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FALL 2020

CPSA Celebrates 40th Birthday

John J. Zeugner, AICP

This year we celebrate the 40th anniversary of the founding of the Center of Palladian Studies in America and honor UVA Professor Mario di Valmarana, who provided the energy, vision, and academic base along with his roots in Italy and family connections to Palladio.

Fortuitous events brought Mario to Charlottesville, home of Jefferson's beloved academical village. In Virginia, the genius of Palladio and the polymath Jefferson synthesized a bold new architecture for the young republic. Where else could Mario have found more fertile ground?

The di Valmarana family had been prominent in Italy's Veneto since the 15th century. In the mid-1500s, Palladio's architecture set new standards for modernity, style, sophistication, and social prominence. Wealthy di Valmarana patriarchs commissioned Palladio to design works both in Vicenza and in the countryside. A passion for architecture and building must have run in the blood of subsequent generations.

Mario, who grew up in Venice, spent summers in Palladio's most famous work, *Villa Capra (La Rotonda)*, which his family had acquired in 1901. He received his architecture degree in Venice in 1955, then moved to New York City, working with the city's leading design firms. He obtained a master's degree from Columbia University in 1964, and gradually more of his work shifted to Washington, DC. His wife Betty tells the story of a dapper gentleman who visited them in Georgetown in 1972, and persuaded Mario to move his family to Charlottesville to teach in the University of Virginia's School of Architecture. The visitor was Frederick Nichols, an accomplished architect and UVA faculty member.

Mario di Valmarana, 1929–2010, founder of Center for Palladian Studies
Photo courtesy of Betty di Valmarana

Mario had trained as a modern architect, but his upbringing in Italy's classical tradition and his preservation and restoration experience drove him to expand the A-School's study of architectural history and European design and building history.

An inspiring teacher, designer, and mentor, Mario was also an unofficial ambassador for Italy and encouraged students to study in Venice and Vicenza, where they learned to draw, dream, and understand urban spaces and city growth. This informal guidance evolved into UVA's Study Abroad programs with visiting UVA professors and collaboration with the Centro Internazionale di Studi di Architettura Andrea Palladio (the Centro).

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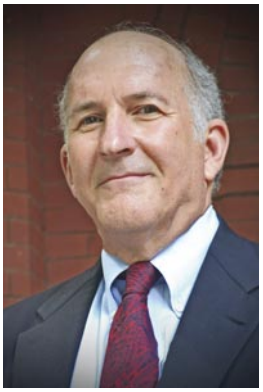
Pursuing Palladio
Amid the Pandemic

John J. Zeugner AICP, PRESIDENT



John J. Zeugner, AICP

I hope everyone is healthy and well, managing the stress, tedium, and social restrictions imposed by this terrible virus. Early this year, our Board agonized over postponing our fall trip to Northern England and other membership activities, including an architectural tour of Baltimore, our annual meeting, and several lectures. But now, it is obvious that we must be prepared for the long haul and use our time creatively.

I trust you are taking advantage of the time at home to enjoy expanded opportunities for learning and using the internet to explore its many cultural offerings. Please visit our CPSA online archives for enlightening evenings. You can engage its links at palladiancenter.org. The site also features vice-president Calder Loth's lecture series on the principles of classical architecture. These and many more such lectures are excellent and easy to find.

CPSA's website also links to the Palladio Museum's website and that of The Institute of Classical Architecture and Art (I'm now taking their free webinars on proportion).

And may I suggest you add Bruce Boucher's book *Andrea Palladio: The Architect in His Time* to your library/COVID reading list?

Bruce is a former CPSA president and is now the director of the fabulous Sir John Soane Museum in London. He is one of the great scholars of Palladio, his contemporaries, and 16th-century Italian architecture. Bruce's research is encyclopedic, his prose compelling, and the photos and drawings in his book are first-rate. The book is an essential reference for anyone studying Palladio's life and works.

Speaking of publications, the CPSA is proud to have reprinted Peter Hodson's 2012 book on Gen. John Hartwell Cocke's *Bremo, Birth of A Virginia Plantation House*. CPSA's first large, full-color publication, it includes an essay by Calder Loth on *Bremo*'s pattern-book sources.

We owe special thanks to the book's author, Peter Hodson, a Richmond resident, and Bruce Kennett, a gifted book designer. Bruce has family connections to *Bremo*, a place he has loved all his life. He designed the original book, and, this past year, he generously contributed the book's digital files along with his extensive publishing experience to aid the re-publication. Thanks also goes to the CPSA board members for their support in reprinting the volume.

In our last issue, I welcomed our new board member, Bryan Clark Green. An article about Bryan appears in this issue as well as a piece by him about builder/architect Thomas R. Blackburn. I also recommend Bryan's book on Blackburn, *In Jefferson's Shadow*. Blackburn worked with Jefferson and later designed and built important buildings in and around Staunton. Bryan was a featured speaker at our Staunton tour last year.

Incidentally, Bryan's book, Douglas Lewis' *Drawings of Andrea Palladio*, the *Bremo* book, and Bruce Boucher's book all make great holiday gifts! And with a renewal or gift subscription, you or the recipient will receive a mint copy of *Drawings of Palladio*, and a year of *Palladiana*. ■

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From Baroque to Palladian
The Two Faces of Wentworth Woodhouse

Dylan Wayne Spivey

Wentworth Woodhouse, East Front
Photo by Oliver White

Wentworth Woodhouse, one of the grandest and most intriguing country houses in England, is also one of the most forgotten. Located in Rotherham, South Yorkshire, Wentworth Woodhouse's Palladian east façade (begun c. 1731) is the longest front in England, stretching over 600 feet.

Hidden behind this staggering Palladian facade, however, is an earlier, baroque house, built between 1724 and 1734. The Janus-faced Wentworth Woodhouse reflects the rapid change in architectural fashion that took place in the early decades of the 18th century. But there is more to this story.

Thomas Watson inherited Wentworth Woodhouse upon the death of his uncle, the Second Earl of Strafford, in 1695. Strafford had disinherited Thomas Wentworth, who received only the title of Baron of Raby. Raby remained bitter throughout his life. In 1708, he purchased the nearby Stainborough Hall and began a series of improvements intended to rival Wentworth Woodhouse and restore his birthright. The work included new gardens and terracing and an exuberant new baroque wing. With an estate to match his ambitions, Raby was made the Earl of Strafford in 1711. A 1709 letter from his brother clarifies the motivations for the alterations at Stainborough: in spite of the great expense, the

Submissions

Have you got research or an article about Palladio and the influence of his work on American architecture? Have you read a book about the subject you'd like to review? Do you know about new exhibits or symposia on Palladian architecture? Please write to us about submitting articles to *Palladiana.*

Our deadline for the spring issue is February 1, and we appreciate early submittal of potential articles of no more than more than 1,000 words. Please contact our administrator Kay Slaughter at palladianstudies@gmail.com if you have a piece you might submit.

Wentworth Woodhouse, West Front
Photo by Dylan Wayne Spivey

new house, he writes, would "make his Great Honour burst with envy and his Little Honour pine and die."[1]

Thomas Watson, or his Great Honour, was unmoved by Strafford's aggrandizing. However, his son, or "Little Honour," Thomas Watson-Wentworth, was not. In 1716, when Watson-Wentworth was given Wentworth Woodhouse by his father, he began planning for its remodeling. An early plan for the house, possibly made by Yorkshire builder William Thornton, dates from between 1716 and 1723, when Watson-Wentworth officially inherited the property.[2] Both within and without, Wentworth Woodhouse was conceived on a magnificent scale. The exterior treatment of the house answered the splendors of Stainborough Hall with an equally exuberant, baroque west façade of brick and stone, accented with elaborate carvings and heavy window surrounds.

After less than a decade and before construction of the west front was fully completed, the plan for Wentworth Woodhouse seems to have abruptly—and inexplicably—changed. In 1734, Watson-Wentworth, who had been made Baron of Malton in 1718, was elevated to Earl of Malton. The same year, an engraving for a new Palladian range was published by Yorkshire builder Ralph Tunnicliffe. When Tunnicliffe died two years later, Malton commissioned architect Henry Flitcroft, a protégé of Lord Burlington aptly nicknamed, "Burlington Harry."

Flitcroft completed the central block and revised the wings, and was responsible for the sumptuous interiors for which he employed the best craftsmen.[3] Although somewhat similar in composition to the east front laid out in the early plan, the new Palladian range at Wentworth Woodhouse was not simply

Marble Saloon
Photo by Dylan Wayne Spivey-

a revision or extension. Based on Colen Campbell's designs for Wanstead House (begun 1722), the new front was an essentially separate Palladian house, complete with a series of magnificent rooms and apartments set back-to-back with the baroque west range.

Contemporary visitors, however, felt no disjunction. Commentators frequently revealed their opinions on the merits, or lack of them, of each façade. (Sir Thomas Robinson wrote of the baroque front that "little can be said in its praise," yet enthused about the "stupendous fabric" of the Palladian range.) Yet they were not startled by the simultaneity of baroque and Palladian styles.[4] It was not uncommon for country house owners to add or remodel wings in the most current architectural fashions, but such alterations generally reflected greater temporal distance and often the interventions of a new generation. However, at Wentworth Woodhouse, the drastic stylistic disjunction was the product of the single, albeit lengthy, building campaign of the Earl of Malton.

If the Wentworth family rivalry was responsible for the lively baroque façade, then political ambition and the commodification of the country house might explain Wentworth Woodhouse's new and sudden Palladian face. By the early 18th-century, the Whigs began to solidify a system of political power predicated on the ownership of productive and influential estates, and the powerhouse thus became central to aristocratic ambition. By the 1730s, Malton was gaining political traction, including his elevation to earl and appointment as Lord Lieutenant of West Riding. His massive new house testifies to the extent of his political ambitions, which were aimed at a ducal coronet.

Shrewdly combining the most current architectural discourse with unabashed self-promotion, Colen Campbell's *Vitruvius Britannicus* (1715–1727) simultaneously presented Palladian classicism as the height of architectural achievement with Campbell as its chief practitioner. Through a form of elite consumerism easily masked as taste and erudition, architectural publications such as Campbell's rendered the country house replaceable through commission and replication.

It is impossible to claim with any certainty that Wentworth Woodhouse was selected as if from a catalog by either Malton, who owned each volume of *Vitruvius Britannicus*, or his architect, Flitcroft, who subscribed to volume three. What is clear, however, is that in the middle of construction Malton engaged new architects and craftsmen working in the most fashionable Palladian language, and either he or they replicated the much admired Wanstead as the central block of a massive new house, totally reorienting Wentworth Woodhouse to face the vast parklands awaiting Malton's investment and improvement.

This was the new public face of Wentworth Woodhouse. The extravagant rooms it contained, including the double-height Marble Saloon based on the cubic rooms of Palladio, became a hub of political activity in Yorkshire. Both baroque and Palladian, the design history of Wentworth Woodhouse remains shrouded in mystery, and the reasons for the changes may simply be unrecoverable. However, the contrasting styles of Wentworth Woodhouse certainly reflect not only the rising tide of Palladianism in England but echo the shifting motivations of its construction, from the personal to the political. The result was a house with two faces. ■

Dylan Wayne Spivey is a PhD Candidate in Art and Architectural History at the University of Virginia. Research for his dissertation, from which this article is adapted, was supported by the 2019 CPSA Fellowship.

1 James J. Cartwright, *The Wentworth Papers, 1705–1739* (London: Wyman & Sons, 1883), 79.

2 Richard Hewlings, "The Classical Leviathan: Wentworth Woodhouse, South Yorkshire, The Home of Mr. and Mrs. Newbold, Part I," *Country Life*, vol. 204, no. 7 (17 February 2010): 46–53, 52.

3 Ruth Harman and Nikolaus Pevsner, Yorkshire West Riding: Sheffield and the South, *The Buildings of England* (New Haven: Yale University Press, 2017), 728.

4 Quoted in M.J. Charlesworth, "The Wentworths: Family and Political Rivalry in the English Landscape Garden," *Garden History* 14/2 (1986): 120-137, 127.

CPSA BOARD

Architect & Author Bryan Clark Green

Bryan Clark Green is the newest member of the Board of Directors of CPSA. Bryan, who is an architectural historian and Director of Historic Preservation for Commonwealth Architects in Richmond, was the luncheon speaker at the Blackburn Inn during CPSA's Staunton tour last November.

The author of In *Jefferson's Shadow: The Architecture of Thomas R. Blackburn*, among other books and articles, Bryan graduated from the University of Notre Dame in history and received his master's and PhD degrees in architectural history at the University of Virginia.

He is an adjunct faculty member of the L. Douglas Wilder School of Government and Public Affairs at the Virginia Commonwealth University and has given many lectures on preservation issues and historic structures. Bryan serves on the Citizens Advisory Council on Furnishing and Interpreting the Governor's Mansion and has served on several Richmond City boards and commissions, including the Commission of Architectural Review.

Moral Treatment

Thomas R. Blackburn and Western State Hospital

Bryan Clark Green

That Thomas Blackburn became an architect builder is quite extraordinary. After receiving a position with Jefferson's work crew at the University of Virginia's Academical Village, he proved himself to the other self-taught builders like James Dinsmore and John Neilson. Coming to the attention of Thomas Jefferson, Blackburn developed a relationship that led to Jefferson loaning his copy of Leoni's edition of Palladio's *Four Books*. By poring over and meticulously copying from this extraordinarily rare reference, Blackburn taught himself the foundations of architecture.[1]

While his first works were Albemarle houses built in partnership with William B. Phillips, another UVA workman, the focus of this essay is Blackburn's work at the Western Lunatic Asylum at Staunton, which led to other commissions in that city.

After working at UVA and completing several Albemarle houses in partnership with Phillips, Blackburn faced a decision: would he continue his fruitful business designing and building houses in Albemarle County or would he set out on his own?

Blackburn's attraction to Staunton was obvious. It was "one of the most flourishing interior towns of VA," the hub of a thriving agricultural and mercantile economy.[2] Staunton was well established, legally recognized in 1761 with its first court meeting earlier in 1745. By 1830, the census revealed approximately 2000 city inhabitants

General view of the original building, handsomely remodeled as the Blackburn Inn. The central portion of the building had been built before Blackburn's arrival.

with almost 20,000 in the surrounding county of Augusta—a potential market for an ambitious architect and carpenter. With both its economy and population rapidly expanding, Staunton needed many new buildings: residential, civic, commercial, and institutional.

Blackburn may have arrived as early as 1834, answering an advertisement like one in the April 4 *Staunton Spectator* calling for carpenters to work on the Western Lunatic Asylum.

While Jefferson's major works, such as the Virginia State Capitol and UVA, reflect an ideal that buildings can exert a powerful positive influence upon the lives of those who use them, Western Lunatic Asylum can be seen as an attempt by Blackburn to expand this belief to heal the lives of society's most vulnerable members, those deprived of reason. At Western State, Blackburn made the most significant and enduring contribution of his long architectural career.

Spiral stair to cupola, Western State Hospital

American colonists had assumed the cause of madness, like that of other diseases, rested with God's will: the patient, being deprived of reason, willfully if mistakenly chose a life of insanity. The objective of treatment was to convince the patient to reconsider his or her behavior and return to a life of rationality. The insane were essentially removed from society, restrained so as not to injure themselves or others, and left alone until they realized the error of their ways.

Beginning in the 1790s, the idea developed that insanity might not be a spiritual affliction but a physical illness that could respond to treatment. This notion, which had also developed in Europe, set into motion the "moral management" phase of the asylum movement, in which the insane were released from physical restraints and treated with respect.

In America, the architectural aspect to this movement reflected the Palladian form of British hospitals set within carefully designed landscapes. The focus became a soothing, ordered environment that created an ideal place to which the insane could be removed from the tumultuous, disordered society, one of the causes of their insanity. By placing patients in an orderly environment with attentive care, the patient would respond rationally, eventually emerging from the darkness of insanity into the calm, morning light of reason. The word "asylum" was applied in its truest sense: a place apart, a refuge.[3]

In 1838, Dr. Francis T. Stribling, physician and later director at Western Lunatic Asylum, wrote "it is now abundantly demonstrable that with the appropriate medical and moral treatment, insanity yields…with more readiness than ordinary diseases."[4]

As early as 1834, Blackburn began a long and fruitful partnership with Dr. Stribling, designing several buildings at Western Lunatic Asylum. Their collegiality continued until 1858 when he ceased to build. Blackburn's very last dated drawing was, in fact, for the Asylum.

In consultation with Dr. Stribling, Blackburn consciously used architecture and landscape to attempt to mend the broken lives of those within its carefully constructed walls. Extensive terraced gardens graced with pavilions crowned a landscape that was considered an integral part of the treatment. Patients were encouraged to tend gardens, walk their paths, and experience the outdoors to help heal their minds.

Cupola, Western State Hospital

In addition, the three original ward buildings were designed with roof walks so that one might view the landscape from on high. For example, the dramatic spiral stair to the cupola and roof walk of the original building demonstrate that the roof walk was an important part of the design for patient access and experience.

Several surviving drawings also attest to Blackburn's interest in designing and ornamenting the grounds to complement the buildings. He created many landscape features, including utilitarian structures, a greenhouse, and ornamental features such as two garden pavilions, porticos, summer houses, and colonnades.

Building interiors were also designed to create a peaceful, domestic, and non-institutional feeling. The wards for the less manageable patients were the only rooms with bars; yet even there, the exterior bars on the windows were carefully matched to the mullions screening the bars from the patients' view. The resulting effect of great beauty, elegance, and dignity was believed to be an essential component of the healing process.

The "Additional Building," the first new structure built under Stribling's leadership and Blackburn's design and completed in 1838, provided comfortable accommodations for wealthy patients willing and able to pay for a higher standard of care. This income provided Stribling means to additionally improve the Asylum.

Blackburn originally proposed a seven-bay, four-story, double-pile brick structure articulated by a projecting pedimented central bay and covered by a hipped roof surmounted by a monitor and Chinese lattice rail.

The next building erected at the Asylum was a dining room, located behind the main building and built in 1841 for $792.90.[5] This utilitarian structure had a chapel added as a second story a decade later, which is anything but ordinary. Blackburn's chapel is among the most interesting spaces at the Asylum. Easily identified by its Gothic windows, a broad elliptical vault spans the chapel's interior.

In order to furnish and decorate the chapel, a fund was established through the creation and sale of needlework by female patients: "The frescoing and graining of the chapel, the pulpit, seats, stained glass, window shades, &c., above mentioned, were paid for from this fund and cost about $900."[6]

Main stair, second floor
Western State Hospital

Detail of secondary stair, first floor
Western State Hospital

"Additional Building"
Now referred to as the North Building, Western State Hospital

Dining Room and Chapel
Western State Hospital

While Blackburn's most prominent architectural work in the Staunton area was at the Asylum, his designs were by no means confined to that complex. In due time, virtually all of the major institutional and civic buildings in Staunton were either designed or built by Blackburn. These include the new courthouse (demolished in 1900 for the present courthouse); residences, such as those for Adam Link, an expansion of the Stuart House, and a Lutheran church. Sadly, with only a few exceptions, most of Blackburn's non-institutional works in Staunton do not survive. Blackburn also helped redesign Staunton's second largest institutional building, the Virginia School for the Deaf and the Blind.

Blackburn's notions of architecture did not remain embedded in the 1820s. His interest in architectural changes is demonstrated by his visits to buildings to use as models, an interest in the engineering aspects of his buildings (especially water and heating systems), and experimenting with construction innovations. Much like Jefferson, Blackburn preferred to design his buildings with a Palladian exterior while freely experimenting with the building systems that serviced them.

Like others who worked for Jefferson, Blackburn absorbed the lessons that resulted in a rich blend of traditional Virginia architecture and Jefferson's preferred classicism, an architecture that proved not only elegant and permanent but also practical, buildable, and habitable. The result was "Piedmont Palladianism," an architecture that became enduringly intertwined in Virginia's rich heritage.

Lobby, first floor, Western State Hospital
The primary stair on the first floor, removed during an earlier use, was restored in the recent renovation as a hotel.

Blackburn spent the remaining 37 years of his life in Staunton. While he never again designed another building in Albemarle County, his education under Jefferson's tutelage and the design proportions derived from Palladio continued to inform his work. Tellingly, at some point soon after Jefferson's death in 1826, Blackburn began to sign his first name like Jefferson, adopting Jefferson's familiar "Th" as part of his signature. ■

Bryan Clark Green is the author of *In Jefferson's Shadow: The Architecture of Thomas R. Blackburn* (New York: Princeton Architectural Press, 2006) from which this article has been adapted. He lives in Richmond and is director of historic preservation for Commonwealth Architects. All photographs are by the author.

1 For more information, see Bryan Clark Green, *In Jefferson's Shadow: The Architecture of Thomas R. Blackburn* (New York: Princeton Architectural Press, 2006). The Center for Palladian Studies in America generously supported publication of that book..

2 William Darby and Theodore Dwight, Jr., *A New Gazetteer of the United States of America* (Hartford: Edward Hopkins, 1830), 527.

3 This view had developed more or less simultaneously in France, Italy, and Britain. See Samuel Tuke's *Description of the Retreat* (1813).

4 Western Lunatic Asylum, Report to the General Assembly, July 1838. Western State Hospital Records, Library of Virginia.

5 "Report," *Journal of the House of Delegates of the Commonwealth of Virginia.* (Richmond: Thomas Ritchie, 1841), p. 3. "The whole expenditure will then have been one hundred thousand dollars, and two hundred and forty patients will have been furnished with an asylum in every respect suited to their unhappy condition." (Emphasis in original.)

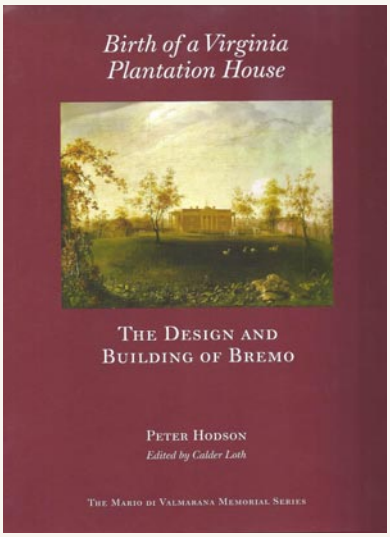
6 "Superintendent's Report," *Journal of the House of Delegates of the Commonwealth of Virginia.* (Richmond: Thomas Ritchie, 1851) n.p.

Virtual Visit to Bremo

The Birth of a Virginia Plantation House: The Design and Building of Bremo by Peter Hodson has been reprinted by CPSA and is available to CPSA members at a special price of $30.

First published in 2012, the book sold out, and a second printing was ordered this past spring. The volume contains a surfeit of photographs and historic drawings as well as a special essay by Calder Loth, architectural historian.

For members who visited *Bremo* in Fluvanna County in the fall of 2019, or even those unable to make this trip, the book, an essential reference for scholars, is a wonderful addition to any library of American architecture, history, and culture. It will prepare you for a future trip to *Bremo*.



This home is one of America's most distinctive Palladian-style houses and explains how the ideas about architecture and design began to develop in the young nation. Situated above Virginia's James River, not far from Charlottesville, the house was built 1816–1820 by General John Hartwell Cocke in conjunction with Jefferson's architect-builder John Neilson. In addition to the house the plantation preserves a unique Palladian-style stone barn.

Using General Cocke's diary, correspondence, invoices, and other documents, author Hodson demonstrates the complexity of this construction project and the impact it had on Cocke, his family, and the craftsmen involved.

Calder Loth, editor of the volume and CPSA vice-president, unlocks the origins of many of *Bremo*'s interior motifs, thus demonstrating the central role played by one of America's Members may purchase the book by mail or online for $30, which includes tax and shipping; $35, nonmembers. Send a check to CPSA, PO Box 4754, Charlottesville, VA 22905 or order through PayPal at Palladiancenter.org. ■

Continued from page 1.

Current CPSA vice-president Julia Henley, a 1970s UVA architecture student, recalled events that led to the creation of the Center:

> In 1975, Mario took a group of students to Vicenza, Italy, for the first time. I was the only one studying architectural history. In spring 1976, an exhibit, "Palladio in America" opened in the then-newly restored Rotunda. It included a group of extremely detailed and beautiful models of Palladian buildings as a Bicentennial gift. When Mario asked me to help with that exhibit, I happily agreed. Along with Mario, his teaching assistant Christopher Weeks, and A-School Professor Theo Van Groll, I worked extensively on the preparation of explanatory panels with many photographs. Chris and I subsequently led many tours of the exhibit, along with other student volunteers.
>
> An Italian delegation including some of the villa owners came to see the exhibit, and Chris and I took them on a brief tour of Palladian buildings in Virginia. The "Palladio in America" exhibit created much interest in Palladian studies around Charlottesville, Richmond, and elsewhere.

Julia remembered an early informational and organizational meeting shortly before Christmas 1978 at *Colle*, home of former Ambassador to Canada Stanley Woodward and site of home to Phillip Mazzei, Jefferson's fellow revolutionary and viticulturist from Italy. Ellen Nash, a lawyer and resident at nearby *Kenwood*, volunteered to draw up incorporation papers. Several other preliminary gatherings were held. After moving to Richmond in September 1979, Julia was unable to attend many events; however, she has been present for almost all CPSA meetings since 1984.

After these early meetings and other conversations with architects, teachers, businessmen, and classical enthusiasts, Mario convinced a group to commit to organizing a non-profit educational group. Its purpose would be to inform Americans of the extensive influence that Palladio and his famous treatise, *The Four Books on Architecture*, exerted on early American architecture.

Thus, March 22, 1980, the group held an organizational meeting at *Simonetta*, the di Valmarana family home near *Monticello*. In addition to Mario, those present included Ambassador Woodward, Professor Nichols, Ms. Nash, Edmund A. Rennolds Jr., Richmond financial advisor and architectural enthusiast, and Christopher Weeks, who had graduated from the A-School and lived in Baltimore.

The meeting's minutes capture Mario's rationale for an American Palladian center. He pointed to the Centro in Vicenza founded by a group of businessmen in 1960 to collect, analyze, and publish information about the life and works of Palladio. The Centro, had quickly expanded to include a group of scholars, such as Professor Nichols and art historian Wolfgang Lotz. Its three main activities

La Rotonda, a di Valmarana home since 1901,
was photographed Spring 2020 in honor of the Italian people's persistence during the Corona Virus pandemic,
showing the building bathed in the colors of the Italian flag.
Courtesy of Photo Cortiana

were its library and archives, annual September seminars, and publication of articles and books.

Mario noted that interest in Palladianism had reached 73 countries due to exhibits related to the 400th anniversary of Palladio's death and the publication of Palladio's *Four Books*. Yet because Palladian influence on American architecture had been largely ignored, Mario proposed a membership organization to study and promote discussion about Palladianism in America, and the group concurred.

Individuals were assigned to research non-profit educational status for the organization and to raise start-up funds; potential publication possibilities were discussed as well as the maintenance of a connection to and yet independence from UVA.

Officers elected were: President, Ambassador Woodward; Vice-President, Professor di Valmarana; Treasurer, Mr. Rennolds, and Secretary, Ms. Nash. Board Members also included Chris Weeks. Mrs. Joan F. Baxter, secretary at UVA, School of Architecture, assisted the group, along with Julia, who did much of the organizing and logistical work.

The first CPSA Annual Meeting was held May 31, 1980; committees were organized, membership discussed, and a brochure planned. J. Norwood "Joe" Bosserman, Dean of the School of Architecture, joined the board, and the first symposium on Palladianism at UVA was scheduled for March 1981.

In September, 1980, 25 "Palladian Visitors" led by Professor Nichols and Richard Howland, architectural historian and former director of the National Trust for Historic Preservation, traveled to Vicenza. The participants included Mr. and Mrs. Joseph Johnston, Sr., owners of *Bremo*, the historic Palladian-style plantation house near Palmyra, VA. Joe later became a board member.

By end of 1981, Warren Cox, architect in an illustrious neo-classical Washington firm, had joined the Board, and 2300 copies of an introductory newsletter were mailed. CPSA had 301 members. Julia Henley continued to be involved and later became a board member and secretary. Mario called her "the guiding spirit of the 1976 'Palladio in America' exhibit." ■

To Be Continued Spring 2021

Vicenza

The Practice of Drawing

Mingyue Nan

Ponte Furo
Vicenza

Ponte San Michele
Vicenza

It was a special journey in an unusual place: a place where the sun rose at five and set at nine. We were a group of students, led by Professors Luis Pancorbo and Ines Martin Roble, while observing and trying to understand this foreign world through drawings and experiences.

Through the everyday practices over five weeks, I came to a newly found appreciation of drawing and how to learn from the drawing process. Each sketch begins with the construction of the space, defining the projection type, the observer's position in the space, and the objects' locations—whether they are parallel with the axis or follow other rules.

The next step is realizing the underlying structures that shape the appearances of the objects, not only the proportion of the elements and spaces of the architecture but also the configuration of natural objects, such as form of the trunks, branches, and leaves of trees and the protrusion and depression of rocks on the mountain.

Basilica Pontificia di Sant'Antonio
Padova

The most critical part is trying to reveal one's perception through the drawing. In order to achieve that, lines must selectively highlight the necessary points, and drawings often come in a series to disclose all the relationships.

The practice is about not only drawing as a method to get a sense of the architecture and the shape of the cities but also the experience itself. Each alternate day, we took trips to the neighboring cities, visiting the duomos, markets, and public spaces that remain prominent in the surroundings. Recognition came as we familiarized ourselves with the places. After the long walks of the first day, we sat on the balcony in Casa San Sebastiano, where we stayed during the program, trying to figure out the route for the day. That was a difficult task for me as I tried to identify our location in the context of landmarks, such as Basilica Palladian, Parco Querini, and the beach. Five weeks later, I had grasped more about Vicenza, along with the other northern Italian cities we visited; I better understood both their layout and how they had been shaped by and had reacted to natural and historical conditions.

The trip ended with two sketchbooks filled with the lines I drew sitting in the shaded havens of northern Italy. My camera too is filled to the brim with memories of that hot summer, of strolls through the cities of ancient wisdom. The skills, knowledge, and experience I gained are sure to remain and will accompany me in my future study and life. ■

Mingyue Nan lives in Xi'an, Shaanxi, China, and graduated in May from the University of Virginia School of Architecture with a Master of Architecture degree. She participated in the Vicenza program during summer 2019.

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We hope all our readers are enjoying good health during this difficult time. We mail this copy of *Palladiana* with the hope that it will stimulate your interest in art and architecture. Hopefully, it will help you to look forward to the future when we can gather safely again in groups for lectures, tours, meetings, and seminars.