voith  
Dinyar Wadia  
Andrews & Angelika Walker

- Viggo Rambusch, Bonnie Burnham, Barry Cenower, Anne Fairfax, Paul Gunther, Kevin Zeluck
- 8 William T. Baker, Deidre Lawrence, Clem Labine
- 9 Deborah Hodge Harrison, William Harrison, Kathryn Herman
- 10 Justine Kalb, Jacob Collins
- 11 Arthur Ross, Henry Hope Reed
- 12 Katie Ridder, Bill Irvine, Will Zeckendorf



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*“To have seen Italy without having seen Sicily is not to have seen Italy at all for Sicily holds the key to everything.” —Goethe, 1782*

❧❧❧

In late April, eighteen Institute members gathered in Palermo to embark on a ten-day expedition to visit the glories of Sicily; some of the world’s finest examples of Greek, Roman, and Baroque architecture. Laced into our explorations were exquisite dinner parties, lunches, and teas hosted by the ancestors of leading Sicilian families in their historic palazzos and villas.

One of the great pleasures of the trip was meeting and enjoying the company of our fellow travelers: Architects; historians, a sculptor; an interior designer, a restorer, a textile designer, a contractor, and a smattering of enthusiasts, like my husband and me, formed a mosaic of curiosity and enthusiasm which so enriched the experience. To give readers a flavor of the journey, *The Forum* has captured below some favorite memories of the travelers. —Suzanne Santry, *New York*

## ON ARCHITECTURE

The Doric Temple at Segesta with wildflowers in the foreground...the isolation and natural beauty of the site...the Temple has stood relatively free of modern encroachments since the 5th century, BC. Rare is the occasion that one can view a building from antiquity and have that view be comparable to what the original denizens experienced.

—Greg Palmer, *Atlanta*

The trip’s most moving moment for me was witnessing scores of visitors, from school children to elderhostelers, stand before the Temple of Concord at Agrigento. The classical temple form was developed to create a sense of awe. Twenty-five hundred years later, Agrigento yet attracts crowds and provokes awe. Such is the magic of classical architecture.

—Calder Loth, *Richmond*

...the power of the immense, sensual golden stone from so many centuries, the stunning ancient mosaics, so many layers of cultural riches on the island were truly remarkable....

—Nancy Mueller, *Berkeley*

## ON THE PEOPLE

One of the most endearing memories was the parting comment of Barone Calefati, as we left his dinner party at Palazzo Ajutamicristo in Palermo. I had told the Barone early that evening that my father was born in Sicily. Then ensued a conversation in my halting Italian. As we were leaving, the Barone whispered to my delight and surprise, “*buono sera, paisano.*” I was struck that he remembered the brief



The group at Villa Palagonia in Bagheria.

conversation and that he was so *simpatico*. So it goes with the Sicilians; warm, fun-loving, and so gracious.

—John Casarino, *New York*

## ON THE LIFE

A favorite impromptu moment...on a steamy afternoon, we trickled back to our hotel, a charming Moorish villa and vineyard in Agrigento...where, by chance we asked the staff to prepare light fare for us: They brought red wine, chilled sparkling water, fresh local cheese, olives, just baked bread, and prosciutto, all served in a beautiful canopied courtyard. The group gathered and shared stories at the table—a tradition I so admire that Europeans take part in every day.

—Perry Des Jardins, *Richmond*

## ON HISTORY

One of the most fascinating aspects of the trip was imagining what the Greeks had in mind as they established their settlements. Take Selinute (see the cover image of this issue) for an example. Here seven huge temples were built around 600–500 BC. And yet there is not even a town there today. How puzzling how this site was chosen—it has no bay, and though the temples are on a promontory of sorts, it’s not a particularly defensible place. The ruins are enormous, and as I walked around the ones furthest from the sea, it seemed as though I might walk between the broken column boulders and never come out, reminding me of Don Fabrizio in di Lampedusa’s, book, *The Leopard*. He calls these vast amazing ruins, the “lovely muted ghosts” of Sicily.

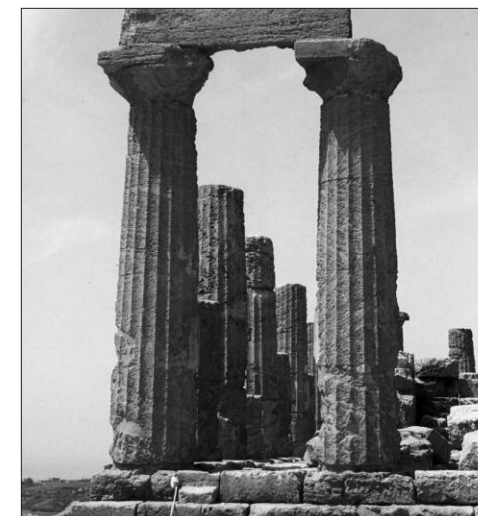
—Mary McCarthy, *San Francisco*



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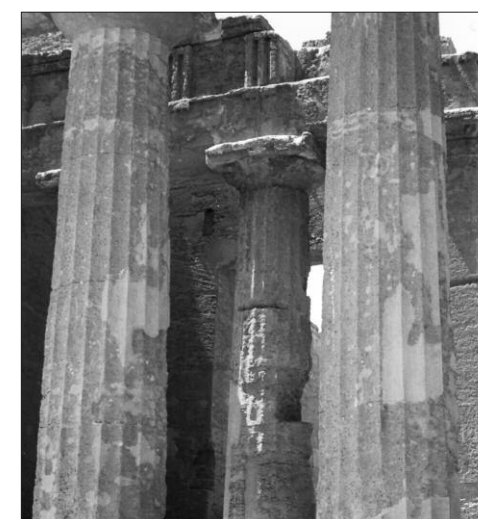
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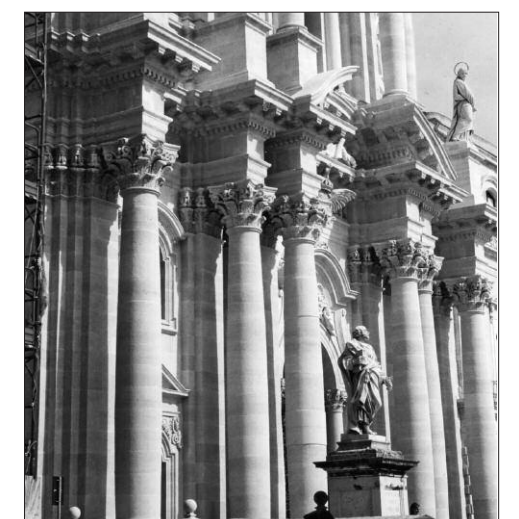
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- 1 Bill McBane and John Casarino at Agrigento.
- 2 Calder Loth, Nellie Pajorola, and Judith Chatfield lounging at Agrigento.
- 3 Temple of Hera at Agrigento.
- 4 The group at Segesta.
- 5 Richard Dragasic with Suzanne and David Santry in Ragusa.
- 6 Temple of Concordia at Agrigento.
- 7 The Baroque façade of the Duomo at Siracusa.

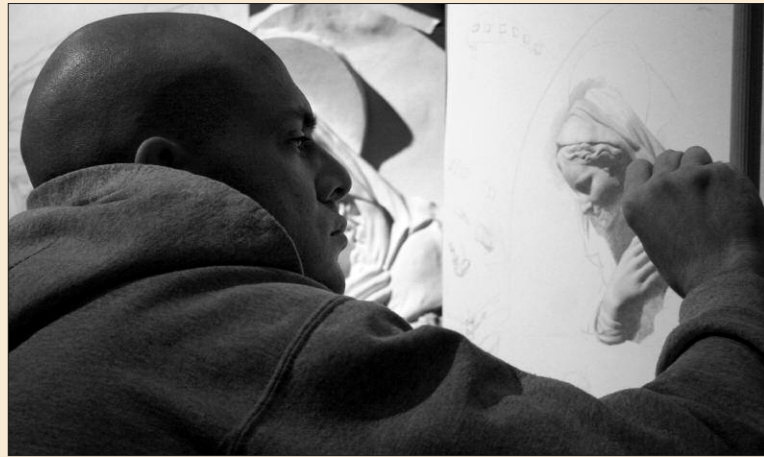


## News from the Grand Central Academy of Art

Generous board member, Alfred Ross, has awarded funds to the Institute for the new *Alfred Ross Achievement Award for First Year Study*. It is reserved as scholarship support for students enrolled in the three-year core program of our Grand Central Academy of Art (GCA) who are advancing from the first year to the second and whose accomplishment during the initial annual cycle, as well as financial need, distinguish them as worthy recipients. Decisions are made by the Academy faculty.



Instructor and painter Kate Lehman (center) with Grand Central Academy core students from the class of 2009.



Philip Salamone, inaugural recipient of the Alfred Ross Achievement Award for First Year Study at the Grand Central Academy of Art at the ICA&CA.

I AM PLEASED TO ANNOUNCE the inaugural student so recognized is Philip Salamone. In the 2007/2008 program he will receive the full *Alfred Ross Award* scholarship. Philip was born and raised in Madison, Wisconsin and studied fine art at the University of Wisconsin before moving to New York last year to enroll in the GCA's first core Class of 2009. He has been drawing since childhood and has never wavered in his pursuit of the kind of instruction which can best advance his nascent artistic career. At the GCA his goal has been met and his progress bodes well. From Thomas Hart Benton to Andrew Wyeth—along with those fine artists teaching here today—Philip's mentors guide his rigorous way.

GCA founder and faculty member, Jacob Collins, has expressed his appreciation well, "I am delighted that Philip Salamone is receiving the first *Alfred Ross Achievement Award*. He is an intense and ambitious student, who contributed greatly to our inaugural core class. His hard work and exemplary accomplishment in cast drawing raised standards for all enrolled. I acknowledge Alfred Ross for this extraordinary gift, bringing as it does some of the spirit of the Beaux Arts *concours* to the Grand Central Academy. All of us who teach here believe that this scholarship award will inspire even greater achievement ahead."

The board, staff and faculty join in applauding Alfred Ross for forging this hopeful opportunity. —PWG

THE GRAND CENTRAL ACADEMY of Art (GCA) also announces the roster for the second class of students for the full-time, three-year core curriculum in which students learn the fundamental and advanced concepts and skills of drawing, painting, and sculpting from life. The goal of the Academy is to train a generation of highly skilled, aesthetically sensitive artists in the humanist tradition. The core curriculum students are selected by a highly competitive portfolio submission. The program's inaugural year began last September with the Class of 2009. Congratulations to all!

### Class of 2009

Thalia Chantziara, Greece  
Andrea Clinton, Washington  
Jayme Del Rosario, California  
Nancy Dyer, New York  
Cathrine deNeergaard Fetterman, New York  
Malini Frey, Louisiana  
Rebecca Gray, Massachusetts  
Gregory Mortenson, Utah  
Eddie Nino, Columbia  
Philip Salamone, Wisconsin  
Bob Silverman, New York  
Stephanie Young, New York

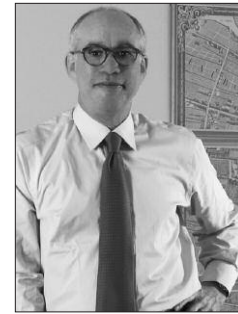
### Class of 2010

Alyson Abraham, California  
Monica Baumann, New Jersey  
Spencer Brainard, Connecticut  
Angela Cunningham, California  
Ingrid Duby, France  
Fay Isik-Wyatt, Connecticut  
Amelia Landes, Utah  
Jean Paul Moulin, New York  
Connie Netherton, New York  
Richard Rodriguez, Texas  
Sean Russo, New York  
Sarah Sarchin, Washington  
Patricia Stratton, Connecticut  
Tara Welinsky, Rhode Island

## ICA&CA CHAPTER NEWS



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(from left) 1) In November 2007 Suzanne Tucker of Tucker and Marks will participate in a panel discussion during Veranda Month in San Francisco; 2) Andrew Skurman, principal of Andrew Skurman Architect in San Francisco, and board member of the ICA&CA Northern California Chapter, will also serve on the Veranda Month panel; 3) Members of the ICA&CA Mid-Atlantic Chapter at the British Embassy, Washington, DC, in May 2007; 4) View of Lutyens's interior stair design at the British Embassy.

### SOUTHERN CALIFORNIA

After a successful spring season, the Chapter is busy planning upcoming programs and events. Efforts are under way for a year-long series of lectures, house tours, and classes to begin in 2008, which will have as a theme "The Italian House and Landscape." The Chapter plans to schedule such themed programming on an annual basis going forward.

The Chapter's fall 2007 fund raiser will be held on September 29. There will be a house tour, lecture, and book signing at a Bertram Goodhue home in Pasadena. Romy Wyllie, co-founder of the architectural tour program at the California Institute of Technology, will discuss the topic of her recently published book, *Bertram Goodhue: His Life and Residential Architecture*.

The Chapter is also excited to report its burgeoning relationship with the Southern California Chapter of Habitat for Humanity International. As part of the Institute's partnership with Habitat to develop new house designs, the Southern California Chapter looks forward to this promising collaboration. This fall a member-wide charrette will be held in which local architects and designers will design several prototypes.

For more information about the Southern California Chapter's activities, please contact Chapter Coordinator Diane Sipos at (310) 396-4379 or [diane@classicist-socal.org](mailto:diane@classicist-socal.org). Or please visit [www.classicist-socal.org](http://www.classicist-socal.org).

### NORTHERN CALIFORNIA

The ICA&CA Northern California Chapter thanks all those who were able to participate in the cocktail party and raffle at the Aedicule Open House in support of the chapter on May 24, 2007. The lucky winner of the Georgian/Chippendale-style mirror donated by Aedicule Fine Framemaking was Ms. Sandraline Cederwall, proprietor of Cederwall Fine Art gallery.

Upcoming events this fall include the last two parts of a four-part series taught by Los Angeles-based residential designer, Virgil McDowell, called "Interior Detailing in the Classical Tradition," which will take place on September 22 and October 6. In November, it will be Veranda Month in San Francisco; Suzanne Tucker, interior designer, and Andrew Skurman, architect, will participate in a panel discussion called "Architect and Decorator Working Together: The Evolving Relationship between Interiors and Exteriors."

From December 6 through 9, Classical Excursions and the Chapter will present "Private San Francisco," a very special tour of historic and contemporary interiors not typically available to the public. For more information contact Classical Excursions (800) 390-5536.

The Chapter is also pleased to announce its newly-launched Web site. Please visit [www.classicist-nocal.org](http://www.classicist-nocal.org) for information about the latest events, educational programs, house tours, and soon-to-be-included information on membership and the Chapter's patrons and sponsors.

For additional inquiries about the Chapter please contact Coordinator Jeanne Chan, at [info@classicist-nocal.org](mailto:info@classicist-nocal.org).

### CHARLESTON

The Charleston Chapter has two fall events in the works. On September 24 at the College of Charleston, Ian Gowe of the Scottish National Trust will give a talk entitled "Historic Architecture in Scotland." Later in the season the Chapter will present Duncan Stroik, Professor, University of Notre Dame, who will lecture on "Classical Churches Today."

For more information contact Ralph Muldrow at [Muldrow@cofc.edu](mailto:Muldrow@cofc.edu).

### CHARLOTTE

The Charlotte Chapter finished the spring of 2007 with a well-attended class on the Ionic order taught by Alvin Holm at Queens University. Then the heat and humidity of a Carolina summer descended upon the Chapter like a hot towel at a barbershop. The Program Committee met in July to schedule fall events for the cooler weather. For information about the Chapter when it is roused from the heat of the summer please e-mail [charlotteclassicist@yahoo.com](mailto:charlotteclassicist@yahoo.com) or call (704) 602-4894.

### FLORIDA

The Florida Chapter is preparing a series of weekend courses for this fall and winter to be held at Rollins College, Winter Park, Florida. Please contact Geoffrey Mouen for information at [gmouen@mac.com](mailto:gmouen@mac.com).

### MID-ATLANTIC

In May, the Mid-Atlantic Chapter visited Sir Edwin Lutyens's 1928 British Embassy Ambassador's Residence. Fiona Torrens-Spence, wife of the British Military Attaché played host and the tour was led by Amanda Downes, Social Secretary to the Ambassador. Chapter members and guests enjoyed Lutyens's bold design and look forward to a sketching tour of the Residence at a later date.

On May 24, the Mid-Atlantic Chapter held its third annual Spring Dinner at the historic City Tavern Club in Georgetown, where John Adams presided over the original construction of Washington DC. The Tavern was frequented by Washington and Jefferson, and served as the Municipal Court and Mayor's office of Georgetown. In the 1960s, it was saved from demolition by private citizens who formed the City Tavern Club to preserve the building. The Spring Dinner featured a lecture by speaker Warren Cox, Principal of Hartman Cox Architects and 2006 recipient of the Arthur Ross Award for Architecture. His thought-provoking lecture was entitled "Toward an Appropriate Architecture."

Another successful event was Anne Fairfax and Richard Sammons's presentation of their new book *American Houses: The Architecture of Fairfax & Sammons*. Anne Fairfax, Chair of the ICA&CA Board of Directors, and Richard Sammons are at the forefront of today's classical practice. The evening reception, talk, and book signing provided a platform to showcase their consistent design excellence.

The Chapter is looking forward to a number of fall tours which will include in late September a tour of the Dumbarton Oaks Gardens, led by Jamie Walsh of Graham Landscape Architects of Annapolis. In October, ICA&CA member,



## ICA&CA CHAPTER NEWS



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(from left) 5) The New England Chapter enjoyed a tour of the Rhode Island State House (McKim, Mead & White) in Providence which was guided by Dominic Carbone, the architect who oversaw its restoration; 6) Members of the New England Chapter at the home of Alice Miles on Athenaeum Row in Providence; 7) New England State House. *New England Chapter photos by John Margolis.*

Khlik Hmady, of Charlottesville, will play host and guide around the Charlottesville area. For more information please contact Chapter Coordinator, Hope Cooley at [info@ma-ica.org](mailto:info@ma-ica.org).

### PHILADELPHIA

Philadelphia Chapter members Spence Kass, John Cluver, and Fred Bissinger represented the ICA&CA at the well-attended “Chic It Up” conference held at Winterthur on Saturday, June 2. Thanks go to Tom Savage, Winterthur Director of Museum Affairs, who graciously provided a place for ICA&CA materials.

On June 4, Dr. Brian Clark Green spoke to an enthusiastic Philadelphia audience at Carpenter’s Hall about his most recent book, *In Jefferson’s Shadow: The Architecture of Thomas Blackburn*. Dr. Clark’s presentation was followed by a lively question and answer session.

Please join the Philadelphia Chapter on Thursday, October 11 for an event in honor of The Friends of Fairfax House. This event will feature an outdoor dinner on the grounds of Carpenter’s Hall in Philadelphia, followed by a presentation by Master Carver Dick Reid about the work his shop has done in England the last 30 years, including projects for the Royal family. Mr. Reid, a member of the ICA&CA Council of Advisors, is well-known for his York-based studio and workshop of stone and woodcarvers, and has recently donated examples of his work for use as teaching aids to the ICA&CA in New York. Event details will be announced shortly.

For more information about this and other Philadelphia events please contact Dennis Boylan at [Dennis.Boylan@phlx.com](mailto:Dennis.Boylan@phlx.com) or Alvin Holm, (215) 963-0747.

### NEW ENGLAND

The New England Chapter happily reports that the College Club of Boston has been selected as the premier venue for the Chapter’s newly-established salon and lecture series. The Club is housed in a High Victorian town house with Renaissance Revival interiors and Neo-Grec detailing. Founded in 1890, the Club is one of the oldest women’s college clubs in the United States. Its amenities and central location provide the chapter with an attractive and convenient setting for events.

A season of firsts, the Chapter’s first event of the spring and summer season was a gallery exhibit with historical commentary and conversation entitled “The Eyes of Classicism: Architecture, Landscape and Urban Design Works on Paper: 1598–2007.” The event was held on May 30, 2007 at the Gurari Collections in Boston. The Chapter’s gracious host was the proprietor, Mr. Russ Gerard, who is an authority on the subject. Mr. Gerard was accompanied by Patrick Calhoun Hickox in discussing the exhibited work and engaging the attendees on a pleasant spring evening.

On June 5, the Chapter held its first salon entitled “Is There a Canon of Classical Architecture,” which was held at the College Club. Eric Inman Daum and John Tittmann opened the program with two visual presentations which were followed by a lively discussion of the joys and challenges of practicing classicism today moderated by William S. Young. This salon sought to address the

language of architecture and art and debated the line between rule and invention. A great success, the conversation continued long after the formal presentation.

On June 23, the Chapter held its first event outside Boston with a tour of classical architecture in Providence, Rhode Island. The day was organized by David Brussat who writes on architecture for the *Providence Journal*. The tour began with a guided walk through the Rhode Island State House (McKim, Mead & White) by Dominic Carbone, the former Architect of the State House who oversaw its successful restoration. After the State House, the tour was led by Eric Daum through the River Walks and up along Benefit Street to the Providence Athenaeum (William Strickland). After touring the Athenaeum, the group assembled at the First Unitarian Church (John Holden Greene) for a talk and a much-needed rest in the box pews. This church boasts not only a shallow dome with Adamesque ornament but a mahogany pulpit that is nearly identical to Charles Bulfinch’s at his church in Lancaster, Massachusetts. The tour ended with a reception in the home of Alice Miles which occupies one of the Greek Revival town houses of Athenaeum Row. The Chapter thanks her for her generosity and for playing host for a memorable day in Providence.

The Chapter ended its spring and summer season with a tour of Newburyport and Old Newbury, Massachusetts on July 7, which was organized and led by architect and Chapter member, Greg Colling. The tour began in Market Square with its cohesive Federal commercial architecture and then proceeded to the granite Greek Revival Custom House by Robert Mills. Greg then led the group through a distinctive residential area near the port en route to the Old South Meeting House. The structure features a trompe-l’œil ceiling of Greek Revival design executed in grisaille, a pulpit modeled on one in an Asher Benjamin pattern book, and a marble cenotaph designed by William Strickland. The tour continued down the High Street to Newbury where two important First Period Houses, The Coffin House (circa 1678) and the Swett-Ilsley House (circa 1670) are located. Finally the tour went past the imposing Federal, Greek Revival, and Victorian homes of the High Street to the 1825 Newburyport Gaol, a Rockport granite structure of Greek Revival design which is currently owned by Charles O. Griffith, AIA, who is Chairman of EGA Architects. He and his wife gave a tour of the gaol, which is now his architectural office, and the unique residence they have built around it. Additionally, they held a reception for participants in their walled garden.

Lastly, the Chapter was represented by Eric Daum, John Tittmann, and Nicholas Daveline at the Fellows’ Summer Lecture Series held at the New York School of Interior Design on July 11. As part of the series which focused on historic cities in transition, their talk was entitled “Historic Architecture in Contemporary Boston: A Counterpoint,” which challenged the current stipulation of Boston’s building authorities that all new development must be of a “contemporary nature.” They explored the consequences of this requirement and offered a plan for the newly-created open space in the city center which has resulted from the suppression of the Central Artery and the proposed relocation of City Hall to the South Boston waterfront.

For further information please e-mail Eric Inman Daum at [classicismtne@yahoo.com](mailto:classicismtne@yahoo.com) or call (781) 761-1238.

## ICA&CA CHAPTER NEWS



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8, 9, and 10) Architect Thomas Gordon Smith guided Tennessee Chapter members on a tour of classical Nashville. *Photos by David Humes.*

### SOUTHEAST

The summer period for the ICA&CA Southeast Chapter began with a private tour of the residence of architect Norman Davenport Askins. The event was limited to 50 people and the proceeds support the Chapter’s fall 2007 academic schedule.

On August 25, the Southeast Chapter presented “Urban Design Theory” with instructors Victor Deupi, ICA&CA Arthur Ross Director of Education, and Eric Osth, Principal and Architecture Studio Director at Urban Design Associates. In September and October (dates to be announced) Elements I, II & III will be taught by architect, Michael Mesko.

In November, Geoffrey Steward, winner of the 2007 Shutze Award for Craftsmanship, will demonstrate lime paint techniques for the Chapter membership in a course entitled “The Restoration of Historically Significant Ornamental Plasterwork.” The day-long course will include hands-on participation, a study of plaster composition and the usual types and causes of deterioration, plaster repairing techniques, and case studies. The afternoon will end with a demonstration of plaster molding and replication.

The fall semester marks the launch of the new one-year Master of Science in Architecture with an emphasis in Classical Design offered by Georgia Tech. This degree complements the Institute’s educational goals created with the dedicated support of ICA&CA members and staff. At press time, students in this inaugural MS class of 2008 are Tim Kelly, Trey Lefave, David Pearson, William Rutledge, Jeremy Sommer, and Stefanie Wahl.

Plans are under way for the second annual Shutze Awards. The deadline for submissions will be late October. Detailed information will be sent to all members residing in Georgia, Alabama, Mississippi, and Louisiana. New categories will include landscape and garden design, restoration, and interior design.

For information about the Shutze Awards please contact Professor Elizabeth Dowling, College of Architecture, Georgia Tech, (404) 894-3803 or via e-mail [betty.dowling@coa.gatech.edu](mailto:betty.dowling@coa.gatech.edu). For all other Southeast Chapter activities please contact Coordinator, Rhodes White at (678) 447-3996 or via e-mail at [rw@classicist.org](mailto:rw@classicist.org).

### TENNESSEE

The high point of the Tennessee Chapter’s May 17 walking tour and lecture event with Thomas Gordon Smith was undoubtedly the stunning view of Nashville from the cupola of William Strickland’s Tennessee Capitol (1855). Almost as exciting was standing in front of McKim Mead & White’s War Memorial Building (1927), halfway on the axis between Strickland’s Capitol and Robert A.M. Stern’s Main Library (2001), and hearing Mr. Smith, architect, professor, and former dean of Notre Dame’s School of Architecture, describe in detail the triglyphs and mutules and the theory of their origins in wooden construction. The 40 participants were won over by his extensive knowledge of classicism as well as his energetic delivery and *joie de vivre*.

The afternoon tour began with Strickland’s most beloved work, the Tennessee Capitol (Strickland himself is entombed in the wall of the north

portico). Tennessee State Architect, Michael Fitts, accompanied Mr. Smith and granted full access to the Capitol’s cupola, which was inspired by the Choric Monument of Lysicrates, and to the attic, where the group experienced firsthand the huge cast iron roof trusses.

From the Capitol the group headed for Stern’s Main Library, stopping for a look at McKim Mead & White’s War Memorial Building. At the library, Mr. Smith led the tour to the Grand Reading Room, where a view of the Capitol is visible through the three main windows. The group also visited the library’s courtyard, where Tennessee Chapter officer, Gavin Duke, landscape architect with Ben Page and Associates and one of the courtyard’s designers, talked about the creation of one of Nashville’s finest outdoor public spaces.

The tour concluded in the ballroom of the Federal Reserve Bank on Third Avenue, designed by A. Ten Eyck Brown of Atlanta and completed in 1922. The building is now the home of Won Choi, a Nashville businessman and downtown activist, who generously donated the space for the event. The final treat of the evening was a lecture by Mr. Smith. He showed many of Strickland’s works and influences and described his personal journey from post-modernism, with its classical puns and irony, to true classicism and a genuine respect for the seriousness of the tradition.

On May 9, Victor Deupi, ICA&CA Arthur Ross Director of Education, traveled to deliver a lecture for the “Memphis in May” celebration of Spain. Each year Memphis has a month-long festival which honors the culture of a particular country. The event was jointly sponsored by The Memphis Chapter of the AIA and “Memphis in May.” Mr. Deupi’s presentation examined Spanish architecture from 1500–1800 and the renewal of classical forms which affected the way Europe and its “New World” thought about the built environment. Well-attended by Memphis architects, planners, historians, and the general public, the event helped raise the profile of the recently established ICA&CA Tennessee Chapter in Nashville. Attendees included Institute members Brent Baldwin, Rusty Bloodworth, and Carter Hord.

For more information on Tennessee Chapter activities, please contact Brent Baldwin at [CBBaldwin@bwsc.net](mailto:CBBaldwin@bwsc.net).

### TEXAS

The ICA&CA chapter community is growing! The newest Chapter in formation is in Texas and it has appointed the following officers:

Michael G. Imber, <i>President</i>	John Sebastian, <i>Treasurer</i>
Russell Windham, <i>Vice President</i>	Mac White, <i>Chapter Academic Coordinator</i>
Larry Boerder, <i>Secretary</i>	

The Chapter is planning its inaugural event to be held in November 2007. Renowned architect, Quinlan Terry, will give a talk and a tour of a recent residential project in Dallas as part of Veranda Month. The Chapter will be making a formal announcement regarding the event once plans are finalized.

For information about the Texas Chapter please contact Mac White at (210) 824-7703 or [mac@michaelgimber.com](mailto:mac@michaelgimber.com).



OF NOTE

The **Richard H. Driehaus Prize for Classical Architecture** honored **Jaquelin T. Robertson**, Richard H. Driehaus Prize Laureate and **Edward Bass**, Henry Hope Reed Laureate, at a black-tie event on Saturday, March 31, 2007.

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The Sir John Soane’s Museum Foundation presented the **Soane Foundation Honors** Wednesday, April 25, 2007, at the Rainbow Room in NYC. The gala, entitled “Mood Inigo,” celebrated the field of architectural education by recognizing **David Macaulay**, educator and author/illustrator and **Richard H. Driehaus**, investor and philanthropist, founder of Driehaus Securities and Driehaus Capital, Mr. Driehaus underwrites the Annual Richard H. Driehaus Prize for Classical Architecture and serves on the Institute’s Council of Advisors.

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The ICA&CA is happy to announce the addition of the following four new members to the Council of Advisors. **Alexander Creswell, painter and educator; Dick Reid, Master Carver and creator of the ICA&CA Dick Reid Teaching Collection; Hugh Petter, architect and educator; and Eric Watson, architect.** All long-time supporters of the Institute, we are delighted to add these extraordinary friends and talents to our Council of Advisors roster.

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On Tuesday, May 1, 2007, ICA&CA Honorary President and Scholar-in-Residence **Henry Hope Reed was the recipient of an individual Lucy G. Moses Preservation Award given by The New York Landmarks Conservancy.** Now nearly the sole survivor of a generation of preservation pioneers who championed the preservation of New York’s architectural patrimony, Henry Reed was acknowledged for his five decades of advocacy for landmarks, parks, and classical architecture.

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**The School of Architecture of Carnegie Mellon University in Pittsburgh announces the winner of the 2007 Ferguson Jacobs Prize in Architecture.** ICA&CA President Paul Gunther served on the inaugural jury of this permanent endowment established in the spring of 2006 by Mark Ferguson and his wife and colleague, Natalie Jacobs. Eligible to Carnegie Mellon students and faculty, the prize promotes the continuity of tradition in contemporary architectural practice. Additional jurors were members of Carnegie Mellon’s faculty: Laura Lee, FAIA, Professor and Head of the School of Architecture; Stephen Lee, AIA (no relation to Ms. Lee), Professor; and Joseph Coohill, Adjunct Professor. With the Prize’s generous creation last year, the donors kindly specified that in each cycle there be one juror chosen by the ICA&CA.

The jury voted unanimously to divide the 2007 Prize proceeds between two members of the School of Architecture’s faculty: **Professor, Omer Akin**; and **Associate Professor, Diane Shaw**. In very distinct ways, their projects described the promise of scholarship in the pursuit of design excellence. Mark and Natalie report, “We are delighted that the first two recipients support both the creation of traditional form in a new setting as well as the inquiry called for in understanding how classical principles have helped modernize America while sustaining the historical character valued by so many of its communities.”

**The ICA&CA names Michael Gormley (who joined the staff in January) as Associate Director of Education** in acknowledgment of his leadership role as he continues to forge academic initiatives ahead.

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**The ICA&CA welcomes Christopher N. Hanway, new Membership and Public Programs Associate, who joined the office in April 2007.** He brings to the Institute’s growing professional staff considerable non-profit experience in Development and Event Planning, most recently with the American Society of Mechanical Engineers and the New York Weill Cornell Medical Center. He will be working closely with all of us here and hope if you haven’t had the opportunity to meet him in person already, you will at one of our upcoming fall events.

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Coming Soon! ***Get Your House Right: Architectural Elements to Use & Avoid—An Illustrated Guide to Traditional Design*** by **Marianne Cusato, Ben Pentreath, Richard Sammons, and Léon Krier, Foreword by H.R.H. The Prince of Wales.** (Sterling, publication date to be announced.)

Even as oversized McMansions continue to elbow their way into tiny lots nationwide, there has been a return to traditional architectural principles that once were taken for granted in home design: structural common sense, aesthetics of form, appropriateness to a neighborhood, and sustainability. The authors have created a definitive guide to what makes houses look and feel right, exquisitely illustrated with the do’s and don’ts of every element of home design, from dormers to doorways to columns. This publication will be the **next volume in the Classical America Series in Art and Architecture.**

\*\*\*

Atlanta architectural designer and ICA&CA Board Member Emeritus, **Rodney M. Cook Jr., has been named by the Adams Memorial Foundation to coordinate the design of a memorial in the capital for Presidents John Adams and John Quincy Adams and their wives.** Cook’s role will be to coordinate a competition among architects to come up with a design that carries out the foundation’s concept of a library in a garden. The site has yet to be chosen, however, the memorial will likely will be on Pennsylvania Avenue between the Capitol and the White House.

\*\*\*

The **Advanced House Style Program with the AIBD** continues with three weekend-long sessions this fall; in **Naples, Florida September 7–8**, in **Columbus, Ohio September 21–23**, and in **Santa Barbara, California November 2–4**. For information and registration contact Associate Director of Education, Michael Gormley at (212) 730-9646, ext. 100.

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The **2007 Traditional Building Exhibition and Conference** will be held in New Orleans October 16–20 at the Ernest N. Morial Convention Center. For more information or to register visit *www.traditionalbuildingshow.com*.

\*\*\*

**The New Urban Guild Autumn Fall Workshop on Porches and Balconies** will be held in conjunction with the Traditional Building Exhibition and Conference on October 16–17 in New Orleans. For more information contact Janna Whitley at *janna@newurbanguild.com*, call (786) 276-6000, or visit *www.newurbanguild.com*.

THE LATROBE SOCIETY

**N**amed for Benjamin Henry Latrobe, the Society honors members and donors whose contributions constitute a substantial part of our ability to further the work and the mission of the ICA&CA around the country.

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

\*\*\*\*\*

Marshall G. Allan  
Marc Appleton and Joanna Kerns  
Norman Askins  
F. Ronald Balmer  
Jon Berndsen  
Christopher H. Browne  
E.R. Butler

Gilbert and Ildiko Butler  
Richard Cameron  
Dick Clegg  
David Cohen  
Jacob Collins  
Jeffrey L. Davis  
Richard H. Driehaus  
Anne Fairfax and Richard Sammons

Mark Ferguson  
Elizabeth and Patrick Gerschel  
Mr. and Mrs. George J. Gillespie III  
Ray Gindroz  
William Golden  
David Grace  
William M. Hablinski

Jim Hanley  
William Harrison  
Amanda Haynes-Dale  
Kathryn Herman  
Charles Heydt  
Michael Imber  
Mr. and Mrs. Charles Johnson  
Clem Labine

Tom Maciag  
Steven J. Maun  
Mr. and Mrs. William J. Michaelcheck  
Aidan Mortimer  
John B. Murray  
Joe Nye

Yong Pak  
Greg Palmer  
Peter Pennoyer  
Elizabeth Plater-Zyberk  
Leonard Porter and Qian Yi  
Mr. and Mrs. William P. Rayner  
Foster Reeve  
Suzanne Rheinstein

R. Douglass Rice  
Jaquelin Robertson  
Alfred Ross  
Janet and Arthur Ross  
Barbara Sallick  
Suzanne and David Santry  
Gil Schafer III

David M. Schwarz  
Oscar Shamamian  
Andrew Skurman  
Eric Smith  
Nick Stern  
Robert A.M. Stern  
Todd Strickland

James Sykes  
Aso Tavitian  
Helen Tucker  
Suzanne Tucker  
D. Clay Ulmer  
Melinda and William vanden Heuvel  
Dinyar Wadia

Jean Wiart  
Bunny Williams  
Kevin Zeluck  
Roy Zeluck  
Lloyd Zuckerberg and Charlotte Triefus

*List as of July 15, 2007*

ARTHUR ROSS AWARDS  
~ 2008 Submissions Deadline ~  
Friday, December 14, 2007  
\*\*\*\*\*  
For award history, list of categories, award criteria, the 2008 jury, and submission instruction, please visit [www.classicist.org](http://www.classicist.org) or contact Henrika Taylor, (212) 730-9646, 102 or e-mail [ht@classicist.org](mailto:ht@classicist.org).

THE FORUM  
THE NEWSLETTER OF  
THE INSTITUTE OF CLASSICAL ARCHITECTURE & CLASSICAL AMERICA  

*Editor:* Henrika Taylor  
*Contributors:* Michael Gormley, Paul Gunther, Chris Hanway, Suzanne Santry, and Martha Schoetzer.  
*Design:* Dyad Communications

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*On the Cover:* View of Selinute from April 2007 ICA&CA tour to Sicily.

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INDIVIDUAL MEMBERSHIP  
Over the last fifty years the study of classical architecture has virtually disappeared from the curriculum of almost all of the architecture and design schools in the country. As a result, The Institute of Classical Architecture & Classical America (ICA&CA) is one of the few places in the United States where one can learn the classical fundamentals of proportion, the orders, the design of moldings, and traditional detailing. Comparable lessons are brought to bear too on the allied arts, including landscape design, urbanism, painting, drawing and sculpture.  
You can support this important educational initiative by becoming a member of the ICA&CA today. Individual Membership will provide you with a variety of benefits including access to the full range of our programs, discounted admission to Institute classes, a subscription to *The Forum*, free admission to our popular Summer Lecture Series, and access to the *Classical America Series in Art and Architecture*, our publishing program. In addition to the many tangible benefits of membership, we hope that no benefit will be more meaningful than knowing that you are helping to keep the classical tradition in architecture and its allied arts alive by supporting the educational mission of the Institute.  
PROFESSIONAL MEMBERSHIP  
The ICA&CA also offers a Professional Membership Program for design and building practitioners. Professional Members receive special, firm-wide discounts on member programs and Institute classes as well as special listings in the Institute’s annual publications and on its Web site. Links from the ICA&CA Web site to your company’s site are also provided with membership. Inquire about a new enhanced Web presence now available.  
Return the enclosed envelope today or log on to [www.classicist.org](http://www.classicist.org)!

The Rieger Graham Prize  
DEADLINE FOR APPLICATIONS ~ NOVEMBER 15, 2007  
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This prize consists of a three-month affiliated fellowship at the American Academy in Rome for a distinguished American practitioner or recent graduate of Architecture with a demonstrable commitment to the classical tradition and its contemporary practice in architecture.  
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