Palladiana
JOURNAL OF CENTER FOR PALLADIAN STUDIES IN AMERICA
FALL 2019

Barboursville

Iterations of the "Rotunda House"

Henry Hull

When James Barbour (1775–1842) set out to build his home in his native Orange County, Virginia, he consulted the same person upon whom he had built his political career, Thomas Jefferson. One of only a few houses for which Jefferson was largely responsible for the design, Barboursville is at the epicenter of neoclassical architectural discourse in the early republic. At least 14 years in the making, Barbour's residence underwent a series of design changes involving the leading architectural figures in the United States, including Thomas Jefferson as well as Robert Mills and Benjamin Henry Latrobe. A remarkable assemblage of 19th-century depictions of Barboursville chronicles Jefferson's commitment and influence in reforming domestic architecture in the United States.

From a young age, James Barbour devoted his life to a career in public service. As an aspiring lawyer, powerful orator, and promising politician, Barbour espoused republican values championed by Thomas Jefferson and James Madison through the political positions he held, which included Governor of Virginia, United States Senator, and United States Minister to England. Although the Barbour family had regional prominence in Piedmont Virginia, Barbour's ambitious personality made a tremendous impact not only on his political career, but also on his agrarian pursuits and architectural aspirations.[1] Barboursville would come to embody these passions in the specific language of Jeffersonian Palladianism.

Detail. Artist unknown. *View of Barboursville*, ca. 1830, watercolor on paper
Photo of the original painting courtesy of Jane Nelson

In 1808, Barbour started his architectural endeavor with a pair of two-story structures arranged in an arc flanking the western hillside of his future residence. Barbour, then in his mid-30s, served as Speaker of the Virginia House of Delegates. He and his family likely occupied these buildings in 1810, when the next critical development of Barbour's project occurred.

As part of Barboursville's architectural development, he commissioned Cephas Thompson to paint his portrait. Thompson, a contemporary of Barbour, was an itinerant portrait artist from Massachusetts, who traveled throughout the early republic painting prominent persons such as John Marshall. Thompson's portrait included the earliest-known architectural rendering affiliated with Barbour. Thus, it suggests that the portrait references antecedent architectural drawings developed between 1803 and 1810.

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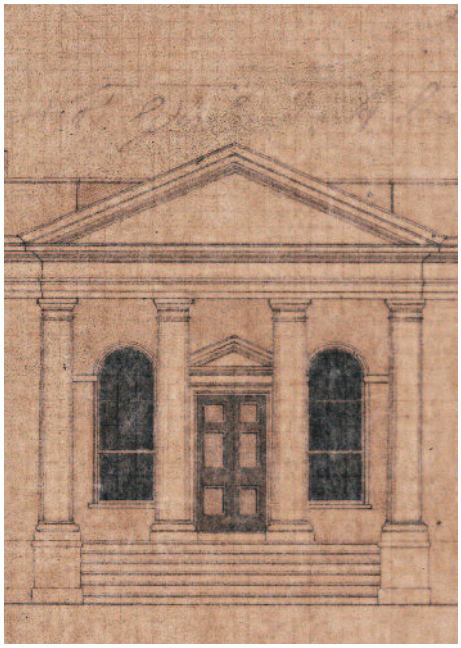
John J. Zeugner AICP, PRESIDENT

John J. Zeugner, AIA



See Bremo story, page 4

It was a pleasure seeing many CPSA members at our Annual Meeting last June at James Madison's Montpelier. I want to give a big thanks to Elizabeth Chew, CPSA Board member and Montpelier vice president for museum programs, who sponsored our meeting in the Rubenstein Visitor's Center, an elegant space reflecting the decorative splendor of the DuPonts' Montpelier. Elizabeth and her colleague, Jennifer Wilkowski Glass, director of architecture and historic preservation, provided tours of the main house, after which we visited the nearby reconstructed buildings of the historic enslaved community. Montpelier has been a leading institution in interpreting the lives of the enslaved and their descendants. After the tour, Jennifer provided an interesting overview of the preservation work that has been done at Montpelier.

By the time you read this, thanks to the hospitality of the Johnston family, 30 Palladians will have visited the Bremo mansion in Fluvanna County, a magnificent early American masterpiece (1816–1820). Once believed to have been designed by Thomas Jefferson, the complex two-story central mass with arcaded wings terminated by smaller pavilions was inspired by Palladio. However, it was designed and built by the property owner, General John Hartwell Cocke collaborating with the architect-builder John Neilson who had worked for Jefferson at Monticello and the University of Virginia.

Equally amazing is the great stone barn (an example of rustic Palladianism) and a Temperance Spring Temple created by A.J. Davis, also the architect of V.M.I.

Glen Burnie, another Palladian home designed by Gen. Cocke and built in 1829 near the village of Palmyra was also visited, thanks to the hospitality of CPSA member and president of the Fluvanna Historical Society, Marvin Moss who restored the property in the 1990s.

I want to give special appreciation to long-time CPSA member Judy Mickelson, the former executive director of the Fluvanna Historical Society, who organized this tour and helped us explore the village of Palmyra as well.

For 10 days in September, we partnered with Martin Randall Travel to tour the London and southern England of the early Anglo-

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NEWSLETTER CREDITS

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See Villa Forni Cerato story, page 8

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Palladian practitioners to explore some extraordinary buildings. Our resident Palladian authority, Calder Loth, and our travel chair Julia Henley were our commentators and connoisseur guides. I trust Calder will write an inspired essay for the Spring *Palladiana* issue.

Also note that on November 15–16, the University of Virginia School of Architecture will host a Symposium and Celebration in Honor of Richard Guy Wilson, who has retired from its Architecture History Department. Richard has written a dozen significant books and influenced generations of architects and scholars. The symposium and festivities promise to be memorable, so visit the A-School's website at www.arch.virginia.edu/events/rgw-symposium-fall-2019, get your tickets early, and plan to join us.

Lastly, we are offering an extraordinary tour centered on Staunton, starting on Saturday November 23. We will meet at the Blackburn Inn for a talk, and then have a behind-the-scenes tour of Thomas Blackburn's Western State, originally called "Western State Lunatic Asylum" and now the hotel building.

You may know this building, and the backstory of the three volumes of architectural renderings found 20 years ago, on which Bryan Green based his remarkable book, *In Jefferson's Shadow*. Bryan will speak on Blackburn's training and architectural accomplishments and have copies of his book for sale and signing.

Our intrepid guides, architectural historians Ed Lay and Calder Loth will guide tours of Stuart House and Waverley Hill, two homes rarely open to the public. See story on page 11 for details on how to make your reservation.

Stay tuned for a CPSA tour of Baltimore, which is in the works for April.

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 but we appreciate early submittal of potential articles of no more than 1,000 words. Please contact our administrator Kay Slaughter at palladianstudies@gmail.com if you have a piece you might submit.

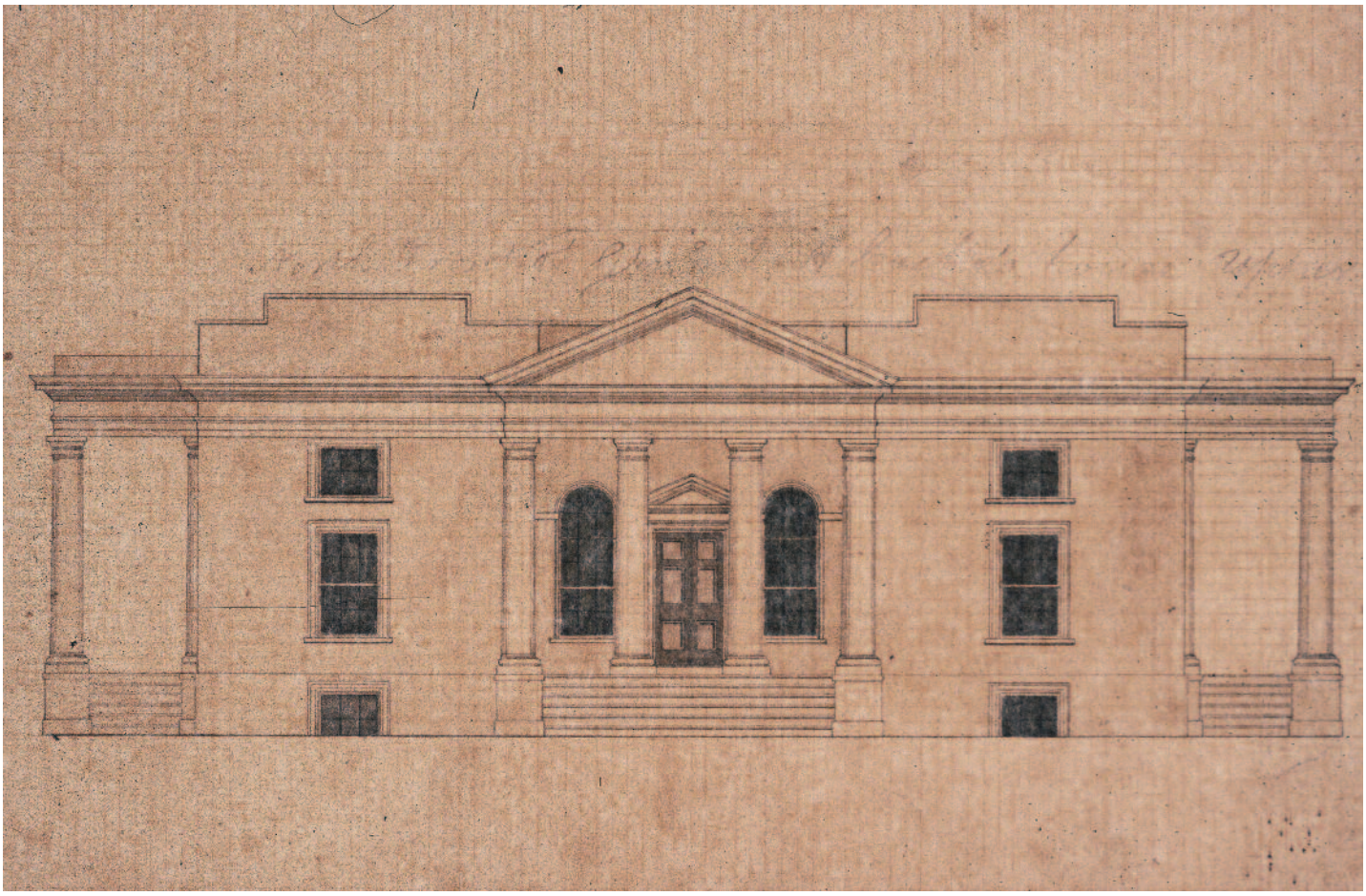
Restoration at John Hartwell Cocke's Bremo

Gibson Worsham

The recent restoration of the balustrade at the great American Palladian villa at Upper Bremo in Fluvanna County, VA provides an opportunity to review the ways the house's designers adapted the classical tradition to manifest Anglo-Palladian architectural principles in America.

In this case, classical rules were either applied, ignored, or broken in the process of adaptation, and documentary and physical research about this improves the reliability of the restoration of lost architectural features. When the roof and balustrade were last restored in 1965, that work concealed an important series of conditions and changes affecting the historical appearance of the house.

Bremo was completed in 1820 with the assistance of many hands. The owner, General John Hartwell Cocke, and a number of his educated planter friends were closely involved with the design and building of Bremo, but the plans and elevations were ultimately



John Neilson, North Elevation of Bremo, 1818.
No evidence shows that the parapets were built with the stepped sections shown in drawing

developed by Irish-born house-joiner John Neilson (c1775–1827), who had been trained by Thomas Jefferson at Monticello. While Bremo's concept was Palladian, the details were mostly derived from 18th-century British sources. A divided set of design goals affected the form of the house, resulting in a conventional temple pediment at the north entry merged with a fashionable flat roof on the main house. In order to achieve a sufficiently low profile, shallow gable roofs were hidden by brick parapets and connected by a central "serrated" or "zig-zag" roofing system, which in turn was concealed by wooden balustrades

Neilson's accounts, preserved among the papers of John Hartwell Cocke, indicate that Bremo's balustrade included the full panoply of moldings indicated for a Doric pedestal by Palladio, albeit applied to a thin, lightweight frame made possible by use of half-balusters. The half-baluster is likely an economical alternative proposed by Gen. Cocke to the problem of building and supporting an otherwise heavy structure on a roof.

Within 20 years of the house's completion, Gen. Cocke's dissatisfaction with the roof's performance prompted a radical redesign of the system in 1836. Cocke resolved to "get rid of the evils of flat roofing and spouts and gutters, or in other words to supersede the Jeffersonian by the common-sense plan."[1] He removed the brick parapets and installed a new slate-covered hipped roof. A new balustrade was extended around the entire house, elevated just above the roof on a series of iron posts and brackets so that storm water could be fully drained from the roof.

Historic photos from 1888 indicate the basic form of the 1836 balustrade, then more than 50 years old and badly sagging. The lightly detailed structure appears to have consisted of a structural bottom rail and a similar rail at the top. These rails carried the line of half-balusters. The top rail was concealed by a robust $3^{3}/_{8}$" tall cap mold made up of a *cyma recta* over a smaller *cavetto*. The balustrade was topped by a $2^{7}/_{8}$" tall capping element derived from Gibbs's illustration. The balustrade was set back slightly from the wall below around the entire building, leaving room for the projection of a missing plinth, which would have been the first element to deteriorate.

The new balustrade was suspended as much as three inches above the roofing slate on wrought iron posts that penetrated the new hipped roof. These original iron posts have survived, together with a set of original iron brackets and braces found in a nearby outbuilding. The braces angled back to the roof at regular intervals and provided rigidity and wind resistance near the center of most sections of rail. The posts and braces were adapted and reused in the 2017 project, which restored structural stability to the new balustrade.

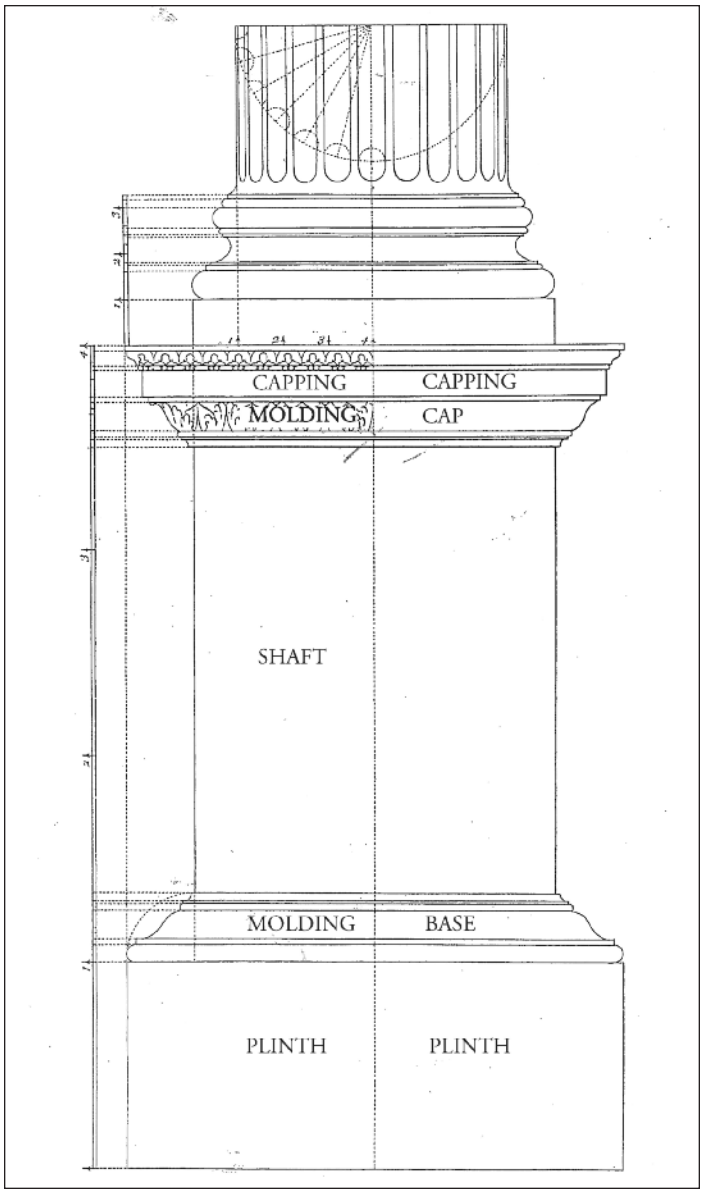
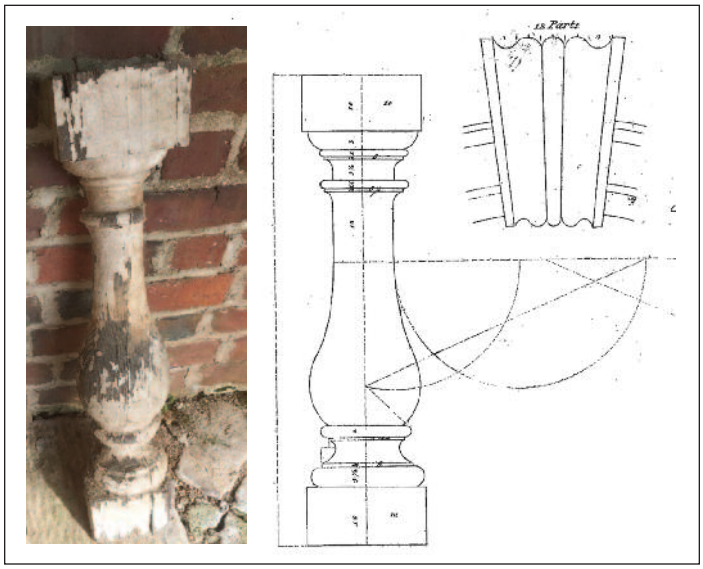


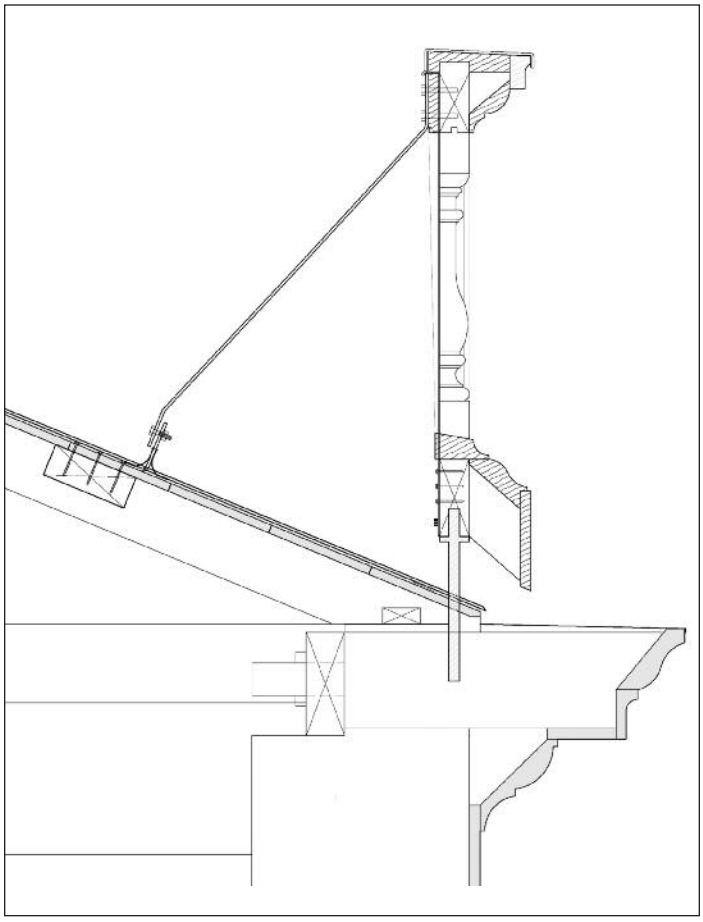
Plate VII, James Gibbs, *Rules for Drawing the Several Parts of Architecture showing the Several Parts of Architecture* (1732) showing the Doric pedestal with additions of Jefferson's terms from his notes for Monticello on the left and, on the right, Neilson's terms from the 1820 account for Bremo

Choices made in redesigning the roof in 1836 resulted in one unconventional detail that is very apparent in most historic photographs, but which was not reproduced in the 1965 restoration. The hipped roof of 1836 matched the slope angle of the pediment on the original north portico, but, unlike the pediment, it incorporated the flat margin around most of the perimeter. The portico roof, not adjoining a brick parapet wall, sloped straight to the eaves. When the lower edge of the balustrade projected from the rest of the roof along the sides of the portico roof, the sections to each side of the



1836 Bremo baluster (left) and
Owen Biddle, *Young Carpenter's Assistant,* 1805 (Dover 2006),
in Biddle's pattern book

North front, Bremo, 1888,
Robert Lancaster Collection, The Valentine Museum



Reconstructed section through the 1836 Bremo balustrade,
drawing by Stephen Hershey, Glavé & Holmes Architecture, 2016,
showing iron posts set into original brackets and braces

pediment were forced out of proper alignment with the columns below. The need to keep the balustrade horizontally aligned resulted in a notably "incorrect" vertical alignment at the pediment.

The use of the Bremo balustrade eschewed another conventional detail associated with classical design as invariably presented in treatises and popular pattern books. As at Monticello, each run of balusters usually ended, with a half-baluster flanking each pedestal. At Bremo, the sections of balusters end with a full baluster directly abutting each pedestal. In spite of the care taken by Cocke and Neilson, these important details of classical literacy eluded them, either due to ignorance or the pressure of events.

By the mid-1960s, the house was in need of general restoration. The balustrade and slate roof covering were entirely replaced. The flat area at the edge of the eaves was eliminated by padding under the lower fourth of the roof slope, so that the balustrade was raised as much as six inches higher on all sides; the pedestal blocks flanking the pediment were pulled in to align with the entablature.

As part of the full restoration of the balustrade in 2017, the flat outer roof border was restored, along with unconventional projection of

South Front of Bremo after restoration
Photo by Gibson Worsham

the pedestal blocks that gave character to the north front from 1836 to 1965. The restoration permitted the owners not only to recreate the 1836 form of Gen. Cocke's roof and balustrade, but also to incorporate new concealed gutters in the top of the cornice in order to address longstanding moisture-related problems associated with storm water drainage. This work also allowed for the addition of the two balustrade pedestals aligned above the south front loggia columns that were somehow overlooked in the 1965 restoration.

The recent restoration of Bremo's balustrade has demonstrated the historic value that can result from careful documentary and on-site research. Access to the high resolution scans of the glass plate negatives at the Valentine Museum made possible the corrections of a range of conservation problems and historical inconsistencies that were not addressed by previous repairs and restorations. ■

Gibson Worsham, architect and architectural historian, was the project manager for the Bremo roof restoration performed by Glavé and Holmes Architecture, Richmond VA.

North Elevation of Bremo after restoration
Photo by Gibson Worsham

1 Diary of John Hartwell Cocke, entry for Sept. 19, 1836, quoted in Fiske Kimball, "The Building of Bremo" in *The Virginia Magazine of History and Biography*, January 1949.

Villa Forni Cerato

Palladio's Re-Design of an Old House

R. Francesca Grandi

During his lifetime of creating beautiful buildings for wealthy and important inhabitants and all the citizens and religious worshippers of the Italian Veneto district, Andrea Palladio also designed a small villa for a patron who was wealthy but not noble.

Responding to the request of his well-to-do timber merchant, Girolamo Forni, who officially supplied the material for many of Palladio's building sites, such as the Olympic Theatre and Palazzo Chiericati, the architect produced Villa Forni Cerato. This 16th-century villa is in Montecchio Precalcino in the province of Vicenza in northern Italy.

Villa Forni Cerato, a *villino*, sustained 400 years of private use and survived 50 years of abandonment. The recent rescuer of the building—the Villa Forni Cerato Foundation–is working to save the structure from further deterioration and perform a careful restoration of its entire fabric. The Foundation's effort is important to protect a significant cultural resource recognized by UNESCO, as well as for the interesting architectural and artistic discoveries being made at the property, which have resulted from its state of abandonment and the absence of human use for decades.

Villa Forni Cerato chimneypiece
Photo by R. Francesca Grandi

Villa Forni Cerato entrance doorway
Photo by R. Francesca Grandi

Villa Forni Cerato elevation
Photo by R. Francesca Grandi

Although the original owner of the villa, Girolamo Forni, was not an aristocrat, he was a friend of artists such as Vittoria, a collector of antiquities, a painter himself, and a member of the Accademia Olimpica, which dates from the 16th century and still exists.

Nevertheless, the dry minimalist architectural character of Villa Forni Cerato places it in harmony with the bourgeois status of the owner. The building also represents an excellent example of Palladio's alteration of a pre-existing building, transformed through a really quite modest means into a significant monumental work of architecture.

The abstract language of Villa Forni Cerato has raised doubts among experts concerning Palladio's authorship, as has the extremely simple plan of the building, which is devoid of the usual dimensional correspondences between rooms and which includes certain proportional disharmonies among its parts.

In reality, the villa is the result of the restructuring of a pre-existing "old house," but, in fact, the opinions, should be revised to acknowledge Palladio's intelligence in transforming situational constraints into expressive opportunities. Evidence of this is the crisp design of the *serliana*, where the columns are reconceived as clipped, stereometric pilasters because of the loggia's limited width, which was probably derived either from the dimensions of the pre-existing salon or the frieze reduced to a single fascia below the main cornice.

The architect Francesco Muttoni was the first to mention Palladio as the designer of Villa Forni Cerato in 1740, and he provided drawings as well. He was followed by Ottavio Bertotti Scamozzi in 1778. Thanks to their surveys, it is possible to compare the current state of the villa to the possible original plan and discover what has changed and what still exists. In such a comparison, the question arises as to whether to preserve or transform the villa in

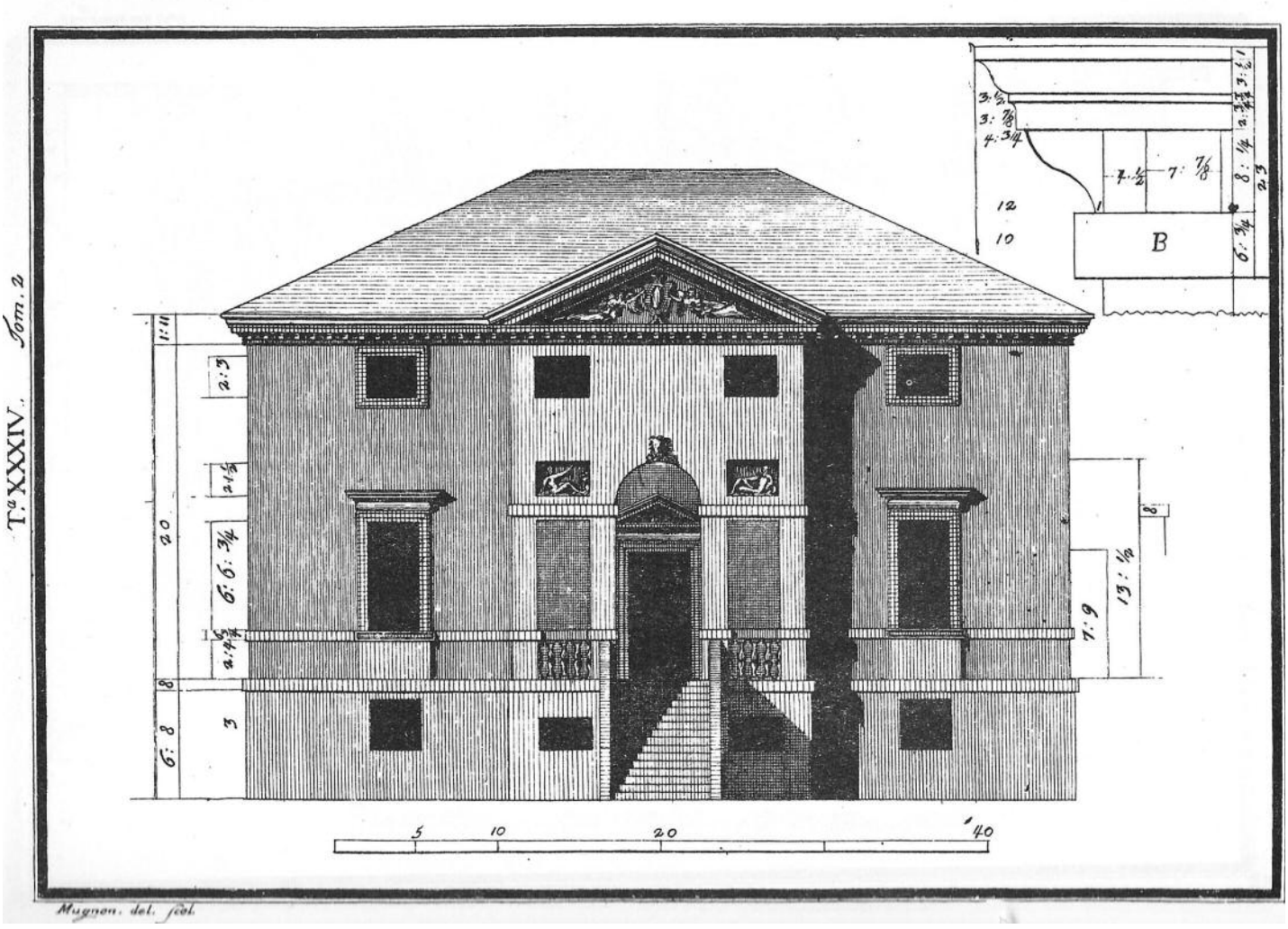
restoration. Floors, bas-reliefs, and decorations have disappeared. Should they to be reinvented or rediscovered? For example, the original staircase was different from the current one, which dated back only to the 18th century. Should the present staircase be preserved or the original one reconstructed? This is just one of the many unanswered question in this captivating case.

"Captivating" is a very appropriate choice of words here. Villa Forni Cerato survived after many years of neglect and dereliction, putting the villa off the radar, but it is now ready to be closely studied, understood, and described to the world for the first time.

Thus, the aim of the Villa Forni Cerato Foundation is to achieve a restoration that will be slow, exemplary, participatory, and lasting. The so-called *Villino*, Palladio's smallest villa, is at a very decisive moment. Following work on a complete photogrammetric and topographical survey, a laser scan, and the creation of dendrochronological records, the Foundation is ready to begin Villa Forni Cerato's rebirth process.

The Villa Forni Cerato Foundation, established at the end of 2018, aims to enhance the cultural and landscape heritage of the villa. The Foundation will carry out a painstaking restoration of this architectural and artistic treasure, and it guarantees that the villa will never be abandoned again. Research continues on Villa Forni Cerato, and it will probably never end. A goal of the Foundation is to welcome scholars, students, and experts to the villa and to discuss all the solutions pursued by Andrea Palladio through its detailed study and in-depth analysis. ■

R. Francesca Grandi is the property manager of Villa Forni Cerato Foundation. This article was written in collaboration with Ms. Carol Kelly. For more information about the property visits www.villafornicerato.it/en/homepage-3/



Villia Forni Cerato elevation
Ottavio Bertotti Scamozzi, *Le Fabbriche E I Designi di Andrea Palladio*, Tomo Secondo, Ta. XXXIV

CPSA MEMBERS TOUR

Architect Thomas R. Blackburn

Staunton, Virginia | November 23, 2019

CPSA members can learn more about Staunton architect Thomas R. Blackburn and view his architecture and other local works on Saturday November 23.

Bryan Clark Green, author of *In Jefferson's Shadow: The Architecture of Thomas R. Blackburn* will be the featured speaker in the morning at the Blackburn Inn in Staunton. Books will be available after his talk. Check-in for the event will be 9:30 at Blackburn Inn with a lecture starting at 10 a.m.

After lunch at the Inn, the group will take a bus tour of downtown Staunton and visit two properties, Stuart House and Waverley Hill, with Ed Lay and Calder Loth as guides.

The Blackburn Inn is the renovated Western State Hospital by Blackburn, which was originally called the "Western Lunatic Asylum." Stuart House was built in 1791 in classical revival style and Blackburn designed the 1844 wing. Waverley Hill was built in 1929 by William Lawrence Bottomley, a prominent colonial revival architect.

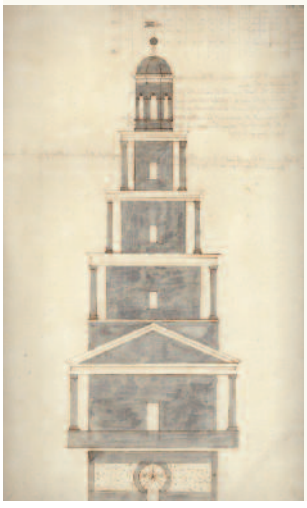
A rural builder before moving to Albemarle County to work on the University of Virginia under the direction of Thomas Jefferson, Blackburn subsequently designed and built a number of Virginia Piedmont and Shenandoah Valley buildings.

The Center for Palladian Studies in America was instrumental in the restoration of an important group of Blackburn drawings and other materials in the collection of the Virginia Historical Society.

To reserve for the lecture and tours, please send your check for $95, members; $115, nonmembers; $70, students to CPSA, PO Box 4754, Charlottesville, VA 22905.

A block of rooms for November 22–23 will be reserved at the Blackburn Inn until 30 days prior to the event. Participants should make their hotel reservations by calling the Blackburn Inn 540-712 -0610 or visiting the website at www.blackburn-inn.com and using the code PA by October 22.

Blackburn Inn, originally Western State Hospital



CHRYSLER MUSEUM

TJ & Palladio: Democracy and Conflicts of Ideals

Thomas Jefferson, Architect: Palladian Models, Democratic Principles, and the Conflict of Ideals is the title of a new exhibit at the Chrysler Museum in Norfolk that will open October 19 until January 19. Travis McDonald, Director of Archeology at Poplar Forest will speak at the exhibit about Poplar Forest, as a Palladian villa Sunday, December 1 at 2 pm.

Over 130 books, drawings, models, and other objects will be displayed in this exhibition coordinated with the Palladio Museum in Vicenza. The exhibit's catalog, with an introduction by Chrysler Director Erik H. Neil, features many important essays by Guido Beltramini of the Palladio Museum, Howard Burns of UVA's Vicenza Program, and Louis P. Nelson and Richard Guy Wilson of UVA, among others.

Image: Thomas Jefferson. Monticello: Observation tower, recto, ca. 1771. Pen and Ink with gray wash.
Coolidge Collection of Thomas Jefferson Manuscripts, Massachusetts Historical Society N66:K39

Artist unknown. *View of Barboursville,* ca. 1830, watercolor on paper
Photo of the original painting courtesy of Jane Nelson

Barboursville dependencies
Photo by Calder Loth

James Barbour, Portrait by Cephas Thompson, ca. 1810
Private collection

Continued from page 1.

Thompson's portrait depicts a youthful Barbour with a contented smile accompanied by two drawings—perhaps an allusion not only to his home but to his successful yet unfinished political career. To Barbour's left can be seen a partial rendering of a structure traced on the canvas; in his right hand is a drawing of an Ionic column capital.

Yet Jefferson did not provide Barbour with his written recommendation for an Ionic cornice in two interior rooms of Barboursville until 1816 when Barbour received a drawing and specifications for Barboursville. Therefore the intent behind the inclusion of the Ionic capital drawing in the portrait is unclear. The more apparent clue is the domed building that can be traced to a distinctive moment in American architectural history several years before Thompson painted Barbour's portrait.

In 1800, Robert Mills arrived in Washington and worked for Thomas Hoban who was overseeing the construction of the White House and Capitol.[2] Jefferson was intimately involved in these two projects through his continued desire for architectural reform. Despite the differences in their social status, Mills and Jefferson shared an enthusiasm for architecture that produced several drawings in 1803, including an important drawing of a "Rotunda House" that resembles the domed building in Barbour's portrait.

Although Jefferson previously had advocated for domes in domestic architecture, including his studies for the President's House, the Rotunda House is the closest-known drawing to the portrait's building. From the incomplete elevation in the portrait, one can infer that both drawings had tetrastyle porticos with Palladian roof proportions with five-bay facades. In these drawings, Mills's signature shadow lines appear as a stylistic match in support of his having a hand in Barbour's portrait.[3] The analogous features between the 1803 Rotunda House drawing and Barbour's 1810 portrait are plausibly reinforced by the transposition of the Ionic capital from the portico of the 1803 Rotunda House drawing onto the sketch in Barbour's hand.

Although Mills's involvement in Barbour's portrait is not documented, the explicit reference to the rotunda house collaboration between Jefferson and Mills is displayed prominently in the portrait. The portrait demonstrates that the Rotunda House as a building typology underwent several iterative designs, perhaps in drawings shared between Jefferson and Mills. The added significance of the

rotunda house in the portrait is that it depicts the clear traits of Jeffersonian Palladianism unified with features Mills adopted through his time with Benjamin Henry Latrobe and thus suggests that this series of designs continued beyond the 1803 Rotunda House drawing.

These Latrobe-inspired influences include the low, saucer-like dome, a transition from the Ionic to a baseless Doric order, a parapet, and corner pilasters. Later in 1803, Mills secured a position with Latrobe, due in part to Jefferson's recommendation. The resulting rotunda house in Barbour's portrait, with artistic features attributed to Mills and showing architectural influences of Jefferson and Latrobe, is an evolution from the 1803 Rotunda House and likely had its origin in an unknown drawing Mills developed between 1803 and 1810.

Akin to the South Pavilion's role at Monticello, Barbour's two structures built in 1808 were deliberately situated with the anticipation of a primary residence upon the prominent crest. Barbour may have solicited Jefferson's consultation for this proposed structure before the western buildings were constructed. By 1816, Barbour began building his long-anticipated house with drawings and specifications from Thomas Jefferson, with a note allowing for the omission of the dome. When completed in 1822, Barboursville, although a work of Jefferson's in spatial composition and Palladian proportions, is without the attribute from which its design originated in 1803.

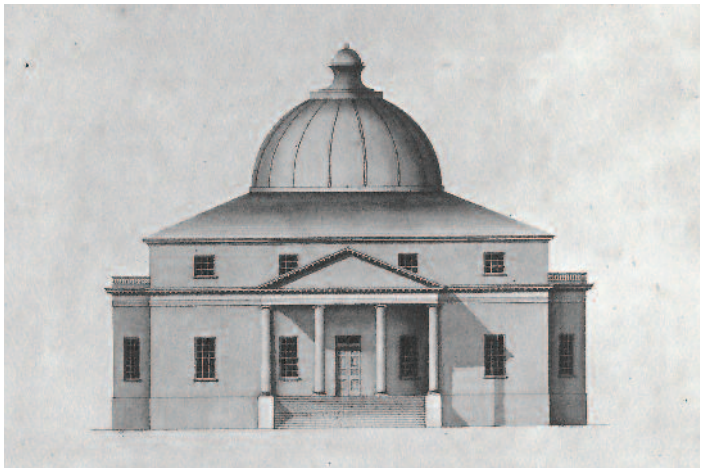
Barboursville's design history was further complicated by a destructive fire on December 25, 1884, which left the house a ruin. Thus, the house in the portrait remains a primary clue in the final design of this manor house, involving these prominent early American architects. ■

Henry Hull has received his master's degree from the architectural history program at the University of Virginia School of Architecture. He is writing a book on Barboursville's history, sponsored by the CPSA, from which this article is excerpted.

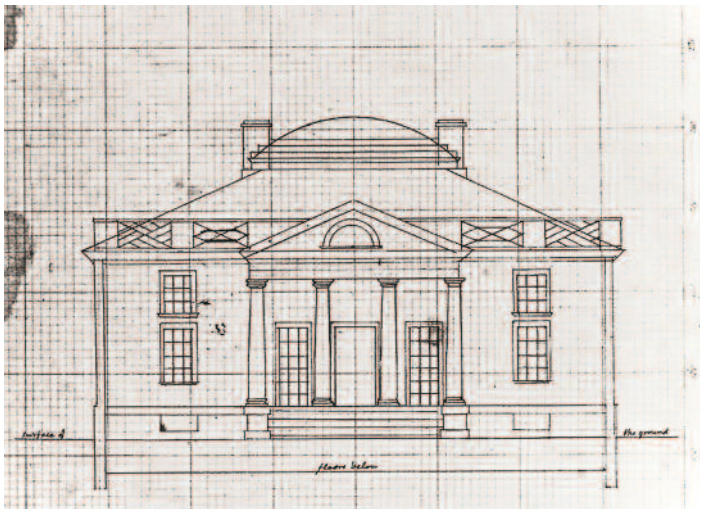
1 Charles Lowery, *James Barbour, A Jeffersonian Republican* (Tuscaloosa: University of Alabama Press, 1984), 14.

2 John M. Bryan, *America's First Architect, Robert Mills* (Princeton, NJ: Princeton Architectural Press, 2001), 12.

3 Douglas Lewis, "An Early Project by Thomas Jefferson for Barboursville in an 1810 Portrait of James Barbour by Cephas Thompson," privately printed, 3.



Robert Mills, delineator, Thomas Jefferson architect.
Design for a Rotunda House, 1803, Ink wash on paper
Courtesy of the Massachusetts Historical Society



Thomas Jefferson, Barboursville entrance elevation,
ca. 1817, ink on paper
Courtesy of the Massachusetts Historical Society

Barboursville. Photograph ca. 1880, Robert A. Lancaster collection
Courtesy of The Valentine Museum

CPSA AWARDS FELLOWSHIP

Arts & Architecture Graduate Student

CPSA awarded its 2019 fellowship to Dylan Spivey, a PhD candidate for a joint degree in Art and Architecture at UVA. The fellowship allowed Dylan to conduct his dissertation research in England where he had access to the Royal Institute of British Architects (RIBA).

Dylan, from Shelby, NC, began his interest in architectural history at Wake Forest University, where he graduated *summa cum laude*, earning honors for a thesis that sought to reinterpret the liminality of the English Baroque.

Prior to entering the joint program at UVA, Dylan completed his MA at the Courtauld Institute of Art in 2014 with a dissertation that considered the visual, geographical, and symbolic relationship between James Gibbs's St Mary le Strand and Christopher Wren's St Paul's Cathedral.

His dissertation, "Contested Classicism: Palladianism and the Invention of the English Baroque, 1715–1757," questions how style was understood, articulated, and ultimately commercialized in early 18th-century England. Dylan is particularly interested in the relationship between the English Baroque and Neo-Palladianism and the emerging consciousness of architectural "style," as well as the role of the architectural print and publication in the creation and dissemination of these architectural ideals in the 18th century.

This past summer, in addition to his dissertation research, Dylan visited numerous English Palladian country houses, including Houghton Hall and Wentworth Woodhouse, each of which serves as a central case study in his dissertation.

CPSA BOARD

Welcome Andy Johnson

Andrew Johnson, who has worked in heritage conservation for over 25 years as an educator, researcher, and practitioner, recently joined the CPSA Board of Directors.

Andy currently serves as director of the program in historic preservation in the School of Architecture, University of Virginia. At UVA, Andy in collaboration with UVA colleagues and the Valmarana family has led ongoing student training and research on Palladio's La Rotonda, including the complex relationship between Thomas Jefferson's architecture and the work of Palladio.

Before arriving at UVA, Andy taught at Xi'an Jiaotong-Liverpool University in Suzhou, China, where he was the founding director of the Master of Architecture program and the co-director of the university's interdisciplinary urban design program.

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