

Palladiana

JOURNAL OF CENTER FOR PALLADIAN STUDIES IN AMERICA

SPRING 2019

Out of Oxford

The Making of Early American Architect William Buckland

Carter Lively and Rachel Lovett

When future architect William Buckland was born in 1734, twenty-six buildings modeled after classical antiquity graced his home city of Oxford, England. Classicism had come to Oxford 67 years earlier beginning with the Sheldonian Theatre of 1664.

The architects of Oxford were men with widespread reputations such as Sir Christopher Wren, Nicholas Hawksmoor, James Gibbs, and the devoted student of Andrea Palladio, Dean Henry Aldrich of Christ Church.

Buckland was born in the Parish of St. Peter-in-the-East in Oxford August 14, 1734. His parents were from Burford, a town that had a quarry with the hard yellow stone used in many of Oxford's architectural masterpieces. Buckland grew up surrounded by ancient colleges and classical buildings that even today maintain the distinctive character of Oxford.

Walking from his church to the market, he would have watched the progression on Oxford's most iconic building, the Radcliffe Camera, where construction had begun in 1737, when Buckland was seven, and was completed in 1748. Unlike other collegiate structures with secluded high walls, such as the Gentlemen Commoner's Building at Corpus Christi College, the Radcliffe Camera stands in the middle of one of the most

spacious public spaces in Oxford. It is completely visible in the round by people passing through the square.

Another prominent classical work is Nicholas Hawksmoor's Clarendon building, finished in 1715, a five minute walk from St. Peters-in-the-East where Buckland was baptized. Its façade is dominated by a monumental engaged Doric portico. Next door is the 1664 Sheldonian Theatre, designed by astronomer and architect Sir Christopher Wren, Hawksmoor's mentor. Its curved end and plan was inspired by Rome's ancient Theatre of Marcellus which was illustrated in Sebastiano Serlio's 1540 *L'Architettura*.¹ Although born after Wren's death, Buckland grew up in Oxford where Wren's name was prominent.



Radcliffe Camera, Oxford, England
Photo by David Illiff

Swiss psychologist Jean Piaget states that children between the years of seven and 11 are capable of understanding the concrete world around them and using this knowledge to deduce conclusions logically.² Buckland could not have escaped the sights and sounds of construction in his formative years and these

impressions would have developed his desire to learn more about the magic of classical architecture. Thus, the classicism of Palladio
Continued on page 12.

INSIDE

- 2 President's Letter
- 4 On the Palladian Trail
- 7 The Drawing Place

- 8 CPSA Tour: Farmington
- 9 Palladio in Context
- 10 CPSA Annual Meeting: Montpellier

- 11 CPSA Tour: Southern England
- 12 Out of Oxford *cont'd.*
- 14 CSPA on the Internet

Veneto on Our Mind

John J. Zeugner AICP, PRESIDENT



John J. Zeugner, AIA

In the New Year, the CPSA Executive Committee evaluated our October Veneto trip, in terms of successes and shortcomings. Most travelers said the trip exceeded their expectations. The visits to the villas were wonderful, thanks to Giuliana de Thiene and other Italian guides as well as our own Palladian expert, Calder Loth, reminding us of the fundamentals of

Greek, Roman, and Renaissance architecture and historical context. (See Calder's article in this issue for a review of the trip.) Our side trips to Padua, Mantua, and a few delightful days in Verona were amazing, with first-rate dining and accommodations.

Thanks also to Betty Valmarana and the Valmarana family for their generous hospitality at La Rotonda and Villa ai Nani.

I want especially to thank Richmond's Julia Henley, one of the CPSA founding members, for her endless hours of planning, coordinating, and negotiating all the details of the trip; she with the help of board member Helen Scott Reed and treasurer Bucci Zeugner nailed down every detail ensuring that the entire trip was first rate. Although she was unable to attend, Julia is the unsung hero of the Italy trip in 2018.

Now, she's hard at work on our fall 2019 trip to London and Southern England, with the British firm Randall Martin Travel,



Palazzo Chiericati, page 4

which specializes in architectural and cultural tours. I hope our CPSA membership will take advantage of this extraordinary tour, as well as other future scheduled events. After all, there is so much wonderful architecture, and just not enough time!

I'm also pleased to announce that our new website is up at www.palladiancenter.org. We are tweaking, polishing, and posting updates, but huge kudos to Kay Slaughter, her daughter Margaret McNett Burruss, and Anne Chesnut, our graphics and newsletter designer, for transforming the CPSA "look" and content while transferring the archives of the scholarly essays on Palladio and his times, written by Carl Gable, former CPSA president. The website team also posted earlier issues of *Palladiana* and will update to add future activities and trips. The site has links to other Palladian resources, such as the *Centro Internazionale di Studi di Architettura Andrea Palladio* and

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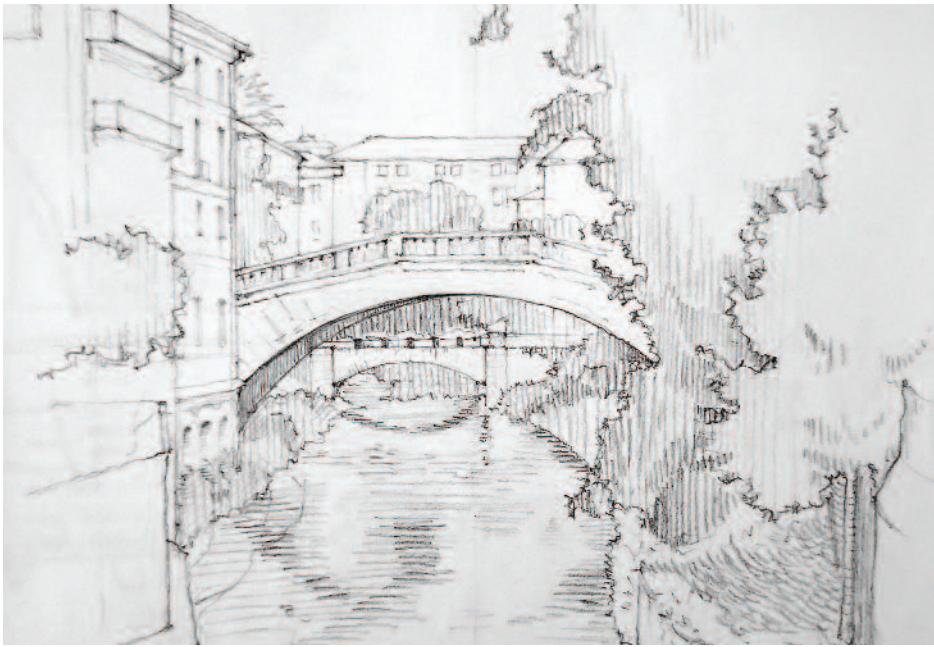
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Palladiana



Bacchiglione River, Vicenza, pages 7 & 9



Jeffersonian detail, Farmington, page 8

Palladian Museum in Vicenza, and provides a bibliography of the books on Palladio.

When the CPSA returned to Charlottesville in 2014, we wanted to reestablish a working partnership with the University of Virginia's School of Architecture. Over the past five years, we have contributed to several symposia and provided financial assistance to students in the Veneto study abroad program. In 2018, we formalized our support into an annual study and travel scholarship available to graduate students and undergraduate seniors. Last fall, we helped Aisha Sawatsky, a talented post-graduate student, with travel expenses to intern and attend a special symposium on Palladio. Aisha's essay appears in this issue.

Roughly \$3,000 will be available each year, on a competitive basis, to a UVA student for travel or study in the Veneto or for special

A-School projects; funds can also be used for room and board. We hope that the Palladian Studies Travel Fellowship will encourage further research into Palladio and provide us with a steady stream of articles, drawings, and new research for Palladiana. And yes, you may contribute additional funds to the CPSA (a tax-deductible 501 (c) (3) organization) for the sole purpose of expanding access and affordability for the A-School's Veneto program. Many of you who remember the revelations you experienced when you first arrived in Europe can imagine the impacts to young, developing architects, urban planners, architectural historians, and preservationists. Why not help them have the experience of a lifetime?

Finally, I look forward to seeing you at CPSA's annual membership meeting at James Madison's Montpelier Friday, June 28. ■



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 fall issue is September 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.

Palladiana

On the Palladian Trail

Calder Loth

Blessed with beautiful weather, CPSA members enjoyed a memorable nine-day visit to Italy's Veneto in mid-October carefully balanced between tours of celebrated sites and wonderful culinary experiences—all planned by our local hostess, organizer, and guide Guliana di Thiene.

The first five days were based in Vicenza, the city famed for Palladio's numerous architectural works. Among the buildings visited on walking tours were the Basilica with its famous tiers of Palladian arches, the Teatro Olimpico, Palazzo Chiericati, Palazzo Thiene, and Palazzo Valmarana, the façade of which inspired the façade of the Virginia General Assembly Building on Richmond's Capitol Square.

A highlight was a visit to the Palazzo Barbaran da Porto, home of the *Centro Internazionale di Studi di Architettura Andrea Palladio* where director Guido Beltramini delivered an introductory lecture on Palladio.

The second evening, CPSA members were guests of Guliana di Thiene for dinner at her family home, the massive medieval Castello Porto Colleoni Thiene. There, she brought out for examination the family's priceless first edition of Palladio's *Quattro Libri*.

But no stay in Vicenza would have been complete without a pilgrimage to the Villa Rotonda, where the di Valmarana family treated the group to a sunset reception. The di Valmaranas also hosted dinner the next evening at the Villa Valmarana Nani, the interior of which is famed for its Tiepolo frescoes.

From Vicenza, CPSA troupers visited additional Palladian villas, including the Villa Barbaro, Villa Godi, Villa Malcontenta, Villa Emo, and Villa Pojana. The Tuscan portico of the Villa Emo served as inspiration for Frascati, the 1823 Jeffersonian-Palladian plantation house by John Perry in Virginia's Orange County. The distinctive Villa Pojana has recently been rehabilitated after being inaccessible for years. There, the group was able to visit the attic grain storage area and examine the roof framing.

A high point of the excursions was a visit to the Villa Cornaro, a Palladian masterpiece formerly owned and restored by CPSA past

president Carl Gable and his wife Sally. Palladio's elevation of the Villa Cornaro was Jefferson's inspiration for his design of the first version of Monticello. Prior to the visit, a bountiful lunch was enjoyed at—where else?—Caffé Palladio located directly across from the villa.

Two lesser known villas on the tour were Palladio's Villa Pisani in Bagnolo, and Vincenzo Scamozzi's dramatically sited Villa Rocca Pisani. The rusticated arcaded loggia Villa Pisani in Bagnolo was the ultimate inspiration for the same feature used on Mount Airy, the Anglo-Palladian plantation house near Warsaw, VA. The illustration of the Villa Rocca Pisani in Scamozzi's treatise (which Jefferson owned) showed its low octagonal dome; likely this was an inspiration for the octagonal dome on Monticello.

The tour's last three days included expeditions to Padua, Mantua, and Verona where the group was accommodated in Verona's elegant Hotel due Torri. A walking tour of Padua began with the Padua Botanical Garden, the first in Europe, and then to the Loggia and Odeo Cornaro, a richly articulated architectural complex dating from the 1520s. The Odeo features an octagonal chamber decorated with grotesques inspired by those in Nero's Golden House. The Padua tour was capped by a visit to the city's foremost artistic treasure, the Scrovegni Chapel, which houses the recently restored world-famous Giotto frescoes.

The visit to Mantua focused on Giulio Romano's Mannerist Palazzo Te, noted for its freely interpreted classical motifs. The palazzo's robust architecture is complemented by its interior frescoes, among which is the overpowering Hall of the Giants. Romano was a contemporary of Palladio and is credited with the initial design of the Palazzo Thiene, the completion of which was undertaken by Palladio. Also toured in Mantua was the sprawling Ducal Palace with its Mantegna frescos. A final site on the Mantua itinerary was Leon Battista Alberti's 1470s church of Sant'Andrea, one of the first buildings of the Renaissance to incorporate the triumphal arch motif in its façade design.

The final day consisted of a walking tour of Verona focusing on the Gothic Scaligeri tombs; the Piazza dei Signori, an assemblage of



Palazzo Valmarana
Vicenza



Villa Capra La Rotonda
Vicenza



Frascati, Orange, VA
Villa Emo, Treviso



Castello Porto Colleoni di Thiene
Thiene



Villa Cornaro
Piombino Dese



Villa Rocca Pisani near Loniga



Giusti Gardens
Verona



Detail of fresco, Hall of the Giants, Palazzo Te
Mantua



Ceiling of Annex, Odeon Cornaro
Padua



Palazzo Te
Mantua

late Medieval and early Renaissance municipal buildings; and finally a little-known unfinished Ionic courtyard by Palladio.

The climax of the Verona tour was the vast Roman arena displaying the ancient use of rustication on its arches and piers. The last stop was a visit to the 1580 Giusti Gardens, considered among the most beautiful Renaissance gardens in Italy. Its walks and parterres are framed by innumerable, perfectly trimmed Italian cypress trees. The day—indeed, the entire tour—was capped by a wine tasting and splendid farewell dinner at the vineyard Serego Alighieri, perched in the hills overlooking the city. ■

Calder Loth, CPSA vice-president and architectural historian, was a guide on this trip, supplementing the various site visits with explanations and images showing relationships of each place with works of American architecture. He also explained ancient origins of various motifs and details used by Palladio.

The Drawing Place

Ailsa Thai

Every Drawing began with “Where am I?”

Broadly speaking: We were in Northern Italy, somewhere in the Veneto, most days in either Vicenza or Venice, most likely looking down some sort of an arcaded condition (usually through the nave of a cathedral or the loggia of a basilica), standing under an elusive spot of shade.

As inquisitors, recorders, and communicators, one way we answered this question was by starting most drawings with two intersecting perpendicular lines. The horizon line indicated the observer’s eye level, spanning the entire sketchbook page. The vertical “me-line,” as dubbed by Professor Charlie Menefee, indicated where the observer stood on the horizon line. The intersection between the two—the vanishing point—marked, in theory, the exact place where one was looking. From this point grows the perspective. Thus the drawing becomes the recording of the space from the sketcher’s point of view.

Beyond the drawing, or drawing plans, we practiced constructing mental maps. As we walked, Charlie would ask us, “Where is the train station? The river? The Piazza dei Signoria? North?” We were always reminded to be conscious of our place in the city, of the city to other cities, and to the geography in general.

Placing myself on the page is the first of countless relationships realized and recorded in my drawing process.

Starting a drawing is like taking a leap of faith, with promises of discovery almost certain yet still unpredictable. I am a recorder who is drawing what I see (careful not to draw what I assume), counting paces, measuring lengths and angles with my ever-shrinking pencils, and most importantly, searching for relationships to aid my endeavor. This ultimately leads me to discovery of underlying geometries, organizing principles, orientation, human activity, among other elements of place that I would otherwise miss from a cursory glance or even a photograph.

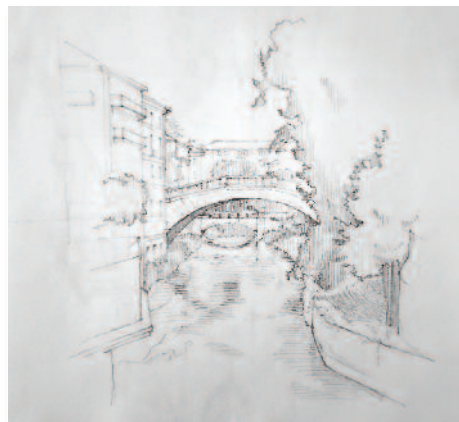
Double squares and golden rectangles abound in Palladian structures. During instances when what I had measured did not conform to these principles, I was jolted into realization that I was not drawing Palladio. I was particularly interested in the reconciliation of a desire for symmetry and perpendicular geometry with the reality of oblique pockets of space in which Palladian palaces, Venetian palazzos, and piazzas were woven into the fabric of dense town centers.

True accuracy in drawing plans and sections, although seemingly an aspiration, I later realized, was never a goal. Counting my surely uneven paces from corner to corner (while dodging tourists, pigeons, and the sun at Piazza San Marco) can only guarantee a limited degree of accuracy, but it was through the act of doing so that

[Continued on page 8.](#)



Villa Rotonda
Vicenza



Bacchiglione River
along edge of Vicenza



Villa Pojana
Pojana Maggiore

Farmington's Many Faces

CPSA's November tour illustrated Farmington's long architectural history in Albemarle County. Although known as a Jefferson building, Jefferson actually remodeled the existing 1802 house, designing an octagonal addition with a Tuscan tetra-style portico. As a result, in 1820, the house became the highest taxed property in the County with Monticello, at half its value, only the second highest.

In mid-19th century, famed architect Robert Mills created another addition, a small side portico with cast iron capitols. This occurred while Mills was designing the University's Rotunda Annex, also with cast iron capitols (and completed in 1856).

After Farmington became a country club in 1927, Edmund Campbell, dean of UVA School of Architecture, remodeled Farmington again, removing the interior upper floor and partitions of the Jefferson octagon and thus creating a single two-story symmetrical space.

Later, Marshall Wells, one of the earliest graduates of the UVA A-School, made other renovations creating the ballroom and other

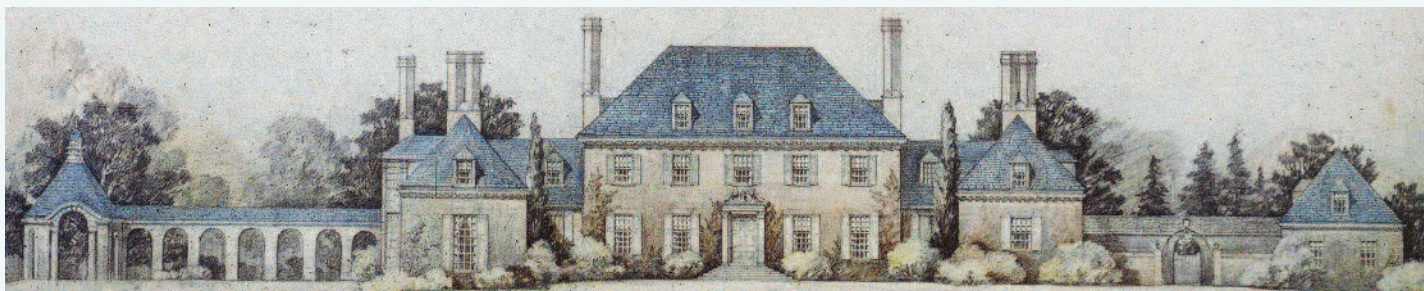
spaces. Finally, Frederick D. Nichols, an eminent Jefferson restorer, redid the Jefferson Room in 1976.

After lunch in the Jefferson Room, visitors explored the early 19th century service area, including kitchen, laundry, wine cellar, dairy, and slave quarters. Finally, visitors rode to nearby Gallison Hall, a Georgian Revival mansion designed in 1933 by Lynchburg architect Stanhope Johnson with landscape gardens by Charles Gillette.

The house contained many architectural features seen in other Virginia homes—for example, a broken-pediment doorway derived from Westover in Charles City County; paneling and marble floor based on Thomas Nelson House in Yorktown; staircase; chandeliers modeled on those at late 18th-century Gadsby's Tavern in Alexandria; and the library adapted from one at mid-18th century Stratford Hall. Its clustered diagonally set chimney stacks were reminiscent of those at the mid-17th century Bacon's Castle.

CPSA has thanked the Farmington Historical Society Foundation and its board member Punkie Feil for hosting the event. Appreciation is also extended to Professor Edward Lay for the tours; Professor Richard Guy Wilson for his comments on Marshall Wells and Frederick Nichols; and architectural historian Calder Loth and Blake McDonald of the Virginia Department of Historic Resources for their guidance and interpretation especially in the service areas. The Gallison tour was courtesy of Steve McLean and George O'Meara.

This CPSA tour filled quickly to its maximum of 50 participants and had a long waiting list. ■



Gallison Hall
Albemarle County, VA

Courtesy of Jones Memorial Library, Lynchburg, VA

Continued from page 7.

I learned of the irregularities in plan that pointed to preexisting site conditions. Investigating sections was an even more daunting task because I could not pace heights and slopes for measurement.

However, the task revealed the intimate relationships between the built environment and the natural topography.

Everything exists in relation to another, addressing and reacting to the other at different scales, from the proportions of an aperture to

the edges of a piazza, to the city, and its geographic narrative. Drawing unveils these relationships and acts as a medium towards investigating and hopefully understanding them. Ultimately, it serves as an answer to “Where am I?” ■

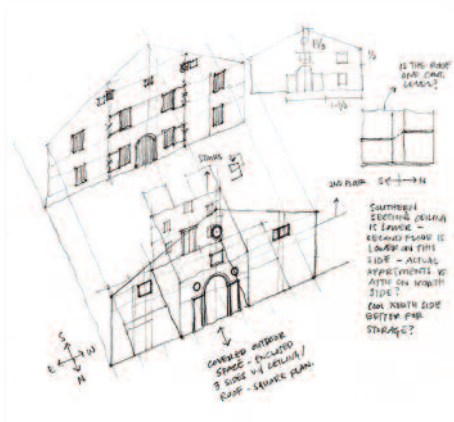
Ailsa Thai of La Puente, CA is a third-year undergraduate at UVA School of Architecture in the pre-professional program who intends to minor in studio art. She participated in UVA Architecture in Italy: Vicenza during summer 2018.

Palladio In Context

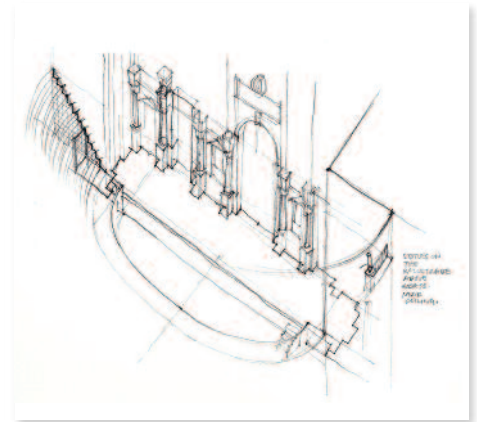
Aisha Sawatsky



Elevation perspective drawing of Villa Pojana, Pojana Maggiore



Axonometric drawing of Villa Valmarana, Vigardolo



Axonometric drawing of Teatro Olimpico, Vicenza

Before I began my internship and then attendance at the week-long course on Palladian architecture in Vicenza, Italy, I had the fortune of participating in the University of Virginia's annual summer drawing program in Vicenza, which gave me some familiarity with the Veneto region and a few Palladian villas and palazzi. Through that program, I learned to see spaces for the proportions within themselves and for their relationships to the immediate surroundings. Although we discussed the basic structure of a Roman city like Vicenza through present-day observation and drawing, I only began to appreciate the significance of Palladio's works in Vicenza when later in the fall, I studied pre-industrial maps of the city as part of my internship with the Palladio Museum.

By placing all known Palladian buildings into the context of a present-day map of Vicenza and drawing an estimated map of the city in Palladio's time, I was able to imagine how his architecture would be experienced when they were newly built. I was particularly struck by the change in environment around Palazzo Chiericati caused by the channelization of the Bacchiglione River. When I first visited this palazzo with the UVA group, my impression was that it faced the wrong way or was unfinished. By studying the maps, I understood that the river at that northeastern edge of the city served as its defensive wall, and so the Palazzo Chiericati would have been exactly aligned with the gated bridge that used to cross the border and would have been the first building visible upon entering the city.

After the 10-day internship, the 60th Course on Palladian Architecture began at the Palladio Museum. This year's theme was "Palladio and Mantua" and examined the relationships between Palladio, his works, influential Mantuan architects—particularly Giulio Romano—and the historical architecture of Mantua.

The 40 participants included professionals, students, and other enthusiasts of architecture, art, and history. The group toured Vicenza, Mantua, Venice, and other sites in the Veneto with the guidance and expertise of a host of scholars including Howard Burns, Guido Beltramini, Francesco Paolo Fiore, Amadeo Belluzzi, Caroline Elam, Gianmario Guidarelli, Glenn Most, Mario Piana, and Damiana Paternò. The lectures and tours tended to examine at the scale of the detail, and considered the importance of façades, frescoes, statues, and ornamentation in order to establish Palladio's works in the context of his contemporaries and influences.

Although the course was primarily conducted in Italian, many of the leaders and participants also spoke English, so I was able to receive explanations enroute to the next field trip site. Drawing from my training with the earlier UVA course, I was also able to learn much about the sites we visited by sketching.

Villas Forni Cerato, Gazzotti, and Thiene were the most fascinating to me: all three were in some form of disrepair or had visible renovations and additions, which allowed us to observe the layers of

Continued on page 10.

Montpelier, Orange County, Virginia

James Madison's Montpelier and the Center for Palladian Studies in America will co-host CPSA's 2019 annual meeting Friday, June 28, at Montpelier, Orange County.

Montpelier will offer tours focusing on restoration of the house beginning at 3:30 and 4 pm. In addition, the award winning exhibit, "The Mere Distinction of Colour" will be available for self-guided tours.

By 5 pm, members will convene at the Visitor Center for refreshments. In addition to a welcome and updates from CPSA president John Zeugner, Montpelier officials will inform the group on its latest activity.

CPSA vice-president Calder Loth, who served on the Montpelier Restoration Advisory Committee, will give a brief talk about the decision process and the architectural evolution of the house's restoration. A reception with plenty of time to socialize will follow.

Thanks to Montpelier, there is no charge for the meeting, but we ask that you contribute \$20 to Montpelier for its tours. While this is open to all members, we must limit attendance to the first 60 people.

More information including reservation details will be announced later this spring by email and on the website www.palladiancenter.org. ■



James Madison's Montpelier

Courtesy of Montpelier Foundation, Photo by Jennifer Wilkoski Glass

Continued from page 9.

construction. This reminded me of Palladio's expertise in renovations and additions to existing buildings, masked by the harmony of his compositions and a good coat of plaster. I enjoyed revisiting the Palladian villas that I had first seen with the UVA group, this time with new perspectives from scholars and additional access to the basement and attic spaces. Considering my study of the maps during the internship along with the fall course, I arrived at a closer understanding of Palladio's buildings in their physical and historical contexts.

The time spent in Vicenza on the CPSA Travel Fellowship added a new dimension to my understanding of Palladian architecture and its contexts. For the support and coordination of the many people who helped to realize this invaluable experience: thank you to

Alexandra di Valmarana and UVA Program in Historic Preservation Director Andrew Johnston for coordinating the activities; Travis McDonald and Poplar Forest for supporting the tuition fellowship for the study course; and to the CPSA for providing travel funding and room and board. ■

Aisha Sawatsky, the first recipient of a CPSA Fellowship, is from London, Ontario, Canada. Her scholarship allowed her travel funds to intern with the *Centro Internazionale di Studi di Architettura Andrea Palladio* and to participate in the 60th Course on Palladian Architecture in Vicenza. She received her Master of Architecture degree with a Certificate in Historic Preservation from UVA in May 2018.

Palladianism in Southern England

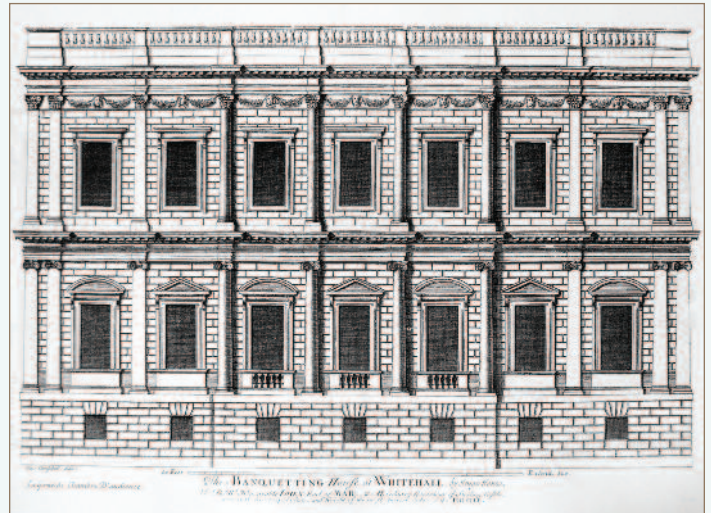
September 19-28, 2019

A few openings remain for the Fall 2019 Southern England tour, planned especially for CPSA members.

Michael Douglas-Scott, who specializes in Renaissance art and architecture, will be the guide for the tour. Douglas-Scott teaches art history at Birkbeck College and is a popular presenter on Martin Randall Travel tours, receiving many accolades from past participants.

CPSA's Calder Loth, an architectural historian and CPSA vice-president, will also help guide the trip. As he did on the Fall 2018 Veneto tour (see article in this issue), Loth will help connect Palladian homes in England to those in Virginia and the rest of the US.

In addition, many special arrangements and private entertainments in homes are being planned and will be announced later. The tentative itinerary will include Lord Burlington's Chiswick House; Prior Park, an 18th Century landscape garden; the Circus designed by the two John Woods in Bath; Basildon Park; Whitehall Palace and the Banqueting House in London, and the Queens House in Greenwich, all designed by Inigo Jones; Sir Robert Walpole's Houghton Hall designed by Colen Campbell; William Kent's Holkham Hall, and more.



Banqueting House at Whitehall

.....
The cost for the tour is approximately £4,400
(\$5,676 at current exchange rate),
exclusive of air fare.
.....

.....
For a full brochure and itinerary,
see the information under tours at www.palladiancenter.org
or call Martin Randall Travel, 1-800-988-6168.
.....



Staunton Tour SEPTEMBER 2019

The tour of Staunton, VA has been postponed until the weekend of November 15-17. Plans are for some activity on Friday evening as well as a full day of exploring Staunton on Saturday. The schedule may also include a Sunday program.

Save the date on your calendar and stay tuned.

Image: Virginia School for the Deaf and Blind

Palladiana



Clarendon Building, Oxford, England
Photo by David Illiff



Hammond-Harwood House,
Annapolis, MD



Gunston Hall, Mason Neck, VA
Detail of Chinoiserie Dining Room
Courtesy of Gunston Hall

Continued from page 1.

was in his memory from childhood and this exposure to classical design heavily influenced his career.

In 1748, at age 14, Buckland left Oxford in search of new adventure and opportunity. He traveled to London where he met his uncle, James Buckland, and signed an apprenticeship as a carver-joiner for seven years. In London, Buckland witnessed a city rising from the ashes after the Great Fire of 1666. New building codes enacted from 1667 to 1739 impacted the architectural development of the city. There, he witnessed the use of Renaissance-inspired classical design similar to the new works he had seen in Oxford. We can only speculate that he may have been able to apply his skills to such important new buildings as Mansion House (1739–1752), Horse Guards in Whitehall (1750–1758), and James Gibbs’s west block of St. Bartholomew’s Hospital (1743–1753).

In August 1755, the 21-year-old Buckland completed his apprenticeship and met Thompson Mason of Virginia, who was studying law in London. Mason spoke of his older brother, George, a politician who was building a “substantial brick mansion on the Potomac River about ten miles south of Alexandria,” which he named Gunston Hall. George Mason had tasked his brother with finding a skilled London builder to oversee the construction and interior fittings of his house. Thompson Mason thus asked Buckland to accept the position. Buckland agreed and signed a four-year indenture to serve as “a carpenter and joiner” for which he received free passage to Virginia, food, lodging, and an annual salary of 20 pounds.

Buckland arrived at Gunston Hall and dutifully undertook directing the construction of George Mason’s house and adding elegant architectural elements of his own design. For the entrance front Buckland provided a pedimented porch incorporating a Palladian arch. On the garden front, he added a semi-octagonal porch with ogee arches based on a garden pavilion design in Batty Langley’s *City and Country Builder’s and Workman’s Treasury of Designs* (1745). Inside, Buckland installed elaborately detailed classical woodwork in what is known as the Palladian Room. Next to it is a dining room enriched with Chinoiserie trim based on Chippendale’s versions of the style.³ Pleased with his four years of service at Gunston Hall, Mason gave Buckland an excellent recommendation. Buckland went on to work the next 10 years in Virginia on plantation house interiors, notably Colonel John Tayloe’s Mount Airy, near Warsaw, and various public buildings, including a courthouse for Prince William County (since demolished). He also started a furniture

shop with William Bernard Sears, who later designed a chimneypiece for Mount Vernon based on a design in Abraham Swan's *The British Architect* (1745).⁴

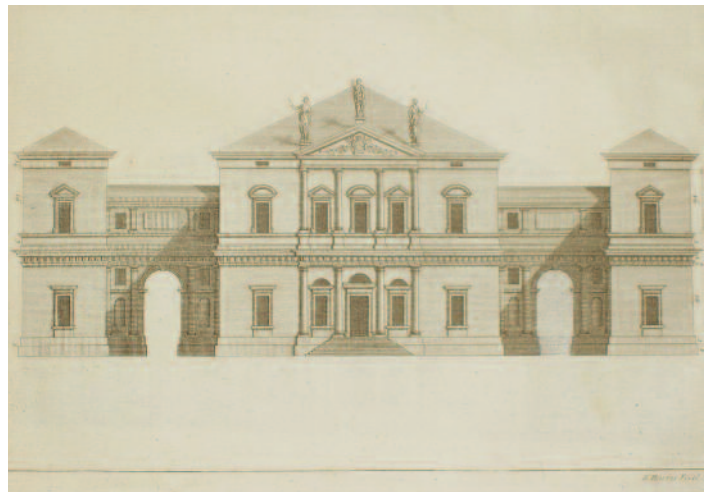
In 1771, Buckland arrived in Annapolis to work for Edward Lloyd IV. At Lloyd's Annapolis mansion Buckland oversaw the installation of the interiors and added two Palladian windows, blind niches, and elaborate carvings in the public spaces. Annapolis at the time was enjoying a prosperous "Golden Age," which made such prominent architectural works possible.⁵

In 1774, Matthias Hammond hired Buckland to design his house, located directly across the street from that of Edward Lloyd IV, on axis with the State House. Buckland's design for the Hammond house was a five-part Anglo-Palladian villa-style dwelling. Borrowing his client Edward Lloyd's *I quattro libri dell'architettura* by Palladio, Buckland chose for its basic composition the plate of the Villa Pisani at Montagnana, which demonstrates his ambition and confidence as an architect. Lloyd may have suggested the low-profile of the design to preserve his view over the house to the harbor. Buckland added arched opening in the hyphens, echoing the Villa Pisani design.

Buckland also incorporated in his scheme several features associated with James Gibbs, a leading architect of England's Anglo-Palladian movement and also architect of the Radcliffe Camera. These features included an exterior rusticated "Gibbs surround" window to light the stair hall and an oeil-de-boeuf window in the pediment, the design of which was copied from Gibbs's 1728 *A Book of Architecture*.⁶

Several of the Hammond house windows adhere to the London building code of 1709, which restricted the use of wood frames, so the windows are recessed in the brick openings. On Palladio's Villa Pisani, the wings have flat fronts. However, Buckland's Hammond house has semi-octagonal bays that harken back to the round buildings like the Radcliffe Camera he witnessed as a child. Thomas Jefferson sketched the Hammond house in 1783, and subsequently incorporated polygonal bays into Monticello.⁷ The Hammond House doorway, sometimes called the most beautiful doorway in America, is based on a design in Abraham Swan's, *The British Architect*, a book owned by Buckland. The Scamozzi Ionic engaged columns and frieze with laurel leaves are identical to Swan's plate XXII (23).⁸

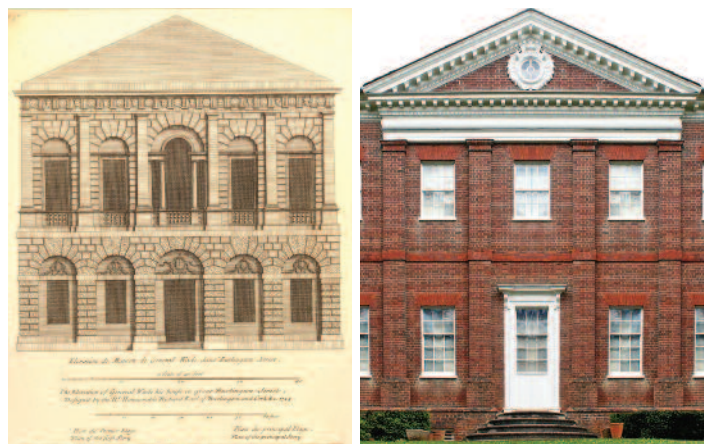
The Hammond house garden front is dominated by an engaged portico with Tuscan pilasters similar to the Doric pilasters in a 1540 design for an unidentified palace attributed to Palladio.⁹ This



Villa Pisani
I quattro libri dell'architettura by Andrea Palladio



The British Architect, detail of plate XXII and front door of the Hammond-Harwood House, Annapolis, MD



General George Wade House, London, England and Hammond-Harwood House, Annapolis, MD

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drawing was acquired by British architect Inigo Jones and provided the basis for Lord Burlington's design of the 1723 London home of General George Wade, now demolished.¹⁰ Buckland lived a mile from Wade in London and surely saw this great house. All three buildings have pilasters with no entasis. A curiosity is the belt course which runs over the pilasters rather than behind, which was applied after Buckland's death by a craftsman less trained in classical design. Buckland may have opted for the simple Tuscan order as he was working in brick rather than more malleable stone.

Buckland died in 1774 at age 40, before the completion of the Hammond house. The inventory of his estate revealed one of the largest architectural libraries in the colonies. Its 15 titles included works by James Gibbs, Batty Langley, Robert Morris, William Salmon, Abraham Swan, and Isaac Ware. While Buckland had access to Palladio's famous *I quattro libri*, he never owned a copy. The Hammond house was completed by his partner, John Randall. Today it is a museum known as the Hammond-Harwood House with an emphasis on architecture and Palladian design. ■

Carter Lively is the director emeritus of Hammond-Harwood House, and Rachel Lovett is the curator and assistant director of the museum. Hammond-Harwood House is open for tours seasonally April 1 through December 31. Please consult www.hammondharwoodhouse.org

1. Sebastian Serlio, *Sebastian Serlio on Architecture*, trans. Vaughn Hart and Peter Hicks (New Haven: Yale University Press, 2001), xxxvi.
2. Jean Piaget, *The Child's Conception of Number*, trans. C. Cattegno and F.M. Hodson (London: Routledge, 1952), 157.
3. Thomas Chippendale, *The Gentleman and Cabinet-Maker's Director* (London 1st Edition, 1745), plate 26 and 34.
4. Cary Carson and Carl Lounsbury, eds. *The Chesapeake House: Architectural Investigation by Colonial Williamsburg* (Chapel Hill: University of North Carolina Press, 2013) 82.
5. Jane Wilson McWilliams, *Annapolis, City of the Severn: A History* (Baltimore: The Johns Hopkins University Press, 2011) 72.
6. James Gibbs, *Gibbs' Book of Architecture: An Eighteenth Century Classic* (New York: Dover Publications, 2008), 110.
7. William L. Beiswanger, Robert H. Smith Director of Restoration at Monticello, email message to the author, 2007.
8. Abraham Swan, *The British Architect* (London: Robert Sayer, 1745), plate 23.
9. "Design for Palace: Façade," Royal Institute of British Architects, accessed January 25, 2019, <https://www.architecture.com/image-library/ribapix/image-information/poster/design-for-a-palace-facade/posterid/RIBA31789.html>
10. Charles Hind and Irena Zantovska Murray, *Palladio and his Legacy: A Transatlantic Journey* (Venice: Marsilio, 2010), 68-70.

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This site will bring you up-to-date information on the Center for Palladian Studies, upcoming events, publications, including past issues of *Palladiana*, archives, and worldwide resources about Andrea Palladio and his continuing influence on architecture.

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Board members Jill Lord and Gardiner Hallock along with UVA post-graduate student Aisha Sawatsky assisted Anne, Margaret, and Administrator Kay Slaughter to fine tune the design and functionality of the site.

Please use it and give us feedback, including sending links to resources or interesting articles that you run across. ■

The screenshot shows the website's header with the logo "CENTER FOR Palladian Studies IN AMERICA" and navigation links: Events, Publications, Membership, Scholarship, Resources, About. Below the header is a large image of a red-brick Palladian villa with a white portico. A "BECOME A MEMBER" button is overlaid on the bottom right of the image. Below the image is the text: "The Center supports scholarship, research and understanding of the Renaissance architect Andrea Palladio and his influence on American architecture." Below this is an "EVENTS" section featuring a banner for "Upcoming Palladianism in Southern England" on "September 2019" with an image of a white classical building. Below the events is a "SCHOLARSHIP" section with a large "Travel Fellowship" heading and the text "Application deadline approaches" and "APPLY TODAY" button. At the bottom is a "PUBLICATIONS" section.

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