

Palladiana

JOURNAL OF THE CENTER FOR PALLADIAN STUDIES IN AMERICA

SPRING 2017

Virginia in the Veneto *The Students' Experience*

William Sherman

As the students from the University of Virginia's Venice program gathered in front of the Villa Capra (La Rotonda) with Palladian scholar Howard Burns, the setting sun produced a soft glow to the surface of the building that nearly matched the illumination of the sky.

At a moment like this, the villa became a living work, more than a mere object of study in a Renaissance history class. The lessons of the architecture, manifest in its form, materials, and the relationship to the surrounding landscape are revealed in a way that connects tangible experience to the understanding of cultural origins and historical significance.

For students of architecture, this experience is a critical link in translating the lessons of history into an accessible wellspring for design. Architecture can only be as rich as the mental framework that guides the design process. A framework dependent on knowledge that has been reduced into the two-dimensional visual format of the slide lecture provides a constrained set of tools, leading to a pejorative connotation of the term "academic."

By contrast, the experience in situ, especially when coupled with the act of drawing, leads to insights that move the work from a case study to a new foundation. While this may apply to the experience of any work of architecture, it is especially poignant in the work of Andrea Palladio in Venice and the Veneto. There, the students

gather lessons that are relevant today as designers seek to find new, culturally rooted connections between the organization of cities and landscapes, the design of buildings, and the expression of shared values.

When Mario di Valmarana founded the Venice and Vicenza programs in the 1970s, he hoped to share the continuity between culture, city, landscape, and building with students in ways that would "be portable," not in order to reproduce that history but so that their own designs would be as richly grounded as those which they experienced.

In hosting a lunch in the cellar kitchen of Villa Capra made entirely from local ingredients, in tasting the wine from the vineyards of a nearby villa, in sharing ways to read the relationship of the villas to the structure of the landscape, he created

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Howard Burns with Venice Program students
at the Villa Capra

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New Look for Palladiana and Website

John Zeugner, CO-PRESIDENT



John Zeugner

The CPSA Board has been making great progress on several fronts. With the Center's move to Charlottesville, we wanted to shift the layout and printing of *Palladiana* out of Richmond. Fortunately, we found Anne Chesnut, a Charlottesville-area graphic and website designer with national clients. She identified ways to update the appearance and readability of the newsletter,

“Last summer, we added Bill Sherman, UVA architecture professor, multidisciplinary innovator, and Veneto-Venice faculty member to our Board. This fall we gained three other new Directors who represent major historic homes the Central Virginia region.”

most of which we have adopted for this issue. There are a few holdovers from the old format to help bridge the transition. But all improvements are Anne's and all the old-fashioned conventions are our doing. We would like to hear from you about the changes, so drop us a line please.

Next, we will work with Anne to completely overhaul and update our website: palladiancenter.org. The new one will look similar to this newsletter, be easier to use, and will include links to social media platforms and connections to other national and international centers of Palladian study, museums, and significant buildings. We anticipate the changes this summer.

Last summer, we added Bill Sherman, UVA architecture professor, multidisciplinary innovator, and Veneto-Venice faculty member to our Board. Bill also brought us designer Chesnut. This fall we gained three other new Directors who represent major historic homes the Central Virginia region. They bring invaluable expertise in restoring and sustaining national-level historic properties, marketing and educational programming, and non-profit networking. With this issue, we introduce them to the membership in the biographies and photos elsewhere in this issue. ■

SUBMISSIONS

We are interested in articles and research pertaining to Palladio and his Four Books' influence on American architecture; new discoveries and new books on Palladio; and information on exhibitions and symposia on Palladio and his followers in the US and overseas.

Inquiries, articles, and reviews (approximately 1,500 words) may be submitted to our Administrator, Kay Slaughter, at kas1961@ntelos.net.

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palladiancenter.org | Under construction

Members from Monticello, Poplar Forest, Montpelier, and UVA Join CPSA Board



Elizabeth Chew is Vice President for Museum Programs at James Madison's Montpelier, where she oversees the Curatorial, Preservation, Archaeology, Education, and Research departments. An art historian, she holds a BA from Yale, an MA from the Courtauld Institute, and a PhD from the University of North Carolina-Chapel Hill. She began her career at

art museums, including the Smithsonian American Art Museum, the National Gallery, and the Phillips Collection. As curator at Monticello from 2000–2013, she was instrumental in expanding interpretation to include women, domestic work, and slavery and curated the exhibition “*To Try All Things: Monticello as Experiment*” in the Monticello Visitor Center. Before arriving at Montpelier, she was Director of the Curatorial and Education Division at Reynolda House Museum of American Art in Winston-Salem, NC. She has taught art history at UVA, James Madison University, Wake Forest, and Davidson College and has published and lectured widely on ways that art collecting and architectural patronage relate to gender, race, and family politics. ■



Gardiner Hallock is Robert H. Smith Director of Restoration at Thomas Jefferson's Monticello. He has spent most of his career working at Virginia's presidential historic sites. After receiving his masters of science in Historic Preservation from the University of Vermont, he served as the Restoration Manager at George Washington's Mount Vernon.

Before coming to Monticello, he was Director of Architectural Research at the Montpelier Foundation during the restoration of James Madison's home. His recent projects at Monticello included the reconstruction of two log outbuildings, restoration of the mountaintop's Kitchen Road, reconstruction of the North Wing, restoration of Jefferson's Chamber and Cabinet, and of the Mulberry Row Stable's roof. Currently, he is involved with the reconstruction of Sally Hemings' quarters in the South Wing. ■



Travis C. McDonald is an architectural historian who has directed the restoration of Thomas Jefferson's Poplar Forest since 1989. This restoration is acknowledged as one of the most authentic restorations in the country. McDonald has written and lectured extensively on Thomas Jefferson, Poplar Forest, Andrea Palladio, and early Virginia architecture. He formerly

worked for the Chief Historical Architect of the National Park Service, for the Colonial Williamsburg Foundation, and has directed museum restorations in Virginia for more than 30 years. He received an MA in architectural history from the University of Virginia. For his work directing the restoration of Poplar Forest he received in 2011 The Architecture Medal for Virginia Service, by the Virginia Chapter of the American Institute of Architects, and in 2016, a Virginia Senate Commendation for Preserving the Heritage of Virginia. He serves on several advisory boards, including that for Thomas Jefferson's buildings at the University of Virginia. ■



William Sherman is the Lawrence Lewis, Jr. Professor of Architecture, Associate Vice President for Research in Design, Arts, and Humanities, and the Founding Director of OpenGrounds at the University of Virginia. His OpenGrounds initiative is a network of places and programs that inspire creative research at the confluence of technology, science, the

arts, and humanities. He has lectured widely on the concept of OpenGrounds and serves as a member of the Executive Committee of the Alliance for the Arts at Research Universities. Sherman teaches studios and has taught in the Venice and Vicenza programs of the School of Architecture. He has served as Associate Dean for Academics and Chair of the Department of Architecture and Landscape Architecture. He has received honors from the American Institute of Architects for design excellence and excellence in education. In 2010, Sherman was awarded UVA's Z Society Distinguished Faculty Award and the Creative Achievement Award of the Association of Collegiate Schools of Architecture. ■

Tour Planning Stages

Palladio and His Sphere of Influence

Following widespread interest from the member survey earlier this winter, the CPSA Board has begun planning an October 2018 tour of the Veneto.

The Board is currently working with a tour operator and guides in Italy to assemble potential itineraries for seven to 10 days. Our focus will be on developing a further understanding of the Renaissance buildings and gardens of the Veneto which may have influenced Palladio's work, and those which may have been influenced by him.

Here are a few suggestions from the CPSA Board brainstorming session:

- **Vicenza and nearby.** Palazzo Chiericati, Teatro Olimpico, Villa Barbaran da Porto, Basilica Palladiana, Loggia del Capitaniato, Villa Porto Colleoni Thiene, Villa Valmarana ai Nani, Villa Capra (La Rotonda), Villa Caldogno, Villa da Schio in Castelgomberto.
- **Verona and nearby.** Giardino Giusti, Duomo, Museo Archeologico del Teatro Romano, Arena di Verona, La Rocca Pisana, Castelvechio, Church of San Zeno.
- **Mantova and nearby.** Palazzo Ducale, the Basilica di Sant-Andrea by Alberti, Palazzo Te by Raphael's pupil Giulio Romano, Teatro Bibiena, the town of Sabbioneta.
- **Near Asolo.** Villa Emo in Fanzolo, the town of Castelfranco, Villa Barbaro in Maser, Villa Cornaro.
- **Padova.** the Botanical Garden, the Loggia and Odeo Cornaro, the restored frescoes of the Scrovegni Chapel, Abbey of Santa Giustina, Palazzo della Ragione.
- **Other Possibilities.** Villa Garzoni, the Garden at Valsanzibio, Villa Pisani in Bagnolo, Villa Pojana, Ca' Marcello, Castello di Roncade with wine tasting.

Potentially, travelers could choose to add a few days in Venice to visit sights on the Islands and Lagoon.

While much depends on access and availability, we want to get ideas from the membership about where you would like to go.

■ ■ ■ ■ ■ ■ ■



Palazzo Chiericati
Vicenza

Please answer the questions below.

1. Should the trip include an introduction to Palladio's main buildings?
2. Or should visits focus on Palladio's lesser known architecture and that of other architects of his time?

Although we won't be able to accommodate all suggestions, we welcome further input. Send us your ideas to CPSA, PO Box 4754, Charlottesville, VA 22902 or kes1961@ntelos.net, and we will make sure to pass them on. The membership will receive advance notice of this trip later in 2017. ■

Historic Homes in the West Virginia Panhandle

Each year, CPSA schedules a bus trip to explore an area's outstanding classically-inspired architecture. This year, we will sponsor a tour 10–11 June (Saturday–Sunday) in the panhandle of West Virginia to see important early plantation houses.

John Allen, author of *Uncommon Vernacular: The Early Homes of Jefferson County, West Virginia*, will lead the tour, beginning with an overview lecture on Saturday at noon at the Clarion Hotel in Shepherdstown, WV. He is also chair of the Historic Landmarks Commission of Jefferson County. The tour will include an evening reception at Allen's home, Vandalia, and an overnight stay in Shepherdstown, a charming town known for its fine restaurants, shopping opportunities, and historic downtown. A block of rooms is reserved at the Clarion Hotel through May 9 for CPSA tour.

Among the tour houses will be Harewood, a 1770 Washington family home, noted for its outstanding paneled woodwork, and Happy Retreat, another Washington Family home, completed in 1837, plus Hazelfield, Piedmont, Richwood Hall, and Vandalia, among others.

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Tour price is \$150, members and \$200, nonmembers.

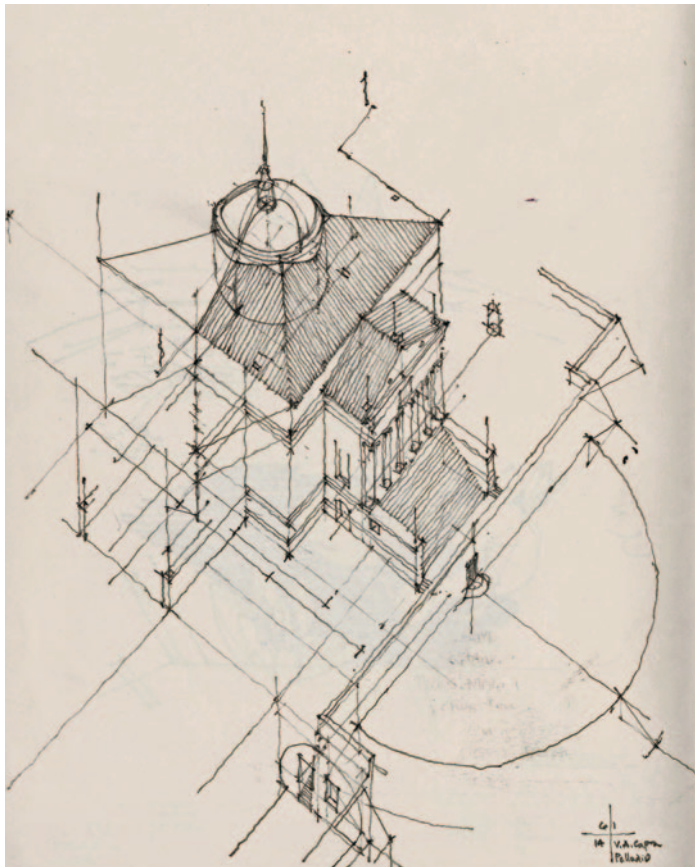
Cost for the hotel is separate but at a discounted rate.

Number for tour is limited, and reservations, on first-come basis, must be received by May 25 with check to CPSA, PO Box 4754, Charlottesville, VA 22905.

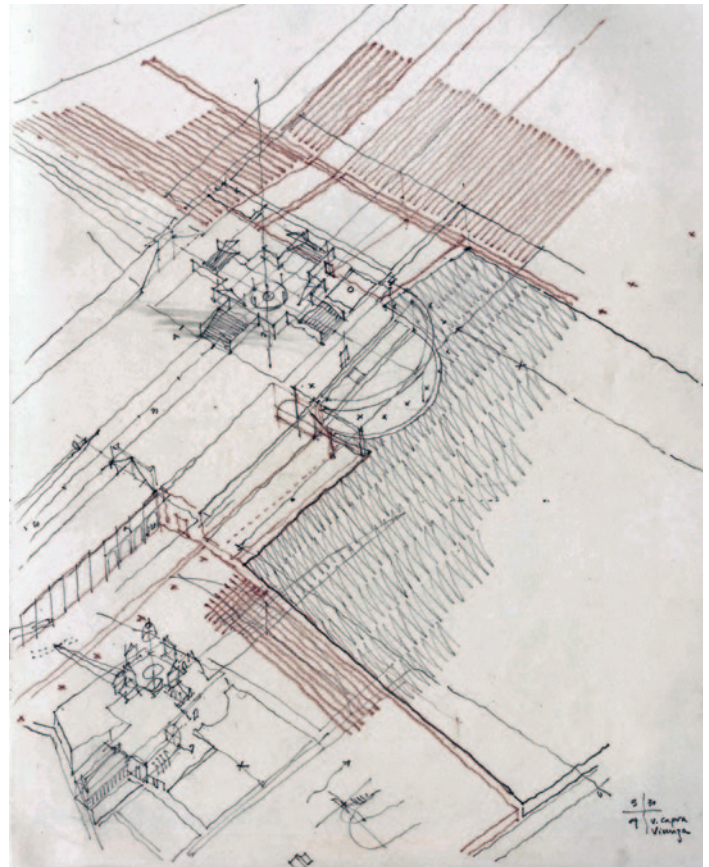
Members should have already received advance notice. Please contact Kay Slaughter: kes1961@ntelos.net for more information.



Harewood, Jefferson County, West Virginia



Charlie Menefee, Vicenza Program Director
Villa Capra proportions



Charlie Menefee, Vicenza Program Director
Villa Capra site

Continued from page 1.

a new map in the minds of the students that remains the goal of the program today.

Mario was uniquely qualified to do this: His status as a citizen of both the Veneto and Virginia led him to insights about the connections between the two landscapes that were both historical and contemporary. He felt that the students experiencing and drawing the transect from the Dolomites to the lagoon were as important as constructing the section through the Villa Barbaro at Maser. The first is contained in the latter (and these relationships are reflected in the landscape of Virginia). Thus, the facades of San Giorgio Maggiore and Il Redentore are more than masterworks of linguistic invention; they frame the *bacino* of Venice as the most important urban space of the city. The basilica in Vicenza, with linguistic structures of unexpected complexity, provides

a frame for civic life at both the scale of the adjacent piazza and that of the city.

The program sets up the significance of Palladio's invention by revealing the temporal context as well—studying villas that came before and after to recognize the language of an agricultural landscape that would be reordered in concert with a shift of authority as the Venetian empire turned from the sea to the land. At Emo and Maser, the villa and the vernacular *barchessa* (farm building) would be united in one composition to organize the landscape beyond its immediate scale.

When overlaid with the humanist aspirations of his clientele to re-present the world in built form, the work, as at Villa Capra, defines a physical and poetic harmony, both rooted with chthonic firmness in its site and idealized in the representation of the intellect under the dome. Between these domains of heaven and

earth, the humanist proportional systems of the Renaissance are manipulated with both mathematical rigor and spatial ingenuity to structure life around a shared ideal.

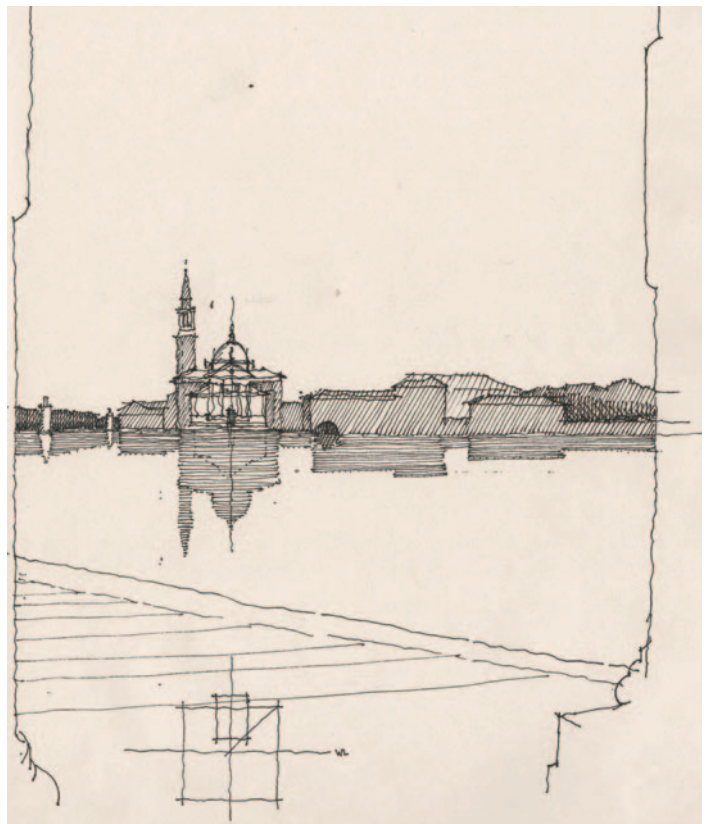
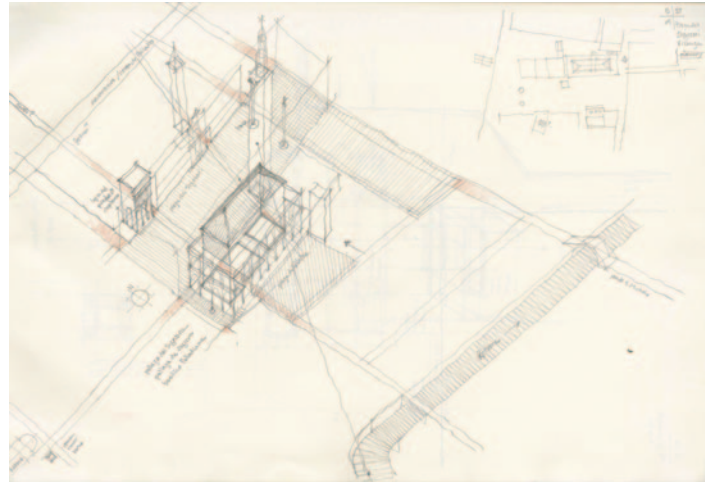
Unsurprisingly, then, Palladio served as a model for the architects of England's nascent empire and European aspirations in the New World. The connection between the work of Andrea Palladio and the architecture that shaped Virginia as a model for a new nation is deeper than surface appearances.

Just as Palladio planted the seeds for a new structure to the cities and landscapes of Venice, Vicenza, and the Veneto with each building a fragmentary realization of new model of the world, so Thomas Jefferson turned to Palladio to guide the representation of the new institutions that would undergird the new republic. Today, as cultural, political, and societal ideals transform in ways as profound as in the Renaissance and the Enlightenment, the lessons of this history call again for the need to represent these emerging values in meaningful space and form.

The mark of great architecture lies in its capacity to hold new lessons for future generations in ways never intended by the architect. While conceived in a specific cultural context for a defined purpose, a work endures when it transcends those origins to inspire those who follow to understand the world with new insights. In some cases, this may be due to aesthetic experiences that transcend culture; in others, it may be by analogy—if this work can be seen to represent certain values in a specific way, how might architecture represent new values with similar force? And for the student of architecture, what are the tools necessary to achieve a work inspired by these insights?

The act of drawing is more than a mere skill—it is the intimate connection between the hand, the eye, and the mind. Drawing is a catalyst for the act of seeing, a pathway for observations to anchor themselves in memory and challenge the mind in its capacity to manipulate and order complex, three-dimensional relationships.

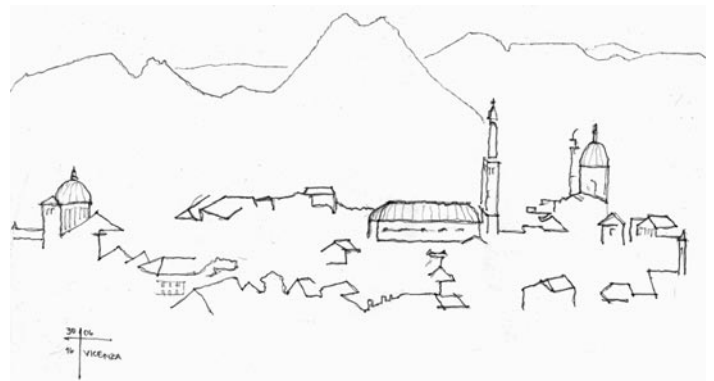
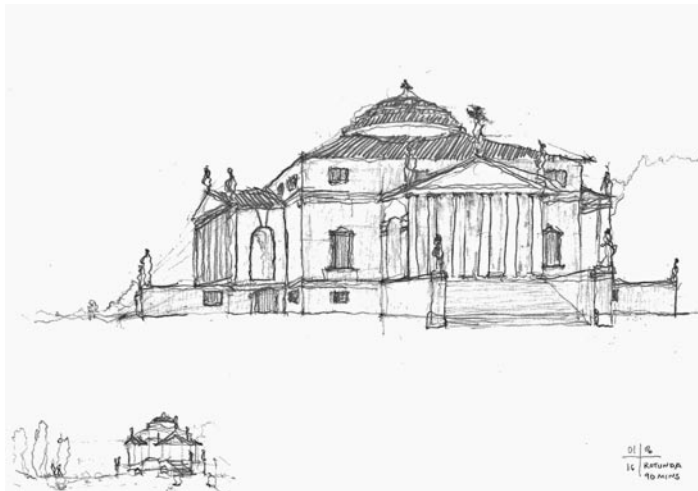
Drawing lies at the core of both UVA's Venice program, which has the luxury of three months to explore many dimensions of that unique and threatened city and its surroundings, and the Vicenza summer program, now led by Associate Professor Charlie Menefee, in partnership with different members of the faculty each year. These goals are demonstrated by the accompanying work by Menefee and students from both programs whose participation has been made possible by the Venetan fellowships, which are funded by the generosity of many donors, including the Center for Palladian Studies in America.



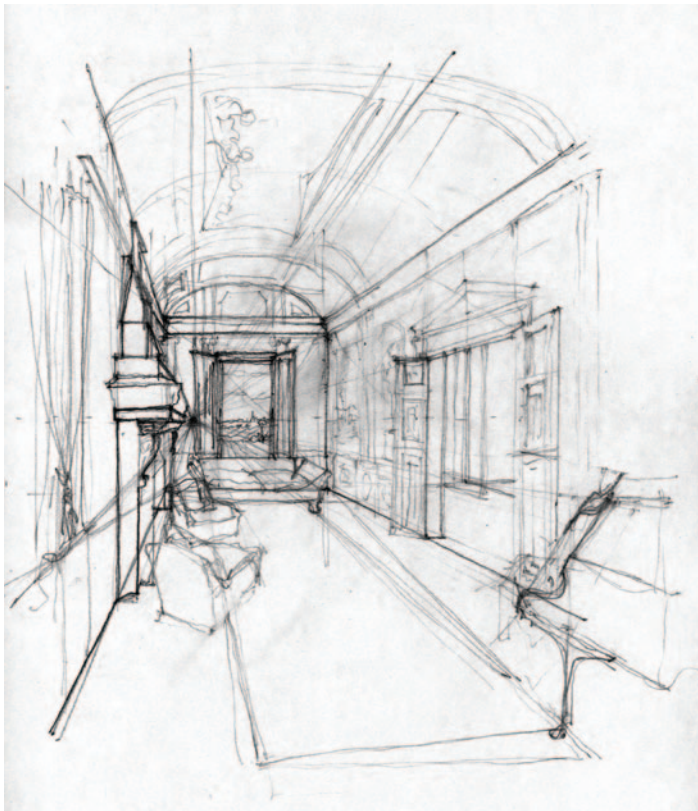
Top to bottom

Charlie Menefee, Vicenza Program Director
Piazza dei Signori, Vicenza

Charlie Menefee, Vicenza Program Director
San Giorgio Maggiore, Venice



Megan Friedman, Vicenza Program student
Vicenza skyline



Top to bottom
Batul Abbass, Vicenza Program student
Villa Capra
Danielle Price, Venice Program student
Villa Capra interior

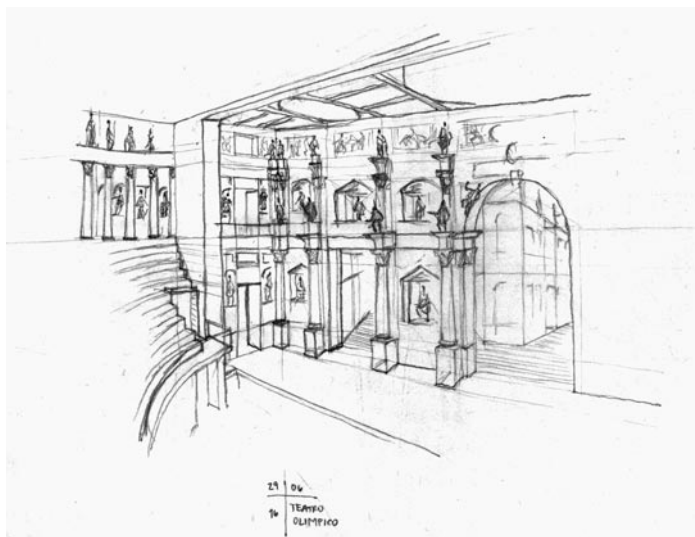
Launched in 1975, the Vicenza program has been offered to students with continuing high demand, and its impact can be transformational. Graduate student Batul Abbas wrote about this experience:

“There are moments throughout graduate school when something ‘clicks’—a way of thinking, drawing, or something a professor or peer says has a lasting impact on your way of thinking and designing. This was the Vicenza program for me. My excitement and ability to put lines down on a page in order to understand a building, landscape, people, or anything I see, to think through a problem, and to express ideas was catapulted forward by the Vicenza program.”

The Venice Program, begun in 1980, originally for graduate students, has taken many forms over the years, and is now offered primarily to undergraduates, but also open to graduate students from all the school’s disciplines. Currently led by Maddalena Scimemi, an architectural historian from Padua and Venice, with rotating design faculty from UVA, and UVA Architectural History alumna Monica Shenouda, the program connects readings of the city and its history with current challenges ranging from environmental change to global tourism.

Even as they incorporate contemporary issues and technologies, both programs are anchored in the use of drawing to examine the lessons of history, the reading of architecture as a representation of cultural ideals, and the capacity for architecture to structure daily life in ways that connect to profound understanding. Just as Palladio traveled to Rome to draw the lessons of history to feed his own capacity for reinvention, students today are changed forever by the study of the work he imagined.

Finally, I am pleased to share in this issue of *Palladiana* a sampling of the many sketches made by Charlie Menefee, Vicenza Program Director, and several students of the Vicenza and Venice programs. ■



Top to bottom

Megan Friedman, Vicenza Program student
Teatro Olimpico, Vicenza

Yanni Wang, Venice Program student
San Giorgio Maggiore, Venice

Renee Ritchie, Venice Program student
San Giorgio Maggiore, Venice

Vicenza Palladio Study Course

Travis McDonald

Last fall I had the opportunity to attend the 58th Palladio Study Course offered by the Palladio Museum in Vicenza, Italy. Each year the one-week course examines a different aspect of Palladio and his works. This year the course examined the interactions between Andrea Palladio and the Veneto artists he famously engaged for murals in his villas: Falconetto, Sanmicheli, Paolo Veronese, and Zelotti.

The course consisted of lectures at the Palladio Museum, workshops held in Palladian villas, and trips to various sites in and around Vicenza, Verona, Padua, and Venice. This year's thirty-six participants learned from scholars like Guido Beltramini, Howard Burns, Paul Davies, Mario Piana, Damiana Paterno, and Xavier Salomon. The field trips covered the early architectural influences on Palladio as well the important artistic influences of paintings and sculpture.

My favorite workshop was investigating the ruinous Villa Gazzotti as a team exercise to understand the physical evolution of the building over several centuries. Although most of the course was in Italian, most instructors spoke English and provided summaries to those who didn't speak Italian. With self-conducted pre-course study of the sites we visited, and the numerous images sent to participants beforehand, a lack of Italian should not prevent anyone from attending or learning from the course. ■

News and Announcements

Book Review

Thomas Jefferson Built Monticello Was Palladio Looking over his Shoulder?

Nancy R. Whitman
Illustrations by Becky Brown
Privately printed 2016; 22 pages; \$10;
ISBN 1540462013

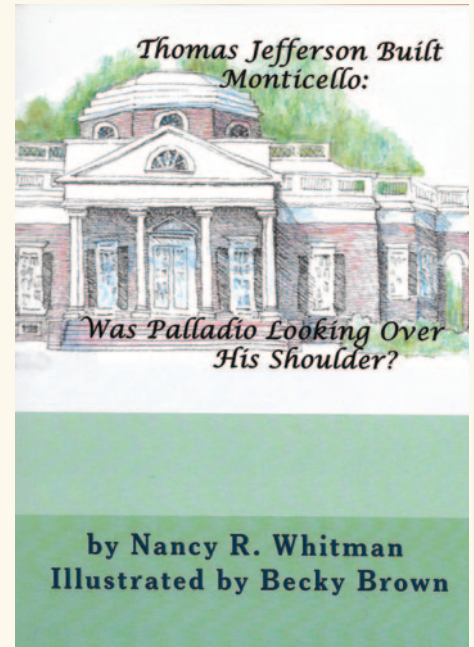
Classical architecture can be read like a book, but if we don't know the vocabulary and grammar of classical architecture, a classical-style building is as incomprehensible as Sanskrit. A classical building may be interesting to look at, but its meaning and message is lost.

One of the sad facts of modern education is that few people are taught anything about the language of architecture. This is true for elementary as well as graduate students. We do not learn to "see," much less "read" the buildings around us, especially classical-style buildings. Nancy Whitman has attempted to open the eyes of elementary grade children to a special facet of America's classical tradition: the architecture of Thomas Jefferson and its

relation to Andrea Palladio. In a charmingly written 22-page booklet, Whitman captures the essence of a complex subject, making it engagingly intelligible to a nine-year-old (or even a graduate student). Supplementing her text are Becky Brown's equally engaging illustrations.

The booklet's title poses the question: was Palladio looking over Jefferson's shoulder? Whitman explains concisely and coherently how Palladio's elucidation of ancient Roman architecture as well as his own designs, permeates Jefferson's works. We might ask whether such a subject is irrelevant or too esoteric for a fourth-grader, or even pertinent in a 21st-century world. Monticello and Jefferson's complex at the University of Virginia are World Heritage Sites. Jefferson's Virginia State Capitol is a National Historic Landmark. These are American heritage places of the highest rank. It is important for coming generations to understand why.

— *Calder Loth*



Thomas Jefferson Built Monticello Was Palladio Looking over his Shoulder?

Nancy R. Whitman
Illustrations by Becky Brown
Privately printed 2016; 22 pages; \$10; ISBN 1540462013

We Don't Want to See You Go!

Palladiana Subscription Lapse

If your label is highlighted in yellow, then according to our records at press time, your CPSA membership has expired. Thus, this mailing will be the last courtesy copy of *Palladiana* that you will receive.

We hope you will take a minute to renew your membership using the form within this newsletter.

Palladiana alone is worth the membership fee, bringing many stories about Andrea Palladio's far reaching influence on the art and architecture in Europe and the U.S.

CPSA members also receive advance notice and discounts on CPSA trips such as last year's

tour of Clarke County and Winchester, Virginia homes and buildings and this year's planned tour of nearby West Virginia homes.

In Fall 2016, members visited classically inspired homes in Scotland. Also last October, CPSA arranged a special Virginia Historical Society tour of "The Private Jefferson: From the Collections of the Massachusetts Historical Society." For Fall 2018, a trip to the Veneto is already in the works.

Currently, all new and renewing members receive free copies of *The Drawings of Andrea Palladio* (2000). As a member you may also purchase copies of Peter Hodson's *The Design and Building of Bremo* at a special price.

With several new board members from Monticello, Montpelier, Poplar Forest and the University of Virginia, CPSA faces exciting new opportunities.

Don't miss an issue of *Palladiana* or a chance to join one of our upcoming trips. And consider purchasing a gift subscription for a friend who would enjoy this association. Please see the form at the end of this issue.

■ ■ ■ ■ ■

Postscript John and Daniela Shew of Richmond were the lucky winners of our drawing from among new and renewing subscriptions. They received a copy of Peter Hodson's *The Design and Building of Bremo*.

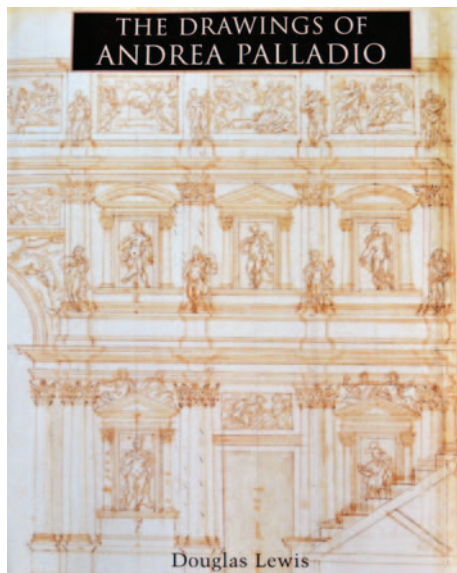
CPSA Membership

Based in Charlottesville, the CPSA organizes symposia and lectures, sponsors exhibitions and study tours in the US and abroad; publishes books and the bi-annual *Palladiana* Journal; and makes study grants to students and scholars.

Membership benefits include—

- Palladiana Journal*
- Travel abroad
- Educational Website
- Books
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- Weekend Tours

New and renewing members receive a FREE copy



Douglas Lewis, *The Drawings of Palladio*

2000. Hardcover, 317 pages.
Nonmember price \$40

The Center for Palladian Studies in America, Inc., is a 501(c)(3) non-profit educational organization founded in 1979 to research and promote understanding of the Renaissance architect Andrea Palladio and his influence in the United States.

* PALLADIANA is published twice each year and is mailed to all current CPSA members.

Additional copies are available for purchase; please contact Kay Slaughter at kes1961@ntelos.net

Join or renew today!

Please accept my application for membership or renewal in the Center for Palladian Studies in America, Inc., at the level indicated below.

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Purchase copies of Peter Hodson's *The Design and Building of Bremo*.

- ☐ Member cost \$25 plus \$5 for postage and handling
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THE CENTER FOR PALLADIAN STUDIES IN AMERICA, INC., is a non-profit educational organization founded in 1979 to research and promote understanding of Renaissance architect Andrea Palladio and his influence in the United States. In furtherance of its goals, the Center organizes symposia, lectures, and study tours on Palladian subjects, publishes books and periodicals, sponsors exhibitions, and makes grants to scholars and others.



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