



THE INSTITUTE OF CLASSICAL ARCHITECTURE & CLASSICAL AMERICA

[TRAVEL PROGRAMS](#)
[PUBLICATIONS](#)
[ACADEMIC PROGRAMS](#)
[PUBLIC EVENTS](#)
[ONLINE RESOURCES](#)

[NEWS OF THE INSTITUTE](#)
[BULLETIN BOARD](#)
[CALENDAR OF EVENTS](#)

[MISSION STATEMENT](#)
[CONTACT US](#)
[MEMBERSHIP](#)

NEWS OF THE INSTITUTE

Excerpted from the Fall/Winter 2004 edition of *The Forum*, the Newsletter of the Institute.
 To receive *The Forum*, please see [MEMBERSHIP](#).

Click here for [Upcoming Events](#).

Chapter News

Southern California

The new Chapter has been very busy since announcing their formation earlier this spring. With membership strong—currently over 60 members—and growing steadily, the Chapter has already sold out two home tours: Fleur de Lys in March and another private residence in June; are currently in discussion with UCLA Extension to present the ICA&CA curriculum via extension classes; and are planning to welcome Russell Versaci, architect, author, and member of the ICA&CA Council of Advisors, to lecture in Santa Barbara and Los Angeles this fall. A Chapter Roundtable is also planned for the fall.

For more information, please contact DeAnne Millais at (310) 828-0430 or via email: dmillais@appleton-architects.com.



In March, the Southern California Chapter sponsored its first home tour of Fleur de Lys, located in Bel Air and designed by Los Angeles-based architect Richardson Robertson III. Over 50 people attended the event, including ICA&CA President, Paul Gunther, Chairman of the Board, Gil Schafer, and Vice Chairman and co-founder, Richard Cameron. Significant funds have been raised from this and a more recent private residence tour in June, which will go towards assisting both the ICA&CA and the Southern California Chapter.

Northern California—Coming Soon

The first meeting of the Board of Directors for the San Francisco Architectural Club Chapter of the ICA&CA was held on July 13 to establish direction for the new Chapter, develop implementation, and to discuss their role in the local community. For more information, contact Morgan Conolly at Maconarc@aol.com.

Philadelphia

The chapter announces its fall lecture series. 9/20 David Mayernik, 10/11 Steve Semes, 11/8 tba, 11/29 Henry Hope Reed. For more information, please contact Alvin Holm at (215) 963-0747 or AlvinHolmAIA@aol.com.

For More Chapter News

To find out about other exciting chapter news and events across the country, please contact David Grace, President of the Southeast Chapter, at dwgrace2@msn.com; Ralph Muldrow, President of the South Carolina Chapter, at MuldrowR@cofc.edu; and Milton Grenfell, President of the North Carolina Chapter, at grenarch@bellsouth.net.

Country Houses of Lutyens Tour

In the spring, members and friends of the Institute from all over the country participated in

the Country Houses of Sir Edwin Lutyens travel program, which was coordinated by the ICA&CA and English Country Homes and Tours. The seven-day tour included access to many of Lutyens great masterworks across England and Scotland, many of which are still private residences and rarely opened to the public. The group (pictured below) visited National Trust properties Lindesfarne and Castle Drogo, as well as Whalton Manor, Great Maythem Hall, Great Dixter, Folly Farm, and Munstead Wood.

For more information about this remarkable tour and future travel programs sponsored by the Institute, please see [Travel](#).



Members and friends of the Institute who participated in the Country Houses of Sir Edwin Lutyens travel program, which was coordinated by the ICA&CA and English Country Homes and Tours.

Snug Harbor Tour

On May 22, a convivial band of friends of the Institute journeyed to the north shore of Staten Island for a tour of Snug Harbor. The complex dates back to the 1830s with Minard Lafever's design as one of the more prominent buildings. Today, the remaining buildings survive as the Snug Harbor Cultural Center thanks to grand efforts in preservation in the 1960s. For more on Snug Harbor, visit the www.snug-harbor.org.

Following the tour, the caretaker of Snug Harbor, Barnett Sheperd, graciously hosted lunch for the group in the garden of his restored Greek Revival home—formerly a sea captain's residence—where he lives adjacent to the Snug Harbor property.



Institute members enjoy a tour of one of our nation's finest collections of Greek Revival Buildings set within an 83-acre National Historic Landmark district in Snug Harbor, New York. Here, the tour gathers on the steps of the Main Hall/Newhouse Galleries.

INTBAU Shares ICA&CA's Mission

By Robert Adam

Chair of the Management Committee, INTBAU and Member, ICA&CA Council of Advisors

The revival of tradition in the art of building, architecture, and urban design is a mission of the highest importance. It has a significance beyond aesthetics; it goes to the heart of our social existence. Our present cultural crisis lies in the tension between the particularity of identity and the uniformity of globalisation. Without identity we have no place in the world; without a place in world we are alone and disenfranchised. Our identity is to be found in the things that make us special — in our customs and traditions. We must have a sense of place, humanity, and belonging; we must maintain, revive, and re-invent the traditions of all our unique building, architectural, and urban forms.

The International Network for Traditional Building, Architecture and Urbanism (INTBAU) is dedicated to the survival, revival, and cultivation of these traditions across the world.

INTBAU is an international organisation that promotes national, and more often than not, regional or local distinctiveness. It is a fine irony that it is able to support local traditions with the tools of global communication and culture that can destroy them. This does, however, require vigilance and sensitivity. It must be careful not to be seen as an agent of English-speaking domination and it cannot call itself a classical movement, as the classical tradition is particular to western cultures.

INTBAU began in Bologna, Italy, at The Other Modern conference in 2000. To many present it was clear that something permanent was needed to bring together scattered, often isolated, and sometimes persecuted



designers, enthusiasts, and academics from around the world. By forming a network of like-minded enthusiasts they all knew that they would gain strength and significance for the advancement of a common cause.

Supported by Petter Olsen and Byens Fornylse in Norway, an international committee was formed there and then. A research project was established to assess the need for an organisation and Matthew Hardy was chosen as the research fellow. So clear was the need that, before the research was even complete, the organisation had come into being. A Charter was agreed upon, Matthew became the secretary, and a name was created. The name INTBAU may be descriptive but it is not elegant. Nonetheless, three and a half years after the name had been created it had become so familiar that a vote of members and friends overwhelmingly favoured its retention.

Almost as soon as INTBAU was founded the Prince of Wales became its enthusiastic patron and it was offered a home at the Prince of Wales's Foundation for the Built Environment in London. In time and as confidence built, it came to take on much of the international profile of the Prince's Foundation as it, in turn, limited its activities to the United Kingdom.

INTBAU has a Committee of Honour that includes many of the prominent practitioners, artists, craftsmen, and academics in our field. It is also gradually assembling an International College of Traditional Practitioners (ICTP), which is a peer-group-reviewed elected college for those showing a high standard of traditional work and with a continuous output over at least a five-year period.

A number of projects are under way, including urban regeneration in Transylvania and Norway; organising an international conference on architectural and urban design education in Portugal; organising a conference for and assisting with the regeneration of Olinda in Brazil; supporting urban regeneration in Mumbai, India; assistance with a conference and exhibition of early-twentieth-century Swedish classicism; support for building crafts education and, not least, a vigorous and frequently visited website — www.intbau.org. INTBAU was also a major participant in the creation of the Council for European Urbanism, a sister organisation to the CNU. It continues to support both the new CEU and the CNU but must maintain a discrete distance, as the recruiting strategy of both urbanist organisations debars overt support of traditional building and architecture.



Figure-ground diagram of the FMV Shipyards in Fredrikstad, Norway; existing conditions of the project area rendered by participants in the INTBAU Scandinavian Summer School Program, 2002. [Click here to enlarge image](#)



Proposed figure-ground of the FMV Shipyards project. The loose grid layout is derived from the existing buildings and the tracks of the historic dockyard cranes, which will be retained. The proposal envisages a very slow build-out, using the readily available good quality traditional Norwegian houses and some modern timber apartment buildings. [Click here to enlarge image](#)

INTBAU now has a programme to establish an international modular educational course in traditional building, architecture, and urbanism, to advance popular support for our cause to overcome elite and official opposition, and seek development opportunities for investors and developers of traditional architectural and urban projects.

INTBAU has established links with other like-minded local and national organisations: A Vision of Europe in Italy, The Prince's Foundation in London, Byens Fornylse in Norway, the New School for Traditional Architecture and Urbanism at Viseu in Portugal, the University of Notre Dame in Indiana, the UK Traditional Architecture Group and, of course, the ICA&CA and many others.

It is gradually setting up other national associations: INTBAU Deutschland and INTBAU India have already been established and INTBAU Australia and Romania are under discussion. We hope that more will follow.

INTBAU is proud of its association and support for the ICA&CA. INTBAU is a cooperative network and will not compete when other organisations have similar objectives — such as the ICA&CA. INTBAU considers itself to be part of the ICA&CA and ICA&CA as part of INTBAU. All members and supporters of the ICA&CA should see INTBAU as an international resource, to be used whenever appropriate. INTBAU will seek to direct international interest

in the traditional building, architecture, and urbanism in the USA to the ICA&CA.

We, all of us, have a mission more important than any one of us and more important than any one organisation or one nation. We may find succour in association but we must not underestimate the task ahead. Let us work together to make the world a place where classical and traditional building, architecture, and urban design lead the way to a more humane society.

Academic News of the Institute

By Cristina Colasanto

Launch of Southwest AIBD Program

Spreading from Florida across the Southeast, the ICA&CA Program in Classical Architecture for Design and Building Professionals is preparing to launch its latest program in the Southwest. Briana Miller, coordinator of the Institute's academic programs, described the plans for the Southwest AIBD program:

"We're going to try to work with local experts, architects, and historians to enrich the program with their specific knowledge about the region and the unique Southwestern vernacular. There will be lectures, demonstrations, walking tours, and outdoor sketching of local sites, which we have done in past programs. This is something that the students are always very enthusiastic about. They often tell us that they had never taken the time to really look at the buildings before they were asked to sketch them."

Originally designed for the Florida Society of the AIBD, the ICA&CA Program in Classical Architecture for Design and Building Professionals has trained over 190 designers in Florida and the Southeast to date. The program continues to provide rigorous training in the classical tradition for residential design, including instruction focused on developing a well-proportioned façade, clear plans, coherent rooms, entries, windows, and interiors; presentations on regional styles; and discussion of common design problems and solutions for today.

Upcoming Southwest Program Dates:

- November 12–13, 2004, Albuquerque, NM
- January 7–8, 2005, Phoenix, AZ
- February 25–26, 2005, Tucson, AZ
- April 8–9, 2005, Tempe, AZ
- May 20–21, 2005, Santa Fe, NM

Southeast AIBD Program Wrap-Up

On August 13–14, 2004, in Williamsburg, VA, the final class of the 5-session program included presentations of the faculty's work as well as the students' own final design projects. There was a walking tour of historic Williamsburg and a final awards banquet, during which some 50 participants were awarded the Certificate in Classical Architecture for Design and Construction Professionals for successfully completing the program. The series, which began in November 2003, was sponsored by the North Carolina Society of the AIBD in conjunction with the Societies of Virginia, Georgia, and South Carolina. To view some examples from the students in the Florida session: www.classicist.org/aibdproject.html.

NEA Grants ICA&CA Funding

The Institute is pleased to announce that the National Endowment for the Arts (NEA) has awarded a grant to expand ICA&CA's Program in Classical Architecture for Design and Construction Professionals. The program is currently offered in partnership with the American Institute of Building Design (AIBD), a nationally recognized association for residential designers with 2000 members in 47 states. The NEA will commit at least \$30,000 to this project.

The ICA&CA Program in Classical Architecture for Design and Construction Professionals is designed for the members of the AIBD and the larger residential design industry in order to provide them comprehensive training to foster better traditional design practices. This initiative is increasingly more critical given the fact that there were over 1.2 million new homes started in 2002 alone, nearly all of them in traditional, classically-derived styles. However, 90 percent of these homes were designed by individuals unschooled in the principles that underlie these most popular styles.

The Institute will begin by creating a primer for the AIBD program that places emphasis on instruction in the Elements, Proportion, and other classical vocabulary. It will also include a guide to the elements of classical architecture and basic tenets of traditional urbanism as well as a reference bibliography. The primer will be available in print and eventually CD-ROM formats to program participants and to other professionals.

Classical Tradition Celebrated at 2004 Arthur Ross Awards

By Daron Builta

On May 3, the 22nd annual Arthur Ross Awards for excellence in the classical tradition were held at the St. Regis Hotel in New York City. This year's ceremony was a phenomenal success; 360 attended and the ICA&CA raised over \$100,000 in support of its educational and membership programs.

The awardees were selected from a broad range of disciplines that reflect the diversity and vitality of Classicism today. Scott Merrill and George Pastor accepted the award in Architecture for Merrill and Pastor Architects, and were recognized for their work in the planned towns of Windsor and Seaside and elsewhere. John Canning received an award in the category of Artisanry for his work in the applied decorative arts and his involvement in the restoration of national architectural landmarks. Charles Peterson was honored for creating the Historical American Building Survey, and his role in historical preservation with an award for History. Michael McCann, an Architectural Renderer, was awarded for his illustrations of architectural commissions and master plans for projects around the world.

In the category of Stewardship and Patronage, The Colonial Williamsburg Foundation, Colin G. Campbell, Chairman and President, and its founder, John D. Rockefeller, Jr., were recognized for more than 70 years of preservation and restoration of a complete historical context which illustrates early colonial life and its urban setting.

The evening began with cocktails in the Astor Apartments where an exhibition showing a variety of work from each of the five awardees was displayed; dinner and the awards presentation followed. Paul Gunther, ICA&CA president, opened the evening's presentation, followed by Gil Schafer, Chairman of the ICA&CA Board of Directors, who presented the awards. Following dinner, Adele Chatfield-Taylor, President of the American Academy in Rome and Member of the ICA&CA Board, introduced the keynote speaker, Jaquelin Robertson, founding partner of Cooper Robertson & Partners, former Dean of the University of Virginia School of Architecture, and Chairman of this year's Awards Jury.

Participants of the awards jury were members of the ICA&CA Council of Advisors John Blatteau, Gary Brewer, Mark Ferguson, Eve Kahn, and Sarah Medford; members of the ICA&CA Board of Directors, Henry Hope Reed, and Richard Sammons; and ICA&CA Fellows Leonard Porter and Seth Weine. Seth Weine served as Coordinator for the awards jury.

Members of the ARA Planning Committee included ICA&CA Staff, Board Members, Fellows and volunteers Jeffrey Hall, Clem Labine, Paul Gunther, Henrika Taylor, Nora Martin, James Bleecker, Margaret Halsey Gardiner, Tom McManus, Elisa Cuaron, Seth Weine, Bill Brockschmidt, Gary Lawrence, and Daron Builta. Suzanne Santry and Courtney Coleman served as co-chairs of the Committee. Special thanks to Gary Lawrence for making the garden folly centerpieces and to all who were involved in the production of their beautiful landscaped platforms.

In the words of ICA&CA President Paul Gunther, the Arthur Ross awards "exemplify well our mission to sustain and interpret the best lessons from our design past for the sake of a better and more humane built future."



Clockwise, from top left: ICA&CA Council of Advisors Member Robert A.M. Stern and Board Member Elizabeth Plater-Zyberk with Alexander Gorlin (center); Chairman of the ICA&CA Board of Directors, Gil Schafer, presenting the award for Architecture to Scott Merrill and George Pastor of Merrill and Pastor Architects; ICA&CA Fellow Courtney Coleman and ICA&CA Board Member Suzanne Santry, co-chairs for the ARA Organizing Committee; ICA&CA Council of Advisors Member Mark Ferguson (left) with ICA&CA Board Member

Bunny Williams and John Rosselli; Michael McCann, Awardee for Rendering, with ICA&CA Council of Advisors Member Gary Brewer; ICA&CA Board Member and original founder of the evening's Awards Ceremony, Arthur Ross.

Save the Date:

Saturday, October 16

Of Our Time: Changing Attitudes in Historic Preservation

In cooperation with the New York School of Interior Design, ICA&CA presents an all-day conference which will focus on the treatment of landmarks and new construction in historic districts. The conference will feature presentations of case studies including the highly controversial changes taking place in New York City, Charleston, SC, and elsewhere. There will also be a panel debate. The conference will be held at the New York School of Interior Design, 170 East 70th Street. Further details to be announced.

Via Rieger A Roma

By Seth Joseph Weine

Saints, avatars, and seraphs command of us one thing: Offer light where darkness reigns. This is the very essence of what brought forth an exciting new development in architectural education: A man, wise and generous, saw a decline in the culture—and made a tangible step to correct it.

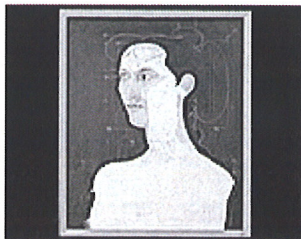
Charles Rieger (1910–2001), architect, was an esteemed professor at Columbia University. Teaching there for nearly three decades, he witnessed architectural education turn away from the valuable tradition that he had absorbed while at the Ecole des Beaux Arts—principles essential to the education of architects. Christine Newton characterizes her father as being "passionate about fostering his students' gifts and challenging them to transcend their limitations and preconceived notions while giving them a solid grounding in classical architecture and design."

In the face of the dismaying direction of design education, he was determined to make a positive difference. His beneficent act was to offer a beloved possession—a desirable and rare painting by his closest friend and mentor, John Graham—to be sold to fund, in Rieger's words, "(a way) to stimulate imagination in the purest sense, emphasizing expression of cultural themes from the arts and sciences, as well as from the history of folklore, mythology, and scriptures."

Through a friend of the Institute, Andrew Alpern, Rieger learned of our ongoing attempt to rebuild traditional architectural education. With his bequest, the Institute will be able to achieve a formal relationship with the American Academy in Rome. The opportunity generated by Rieger's gift, with the collaboration of the Academy's President, Adele Chatfield-Taylor, has now created The Charles Rieger and John D. Graham Architectural Art Award. The centerpiece of the award will be a three-month residence at the Academy.

Richard Cameron, Vice Chairman and co-founder of the ICA&CA, points out the uniqueness of this venture: 110 years ago, the Academy was created by architects and artists as a center to study the classical tradition, situated in the city of its most splendid expression. In recent decades, while some Academy Fellows have delved into Rome's history, there has not been a fellowship explicitly centered on the education of classical architects—an ironic contrast to the intent of founders like McKim, Burnham, and Saint-Gaudens. The Rieger-Graham Award is the first program to return the focus to the Academy's origins: providing architects the opportunity to learn from Rome through documentation and study in situ—a direct encounter with the classical past!

To inquire about the Fellowship, [contact the Institute](#). Applications available fall 2005.



Aurea Mediocritas, 1952, painted by John Graham, Charles Rieger's closest friend. Rieger's donation of this lovely and enigmatic portrait created the financial means to fund the new Fellowship.

Keeping Up with Our Fellows and Council of Advisors

Leonard Porter

Leonard Porter, ICA&CA Fellow and Fellows Representative, recently completed an oil painting mural commissioned by the Catholic Diocese of Sioux Falls, South Dakota. The Washington, D.C. and New York City based architecture firm of Franck, Lohsen, McCreery incorporated the mural as part of their design for the chapel of The Sacred Heart of Jesus. As part of the architects' efforts to bring together various trades, artisans, and craftsmen in the realization of the chapel's fully conceived environment, Leonard's classical painting style seemed a natural fit for the project. The canvas, 21' x 7'-6", is divided into three parts by engaged columns on the back wall of the chapel and has an opening in the center of the canvas for hinged doors which will allow access to the tabernacle during mass.

The diocese provided a list of 27 required personages and their accompanying iconography. Leonard was then challenged with the prospect of unifying these various elements into a cohesive image. In the center of the painting, Christ sits atop a throne revealing His Sacred Heart with the throne doubling as a housing for the tabernacle sanctuary. 18 Saints in the foreground comprise a Sacra Conversazione, while angels and the Arch-angels float above them.

Behind these main figures are allegorical figures, intricately rendered temples, monumental vases, a detailed city, and a landscape receding into the distance. Each and every architectural, urban, and decorative element has been studied and refined to work with not only the overall composition of the painting but also the design of the chapel itself. For example, the foreground is closely tied to the actual chapel interior in materials and design. This invites the viewer to proceed into the picture, and using the rich lexicon of Christian symbolism, Leonard has made that procession a metaphor for the faithful's path in this world and into the next.

Porter entered into a dialogue with the architect and the diocese in the summer of 2002. After design approval from the client, he began painting on the canvas in September 2003 and the complete work will be installed in October 2004. Progress of Leonard Porter's mural work, as well as other examples of his work, can be found at www.leonardporter.com.



Details from The Mural for The Chapel of the Sacred Heart of Jesus, Sioux Falls, SD, oil on linen, 2004; Above, from left to right: Mary and Joseph, Saint Benedict Labre, and an Angel.

John Woodrow Kelley

John Woodrow Kelley, painter of New Classicism and Fellow of the Institute, was recently honored with a solo exhibit at The Parthenon Museum in Nashville, Tennessee which opened May 8 and ran through July 31. The title of the show, "Greek Mythology Now," included paintings from the entire spectrum of Kelley's career, from the early years up to his most recent oil painting, "Narcissus," pictured right (58" x 34", 2004).

The curator of the show, Wesley Paine, and the director of the museum, Susan Shockley, worked with John to assemble a catalogue that includes an essay by David Ebony, an editor of Art in America magazine and author of a recently published monograph on the work of Carlo Maria Mariani. The show consists of fourteen oil paintings and six drawings; the subject matter is entirely Greek mythology and allegory.

After obtaining a degree in art history from the University of Tennessee and a degree in architecture from Pratt Institute in New York, Kelley studied painting and drawing at the Art Students League and the New York Academy in New York. Mr. Kelley's earliest painting on exhibit dates to 1988. He dedicates his work to interpreting classical painting in a contemporary manner.



His careful depictions of Greek myth express his convictions about the relationship between the classical tradition and true representation of humanity. With the principles of the Greek myths in mind, John acknowledges that "(myths) have been a successful vehicle for man's pursuit of self knowledge for countless generations." He paints the timeless stories and characters with a relevance to modern life. John Kelley's complete Statement of Intent, a biography of the artist, and an overview of his entire body of work can be found at www.johnwoodrowkelley.com.

Witold Rybczynski

Witold Rybczynski, Member of the ICA&CA Council of Advisors and the University of Pennsylvania's Martin and Margy Meyerson Professor of Urbanism, has been given the great honor of being appointed by the President of United States to become a member of the Commission of Fine Arts. He joins a distinguished list of past members of the Commission including Daniel Burnham, Frederick Law Olmsted, Jr., and John Russell Pope.

ICA&CA's President, Paul Gunther, comments: "The expansion of our Council of Advisors last year to include a greater diversity of voices from across disciplines and locales has enriched the content and range of Institute offerings. Its collective contribution will continue to grow. Witold Rybczynski is a fine example of the breadth of our Council of Advisors, as demonstrated most recently in his lecture last spring at the University Club about the villa of Vizcaya and the fusion of design and patronage that shaped it. His recent appointment to the Commission of Fine Arts adds another dimension to his career and it is one that lengthens our appreciation of and gratitude for his presence on the Council. The continuum of balanced reflection by the nation's leading designers and aesthetes that have forged our nation's capital is reinforced by Witold's appointment and our organization, as well as the nation, will continue to benefit from it."

Message from the President

We welcome you to our new national headquarters at 20 West 44th Street in Manhattan, where our future is bright thanks to those like you who sustain and encourage us. As I quoted the great English master, Edwin Lutyens, at last May's Arthur Ross Awards, "There will never be great architects or great architecture without great patrons." In like spirit, the Institute's stake in sustaining the best of the classical tradition at the service of America's built future is a direct result of its generous members and volunteers.

Please note the new address. The phone numbers will be known by August 16, but our emails, of course, remain the same. The General Society of Mechanics and Tradesmen is an ideal location for the Institute not only as a neo-classical landmark located in the heart of mid-town, but also as a thriving center of design and construction pedagogy for diverse audiences that will continue to grow in a mutually-reinforcing whole. This office will also function as a resource for our growing Chapter network currently taking shape across the country following the long and spirited example of Philadelphia under the direction of Alvin Holm. Most recently, two salon events in Beverly Hills have raised funds for the nascent Southern California Chapter, while a new force is emerging in Northern California under the direction of architect Morgan Conolly and his colleagues from the historic San Francisco Architectural Club. Its distinguished library is an enduring asset. From now on, The Forum, as well as our Web site, will report Chapter progress and program offerings.

I encourage one and all to stop by our new headquarters and, in particular, to take due advantage of the dense calendar of courses, lectures, and travel programs that the volunteer programs committee and staff have prepared for the season ahead. Additional programs will be brought to your immediate attention. I want to thank Robert A.M. Stern Architects and the I.Grace Company for their in-kind leadership of the renovation as well as our Honorary Chairman, Arthur Ross, for his magnificent capital contribution. Acknowledgement of other donors and suppliers who exemplify our commitment to design excellence will be made as work progresses.

The Institute also welcomes two new members of the national board of directors: Architect, author and educator, Elizabeth Plater-Zyberk, and the co-founder and design director of Waterworks, Barbara Sallick. Their knowledge and experience will serve the mission well and we are pleased that they have accepted. Likewise, we are glad that the architect, visionary, and author Léon Krier, and New York-based architect Gary Brewer have signed on to the Council of Advisors.

In closing, I am pleased to announce that the Institute has been awarded a grant from the National Endowment for the Arts—our first from any public source—in support of the innovative partnership with the American Institute of Building Design first forged by academic programs head Christine Franck. These funds will allow for the development of print and online curriculum tools serving to enhance and extend the direct class offerings to home builders conducted around the country. The current example of the Southeast program will soon be followed in Southwestern states along with a round two program directly addressing traditional residential design prototypes. This support and the national imprimatur it represents bode well. NEA chairman Dan Gioia says it best, "By engaging and educating students and professional practitioners, the ICA&CA plays a significant role in architecture nationwide."

Sincerely,

Paul Gunther
President

For More Information:

Visit our new [Calendar of Events](#)

Please visit the [ICA&CA News and Bulletin Board](#) to catch up on the latest at the institute and in the world of classical architecture. Contact the [Institute Office](#) for the latest on courses, events and programs.

[The Institute for Traditional Architecture merges with the ICA&CA](#) – PDF [\(What is a PDF?\)](#)



THE INSTITUTE OF CLASSICAL ARCHITECTURE & CLASSICAL AMERICA

[TRAVEL](#) · [PUBLICATIONS](#) · [ACADEMIC](#) · [PUBLIC](#) · [RESOURCES](#)
[Home](#) · [News](#) · [Bulletins](#) · [Calendar](#) · [Mission](#) · [Membership](#)