here is excellent progress to report on the plaster casts front. Of the full Metropolitan Museum of Art donation, approximately seventy-five casts are now in place at the national ICA&CA headquarters, of which one-half are so far cleaned and conserved thanks above all to the able hand and expertise of consultant conservator Treese Robb.

Of particular significance has been her stabilization and re-patination of the casts of Lorenzo Ghiberti’s Gates of Paradise (1425–1452) door panels. The Institute is fortunate to have six out of the ten late-sixteenth-century casts of the narrative scenes from the Old Testament, which were made directly from the original set of door panels now held in the museum of Florence’s Duomo complex. The cast of Ghiberti’s panel depicting David and Goliat today hangs in the entrance foyer greeting students and members with a due representation of the classical tradition at its glorious best from the early Renaissance. The others will be in place soon. A kind donation from board director emeritus Glenn Lurie has made this work possible and thanks are extended for his generous "adoption" of these cast masterpieces.

The Institute also acknowledges Foster Reeve for restoring the Arch of Augustus, Paul Stuart Rankin for providing support for the plaster model of Rome’s Ara Pacis monument, and Leonard Porter and Qian Yi for generously assisting with the cleaning and wall mounting of casts of the metopes from the Parthenon’s southern portico, installation depicting as they do the story of the Centaumachy. At present there are three metope panels in place; two are complete and one is a fragment. A fourth complete example remains in ICA&CA storage along with about fifty other works, which will arrive at 20 West 44th Street as soon as available classroom space allows. Also in the ICA&CA collection now undergoing conservation are several fragments of the Parthenon’s Frieze of the inner temple entablature. Thanks go, too, to ICA&CA advisor George Kelly Sr., who is restoring the cross-bearing hand of Michelangelo’s The Risen Christ from Rome’s Santa Maria Sopra Minerva—another cast masterpiece now at the ready for teaching and accessible public inspection. And the importance of the early voluntary efforts of Greg Shue, who unpacked and cleaned our first installment of casts, cannot be overstated.

Work advances with an online and print catalog of the full collection to include digital images of each item. The beginnings of this effort can be viewed at www.classicist.org. The ICA&CA is pleased to feature there an essay by Elizabeth J. Milkev, associate curator of Greek and Roman art at the Metropolitan Museum of Art, that provides a lively and concise "intel history of the cast collection."

Several of the Institute’s Fellows are engaged in this ongoing interpretive pursuit along with students from the art history program of Fairfield University under the tutelage of Professor Katherine A. Schwab of its Department of Visual and Performing Arts. Dr. Schwab undertook a similar effort for Fairfield’s own cast collection of which she serves as curator. It is the Institute’s goal to have each item listed and described in detail while simultaneously fostering continual and constant expansion and improvement of such Web-based interpretation by Institute members, friends, and students as a measure of the constantly evolving understanding and appreciation of the classical tradition as made manifest in this collection.

On February 28, 2006, a sale was held at Sotheby’s in New York consisting of de-accessioned casts from the Metropolitan that were not taken by any interested nonprofit organization during the period last year when the museum was diligently determining the collection’s final disposition. Results exceeded expectations with the full sale proceeds topping $500,000 even though the bulk of available lots were inferior to those the Institute previously selected. It is possible to review these results at the Sotheby’s Web site (www.sothebys.com).

In sum, this glimpse of an emergent marketplace amplifies the Institute’s appreciation for this remarkable new pedagogical asset. All ICA&CA constituents are urged to visit both in person and online in order to both monitor and help advance creative use of these fascinating casts.

Sincerely,

Paul Gunther
President
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 whose curriculum can learn the classical fundamentals of proportion, the orders, the design of buildings, and traditional detailing. Comparative lessons are brought to bear 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 tours, a subscription to The Forum, free admission to our popular Summer Lecture Series, and access to the Classical America series in Art of Architecture, our publishing program. In addition to 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 professionals. Ordinarily, membership in the Institute is limited to paid-up members. However, the ICA&CA recognizes the need to extend membership opportunities to related organizations and other interested individuals in common cause. Memberships in these related organizations are available for a nominal fee to those whose professional interests are aligned with those of the Institute. For example, membership in the Architects Collaborative, a group whose mission is to increase the integration of the fine and applied arts within architecture, the Guild is well placed once again to provide a forum of interests for architects, artists, and craftsmen. The untold dies of one member, Roderick Gradidge, who had played a central role in keeping the AWG alive, resided in a generous legacy which has been central to the ability of the Guild to ever reach this challenge. The upper floors of the property in Queen Square have all been restored, effecting an enhanced stream of income for the Guild, and the AWG’s own facilities are now in the process of being renovated. In addition, a Web site has been established (www.artworkersguild.org) to explain the history and nature of the Guild, to facilitate contact between members, many of whom are not London based, and to promote the work of the brothers to a wider audience.

Over the next five years the Guild hopes to double the membership to over five hundred, to establish a series of scholarships and apprenticeships to help young people acquire a proper grounding in their chosen art or craft, and to reach out once more to forge links with other kindred organizations, such as the ICA&CA. In 2005, Dick Reid, the Guild Master at that time, and a Life member (regardless of their sex!), are painted in a frieze that wraps around the room. The hall is elegantly furnished with rush-seated chairs designed by Philip Lutyens (1933). More recent Masters have been Edward Greenfield, a music critic; Christopher Boulter, a sculptor; and Sally Pollentine, a painter and stained glass artist. The current Master is Stephen Griswold, a line maker.

1 Craftsman and stone carver Dick Reid in his role as Guild Master in 2005. He joined a long list of distinguished Masters that include William Morris (1892) and Sir Edwin Lutyens (1869). More recent Masters have been Edward Greenfield, a music critic; Christopher Boulter, a sculptor; and Sally Pollentine, a painter and stained glass artist. The current Master is Stephen Griswold, a line maker.
2 Since 1914, Queen Square has been the home of the Art Workers Guild, which was established in 1884.
3 View of the Meeting Hall stage and name-boards which record year by year the names of the Guild’s members. The hall designed by F.W. Troup. Today, the walls of this meeting hall are richly hung with portraits of the Masters (an annual appointment, elected by paid-up members are gilded. The portraits testify to the unity of purpose which brought together so many diverse individuals in common cause.
4 It has been a tradition for each retiring Master to present a portrait of him- or herself to the Guild. Consequently, the Meeting Hall is densely hung with images and bronze busts displayed in niches above the floor. “Art Is Unity” is the Guild’s motto and the portrait testifies to the unity of purpose which brought together so many diverse individuals in common cause.
Arthur Ross Awards For Excellence in the Classical Tradition

The Mississippi Renewal Forum

Photograph of Alma Batson Calin (Schapiro) as an art student in Florence, 1927, photographer unknown. (left) Alma Batson Calin (Schapiro)’s Art Project was a young woman; photo by her family in her name," said Mrs. Collins. "She herself was sent to Paris for a year and a half and made a trip to Belle Isle and then to Italy, all of which made a lasting impression. She often spoke of her first glimpses of Michelangelo, Fra Angelico, and Piero della Francesca.”

The Forum spring/summer 2006

The story of achievement it tells will continue — as far into the future as any of us can foresee.

Arthur Ross Awards: For Excellence in the Classical Tradition May 1, 2006

The Architectural Review Foundation

The American Academy in Rome

The story of achievement it tells will continue...
n December 9, 2005, the ICA&CA held for the second time ever, a holiday cocktail party and benefit auction at the New York Tennis and Racquet Club. After the runaway success of the event in 2003, the Institute decided to continue this new holiday tradition on alternating years. The huge job of coordinating the 2005 event began last June as special events consultant Joanna Berritt began contacting potential donors for special decorative items and works of art to be auctioned. A remarkable number of our members participated (please see the full list published in the Winter Supplement of The Forum in January 2006) and brought a diverse range of art and decorative objects to both the silent and live auctions. Our thanks go to co-chairs Miguel Flores-Vianna and Suzanne Santry, auctioneer Christopher Gaillard of Sotheby’s, our gallant volunteers and staff, and all of you who attended and or contributed items.
**Southern California**
The Southern California Chapter kicked off the new year with the installation of its new officers and board members at its annual meeting. Outgoing President Mary Appleton introduced new and incoming second-term President Erin Evans and Senior Jennifer Rimbler, as well as new board members Domini Forte, Virgil McDowell, German Sonntag, and Andrew Tullis.

The forum spring/summer 2006.

**Northern California**
The Northern California Chapter is pleased to announce the election of several new board members.

**Mid-Atlantic**
The Mid-Atlantic Chapter of the ICA&CA had a busy winter and is looking forward to an even better spring for 2006. We welcomed two new board members: David Neumann and Deborah Blumenson, both of Versaci & Neumann Partners. In January, Milton Gennelll and Tiffany Burke arranged a White House tour for about fifty members and guests. The spring continuing education schedule is a full one, and includes classes on the Ionic order and architectural literacy as well as "Introduction to Drawing." Taught by local artist and sculptor Michael Carus, "Introduction to Drawing" is a sellout success. In May, Thomas Noble will lead a tour of Arlington National Cemetery.

**New England**
The New England Chapter and President Eric Dunm are pleased to announce that the formation of its entire board for 2006–2007 is complete and would like to use this opportunity to welcome and present its members to the Institute as follows:

**Mid-Atlantic**
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**Southeast**
The Southeast Chapter is making plans for upcoming courses and public events. For information, please contact Rita Pintal at pinta@acsfra.com or David Grace at dpintal@acsfra.com.
Mark Ferguson and Natalie Jacobs have endowed an annual prize at their alma mater, the School of Architecture at Carnegie-Mellon University, to promote the continuity of tradition in contemporary architectural practice. The prize, called the Ferguson Jacobs Prize in Architecture, will encourage design excellence based on established principles which promote beauty and harmony in the built environment. The prize will be awarded to either a student or a faculty member for a pro- ject that explores the classical tradition as a vital inspiration to architectural principles which promote beauty and harmony in the built environment. The Prize will be administered by the School of Architecture at Carnegie-Mellon University.

In January 2006, decorative arts dealer and design historian Louis Filler became a member of the ICA&CA Council of Advisors. For the current listing of all our advisors please visit www.clasnon.org.

As of early February, the ICA&CA is happy to announce that Henry Hope Reed, founder and president of Consolidated Projects Associates and now ICA&CA scholar-in-residence, has joined us here at 20 West 44th Street after many years of keeping a desk at the offices of Fair fax & Sammons. Mail can be sent here and messages may be left on his ext. line. Please call 212-738-9646, ext. 115.

In Chicago on March 25, 2006, the fourth annual Debrise Prize for Classical Architecture was awarded by the architect and ICA&CA Council of Advisors member Allan Greenberg. The eponymous award given by Richard H. Debrise, founder and chairman of Debrise Capital Management in Chicago, is given with the University of Notre Dame School of Architecture. At the same ceremony, Richard editor David Mortson was honored as the recipient of the second Henry Hope Reed Award.

The National Monuments Foundation, guided by ICA&CA board director alums Robert Minn and R. Douglass Rice, and recipient of the 2006 Palladio Award in the category of “Public Spaces,” for the Millennium Gate in Atlanta, Georgia. Situated north of downtown Atlanta, the Millennium Gate scheme calls for a monumental arch flanked by statues of Peace and Justice, which were created by Scottish sculptor Alexander Stoddart. Also recognized by Traditional Building and Period Homes magazines (co-producers of the Palladio Award program) is the Atlanta firm and ICA&CA professional member Historical Concepts, for its cottage in Spring Island, South Carolina. A special award went to Urban Design Associates of Pittsburgh, for its Pattee Park for the Patte Park Partnership. These and other firms were honored for outstanding design for commercial, institutional, and residential projects were presented in Chicago on April 5, 2006, as part of the Traditional Building Exhibitions and Conference.

Thank You, Members!

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