

THE CLASSICAL DESIGN FOUNDATION



The classical tradition is widely recognized as the highest and most beautiful expression of Western cultural heritage – a heritage shared by people from every walk of life.

D. Jeffrey Mims, Director, *The Academy of Classical Design*

Architecture cannot tell a complete story without the contributions of the representational painter and sculptor. The harmonious work of the architect, painter, and sculptor is fundamental to the classical tradition today, just as it was in the greatest eras of the past. The Academy of Classical Design is the leading contemporary exponent of decorative art in that tradition. It deserves the support of all who seek to add new beauty to our buildings and outdoor spaces.

Steven Semes, Author, *The Architecture of the Classical Interior* and *The Future of the Past*.
Founding Director, Graduate Studies for Historic Preservation Program,
University of Notre Dame



(Raphael) Vatican, Rome, Italy

Through the integration of architecture, sculpture and painting, the classical tradition has created the finest artistic legacy in the Western world, including the most cherished public buildings in the United States.

This tradition is now in jeopardy. The skills and artistry needed to bring the classical tradition to modern life have all but disappeared.

The Classical Design Foundation is dedicated to the reversal of this loss.



Library of Congress, Washington D.C.

A New Venture: The Mural Guild

The work of the foundation has spanned the past 15 years. We are now poised to introduce a new venture called the Mural Guild to support our mission. It will offer a unique, much-needed resource to bring classical design to the public realm.

Through our academy and associated public programs, we are working to advance the art, craft and design education that are crucial to future contributions.

The Academy of Classical Design, established in 2011 as the educational branch of The Classical Design Foundation, is a traditional school of art with a special emphasis on mural painting and architectural decoration. It is this curriculum which distinguishes the training at our academy from other schools of realism.

“One of my primary goals” writes Academy Director Jeffrey Mims, “has been to furnish students with an elevated learning environment while they concentrate on mastering the fundamentals of traditional drawing and painting.” To further this idea, we are training an elite group of artists, drawn from our Mural Guild program, with skills and experience needed for future architectural collaborations.



Full Scale Academy Raphael copy

A Project As Unique As The Curriculum Itself

Initially, this goal will be realized through a project as unique as the curriculum itself.

Plans are underway to fresco the vaulted ceiling of the academy's Cast Hall using classical imagery to symbolize the purpose of the building as a school of art. The academy fresco project is an apprenticeship program for advanced students to train as a working Mural Guild, and will create a prototype for potential new projects. Together, the training and prototype will function as an enterprise singularly qualified to assist in large-scale, artistic collaborations for public spaces.

Nowhere else in the United States is this classical training and professional opportunity offered to art students, working architects and ultimately, the public at large.

The Classical Design Foundation and the Academy are well positioned to make this vision a reality.

Donate

We invite you to join us in preserving and making available to the public this important contribution to the classical tradition.

Contact : Ali Sexton
admintrator@academyofclassicaldesign.org



Preparing the Academy Vault for Fresco

Thank you for your interest in the work of The Classical Design Foundation. Your financial contribution helps sustain the classical design tradition in a way that is not merely symbolic; it directly supports our mission to rescue the diminishing skills and artistry needed to preserve this tradition for future generations.

The Classical Design Foundation is a 501(c)(3) nonprofit organization.

Contributions are tax-deductible

D. Jeffrey Mims is founder and director of the Academy of Classical Design. As an internationally regarded painter, educator, lecturer, and muralist, he has been at the forefront of the revival of the classical tradition for the past forty years.

For additional information please contact : administrator@academyofclassicaldesign.org

www.academyofclassicaldesign.org

www.theclassicaldesignfoundation.org



Advance Praise for the Mural Guild of The Classical Design Foundation

It is my privilege to offer a word of approbation to the mission of the Academy of Classical Design. I have had the privilege to witness the Academy's work firsthand and can attest to the quality of its instruction and the output of its students. Indeed, the institution is giving meaning to the lives of remarkably talented young people. Most importantly, the Academy is keeping alive the ancient tradition of classical embellishment, one that has instilled beauty and meaning into the architecture of Western Civilization and of America in particular. This tradition could easily become extinct were it not for the Academy's diligent efforts.

Calder Loth, Senior Architectural Historian (retired) Virginia Department of Historic Resources

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Unlike Modern architecture whose shell of simplicity conveys no greater message than modernity, Classical design is clothed in ideas open to interpretations by its audience. For twenty-five hundred years buildings have conveyed cultural stories and given visual delight that intrigues and captures the imagination. How does it do this... through permanent ornament of carved and cast external materials and interior murals. The late twentieth century revival of classical design demands the time-honored teamwork of architects and artists. One without the other will never reach the full potential of expressed beauty. The educational work I have seen at the Academy of Classical Design will allow our era to stand beside great artistic periods of the past with new skilled artists exploring and permanently stating the meaning of our own place in history as they add their art to new architectural designs.

Elizabeth Meredith Dowling, PhD, Professor Emerita, College of Design, Georgia Institute of Technology

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A new classical building, like the authoritative institution it serves, provides a renewed interpretation of the enduring classical tradition. By itself it is mute and capable of expressing only its relation to other buildings. Giving it voice are figurative painting and sculpture. Through this program well-trained practitioners of those arts, architecture's sister arts, will become available to let buildings speak clearly about the enduring values of their service and further enhance the public realm's beauty. This is an important venture.

Carroll William Westfall, Professor Emeritus of the University of Notre Dame's School of Architecture and author of numerous books including the recently published *Architecture, Liberty and Civic Order: Architectural Theories from Vitruvius to Jefferson and Beyond*.

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I was very pleased to read about the expansion of all your programs and your continued dynamic commitment to encouraging rigorous training and educating the public in the classical tradition. The Academy of Classical Design, the Classical Design Foundation, the Mural Guild and its latest fresco project are unique exemplars and rare proponents of sustaining the Western classical tradition in art. Much like the mission of the famed muralist Edwin Howland Blashfield, you are promoting the importance of painting as part of a seamless architectural and decorative whole through your art, teaching and advocacy. Congratulations and plaudits are due for all your projects established to advance the appreciation and relevance of our Western classical heritage.

Mina Rieur Weiner, Editor of Edwin Howland Blashfield: Master American Muralist



Advance Praise for the Mural Guild of The Classical Design Foundation

When it comes to the design of institutional buildings offering a broader range of artistic expression, classical architecture's abstract lines and ornamental patterns should serve as the setting for figure compositions--symbolic or narrative, painted or sculpted. Courthouses and office buildings erected by the Federal government, states and cities are natural candidates for decoration keyed to appropriate civic themes, whether in the course of renovation or new construction. The Federal government, having set the supreme example with the United States Capitol, should again promote the decorative enrichment of classical buildings designed to endure for a century or more instead of an investment cycle. And the Academy of Classical Design's Mural Guild should play a vital role in this much-needed restoration of American civic art.

Catesby Leigh, co-founder and past chairman, The National Civic Art Society

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I think what you do is extremely important and an art form that needs to be resurrected and reestablished in our culture if we are to pass on to future generations the values that have made us, as a society, a strong and good nation. Architecture presents and preserves the stories, beliefs and faiths of our cultural heritage, crafting beautiful environments for the ceremonies and celebrations of our community experiences. A time-honored tradition in this role is the installation of murals, wall paintings, sculpture and decorative arts. Jeffrey Mims and the Academy of Classical Design is the preeminent center for the development and training of this treasured art form. My hope is that many will embrace the school, its students and their works to advance this high form of cultural expression and preservation.

H. Randolph Holmes, Jr., AIA, Senior Principle & President, Glave & Holmes Architecture

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The Academy's Mural Guild endeavor is an imaginative, visionary and much needed undertaking, which I fully support. One of Jeffrey Mims's insights as a teacher is that the young artist well trained in the artistic study of the human figure is best equipped to master painted ornamentation, especially related to the tradition of mural painting within its architectural context. In addition to his remarkable skills as an artist and teacher, his technical training in the complex, one might say alchemical, art of fresco painting links him to the 20th century Italian master, Pietro Annigoni. I applaud the Mural Guild's dedication to design and paint new murals, and to its intention to recognize and preserve existing public murals.

Edward Schmidt, Senior Critic, New York Academy of Art, Fellow, American Academy in Rome