Palladiana
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Jefferson Versus Latrobe

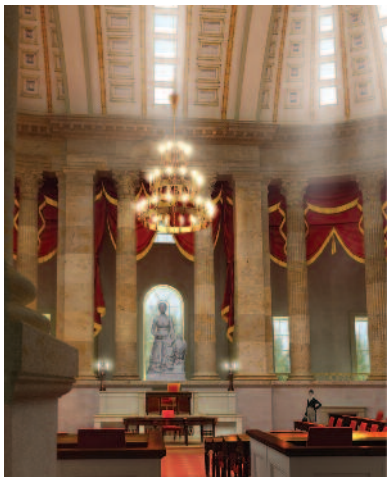
Reconstructing the Lost Vision

Richard Chenoweth, AIA

Between 1803 and 1809, President Thomas Jefferson and his Surveyor of Public Buildings, Benjamin Henry Latrobe, collaborated with unique synergy and sympathy to complete the construction of the U.S. Capitol. I use the term "collaborated" loosely, for their relationship, in a broad sense, was traditional: an architect working for a client. After 1801, it was Jefferson whose approval and approbation Latrobe needed—both officially and psychically.

At the beginning of Jefferson's tenure, the inchoate nation was struggling to establish itself. Essentially, it was a unique situation in world history--in which a seat of government was emerging from the landscape at the same time a new form of government was being formed.

Later, when British troops invaded the city of Washington in August 1814, they burned the public buildings, including the Capitol. The Hall of Representatives in the South Wing, which Jefferson had speculated might be the handsomest room in the world, was gutted, and the rich neoclassical interiors that Latrobe had struggled to build for a decade were destroyed. Thus, we have no images, only letters and drawings on which to speculate as to whose vision was more appropriate. I have used these to attempt to reconstruct the Capitol. But first, let's review the views of the architect and the President.



View of the chamber from the north
Image by Richard Chenoweth

Upon taking charge of the Capitol's construction, Latrobe quickly found fault with the works, a concoction of figural rooms that were not organically unified by a structural system and that were shoddily built. A strong proponent in the strength and simplicity of forms and volumes, and with a reliance on determinate light, Latrobe set about to alter the plans of his predecessors.

Latrobe struggled with his famous client on at least three significant aspects of the design of the South Wing. Despite these conflicts, the 108-foot by 84-foot block of the South Wing began to rise from new foundations based on a set of revisions Latrobe delivered to Jefferson in the spring of 1804. The architect and the client disagreed on how to light the chamber so at this point the roof design was in a state of flux.

Earlier in his career, in August 1786, widower Jefferson had been introduced to Londoners Richard and Maria Cosway. At their initial meeting in the Paris grain market, the Halle aux blés, Jefferson seemed particularly smitten by Maria, a 26-year-old Italian-English artist.

Over the course of the next six weeks, Jefferson and his new friends engaged in a whirlwind of activities in and around Paris. When the

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40th Birthday
For CPSA

John J. Zeugner AICP, PRESIDENT

John J. Zeugner, AIA

2019 was the 40th anniversary of the founding of the Center for Palladian Studies, and although we haven't yet celebrated, we intend to do just that, only a year late.

Vice President Julia Henley, a graduate student in 1979, was among the founders working and studying with Mario Valmarana. A few other founders—Betty Valmarana, Ed Lay, and Joe Johnston—are still with our organization. It was Julia who urged us last year to focus on the founding. She believes that the origins of CPSA and the contributions of various architects, historians, and architectural enthusiasts who were involved should be noted.

In an effort to write a modest history, we would love input and recollections from any of you involved with the early years of CPSA. Please drop us a line if you think you can help contribute; we hope to have a piece ready for Fall *Palladiana*, deadline August 1.

On to past and future travels: In 2016, we visited Scotland to study the Anglo-Palladian architecture of William Adam and his sons, Robert, James, and John. In 2018, a travel committee of Julia Henley and Betty Valmarana organized a unique red-carpet tour of the Veneto, Padua, Mantua, and Verona. That trip sold out quickly and exceeded all expectations. See Spring 2019 *Palladiana* at palladiancenter.org.

This past year we asked Martin Randall Travel in London to plan a tour of the revolutionary buildings of Jones, Burlington, Campbell, Adam et al, and other magnificent classical estates in southern England. The trip was so amazing and successful that we are booking Martin Randall for fall 2020 to lead a tour of the great classical estates of Northern England. Calder Loth writes about the southern tour on page 4.

Over the past several years we have expanded the frequency of our tours here at home: In 2016, we explored 18th-century Clarke County in the Shenandoah Valley of Virginia; the following year, we visited the adjacent Jefferson County, part of Virginia until its separation with West Virginia in 1861. Jefferson County contains many fine historic homes, some built by the Washington Family.

In 2018, we visited Farmington viewing its many architectural features by a range of architects over the years: Jefferson, Robert Mills, Edmund Campbell, Marshall Wells, and Frederick D. Nichols. We also sponsored a tour of Christopher Newport University, a compact urban campus of immense classical buildings designed by Richmond's Glave & Holmes over the last decade; in my opinion, these seriously rival many grand palaces of Europe.

This past year, the CPSA brought New York architect Gary Paul to the Branch Museum of Art and Design for his talk on Palladio. In September, we enjoyed a rare visit to Gen. John H. Cocke's Bremo in Fluvanna County, VA, its grounds, and several other remarkable buildings (as well as a temple). Later, we explored Staunton, VA, lodging at the Blackburn Inn, designed by Jefferson protégé Thomas Blackburn as an institution for the mentally ill. Now a boutique hotel, we learned how other buildings on the grounds are being repurposed for other uses, thanks to a creative

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developer, Robin Miller, who employs Virginia's historic tax credits as part of the financing.

Architects Bill and Kathy Frazier led our bus and walking tour of Staunton's noteworthy buildings. We visited the Stuart House, home to generations of the Stuart descendants with an 1844 wing designed by Blackburn, as well as William Lawrence Bottomley's 1928 Waverley Hill. It was a perfect trip, and we appreciate Julia's planning, the Fraziers' leadership as well as Calder Loth's additional historical perspective. And of course, we are most grateful to the owners of the houses we visited as well as the Blackburn Inn.

This spring, we will reprint our 2012 book *The Design and Building of Bremo*, now out of print. Written by Peter Hodson, designed by Bruce Kennett, and edited by Calder Loth, it is a great reference for those interested in American architecture and building practices in early America.

Finally, as we say goodbye to a longtime board member, we welcome a newcomer. Richard Guy Wilson, distinguished architectural historian, who recently retired from the department of architectural history at UVA's Architecture School, is stepping down from CPSA's Board of Directors although he will continue to serve as an emeritus member. He plans a busy retirement of lectures and workshops, and we hope to see him at future CPSA events.

And we welcome Bryan Clark Green as our newest Board member. An architectural historian with Commonwealth Architects in Richmond, Bryan has written several books, including *In Jefferson's Shadow*, a 2006 book on Thomas R Blackburn. Bryan was the keynote speaker at the Staunton tour.

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 August 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.

Exploring Palladio in Southern England

Calder Loth

Relating Anglo-Palladian masterpieces to Palladian-style works in America as well as to Palladio's published designs was a challenging role for me on this tour – especially given the grandeur of the sites on the itinerary and the awkwardness of passing out pictures to illustrate my points. Fortunately I later had an opportunity to discuss the connections in more detail during a December lecture at Richmond's Branch Museum of Architecture and Design, sponsored by CPSA.

Arranged by Martin Randall Travel and ably led by Palladian scholar Michael Douglas-Scott, the CPSA tour included some very famous places as well as some lesser known sites. Perhaps most impressive was Stowe, a palatial country house built in several phases. The last addition, shown here, is the 1770s south façade, a monumental Palladian five-part scheme designed by Robert Adam. Stowe is equally famous for its park, a sprawling bucolic landscape studded with classical temples and structures. Most engaging is Stowe's Palladian bridge, one of three such bridges in England. Alas, we have no comparable bridge in America.

A premiere Anglo-Palladian landmark is Chiswick House near London, the focal point of a complex classical-style park. Dating from the 1720s, the house was built as a private retreat by Richard Boyle, 3rd Earl of Burlington, a leading proponent of the Anglo-

Palladian Bridge, Stowe
Photo by Calder Loth

Stowe, Buckinghamshire
Photo by Calder Loth

Chiswick House, London
Photo by Calder Loth

Villa Rocca Pisani, Veneto, Italy
Photo by Calder Loth

Palladian movement. The domed scheme was inspired by Palladio's Villa Rotonda, but its specific design more likely was based on Vincenzo Scamozzi's Villa Rocca Pisani, a site visited by the CPSA during its 2018 Veneto tour. Thomas Jefferson visited Chiswick in 1786 but was critical of its dome.

While staying in Richmond-Upon-Thames, CPSA members were treated to a special tour of Asgill House, a private residence handsomely restored by its present owner. Designed by Sir Robert Taylor, the 1750s house is a cunningly small Palladian-style villa adjacent to the Thames. Also visited was another Thames-side villa, Marble Hill, erected in the 1720s for a mistress of George II. Its architect, Roger Morris, based his design on Palladio's unbuilt scheme for the Palazzo Capra.

In Buckinghamshire, CPSA members enjoyed a special tour and lunch with Lady Dashwood, doyenne of West Wycombe, the 18th-century seat of the Dashwood family. The house is filled with works of art and other collections assembled by Sir Francis Dashwood, the original owner. West Wycombe's two-tier colonnaded design is based on Palladio's elevation of the Palazzo Chiericati, published in his *Four Books on Architecture*.

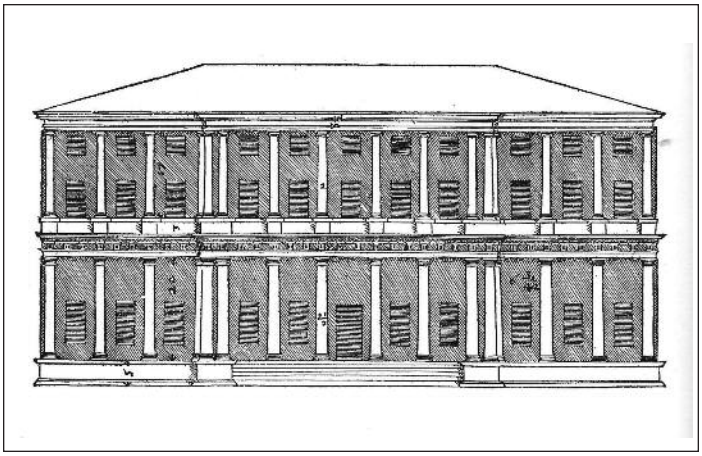
Among the sites visited around the city of Bath were the famous Stourhead Gardens, noted for their numerous classical-style ornamental structures dotting the romantically landscaped park. One of the park's most scenic views focuses on the domed "Pantheon," seen across the lake with a Palladian-style bridge in the foreground. Stourhead's mansion is an important Anglo-Palladian work of its own. Its 1720s center portion was designed by Colen Campbell.

Visited next was Basildon Park, a 1770s Anglo-Palladian country house designed by John Carr of York, also in a five-part Palladian format. The house suffered a long period of neglect during the early 20th century, during which time a number of its interior features were stripped out and sold abroad. Elements of the dining

Asgill House, Richmond Upon Thames
Photo by Calder Loth

West Wycombe, Buckinghamshire
Photo by Calder Loth

Marble Hill House, Twickenham
Photo by Calder Loth



Palazzo Chiericati: Andrea Palladio, Book II,
The Four Books

room were acquired for the Waldorf Astoria Hotel where they decorate a function room today. The house was privately restored in the 1970s and is now exhibited by the National Trust.

Two days in London provided visits to well-known Anglo-Palladian works by architect Inigo Jones, who introduced Palladianism to England in the early 17th century. Among these were Jones's Banqueting House in Whitehall and the Queen's Chapel opposite St. James's Palace. We were also treated to a private exhibition of Palladian drawings in the collections of the Victoria and Albert Museum.

The London stay allowed for a boat trip to Greenwich where the group visited Jones's Queen's House, built for Queen Anne of Denmark, wife of James I. The house is England's first manifestly Palladian-style domestic work. While in Greenwich, the group was treated to a special lecture on preservation challenges and successes by Marcus Binney, founder and president of Save Britain's Heritage.

In East Anglia, Norfolk County's three renowned Palladian mansions, Holkham Hall, Houghton Hall, and Raynham Hall, capped the last days of the tour. Holkham, like Stowe, is palatial in scale and design. It remains the seat of descendants of Thomas Coke, 1st Earl of Leicester and contains stunning collections of paintings, sculpture, furniture, and books. Houghton is also regal in character and is noted for its grandiose interiors by William Kent. The house was built in the 1720s for Sir Robert Walpole, England's first prime minister.

Stourhead Gardens, Wiltshire
Photo by Calder Loth

Queen's House, Greenwich
Photo by Calder Loth

Basildon Park, Berkshire
Photo by Calder Loth

Houghton Hall, Norfolk
Photo by Calder Loth

Last visited was the early 17th-century Raynham Hall, the design of which was inspired by Palladio's Villa Barbaro. Although its architect remains undocumented, Raynham is one of England's earliest Palladian-style country houses. Our tour of the mansion was led by Lord Townshend, descendant of Raynham's original owners.

The success of the English tour has prompted the CPSA to plan a tour of Palladian sites in northern England for the fall of 2020. ■

Calder Loth, architectural historian, added his knowledge of Palladio and Palladian design in America during this CPSA tour arranged by Martin Randall Travel and led by Palladian scholar Michael Douglas-Scott.

Raynham Hall, Norfolk
Photo by Calder Loth

The "Four Causes" and Palladio's Villa Emo

Paul Benavente and Madison Brake

What are the underlying principles that define our natural and artificial environments? The ancient Greek philosophers, and those who later built upon their principles, began the inquiry into this question as an expression of wonder: "Why?"

Aristotle wrote: "We think we do not have knowledge of a thing until we have grasped its why, that is to say, its cause."[1] According to St. Thomas Aquinas, Aristotle further "distinguishes the various senses in which cause is used; and in regard to this he does two things. First, he enumerates the various classes of cause. Second, he reduces them to four."[2]

The fathers of Western philosophy, Plato and Aristotle, and later in the 13th century, St. Thomas Aquinas, provided precision to this idea in what is known as the "four causes." An understanding of why an object is such a way or became such a way may be explained by answering "why" in four ways: the material, formal, efficient, and final causes, which we discuss here in slightly different order.

The four causes are first observed in the natural environment, and, according to the dictum, "art imitates nature," may also be observed in the artificial environment.

Andrea Palladio, in his writings and work, gives testimony to these transcendent four causes. However, rather than argue that Palladio consciously worked according to these principles, this article seeks to convey the influence of the four causes through an understanding of the artificial environment created in Palladio's Villa Emo, completed by 1559 and complemented by the paintings of Battista Zelotti.

Formal Cause:
The frescoes in the ceiling—Cupid, and the fecundity of the grapes—refer to the perfections of the married state and agricultural life.

Final Cause:
The goddess Ceres and the coat of arms in the facade represent the motivation for creating the villa—agriculture and the prosperity of the Family Emo.

Villa Emo
Blaz Kure/Shutterstock.com

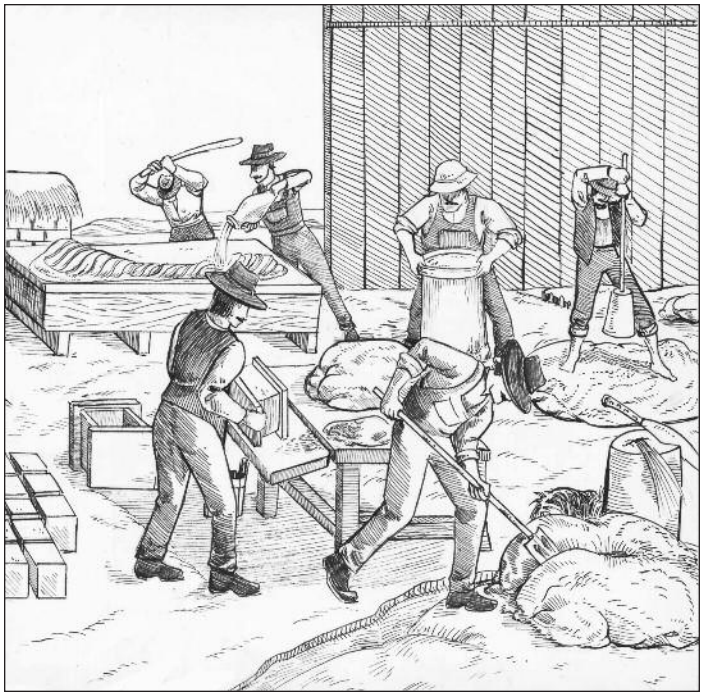
The formal cause answers the question: What is the Villa Emo? What gives form to the Villa Emo? Palladio's Second Book addresses this question of form, first of the house in the city, then in the country: "In the Second [Book], I shall treat of the quality of the fabricks that are suitable to the different ranks of men…of a city; and then of the most convenient situation for villas…."[3]

In the most general sense, the Villa Emo's form is defined as a "fabrick," a building; and in a more specific sense, its form is that of a building outside the city, that of a villa. The rural situation is integral to the villa type; therefore, the quality of the rural condition completes the full breadth of the form of the villa. "Behind the fabrick, there is a square garden of eighty campi trevigiani; in the middle of which runs a little river, which makes the situation very delightful and beautiful."[4]

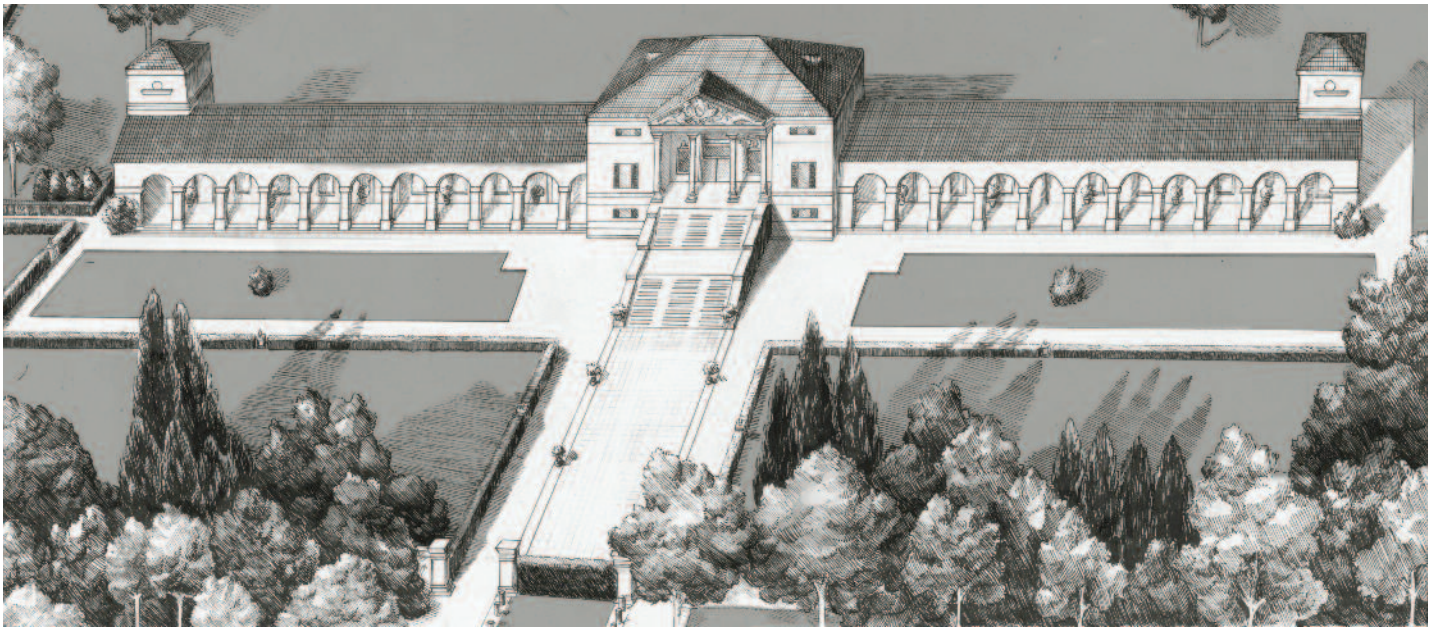
A building, a villa, gardens, an agricultural facility, nobility, and the married state are the formal causes of this work of art. These forms answer what the Villa Emo is, and this whatness is formally expressed in the definition, synthesized as follows:

> The Villa Emo, belonging to a noble couple of the Emo Family, is a country estate comprised of a building and

Material Cause:
The very matter—solid materials like brick, timber, terrazzo, frescoes, stucco—comprise this principle.



Efficient Cause:
The villa results from the skilled workmanship of the brick makers and masons, among other artisans.



Overhead view of Villa Emo
Illustration by Madison Brake

> lands dedicated to the employment of agriculture for the purpose of elevating, extending, and enriching the family and the social life of the same family.

The final cause asks the question: "For the sake of what shall I do or make this?" Signors Emo and Palladio asked the same question of the Villa Emo. The structure of the final cause is such that all motives for acting are ordained to an ultimate motive.

Palladio ponders the various goods that will motivate the construction of the villa, specifying its intermediate cause of agriculture, but concluding in its final motive of happiness, contained in contemplation. He writes:

> "…by industry, and the art of agriculture, improving his estate; where also by the exercise which in a villa is commonly taken, on foot and on horseback, the body will the more easily preserve its strength and health; and, finally, where the mind, fatigued by the agitations of the city, will be greatly restored and comforted, and be able quietly to attend to the studies of letters, and *contemplation*." (Emphasis added)[5]

The material cause will answer the question: "Of what is the Villa Emo made?" What materials comprise the villa, both the building and its estate? Palladio provides a general exposition of the material causes of buildings in his First Book. Common to the habitation and barchesse (rural farm buildings) are the materials of bricks and mortar, terra cotta tiles, terrazzo, stone, timber, and stucco.

The final cause, that is, the purpose, guides the selection of materials specific to each part. Therefore, the agricultural uses of the barchesse require durability of material that is not as necessary for the habitation, while the domestic and educational uses of the living quarters require a refinement in material selection not necessary for the barchesse.

Just as the bricks, tiles, terrazzo, etc. make up the matter of the house, so do the earth, rivers, plants, and air make up the gardens and farm of the villa. Here as well, the final cause guides the material selection. Given the agricultural purpose of the villa estate, Palladio prioritizes health and convenience in these materials.[6] And, given the domestic and noble pursuits of the estate, he emphasizes not only health, but also beauty as a material quality of the site.

The efficient cause answers the question: "By which means did the Villa Emo come to be?" We normally think of the efficient cause when we think of "cause." The efficient cause is preceded by a formulation of the form in the mind of the architect, an exemplar, determined by the reason for which the villa will be built.

Palladio describes this process and the specific means in the first chapter of his First Book:

> "When those several particulars have been duly examined upon the model or draft, then exact calculation ought to be made of the whole expense, and a timely provision made of the *money*, and of the materials that shall seem most necessary…Therefore, having made choice of the most *skilled artists* that can be had…" (Emphasis added).[7]

Palladio thus describes two means that will create the result: a remote cause not proportionate, or communicating itself to the effect—
Continued on page 11.

CPSA MEMBERS TOUR

Palladianism in Northern England

September 7–16

CPSA will sponsor a tour of outstanding English architecture and beautiful gardens in London and Northern England. The group will have overnight stays in London, Leicestershire, and York.

Visits will include numerous Palladian country houses from Wentworth Woodhouse, the largest private home in England and still under restoration, to the 1980s Henbury Hall modeled on Palladio's Villa Rotondo.

Along the way visitors will view wonderfully elaborate interiors, like Harewood with its collection of Chippendale furniture. While the emphasis will be Palladian, other outstanding architectural examples, such as Castle Howard, Haddon Hall, and Chatsworth, will also be included.

After viewing key works in western London, the group will travel to Northamptonshire to visit 17th-century classical Stoke Park Pavilions and Lamport Hall built in 1655 for a family that lived there for over 300 years. The following day, the group will travel to Wentworth Woodhouse. In York, the group will visit Lord Burlington's Assembly Rooms of 1732, York Minister (England's largest Gothic cathedral), and Fairfax House.

The northernmost property on the tour will be Rokeby Park in County Durham, a beautiful Palladian mansion with interiors by the York architect John Carr. In Yorkshire, Constable Burton Hall, another work by Carr, will be visited.

Lord Mayor's House, York
Photos by Calder Loth

The itinerary includes Chatsworth, one of the grandest country houses in Britain filled with great art, fine furniture, and excellent interiors, and the Capability Brown park leading to Kedleston Hall, a monument of classical architecture and decoration in England.

Dr. Michael Douglas-Scott will be the guide, with Calder Loth commenting on relationships to Virginia architecture.

For more information, go to martinrandall.com or call 1-800-988-6168 or check the full itinerary on palladiancenter.org.

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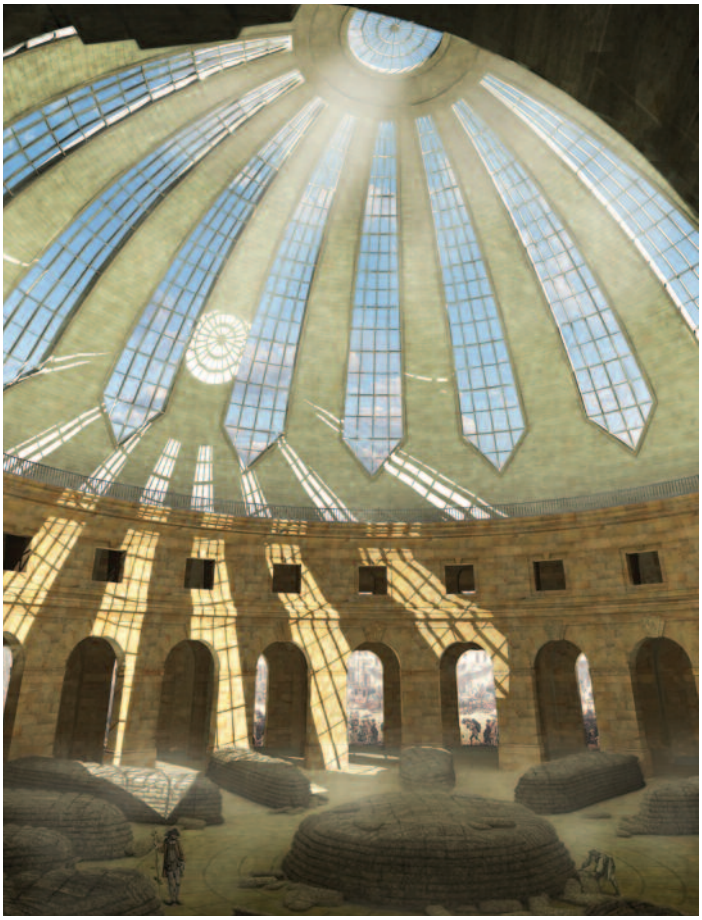
money—and a proximate cause that is proportionate to the effect—skilled artists.

In truth, any object of the natural or artificial order may be understood according to the principles of the four causes. They are inherent in nature and things we build. Because of this, the architect need not be disciplined in these principles to enable us to perceive them in the work. A masterpiece of architecture such as the Villa Emo, however, proves to be a rewarding demonstration of these principles and a means to understand them and their lessons. ■

Paul Benavente, owner of Stella Maris Architecture, is a practicing architect in Houston, TX. He has studied ancient Greek philosophy with emphasis on Socrates, Plato, and Aristotle.

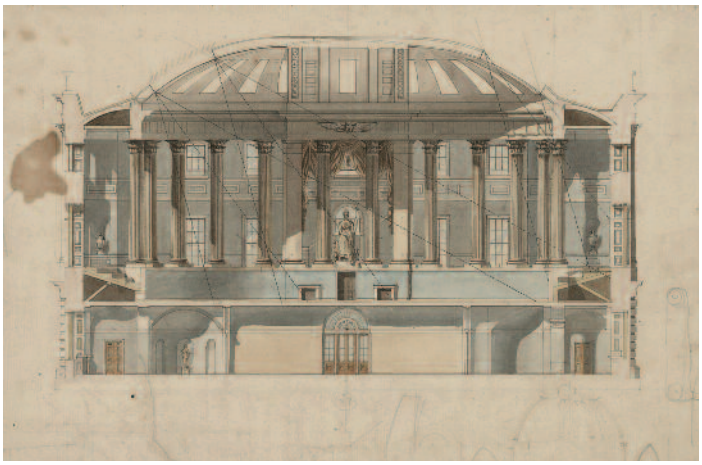
Madison Brake, a freelance illustrator, is currently pursuing an MFA in Creative Writing at the University of Central Florida. She illustrated the drawings for this article.

1 Aristotle, Physics, Bk II 194 b 17–20.
2 Aquinas, St. Thomas. Commentary on the Metaphysics of Aristotle (Rowan, J.P., Trans.) Henry Regnery Co.: Chicago, 1961, Lesson II, no. 763.
3 Palladio, A. The Four Books of Architecture. (Ware, I., Trans.). Dover Publications: New York, 1965 (Original work published 1738), Preface.
4 Ibid. Bk II, Ch. XIV.
5 Ibid, Bk II, Ch. XII.
6 Ibid.
7 Ibid. Bk I, Ch. I.



Halle aux blés interior
Image by Richard Chenoweth

Jefferson inspecting the roof framing of the Capitol in 1806
Image by Richard Chenoweth



Latrobe's east-west section
showing the maximum and minimum light angles.
US Library of Congress

Continued from page 1.

Cosways left for London, Jefferson fell into a seeming depression. It was then he wrote his famous *Head and Heart* letter to Maria in which he describes their first meeting (through the clever dialogue between his rational and emotional minds): "…oh! it was the most superb thing on earth!" Jefferson actually makes two claims at once, however. His head claims the most superb thing on earth is the architecture of the Halle aux blés, while simultaneously his heart claims the most superb thing on earth is her visage.

Clearly both a Romantic vision and a romantic memory were at work in Jefferson's imagination when, in 1804, he asked Latrobe to put a glass roof over the Hall in the South Wing. The ecstatic memory of dazzling light in the Halle aux bles obviously mixed—perhaps inextricably—with the melancholic memory of a young woman most likely he loved. In any case, Jefferson's memory now became Latrobe's mandate.

Latrobe struggled with this charge. How could the fractured light of a granary suit the solemn proceedings of a congress of legislators? One can imagine direct light streaming through patterns of glass and clouds of grain dust, illuminating the bustling interior warehouse floor.

Graciously he contradicted his boss: "So spangled a ceiling, giving an air of the highest gaiety, will I think destroy the solemnity that is appropriate to the object of the edifice." Over the course of months, Latrobe tried two tactics to bolster his position: He claimed on technical grounds that the Hall would be subject to constant dripping through leakage and condensation, and he claimed that the indirect light from a lantern of vertical glass would be more appropriate for the chamber.

The President was not seduced by either argument. Jefferson wrote to the architect in September 1805, suggesting the final decision was Latrobe's, but made his own point quite clear: "I cannot express to you the regret I feel on the subject of renouncing the Halle au bless [sic] lights in the Capitol dome. That single circumstance was to constitute the distinguishing merit of the room, & would solely have made it the handsomest room in the world, without a single exception."

In this standoff between client and architect, it was Latrobe who blinked.

By November 1805, Latrobe had designed a beautiful sheet for a wood-framed roof with one hundred skylights in 20 radial bands. Latrobe, ever hopeful, accommodated for his lantern within the structural framing of the roof—in a sense a knockout plug for later use, just in case the skylights didn't work out.

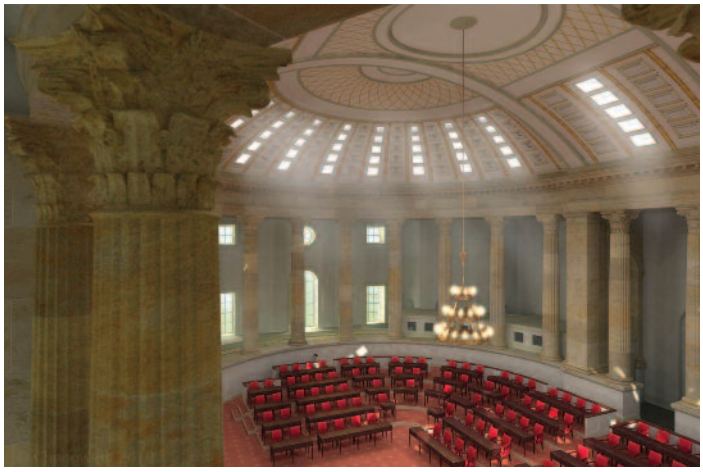
In September 1807, the colossal *Sitting Liberty* was unveiled. That same month, upholstery and drapes were ordered. Platforming was built and carpeted. Mahogany desks and chairs were specified, and argand lamps and chandeliers were purchased. Most importantly: the glass roof so desired by the President was in place.

Jefferson had speculated that the chamber would be the handsomest room in the world; yet this chapter of history has been lost to time. For me, this was an opportunity to investigate an architectural history using digital and visual methods. The problems, the solutions, and the conflicts of the story were hyperbolic, visual, deeply-rooted in the psyche, and could not be fully understood through letters and drawings. Jefferson and Latrobe were, in fact, on the same team but the nuances of their differences seemed great.

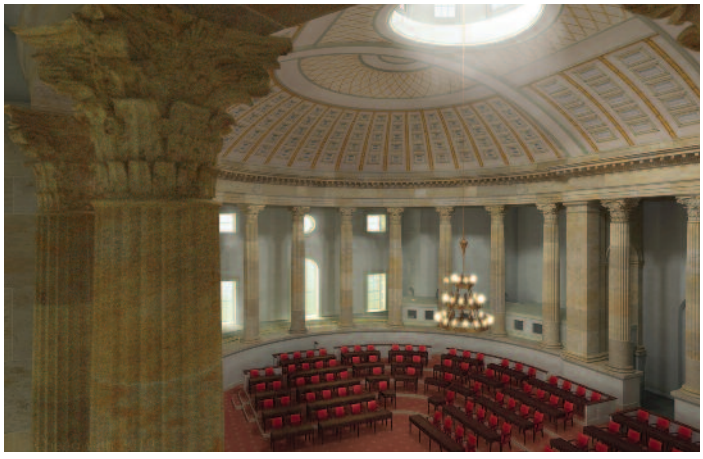
Using computer modeling, I have brought together every discoverable fact, dimension, detail, and change-order concerning the work. By doing this, I attempted to elucidate a difficult story and allow the viewer to decide the merit of Jefferson's claim. Even the British officer who was ordered to destroy the chamber, however, is reported to have said, as he stood at the entrance, that "it was a pity to burn anything so beautiful." ■

Richard Chenoweth is a Visiting Professor at Mississippi State through 2020, teaching architectural history and a design studio. He has had three fellowships from the U.S. Capitol Historical Society in support of his architectural research on the lost and unbuilt work of Benjamin Henry Latrobe on the Capitol.

View of the US Capitol from the northeast
Image by Richard Chenoweth



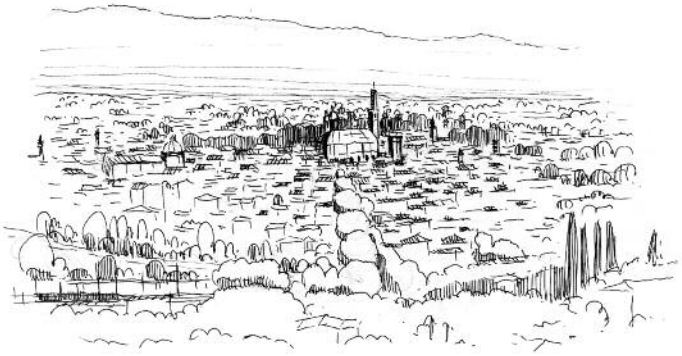
View of chamber with the proposed skylights
Image by Richard Chenoweth



Alternate design of the chamber with light from the lantern
Image by Richard Chenoweth

Drawing at Vicenza

Jiawei Chen



View of Vicenza
Vicenza

For me, Vicenza is a city you can sit wherever you want and start to draw what you see and feel.

You can sit on the lawn in front of Palladio's La Rotonda and be amazed by the view. The simplicity of the design blends this masterpiece quietly into nature. Sunshine spraying onto the mass of the building together with shadow makes the entire scene so elegant that you cannot resist drawing it. The interior of La Rotonda is as engaging as the exterior. While the house appears to be symmetrical, it actually has certain deviations, designed to allow each facade to offer different views of the landscape.

In the central city, you can lean on one of the columns of the Basilica Palladiana to observe the market and buildings around the square. The pattern formed by the sequence of the columns and arches is so balanced that you need to draw very carefully to abstract its aesthetics. The busy market brings another kind of atmosphere into the space. You can freely meander through the loggia, glance over the show windows, or just take a seat to enjoy a cup of coffee. This wonderful space, created by Andrea Palladio, still provides places to live and play.

Inside Palladio's Teatro Olympico, his last work, you can immerse yourself into this unique volume. For it, he designed remarkable perspective vistas, visible to the audience through the central archway and through smaller flanking openings. But we cannot forget Vincenzo Scamozzi, the technical genius who oversaw the Teatro's remarkably successful execution following Palladio's death. The wall of the auditorium shows a way where architectural design can inspire extremely interesting drawings. ■

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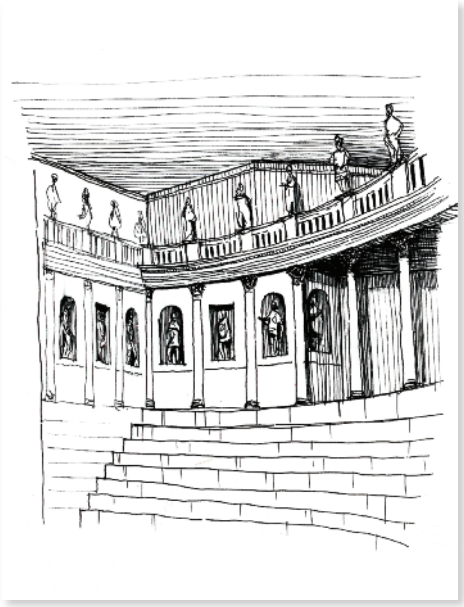
Basilica from Loggia
Vicenza

View of Basilica from loggia
Vicenza



Teatro Olympico Background
Vicenza

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Challenging Times

When we started assembling this issue in February, our country and the world were becoming aware of the coronavirus. Since then, the virus has been declared a worldwide pandemic. Accordingly, CPSA postponed its planned spring Baltimore trip and annual June meeting. We are watching the situation for future activities. We send best wishes for good health for all our members and friends in the US and abroad and hope that our communities and the world will soon be healed.