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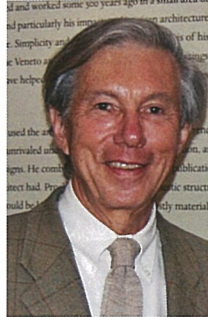
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Letter from a Co-President

Cost: \$5.00



Calder Loth



John Zeugner

DEAR CPSA MEMBERS,

I am writing this issue's President's Letter because Calder Loth and I have been elected as the CPSA's co-presidents. We both are honored and intimidated. With Bruce Boucher's surprise departure, there are big shoes to fill, especially since the CPSA is on the high seas of change. Nevertheless, we are navigating it with the help of a great Board of Directors and new colleagues.

Bruce Boucher has served as the CPSA president since 2013. He became director of the University of Virginia's Fralin Museum in 2009 and has written numerous books and articles, including the authoritative *Palladio: The Architect in his Time* (1994, revised, 1998 and 2007). Bruce leaves us to become the director of the prestigious Sir John Soane's Museum in London. This museum houses Soane's unique collection of antiquities, architectural casts, models, paintings, books, and drawings. The Chairman of the Soane's Board of Trustees stated: "We are delighted to welcome Bruce Boucher He is not only a respected scholar whose research is very relevant to our collection, but he also has a long record of success as a museum director. The Trustees believe that, with his wealth of experience, Bruce is well positioned to lead the Museum into a new phase of development. . ."

We congratulate Bruce on this extraordinary

opportunity and thank him deeply for his substantial contributions to the CPSA and his warm friendship.

Other changes have recently occurred within the CPSA. For years, the Board has wanted to reestablish ties with the University of Virginia, where Mario di Valmarana had taught in the School of Architecture and was a founder of the Veneto study abroad program. Bruce was instrumental in moving the CPSA operations base from Richmond to Charlottesville, and laid the groundwork for the CPSA to be more involved with the Architecture School's Venice and Veneto study programs.

Heather McMahon, our very able CPSA part-time administrator, left us in June to pursue her career as a preservation consultant. We have since hired Kay Slaughter for that position. Kay brings to the CPSA invaluable experience, having served as an environmental attorney,

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Plan now for 2016 Events:

31st Annual Preservation Virginia Conference:

Oct. 16 & 17 in Charlottesville. We will have a table set up there. (See page 14).

The Private Jefferson: Private tour on Oct 27, 4:00 pm at the VA Historical Society. \$10 for members. (See page 14).

Please renew your membership by the end of the year - See pg. 15

Mayor of Charlottesville, and political advocate. Kay explains she has always been interested in architecture and preservation, and was an adjunct professor in the planning department in UVA's School of Architecture for a decade. We are delighted to have her working with our board and look forward to her expanding the scope and outreach of the CPSA.

To strengthen our ties to the UVA School of Architecture, I am pleased to announce that Professor Bill Sherman has joined our board. Bill is a practicing architect. At UVA he divides his time between special research and teaching design. He will be in Venice with the University this fall, working with Madelina Scimemi of Rome, the new Director of the Study Abroad program. Prof. Cammy Brothers, the former Valmarana Chair professor, is leaving UVA for a teaching position in Boston. Associate Dean, Louis Nelson, will be facilitating the Architecture School's partnership with the CPSA and the Venice-Veneto programs. Add to the mix the arrival of the new Architecture School dean, Ila Berman, and you have much more than a pocketful of change! We look forward to all these new opportunities.

Work on our next book in the Mario di Valmarana Memorial Series is on schedule. Its co-authors are Calder Loth and Craig Reynolds, director of programs and exhibitions at Richmond's Branch Museum of Architecture and Design. The book will explore new evidence relating to the development of the design of *Barboursville*, a house designed by Thomas Jefferson, now a ruin. The book concerns a portrait of Virginia's 18th Governor James Barbour showing an unidentified building elevation in the background and will include research into the origins and

influences on Jefferson's designs for *Barboursville*.

Speaking of books, our Board is to be commended for acquiring all the remaining copies of Douglas Lewis's *The Drawings of Andrea Palladio* (2000), an essential reference for Palladian studies. Please see the related story in this issue. I should also note that our Palladian trip to Scotland was a huge success. We will be assembling another bus trip for June 2017, to the panhandle of West Virginia. This area boasts an extraordinary assemblage of architecturally significant houses. Plus, we are discussing an overseas CPSA trip for the fall of 2017. As usual, CPSA members get the first shot at bookings and a special discount. Articles about our Scotland and Clarke County tours are in this issue and the upcoming tours will be discussed in the next issue of *Palladiana*.

Finally, the Virginia Historical Society in Richmond open a new exhibition on October 15th, entitled "The Private Jefferson". You will read more about it on page 14, but the board invites you to join us for a private tour on October 27th. The tour size is limited to 25, so sign up soon, or plan to come to Richmond in the next three months to see it on your own. Also consider visiting John Russell Pope's remarkable Tudor mansion, the Branch House Museum, just two blocks away. House tours are available, they change architecture and design exhibitions every month or two, and have special holiday offerings. Website: www.branchmuseum.org Historian Margaret Bayard Smith wrote that Jefferson said "Architecture is my delight...". I trust this is a passion you also share. Keep exploring!

Best wishes, John Zeugner

DISCOVERING THE TREASURES OF CLARKE COUNTY AND WINCHESTER

by Calder Loth

This past April, 38 people joined a CPSA tour of Winchester and Clarke County to visit a number of architecturally interesting historic buildings. CPSA sponsors tours such as this for its members as well as individuals interested in membership as part of its educational mission to showcase important architectural works in the USA.

Our 2016 tour focused on sites in Virginia's scenic Clarke County and the city of Winchester. Clarke County architectural historian Maral Kalbian ably led this tour. Since many of the places we visited are not well known, the brief sketches and images will inform *Palladiana* readers of several tour highlights, presented below in alphabetical order.

ANNFIELD (Fig. 1): This gracefully finished mansion is one of Virginia's grandest Federal period houses. Constructed ca. 1790 of local limestone, the house was originally the home Mathew Page, who named the place for his wife, Ann



Fig. 1. Annfield, Clarke County (Loth)

Randolph Meade Page. The façade is set off by its Palladian-style two-tier portico employing the Ionic order on both levels with Chinese lattice railings on its upper level. The elaborate woodwork and neoclassical ornaments in the lofty interiors

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by William Pain. Annfield epitomizes the high architectural quality of the plantation houses erected by members of prominent Tidewater Virginia families who moved to the fertile lands of the area in the late 18th century.



Fig. 2. Carter Hall, Clarke County (Loth)

CARTER HALL (Fig. 2): Col. Nathaniel Burwell, originally of Carter's Grove, James City County, had the stately Carter Hall built for himself in the late 1790s. The heroic Ionic portico was added in 1814 by Burwell's son, George. Its design is attributed to William Thornton, original architect of the United States Capitol. Pharmaceutical magnate Gerard Lambert purchased the estate in 1930 and commissioned New York architect Harrie T. Lindeberg to undertake an extensive remodeling. Lindeberg removed later stucco from the limestone walls and installed Georgian-style woodwork in many of the rooms.



Fig. 3. Carter Hall stair (Loth)

A tour-de-force is Lindeberg's flying staircase in the spacious reconfigured hall. (Fig.3) *Carter Hall* is now headquarters of the People to People Health Foundation.

CLIFTON (Fig. 4): Fronted by a massive tetrastyle portico with columns 25 feet high, Clifton's plantation mansion is a leading architectural landmark in the pastoral Long Marsh Rural Historic District. The house stands on a tract originally owned by Warner Washington, cousin of George Washington. It was constructed by David Hume Allen for his residence soon



Fig. 4. Clifton, Clarke County (Loth)

after he purchased the property. Allen was a builder and likely designed the house. While most of its detailing employs Greek profile moldings, the general form of the house echoes the porticoed villa designs of Andrea Palladio such as the *Villa Emo*. *Clifton's* Italian character is enhanced by its stuccoed walls, scored to resemble coursed-stone ashlar.



Fig. 5. Farnley, Clarke County (Loth)

FARNLEY (Fig 5): Set on a steep knoll with panoramic views of the Blue Ridge Mountains, Farnley was built in ca. 1836 for James Hay, who married into the locally prominent Burwell family. The stuccoed late-Federal dwelling is one of Clarke County's numerous imposing plantation residences. Its symmetrical five-bay façade and low, one-story wings lend the house a subtle Palladian character. An unusual wrap-around veranda dominates the rear elevation and provides access to dependencies. Mantels and other interior trim are enriched by crisp Greek Revival moldings. A rare two-story stone slave quarter survives on the grounds. The property today is a noted pony farm.

GLEN BURNIE (Fig. 6): Glen Burnie is part of a 1735 grant to James Wood, who founded Winchester in 1753. The present brick house was built ca. 1794 for Wood's son, Robert. The property remained in the ownership of Wood's descendants



Fig. 6. Glen Burnie Palladian Pavilion, Winchester (Loth)

thorough seven generations. Beginning in the 1950s, Julian Wood Glass, Jr., the last of the family to live there, laid out Glen Burnie's extensive formal gardens. Among the garden's numerous embellishments is a deftly elegant Palladian-style pavilion. The breaking of its entablature to frame an arched opening recalls Palladio's treatment of the central element of his *Villa Barbaro*. The property is now owned and administered by the Glass-Glen Burnie Foundation.



Fig. 7. John Handley High School, Winchester (Loth)

JOHN HANDLEY HIGH SCHOOL (Fig. 7): This arresting building is unquestionably the most architecturally ambitious high school in the Commonwealth. With its central portico and long flanking colonnades, all set on arcades, the design is reminiscent of Palladio's unexecuted design for a classical bridge illustrated in his *Quattro Libri*. Completed in 1923, the school was the bequest of Judge John Handley, who developed a particular affection for Winchester. Its architect, W.R. McCormack of Cleveland, Ohio, served as architect for the Cleveland Board of Education and was a specialist in high school design. The Olmsted Brothers firm served as landscape architects for the school's grounds.

LONG BRANCH (Fig. 8): Architect Benjamin Henry Latrobe produced a design for Long Branch for Robert Carter Burwell in 1811. Only portions of the brick walls are believed to date from the Burwell ownership. As it exists today, the imposing



Fig. 8. Long Branch, Clarke County (Loth)



Fig. 9. Long Branch, Clarke County (Loth)

mansion is largely a product of extensive remodeling begun in 1834 for Hugh Mortimer Nelson. Its two porticos, Ionic on the south and Doric on the north, were added at that time. The remodeling included the installation of Greek Revival interior woodwork based on designs in Minard Lafever's 1835 pattern book *The Beauties of Modern Architecture*. The center hall is dominated by a spiral staircase framed by free-standing columns with Tower of the Winds capitals (Fig. 9). Textile executive Harry Z. Issacs purchased Long Branch in 1986 and undertook an extensive restoration, adding a west wing mirroring the one-story east wing with its crenellated parapet.



Fig. 10. Old Clarke County Courthouse, Clarke County (Loth)

OLD CLARKE COUNTY COURTHOUSE (Fig. 10): Clarke County's historic courthouse belongs to Virginia's collection of templeform, mid-19th-century court structures inspired by Thomas Jefferson's public buildings. The courthouse was constructed by David Meade soon after Clarke County was formed from Clarke County (Loth) Frederick County in 1836.

With its stuccoed Tuscan columns, wooden pediment, and red brick walls, the courthouse follows the Jeffersonian formula of classical forms rendered in native materials. The exterior survives relatively unchanged. The interior has been altered over the years but preserves some original trim. A Greek Revival style courthouse was built next door in 1977. The historic courthouse now serves as the General District Court Building.



Fig. 11. The Tuleyries, Clarke County (Loth)

THE TULEYRIES (Fig. 11): This grand mansion was built ca. 1833 for Joseph Tuley,

Jr., who inherited a fortune amassed by his father in the tanning business. The house was so impressive that Tuley gave it a name alluding to the French royal palace, the Tuileries, as well as to his own name. A lofty tetrastyle Corinthian portico with exceptionally slender columns dominates

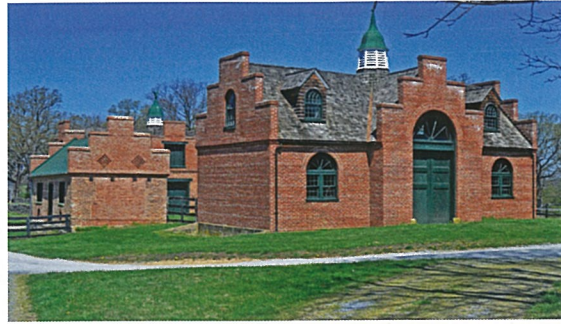


Fig. 12. The Tuleyries farm complex (Loth)

the façade. Topping the structure is a cupola offering panoramic views of the countryside. The entrance hall features a shallow dome beyond which is a sweeping curved stair. On the grounds is an original formal garden as well as a complex of architecturally distinctive farm buildings (Fig 12). The house was restored in the late 1980s by diplomat Orme Wilson, Jr., whose family continues to make *The Tuleyries* its home.



CPSA Clarke County & Winchester tour participants at Annfield

Special Pricing on CPSA book *The Design and Building of Bremo*

Remember the CPSA's 2012 publication in the Mario di Valmarana Memorial Series, *Birth of a Virginia Plantation House; The Design and Building of Bremo*, written by Peter Hodson. This remarkable book, edited by Calder Loth, contains Gen. Cocke's letters and sketches for buildings, measured drawings, wonderful photographs of the site's structures, and an essay by Calder Loth: "*Bremo's Patternbook Sources and the Architecture of a New Republic*". Originally it cost \$47.50 for active CPSA members, and \$59.50 for non-members. However, for a limited time, this book can be purchased by members for \$25.00 plus \$5 for postage and handling. Non-members' cost is \$40.00, plus \$5 for postage and handling.

Please take advantage of this special offer !

CPSA MEMBERS VISIT PALLADIAN ARCHITECTURE IN SCOTLAND

by Calder Loth

A group of eleven CPSA members and interested individuals enjoyed a customized tour of Scottish Border Palladian-influenced architecture this past June. Highlights of the visit included 18th-century works designed by the Adam family, including William Adam and his sons Robert, James, and John. Among other sites visited were *Manderston*, an opulent Adam Revival country house, and Alexander “Greek” Thomson’s *Holmwood* in Glasgow. Martin Randall Travel arranged the tour with Gail Brent serving as lecturer and Caroline Brooke-Johnson as tour manager.

Because some works may not be familiar to CPSA members, this article offers thumbnail sketches and illustrations of the principal places visited starting with the Adams’ country houses.



Fig. 1. Hopetoun House, Queensferry (Loth)

HOPETOUN HOUSE (Fig.1): Hopetoun House, near Edinburgh, incorporates a 1701 dwelling designed by Sir William Bruce. William Adam greatly expanded it between 1721 and 1748. His additions included a palatial façade with stable and kitchen dependencies attached by curved colonnades in the Palladian manner, making it one of the grandest houses in Scotland. Adam’s scheme reflects the monumental classicism of the mid-18th-century Anglo-Palladian movement fostered by the Scots Colen Campbell and James Gibbs. With its concave curves and a balustrade punctuated with urns framing the roofline, *Hopetoun’s* façade was given a Baroque quality. The estate is now owned by the Hopetoun House Preservation Trust established in 1974.

The façade is accented by a central pedimented pavilion with paired engaged columns, all set on a rusticated ground floor. The refined detailing shows the influence of Adam’s study of Diocletian’s Palace at Split. Architecturally harmonious low wings were added in 1847. Still owned by Hog descendants, the interior preserves a number of Adam-designed furnishings.



Fig. 3. Arniston House, Gorebridge (Loth)

ARNISTON HOUSE (Fig. 3): William Adam designed this Palladian-style mansion for the Scottish statesman William Dundas in 1726. Lack of funding halted the completion of the house until 1753. This final phase was directed by John Adam who designed the western interiors. The overall scheme follows

the Palladian five-part format with perpendicular-placed dependencies connected by low hyphens. The façade is dominated by an engaged Ionic portico, the base of which is obscured by an entrance vestibule added in 1872. The highlight of the interior is a magnificent two-story galleried hall richly embellished with rococo plasterwork. (Fig. 4) The estate is still owned by the Dundas family.



Fig. 2. Newliston House, Kirkliston (Loth)

NEWLISTON HOUSE (Fig. 2): The Earl of Stair commissioned William Adam in 1723 to design a house for his estate but it was never built. The property was sold to Roger Hog in 1747 whose son had Robert Adam design the present house in 1789, one of Adam’s last works. While not large, the resulting work has the elegant restraint and finesse of a typical Adam scheme.



Fig. 4. Arniston House hall
(quintessence blog.com)



Fig. 5. Mellerstain House, Lauder (Loth)

MELLERSTAIN HOUSE (Fig. 5): George Baillie commissioned William Adam to design a new house at Mellerstain in 1725, but Adam succeeded in building only the two wings, both employing a conventional early Georgian style. Finally, in 1770, a Baillie descendant engaged Robert Adam to design the present mansion. Adam departed from his classical mode and evoked Scotland's medieval heritage by employing his "Castle Style," complete with battlemented roofline. Nevertheless, the resulting symmetrical five-part composition follows a Palladian format. The austerity of the exterior contrasts with stunning interiors, replete with Adam's exquisite neoclassical detailing. The library, decorated with bas-relief panels of mythological figures, is one of Adam's



Fig. 6. Mellerstain House library (mellerstain.com)

finest rooms. (Fig. 6) The Mellerstain Trust has owned and maintained the estate since 1987.



Fig. 7. Paxton House, Berwick-upon-Tweed (Loth)

PAXTON HOUSE (Fig. 7): The disciplined dignity of the Palladian mode is well displayed in Paxton House's straight-forward five-part composition and porticoed façade. The Doric portico with recessed entrance wall recalls Palladio's *Villa Emo*. Designed by John Adam of the Adam brothers, the house was completed in 1758 for Patrick Home. John Adam's brother, Robert, provided designs for the saloon and dining



Fig. 8. Paxton House dining room (Loth)

room using his distinctive neoclassical format. (Fig. 8) A noteworthy feature of the interior is the extensive collection of original furniture by Thomas Chippendale ordered specially for the house. A splendid Regency picture gallery and library designed by Robert Reid were incorporated in the east wing in the early 19th century. The estate has been under the custodianship of the Paxton House Historic Building Preservation Trust since 1988.



Fig. 9. Ardgowan House, Inverkip (Loth)

ARDGOWAN HOUSE (Fig. 9): Situated above the Firth of Clyde, Ardgowan House exhibits the Palladian formula with its multi-sectioned elevation. Designed by Scottish architect Hugh Carincross, an assistant to Robert Adam, the stately center section was completed ca. 1800 for Sir John Shaw Stewart, Bart., whose family had owned the property since the 15th century. The façade is set off by an engaged portico of Corinthian pilasters. The house was extended in 1825 by architect William Burn who also added the porte-cochère. His interior remodeling included an imposing domed and galleried central stair hall. Ardgowan boasts an important assemblage of furniture by the prominent British firm of Gillow & Co. The estate remains the seat of the Shaw Stewart family.



Fig. 10. Dumfries House, Cummock (Loth)

DUMFRIES HOUSE (Fig. 10): The brothers John, Robert, and James Adam collaborated on the design of a new house for The Earl of Dumfries, their first independent project following the death of their father William Adam. Commissioned in 1754, the resulting Dumfries House is an exercise in restraint. The five-part Palladian composition relies on graceful proportions rather than embellishment. Nevertheless, Lord Dumfries exercised no restraint for his furnishings. The interior preserves its many pieces of Thomas Chippendale furniture, all ordered from Chippendale for the house and all of the highest quality. The property and its furnishings were put up for sale in 2007, but through the last-minute intervention of Prince Charles, the whole estate and its collections were purchased for preservation. Since 2008, Dumfries House has been maintained and exhibited by The Great Steward of Scotland's Dumfries Trust.



Fig. 11. Culzean Castle, Culzean (Loth)

CULZEAN CASTLE (Fig. 11): The full drama of Robert Adam's Castle style is played out in *Culzean*, a prodigious neomedieval pile commandingly sited on a cliff's edge above the Firth of Clyde. Erected on the site of an earlier structure, the castle was built in stages between 1777 and 1792 as the seat of

the Earl of Cassilis. Though outfitted with towers, battlements and machicolations, Adam could not resist giving his elevations a basic symmetry with classical details such as Palladian windows and windows set in a blind arcade. The muscular exterior contrasts with the delicacy of Adam's typical neoclassical embellishments in the state rooms. The interior is arranged around an oval stair hall with two tiers of columns. An intimidating display of arms greets visitors in the entrance



Fig. 12. Culzean Castle display of arms (Loth)

hall (Fig. 12) The National Trust for Scotland has owned and exhibited Culzean since 1945.



Fig. 13. Manderston House, Dun (Loth)

MANDERSTON (Fig. 13): Manderston ranks with Scotland's supreme examples of the Edwardian country house. The sprawling structure has had a complex evolution. Built as a 1790s Georgian dwelling, it was enlarged and remodeled in the 1870s in a French Renaissance style complete with tall mansard roofs. In 1890, the then owner, Sir James Miller, engaged Edinburgh architect John Kinross to spare no expense in transforming the house into a magnificent Adam Revival mansion with opulent interiors. Sir James wanted the house to match the splendor of Kedleston Hall, seat of his father-in-law, Lord Curzon. A tour-de-force of the interior is the dazzling



Fig 14. Manderston Stair (Janeaustenfilmclub)

silver-plated stair railing. (Fig. 14) The estate is currently the home of the 4th Baron Palmer, great-grandson of Sir James Miller's sister.



Fig. 15. Charlotte Square, Edinburgh (Loth)

CHARLOTTE SQUARE, Edinburgh (Fig. 15): Charlotte Square is a focal point of Edinburgh's New Town, an extensive late 18th-century expansion of the city. Robert Adam designed much of the square's architecture in 1791, but died in 1792 as construction began. The most impressive piece of his scheme is the square's completely intact north side, appearing as a neo-classical palace façade. An engaged portico and flanking engaged pavilions, all decorated with typical Adam-style classical ornaments, form the façade's centerpiece. The entrances to the individual units are set in a rusticated ground floor extending

the length of the block. No. 7 Charlotte Square, the "Georgian House," retains a finely preserved and furnished interior and is exhibited as a museum by the National Trust for Scotland.



Fig. 16. The Register House, Edinburgh (Loth)

THE REGISTER HOUSE, Edinburgh (Fig. 16): Designed by Robert Adam and begun in 1774 The Register House is one of the oldest purpose-built archives buildings in the world. The corners of Adam's graceful façade are anchored by pavilions with large Venetian windows and cupolas with clock faces. The saucer dome of the central rotunda springs behind the engaged portico. With its 50-foot diameter and 80-foot ceiling height, the rotunda is an impressive space, its walls still lined with shelving holding archival records. Scottish thistles are worked into the plaster decorations of the dome's ceiling. The Register House has been an important landmark on Edinburgh's famed Prince's Street for more than two centuries.



Fig 17. Holmwood, Glasgow (Loth)

HOLMWOOD, Glasgow (Fig. 17): Strongly contrasting with Adam-style Palladianism, Holmwood is highly innovative design by Glasgow architect Alexander "Greek" Thompson. The house was constructed in 1857-1858 for a paper manufacturer. Thomson provided an asymmetrical composition with creative detailing based on Greek precedents. The low pitched roofs and window spacing with tall glass areas recalls the work of Frank Lloyd Wright. The interior preserves much of its original Grecian-style painted decoration beneath later paint layers. Acquired by the National Trust for Scotland in 1994, the house is undergoing long-term restoration.



CPSA Scotland tour participants at Ardgowan

THOMAS JEFFERSON, BUILDER

Travis C. McDonald

Director of Architectural Restoration, Thomas Jefferson's Poplar Forest

It was said about Thomas Jefferson and Andrea Palladio that “the preponderance of spiritual agreement between them was overwhelming.”¹ There were of course bonds between them consisting of the mathematical correctness of classical traditions and their innovative domestic works. Their role as builders is the perhaps the most overlooked Vitruvian spiritual link. Vitruvius, the Roman architect writing in the time of Caesar Augustus, had cautioned that: “...architects who stoved to obtain practical manual skills but lacked an education have never been able to achieve an influence equal to the quality of their exertions; on the other hand, those who placed their trust entirely in theory and in writings seem to have chased after a shadow, not something real. But those who have mastered both skills, armed, if you will, in full panoply, those architects have reached their goal more quickly and influentially.”² Jefferson took to heart Vitruvius’s advice. He cared as much about how a brick was made as he did the proper dimensions of a Roman Order. Using skilled workers and practicing quality construction became his lifelong challenge in achieving his architectural visions.³

While not a trained craftsman like Palladio, Thomas Jefferson observed and studied construction materials and techniques throughout his life. As a college student at William and Mary

Jefferson supplemented his math and science with a voracious appetite for architecture which he began as a self-study through purchasing books. Among his first purchases were two critical works that emphasized construction as well as design: Giacomo Leoni’s 1715 edition of Palladio’s *The Four Books of Architecture*, and Claude Perrault’s 1673 translation of Vitruvius’s treatise.⁴ His role as a builder began at age 26 when he designed and supervised the construction of his own house Monticello, which also included the influence of the British Palladians.⁵ His early construction notes reveal his lifelong habit of interviewing workers, comparing processes, and calculating materials.⁶ Jefferson famously said: “Architecture is my delight and putting up and pulling down one of my favorite amusements.”⁷ Monticello was his experiment in construction as well as design. Monticello was incomplete when Jefferson went to Paris in 1784. Its subsequent “pulling down” and rebuilding reflected his maturation from a five-year observation and study of European buildings. Innovative construction techniques such as Philibert DeLorme’s thin wooden-ribbed dome of the *Halle aux Bleds* in Paris were of particular interest. Jefferson later used that technique for the domes at Monticello and the University of Virginia. In the end, Monticello became a

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40 year process. For Jefferson, the process of construction was as important as the mathematical truths of design.

Jefferson's belief in a "natural aristocracy" of virtue and talent extended to his workers who were an important part of reforming a national architecture. In a letter dismissing one of his workers Jefferson stated: "To have the work done in the best manner is the first object...I consider it as the interest of the college, the town and neighborhood to introduce a reform of the barbarous workmanship hitherto practiced there, and to raise us to a level with the rest of the country."⁸ To another friend he confided: "...of one truth I have had great experience that ignorant workers are always dearest."⁹ Jefferson treated his workers like it was said Palladio treated his. Palladio "...eagerly and lovingly taught them the best principles of the art, in such a way that there was not a mason, stonecutter, or carpenter who did not understand the measurements, elements and rules of true architecture."¹⁰ Jefferson likewise became the educator, using his various editions of Palladio for instruction, lending out the scarce books, and instructing craftsmen in draftsmanship as well as methods of design. In 1804 Jefferson's workman James Oldham wrote and asked to borrow a copy of Palladio's treatise. Jefferson lent him his "portable edition" and noted that the chance of finding the book in America was "slender." Jefferson sent only the "1st book on the orders, which is the essential part."¹¹ This architectural instruction extended to his friends.¹² Palladio, he said, "...was the bible. You should get it and stick close to it."¹³

Jefferson advertised that university workers should "execute with exactness" their own drawings.¹⁴ Those he had trained knew the book plates, the modules, and the language. This knowledge became a mutually understood basis for correct details. Thus James Dinsmore, who had worked at Monticello for 11 years and then worked at the University of Virginia for nearly 10 years, could ask Jefferson: "I will therefore thank you to say whether you intend using the base and cap laid down in the twelfth Plate of Palladians [sic] first book (from which the entablature is taken) or—from Plate eleven."¹⁵ The best workers also served another purpose: to train Jefferson's slaves, who could then train other slaves.¹⁶

President Thomas Jefferson was as concerned with construction details as he was with affairs of state. Jefferson sought the expertise of architect and engineer Benjamin Henry Latrobe to supervise the construction of public buildings in Washington, D.C. and carried on lengthy correspondence with him regarding construction details of the President's House and the U.S. Capitol building. Yet Jefferson stubbornly insisted on some of his own designs such as the two Palladian service wings he added to the President's House (now known as The White House) that featured an unusual flat deck on top. Jefferson's "terras roof" system is his only architectural invention that he also used at Monticello, Poplar Forest, and the University of Virginia.¹⁷ (Fig. 1) True to Palladian prototypes, the wings were sunk into the earth, avoiding the typical scattering of outbuildings and reserving the landscape for natural or man-made gardens. The same roof system over the central rotunda at Poplar

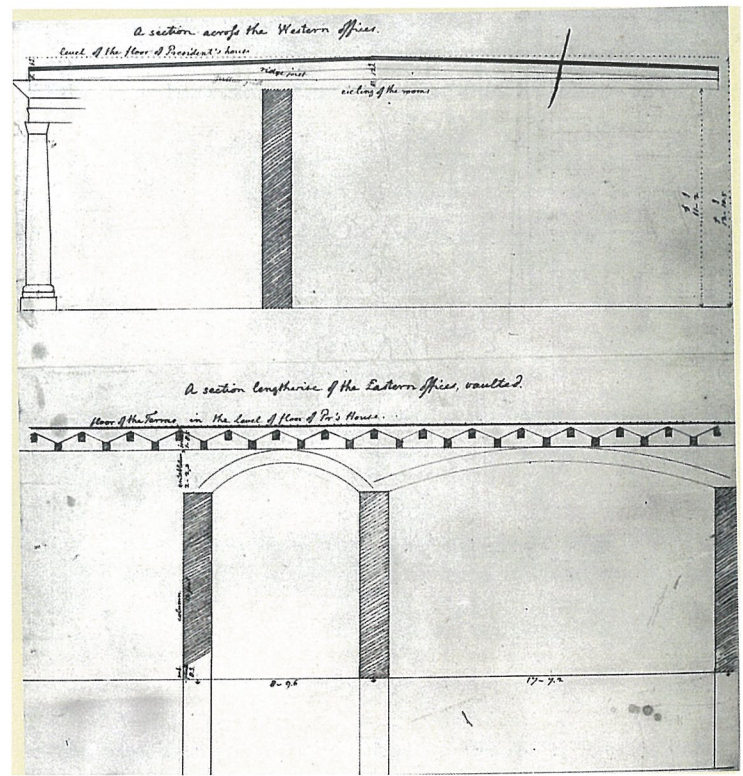


Fig. 1. Jefferson's drawing of the "terras" roof system for the White House wings. (Massachusetts Historical Society)

Forest provided another platform from which to engage nature. Jefferson's evolving innovation of these roofs lasted nearly twenty years. (Fig. 2)

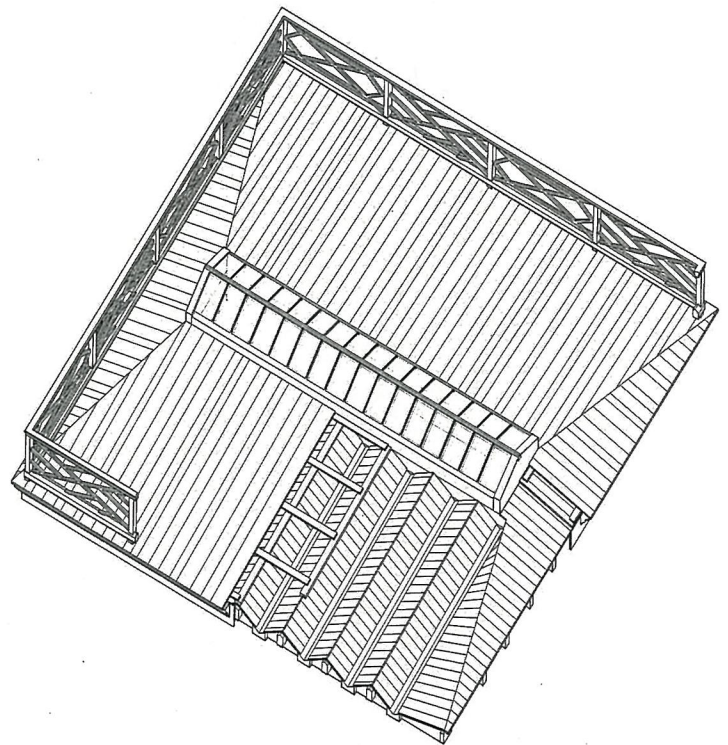


Fig. 2. Interpretive drawing of Jefferson's "terras" roof for Poplar Forest showing the decking and central skylight. (Thomas Jefferson's Poplar Forest)

Jefferson's retirement villa retreat, Poplar Forest, was also a long process. Begun in 1806, its 14- year building process

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was not due to changes but rather to the slow, pleasurable assembly of that idealistic and perfect work. (Fig. 3) Poplar



Fig. 3. Poplar Forest aerial view showing the reconstructed service wing deck. (Thomas Jefferson's Poplar Forest)

Forest served as an intellectual inspiration to Jefferson late in life. Its design reflected a “melting pot” of architectural ideas and its construction reflected a mature builder.¹⁸ What is fortuitous for us today is that Jefferson began construction of Poplar Forest while occupied as President in Washington, D.C. The detailed, explicit letters from the President's House (now known as The White House) to the rural site in Bedford County are extraordinary and very rare as architectural documents. Jefferson had to be explicit for a design that was so unusual and personal. A few of the drawings that survive from the Monticello construction also give us an insight as to the nature of drawings referred to in letters to his workers. These drawings were much more than plans and elevations; they were early examples of what we would call “working drawings.” Even rarer are the letters from the workers back to Jefferson, giving the reality of the work. In his habit of education, Jefferson explained to his workers his rationale of a feature or a material, such as the floors: “The floor at Poplar Forest being intended for an under floor must be laid with oak. Poplar would not hold the nails, and pine is too distant & dear. All the floors of Europe are of oak, so are the decks of ships. Good nailing will secure it against warping. Perhaps it may be easier done in herring bone, as the hall floor at Monticello was. In that case your sleepers should be but 14 I. from center to center, in order that the plank may be cut into two feet lengths.”¹⁹ And even rarer still were letters between Jefferson at Monticello and enslaved craftsman John Hemings at Poplar Forest (a three day journey between the two sites). Hemings was not only literate, he was architecturally literate in the language of classical architecture.²⁰

Jefferson's practice and experience with construction culminated in a fitting visionary project he called “the hobby of my old age.” The University of Virginia is a masterpiece whose composition, classical models, and Palladian components are well-known.²¹ For Jefferson, the design was perhaps the easy

part of what was the country's largest construction project. From 1817 until his death in 1826, Jefferson's role was heroic. He had conceived a new type of university, formulated its curriculum, selected its professors, chosen books for the library and equipment for the laboratories, and fought valiantly for public funds to construct it. He designed plans and elevations, wrote very detailed technical specifications, recruited workers from afar, insisted on quality materials, and supervised the work of 200 men. When the Italian stone carvers could not use local stone, Jefferson boldly ordered large Ionic and Corinthian capitals and bases from Italy in a long, complicated project that taxed even his own uncommon patience.²² The brick shafts for these columns were constructed in brick and covered with lime stucco, a trick from the Romans, used by Palladio, and taken up by Jefferson.²³

The University of Virginia has been called “The Lengthened Shadow of One Man.”²⁴ This aptly describes Jefferson's fundamental faith in liberal arts education. But it could also represent a lifetime of building. In that sense, it was a shadow that stretched an even longer distance.

Travis C. McDonald.

Footnotes:

1. Fiske Kimball, *Thomas Jefferson, Architect* (1916; reprinted, New York: Da Capo Press, 1969), p. 23.
2. Ingrid D. Rowland and Thomas Noble Howe, *Vitruvius, Ten Books on Architecture* (Cambridge: Cambridge University Press, 1999), p. 21.
3. Previous works related to Jefferson and workers are: William B. O'Neal, “The Workmen at the University of Virginia, 1817-1826,” *Magazine of Albemarle County History* 15 (1955-56): pp. 36-43; Richard Cote, “The Architectural Workmen of Thomas Jefferson in Virginia” (Ph.D. diss., Boston University, 1986); Frank E. Grizzard, Jr., “Documentary History of the Construction of the University of Virginia, 1817-1828” (Ph.D. diss., University of Virginia, 1996); Jack McLaughlin, *Jefferson and Monticello: The Biography of a Builder* (New York: Henry Holt & Company, 1988). Details of both design and construction of the University of Virginia's original buildings is also found in an on-going series of Historic Structure Reports (1988-present) in the Office of the University Architect.
4. William B. O'Neal, *Jefferson's Fine Arts Library: His Selections for the University of Virginia Together with His Own Architectural Books* (Charlottesville: University of Virginia Press, 1976); E. Millicent Sowerby, *Catalogue of the Library of Thomas Jefferson*, 5 Volumes (Charlottesville: University of Virginia Press, 1983).
5. Among the many works that treat Jefferson as a designer are: Kimball, *Thomas Jefferson, Architect*; Frederick D. Nichols, *Thomas Jefferson's Architectural Drawings: Compiled and with a Commentary and a Check List* (Charlottesville: Thomas Jefferson Memorial Foundation and University of Virginia

Continued on pg. 13

Press, 1961) and “Jefferson: The Making of an Architect,” in William Howard Adams, ed. *Jefferson and the Arts: an Extended View* (Washington, D.C.: The National Gallery of Art, 1976); William L. Beiswanger, *Monticello in Measured Drawings* (Charlottesville: Thomas Jefferson Memorial Foundation, 1998, revised 2011); William Howard Adams, *The Eye of Thomas Jefferson* (Charlottesville: University of Virginia Press, 1981); William Howard Adams, *Thomas Jefferson's Monticello* (New York: Abbeville Press, 1983); William L. Beiswanger, “Essay in Architecture,” in *Thomas Jefferson's Monticello* (Charlottesville: Thomas Jefferson Memorial Foundation, 2002); Charles E. Brownell, “The Classical Tradition and Virginia Architecture, 1770-1870,” in Charles E. Brownell, Calder Loth, William M.S. Rasmussen, and Richard Guy Wilson, *The Making of Virginia Architecture* (Richmond: Virginia Museum of Fine Arts, 1992); Richard G. Wilson, ed. *Thomas Jefferson's Academical Village: The Creation of an American Masterpiece* (Charlottesville: Bayly Museum and University of Virginia Press, 2001); Hugh Howard, *Thomas Jefferson Architect* (New York: Rizzoli, 2003).

6. Edwin Morris Betts, *Thomas Jefferson's Garden Book* (Philadelphia: The American Philosophical Society, 1944), p. 34.

7. Cited in B.L. Rayner, *Sketches of the Life, Writings, and Opinions of Thomas Jefferson* (New York: A. Francis and W. Boardman, 1832), p. 524.8. Thomas Jefferson to Hugh Chisolm, 31 Aug 1817, *Jefferson Papers, Special Collections Library*, University of Virginia.

9. Thomas Jefferson to Charles Yancey, 23 July 1821, *Jefferson Papers*, Library of Congress

10. Paolo Gualdo, 1616, in Douglas Lewis, *The Drawings of Andrea Palladio* (Washington, D.C.: International Exhibitions Foundation, 1981), p. 4.

11. Thomas Jefferson to James Oldham, 24 December 1804, *Jefferson Papers*, Special Collections Library, University of Virginia.

12. When Jefferson sold his principal library to the Library of Congress, he wrote his friend James Madison “we are sadly at a loss here for a Palladio. I had three different editions, but they are at Washington, and nobody in this part of the country has one unless you have.” Madison did have one and sent it to Jefferson. Thomas Jefferson to James Madison, 15 November 1817, cited in Grizzard, *Transcriptions*, p. 152.

13. Issac Isaac Coles to John H. Cocke, 23 February 1816, *Cocke Papers*, Special Collections Library, University of Virginia.

14. Cited in Bryan Clark Green, *In Jefferson's Shadow: The Architecture of Thomas R. Blackburn* (New York: The Virginia Historical Society and Princeton Architectural Press, 2006), p. 6.

15. James Dinsmore to Thomas Jefferson, 1 July 1819, Grizzard, University of Virginia, *Transcriptions*, p. 529.

16. While there was a widespread practice of “hiring out” skilled enslaved craftsmen, Jefferson had more than enough work for his skilled labor on his own projects.

17. This roof system was also used at James Madison's Montpelier following Jefferson's recommendation, and at Bremo where Jefferson's workman John Neilson tried it. For the White House wings, see Travis McDonald, “*The East and West Wings of the White House: History in Architecture and Building.*” in *White House History*, 29 (Summer 2011), pp. 44-87.

18. The essential nature of Poplar Forest came from the ancient Roman villa; Jefferson's owned Robert Castell's *Villas of the Ancients*. From the British Palladians, James Gibbs, Robert Morris, and William Kent Jefferson took his favorite shape: the octagon.

19. Thomas Jefferson to John Perry, 29 March 1808, *Jefferson Papers*, Henry Huntington Library, San Marino, California.

20. Poplar Forest was begun in 1806 when Jefferson is still president and used by him from 1809 to 1823. It is perhaps the most perfect demonstration of an ancient Roman villa to be found in the United States. For its construction history see Travis C. McDonald, “*Constructing Optimism: Thomas Jefferson's Poplar Forest,*” in *People, Power, Places* (Knoxville: University of Tennessee Press, 2000), pp. 176-200. For a general history of Poplar Forest see S. Allen Chambers, Jr., *Poplar Forest and Thomas Jefferson* (Forest, *Virginia: The Corporation for Jefferson's Poplar Forest, 1993*), and Travis McDonald, “*The Private Villa Retreat of Thomas Jefferson,*” in *White House History*, 18 (Spring 2006), pp. 4-23.

21. The University of Virginia was listed along with Monticello in a thematic listing for architectural genius, and association with universal ideas. Poplar Forest is on the Tentative List to join that thematic listing for the same criteria.

22. William B. O'Neal, “*Michele and Giacomo Raggi at the University of Virginia: With Notes and Documents.*” *The Magazine of Albemarle County History*, 18 (1959-60), pp. 5-31. There is even a reference to Jefferson taking a chisel and showing the Italian worker how to carve a volute. Wilson, Thomas Jefferson's Academical Village, p. 41.

23. Jefferson used the same technique at Barboursville, Poplar Forest, and Monticello where the color of the render was meant to match the real stone of the bases and capitals. James Madison also used the technique at Montpelier where Jefferson acted as his architectural advisor.

24. Phillip Alexander Bruce, *A History of the University of Virginia, 1819-1919: The Lengthened Shadow of One Man*, 5 Volumes, (New York: Macmillan, 1922).

CPSA will be a Preservation Virginia Conference Co-Sponsor

“Heritage Economics: Community, (Re) Development & Tourism” will be the theme of the 31st annual Virginia Preservation Conference Sunday and Monday, October 16-17 in Charlottesville. Preservation Virginia organizes the annual event, and along with other organizations, CPSA is a co-sponsor.

Many interesting workshops and tours will be held over the two days. For example, “Presidential Cold Case Mystery: Archaeological Discoveries and Evolving Interpretation at James Monroe’s Highland” will be held Sunday morning to learn about the new discoveries at Ashlawn-Highlands.

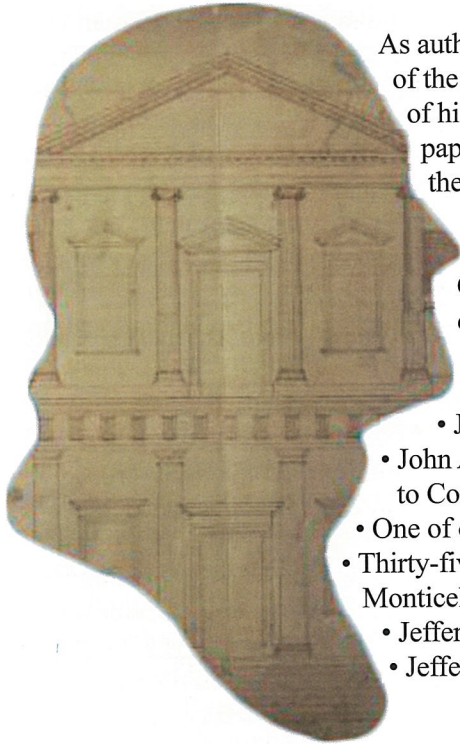
Sunday evening will feature a screening of the documentary, “Rosenwald: The Remarkable Story of a Jewish Partnership with African American Communities” followed by a discussion panel of scholars and Rosenwald School experts.

There will be walking tours of Downtown Charlottesville’s historic courthouse area, the Downtown Mall and nearby neighborhoods as well as a workshop about the restoration of an historic cemetery listed on Preservation Virginia’s 2016 Most Endangered Historic Places.

Most popular is a “Preservation Pitch” where three finalists pitch their projects to conference participants who have an opportunity to vote for the best.

For more information on the conference schedule costs and to register, go to <https://preservationvirginia.org/programs/annual-conference>

Please join the CPSA for a private guided tour of the Virginia Historical Society’s Special Exhibition: The Private Jefferson: From the Collections of the Massachusetts Historical Society— Opening October 15, 2016



As author of the Declaration of Independence, architect of the Virginia State Capitol, founder of the University of Virginia, and third president of the United States, Thomas Jefferson is one of history’s best-known figures. Surprisingly, the largest collection of Jefferson’s private papers (more than 8,000 pieces) cannot be found in Virginia, but is instead in the collection of the Massachusetts Historical Society.

For the first time since the late 1800s, the most significant pieces from the Coolidge Collection of Thomas Jefferson Manuscripts are returning to Virginia and will be on display at the Virginia Historical Society.

Among the five dozen items on display are

- Jefferson’s handwritten copy of the Declaration of Independence as originally drafted
- John Adams’s handwritten copy of the Declaration of Independence as it was presented to Congress
- One of only 26 known copies of the first printed version of the Declaration of Independence
- Thirty-five architectural drawings of Virginia landmarks designed by Jefferson, including Monticello, the Virginia Capitol, and the University of Virginia
- Jefferson’s manuscript for his book *Notes on the State of Virginia*
- Jefferson’s meticulous farm and garden journals

*Illustration courtesy of
The Virginia Historical Society*

*From publicity from Va Historical Society
The exhibition runs through January 15th, 2017.*

The CPSA has arranged for a private guided tour of the VHS Exhibition on Thursday, October 27th, starting at 4pm. Cost for CPSA members is \$10 per person; cost for non-members is \$15 per person. Tour group size is limited to 25 people. You can only reserve your spot by sending in your check to the CPSA in Charlottesville (limit four tickets per member). Tour space availability is determined by the order in which payments are received; early birds make the special tour. Check with Kay Slaughter at kes1961@ntelos.net or call 434-971-5813 to see whether space is still available. Some of us may try to go out to eat afterwards at a nearby restaurant (such as the VA Museum of Fine Arts). *Please plan to join*

The Drawings of Andrea Palladio, A Special CPSA Offer

In 1981, Douglas Lewis, Curator of Sculpture and Decorative Arts at the National Gallery of Art, organized an exhibition of original drawings by Andrea Palladio. Dr. Lewis prepared an extensive catalogue to accompany the exhibition, which he traveled to six major museums in 1982-1983. For his ground-breaking research for both the exhibition and catalogue, Dr. Lewis was awarded the Smithsonian Institution's Copley Medal.

In 2000, Martin & St. Martin Press of New Orleans published an expanded and lavishly illustrated hard-cover version of the catalogue titled *The Drawings of Andrea Palladio*. The CPSA was a primary sponsor of the publication for which. CPSA president, Edmund A Rennolds, Jr., contributed an introductory essay. Dr. Lewis's outstanding scholarship has made this work an essential reference for Palladian studies.

Last year, the book's publishers informed the CPSA that it would ship their remaining copies to the Center to distribute as we saw fit. We are pleased to announce that upon request to CPSA Administrator, Kay Slaughter at kes1961@ntelos.net, we will mail current CPSA members a copy of the book at no cost, provided you contact us and confirm your mailing address. A copy of this book will also be provided to all renewing and new members at no additional charge – simply pay for your membership as you normally would. ~~Member price \$25.00~~, Non-member price \$40.00 (please see membership coupon below).

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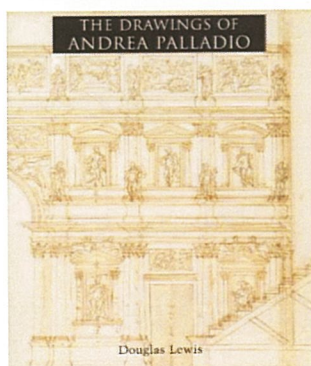
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