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THE FORUM

THE NEWSLETTER OF
THE INSTITUTE OF CLASSICAL ARCHITECTURE
& CLASSICAL AMERICA



MESSAGE FROM THE PRESIDENT

DEAR MEMBERS AND FRIENDS ~ At the 27th annual Arthur Ross Awards for Excellence in the Classical Tradition on May 5, 2008, the Institute pays tribute to the late Arthur Ross and the inspiring civic example of his long life and widespread benevolence. It takes place again at McKim, Mead & White’s master-work: The University Club in New York.

Mrs. Arthur Ross graciously agreed to serve as the Honorary Chair for the evening, and Alfred and Jane Ross are the Dinner Chairs. Both Janet and Alfred are helping us to honor Arthur during the course of the evening with an illustrated program revealing our Award namesake’s lifelong commitment to contemporary classicism and the study of its humanistic roots across disciplines. Alfred joined his father on the Institute’s board in 2006 and his trustee service and generous patronage is proving invaluable.

This year’s Award winners were chosen by a national jury headed by architect, author, and ICA&CA Advisor, Allan Greenberg; his colleagues were Michael Cannell, Betty Dowling, Anne Fairfax, Foster Reeve, Betsy Barlow Rogers and Suzanne Tucker, who serves today as President of our Northern California Chapter. They were assisted throughout by ICA&CA Fellow, the fine residential designer, Phillip Dodd, along with our Research Coordinator, Jess Ouwerkerk, and Special Events Manager, Joanna Berritt, whose command of this annual gathering has long assured its successful and flawless advent.

I would like to make special note of the fervent contribution of Georgia Tech Professor, Betty Dowling, to this fruitful deliberation. It was of course an honor to have her on hand as a measure of our collective regard for her pioneering pedagogy and early appreciation of the classical tradition as vital contemporary force. The Masters of Science Degree in Architecture with Concentration in Classical Design at Georgia Tech that the Institute has been privileged to help invent, is one especially vibrant example of Dr. Dowling’s ongoing centrality to the fulfillment of our interdisciplinary mission. I salute her for it.

The winners the jury selected from 150 applicants across the eleven eligible categories are stellar examples of outstanding architects, artisans, planners, allied fine artists, and stewards working today. Of special note is our recognition of Alvin Holm, AIA, for his far-reaching contributions in the categories of architecture and education. Mr. Holm’s recent resignation from the ICA&CA Board of Directors and the presidency of the seminal Philadelphia Chapter of the Institute make the time right. His soon-to-appear book, *The New American Vignola: A Textbook for Drawing the Orders*, as part of our “Classical America Series in Art and Architecture” builds his present case further still. This series is yet another dynamic aspect of Arthur Ross’s legacy to contemporary classicism. As you recall the board of directors in concert with the annual jury members created this new tribute possibility in 2007, when honoring Robert A.M. Stern in architecture, education, and scholarship.

I gratefully acknowledge all those who are contributing to the annual Ross gathering this year and joining the collective salute to the contributions of our 2008 recipients. The high standard they together represent heralds the Award’s ongoing importance to our labors. Proceeds from the event are critical to our educational programs countrywide.

Arthur Ross Awards 2008 Recipients

ARCHITECTURE

John Simpson, London, UK

EDUCATION

American College of the Building Arts, Charleston, SC

HISTORY/WRITING

Mark Alan Hewitt, Bernardsville, NJ

PAINTING

Alexander Creswell, Surrey, UK

STEWARDSHIP

Committee to Save the City, Charleston, SC

BOARD OF DIRECTORS HONOR

Alvin Holm, AIA, Philadelphia, PA

I recently had the renewed pleasure of attending and briefly addressing members and friends of our dynamic Southeast Chapter at the second annual Shutze Awards gala. It was held again in Shutze’s landmark Academy of Medicine building; as many of you know, Philip Trammell Shutze was the inaugural Ross winner in architecture in the launch year, 1982, a fact that adds to these regional prizes’ significance. You can learn about the winners in the Chapter News section on page 11 and 12 of this issue. The Shutze Prize serves as a model for prospective recognition in our chapter-served regions as a lively complement to the Ross Awards’ broad geographic eligibility.

(continued on next page)

MESSAGE FROM THE PRESIDENT

continued



Paul Gunther with the Shutze Prize recipient in the Garden/Landscape Design category, Richard Anderson, ASLA. Photo by Bill Lake.

at the GSD. This endowed prize allows every two years for an affiliated fellowship at the American Academy in Rome selected by the Institute. Despite a wealth of competing talent, jury chairman, Richard Cameron, and those who helped him adjudicate all agreed that Michael's proposal, "Re-integrating the Tiber in Rome: Urbanization and Tectonics along Rome's Inner Edge," combined with his budding portfolio, distinguished him in this cycle. He will begin his stay at the Academy next September and we will publish its results in 2009. The next submission will fall in November 2009 with guidelines and updates available on the new Web site, made possible by the Beehive Foundation.

Secondly there arrives the first annual Classical Figure Sculpture Competition of the Grand Central Academy of Art fostered by support from the Morris and Alma Schapiro Fund. More information follows on page 3.

And lastly, the distinguished New York firm Zivkovic Connolly Architects has provided funds for creation over the next three years of a student drawing prize. Its exact form is presently being determined by Victor Deupi and Michael Gormley and details will be reported very soon.

I close in reporting that our *Pattern Book for Neighborly Houses* with Habitat for Humanity International continues to make the community development impact we hoped for all along. A second version is now in discussion as resources can permit. Its authors at Urban Design Associates, notable among them board member Ray Gindroz and his esteemed young colleague Eric Osth, received a 2008 Charter Award from the Congress for New Urbanism for their work in creating it. Recent coverage in *USA Today* and on NPR is helping us share the pattern book's content as an operating manual for well-designed, affordable housing. Do remember that it is available in print from our New York office or online as a downloadable PDF under "Resources." Help spread the word. It is a tribute to your support and the public service imperative you share because of it.

Sincerely,

Paul Gunther
President

Rieger Graham Prize Winner

♦♦♦ MICHAEL HARRIS ♦♦♦

DEAR FRIENDS,
I am delighted to announce that the Institute's Charles Rieger & John D. Graham Architectural Art Award (Rieger Graham Prize) for a three-month affiliated fellowship at the American Academy in Rome has been awarded to Michael Harris. Runner-up to Tiffany Abernathy in 2006, Michael emerged this year from a pool of exceptional candidates. He impressed the jury with a persuasive portfolio and the depth of his experience as well as compelling recent work at the Harvard Graduate School of Design. Chaired again by Richard Cameron, the jury included Barbara Sallick, Gary Brewer, Ellen Dunham-Jones (Director of the Architecture Program at the Georgia Institute of Technology), Eric Watson, and Courtney Coleman. As usual, I had the good fortune of sitting in *ex officio*, enjoying the lively debate over the various proposals submitted.



Michael Harris, the 2008 Rieger Graham Prize Winner.

A graduate of the University of Notre Dame (BArch) and candidate for a Master of Architecture at Harvard (2009), Michael has also spent several years working for G.P. Schafer Architect in New York City and Pier Carlo Bontempi, *Architettura civile e disegno urbano* in Parma. Gil Schafer remarks, "Michael was a talented addition to the office because of the wide range of his interests and his intellectual curiosity. He was also our unofficial "sultan of fun" at the office. He will undoubtedly make a wonderful contribution to life at the Academy this fall."

Indeed, Michael's interests go beyond the realm of modern classicism and traditional architecture, extending to active design, drawing, painting, and foreign languages, in particular Italian and French. Jorge Silvetti, his design studio professor at Harvard wrote, "Michael combines an impressive understanding of the principles, models, and design methods of classical architecture with a sophisticated awareness of complex current state of the field of architecture, urbanism and design in general." He states further that Michael "has shown a complementary ability to address contemporary design problems with solutions grounded in timeless principles." Most strikingly, Professor Silvetti concluded that Michael "will serve the Rieger Graham Prize with distinction, not only through his research and creative work, but as importantly with his ambassadorial and collegial personal traits." Assuredly, the jury was taken by Professor Silvetti's impassioned recommendation of Michael.

The purpose of the Rieger Graham Prize is to promote the work of students of classical architecture and design, and to foster the continuity of knowledge of the classical tradition. Michael's affiliated fellowship will begin in September 2008 with the goal of researching the Tiber River in Rome. More specifically, he will focus on the area around the "now infamous Porto di Ripetta," where Richard Meier has designed the Ara Pacis Museum. We wish him all the best during his stay in the Eternal City and look forward to seeing the work he produces at the American Academy.

Victor Deupi
February 2008

Summer Happenings at the Grand Central Academy of Art

NEW SCULPTURE WORKSHOPS

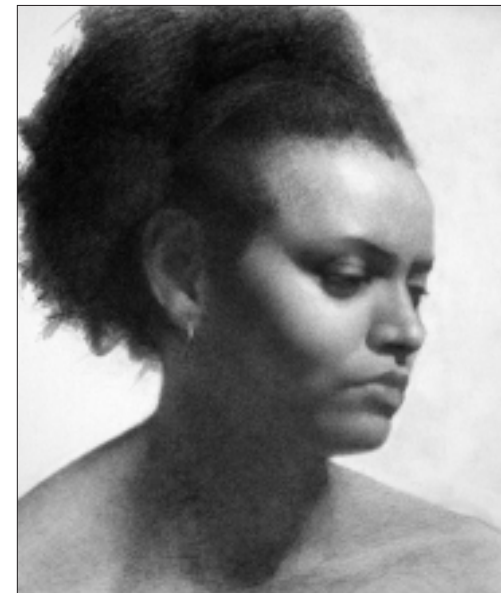
Professional classical sculptors Brian Craig-Wankiiri and David Simon will teach sculpture workshops in July. Brian Craig-Wankiiri is returning to our sculpture studio after a successful figure workshop here last summer. His colleague, David Simon, will be traveling from California to teach his first GCA workshop. To read more about these talented sculptors and to view their art, please visit: www.johnpence.com/visuals/sculptors/craig/index.htm, www.davidsimonart.com.

NEW PAINTING WORKSHOP

Professional painter Jeremy Lipking will be teaching a figure painting workshop August 11-15. This will be Jeremy's first workshop at GCA and is sure to be a big draw. To view his work, go to: www.lipking.com/gallery.htm.

FIRST ANNUAL GCA CLASSICAL FIGURE SCULPTURE COMPETITION

This new competition has been attracting the attention of sculptors all over the world and applications have been rolling in. Twelve finalists are notified by April 15 and the competition will run from June 2-6. Judges Jacob Collins, Anthony Visco and Stephen Perkins will award a Winner \$10,000, Second Prize \$3,000 and Third Prize \$2,000. For more information please contact: grandcentralacademy@gmail.com.



THREE NEW SUMMER WORKSHOPS AT GCA!

GCA Workshop Calendar

For curriculum and registration details, go to: <http://grandcentralacademy.classicist.org/workshops.html>.

JUNE

6/2-6/13

Cast Drawing, Camie Davis

6/2-6/13

Color: Theory and Practice, Graydon Parrish

6/9-6/20

Portrait/Figure Sculpture, Stephen Perkins

6/16-7/12

Drawing Intensive, GCA Faculty

6/23-6/27

Portrait Painting, Scott Waddell

6/30-7/12

Still Life Painting, Tony Curanaj

JULY

7/14-7/25

Figure Painting, Douglas Flynt

7/21-7/25

NEW: Figure Sculpture, Brian Craig-Wankiiri

7/21-8/1

Cast Painting, Camie Davis

7/21-7/25

Figure Drawing (Long & Short Pose), Jon deMartin

AUGUST

7/28-8/8

NEW: Portrait/Figure Sculpture, David Simon

8/11-8/15

NEW: Figure Painting, Jeremy Lipking

8/18-8/22

Academic Figure Painting 18th & 19th Century Methods, Jon deMartin

Far Left: Drawing by GCA student, Gregory Mortenson, 2007.

Center: Drawing by GCA student, Cathrine de Neergaard-Fetterman, 2008.

ICA&CA INTERVIEW WITH CHRIS BROWNE



ON FEBRUARY 28, 2008, Paul Gunther and Henrika Taylor had the opportunity to sit with long-time ICA&CA board member, Chris Browne, Managing Director of Tweedy, Browne Company, to talk to him about his interest in design and architecture and his involvement with the Institute.

PG: Going back to your youth, what was the origin of your interest in architecture?

CB: I grew up in the ugliest house in Madison, New Jersey. When I was 8 or 9, I would ride my bicycle around the wealthiest neighborhoods looking at all the nice houses, dreaming one day that I would live in one. They were mostly Georgian houses and made a lasting impression.

I used to set up projects for myself and sketch a different house every week. I'd give myself lot sizes and discovered that three feet was a good common denominator; the width of windows, the width of doors. I didn't use a ruler, I just used graph paper and made stacks and stacks of sketches.

One day I would do a Georgian house, then a French house, and a contemporary house another day. I had no personal interaction with architects but had some sense that drawing on graph paper was what they did. There used to be a program in New York allowing kids to spend a day with a famous person. I showed my mother my drawings and she signed me up to see Frank Lloyd Wright, but it never happened.

Eventually, when I was about 22, I bought an old farmhouse in New Canaan, Connecticut with a friend. We renovated it and lived in it for a while. Then we sold it and bought another old house in Reading, Connecticut, and renovated it. And then we bought another house and renovated it in Wacabuc, New York. And then in about 1980, I bought the great classical Cameron Clark House in Southport, Connecticut that didn't need renovation. It was beautiful. I paid the outrageous sum of \$360,000 for it!

At some point, an architect friend gave me an architect's case with all the proper drafting tools. He told me, "if you are going to keep doing your sketches, you should do it right." So I finally had the proper equipment.

About the time I got these tools, I had I decided I wanted to build my own house. I bought eight acres in East Hampton and I spent five years landscaping the property. I couldn't afford to build the house yet, so I spent the weekends sitting around designing and re-designing my house.

PG: What were your inspirations at that moment, when your chance to build finally arrived?

CB: I came across a Harry T. Lindeberg book and discovered that there was a famous Lindeberg house near where I grew up. It was owned by Paul Moore of Nabisco—the late Bishop Paul Moore's father. It was an iconic Lindeberg house.

I liked Lindeberg because he had really made the transition in high-end residential design from the big Carrère & Hastings piles to more of a fanciful, organic design, one with a narrative that grew and grew and changed over time. It just seemed more fun. So I tried to model my house after a Lindeberg house and I had my sketches to share with the architect.

I was working with a decorator named Kevin McNamara who introduced me to Boris Baranovich, the architect who eventually helped me design and build what I christened as Hare Hall. The first design had more of a David Adler floor plan, but while we were working on the plans, I discovered another book, this time on Mellor, Meigs & Howe. And something clicked. They designed houses in an L-shape—you entered on the L and the public rooms on the south end looked out onto a garden. So it all made sense. When I saw that, I realized that was what I was after, so we tore up the first plans and Boris helped redesign the house that we eventually built. So I paid double commission but it was worth it. Boris totally got it.

PG: When you start a project you begin with the landscaping. Is that for economic or philosophical reasons?

CB: With all the house projects I have undertaken so far, the garden and landscaping come first. Yes, mostly an economic matter. With Hare Hall, every fall I'd buy more trees or bushes until I ran out of money. When I finally I had the funds to start the house, Pat Trunzo was

the builder on Boris' suggestion. He came in exactly on price and we developed a great relationship. We moved in the house in 1997 and were very comfortable with the house; everyone loved it.

When I first started working with Boris, he was the one who suggested that I go meet the folks at the ICA. I was taken out to lunch by Richard Cameron and Donald Rattner. I was one of the first non-architects to join the board along with Clem Labine. So that's how I got involved in it all.

HT: What intrigued you about the organization? What convinced you to get involved?

CB: I liked the kind of houses they were designing. It was like being with my books. I have stacks and stacks of books on residential architecture.

My favorites are the great classic houses from the 20s and 30s—the golden age of traditional architecture in America, which fizzled out in the 40s and 50s and 60s. In the 80s when many people grew prosperous, a new golden era started and people once again started designing great houses.

HT: With your passion for design and residential architecture, even from an early age when looking at houses, did you ever think about becoming an architect?

CB: I did. I even took some drawing courses at Penn but I wasn't very good.

PG: When you went to Penn, did you have a clear path? Did you know you wanted to be a banker or investor?

CB: When I went to school, I had no idea what I was going to do. So I dabbled. I really didn't know what I wanted to do so I explored broadly. I dabbled in French, in architecture, history. I dabbled in economics but decided it was too dull; I didn't want to do that.

So when I toyed with the idea of being an architect, my father, who was a man of few words, said to me, "Don't be an architect—too many starve. Go do something else and make money and then you can build whatever you want." And he was right!

And then I realized that architects spend their first several years doing plumbing layouts and bathroom layouts; really tiresome stuff. You didn't get to be the creative genius. So in my case, I took my father's advice and got to be my own client. I could do whatever I wanted to. I didn't have to argue with anybody.

PG: So take us forward, to what you are building and thinking about. What was your urban situation about the time of Hare Hall?

CB: By that time, I had arrived at an apartment at 25 Sutton Place at 58th Street—a typical Rosario Candela apartment with beautiful detailing and not much renovation required. Mostly paint and paper. Then an apartment on the 10th floor came on the market, but the previous tenant had done a total gut. There wasn't a single wall left. None of the details remained. So I bought it—it had great views—and did my first project with Boris Baranovich. Once completed, you couldn't tell that it wasn't the original Rosario Candela design.

I lived there for a long time until the late 90s, when I started looking at 515 Park Avenue. The existing building hadn't been torn down yet, but there were floor plans that I looked at. I redid the floor plan and took my sketches to show the developer, Arthur Zeckendorf. The head of Goldman Sachs real estate was there since they were financing the project. He looked over Arthur's shoulder and said, "This is a better plan than yours!"

About this time, I met my partner, Andrew Gordon, who is an architectural designer, and the whole plan got revamped. Ultimately, I hired my own contractor and we built it out. Andrew and I did it together and we don't think we'll leave. It's got so much light...

HT: What are your current plans in the Hamptons?

CB: In 1996–97 when we were within six months of completing Hare Hall, I was riding around with some real estate friends in the Hamptons and we drove in the driveway of a property with 18 acres and 400 feet of frontage on the ocean with incredible double dunes. Virgin land with a big old ranch on it. So I investigated and made an offer. The owner wasn't keen to leave for a while, which worked out for us since after working so hard on

Hare Hall, we wanted to enjoy it for a few years. So after six years, the owner left and we began working on the landscaping. We put in a couple of ponds, and it was sort of play as you go. The construction will begin in the spring—we're doing two buildings towards the road—a barn-like garage and a caretaker's house. Then we'll live in the caretaker's house and start the main house the following year. These smaller buildings will be of traditional shingle-style but when you wind through the property you will arrive at a big modern house that Andrew and I designed.

We've taken our time living in the existing house—I never understand how people can buy a property and break ground a few months later. We've had the advantage of living in the house and figuring out how we want to live. The current house is a large ranch, not very attractive, but it has one really wonderful big room—a 50-foot living room with a spectacular view. We realized how great that room is and so we'll have one great big room in our new house.

HT: You've established a pattern of living or experiencing a property first and then figuring

out how you want to live there. How have your architectural tastes changed over the years?

CB: These days, I now want to be in spaces that are clean, open, and have lots of light. What I like about a contemporary design when it is done well is its lack of clutter. Keep it simple. But that's what I like about all good architecture: Good traditional, or good contemporary. That's what it is all about. Most people opt for traditional houses on the East Coast. And there are some really good traditional houses. Bob Stern designs great houses. Boris does great houses.

(continued on next page)

ICA&CA INTERVIEW WITH CHRIS BROWNE

continued

PG: Did you travel and go see sites while you were planning the Gordon/Browne house in East Hampton?

CB: Last year we rented the Farnsworth house for a night. Toyed with the idea that we'd have a Meisian guesthouse, but decided to keep the design more traditional so that from the road, the auxiliary buildings look like a typical shingle-style farm, but then you wind up the drive through the gardens and boom, you have a great modern house overlooking the dunes.

We always go see everything. Good and bad. My style preferences have evolved. People ask me, "How can you do that?" I say, "Look, I serve on the board of the ICA&CA and on the MOMA Design Committee." I've got a foot in both. The answer is that I don't have a preference for modern over classical. I have a preference for good architecture.

HT: What were your expectations when you came on the board and have they changed in the ten years you've been on the board?

CB: I just wanted to be exposed to good architects and good people. That's why I joined. I thought you had a good bunch of architects. You didn't have hacks. It is for me a pleasant, promising community to be in. I've been pleased to play a part in charting the progress of recent years.

PG: So indeed you have to our grateful, collective advantage.

HT: What are some larger trends which intrigue you today?

CB: One interesting thing that has happened in New York over the last five years is that developers are beginning to put up much better structures. They've got more style. They've learned from errors in the 60s and 70s like the white brick buildings with really bad windows. Now they have better details, more value, and the rooms have better proportions and fewer gimmicks.

HT: One last question. I think it is important to note that you forged a relationship with Arthur Ross at a time when both the ICA and CA were at a crossroads. Tell us how you felt about it and how you worked with Arthur to bring it all about?

CB: Arthur initiated the idea that the ICA join with Classical America. Arthur was a very smart man and was looking down the road. I didn't know him all that well but it was clear he wanted to forge a secure future with benefactors in place. I think that the joining of the organizations has proven a success, even greater than we had hoped. The Arthur Ross Awards has become an asset for us and Arthur was proud that it became such an important event. He was a great classicist who understood its relevance in America's design future.

PLAN AHEAD FOR 2008 TRAVEL PROGRAMS!

Here's a preview of the trips in the works From Spring 2008 and beyond. Tours fill up quickly! If you are interested in a particular tour contact Classical Excursions (unless noted otherwise) (800) 390-5536 or contact@classicalexcursions.com. Why wait? Call today!

SPRING/SUMMER 2008 YEAR OF PALLADIO

MAY 17-23
Finland: The Classical Roots of its
Architecture and Design

JUNE 7-17
18th Century Sweden:
The Golden Age of Gustavian Style

JUNE 19-25
London Drawing Tour

FALL 2008 YEAR OF PALLADIO

SEPTEMBER 20-27
Irish Palladian Country Houses Northern Ireland
and The Republic

OCTOBER 4-11
Palladio in Venice and the Veneto

OCTOBER TBD
Three Centuries of Palladio in Newport

NOVEMBER 12-16
The California Classicism of LA

DECEMBER 4-7
Private NY

SPRING 2009 DATES TO BE ANNOUNCED

Classical Jamaica
New Orleans & Natchez
Classical Berlin: Schinkel and Potsdam
Three Centuries of Classicism in Baltimore

FALL 2009 DATES TO BE ANNOUNCED

Hudson River Houses: Dutch, Georgian and Greek Revival

Upcoming tours and dates are subject to change

ICA&CA Interns on the Go

"The more time I spent at the Institute the more engaged I became; I was really able to contribute and shape the Year of Palladio programming in a unique and substantial way. It became clear that the internship program at the ICA&CA is a vital part of the organization's operating structure."

MY DISCOVERY OF THE INSTITUTE of Classical Architecture & Classical America happened unexpectedly; I was reading the *New York Times* one morning in early October of 2007 and at the close of an article on the historic homes of Tuxedo Park there was contact information for an organization holding a lecture the following day. After a quick trip to the Web site (little did I know I would soon be contributing to it), a series of emails

and an interview, and I became an academic programs intern. I began working with the Arthur Ross Director of Education, Victor Deupi, on research projects and event planning for the Year of Palladio (YOP). The more time I spent at the Institute the more engaged I became; I was really able to contribute and shape the YOP programming in a unique and substantial way. It became clear that the internship program at the ICA&CA is a vital part of the organization's operating structure.

This opportunity for true creativity and voice in an internship is rare, and can be found at the Institute, where a passionate individual can make a difference. It is the enthusiastic voluntary spirit that Victor Deupi finds compelling about the internship program. He says, "From the very beginning the Institute was spearheaded by volunteers who eventually became the Fellows. Our interns are continuing in this tradition, providing the much needed support that helps us sustain the Institute's ideals and mission."

As the days and weeks progressed at the ICA&CA, I learned about various components of a nonprofit arts organization. Associate Director of Education, Michael Gormley, explains that interning at the ICA&CA "is a great opportunity to become introduced to the world of arts administration; the Institute provides a small hands-on environment with a lot happening on all sides, allowing an intern to gain experience in membership, development, academics and programming." Indeed, as my position as an intern allowed me flexibility

between departments, the Year of Palladio began to take on dimensions of a full-scale celebration with a comprehensive Web site, lectures, a conference, and exhibitions. And for me, as with other ICA&CA interns, this kind of exposure is exactly what we hope for.

Matthew Gilli, an art student from the Fashion Institute of Technology, is also interning in the academic department learning arts administration; "Working at the ICA&CA has been an incredible opportunity that has exposed me to an organization comprised of dedicated individuals that are experts in their fields. The Institute surrounds you with history and provides a constant learning experience."

The intern program can also offer an individual a chance to explore his or her specific interests. For instance, Garrett Klein, another art student from the Fashion Institute of Technology, is interning at the ICA&CA for a semester with Foster Reeve & Associates, specialists in architectural and ornamental plaster. Owner, Foster Reeve, is an ICA&CA member who has been generously restoring a number of the plaster casts from the Historic Plaster Cast Collection. For Garrett the studio internship is "a chance to gain a hands-on knowledge about restoration and learn specific techniques for plaster restoration." He also says that his internship has complemented his painting practice. As he says, "my collage and painting projects are all about time and deconstruction. It's the whole process which interests me; it's all about

materials and roughness. The work I am doing at Foster's is the opposite process; its taking something rough and raw and carefully putting it back together. The contrast really provides balance for me."

The strength and beauty of this organization lies in its celebration of creativity, and its workplace flourishes in both communal and individual efforts where everyone is an integral part of the team. At the ICA&CA, interns contribute to and learn from real world experience. The Institute offers six-to ten-week internships in all areas of the organization. I encourage anyone interested in of architecture, its allied arts, or arts administration to apply. Please contact Leah Aron at la@classicist.org for more information. —*Jessica Ouwerkerk*



ICA&CA Interns Jessica Ouwerkerk and Matt Gilli.

OF NOTE

Roger G. Kennedy

Winner of the 2008 Henry Hope Reed Prize

Roger Kennedy is the fourth recipient of the Henry Hope Reed Award. The \$50,000 award, presented in conjunction with the Richard H. Driehaus Prize, is given annually by the University of Notre Dame School of Architecture. The Henry Hope Reed Award honors an individual outside the practice of architecture for a lifetime of distinguished contributions to the idea of the traditional city and its culture. This year's prize ceremony took place on March 29, 2008 in Chicago.

Roger Kennedy's life journey has taken him to a broad spectrum of public and private sector positions from which he has had a seminal effect on the public realm and the common good. His life and work have been filled with diverse experiences and contributions, all of which find connections in his commitment to the idea of a democratic public realm that reflects the highest aspirations of our nation's history and the present day. Kennedy's distinguished career began with service in the Navy. After World War II and law school he ran for office and, as he says, "won the primary but lost the election." He did go to Washington, working in the Justice Department for Warren E. Burger when the future Chief Justice was Assistant Attorney General. Kennedy then returned to the Midwest as a banker in Minnesota. With this experience in fiscal matters, he was named to run the Ford Foundation's financial portfolio, and then the foundation's Vice President for the Arts. This latter post led to his being made Director of the Smithsonian's National Museum of American History, a post he occupied for thirteen years. From 1993 to 1997, he was Director of the National Park Service. In addition to these roles, he was a correspondent for NBC and a prolific author of books and articles on a wide variety of topics and issues ranging from politics to architecture.

Listening to Roger Kennedy speak about the natural and man-made wonders of this country, one immediately sees his infectious, educational, and forward-thinking confidence in the future of America. His love of this nation, its people, cities, and monuments manifests itself as sorely-needed optimism for what lies ahead. Through his books and other life works he has pointed out the dangers of our times as well as the necessary philosophical perspectives to overcome the challenges. He asks us to once again believe in ourselves through our political institutions, our art and culture. In Kennedy's world view, all of that is linked through civic purpose, lightness of heart and strength of character. As an example, his book, *Greek Revival America*, is not so much about celebrating a particular style of architecture but a culture's search for identity and sense of self worth as a quest for balance in the private and public realms.

The lessons of stewardship from Roger Kennedy's life and work reassure us about where we are headed despite the daunting circumstances of our times. His example encourages us to forge ahead, always reminding ourselves that our inheritance is worth keeping and nurturing. —*Michael Lykoudis*



The ICA&CA welcomes **Director of Membership, Saranne Durkacs**. Sara joined the ICA&CA staff in early January 2008 after a number of years at the Brooklyn Museum where she was the Senior Development Officer. Her experience was exactly what we were looking for and Sara has seamlessly become part of an energetic staff. We hope that you will meet her soon.

Other significant **news from the ICA&CA Administrative office** is that in January and February, all hands were on deck to make the switch to Raiser's Edge, our new database program. We gratefully acknowledge in particular staff members Randy Acosta, Brendan Connelly, Leah Aron, and Sara Durkacs for their enthusiasm and long hours. Kheng Chow of Kheng Chow Consulting LLC was our fearless guide who trained the ICA&CA staff and helped facilitate a demanding conversion process. A special thanks to IT consultant Igor Berjan. The ICA&CA owes a debt of gratitude to all involved; we look forward to maximizing our potential and helping our chapters grow with this new technology.



The British School at Rome Announces the New Giles Worsley Travel Fellowship for architects and architectural historians. Giles Worsley, the distinguished architectural historian and critic, died of cancer in 2006 at the age of 44. He was an enthusiastic visitor to Italy and a great believer in the importance of Italian architecture of all periods in understanding the development of Western architecture. He was concerned that architecture schools do not give adequate emphasis to the teaching of architectural history and that architectural historians should be encouraged to experience the reality of influential Italian buildings.

Each year, the Fellowship will be awarded to an architect or architectural historian, who will spend three months (October to December) at the British School at Rome, studying an architectural topic of their choice. Travel, accommodation and board and a monthly stipend of £700 will be provided. Each Fellow will be required to deliver a public presentation on their return.

Applicants must have British nationality or have been living and studying in Britain for at least the last three years. They must have completed or be registered for a post graduate qualification. The first recipient of the Giles Worsley Travel Fellowship will be announced in April 2008. For more information visit www.bsr.ac.uk.



The seventh annual **Palladio Awards competition has recognized ten architectural firms** for outstanding work in traditional design for commercial, institutional, public and residential projects. The Palladio Awards program is co-produced by *Traditional Building* and *Period Homes* magazines and is named in honor of Andrea Palladio. The Palladio Awards were presented at a ceremony in Boston on Wednesday, March 12, as part of the Traditional Building Exhibition and Conference.

The winners for commercial, institutional and public work are:

White & Borgognoni Architects, P.C., Carbondale, IL, for the rehabilitation of Union Station in Springfield, IL; **RMJM Hillier**, New York, NY,

OF NOTE

for an addition to the Virginia State Capitol in Richmond, VA; **Khoury & Vogt Architects**, Alys Beach, FL, for "Fonville Press", a café and bookstore in Alys Beach, FL; **Pier Carlo Bontempi Architettura Civile & Disegno Urbano**, Parma, Italy, for "Place de Toscane," mixed-use buildings and piazza in Serris, France.

The winners for residential work are:

Andrea Pacciani Architect, Parma, Italy, for the restoration of a country house in Parma, Italy; **Ferguson & Shamamian Architects, LLP**, New York, NY, for an addition to a 1926 French Norman farmhouse in Fairfield, CT; **David Jones Architects**, Washington, DC, for a Shingle Style beachfront home in Dewey Beach, DE; **Neumann Lewis Buchanan Architects**, Middleburg, VA, for a stone farmhouse near Shepherdstown, WV; **Wadia Associates**, New Canaan, CT, for "The Gardens at Gitanjali" in New Canaan, CT; **De la Guardia Victoria Architects & Urbanists, Inc.**, Coral Gables, FL, for "Almeria Row," a ten-unit townhouse development in Coral Gables, FL.

"2008 is a particularly significant year for the Palladio Awards," says *Traditional Building* and *Period Homes* Editorial Director Michael Carey. "Our seventh year is also the quincentennial of Andrea Palladio's birth, and it is fitting that in this year, two awards are going to Italian firms."

The jury for this year's program was:

Marianne Cusato, principal, Marianne Cusato Associates and Cusato Cottages, LLC; Victor Deupi, Arthur Ross Director of Education, ICA&CA; Clem Labine, founder, *Traditional Building*, *Period Homes* and *The Old-House Journal*; Mark Thaler, principal, Einhorn Yaffee Prescott Architecture & Engineering P.C.; John Tittmann, principal, Albert, Righter & Tittmann Architects, Inc.



The ICA&CA receives media coverage. On Saturday, March 1, the **second prototype house in the ICA&CA partnership with Habitat for Humanity was dedicated.** The first house, as *Forum* readers will recall, was Richard Cameron's Greek Revival house in Rochester, NY. The second house completed was built in a Victorian style in the Thomas Square Streetcar Historic District neighborhood of Savannah, GA. The design process was initiated by **Merrill, Pastor and Colgan Architects of Vero Beach, FL and completed by Murray Barnard, of Barnard and King Architects in Savannah.** The dedication was covered by the Sunday issue of the *Savannah Morning News* and the house is being held up as a national prototype (<http://savannahnow.com/node/456077>). The house is a 1385-square foot, two-story Victorian with three bedrooms and two and a half baths. Detricka Brown purchased the home after completing the Habitat requirement of 350 volunteer hours. Construction began in July of 2007 and over 300 local volunteers logged 5,700 hours to complete the project. The project embodies the spirit of *A Pattern Book for Neighborly Houses*, authored by Urban Design Associates and funded through this

partnership, which has been distributed to all Habitat affiliates to encourage the design of homes that fit within the context of local communities and regional architectural traditions.

And on March 3, 2008, **Paul Gunther was featured on NPR's "News and Notes" show** talking about the partnership between the ICA&CA and Habitat. He was interviewed with Detricka Brown, the new Savannah Habitat homeowner. NPR serves an audience of 22 million Americans each week via nearly 760 public radio stations and in addition to the interview, a link is posted on the NPR Web site for the Pattern Book (www.npr.org/templates/story/story.php?storyId=87862197).

Then on Friday, March 7, 2008, *USA Today* also covered the ICA&CA and Habitat partnership and the Savannah story in the "At Home" section (www.usatoday.com/life/lifestyle/home/2008-03-06-at-home-savannah_N.htm).



ICA&CA was ably represented at the Traditional Building Exhibition and Tradeshow (TBEC). From March 12–15, ICA&CA staff members, Leah Aron, Coordinator of Academic Programs, and Jessica Ouwerkerk, Research Coordinator, were the on-site ambassadors of the Institute. **ICA&CA Board Member, Christine Franck; Director of Education, Victor Deupi; and John Tschirch** were also present and taught over the weekend. Christine writes, "Jess and Leah did a terrific job, they enjoyed time with the Restore Media folks, met many ICA&CA members, and introduced the ICA&CA to new people." She continues, "This show was very exciting. **Steve Mouzon** co-located his New Urban Guild Workshop, attracting many accomplished architects; Restore Media's exhibit and conference were first rate; our New England Chapter was represented by its President **Eric Daum** and member **John Tittmann**, whose firm competed in the ICA&CA sponsored Live Design Competition. I'm so glad the Institute continues to support the show and benefit from it with our active presence." The ICA&CA gratefully

acknowledges all who made the ICA&CA presence such a success and thanks Restore Media for its ongoing support of the Institute's mission. For information about TBEC go to www.traditionalbuildingshow.com/index.shtml.

ERRATA

The Editor of *The Forum* newsletter regrets the error made in the Winter 2008 issue. On page 7 an image is erroneously attributed to Tiffany Abernathy, when in fact the drawing is by Tiffany Burke.

The Editors of *The Classicist No. 7* acknowledge the error on page 95: Richard Economakis was Damon Brider's thesis critic, not Michael Lykoudis.

ICA&CA CHAPTER NEWS

SOUTHERN CALIFORNIA

The Chapter kicked off 2008 with its annual meeting held at the showrooms of Claremont Furnishing Fabrics, Hollywood at Home, and Nathan Turner. The event was an opportunity for members and friends of the ICA&CA to meet the Chapter's new board members and learn about upcoming activities. Erik Evens, the new Chapter President, gave the keynote address. He said that one of his goals is to reinvigorate the Chapter's core mission in education. By infusing education in all the Chapter's activities, he said he hopes to make the ICA&CA in Southern California the leading voice in shaping the cultural landscape in classical and traditional design.

He introduced the new officers and board members: Tim Barber, Vice-President/Treasurer; Andrew Tullis, Secretary; and new board members Soraya Dancsecs, Brooke Gardner, William Hefner, John Iglar, Bret Parsons, Richardson Robertson III, Thomas Robinson, and James Swan. The Chapter is pleased the following board members will continue their service: Marc Appleton, Chris Barrett, Thomas Callaway, David Desmond, Keith Granet, Richard Manion, and Lynette Proler. David Cohen and Suzanne Rheinstein are honorary board members.

The Chapter launched "The Italian House and Landscape," a year-long series of lectures, house tours, and classes on Italian architecture and the allied arts. On February 21, the Chapter held a lecture and book signing by Witold Rybczynski, "Vizcaya: An American Villa and Its Makers." Held at the Pacific Design Center, Mr. Rybczynski gave a fascinating lecture on this famous American landmark.

On April 19, Marc Appleton and Larry and Clara Yust offered a tour of the Hancock Park residence originally designed in 1921 by F. Pierpoint Davis. The house, owned by the Yusts since 1986, is a romantic Italian Renaissance style villa with courtyard gardens. Marc Appleton signed copies of his book, *California Mediterranean*, which includes a chapter on Hancock Park.

Tracy Cooper will speak on "Palladio's Venice: Architecture and Society in a Renaissance Republic" on May 12. In addition, on September 18, members will be able to visit an Italianate house designed by Hablinski + Manion in the Beverly Park section of Beverly Hills. The house has an extensive art collection, including pieces from the Italian Renaissance. The landscape includes a working vineyard.

As part of the Chapter's course offerings, Domiane Forte will teach a studio course entitled, "Atelier in Traditional Architectural Rendering in Wash." Among the topics covered are materials; India ink, toned ink, and full color washes; stretching and mounting of watercolor paper; casting of shadows and shades; simulating texture, atmospheric perspective; sheet composition, drafting the measured drawing, all ordered to the production of a Beaux-Arts analytique. Additionally, back by popular demand, Erik Evens will teach "Shades and Shadows for the Practitioner."

The Chapter wishes to thank its generous benefactors for making the programs in 2008 possible:

<i>Appleton & Associates</i>	<i>Harrison Design Associates</i>
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For more information, contact SoCal Chapter Coordinator, Diane Sipos, at (310) 396-4379 or diane@classicist-socal.org. Or please visit www.classicist-socal.org.

NORTHERN CALIFORNIA

The Northern California Chapter began the year with two successful Continuing Education courses. In February and March, the Chapter was delighted to have Richard Rhodes, a nationally recognized stone expert, give "A Lecture Series on Stone" to its members. The course emphasized ancient traditions and modern practices, stone specification today, and the implication for design and fabrication. The series was sponsored by Rhodes Architectural Stone.

In April, the Chapter offered an Intensive Weekend Session on watercolor sketching with Stephen Harby, an architect and 2000 Rome Prize Fellow in Architecture. Participants learned the basic process of developing a watercolor sketch, explored the medium and the equipment used, and the techniques used to depict light, shade, and color mixing. Two days were spent outdoors with Stephen sketching historical sites of San Francisco and Berkeley.

The NoCal Chapter will be holding a Bi-Annual Chapter Meeting for members and friends in the summer. Bay Area interior designer, Jean Larette, will present a talk entitled "Fortuny" and there will be ample opportunity for members to mingle and introduce their guests to the ICA&CA. The Chapter is also anticipating their first architectural house tour in Sonoma and Napa Counties.

Following last spring's successful event at Filoli with John Danzer, the Chapter will host another event this year at this spectacular venue. The program will start with a special tour of the garden and the historical estate followed by a talk on garden and landscape design. This year, the Chapter is honored to have Stephen Suzman, a well-known landscape architect and owner of Suzman & Cole Design Associates, as the special guest speaker.

Please join Suzanne Tucker, Chapter President, along with her fellow board members in welcoming Kathleen Taylor and Timothy Marks to the Northern California Chapter board. All look very much forward to their participation and involvement with ICA&CA.

For more information about the Northern California Chapter's activities, please contact Chapter Coordinator Jeanne Chan at (415) 445-6700 or info@classicist-nocal.org. Please also visit www.classicist-nocal.org for the latest updates on events and happenings.

CHARLESTON

For information, contact Ralph Muldrow, Chapter President at Muldrow@cofc.edu.

CHARLOTTE

The Charlotte Chapter continues its celebration of Palladio's 500th birthday with an April 26 tour of the house and gardens owned by Dr. and Mrs. Price Zimmerman of Davidson, NC. The Zimmermans have offered this special glimpse of their Palladian inspired home to members of the ICA&CA. For further information and reservations, please email the Charlotte Chapter at charlotteclassicist@yahoo.com or phone (704) 602-4894.

FLORIDA

For information, contact Geoffrey Mouen, Chapter president at gmouen@mac.com.

MID-ATLANTIC

The Mid-Atlantic Chapter is excited to welcome new president, David Neumann, of Neumann Lewis Buchanan Architects. The Chapter looks forward to his infusion of ideas and direction and extends gratitude and appreciation to founding president, Dr. Nir Buras, for his tireless dedication to the Chapter. Dr. Buras will remain active on the Mid-Atlantic board and since January 2008, also serves as the inaugural Chapter Representative on the national ICA&CA board.

ICA&CA CHAPTER NEWS

On February 2, the Mid-Atlantic Chapter held an in-depth panel discussion: "Architects, Designers and Contractors: Synergy in Construction," which was held at the City Tavern Club. Some of the most experienced architects, designers, and contractors in the area discussed opportunities, difficulties, and best practices related to the design and construction processes. Thank you to Joe Bohm of Horizon Builders for sponsoring this much-needed dialogue.

On March 15, John Dale, of Allan Greenberg Architects, and Abe Sari, of Horizon Builders, led the Chapter on a construction site tour of a substantial new residence being built in McLean, Virginia. The tour provided the opportunity to see the care and craft that these acclaimed firms bring to the process of creating timeless architecture.

The Chapter's series of "open houses" hosted by member firms continued in March at the newly-renovated office of 2008 Palladio Award winner, David Jones Architects. Chapter members enjoyed a presentation of David Jones' current projects. In April, the Chapter also visited the new office and studio of Nir Buras LLC; Nir hosted a reception in which he showcased his new projects.

On April 26, Jamie Walsh of Graham Landscape Architects coordinated and led another successful sketching tour of the Dumbarton Oaks Gardens in Georgetown. Designed by noted landscaper Beatrix Farrand, this enchanting ten-acre garden incorporates elements of traditional French, English, and Italian gardens and lends itself to continuous exploration.

Particularly appropriate for the ICA&CA's Year of Palladio, the culminating event of the Chapter's spring activities will take place in Annapolis, Maryland, at two of the finest examples of Palladio's influence in America. On June 14, a multi-faceted event is planned that begins with a private tour and sketching session of the Hammond-Harwood house, which was built in 1774 by English Architect William Buckland during a prosperous interlude. The tour will be followed by the fourth annual spring dinner at the Paca House. The event is coordinated by the Annapolis-based firms of Graham Landscape Architects and Good Architecture.

For more information about the Mid-Atlantic Chapter, please contact Hope Cooley, Chapter Coordinator, at info@ma-ica.org.

PHILADELPHIA

The Philadelphia Chapter witnessed a momentous passing of the torch in January as Alvin Holm stepped aside from the position of Chapter President that he has held for over twenty years. The Chapter congratulates

newly-elected president Barbara Eberlein, ASID, who will be assisted in continuing the Chapter's legacy by an energetic board and her fellow officers Steven Hendricks, John H. Cluver, AIA, and Dennis Boylan. Al will remain active on the Chapter board and guide its efforts to create a studio program in classical design in Philadelphia.

The Chapter started the winter season by hosting three lectures at the annual Historic Home Show in Valley Forge, with Richard Sammons, Dr. Bryan Green, and Nancy Berry; the speakers drew participants from over five states for their engaging and wide-ranging topics. Architect and author, Ethan Anthony, came from Boston to discuss his book *The Architecture of Ralph Adams Cram and His Office*. The Chapter also focused on painting, with a lecture by muralist Michael Webb, and with a unique opportunity to spend a wonderful afternoon touring the studio and home of the renowned portraitist, Nelson Shanks.

The spring calendar includes the second annual Spring Social on May 18, which this year will be combined with traditional building trade demonstrations and a presentation by Marianne Cusato on the recently published book, *Get Your House Right*. The season will conclude with a sketching tour of the historic Woodlands Mansion and Cemetery on June 8, when participants will have the opportunity to spend the afternoon learning about this unique eighteenth-century National Historic Landmark. Tours will be led by the Woodlands Executive Director, Jean K. Wolfe, and the sketching will be guided by perennial ICA&CA instructor, Alvin Holm.

Details for these and future events will be sent to friends and members via e-mail. If you have not been receiving notices, please call (215) 790-0300 or e-mail classicist@verizon.net to make sure that you do not miss our wonderful events.

NEW ENGLAND

For more information, contact Eric Daum, Chapter President at (781) 761-1238 or classicistne@yahoo.com.

SOUTHEAST

On January 17, the Southeast Chapter presented Clem Labine, founder and former publisher of *Traditional Building* and *Period Homes* magazines, who spoke to a full room at the Ansley Golf Club. His engaging talk was entitled "How a Brooklyn Brownstone Revolutionized Preservation."

On February 23, the second annual Shutze Awards were held at the Academy of Medicine, the neo-classical design of Atlanta architect Philip Shutze. The jury for the 2008 awards included Clem Labine, ICA&CA board member emeritus; Milton Grenfell, longtime ICA&CA member and architect



Panel Discussion on February 2, 2008 with Mid-Atlantic chapter members (from left to right) David Neumann, Neumann Lewis Buchanan Architects; Chris Corcoran, Corcoran Builders; Skip Sroka, Sroka Design; Abe Sari, Horizon Builders; John Dale, Allan Greenberg Architect, LLC; Nir Buras, Nir Buras, LLC.



Paul Gunther with Shutze Award Winner Stanley Dixon at the February 23, 2008 event. Photo by Bill Lake.

ICA&CA CHAPTER NEWS

in Washington, DC; and Christian Sottile, architect and professor at Savannah College of Art and Design. Clem served as the lively emcee for the evening cocktail party and shared presentation duties with ICA&CA President, Paul Gunther. The eight award winners were: Historical Concepts for the Palmetto Bluff Post Office in the Commercial/Civic/Institutional—under 10,000 sq. ft. category; Harrison Design Associates for “St. Simons Office Building and Showroom” in the Commercial/Civic/Institutional—over 10,000 sq. ft. category; Richard Anderson, ASLA for his “English Country Garden” in the Landscape/ Garden Design category; Pak Heydt Architects for “Boxwood” in the Renovation category; Harrison Design Associates for “An Atlanta Estate Home” in the Craftsmanship category; D. Stanley Dixon Architect for “Vernon Road Residence” in the Residential—single family—under 4,000 sq. ft. category; Ken Tate Architect for “The Emery House” in the Residential—single family 4,000–10,000 sq. ft. category; and Historical Concepts and Jon Berndsen for “The Reames Residence” in the Residential—single family—over 10,000 sq. ft. category.

On April 24, Steve Mouzon will give a lecture on “*Original Green*” and in May, Andrew Dannenberg of the Centers for Disease Control will speak on “Design Well-Being.”

SOUTHEAST YOUNG ICA&CA NEWS

The Young ICA&CA was conceived following participation in CANstruction; an annual event where design firms around the country work in teams to build sculptures from canned goods, which are then donated to local food banks. After winning two of the top awards, the group was inspired to continue working together. With a common love of classical architecture and ongoing participation in the Southeast Chapter of ICA&CA, the Young ICA&CA was born.

Intended to appeal to like-minded professionals under the age of 35; a comprehensive program of educational, social, and philanthropic activities has been planned. This year officers and committee chairs have been elected and a successful kickoff event was held with over 40 young professionals and students in attendance. To date, Young ICA&CA have organized attendance at several lectures on various aspects of classical architecture, and assisted with the second annual Shutze Awards.

On March 27, the group participated in a trip to the High Museum in Atlanta followed by dinner at a local restaurant. A trip to the Biltmore

estate is planned for the weekend of April 26. One weekend in May will also be a designated Habitat for Humanity work day.

The officers for the Young ICA&CA are Robert Smith, President; Claire Watson, Vice-President; and Elizabeth Cihon, Secretary/Treasurer. For additional information, please contact the Young ICA&CA at YoungICA@gmail.com.

The inaugural 2008 class of the Georgia Tech College of Architecture’s Master of Science with a Concentration in Classical Design started the second semester with a studio taught by Dr. Richard John, professor at the University of Miami and Harrison Design Associates Visiting Scholar at Georgia Tech. This term’s work builds on their knowledge gained in the fall term taught by, among others, Victor Deupi, Michael Mesko, Andy Taylor, and Richard Sammons during the student’s six-week stay in New York. Graduating in May are Tim Kelly, William Rutledge, and Stefanie Wahl. Trey Lafave, Jeremy Sommer, and Mike Watkins will graduate in August following their participation in the Georgia Tech Summer Program in Greece and Italy led by Professors Thanos Economou and Elizabeth Dowling. David Pearson will also graduate in August after completing his study of Bramante’s work in Rome carried out under the aegis of the American Academy in Rome, where he will reside as a Visiting Artist.

For more information about the activities of the Southeast Chapter, please contact Rhodes White, Chapter Coordinator, at (678) 447-3996 or rw@classicist.org.

SHUTZE AWARDS

Top: Jon Berndsen, Samantha Salden, Andrew Cogar, and Jim Strickland (from left to right) at the Shutze Awards ceremony on February 23, 2008.

Above Left: Dr. Betty Dowling at the Shutze Awards with Georgia Tech MS students William Rutledge and Stefanie Wahl.

Above Right: Clem Labine at the podium.

Above: Audience at the Academy of Medicine cheering the prize winners.

Photography by Bill Lake.

Nashville sculptor (and longtime ICA&CA member) Alan LeQuire was commissioned to create “Athena Parthenos,” a 41-foot-high, 12-ton recreation of the statue of the Greek goddess Athena. The sculpture was completed in 1990 and was gilded in 2002. The recreation of Athena coincided with an extensive restoration of the Parthenon, completed in 2001.

Attendees toured the building with Curt Garrigan, of Metro Nashville Parks, who was integral to the restoration, and Eric Stengel, a prominent

ICA&CA CHAPTER NEWS

Nashville architect and one of the Chapter’s board members. Eric completed the ICA&CA’s Intensive Professional Program in Classical Architecture in January. Following the tour, Alan LeQuire stood at the feet of “Athena Parthenos” and talked about the challenges he encountered while creating the tallest indoor statue in America. A reception at the LeQuire Gallery afterwards gave participants a view of a working sculpting studio.

A significant development for the Tennessee Chapter is the creation of two regional committees, one in the East and one in the West. Recognizing that Tennessee is geographically wide, these committees were formed in hopes of providing local educational and social opportunities at both ends of the state. Committee activities will be held under the jurisdiction of the State Chapter, but will be coordinated by Chapter members more conveniently located within these two distinct regions. The Chapter hopes that this solution will encourage more activity and ways of getting involved throughout the state.

If you want to help, please contact one of the committee chairs and let them know! East Tennessee: Jonathan Miller, Jonathan Miller Architects, 4931 Homberg Drive, Knoxville, TN 37919, (865) 602-2435, jmiller@jonathanmillerarchitects.com. West Tennessee: Carter Hord, Hord Architects, 66 Monroe Avenue, Suite 105, Memphis, TN 38103, (901) 527-9085, chord@hordarchitects.com.

TEXAS

The Texas Chapter played host for a symposium on “The Country House Movement from England to Texas,” featuring lectures by designer, Martin Wood and historian, Stephen Fox. The event took place in Houston, Texas on March 15.

Mr. Wood’s lecture, co-sponsored by the Royal Oak Foundation, focused on the English country house style, as created and promulgated by interior decorator John Fowler and his partner, Nancy Lancaster. During the course of his career, Fowler was responsible for transforming some of Britain’s important historic interiors, including more than 20 National Trust properties, such as Sudbury Hall, as well as private residences such as Chequers and Buckingham Palace. In his work, Fowler sought to create visually successful rooms, rather than to replicate earlier interiors; his guiding philosophy was always to do “right by the house.” Using research from his recently published monograph on John Fowler, Wood sketched Fowler’s

career from his early work to the last major country house he decorated, showing the development of his style and taste.

Mr. Fox’s lecture addressed the work of John F. Staub, which displayed rigor and imagination in adapting historical models to the exigencies of a subtropical climate and the flat landscape of the Gulf coastal plain. Mr. Fox spoke about roles of space, structure, and decoration in creating, defining, and maintaining social structures and expectations, and demonstrated how Staub was able to incorporate these elements into the elegant buildings he designed. The amplitude of Staub’s country houses, set in lush, southern, woodland gardens, represent his and his clients’ vision of Houston as a garden city.

The event was held at The Bayou Club in Houston, a 1938 design by John Staub, which was based on the model of the Louisiana Creole planter’s house adapted to the vernacular.

The Chapter had a booth at the CNU XVI: “New Urbanism and the Booming Metropolis” held in Austin, Texas on April 2–4.

And in May, the Chapter will help host the House Style Tour presented by the ICA&CA in conjunction with the AIBD and Period Style Homes, Inc. in San Antonio, Texas (May 2–4), which will address the influences of Mission and Southwest Mediterranean styles. The classes will cover general concepts of residential design; detailed instruction in selected regional styles; and site visits and sketching tours. Also included will be an overview of traditional American residential styles; strategies for locating and massing a house; instruction in plan and façade composition; and materials and detailing of roofs, eaves, walls, doors and windows for each of the regional styles.

The event will be held at The Camp Street Loft and will include a day of lectures by Dr. Felix Almaraz, Michael Imber, and others, followed by sketching tours of the San Antonio Missions, visits to nearby historic and mission inspired ranches, and tours of the Riverwalk and Downtown San Antonio.

For further information or to register for the House Style Tour, please contact Michael Gormley, mg@classicist.org, (212) 730-9646 ext. 100, or Robin Lawrence-Garrett, robin@periodstylehomes.com, (239) 433-0085.

For further information about the Texas Chapter events, please contact Lynn Corzine at lynn@sebastianandassociates.com or Mac White at mac@michaelgimber.com.



Above Left: Alan LeQuire with “Athena Parthenos” during the Chapter tour of the Parthenon.

Above Right: Eric Stengle outside the Nashville Parthenon. *Photo by David Humes.*

Above: The Parthenon in Nashville, Tennessee. *Photo by Anita Blake.*

Left: Alan LeQuire during the tour. *Photo by David Humes.*

Welcome Members!

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SAVE THE DATE



ICA&CA FALL MEMBER AND
STUDENT ORIENTATION
FRIDAY, SEPTEMBER 12, 2008
5 PM TO 8 PM

All members and students are invited to attend a free introduction to the Institute. Included is an informal talk by Paul Gunther about the formation of the ICA&CA in 2002, which was founded as two separate nonprofit organizations in 1991 and 1968, respectively. A tour of The Historic Plaster Cast Collection by conservator Treese Robb will be offered. The cast collection, which includes over 200 nineteenth-century examples, was de-accessioned in 2005 by the Metropolitan Museum of Art. During the Orientation, there will also be opportunity to visit the Grand Central Academy of Art’s (GCA) figure studio and cast hall. The GCA occupies the sixth floor of the classical 1880s limestone General Society of Mechanics and Tradesmen building and the Institute occupies office and classroom space on the third floor.

At the event, members will be encouraged to pre-register before the general public for the Institute’s full roster of fall courses. Current members enjoy a savings of ten percent on tuition for all continuing education classes.

A reception with light refreshments will conclude the evening. This is your chance to meet members of our Council of Advisors, Fellows, staff, board members, instructors, practicing architects, artisans, interior designers, students in the design and building fields, and members; all enthusiasts who appreciate the classical tradition in architecture, urbanism, and their allied arts.

Orientation and pre-registration will be held at the ICA&CA third-floor classroom at the General Society, 20 West 44th Street. Admission is free for Members and current students of the ICA&CA and the GCA, and employees of professional member firms. Please visit www.classicist.org for a complete schedule of the evening’s events. To join or renew your membership, please call (212) 730-9646, ext. 106.



GIFT MEMBERSHIPS

Give a gift that never goes out of style.

Recognize any special occasion and share all that the Institute has to offer—from tours; lectures; member programs, including free tickets to our Sumer Lecture Series; discounts on continuing education classes; and much more—by purchasing a gift membership today. A beautiful greeting card will accompany your gift acknowledging a birthday, anniversary, wedding, new home, new job, or graduation.

Special Offer

Purchase a gift membership by September 30, 2008 at the Supporting level (\$100) or higher and you and your gift recipient will be given a complimentary copy of Dr. Hilary Ballon’s *New York’s Pennsylvania Stations* (a \$55 value).

This richly illustrated book tells the story of the original building, its tragic demolition in the 1960s, and the ongoing struggle to reinvent it. This beautiful book, which features 100 color and 75 black-and-white photographs and illustrations, is an important addition to any design and history library.

To purchase a gift membership, please call (212) 730-9645, ext. 106 or 111.





ICA&CA CALENDAR OF EVENTS SPRING/SUMMER 2008



FRIDAY, SATURDAY, AND SUNDAY, MAY 2-4 ~ WORKSHOP

Touring and Sketching at Woodlawn Cemetery

Join instructors Michael Grimaldi and Michael Gormley for this special three-day workshop. Session I: Friday, May 2, 2:30 pm–4:30 pm at the ICA&CA Classroom. Session II: Saturday, May 3, 2:00 pm–6:00 pm at Woodlawn Cemetery. Session III: Sunday, May 4, 2:00 pm–6:00 pm at Woodlawn Cemetery.

To register and for more information, contact Michael Gormley, Associate Director of Education, (212) 730-9646, ext. 100 or visit www.classicist.org/academic-programs/continuing-education/special-programs/.

MONDAY, MAY 5 ~ ARTHUR ROSS AWARDS

The 27th Annual Arthur Ross Awards for Excellence in the Classical Tradition are held again at The University Club in New York City.

For more information and to purchase tickets, please contact Joanna Berritt, Special Events Manager, (212) 730-9646, ext. 108.

SATURDAY, MAY 10 ~ DISCOVER CLASSICAL NEW YORK

The Green-Wood Cemetery

Join the ICA&CA and Jeff Richman, Green-Wood Cemetery’s historian, for an architectural walk and trolley ride. Green-Wood, founded in 1838, is a 478-acre oasis of 19th-century architecture, trees, lawn, gardens, and sculpture and is the final resting place of many famous architects, including Richard M. Upjohn, John McComb, Griffith Thomas, John Kellum, and Leopold Eidlitz. Its permanent residents include Leonard Bernstein, Boss Tweed, Horace Greeley, and Samuel Morse. In 2006, Green-Wood Cemetery was designated a National Historic Landmark, one of only five cemeteries in America that have received this honor. The tour will include several easy walks, in which you will enjoy mausoleums, the brownstone front gates (described by Robert A.M. Stern as the finest example of high Victorian design in America), the Catacombs, the Historic Chapel by Warren and Wetmore, and more.

Meet at the main gates of the Cemetery, inside the entrance at 25th Street and 5th Avenue in Sunset Park, Brooklyn at 12:45 pm; the tour begins at 1:00 pm sharp. Admission is \$10 for Members of the ICA&CA and employees of professional members firms; \$20 for the general public. To reserve, please call (212) 703-9646, ext. 109.

MAY 16-18 ~ NEWPORT DRAWING TOUR

Weekend Drawing Tour in Newport

The ICA&CA is pleased to present its first architectural drawing tour of Newport, Rhode Island. Instructors include Victor Deupi, Director of Education; Michael Mesko, John Woodrow Kelley, and John R. Tschirch, Architectural Historian at the preservation Society of Newport County.

For complete information please visit www.classicist.org/publicprograms/travel/newport/. REGISTRATION DEADLINE: Friday, May 2, 2008. Register on time to help ensure that the program will run and we’ll waive the \$25 registration fee!

PROFESSIONAL SUMMER INTENSIVE I

MAY 30-JUNE 7

The Language of Classical Architecture

Join us for our signature week-long intensive which will include the following four courses:

- I. **The Elements of Classical Architecture**
Martin Brandwein, Architect and Fellow, ICA&CA
- II. **Proportion, Steve Bass**
Architect and Fellow, ICA&CA

III. The Literature and Theory of Classical Architecture

Marvin Clawson, Architect

IV. Introduction to Traditional Wash Rendering

Anthony J. Taylor, Architect

PROFESSIONAL SUMMER INTENSIVE II

JULY 11-19

Traditional Architecture & Urbanism

Course details to come.

For complete information about the Professional Intensive Courses, visit www.classicist.org/academic-programs/continuing-education/professional-intensives/. REGISTRATION DEADLINES: Session I: Friday, May 9, 2008. Session II: Friday, June 27, 2008. Register on time to help ensure that the program will run and we’ll waive the \$25 registration fee!

SATURDAY, JUNE 14 ~ DISCOVER CLASSICAL NEW YORK

Celebrate the Centennial of Harkness House

Join the ICA&CA and Paul Wentworth Engel, architectural designer and preservationist, for a tour of Harkness House, One East 75th Street at the corner of Fifth Avenue. Harkness House, home of Edward and Mary Harkness, was designed by James Gamble Rogers between 1906 and 1908 in the style of a restrained Italian palazzo. Virtually unchanged since 1908, the interiors include French and Italian Renaissance rooms organized around a unique floor plan influenced by an unusual corner lot. One of a few family-owned houses of its period, it is maintained impeccably by the Harkness family’s foundation, The Commonwealth Fund, to whom the house was bequeathed in 1952.

Participants will meet in front of Harkness House at 9:45 am; the tour will begin at 10:00 am sharp and will last approximately one hour. Admission is FREE for Members of the ICA&CA and employees of professional members firms; \$20 for the general public. To reserve, please call (212) 703-9646, ext. 109.

JULY 25 AND 26 ~ WETHERSFIELD DRAWING TOUR

Wethersfield House and Garden:

Design Seminar and Drawing Tour in Amenia

Join Painters Michael Grimaldi and Michael Gormley for this special two-day opportunity. Session I: Friday, July 25, 2:30 pm–4:30 pm (ICA&CA Classroom). Session II: Saturday, July 26, 10:00 am–6:00 pm (Wethersfield House).

For complete information about this program, visit <http://www.classicist.org/academic-programs/continuing-education/special-programs/>. REGISTRATION DEADLINE: Friday, July 11, 2008. Register on time to help ensure that the program will run and we’ll waive the \$25 registration fee!

SPECIAL MEMBER EVENT!

Designer Croquet Tournament

Start Practicing your Swing! Stay tuned for details about this special summertime celebration for our members.

AIBD HOUSE STYLE TOURS 2008



SAN ANTONIO, TEXAS ~ MAY 2-4

Styles Covered: Mission and Southwest Mediterranean

WINTER PARK, FLORIDA ~ JUNE 20-22

Styles Covered: Mediterranean Revival

ANNAPOLIS, MARYLAND ~ OCTOBER 3-5

Styles Covered: American Georgian and
20th Century Colonial Revival

For more information contact Michael Gormley (212) 730-9646, ext. 100 or visit: www.classicist.org/academic-programs/aibd-programs/.

ICA&CA SUMMER LECTURE SERIES 2008

The ICA&CA is pleased to present the 2008 Summer Lecture Series at the New York School of Interior Design, 170 East 70th Street.

Lectures begin promptly at 6:00 pm. Admission is FREE to ICA&CA members, employees of Professional members and NYSID students and faculty; \$15 per lecture general admission, \$50 for the full series. *Space is limited; please call to reserve your place at (212) 730-9646, ext. 109.*

WEDNESDAY, JUNE 11 ~ DAVID GARRARD LOWE

Palladio: The Early Villas

The villas that the sixteenth-century architect, Andrea Palladio, designed around Vicenza were masterpieces of inventiveness. David Garrard Lowe’s illustrated lecture will reveal how the villas, among them Poiano, Cornaro, and Pisani, revolutionized domestic architecture and were the genesis of the classical house.

WEDNESDAY, JUNE 25 ~ RICHARD F. SAMMONS

Palladio: Between Theory and Tradition

Palladio was unquestionably the most influential architect in history; our understanding of his work is often seen through the architecture of his followers, from the contemporaneous down to those of the last century. This history has imbued Palladio’s architecture with qualities and perceptions which he did not intend; because of this the true nature of his genius has been clouded. Richard F. Sammons’s lecture will retrace Palladio’s design methodology; his use and understanding of proportion, and the competing influences of both the Antique and Venetian Building Tradition. In addition, the lecture will consider how the vernacular has informed the various periods of Palladianism throughout history and in its application in diverse regions of the world.

WEDNESDAY, JULY 9 ~ PETER TRIPPI

Palladio and Painting

Palladio’s remarkable achievement comes into sharper focus when one considers three of its distinctive intersections with the art of painting: What paintings were found in his buildings? How were his creations depicted by painters? And how have his principles informed painters working in Italy, Britain, France, America, and elsewhere? Peter Trippi, Editor of Fine Art Connoisseur, asserts that Palladio’s legacy in this regard is generally one of continuity. His lecture will reveal surprising disjunctures, too.

WEDNESDAY, JULY 16 ~ BRUCE BOUCHER

Palladio’s Villas: The Development of an Ideal

Villas constituted the largest and most novel part of Andrea Palladio’s practice as an architect. His working life coincided with a boom in agricultural investment in the Venetian mainland, and Bruce Boucher, Curator at The Art Institute of Chicago, will trace the development of Palladio’s ideas from simple, working farm houses to more ambitious projects reflecting the impact of classical architecture on his imagination.

500 YEARS OF PALLADIO

THANK YOU!

The Institute thanks the generous donors whose recent contributions and grants are making our programs possible today.

Special appreciation is again extended to the Arthur Ross Foundation and the late Arthur Ross for the creation of a reserve fund, a permanent endowment for the Arthur Ross Director of Education, and precious operating support on a number of vital fronts. Support from the Morris and Alma Schapiro Fund has allowed creation of the Alma Schapiro Prize as a permanently endowed bi-annual affiliated fellowship at the American Academy in Rome for an American fine artist. The Fund has also been at the creative forefront of the Grand Central Academy of Art.

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

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

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List as of March 2008

THE FORUM

THE NEWSLETTER OF
THE INSTITUTE OF CLASSICAL ARCHITECTURE & CLASSICAL AMERICA

Editor: Henrika Taylor

Contributors: Victor Deupi, Sara Durkacs, Justine Kalb, Paul Gunther, Michael Lykoudis, Stacey McArdle, and Jess Ouwerkerk.

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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 and urbanism.

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 across the country.

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The ICA&CA also offers a Professional Membership Program for design and building professionals. 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 site. Links from the ICA&CA Web site to your company's Web site are also provided with membership. Inquire about a new enhanced Web presence now available.

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