



# Art and Architecture: Los Angeles, New York & the Crystal Bridges Museum of American Art

8 APR – 24 APR 2020

Code: 22005

Tour Leaders **Prof. Chris McAuliffe**

Physical Ratings 

Discover great art collections, temporary exhibitions and architectural masterpieces in Los Angeles and New York and the contemporary art hub Crystal Bridges Museum of American Art.

## Overview

### Tour Highlights

- Join ANU [Professor Chris McAuliffe](#) as he shares his profound understanding of the American contemporary art scene.
- Along with visits to great monuments and collections, the tour has been designed to incorporate newly opened public museums, private and commercial galleries, and to attend some of the great 'block-buster' temporary exhibitions for which New York is famed.
- In Los Angeles discover the exceptional art collections of the West Coast: the Getty Center, Broad Art Museum, Museum of Contemporary Art, LA County Museum of Art and the Huntington Art Gallery.
- View the city's ground-breaking early 20th century domestic architecture – houses that defined 'Californian Modern', including Greene & Greene's Gamble House, Frank Lloyd Wright's Hollyhock House, the Schindler House and Eames House.
- Enjoy privileged access to two iconic homes in the Hollywood Hills: the Stahl House by Pierre Koenig and John Lautner's Sheats-Goldstein House.
- In New York visit the city's great museums: the Metropolitan Museum of Art, the Frick Collection, the new Whitney Museum of American Art, the Solomon R. Guggenheim Museum and MoMA; we also view a selection of private commercial galleries exhibiting incredible masterpieces for sale.
- View 'The Shed', a newly opened performance and art space on New York's High Line.
- On Long Island visit the Pollock-Krasner House and the impressive sculpture collection at the 16-acre LongHouse Reserve.
- Spend 3 nights in one of America's most dynamic new art centres, Bentonville, visiting the extraordinary [Crystal Bridges Museum of American Art](#) with Frank Lloyd Wright's Bachman-Wilson House; and the cathedral-like [Thorncrown Chapel](#) at Eureka Springs.
- Attend performances in New York's Carnegie Hall and Los Angeles' Walt Disney Concert Hall.

### 17-days: Los Angeles, New York & the Crystal Bridges Museum of American Art

Overnight Los Angeles (6 nights) • Bentonville (3 nights) • New York (7 nights)

### Informal Professional Development for Architects

Practising architects who travelled on this program in past years qualified for Informal Professional Development points. The tour program includes over 10 hours of on-site learning delivered by qualified architects. Please refer to the daily schedule for the description of the sites visited. For details about the Continuing Professional Development point requirements please refer to the Australian Institute of Architects website: [www.architecture.com.au](http://www.architecture.com.au)

## Leaders



### Prof. Chris McAuliffe

Professor in the School of Art and Design, ANU, Chris taught art history at Melbourne & Harvard. Former Director of the Ian Potter Museum of Art (Uni. Melbourne), he is a freelance curator, critic and art consultant and has published widely on Australian & American art. He leads ASA's Art & Architecture tours to France & the USA.

Dr Chris McAuliffe is a Professor of Art at ANU and a freelance curator, critic and art consultant. Dr McAuliffe took a BA Hons and an MA at the University of Melbourne and a PhD at Harvard University (1997) with a dissertation on contemporary American art. Chris taught art history and theory at the University of Melbourne (1988-2000), including conducting three ASA tours of the New York art scene. In 2011-12, he was the Gough Whitlam and Malcolm Fraser Visiting Professor of Australian Studies at Harvard University where he staged 'Tinnitus', a symposium on art and rock'n'roll.

Chris has published widely on both historical and contemporary art with a focus on Australia and the USA. His research focuses on the relationship of art with everyday life and popular culture, including sport, rock music and suburbia. His books include *Art and suburbia* (1996), *Linda Marrinon: let her try* (2007) and *Jon Cattapan: possible histories* (2008). He has also published in academic journals and exhibition catalogues on American pop art, Abstract Expressionism, earthworks art and minimalist sculpture. He has been a regular commentator on ABC radio and on ABC TV's 'Sunday Arts'.

Chris has extensive experience in the art museum sector, ranging from community-based contemporary art spaces through to the Council of the National Gallery of Victoria. From 2000-2013 he was Director of the Ian Potter Museum of Art, the University of Melbourne. Among the exhibitions he has curated are 'After the age of Aquarius: American art in the 1970s', 'Game on!: art and sport', and 'The Shilo project', an exhibition on Neil Diamond. In 2013, he was curatorial consultant for the major exhibition, 'America: painting a nation' at the Art Gallery of NSW, which featured works from museums in Los Angeles, Philadelphia, Houston and Chicago. In 2006, Chris initiated the Basil Sellers Art Prize; a biannual award for contemporary art on the theme of sport, one of the richest in Australia.

Chris has travelled extensively in the USA, having visited 26 of the 50 states (and counting!). He first moved to Boston in 1986 and has lived there and in New York for a total of five years. He has undertaken field research in the Southwest (California, Nevada, Utah, Colorado, New Mexico), exploring earthworks sculptures, and is an aficionado of the regional cuisines of the USA.

Chris McAuliffe's research interests include nineteenth and twentieth century art (Australia and America) with a focus on earthworks (Robert Smithson), abstract expressionism (Jackson Pollock), art and sport, art and rock music. He is currently a partner in the ARC-funded research project 'Fringe to Famous' which examines the crossover between 'alternative' and 'mainstream' Australian cultural production since the 1980s.



## Itinerary

The days on this tour have been carefully programmed and on a number of days the program is scheduled to finish mid/late afternoon to allow free time for individual exploration. Most evenings have been deliberately left free to allow participants to avail themselves of endless dining opportunities and sample the many performing arts options found in Los Angeles and New York. The New York program has been designed to allow for flexibility so important temporary exhibitions can be included in the program. The daily activities described in this itinerary may be rotated and/or modified in order to accommodate changes in museum opening hours, flight schedules etc. The tour includes breakfast daily, lunches and evening meals, indicated in the itinerary where: B=breakfast, L=lunch and D = evening meal. All entrance fees on the official program are included in the tour price.

### Los Angeles - 6 nights

Day 1: Wednesday 8 April, Arrive Los Angeles

- Welcome meeting and orientation walk

The tour begins in Los Angeles. Those arriving on the ASA 'designated' flight will be transferred to the [Omni Los Angeles Hotel California Plaza](#).

After time at leisure to check-in, rest and relax, we gather for a welcome meeting and then take a short orientation walk in the vicinity of the hotel in the heart of downtown Los Angeles. Nearby landmarks include the Museum of Contemporary Art (MOCA), the Broad Art Museum, and the Cathedral of Our Lady of the Angels, designed by award-winning Spanish architect Rafael Moneo. (Overnight Los Angeles)

Day 2: Thursday 9 April, Los Angeles

- The Broad Museum (opened 2016)
- The Museum of Contemporary Art (LA MOCA)

- Welcome Dinner at a Local Restaurant

On the doorstep of our hotel are two major art museums, representing the entrepreneurial and philanthropic spirit of Los Angeles.

Through their philanthropic foundations and business activities, Eli and Edythe Broad have become two of the most influential citizens of Los Angeles. As supporters of LACMA (Los Angeles County Museum of Art), MOCA (the Museum of Contemporary Art), university art museums, education and opera, the Broads have reshaped LA culture and reinvigorated the downtown area. The Broad Art Museum, opened in 2016, presents works from their collection in a building designed by Diller Scofidio + Renfro (ICA Boston; Berkeley Art Museum). The collection features major works by American and international artists – including Warhol, Rauschenberg, Beuys, Ruscha, Koons, Kruger, Murakami – presented in provocative thematic installations.

Founded in 1979 by artists, art collectors and philanthropists, the Museum of Contemporary Art (LA MOCA) is dedicated to post-WWII and contemporary art. Ninety percent of the collection has been gifted by private benefactors, with an emphasis on cutting-edge contemporary art. MOCA's 1986 building was the first in the US designed by Japanese architect Arata Isozaki. Often controversial in its exhibitions and management strategies, MOCA is energised by its occasionally contradictory embrace of the formalities of the museum and the 'go ahead' attitudes of its entrepreneurial patrons.

This evening we enjoy a Welcome Dinner at a local restaurant. (Overnight Los Angeles) BD

#### Day 3: Friday 10 April, Los Angeles

- The Getty Center
- The Sheats-Goldstein Residence by John Lautner (*subject to confirmation prior to departure in 2020*)
- Stahl House (Case Study House #22) by Pierre Koenig

Today we visit the Getty Center, the world's largest cultural and philanthropic organisation dedicated to the visual arts. Getty Trust support of conservation, preservation, art historical research and art museums commenced in 1953. The current Getty museum, designed by Richard Meier, opened in 1997. The museum's five pavilions house an art collection ranging from medieval to contemporary art, with significant specialisations in photography, manuscripts and European art. A combination of remarkable collections and intensive research activity delivers exhibitions setting world standards in the museum sector.

The museum is surrounded by gardens designed by Californian conceptual artist Robert Irwin, and combine references to historical traditions in garden design with Irwin's philosophical interests in time, perception and consciousness. Our schedule will allow time to explore the museum and gardens and lunch at one of its informal terrace cafes.

Later this afternoon, we enjoy special access to two legendary LA Modernist homes, the Stahl House (1960) by Pierre Koenig and the Sheats-Goldstein House (1963) by John Lautner.

The Sheats Goldstein House, recently bequeathed to the LA County Museum of Art (LACMA), has been characterised as American Organic architecture on the basis of its intimate and dramatic relationship to the topography and sensory aspects of its environment. Its concrete forms have a massive, sculptural effect but the residence remains open to air, space and light. In 1972, businessman and fashion/basketball aficionado James F. Goldstein purchased the house and worked closely with Lautner to restore and complete the architect's vision, and the result – including furniture, rugs, lighting, and windows – is a complete work of art. The site also includes a skyscape installation by James Turrell. The house, like much California

modernism, has a theatrical mood and has been immortalised in pop culture through films like *The Big Lebowski* and fashion shoots by legends like Herb Ritts, Helmut Newton and Michel Comte (as well as ads for Jimmy Choo).

The Stahl House was completed in 1960 and was made famous by architectural photographer Julius Shulman's night shot of two women sitting in the living room overlooking the bright lights of the city. The Stahl House was declared a Historic-Cultural Landmark of the City of Los Angeles in 1999 and is included in *Arts and Architecture* magazine's authoritative Case Study House program of exemplary experiments in domestic architecture (Case Study #22). Perched high on a ridge overlooking Sunset Boulevard, the cantilevered patios of the Stahl House have become emblematic of Californian modernism. (Overnight Los Angeles) B

#### Day 4: Saturday 11 April, Los Angeles

- The Gamble House by Greene & Greene
- Greene & Greene Neighbourhood walking tour
- The Huntington Art Collections and Botanical Gardens

For today's visits, we travel a short distance inland to Pasadena to explore fine residential architecture and one of America's greatest art galleries. Charles Sumner Greene (1868-1957) and Henry Mather Greene (1870-1954) trained in architecture at MIT before moving to Pasadena in the 1890s. Inspired by the nature of the West, influenced by Japanese art and mindful of medical theories linking good health to well-designed living quarters, the brothers developed an architecture seeking a harmony of nature, spirit and well-being. Their American version of the European Arts and Crafts movement was immensely popular; the team completed 150 projects between 1902-10. Within the American architectural community they were hailed for establishing a 'new and native beauty' reflecting American materials, craft skills and domesticity.

The Gamble House is an outstanding example of American Arts and Crafts style architecture. The house and furnishings were designed by Greene and Greene in 1908 for David and Mary Gamble of the Procter & Gamble Company. The house is noteworthy for its intricate use of multiple woods, used in carefully orchestrated arrangements exploiting their different colours and tones for subtle effects. The house was designated a National Historic Landmark in 1978.

We shall also enjoy a guided walk around the historic Arroyo Terrace neighbourhood, a National Register historic district with nine Greene & Greene houses as well as the works of other noted architects such as Myron Hunt, Edwin Bergstrom, Elmer Grey, and D. M. Renton. Among these are the personal residences of Myron Hunt and of Charles Greene, whose house evolved between 1902 and 1915 as his family grew and his design ideas matured.

The nearby Huntington Art Gallery was founded in 1919 by Henry Huntington, a businessman with extensive interests in rail, utilities and real estate. Huntington's personal passions extended to art, books and gardens, all of which are represented at the Huntington.

The art collection focuses on 18th and 19th century European art, and includes Gainsborough's *Blue Boy*. In addition, the museum holds works by Renaissance masters (Lippi, Bellini) and the American greats (Copley, Cassat, Eakins, Peto, Hopper). The art museum continues to expand, with the 2016 opening of an extension displaying 700 examples of American painting, sculpture, furniture, ceramics, metal, needlework, and other related decorative arts, from the Jonathan and Karen Fielding collection, widely regarded as one of the most significant of its kind in the United States.

The library comprises 6 million volumes, including the Ellesmere manuscript of Chaucer's *Canterbury Tales*, a Gutenberg Bible on vellum, the double-elephant folio edition of Audubon's *Birds of America*, and a world-class collection of the early editions of Shakespeare's works.

Set in 120 acres of botanical gardens the Huntington estate encompasses more than a dozen specialised gardens, among them the Desert Garden (one of the world's great collections of succulents), the Japanese Garden, the Rose Garden, and the Chinese Garden. The camellia collection is one of the largest in the country. Other important botanical attractions include the Subtropical, Herb, Jungle, and Palm gardens. (Overnight Los Angeles) B

#### Day 5: Sunday 12 April, Los Angeles

- Los Angeles County Museum of Art (LACMA)
- Hollyhock House by Frank Lloyd Wright
- Schindler House by Rudolph Schindler

Founded in 1965, the Los Angeles County Museum of Art (LACMA) boasts a collection of over 130,000 items with significant holdings in art of the Americas, Asia and Europe. Laid out in the distinctive campus style of Californian museums, LACMA is a complex of pavilions and plazas, famously located across the street from the La Brea tar pits. LACMA is an encyclopaedic art museum, presenting major exhibitions of European art (with especially strong holding of German Expressionism), American art and international contemporary art. The museum's extensive collection of Californian design complements our visits to modernist homes.

The Hollyhock House, which we next visit, was the first house Frank Lloyd Wright designed in Los Angeles, part of a performing arts complex commissioned in the early 1920s by oil heiress Aline Barnsdall for an incredible 36-acre hilltop site on the Hollywood/Los Feliz border. Built between 1919 and 1921, it represents Frank Lloyd Wright's earliest efforts to develop a regionally appropriate style of architecture for Southern California. Wright himself referred to it as *California Romanza*, using a musical term meaning 'freedom to make one's own form'. He was however often away during construction, working on the Imperial Hotel in Japan, and building was mostly overseen by project manager Rudolph Schindler. In 1927, Barnsdall donated the property, with the surrounding 12 acres, to the city of Los Angeles, and following years of closure, the Hollyhock reopened in February 2015 with a beautiful, painstaking restoration that has brought many of its public spaces back to their 1921 magnificence.

Nearby is Rudolph Schindler's own masterpiece. Secluded behind a screen of tall bamboo shoots in West Hollywood, the Schindler House, also known as the Kings Road House, may be considered the first home ever built in the Modernist style. Designed in 1921, the house was the shared vision of Schindler and his wife Pauline and was conceived as an experiment in communal living to be shared with another couple, Clyde and Marian Chace. The architect's use of tilt-slab concrete construction (highly innovative at the time) and an informal studio layout, set it apart from its contemporaries and the design would set the tone for other Modernist residential design for decades. (Overnight Los Angeles) B

#### Day 6: Monday 13 April, Los Angeles

- The Eames House (Case Study House #8) by Charles and Ray Eames
- The Getty Villa
- Performance at the Walt Disney Concert Hall (*subject to performance schedule*)

Today we visit yet another iconic LA Modernist home, the Eames House (1949) (Case Study House #8). The

building was designed by Charles and Ray Eames, the legendary team responsible for numerous innovations in furniture and graphic design, and pioneers in multimedia display. With their own needs in mind – ‘a married couple both occupied professionally with mechanical experiment and graphic presentation’ – the Eames designed a simple platform for work and play, concentration and relaxation, uncomplicated and low maintenance. Their design strives after the Modernist dream of the home as ‘background for life in work’. As the Eames Foundation notes, this house epitomises California modernism, emphasising ‘the guest/host relationship, the honest use of materials, universalising from the specific, and, above all, the learn-by-doing process’.

In the afternoon, we will travel back in time to a first century AD Roman villa at the second of the Getty Foundation’s art museum campuses, the Getty Villa. Modelled after the Villa dei Papiri in Herculaneum, Italy, the Getty Villa incorporates extensive gardens and carefully designed vistas, recreating the experience of a rural Roman estate. The museum displays over 1200 items from a collection numbering 44,000 and traversing a 6000-year period from 6500 BCE to 450 AD.

This evening we attend a performance at the Walt Disney Concert Hall (*subject to performance schedule*). Designed by Frank Gehry, this internationally recognised landmark is home of the Los Angeles Philharmonic and is one of the most acoustically sophisticated concert halls in the world. (Overnight Los Angeles) B

### Bentonville - 3 nights

Day 7: Tuesday 14 April, Los Angeles – Culver City – Bentonville

- Architecture tour of Frank Gehry’s Walt Disney Concert Hall
- Museum of Jurassic Technology, Culver City
- Center for Land Use Interpretation, Culver City
- Afternoon Flight Los Angeles – Fayetteville

This morning we take a tour of the Walt Disney Concert Hall using the center’s audio guides. This one-hour visit focuses on architect Frank Gehry’s extraordinary and innovative architecture. The building, designed from the inside out, was recognised as an architectural masterpiece as soon as it opened in October, 2003. Gehry’s amazing exterior waves of aluminium and extraordinary interior are complemented by Yasuhisa Toyota’s brilliant acoustics, in a unique combination of stunning architecture and extraordinary sound.

With the proliferation of museums, foundations and private cultural agencies in the USA, many artists have made the procedures of curating and museum display the focus of their own work. This site visit takes us to Culver City (once a location for movie studios, now occupied by art galleries) where we will see internationally-renowned museums and art agencies run by artists.

The enigmatically named Museum of Jurassic Technology calls itself ‘an educational institution dedicated to the advancement of knowledge and the public appreciation of the Lower Jurassic’; the relevance of the term “Lower Jurassic” to the museum’s collections is left uncertain and unexplained. The ‘museum’ is, in fact, itself a large and ever-developing art installation by David Hildebrand Wilson and Diana Drake Wilson. The collection includes a mixture of artistic, scientific, ethnographic, and historic items, as well as some unclassifiable exhibits, and the diversity of its offerings evokes the cabinets of curiosities that were the 16th-century predecessors of modern natural history museums. The factual claims of many of the museum’s exhibits strain credibility, provoking an array of interpretations from commentators. The museum was the subject of a 1995 book by Lawrence Weschler entitled *Mr. Wilson’s Cabinet of Wonder: Pronged Ants, Horned Humans, Mice on Toast, and Other Marvels of Jurassic Technology*, which describes in detail many of its exhibits.



The Center for Land Use Interpretation is an installation that presents itself as a non-profit research and education organization that prepares exhibitions, programs and field trips, and maintains an archive and database to engage the public's understanding of the man-made landscape, and extent and impacts of human interactions with the surface of the earth. It has an office-style shop-front, website and all the other trappings of an official body.

In the late afternoon we take a flight from Los Angeles to Fayetteville and then transfer a short distance to Bentonville where we will be based for three nights. (Overnight Bentonville) B

#### Day 8: Wednesday 15 April, Bentonville – Eureka Springs – Bentonville

- Morning at Leisure
- Thorncrown Chapel, Eureka Springs

This morning is at leisure to rest and recover from last night's late arrival in Bentonville. After lunch, we travel to the nearby town of Eureka Springs where we will visit the Thorncrown Chapel, designed by E. Fay Jones (1980). The extraordinary wood and glass chapel recalls the Prairie School architecture of Frank Lloyd Wright, with whom Jones had apprenticed. Commissioned as a pilgrimage chapel set apart in the landscape for meditation, it is considered one of the most beautiful and inspiring chapels in the world. The walls soar over 14 meters in height as a wooden frame supporting 425 great windows. The use of native stone for the floor allows this whole building to blend perfectly with its woodland setting, blurring the divide between outdoors and indoors, and giving visitors a sense of a harmonious interaction with nature. (Overnight Bentonville) B

#### Day 9: Thursday 16 April, Bentonville

- Crystal Bridges Museum of American Art
- Frank Lloyd Wright's Bachman-Wilson House

Today we visit the extensive Crystal Bridges Museum of American Art and Frank Lloyd Wright's Bachman-Wilson House that was reconstructed in the museum grounds. Opened in 2011, the museum combines an impressive art collection with superb, innovative contemporary architecture. A series of glass and wooden pavilions designed by Moshe Safdie are set within a landscape of native Ozark forest, with creek-fed ponds and forest trails. The walls are of grey concrete and rough-hewn cedar while the curved roofs of the museum's bridges are deep brown copper. All architectural elements are intended to enhance the interaction between art, architecture and nature.

The permanent collection of American art spans from the Colonial era to the contemporary period and includes works by John Singer Sargent, John Singleton Copley, Charles Bird King, Norman Rockwell, Jasper Johns, Jackson Pollock, Roy Lichtenstein, Andy Warhol, Georgia O'Keeffe and Mark Rothko to name just a handful of artists whose work forms this impressive collection.

Frank Lloyd Wright's Bachman-Wilson House was originally built for Gloria and Abraham Wilson in 1956 along the Millstone River in New Jersey. It was subsequently purchased by architect/designer team Lawrence and Sharon Tarantino in 1988 and meticulously restored. When the house was threatened by repeated flooding at its original location, the Tarantinos determined that, in order to preserve it, they should sell the house to an institution willing to relocate it. Crystal Bridges acquired the house in 2013. The entire structure was then taken apart and each component was labeled, packed, and moved to the Museum, where it was reconstructed in 2015. The revolutionary house is in a style that Wright termed 'Usonian'. The term derived from an abbreviation of 'United States of North America.' Wright created this

term to describe a distinctly American style of residential architecture he developed during the Great Depression to be within the reach of the average middle-class American family. (Overnight Bentonville) B

### New York - 7 nights

Day 10: Friday 17 April, Bentonville – New York

- Peel House, Bentonville
- Afternoon Flight Bentonville – New York

This morning we visit the Col. Samuel W. Peel House, a two-story stuccoed brick masonry structure, with a three-story hip-roofed tower at the center of its front facade. The house was built c. 1875 by Samuel W. Peel, a prominent local politician lawyer and businessman. After serving in the Confederate Army for many years in Bentonville, he served several terms in the United States Congress. Despite later alterations, the house is one of the finest Italianate mansions in the region. Its interior is adorned with furniture from the period of its construction.

After time at leisure for lunch we transfer to Fayetteville to take our flight to New York. On arrival in the Big Apple we will transfer to our hotel where we will be based for seven nights. (Overnight New York) B

Day 11: Saturday 18 April, New York

- Frick Collection at the Old Whitney (due to planned renovation of the Frick Mansion in 2020)
- Museum of Modern Art
- Evening performance (*subject to performance schedule*)

Today we visit two of New York's greatest museums, the Frick Collection and the Museum of Modern Art (MoMA). The Frick Collection is a true New York treasure. The collection owes its existence to Henry Clay Frick (1849-1919), a Pittsburgh coke and steel industrialist. Although relatively small in size, it has an acclaimed collection of Old Master paintings, Renaissance sculpture, 18th century furniture, porcelain and bronzes. The collection is usually displayed in a glorious Fifth Avenue mansion built by Frick in 1913-1914 as his New York home. However, this building is scheduled to undergo renovation in 2020 and the Frick Collection will instead be presented in the building that was formerly the Whitney Museum and then the Met Breuer. This temporary relocation of the collection will allow the curators more freedom to present the collection than in the Frick mansion.

In the afternoon we visit the Museum of Modern Art (MoMA), renowned throughout the world for the quality, scope and diversity of its collections. MoMA provides an unparalleled overview of the development of modern art. The building has been refurbished in recent years which makes the visit even more interesting. There is a courtyard featuring an array of sculptures by artists such as Picasso and Moore. Museum shop fans will love the huge range of merchandise available. There will be an introductory presentation and tour of the museum and its collections. Afterwards, there is time to wander at your leisure through MoMA.

In the evening, we will attend a performance at one of the city's great music venues – Carnegie Hall or 'The Met', subject to the performance schedule. (Overnight New York) B

Day 12: Sunday 19 April, New York

- Solomon R. Guggenheim Museum

- Afternoon at Leisure

This morning we visit the Solomon R. Guggenheim Museum. Frank Lloyd Wright's extraordinary building attracts many wonderful temporary exhibitions, and the focus of our visit will depend on the show that coincides with our visit. Group members then have the option of extending their visit to see the collection of notable modern artists including Klee, Picasso, Rauschenberg, Judd and many more. The rest of the day is at leisure to explore this fascinating city. (Overnight New York) B

#### Day 13: Monday 20 April, New York – Long Island – New York

- LongHouse Reserve, East Hampton
- Pollock-Krasner House, East Hampton

Today we make an excursion to Long Island. LongHouse Reserve, located in East Hampton, is a 16-acre garden with established lawns, ornamental borders and plant collections, planned by the internationally recognised textile designer, Jack Lenor Larsen. The gardens house a collection of over 90 sculptures, including ceramics and bronzes by Toshiko Takaezu and bronzes by Costantino Nivola. Other well-known sculptures include *Blue Cobalt Spears* by Dale Chihuly; *The Fly's Eye Dome*, designed by Buckminster Fuller; *Play it By Trust* by Yoko Ono; *Reclining Figure* by Willem de Kooning; *Irregular Progression* by Sol LeWitt; and a gravity-defying kinetic sculpture by Takashi Soga. Overlooking lotus-filled Peter's Pond stand two black figures, *Rabdomante* by Magdalena Abakanowicz and, at the end of David's walk, *Tumbling Women* by Eric Fischl.

At the conclusion of our tour we shall enjoy a boxed lunch in the garden and then travel to the nearby Pollock-Krasner House. In 1945 Jackson Pollock and his new wife, artist Lee Krasner, purchased this small homestead using a loan from Pollock's mentor Peggy Guggenheim. Lee had a studio area in the back parlour, and Jackson painted in an unheated upstairs bedroom. In June 1946, he had the barn moved from behind the house to the north side of the property and renovated it as his studio and it is here that Pollock produced his most famous paintings, including *Autumn Rhythm* (Metropolitan Museum of Art), *Convergence* (Albright-Knox Art Gallery), *Blue Poles* (National Gallery of Australia) and *Lavender Mist* (National Gallery, Washington DC). (Overnight New York) BL

#### Day 14: Tuesday 21 April, New York

- Central Park walk
- Metropolitan Museum of Art
- Afternoon at leisure

We begin today with a walking tour of Central Park, that wonderful green oasis so important to New Yorkers and visitors alike. We follow this with a visit to the Metropolitan Museum of Art (the Met), one of the world's largest art museums. The collections are extraordinary, featuring works from prehistoric times to the post-industrial age. The antiquities collection is spellbinding, as is the huge holding of tribal art. The Met also has one of the greatest displays of American art and presents a comprehensive collection of European art that is arguably the most outstanding outside Europe. The Egyptian collections, including the Temple of Dendur, are a sight to behold. The medieval collection is housed in the Cloisters, located at the top of Manhattan Island. A visit could be easily achieved independently in the afternoon. There are a range of eateries in the Met and one of the world's largest and most impressive museum shops. After formal introductions to the collections you will be able to explore the Met at your own pace and possibly stay until closing time, as the rest of the day is at leisure. (Overnight New York) B

#### Day 15: Wednesday 22 April, New York

- The High Line
- The Shed
- Commercial Galleries
- The Whitney Museum of American Art

This morning we travel by public transport to the High Line, a public park built on a historic freight rail line elevated above the streets on Manhattan's West Side. The High Line is owned by the City of New York and maintained and operated by Friends of the High Line. We shall walk a section of this park and on our way, we encounter the extraordinary new building, [The Shed](#). Opening in spring 2019, The Shed will be New York's first multi-arts center designed to commission, produce, and present all types of performing arts, visual arts, and popular culture. Driven by ideals of experimentation, innovation, and collaboration, The Shed will be a center for artistic invention bringing together leading artists working in every art form with leading minds in the humanities and sciences. The program will be international, created with co-commissioning partners around the globe, and local, with early-career artists in residence in The Shed's free creative lab. Located on the west side of Manhattan where the High Line meets Hudson Yards, the unique and flexible building can physically transform to support artists' visions and the work they create—from hip hop to classical music, visual art to literature, film to theater and dance—with collaborations across these disciplines and beyond, welcoming the broadest range of art forms and audiences, all under one roof. The Shed's most notable design feature is a telescoping outer shell that deploys over the plaza adjoining the building to provide a 120-foot-high, temperature-controlled hall. As the building expands and contracts, it can work in many configurations, welcoming multiple events simultaneously. When the shell is nested over the fixed building, the 17,000-square-foot plaza will be open public space that can be used for outside programming.

We continue to Gansevoort Street, an area where we find a concentration of New York's commercial galleries. The wealth of art that is for sale in these galleries is extraordinary and often rivals the permanent collections of world-class museums! We shall visit a selection of these commercial galleries, and then walk the short distance to the Whitney Museum of American Art. The Whitney opened at this new site in 2015 and is the country's preeminent museum dedicated to collecting, preserving and exhibiting the contemporary art of the United States. It regularly hosts superb temporary exhibitions which may be included in our visit (subject to exhibition programming). **(Overnight New York) B**

#### Day 16: Thursday 23 April, New York

- Temporary Exhibitions Program
- Afternoon at Leisure
- Farewell Dinner at a Local Restaurant

This morning has been allocated to make the most of New York's dynamic exhibition program, with visits to exhibitions yet to be announced.

The afternoon is at leisure to enjoy the city. You might like to return to one of the fascinating districts already included, or you may wish to explore a new neighbourhood. This evening we dine together at a local restaurant to celebrate the conclusion of our tour. **(Overnight New York) BD**

#### Day 17: Friday 24 April, Depart New York

- Airport transfer for participants departing on the ASA 'designated' flight

Our tour concludes in New York. Participants on the ASA 'designated flight' will be transferred to the airport. Alternatively you may wish to extend your stay in New York. Please contact ASA if you require further assistance. B

## Accommodation

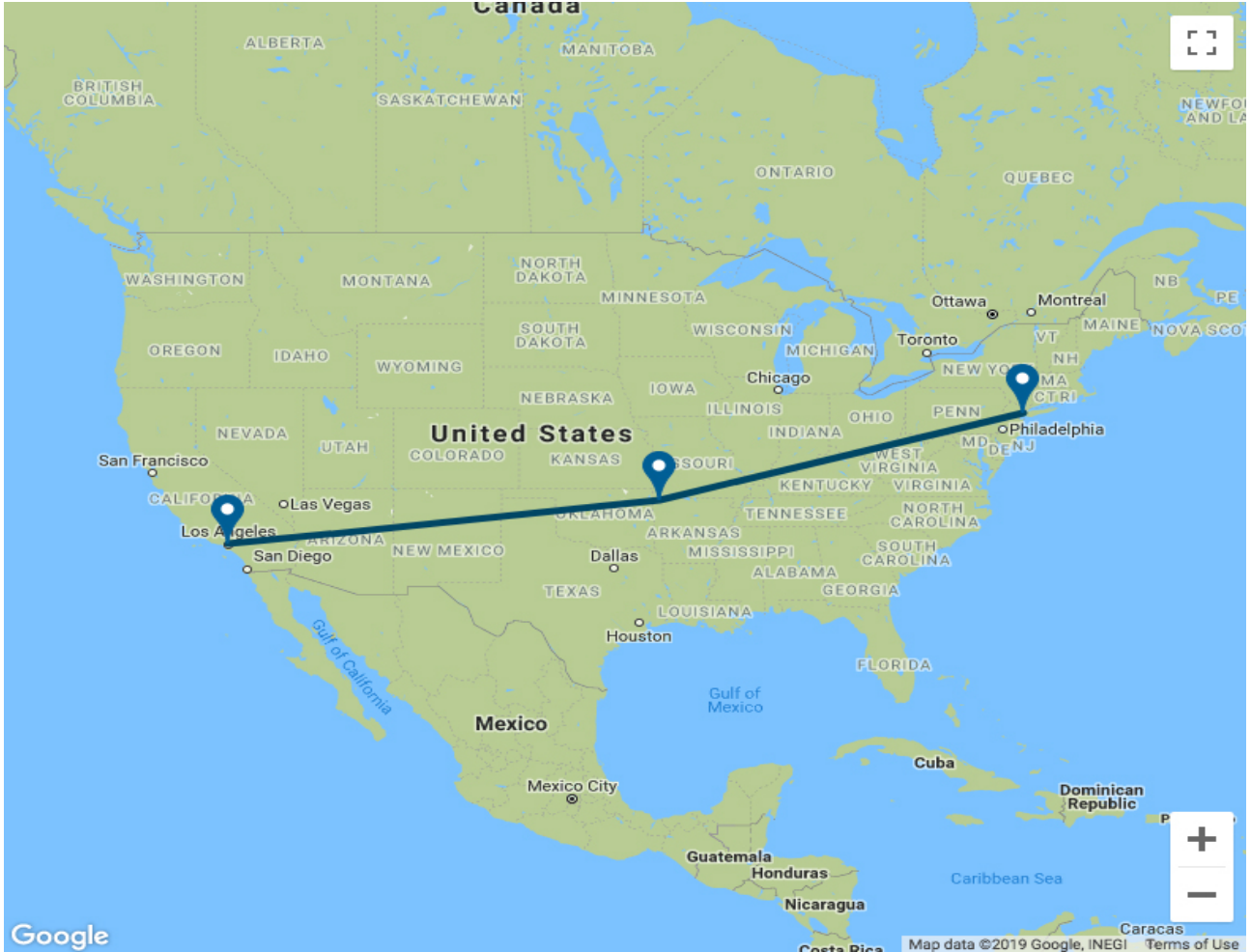
### 17 Days: Los Angeles, New York & the Crystal Bridges Museum of American Art

Accommodation is in twin-share rooms with private facilities. Double/twin rooms for single occupancy may be requested – and are subject to availability and payment of the Double (as Single) Supplement. Further information on hotels will be provided in the 'Tour Hotel List' given to tour members prior to their departure.

- Los Angeles (6 nights): 4-star The Omni Los Angeles at California Plaza – a modern hotel located in the heart of Los Angeles' downtown financial district; it shares a pedestrianised plaza with MOCA and is within walking distance to the Broad Museum and Frank Gehry's Walt Disney Concert Hall. [www.omnihotels.com/hotels/los-angeles-california-plaza](http://www.omnihotels.com/hotels/los-angeles-california-plaza)
- Bentonville (3 nights): 3-star Courtyard by Marriott – a modern business hotel in the downtown area, 5 minutes away from the Crystal Bridges Museum of American Art. [www.marriott.com](http://www.marriott.com)
- New York (7 nights): 4-star The Beacon Hotel – a spacious hotel situated in New York's Upper West Side, close to Central Park, the Theatre District and Manhattan's many cafés, restaurants and boutiques. Each room includes a fully-equipped kitchenette with microwave, stove, refrigerator and coffee maker. [www.beaconhotel.com](http://www.beaconhotel.com)

*Note: Hotels are subject to change, in which case a hotel of similar standard will be provided.*

## Tour Map



## Tour Price & Inclusions

AUD \$12,580.00 Land Content Only – Early-Bird Special: Book before 31 July 2019

AUD \$12,780.00 Land Content Only

AUD \$3370.00 Single Supplement

For competitive Economy, Business or First Class airfares and/or group airfares please contact ASA for further information.

### Tour Price (Land Content Only) includes:

- Accommodation in twin share rooms with private facilities in 3- and 4-star hotels
- Breakfast daily; lunches and evening meals as indicated in the itinerary where: B=breakfast, L=Lunch and D=evening meal
- Drinks at welcome and farewell meals. Other meals may not have drinks included.
- Transportation by air-conditioned coach
- 2 Economy airfares Los Angeles to Fayetteville (Day 7) and Fayetteville to New York (Day 10)
- Airport-hotel transfers if travelling on the ASA 'designated' flights
- Porterage of one piece of luggage per person at hotels (not at airports)
- Lecture and site-visit program
- Entrance fees
- Use of audio headsets during site excursions
- Tips for the coach driver, local guides and restaurants for included meals

### Tour Price (Land Content Only) does not include:

- Airfare: Australia-Los Angeles, New York-Australia
- Personal spending money
- Airport-hotel transfers if not travelling on the ASA 'designated' flights
- Luggage in excess of 20kg (44lbs)
- Travel insurance





## Physical Endurance & Practical Information

Physical Ratings 

The number of flags is a guide to the degree of difficulty of ASA tours relative to each other (not to those of other tour companies). It is neither absolute nor literal. One flag is given to the least taxing tours, seven to the most. Flags are allocated, above all, according to the amount of walking and standing each tour involves. Nevertheless, all ASA tours require that participants have a good degree of fitness enabling 2-3 hours walking or 1-1.5 hours standing still on any given site visit or excursion. Many sites are accessed by climbing slopes or steps and have uneven terrain.

17-day Art and Architecture Los Angeles to New York tour involves:

- Exploring Los Angeles, Bentonville and New York on foot.
- Extensive walking daily (up to 5km per day), and standing during museum and other site visits.
- Use of the New York subway where participants may need to negotiate many stairs.
- The use of audio headsets which amplify the voice of your guide (despite noisy surroundings). This technology also allows you to move freely during site visits without missing any information.

Other considerations:

- 3- and 4-star hotels with two hotel changes
- You must be able to carry your own hand luggage. Hotel portage includes 1 piece of luggage per person

It is important to remember that ASA programs are group tours, and slow walkers affect everyone in the group. As the group must move at the speed of the slowest member, the amount of time spent at a site may be reduced if group members cannot maintain a moderate walking pace. ASA tours should not present any problem for active people who can manage day-to-day walking and stair-climbing. However, if you have any doubts about your ability to manage on a program, please ask your ASA travel consultant whether

this is a suitable tour for you.

**Please note:** it is a condition of travel that all participants agree to accept ASA's directions in relation to their suitability to participate in activities undertaken on the tour, and that ASA retains the sole discretion to direct a tour participant to refrain from a particular activity on part of the tour. For further information please refer to the ASA Reservation Application Form.

### Practical Information

Prior to departure, tour members will receive practical notes which include information on visa requirements, health, photography, weather, clothing and what to pack, custom regulations, bank hours, currency regulations, electrical appliances and food. The Department of Foreign Affairs & Trade website has advice for travellers: [www.smartraveller.gov.au](http://www.smartraveller.gov.au)

## Booking Conditions

### Make a Reservation

#### ASA RESERVATION APPLICATION FORM

Please complete the ASA RESERVATION APPLICATION and send it to Australians Studying Abroad together with your non-refundable deposit of AUD \$500.00 per person payable to Australians Studying Abroad.

### Passport Details

All participants must provide no later than 75 days prior to the commencement of the program a photocopy of the front page of their current passport.

### Single Supplement

Payment of this supplement will ensure accommodation in a double room for single occupancy throughout the tour. The number of rooms available for single use is extremely limited. People wishing to take this supplement are therefore advised to book well in advance.



# Reservation Application

TOUR NAME \_\_\_\_\_  
TOUR DATES \_\_\_\_\_

Please complete **one application, per person in block letters and sign**. Parental signature is required for participants under 18 years of age. Please mail this form with the appropriate deposit to: **P.O. Box 8285, ARMADALE, VICTORIA, 3143**. On receipt of this Reservation Application and deposit, ASA will process your booking and if approved, send you a tour confirmation.

## Applicant Details (as in passport)

TITLE Mr  Mrs  Ms  Miss  Dr  Other \_\_\_\_\_  
FIRST NAME \_\_\_\_\_ Preferred FIRST NAME \_\_\_\_\_  
MIDDLE NAME \_\_\_\_\_ SURNAME \_\_\_\_\_  
POSTAL ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_ STATE \_\_\_\_\_ COUNTRY \_\_\_\_\_ POSTCODE \_\_\_\_\_  
TEL. (AH) ( ) \_\_\_\_\_ TEL. (BH) ( ) \_\_\_\_\_ Mobile Tel: \_\_\_\_\_  
EMAIL address \_\_\_\_\_  
Date of birth / / \_\_\_\_\_ GENDER Male  Female

**Passport** Number \_\_\_\_\_ Expiry date / / \_\_\_\_\_ Nationality \_\_\_\_\_  
 Colour copy of my current valid passport enclosed  I'm renewing my passport  ASA has a colour copy of my current passport

## Travel Plans

I wish ASA to book my airfare, please contact me to discuss my options.  Business Class  Economy Class  
 I plan to leave Australia before the tour commences. Planned departure date / / \_\_\_\_\_  
 I will be arranging my airfare independently and taking the Land Content Only option.  
Frequent Flyer \_\_\_\_\_ Name of Airline \_\_\_\_\_ Airline Seat preference \_\_\_\_\_  
Membership # \_\_\_\_\_ (please note request only)

## Tour Accommodation (rooming preferences)

I/we would like:  a twin-bedded room  a double-bedded room  a room for sole occupancy  
I am travelling:  on my own  with a friend/family member Travel Companion \_\_\_\_\_

## Meals

I do not have any specific dietary requests  
**Allergies: Refer to the Medical Information**

Please **X** the box if you **CAN NOT** eat any of the following:  
 fish  poultry  red meat  dairy products  
 eggs  pork  nuts  
 Other \_\_\_\_\_

## Correspondence

Your preferred method of correspondence  Postal Mail  Email Address \_\_\_\_\_

## Emergency Contact Details

Note: this person **MUST** be available by telephone and be present in Australia for the duration of your tour with ASA

Name \_\_\_\_\_ Relationship to Traveller \_\_\_\_\_  
Address \_\_\_\_\_  
TEL. (AH) ( ) \_\_\_\_\_ TEL. (BH) ( ) \_\_\_\_\_ Mobile Tel: \_\_\_\_\_  
EMAIL address \_\_\_\_\_

The purpose of seeking this information is to assist ASA to determine, where necessary, whether ASA is able to make reasonable adjustments to accommodate your specific needs and whether your health and safety (or that of your fellow travellers) is likely to be compromised given your choice of tour. It will also assist you and ASA if you fall ill or have an accident whilst travelling.

- ASA reserves the right to decline your Reservation Application if this Medical Information section is not completed properly and may reject or cancel your reservation, or terminate your participation on any tour, if ASA subsequently learns that you have failed to make full and proper disclosure.
- ASA is committed to protecting the privacy of your personal information. ASA's privacy policy is available for viewing at [www.asatours.com.au](http://www.asatours.com.au)
- If ASA has any concerns about the information you have provided, it will contact you to request clarification before considering your Application.
- ASA requires you to consider carefully your limitations in light of ASA's Physical Endurance Star Rating System in ASA's Brochure and Itinerary when choosing your tour.
- If you are not likely to satisfy ASA's Participation Criteria (see below), ASA, in its sole discretion, may reject your Reservation Application.
- It is a condition of your tour that you agree to accept the directions of ASA's Tour Leaders in relation to your suitability to participate in activities planned on tour.
- ASA reserves the right to cancel your participation on a tour if your behaviour is in ASA's opinion causing undue distress or damage to any person or their property.
- If your participation is discontinued during a tour, ASA will assist by arranging your onward travel (if required) at your own cost, but you will not be refunded for forfeited parts of the tour.
- ASA tour groups are not accompanied by a medical practitioner. ASA recommends that you see your doctor for advice about your specific needs while overseas. You may also wish to contact a travel and vaccination clinic for advice. [www.traveldoctor.com.au](http://www.traveldoctor.com.au) tel: 1300 658 444; [www.travelvax.com.au](http://www.travelvax.com.au) tel: 1300 360 164.
- Travel insurers require you to declare all existing medical conditions.
- Please carry a complete list of medications with you during the ASA tour. Include **generic names** of each medication (consult your local pharmacy for information).

Please mark **X** in the YES or NO box to every question below and provide details where necessary:

## Participation Criteria

To participate in an ASA tour, you must be reasonably fit, in good health and able to participate in all activities without assistance from Tour Leaders or other tour members. If you require assistance, a fit and able travel companion must undertake to accompany and assist you with all tasks for the duration of the whole tour. The responsibility of the Tour Leader is to ensure that the larger group enjoys a relaxing and informative journey, and he or she cannot be relied upon to provide ongoing individual assistance to any one guest.

- |   | YES                   | NO                    |
|---|-----------------------|-----------------------|
| 1. Can you walk and stand unassisted for at least 2-3 hours a day in hot, humid conditions?           | <input type="radio"/> | <input type="radio"/> |
| 2. Can you walk unassisted on and over uneven surfaces?   | <input type="radio"/> | <input type="radio"/> |
| 3. Can you climb at least 3 flights of stairs and/or walk up and down steep slopes unassisted?        | <input type="radio"/> | <input type="radio"/> |
| 4. Can you walk at a steady pace and no less than 1km every 15 - 20 minutes unassisted?               | <input type="radio"/> | <input type="radio"/> |
| 5. Can you organise, manage and carry your own luggage?   | <input type="radio"/> | <input type="radio"/> |
| 6. Can you follow and remember tour instructions and meet punctually at designated times and places?  | <input type="radio"/> | <input type="radio"/> |
| 7. Can you administer your own medication?  | <input type="radio"/> | <input type="radio"/> |
| 8. Do you have impaired vision or hearing which may impact your capacity to participate on this tour? | <input type="radio"/> | <input type="radio"/> |

## Mobility and Fitness

As many of ASA's international sites do not provide access to wheelchairs or similar mobility aids, we regret that ASA tours are not suitable for people who require the use of a walking frame, wheeled walker, wheelchair or motorised scooter.

1. Do you suffer from any medical conditions that may compromise your mobility and/or fitness to participate on this program?  YES  NO  
 If yes, please specify

\_\_\_\_\_

If yes, how will you manage this on tour?

\_\_\_\_\_

## Allergies and/or Food Intolerances

ASA will make reasonable endeavours to organise meals to suit you, provided that you give ASA adequate notice of your specific dietary requirements or allergies. You may be required to research dietary alternatives, as not all destinations may be able to offer suitable food substitutes.

1. Do you have any food allergies or intolerances?  YES  NO  
 If yes, please specify

\_\_\_\_\_

2. Have you ever had an anaphylactic reaction to anything?  YES  NO  
 If yes, please specify

\_\_\_\_\_

Do you carry an epipen?  YES  NO

3. Do you have any other allergies or reactions to anything, including medical drugs?  YES  NO  
 If yes, please specify

\_\_\_\_\_

## Existing Medical Conditions

You alone are responsible for managing any existing medical conditions, your medication and any medical equipment that you may need when on your tour. Please plan for contingencies and take extra medication, dietary supplements and/or fully charged batteries for medical equipment if your health and safety depends on these. You should take into consideration that power sources at some destinations may be unavailable, inadequate, inconvenient or unreliable.

1. Have you any significant medical conditions that may impact your capacity to complete this tour?  YES  NO  
 If yes, please specify

\_\_\_\_\_

If yes, how will you manage this on tour?

\_\_\_\_\_

2. Do you require some form of powered medical aid, such as a CPAP machine?  YES  NO

These machines may not be operable on certain international flights, modes of transport, in remote or other areas with inadequate or unreliable power sources without a fully charged independent long life battery or batteries.

**Diabetics:** You may be travelling and sightseeing for many hours at a time. Insulin dependent diabetics must carry extra supplies of insulin (as this medication cannot be obtained in some destinations), regulators, applicators, storage and refrigeration equipment, as well as any necessary supplements. Accommodation may not provide refrigerators in rooms.

3. Are you diabetic?  YES  NO

Are you insulin dependent?  YES  NO

4. Do you suffer from travel sickness?  YES  NO  
 Remember to use an appropriate medication while on tour.

## Declaration

I declare that: I have read and understood the ASA Tour Itinerary, Reservation Application and Booking Conditions. I am aware of ASA's terms as relating to refunds, cancellations, responsibility and liability. I understand that ASA relies upon this declaration when considering this Application. I accept that there are inherent dangers and risks that may occur during any tour. I have made full and complete disclosure and have not knowingly withheld any medical information about myself from ASA. I have completed this Reservation Application honestly and accurately. I warrant that I am able to participate independently in all activities described by ASA in the itinerary without assistance from any person.

I will advise ASA in writing if any aspect of my fitness and or health conditions change materially at any time before my departure date. I understand and accept that the itinerary, accommodation and lecturers scheduled for this tour may change.

I agree and consent that ASA may give my personal information in this Reservation Application to tour service providers and relevant authorities as required by law, but for the purpose of making bookings with and engaging services provided for the tour. I understand that if I do not consent to the use of my personal information for this purpose, ASA will decline my Reservation Application.

In consideration of ASA's acceptance of my Reservation Application, I irrevocably release and indemnify ASA from all claims that I, or any other party, may have against ASA its employees, invitees, agents and contractors, however arising in respect of any loss, damage, injury, death or expense incurred in the course of travelling to, on and from any tour.

I understand and acknowledge that this Release and Indemnity applies with respect to:

1. Every general risk to which I or my personal belongings may be exposed in the course of travelling to, on or from any ASA tour
2. Every special risk, in particular medical risks, to which I may be exposed in the course of travelling to, on or from any ASA tour arising from, including, but not limited to:
  - a. intermittent power cycles and/or the temporary or permanent loss of power (beware CPAP or any other medical machine users);
  - b. dietary, food or other allergies (ASA cannot guarantee that traces of items to which you are allergic are not present in food or drink you are served, medication you are administered or other substances with which you may come into contact);
  - c. any event or situation that may compromise the administration of necessary medication or my health, safety and wellbeing generally.
3. All claims arising as a result of my or ASA's cancellation or termination of my continued participation on a tour for whatever reason (refund conditions in ASA's Booking Conditions excepted).

## Limitation of Liability

ASA is not a carrier, event or tourist attraction host, accommodation or dining service provider. All bookings made and tickets or coupons issued by ASA for transport, event, accommodation, dining and the like are issued as an agent for various service providers and are subject to the terms and conditions and limitations of liability imposed by each service provider. ASA is not responsible for their products or services. If a service provider does not deliver the product or service for which you have contracted, your remedy lies with the service provider, not ASA.

ASA will not be liable for any claim (eg. sickness, injury, death, damage or loss) arising from any change, delay, detention, breakdown, cancellation, failure, accident, act, omission or negligence of any such service provider however caused (contingencies). You must take out adequate travel insurance against such contingencies.

ASA's liability in respect of any tour will be limited to the refund of amounts received from you less all non-refundable costs and charges and the costs of any substituted event or alternate services provided. The terms and conditions of the relevant service provider from time to time comprise the sole agreement between you and that service provider.

ASA reserves the sole discretion to cancel any tour or to modify itineraries in any way it considers appropriate. Tour costs may be revised, subject to unexpected price increases or exchange rate fluctuations.

## Booking Conditions

### DEPOSITS

A deposit of \$500.00 AUD per person is required to reserve a place on an ASA tour.

### CANCELLATION FEES

If you decide to cancel your booking the following charges apply:

More than 75 days before departure: \$500\*  
75-46 days prior 25% of total amount due  
45-31 days prior 50% of total amount due  
30-15 days prior 75% of total amount due  
14-0 days prior 100% of total amount due

*\*This amount may be **credited** to another ASA tour departing within 12 months of the original tour you booked. We regret, in this case early-bird discounts will not apply.*

**We take the day on which you cancel as being that on which we receive written confirmation of cancellation.**

### UNUSED PORTIONS OF THE TOUR

We regret that refunds will not be given for any unused portions of the tour, such as meals, entry fees, accommodation, flights or transfers.

### WILL THE TOUR PRICE OR ITINERARY CHANGE?

If the number of participants on a tour is significantly less than budgeted, or if there is a significant change in exchange rates ASA reserves the right to amend the advertised price. We shall, however, do all in our power to maintain the published price. If an ASA tour is forced to cancel you will get a full refund of all tour monies paid. Occasionally circumstances beyond the control of ASA make it necessary to change airline, hotel or to make amendments to daily itineraries. We will inform you of any changes in due course.

### TRAVEL INSURANCE

ASA requires all participants to obtain comprehensive travel insurance. A copy of your travel insurance certificate and the **reverse charge** emergency contact phone number must be received by ASA no later than 75 days prior to the commencement of the tour.

### FINAL PAYMENT

The balance of the tour price will be due 75 days prior to the tour commencement date.

## PLEASE READ THE ABOVE CAREFULLY, PRINT AND SIGN BELOW

I accept the conditions on this booking form  I have read the information about the physical requirements of the tour in the detailed itinerary and confirm that I am able to meet these requirements

Applicant's Signature

Print Full Name

Dated

## Tour / Course Name

Name of Traveller 1 \_\_\_\_\_

Name of Traveller 2 \_\_\_\_\_

I have enclosed a payment to the value of \$ \_\_\_\_\_ (including CC or bank fee if applicable) for this tour

The above amount is payable for:

- Intention to Travel     Tour Deposit  
 Balance of Payment     Upgrade from Intention to Travel to a Deposit  
 Travel Insurance     Other (eg. Airfares, Accommodation) \_\_\_\_\_

## International Payments

Welcome to our international travellers! If you are making a payment and do not have an Australian bank account/credit card, we can only accept payment as follows:

- via credit card with the applicable fee - the credit card company/bank will set the exchange rate
- via bank transfer; please give your surname and tour code (eg. Smith 21705) as a reference and ask your bank to allow for all charges.

Bank cheques or personal cheques will not be accepted.

### By Cheque (accept Australian cheques only)

Please make cheques payable to *Australians Studying Abroad*

### Direct Deposit or Internet Banking

You will need to:

1. Provide your bank with ASA's bank details (see below) and the amount you wish to transfer OR make a direct deposit through any ANZ branch
2. Include any fees levied by the banks
3. Provide a reference number (Mobile or last name recommended).
4. Complete section below, including confirmation no. (given when transaction completed).

### Australians Studying Abroad bank details

**Bank** ANZ  
**Branch** 420 St Kilda Road, Melbourne Vic  
**Swift Code** ANZBAU3M  
**BSB** 013-423  
**Account No** 3472-32759

Bank confirmation No. \_\_\_\_\_

Reference used: Mobile or last name recommended

Date Money Transferred \_\_\_\_\_

### Credit Card Payment

Credit card fees apply: Mastercard & Visa 2%  
American Express 2%

Please debit my:  Mastercard  Visa  American Express

I authorise ASA to debit my credit card for the amount due plus the applicable fee as above

Credit Card Number \_\_\_\_\_

Expiry Date \_\_\_\_\_ Security Code (CVC) \_\_\_\_\_

Bank the Card is linked to (eg. NAB or ANZ) \_\_\_\_\_

Cardholders Name \_\_\_\_\_

Cardholders Billing Address \_\_\_\_\_

Postcode \_\_\_\_\_

State \_\_\_\_\_ Country \_\_\_\_\_

Phone \_\_\_\_\_

Email \_\_\_\_\_

Cardholders Signature \_\_\_\_\_

## AUSTRALIANS STUDYING ABROAD

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