

Supplanting the Temple

The Rise of Neoclassical Interior

Gardiner Hallock

The 16th-century Italian architect Andrea Palladio found inspiration studying fragments of grand Roman temples and Vitruvius' first century *De architectura*—the only surviving Roman-era treatise on architecture. From these sources, Palladio helped develop and popularize a Roman architectural revival in Italy's Veneto region that gained a lasting international influence.

One hallmark of these designs was the use of details taken from monumental Roman temples and public buildings for exterior and interior architectural ornamentation. Architects used entablatures, columns, and pediments for churches, public buildings, and even houses. For houses, unusual circumstances helped make their choice to use bold entablatures, columns, and pediments, originally intended for stately temples, for dwellings. Because archaeological evidence of Roman domestic architecture was largely unknown before the 18th century and Vitruvius wrote very little about Roman housing, knowledge of how Romans ornamented the interiors of their homes was unknown in

Palladio's time.¹ While there was a lively debate about what Roman houses looked like in the 16th-century and even several attempted reconstructions, the designs were largely theoretical, if not fantastical.

So, when developing plans for his villas and palazzi, Palladio could only turn to elements taken from grander and altogether different building types to attempt designs accurately representing Roman architectural traditions.²

Later architects, such as Charles-Louis Clérisseau, William Chambers, and the Adam brothers, would find relief to this quandary when mid-18th-century excavations at Pompeii and Herculaneum revealed intact examples of Roman houses from the First-century AD. The archaeological examination of Pompeii and Herculaneum and widespread excavations of other Roman sites for pieces of ancient

material culture continued into the 18th century.

By the 1760s, these sources lead to a transformation of high-style domestic architecture in Europe and, eventually, the United States.³ [Continued on page 8.](#)



Temple of Jupiter Tonans engraved by Matthew Dubourg, 1820
 Courtesy of The Miriam and Ira D. Wallach Division of
 Art, Prints and Photographs: Picture Collection, The New York Public Library

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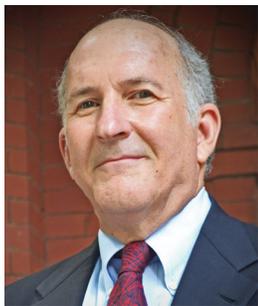
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Historic Petersburg

Annual Meeting October 2022

JOHN J. ZEUGNER, AICP, PRESIDENT



John J. Zeugner

A top interest of our membership is travel plans. This summer, Judith Proffitt, who organized the perfect tour of Baltimore last fall, was assembling a trip to explore some wonderful buildings on Maryland's Eastern Shore, including historic Kennersley, the home of Emeritus Board member Warren Cox and his wife, Claire.

However, with the CDC health warnings about new COVID strains, we discussed postponement. Warren concurred and said the Eastern Shore will be magical in Spring 2023, when the flowers and gardens are at their best.

However, we have elected to hold our annual meeting with a tour of Historic Petersburg Saturday, Oct. 29. This trip will start at noon with a check-in at the McIlwaine House, Market Square, Old Towne Petersburg where you will receive information on parking and a trolley schedule. Sandy Graham, the owner of McIlwaine House and president of the Battersea Foundation, will greet us.

McIlwaine House, a 1794 Federal-style residence, has stunning interiors that have been personally restored by Sandy. It includes his furniture and decorative art collection.



McIlwaine House, Petersburg

Courtesy of Virginia Dept. of Historic Resources

After a walk to Brickhouse Run, a nearby tavern, we will hold a brief membership meeting. On foot we will see more of Old Towne's remarkable buildings before boarding small trolleys for a tour to view other properties before visiting Battersea on the town's western edge. Battersea is a five-part Palladian villa built by Petersburg's first mayor, Col. John Banister in 1764. Banister was a businessman, politician, patriot, and signer of the Articles of Confederation in Philadelphia.

The Battersea Foundation continues to restore its dazzling interior and the exterior stucco. We will share insights into Banister's knowledge of Palladio and discuss other site discoveries. After the tour, the group will gather on the porch for beverages, nibbles, and conversation.

Palladiana

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Battersea Plantation, Petersburg
Courtesy of Virginia Dept. of Historic Resources

Looking ahead, we hope you will join us on the Eastern Shore next Spring, and we still hope to proceed with our long-delayed tour of the great Palladian Estates north of London with Martin Randall Travel in the Fall of 2023. We hope to have more adventuresome architectural trips planned for 2024.

On behalf of the Board, we wish you good health, and hope to see you October 29. ■

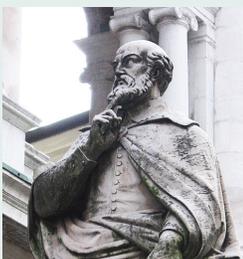
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Check out past articles in *Palladiana* on our website. Read other information on Palladio in archives.



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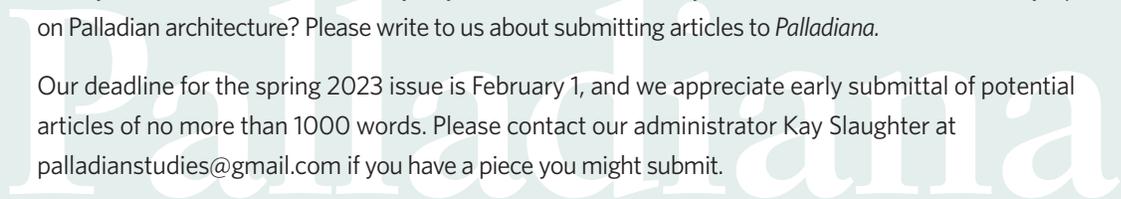
If you are on FaceBook, like *Center for Palladian Studies*.



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 2023 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.



Palladio at Blandfield

In Virginia

Richard J. Lundgren

Blandfield is a stately mid-Georgian mansion situated on 3500 rural acres along the south shore of the Rappahannock River in Virginia's Essex County. The house was built by a member of the fourth generation of the prominent Beverley family.

One of a small group of five-part plantation seats located in Virginia, Blandfield epitomizes the classical architectural design concepts of Italian architect Andrea Palladio (1508–1580). These concepts, later adopted by a series of English architects and published by them in several books, ultimately found their way to the American colonies.

Seventeenth-century Virginia witnessed the arrival from England of a group of unrelated men of vast ambition and business acuity. Among them was Robert Beverley, the progenitor of the Virginia family.

Beverley chose wisely when he acquired a the large tract of land abutting the Rappahannock River that was to become the site of Blandfield. Likely, Palladio would have approved of this location as had stated of his decision, as can be gleaned from his comments on with respect to the merits of a riverfront location for a villa.



Blandfield land front elevation
Virginia Department of Historic Resources



Blandfield: view of Rappahannock River in the distance
Virginia Department of Historic Resources

He stated: “if one may build upon a river, it will be both convenient and beautiful.”¹

The Blandfield house was completed in 1773 by Robert Beverley’s great grandson, also named Robert Beverley (1740–1800). His descendants owned the property until 1983 when it was sold to Mr. and Mrs. James C. Wheat, Jr. who undertook an extensive restoration of the house. Blandfield is currently owned by James C. Wheat, III.²

The mid-Georgian period, during which Blandfield was constructed, witnessed the popularization of Palladio’s monumental five-part house plan. Such a plan connected the main house to its two primary dependencies through use of hyphens, which could be enclosed or treated as either arcades or colonnades. The resulting unified assemblage created a cohesive architectural work, presenting an image of a very substantial establishment.

Three of the most prominent of Virginia’s five-part houses were situated along the Rappahannock River. These were Mount Airy (1754), Mannsfield (1765), and Blandfield (1769). Mannsfield was

destroyed by Union action in the Civil War, but Mount Airy and Blandfield remain as two of the most architecturally important seats of Virginia’s colonial period.³

The noteworthy element of the Blandfield story is its derivation from the 16th-century design work of Palladio. His *I Quattro Libri dell’Architettura* or *The Four Books on Architecture* is considered the most influential treatise on architecture ever written.

Of particular interest is Palladio’s work in designing villas for members of the Venetian nobility who amassed fortunes as merchant traders. They invested their excess profits in the agricultural lands of in the Veneto region west of Venice. It soon became clear to these merchants that their fertile properties could represent a new source of income. Hence many of them sought Palladio’s services to furnish them with domiciles befitting their status.

As a result, Palladio designed numerous villas expressed in the classical language of architecture.

“..... (he) took the large Italian farm, with its many scattered buildings, and unified the composition (in the



Blandfield river front elevation
Historic American Buildings Survey

process creating a hierarchy of spaces), making the organization appealing to the following generations of gentlemen of Europe and America.”⁴

Some 30 villa designs appeared in Book II of Palladio’s treatise. One design, that of the Villa Zenò in particular, foreshadowed the design of Blandfield.⁵

English architects first became aware of the existence of the architecture of Andrea Palladio in the early 17th-century. Architect Inigo Jones (1573–1652), of Welsh descent, was the first British architect to recognize Palladio’s genius. He is credited with initiating England’s Anglo-Palladian movement, most conspicuously with the Banqueting House in Whitehall, completed in 1622. Sometime in the 1630s, Jones assisted in the design

of Stoke Bruerne, Northamptonshire, considered the first English country house to display the classic Palladian villa five-part plan. The main house has long since disappeared, but the pavilions and colonnades remain.⁶

With Jones’s death in 1652, a new generation of English architects carried on the classical tradition inspired by Palladio. The void was very ably filled by the quartet of Colen Campbell, James Gibbs, William Kent, and Richard Boyle, Lord Burlington, who collectively became the initiators of Britain’s Second Palladian Revival.⁷

Despite the contributions of Campbell, Kent, and Burlington, it was left to architect James Gibbs, of Scottish descent, to provide the principal means by which Palladian classicism was transmitted to the American colonies in the 18th-century. Gibbs’s

A *Book of Architecture*, published in 1728, was destined to become “probably the most used architectural book of the 18th century.”⁸ It seems reasonable to assume that Beverley had access to Gibbs’s book, and that he and his master builder settled on a the design shown on Plate 63 in this book as the basis for Blandfield. When one compares the design of Blandfield to that of the Plate, the similarities appear too close to be coincidental.⁹

The affection for Palladio’s architectural design principles has persisted throughout the years. His book *I Quattro* has been printed in many languages, and architects throughout the world continue to utilize his stellar insights as they go about their design work. This has happened despite the many architectural phases and design styles that have come and gone since the 16th-century.

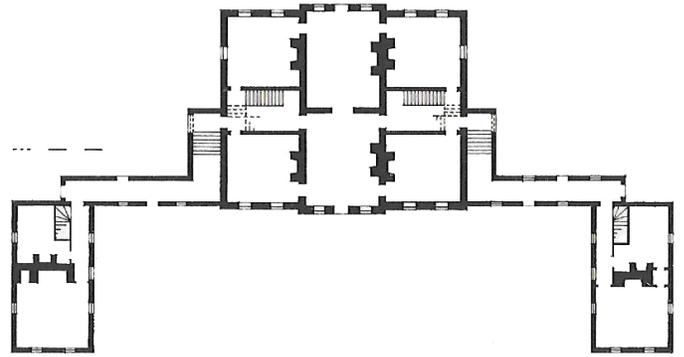
The creation of Blandfield is a part of this heritage. It represents the culmination of a series of fortuitous events that begins with the birth of Palladio and encompasses the record of his immensely valuable design work, followed by the recognition of that value by numerous English architects in the 17th- and 18th-centuries.

It continued in the Virginia colony with the decision of Beverley and his master builder to translate the body of classical architectural knowledge that was available to them into the construction of the masterpiece that is the Blandfield we see today.

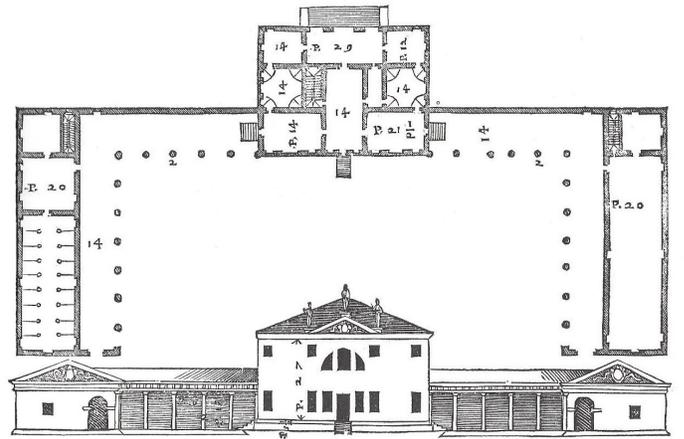
Robert Beverley would be pleased to know that his pioneering efforts to create a model country house were not in vain, and that the fame of his handiwork will likely continue to spread in the years ahead. ■

Richard J. Lundgren is a city planner and real estate consultant based in Massachusetts. A graduate of Rensselaer Polytechnic Institute, he received a Master of Public Administration degree from the Kennedy School of Government, Harvard University. He began researching the mansions of Virginia after first visiting Carter’s Grove Plantation some years ago.

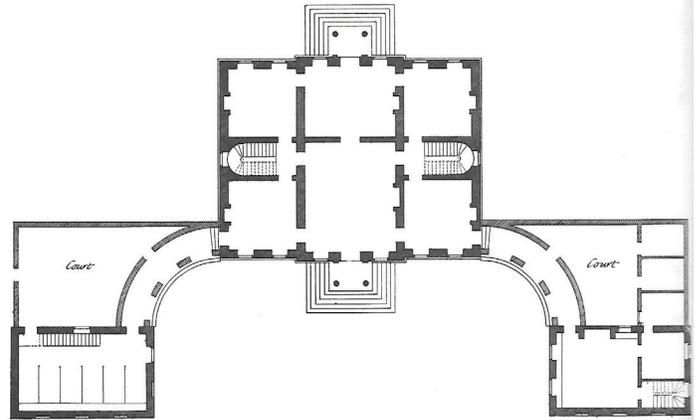
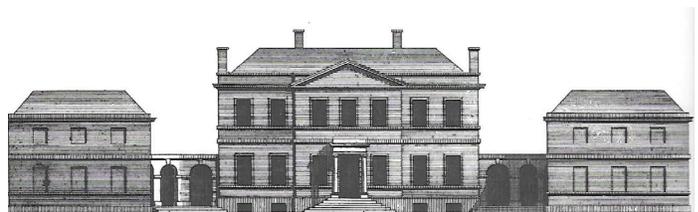
1 Palladio. *The Four Books of Architecture*, Second Book, Chapter XII.
 2 *The Beverley Family of Virginia: Descendants of Major Robert Beverley, 1641-1687, and Families*, R. L. Bryan Company, 1956.
 3 Thomas Waterman. *The Mansions of Virginia 1706-1776*, Bonanza Books, p. 243.
 4 James Curl. *Oxford Dictionary of Architecture*, Oxford University Press. 2016.
 5 Palladio, Plate 32, p. 49.
 6 Waterman, pp. 13, 44.
 7 Curl, p. 548.
 8 Curl, p. 140.
 9 James Gibbs. *Book of Architecture*, Dover Publications, Plate 63.



Blandfield, first-floor plan
 Thomas Tileston Waterman, *The Mansions of Virginia 1706-1776*



Villa Zenò, plan and elevation
 Andrea Palladio, *Book II, E Quattro Libri*



Design for a Gentleman in Yorkshire
 James Gibbs, *Plate LXIII, A Book of Architecture*

Continued from page 1.

Using this new knowledge of Roman architecture and decorative art, successive generations of architects transitioned away from using bold but ahistorical elements taken from Roman temples for domestic interiors. Instead, they installed designs inspired by the lighter, colorful, and visually complex Roman originals.

In Palladio's time, the best sources for Roman architecture were the often heavily weathered fragments of Roman temples and grand public works, such as baths and arenas constructed after the fall of the Roman Republic around 44 BC. While some examples of temples with intact interiors survived—the Pantheon in Rome, Maison Carrée in Nîmes, France, and the Temple of Jupiter Split in Croatia are all good examples, and most were in ruins. These

degraded vestiges included influential Roman structures like the Temple of Fortuna Virilis, the Temple of Jupiter Tonans, and the Baths of Diocletian. They also often featured bare stone walls ornamented with bold pedestals, ornate capitals, projecting entablatures, and towering porticos.

Perhaps the Romans had painted or frescoed the interior walls, but those treatments were long missing when interest in the buildings was renewed in the 15th- and 16th-centuries. These fragmentary examples of monumental Roman buildings led Renaissance-era Italians, Georgian-period English, and 18th- and early 19th-century Americans to develop an interior architectural aesthetic that combined heavy classical ornaments often taken



Interior of Maison Carrée, Nîmes

Edinburgh Libraries and Museums and Galleries
Item # 24508, Edinburgh and Scottish Collection, 188



The Parlor at Monticello, Charlottesville VA, 2020
Courtesy of the Thomas Jefferson Foundation

from the exteriors of Roman public buildings or temples with plain walls, frequently painted a solid color or wallpapered.⁴ An interesting exception is the colorful marble inlays found on the interior of the Pantheon. It is unknown why architects in these periods largely ignored the elaborate polychromed interior when the rest of the Pantheon was so influential.

Examples of these temple-influenced interiors in England can be seen at Holkham Hall, Norfolk, UK, and Kedleston Hall, Derby, UK. In the United States, the best examples are found inside Thomas Jefferson's Monticello and the Lawn pavilions at the University of Virginia. Jefferson, in particular, is an excellent example of an architect who used exterior features from Roman temples for interior spaces. While he does not record the reason

for the choice, pedagogical concerns often drove his architectural designs as much as aesthetics. Thus, Jefferson may have selected what he thought were the best examples of surviving Roman architecture to expose Monticello visitors and UVA students to architecture that had, as he described it, the "approbation of thousands of years." Regardless, the result is buildings filled with ancient exterior entablatures that now look inward instead of outward. Again, the Pantheon provides an exception, and Jefferson referenced the coffering of the ancient dome on the ceiling of Monticello's Dome Room.

In the 1750s and 1760s, the use of monumental architectural elements copied from Roman temples and public buildings for English domestic interiors started to fall out of fashion. During this



Harewood House, West Yorkshire

From *Robert Adam and his brothers* by John Swarbrick, 1915

Courtesy Wikimedia Commons

period, drawings of the Roman domestic interiors uncovered at Pompeii and Herculaneum began spreading through Europe. These illustrations showcased Roman houses that did not have the same scale of architectural ornamentation often seen in Roman public buildings. Instead, the excavations revealed that subtle moldings, if any, were often offset by elaborate and colorful frescos sometimes featuring paintings surrounded by red, black, or ochre fields. However, the rooms uncovered at Pompeii and Herculaneum were typically heavily damaged by eruptions, earthquakes, and looting. As one author puts it, the incomplete interiors “allowed considerable scope for creative interpretation” for architects in the 18th century.⁵

The Scottish brothers James and Robert Adam are perhaps the architects most strongly identified with this period. Both owe their extensive knowledge of Roman and Italian Renaissance

architecture to the years they spent in Italy being tutored by the French architect Clérisseau.

Clérisseau also influenced the English architect William Chambers and was an important contributor to Jefferson’s design of the Virginia State Capitol. With Clérisseau, the Adam brothers explored and recorded the exterior of monumental Roman ruins and surviving interiors. Importantly, they also drew motifs from ancient sarcophagi, candelabra, and other examples of Roman decorative arts.⁶

The Adam brothers, along with other architects, then developed a neoclassical architectural style by combining these two sources. The new interiors featured slimmed-down moldings, lighter, more delicate ornamentation, and often elaborate wall treatments. Examples include Harewood House in Leeds, UK and Syon Park,

London, by the Adam brothers, and James Stuart's 1759 Painted Room at Spencer House, London.

Eventually, these neoclassical designs would be copied, simplified, and reworked as the Federal style in the United States. Ironically, the Federal style would use these smaller scaled, lighter moldings and decorative schemes developed for English interiors on exteriors where they replaced the bold moldings taken from the exteriors of monumental Roman temples.

Particularly interesting is that the change from Palladian to neoclassical interiors developed from the same motivation. Palladianism used copied fragments of grand Roman temples and public buildings to layer 16th-century palatial architecture with manifestations of the Roman originals. The neoclassical style continued this desire to rediscover a lost mastery of Roman architecture for use on 18th- and early 19th-century buildings. In both instances, details recovered from the past served as the foundations for the future. ■

Gardiner Hallock, a member of the CPSA Board of Directors, is vice president for Architecture, Lands, and Facilities at Thomas Jefferson's Monticello.

1 *De architectura* does include several mentions of how to treat interiors, including polychrome walls when talking about winter dining rooms in Book III and how having a fire or light sources in a room impacts the projection of the moldings in Book IV. However, these very brief references did not provide enough detail for an architect to develop a convincing recreation of a Roman interior.

2 Palladio inventively got around this issue by developing a theory that Roman temples evolved from Roman houses. This theory also allowed him to introduce porticos onto domestic buildings and so secure his place as one of the most influential architects in history. See Book II, Chapter 16, *Four Books of Architecture*.

3 John Wilton-Ely, "Pompeian and Etruscan Tastes in the Neo-Classical Country-House Interior," *Studies in the History of Art*, Vol 25 (1989), 51.

4 Eli Martin Wiel, "Interior Details of Eighteenth Century Architectural Books," *Bulletin of the Association for Preservation Technology*, Vol. 1 (1978), 48.

5 Wilton-Ely. "Pompeian and Etruscan Tastes in the Neo-Classical Country-House Interior," 51. Thomas J. McCormick, *Charles-Louis Clérisseau and the Genesis of Neo-Classicism*. (Cambridge: MIT Press, 1990), 18 and 43.

Member Trips

Membership Meeting and Fall 2023

Tour Battersea and Petersburg Saturday, October 29 | 11:30 am

Old Towne, McIlwaine House, and Battersea are the featured tours at the Saturday, October 29th annual meeting in Petersburg, from 11:30 am – 5:30 pm.

Participants may park in front the train station in Old Towne before registering at McIlwaine House in Market Square at 11:30 and touring the House. A buffet lunch will be served at the Brickhouse Run Tavern behind McIlwaine House, with a brief annual meeting. Afterwards, the group will tour Old Towne with trolleys transporting the group past other sites before returning to cars and driving to Battersea, a Palladian villa built in 1768.

Reservations

Please send a check: \$40 members | \$50 nonmembers

Payable to: CPSA

Mail to: PO Box 4754, Charlottesville VA 22905.

Limit: 50 participants.

A detailed itinerary and lunch menu will be emailed.



Petersburg VA Pre-Tour | Blandford Church Saturday, October 29 | 10 am

To visit Blandford Church arrive early, at 10 am before the CPSA tour. Please notify jjzeugner@comcast.net so that the Church may have sufficient docents.

Admission \$10/person | Register at: jjzeugner@gmail.com



Fall 2023, UK Trip Update

The CPSA is planning its postponed fall tour, "Palladianism in Northern England," tentatively scheduled for September 2023. Martin Randall Travel is designing an itinerary similar to the one cancelled last year. Among homes visited will be Henbury House, a 1980s interpretation of Palladio's Villa La Rotonda. Chatsworth, Haddon Hall, and Kedleston Hall.



Book Review

Classical Architecture *The Poetics of Order*

Alexander Tzonis and Liana Lefaivre
Illustrations by Becky Brown
MIT Press, 1986, 320 pages, \$20 hardback, \$30 paper
ISBN 9780262700313

This book, which I discovered a few years ago, is a helpful guide to a better understanding and interpretation of classicism. Many Palladians will find it illuminating, and the several hundred illustrations will seem like old acquaintances and familiar friends to architecture aficionados.

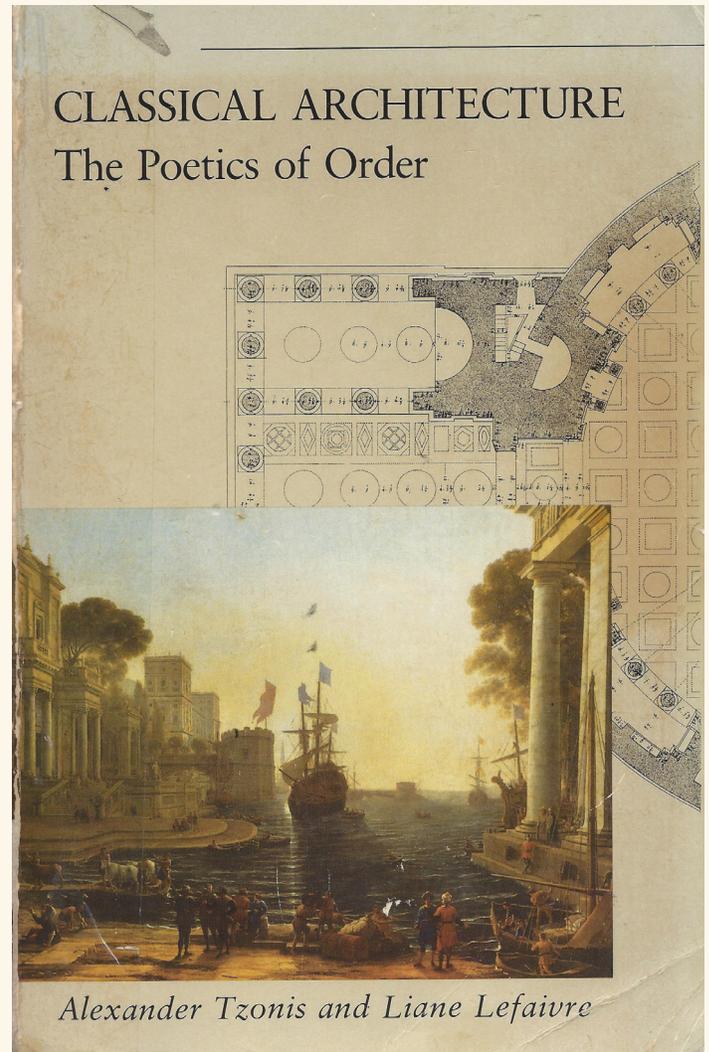
Written by Alexander Tzonis and Liana Lefaivre, *Classical Architecture: The Poetics of Order* was first published in German in 1984 and then translated into English by MIT Press. At the time of the writing, Tzonis and Lefaivre were architecture professors, respectively, at Harvard and the University of Applied Art in Vienna.

I only discovered the book a few years ago. Yet it caused the scales to fall from my eyes. The publisher describes it this way:

This fascinating introduction to classical art and architecture investigates the way classical buildings are put together as formal structures. It researches the generative rules, the poetics of composition that classical architecture shares with classical music, poetry, and drama, and is enriched by a variety of examples and an extensive analysis of compositional rules.

For example, the book discusses the logic of composition examining three fundamental Greek artistic concepts: *taxis*, the framework; *genera*, the elements; and *symetra*, the relation between the elements.

More deeply, *taxis* is the formal system, that is, the coherent ordering and distribution of matter and space. A work must be complete and whole or a world within a world. This framework examines the use of grids, proportionality, and rhythm in temples and later building styles. It also examines how the placement of columns, windows, and other building features can be interpreted like music or poetry, where similar elements can be read like accented measures, eg, ABCBBCBA. The book does a great job illustrating this concept.



Book cover
Classical Architecture: The Poetics of Order

Genera represents the subdivision of the formal system into elements, the parts that populate the *taxis*, such as columns on a façade, or the components of an architrave, frieze, or capital. The origin of *genera* was thought to be sacred or divinely ordained, but over time *genera* came to signify much more: masculine and feminine, young and old, even the human form. *Genera* also included the evolution of orders from the usual three to five and then to experiments with new versions of the order.

The arrangement of these came to be interpreted as sensibilities, such as taste or decorum, or social signifiers, such as rich or poor. The next part of the book is devoted to a wide range of meanings, variations, contours, patterns, and exceptions with gorgeous illustrations of classical buildings.

Symetra or symmetry examines rhythm and proportionality, solids and voids, concave and convex, polished and rough, and intercolumniation or the distance between two columns. In rhythm, Palladio's design figures prominently in these innovative uses: stress or interruption accentuates elements; voids, corner termination, and giant orders contrast with regular orders. *Symetra* even examines Palladio's use of oxymorons and other stylistic anomalies.

Oxymorons, like a witticism or a joke, utilizes two apparently contradictory elements or intentionally violates a norm. For example, in his Palazzo Valmarana, the colossal engaged pilasters contradict the smaller and more slender Corinthian genera, which dominates the façade. Another oxymoron is found in the turning of the building's corner. Instead of employing an emphatic stressed component, such as a double giant Corinthian pilaster, Palladio utilizes an anomaly: a caryatid atop a one-and-a-half Corinthian pilaster. Is it a contradiction? Yes, but does it make sense as a stressed termination of the corner? Yes, again.

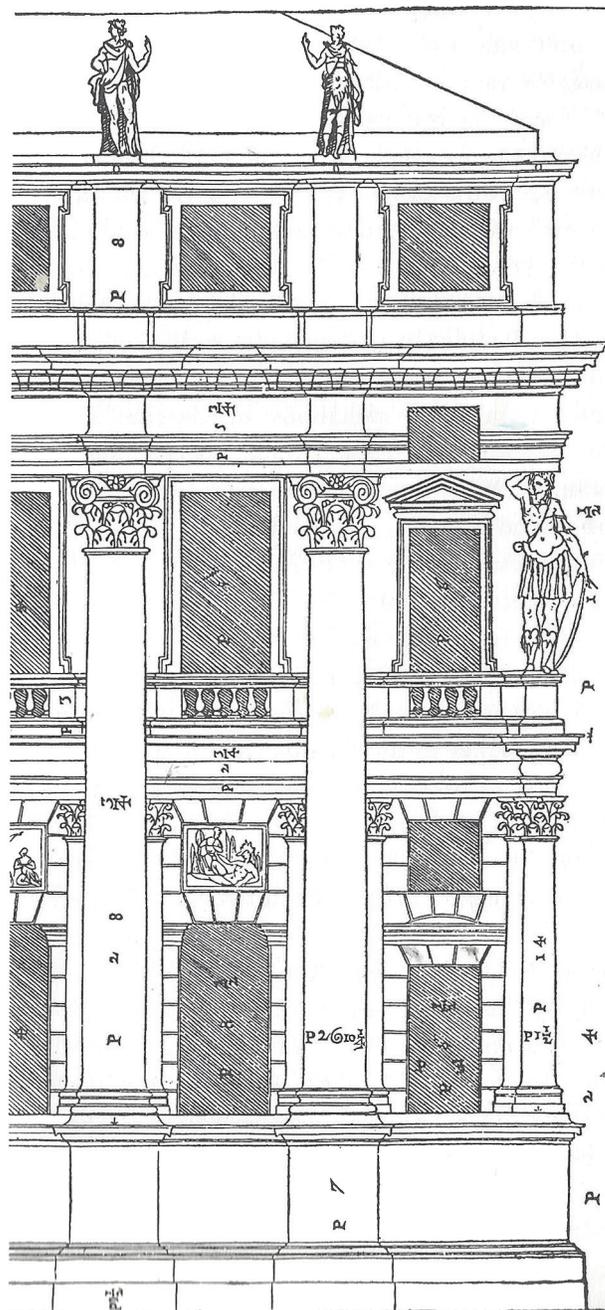
The book includes an anthology of classical works, examining scansion, the rhythm in traditional buildings, and parataxis, buildings constructed side by side, also known as the architectural parade.

Lastly, asking "Why Classicism?" the authors examine critical classicism and that which they call the tragic function in quite esoteric terms. In this age of anxiety, they explore two 20th-century concepts: foregrounding and strangemaking. The former explains that which distinguishes a classical building as a poetic object from ordinary buildings. Strangemaking refers to taking the existing reality of the building and reorganizing it on a higher cognitive level, thus cleansing and purifying the new reality and discharging the obsolete reality, e.g., catharsis and regeneration.

This enables us to see our world anew with classicism as the worldview and aesthetic of a rational and scientific determinism. However, in these revolutionary times, we find architecture following quantum mechanics' indeterminability: multiple meanings, deconstruction, and fragmentation, ambiguous and deceptive compositions, contorted space and computer designed plasticity, products of our powerful and inevitable drive to synthesize a radical future.

I'll stay grounded in classicism.

— John Zeugner



Oxymoron figure, Palazzo Valmarana, Vicenza
 Andreas Palladio, 1570

UVA A-Students

Return to Vicenza and Venice

After a two-year hiatus in the University of Virginia School of Architecture's Venice and Vicenza programs due to Covid, both programs have resumed.

Twenty-five students lived in Vicenza for five weeks during May-June for a program led by faculty members Ines Martin-Robles and Luis Pancorbo. Staying at a 18th-century villa on the outskirts of Vicenza, adjacent to an early, unfinished work by Palladio, the Villa Gazzotti-Grimani, the students traveled daily to numerous villas and cities of the Veneto. Development of sketching and drawing skills was emphasized while they explored the deep cultural connections between the architecture and the landscape.

This fall, the Venice Program is underway with a full-semester curriculum including six weeks in residence in Venice. Faculty members Bill Sherman and Ali Fard will lead the program with Florence-based Architectural Historian Monica Shenouda and Venetian Architect Sandro Bisà. Prior to departure for



Venice in mid-September, the 15 students spent the first weeks of the semester in Charlottesville studying the city and developing research interests.

At the end of October, these students will return to UVA to develop their work in the design studio for the remainder of the semester, drawing on the many dimensions of their experience. The focus of the program is to develop the connections between the historic city and the mainland as a thriving metropolitan region anchored in a deep history.

The mixture of undergraduate and graduate students in their final year of study in all four of the School's departments allows a multi-disciplinary approach to the city, its buildings, landscape, and culture. —*Bill Sherman*

Above: Vicenza students with professors Luis Pancorbo and Inès Martin-Robles, summer 2022
Below, left to right: Villa Capra and Villa Marcello, Gazotti, Tommy Miller, M.Arch '22
Bottom: Villa Pisani Bonetti, Meghann McMahan, M.Arch '22



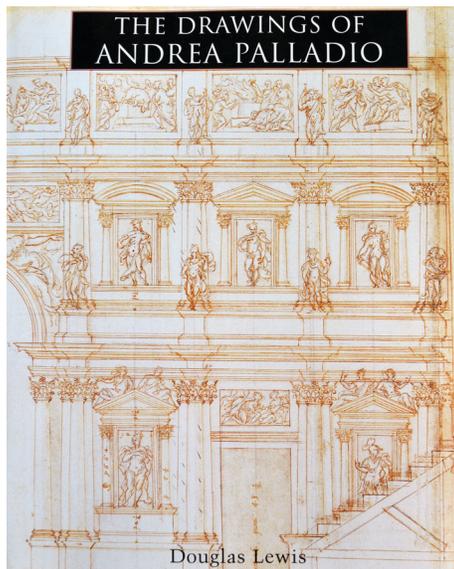
CPSA Membership

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.

Membership benefits include—

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

New and renewing members receive a FREE copy



Douglas Lewis, *The Drawings of Palladio*

2000. Hardcover, 317 pages.
Non-member price \$40

Center for Palladian Studies in America is a 501(c)(3) non-profit educational organization founded in 1980 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 circulation; please contact palladianstudies@gmail.com

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