FALL 2021

Learning Design through Drawing Inspiring Discovery

William Sherman

Charlie Menefee, an architect and educator with decades of experience teaching students how to understand the world through drawing, has recently retired from the University of Virginia and is passing on the leadership of the School of Architecture's

summer program in Vicenza to a new generation of faculty. In celebration of nearly twenty years of leadership, this issue of Palladiana highlights his drawings and perceptions that have inspired his students and colleagues each summer, as he shared the process of discovery through drawing. Charlie challenges himself and his students to use their vision to go beyond the surface appearance in order to understand the structures of space and form that sustain the cultural resonance of the built environment.

6 12 2 a hours

La Rotonda, Vicenza, design by Andrea Palladio and Vincenzo Scamozzi Charles Menefee, graphite on paper, 2011

The Vicenza Program was founded in 1975 by Mario di Valmarana, who generously shared his deep understanding and love of Venice,

William Sherman is Mario di Valmarana Professor of Architecture and Director of the Venice Program at the University of Virginia.

the Veneto, Vicenza, and Palladio with generations of students of architecture. Alumni of the Venice and Vicenza programs share common stories of their experience of a place where the form and culture of the landscape and cities are deeply intertwined, revealing

possibilities for architecture that would infuse their subsequent work. At the heart of the experience was the act of drawing, keeping a sketchbook that would record both small discoveries and profound revelations. By challenging the students to discover the principles that are "portable," insights that transcend the language and details of their origins, Mario passed on the essential tools for meaningful design.

Upon Mario's retirement, when Charlie inherited the program, he carried this work forward with

an intense focus on hand drawing, a skill perhaps even more needed in a digital age than ever before. These excerpts from his sketch-books provide a sense of how he works and teaches, inspiring all of us to see the world anew through our hands.

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After a Pandemic Year

Farewell to a Classicist

JOHN J. ZEUGNER, ACIP, PRESIDENT



John J. Zeugner

This past spring, we got vaccinated, shed the important but bothersome masks, and renewed contact with the outside world after a year's quarantine and the tragic loss of many Americans. We daydreamed about future travels. CPSA will cautiously resume our educational tours: Baltimore this fall; a more ambitious stateside trip next spring; and anticipated travel to

Northern England in fall 2022. CPSA members will be informed of schedule.

On a sad note, Richmond resident Peter Hodson, a distinguished architectural historian, classicist, educator, and longtime CPSA member, died this past July after an extended illness. Studying one of Virginia's least well-known yet highly important historic houses, he wrote *Bremo: Birth of a Virginia Plantation House*, the first book in CPSA's Mario di Valmarana Memorial Series, published in 2012.

Peter received undergraduate and graduate degrees from UVA's School of Architecture and did post-graduate studies at Cornell University. He engaged in further architectural research at King's College, Cambridge University.

For several decades, Peter served as senior lecturer at the University of Portsmouth's School of Architecture, teaching classical

architecture as a design resource for contemporary buildings and for organizing Britain's urban spaces to emphasize human scale, orderly structures, and classical design. Peter made unique contributions to Britain's architectural practice before classicism was "rediscovered."

Peter also served as a special tutor at the Prince of Wales' Institute of Architecture in London and returned to the US to teach classical design at Virginia Commonwealth University.

In 2007, Peter received the Institute of Classical Architecture and Art's prestigious Arthur Ross Award for Architectural Education. He also served as an instructor and design critic for the Richmond firm of Glavé & Holmes Architects, where his impact was profound. Hugh Petter, one of Peter's students and a director of Adam Architecture of Winchester and London stated:

Over the course of his academic career, Peter touched the hearts and minds of thousands of architects and students across the UK and the United States.

I met Peter briefly as we worked on a second printing of the Bremo book and enjoyed his engaging personality and quick wit. Memorials to Peter may be sent to support educational programming at the Institute of Classical Architecture and Art, 20 W 44th Street, Suite 310, New York, New York 10036, in memory of Peter Hodson. ■

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Barboursville

Building the Models.

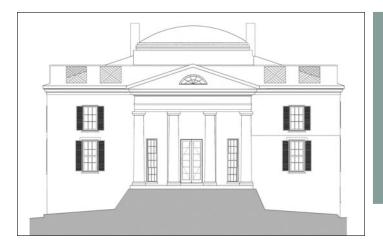
Bryan Green

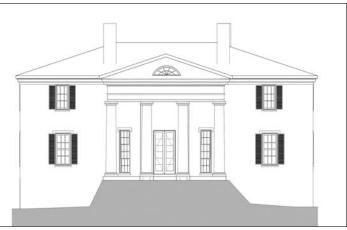
When the 1822 Barboursville mansion burned in 1884, only its masonry columns and walls survived.

As part of a book about Barboursville to be published by CPSA, I began working with UVA School of Architecture to digitally reconstruct the building

To initiate this reconstruction, the UVA School of Architecture class "3-D Cultural Informatics" documented the ruin by laser scanning last November. That class, co-taught by Architecture School professor Andrew Johnston, a CPSA board member, and Will Rourk, 3-D data specialist with the UVA Library, focused upon the ruin. In April, 2021, the class returned to scan the exterior of the Barboursville dependency.

The hybrid point cloud images illustrated in the spring 2021 issue of *Palladiana* revealed how laser and structured light scanning were combined with visual images to create a static 3-D model of the ruin. This static model became the basis of a dynamic 3-D model, designed by Patrick Thompson, associate architect with Commonwealth Architects, using an architectural modeling program Revit. This dynamic model allows a virtual 3D construction of the four states of the Barboursville: 1) the building as Jefferson designed it, 2) the building as constructed, 3) the building as it evolved over time, and 4) the building as a ruin.





South elevation
Above, as designed by Jefferson. Below, as built.
Computer image by Patrick Thompson

This process allows us to make close comparisons between the design in Jefferson's plans and specifications and what was built by closely examining historic photographs and the physical evidence found in the ruin. Many changes occurred to the original Jefferson design; most significantly, the dome and the lattice railings were omitted.

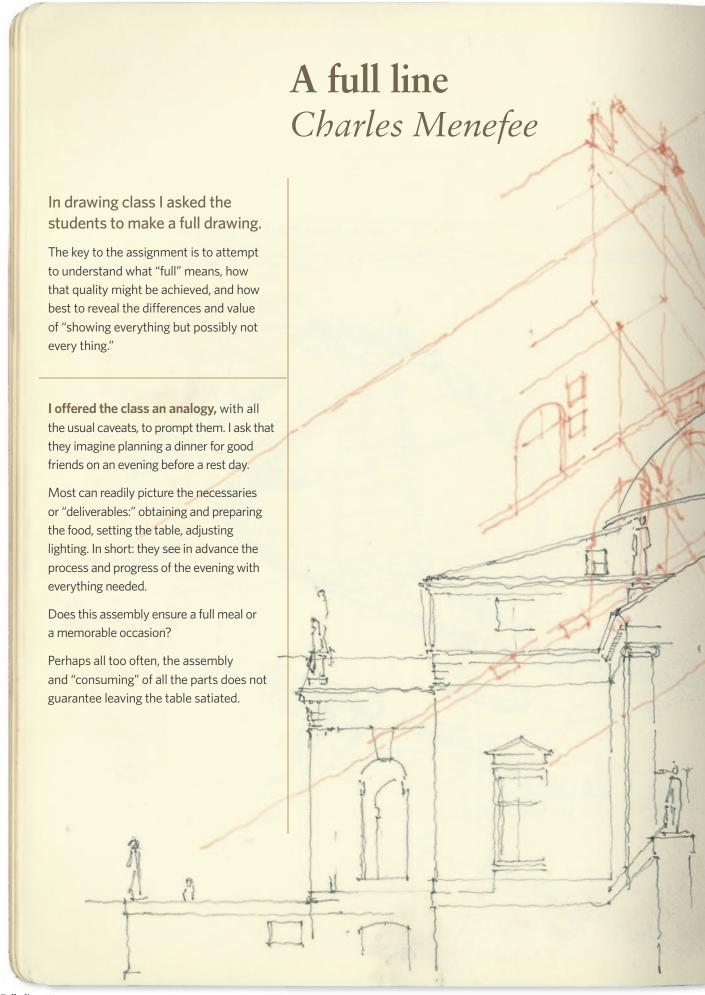
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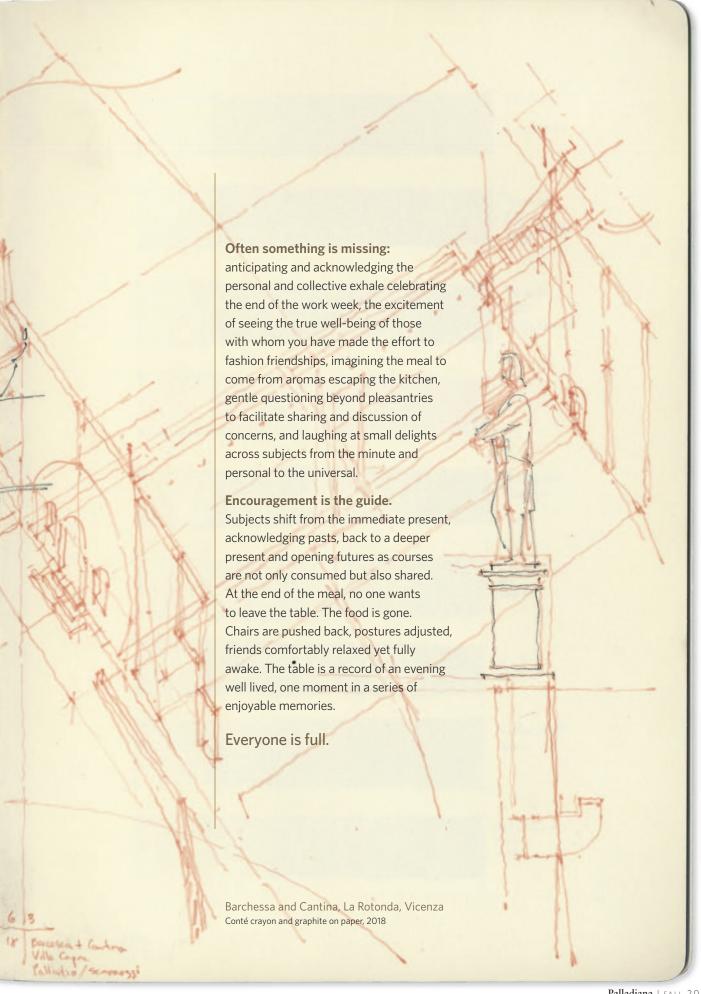


Submissions

Have you got research or an article about Palladio and the influence of his work on American architecture? Have you read a book about the subject you'd like to review? Do you know about new exhibits or symposia on Palladian architecture? Please write to us about submitting articles to *Palladiana*.

Our deadline for the spring 2022 issue is February 1, and we appreciate early submittal of potential articles of no more than 1000 words. Please contact our administrator Kay Slaughter at palladianstudies@gmail.com if you have a piece you might submit.





And so, as with the successful presentation of the full meal, the challenge is to make a full drawing.

Not complete.
Not comprehensive.
Not documentary.
Not even necessarily "responsible".
Full.

What might a full drawing, or even just a full line, encompass?

While I have no recipe, the following concepts and actions may be informative.

- A full drawing should be alive or at least convey or project a life or lives. If one takes the moment to consider the context, often not so immediate or noisy, lives are certainly present.
- A full drawing is also thoughtful with considerations that extend, expand, and possibly stretch. Full drawings and lines, though they may appear simple, are inherently complex. They have value, personally and collectively. They attract attention, communicate with the viewer who works to see, and are open to suggestion.
- Full drawings, in the best sense, feed the next steps of line-making or design.

If there is such a thing as a full drawing might there also be such a entity as a full building? One day in the mid-1500s, I imagine Andrea Palladio, accompanied by a ranking member of the Emo family along with the *capomastro*, master builder, of the villa construction soon to be started, standing on the remains of the Via Postumia in the vicinity of Fanzolo in the Italian Veneto and looking northward towards a distinctive pair of hills.

He then might have walked along this long straight stretch of ancient Roman post road until he came to a position where, with his shoulders parallel to the road, he could look directly toward the notch between two hills. Turning to the *capomastro*, he instructed him to lay out a line perpendicular to the post road with the hills, the *colline*, being the focus point at the northern end. On turning 180 degrees, the line would continue to run southward across the Veneton plain toward Venice.

When the amazing and restrained Villa Emo was completed, this new single, straight, sure line, starting at the *colline* many kilometers distant, was reinforced by running directly through the two primary openings at the center and heart of the villa, spilling down the threshing ramp, across the road, through the working farm buildings, and across the fields, guided by diminishing parallel rows of trees as if to infinity.

The Emo family, an important and wealthy member of the Venetian aristocracy, did not own the *colline* to the north nor nearly as much of the farmland to the south as implied by the forced perspective. The design, however, made it seem as though they did, reinforcing the family's intention to own it someday, even if generations hence. More to the point, the comprehensive organization of a very large, complex working villa started with one line, inscribing a clear statement of association, aspiration, and intention across history and the landscape.

This is certainly a full line with a full building, really a village, carefully and strategically constructed to catalyze life and standing for a family, an agricultural enterprise, and for Venice as a dominant economic super-power.



Similarly, the Foscari family of La Malcontenta, also known as Villa Foscari, had aspirations expressed by Palladio through careful strategic positioning, relying more on Palladio's and the family's association with the worlds of commercial

"empirical" Venice and the social

aspirations of Venetian aristocracy.

These two worlds were seen and framed through the aligning of key building elements and spaces, specifically the portico and salone. Thus, La Malcontenta manages successfully to have one eye on the ideal city, La Serinisima, Venice, and one eye on laden galleys at sea, and to project the connections the family had with these two worlds in a full coordinated fashion. To experience this, however, the projection requires the viewer literally to move.

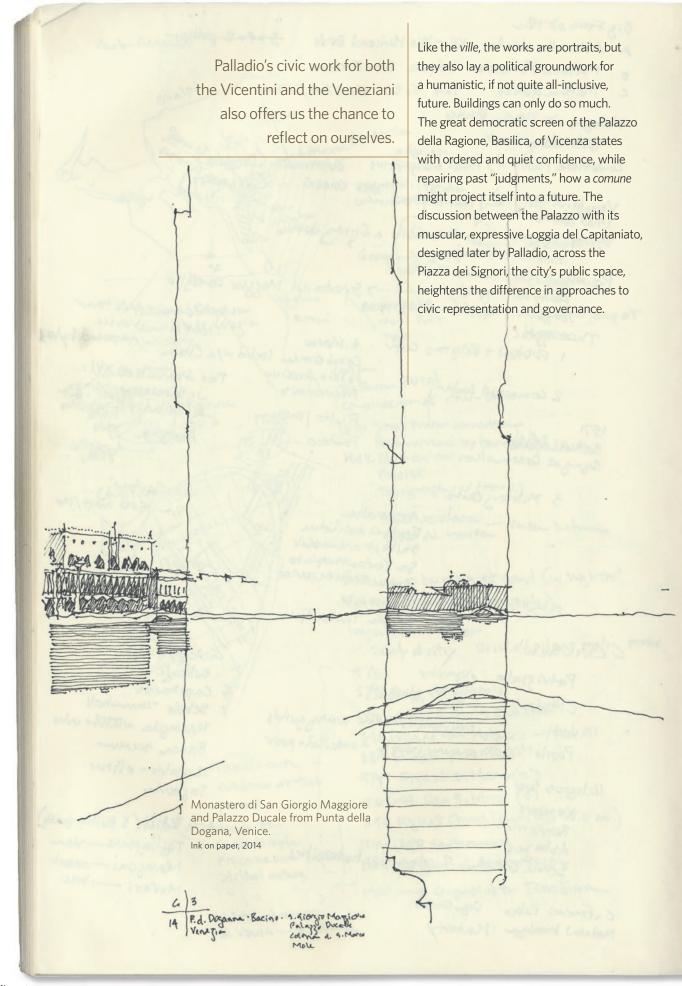
In Villa Emo, one can be in either the salone or portico and, with the embrace of the surrounding building, its economical restrained grace, and not undeserved confidence, exist as part of the imagined extended world. He is grounded.

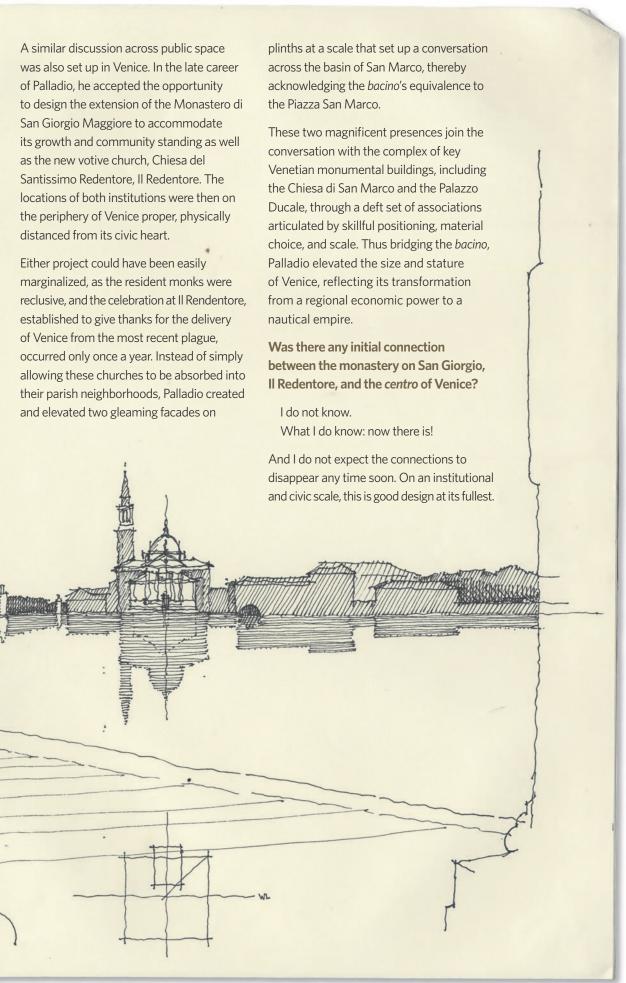
By contrast, Villa Foscari juxtaposes two worlds, the idyllic playground of an insular aristocracy and the world-stretching economic engine. These do not coincide as much as compete. In the formally ambiguous T-shaped salone, one looks away from Venice proper through a superb serliana, Palladian window, to a foreshortened, undistinguished humid flatness. At one's back is Venice, framed through a proportionally meager door and heroic portico. The person is framed and bound by encircling frescos serving as a direct reference to an assumed position in the aristocratic pantheon.

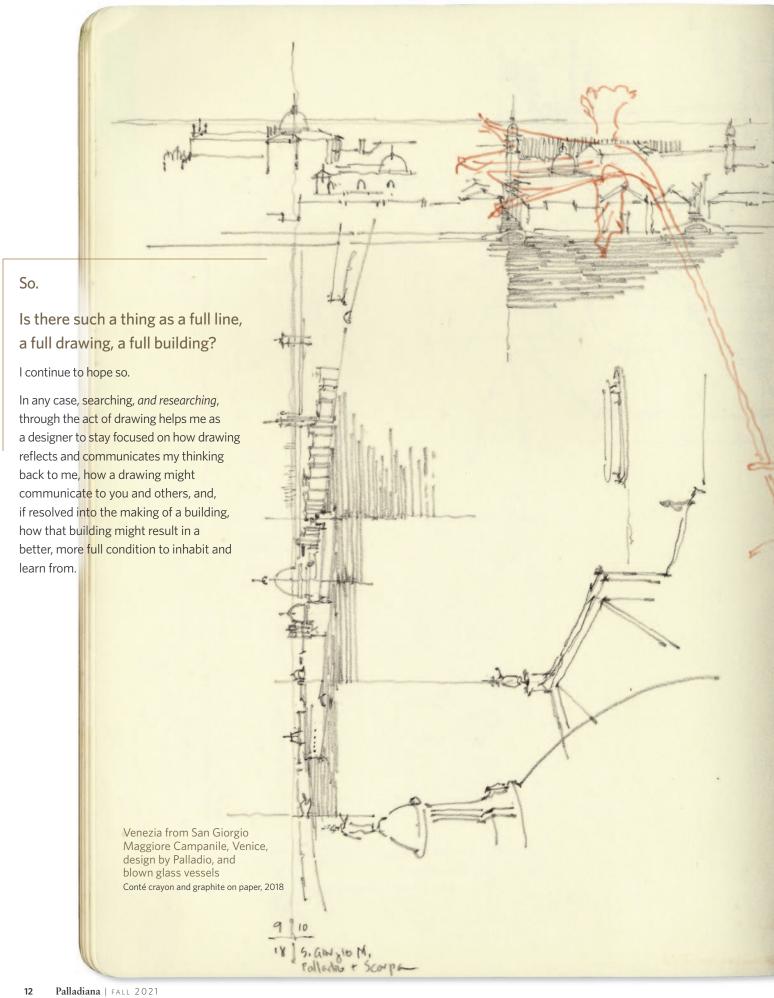
From the portico, the immediate presence of the Brenta River, a major feature in the foreground, completely flips the frame of reference to a world materially and economically originating in the Dolomites, passing immediately in front of the villa like a mile marker into the lagoon, and from there out as far and for as long as water might flow. Thus, Villa Foscari seems simultaneously large and small; significant and unimportant.

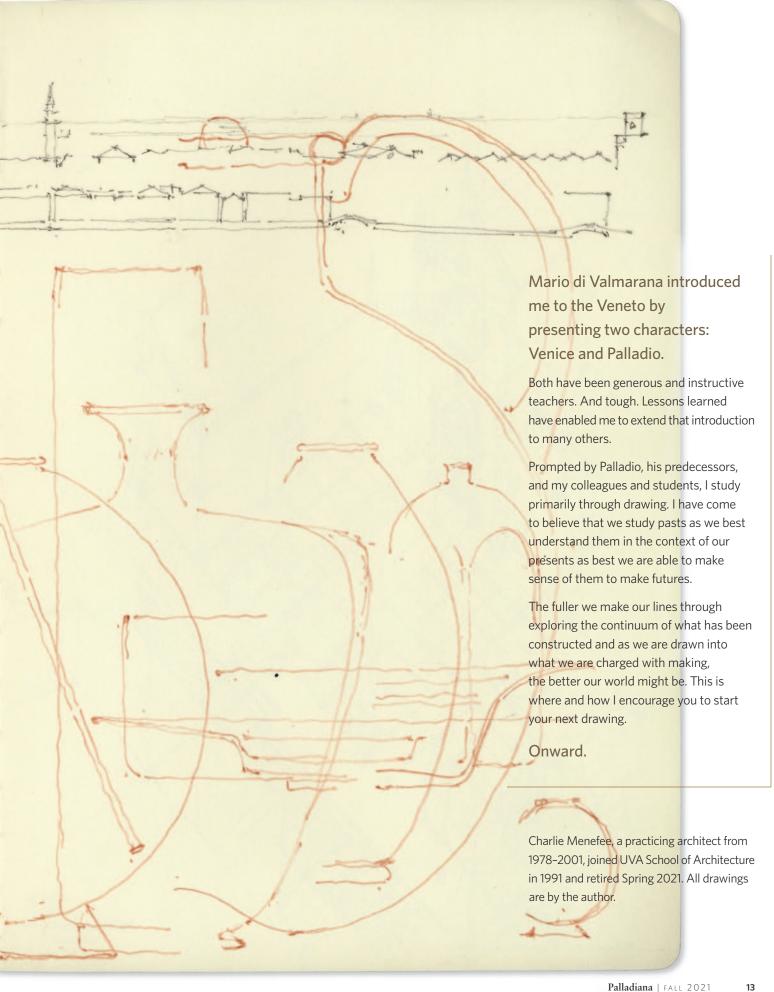
From the salone, if you look west through a window in an adjoining room, you can catch a glimpse of the Brenta. From the portico, if you take your eyes off the river and all it portends, you can look back into the salone and see a bit of the frescos softly lit by a Murano chandelier. The two worlds sit sideby-side, not necessarily comfortably. This friction may have been for many of the historic aristocratic society of Venice the defining condition of their immediate existence. Palladio rendered this portrait fully and skillfully. Instead of making a statement, he poses questions: Where are you? Where do you belong? To whom or what do you owe allegiance? I can readily imagine pacing back and forth between these two worlds, trying to answer just such questions.

What could be more full? This construction has few peers. Deceptively simple, it is definitely not simplistic. Omnidirectional while acknowledging and leveraging biases, it does not attempt perfection, but is perfectly satisfied to be simply good. Clearly a product of its time, the villa depends on services uncommon if not unattainable today. However, all buildings are that way. What is remarkable is that the construct does not fail because of chronological and cultural fixedness but oddly is more successful because of it. The human condition of questioning one's If La Malcontenta asks these questions position, oneself made material, is stripped as a practical matter, Villa Almerico-Capra to essentials, asking human questions known as La Rotonda, poses them and positing relationships. Extraordinarily, existentially. Rather than presenting itself such questioning while stripping you as an imperious or contentious presence, makes you feel good about this most the building and landscape together are uncomfortable of processes. both accepting and supportive. They take It says you are here. you as you are. They provide a frame, six You are not lost. apertures, into the world through discretely You have value. framed contexts. They are not judgmental but merely reflective. Both Palladio's design It offers us, each and every one, and Vincenzo Scamozzi's craftmanship presence and position. show hubris and brilliance. The building is A full building indeed. a curriculum embodied as a constructed artifice through which one might study and receive a worldly if not universal education. San Francesco della Vigna, Venice Conté crayon and graphite on paper, 2017







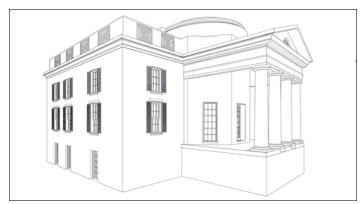


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Other changes were more subtle. Jefferson's specifications for the second-story windows indicate square openings operated on a horizontal pivot. A pre-fire photograph records the actual construction of more conventional six-over-six, double-hung sash windows. Jefferson's elevation drawing suggests that the mansion's windows were to be framed by architrave trim attached to the face of the brickwork. However, examination of the ruin demonstrates that as built, the windows were framed by slender Greek Revival moldings pulled back to the inside face of the masonry openings.

As the model is developed, elements such as floor framing, stairways, and wood-frame partitions, will be added. This computer-generated model allows us to show Barboursville as designed, as built, as it evolved, and as the ruin it became, all without physically altering the ruins, a respectful preservation approach.

Bryan Clark Green, director of historic preservation for Commonwealth Architects in Richmond and CPSA board member, is working on a book about the building of Barboursville, to be published by CPSA. He has also been working with the descendent community to explore both the location of the enslaved quarters and the story of the families since emancipation.





North elevation, as seen in an oblique view. Above, as designed by Jefferson. Below, as built. Computer image by Patrick Thompson

Tour Baltimore's Early Sites

13-14 NOVEMBER 2021

Baltimore, a boom town after the Revolution, saw significant architecture emerge with each wave of wealth. The figure of Andrea Palladio was even featured on a float in a parade celebrating passage of the US Constitution.

Mount Clare will start the Saturday tour: Begun prior to the Revolution as a Carroll family country-house, early updates sought the Palladian style.

Next will be the Baltimore Basilica, the first Roman Catholic cathedral in the US, opened in 1821. Designed by Benjamin Henry Latrobe, it underwent an extensive 21st century restoration.

Nearby is the Federal-era First Unitarian Church, designed by French immigrant Maximilian Godefroy. The day will end in Mount Vernon Place where the group will tour the recently restored Washington Monument, designed by Robert Mills in 1814.

Left to right: Mount Clare, Baltimore Basilica, First Unitarian Church, and Washington Monument



Sunday, the itinerary includes Homewood Museum, a remarkably intact Federal villa and a National Historic Landmark, as well as Evergreen Museum and Library, a Gilded Age country-house. The library visit features the Fowler Collection of Renaissance Architectural Treatises, the second most comprehensive collection in North America.

The tour will rely on car pool. Because the Saturday tour includes walking, indicate if you will need the small bus for the quarter-mile between each location.

CPSA members pay \$175, nonmembers, \$195, including box lunch; dinners on your own. Pay by check or PayPal online. Revival and Hotel Indigo are recommended hotels.







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Based in Charlottesville, 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.

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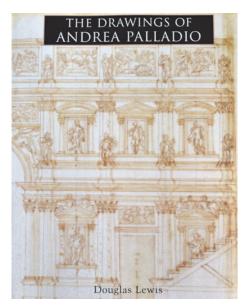
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New and renewing members receive a FREE copy



Douglas Lewis, *The Drawings of Palladio* 2000. Hardcover, 317 pages. Non-member price \$40

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

Additional copies are available for circulation; please contact palladianstudies@gmail.com

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Renewal letters for 2022 will go out this fall.

Renew early and receive another copy of Drawings of Palladio for yourself or as a gift for a friend.

Fill out the coupon and return or go to palladiancenter.org and renew with PayPal.

Challenging Times

As we emerge from the pandemic, we hope that all members are in good health and will enjoy this issue as well as CPSA's FaceBook page and website palladiancenter.org. We approach the fall and new year with plans for travel and education about Palladian architecture in America and abroad. Stay tuned for upcoming events.