Palladiana
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FALL 2024

The Frieze Windows of Monticello

A Surprising Palladian Adaptation

Noah Duell

Despite Thomas Jefferson's methodical record-keeping, many mysteries about the design of Monticello remain unsolved. One of the most interesting is the origin of the frieze windows located on the southeastern façade, which light the children's nursery room above the greenhouse.

Frieze windows, which would become popular during the Greek Revival period, appear to have no precedent in the US when Jefferson designed them for Monticello in the mid-1790s. If indeed these are the first windows of their kind in America, where did Jefferson discover the idea? In *Monticello in Measured Drawings*, William Beiswanger, at the suggestion of Pamela Scott, offered that the windows were perhaps based on Charles De Wailly and Marie-Joseph Peyre's Théâtre de l'Odéon (constructed 1778–82).[1] While the Odéon is a possible candidate, Jefferson saw at least one other example of a Doric frieze window that could have influenced his design: the Clarendon Building in Oxford, England.[2]

Southeast elevation of Monticello showing the metope windows and greenhouse
Photograph by Noah Duell

Designed by renowned Baroque architect Nicholas Hawksmoor and constructed between 1712 and 1715, the Clarendon Building is a large neoclassical printing office that was intended to act as a formal entrance to Oxford University.[3] Its façade features a monumental Doric tetrastyle portico and frieze punctuated by small, square windows set in several of its metopes. On the side elevations, the frieze windows paired with the pedimented gable ends bear more than a passing resemblance to the southeast façade of Monticello.[4]

Jefferson likely saw the Clarendon Building in April 1786 while he was on a tour of English gardens with John Adams. Although neither man left substantial notes about their visit, Jefferson recorded in his memorandum book that he paid five shillings to the doorkeepers of the colleges.[5] Visiting any number of colleges in Oxford would have brought the pair within a city block of not only the Clarendon Building, but also several other notable structures that must have made an impression, like the semi-circular Wren-designed Sheldonian Theatre, the renowned Bodleian Library, and the domed James Gibbs-designed Radcliffe Camera.

Jefferson had seen at least two kinds of frieze windows even before visiting Oxford. His first exposure probably occurred in the late-1760s, when he acquired and pored through Giacomo Leoni's 1742 English edition of Andrea Palladio's *Four Books of Architecture*.[6] In several of his villas, Palladio had designed symmetrical frieze-openings for the purpose of ventilating upper-level grain storage areas.[7] These frieze-vents were on several plates, particularly those of Villa Cornaro near Venice that Jefferson consulted for his initial design of Monticello.[8] Later, while serving in Paris as the US Minister to France,

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INSIDE

CPSA Opportunities for Participation

BRYAN CLARK GREEN AND DALE HILTON, INTERIM CO-PRESIDENTS

As many of you know, in the Spring of 2024, CPSA President John Zeugner stepped down after seven years of enthusiastic leadership. We honor him for his many selfless contributions and his ardent dedication to preservation.

This issue of *Palladiana* contains a resolution of appreciation signed by the grateful board. We are fortunate that he remains active in CPSA matters, heading up the Travel Committee and continuing his duties as a highly engaged board member.

To our immense pleasure we welcome new board members Eric Bootsma, Noah Duel, Pat McClane, and Madison Spencer. Their bios in a separate article demonstrate the range of perspectives they bring to CPSA from their varied experiences in architecture, development, preservation studies, and visual arts.

We also thank retiring board members Elizabeth Chew, Jill Lord, and Travis McDonald for their service and volunteerism. Finally, we would be remiss in not mentioning how much we appreciate the ongoing work of Kay Slaughter and Calder Loth for their production of each issue of *Palladiana*.

Participation is the key in creating an organization that reflects members' goals. To that end, a Spring 2024 membership poll revealed that members want:

- More local tours and trips
- Additional programs, lectures, both online and in person, and symposia
- Greater social media presence to update information about programs and attract new members

In order to reach these goals, the board, led by Bryan Clark Green, developed an organizational work plan, supported by specific committees. Because we would love to have your active involvement and input, please consider joining one or more committees by contacting palladianstudies@gmail.com.

Communications and Social Media. Promote CPSA events, membership, tours, and other activities. Maintain an active social media presence, and other communications to members and potential members. Coordinate with publications committee to ensure that items that are highlighted in *Palladiana*. Monitor and suggest website updates.

Membership. Maintain and increase membership. Seek to develop potential members and suggest programming that might entice these individuals to remain members or join as new members.

Nominating, Maintain list of potential board members and officers for both annual nominations and openings that might occur during the year.

Programs. Develop, market, and present talks on Palladian architecture and allied topics throughout the year.

Publication. Solicit, edit, and publish scholarly articles and updates in *Palladiana*, published twice a year.

Scholarship & Development. Explore and recommend best use of CPSA scholarship funds.

Travel | Domestic. The goal is to develop at least two trips per year. Explore partnering with like-minded organizations to develop architecture-focused travel. Trips should be a combination of day trips that do not require organized transportation and overnight travel for which the CPSA will arrange transportation and lodging.

Travel | International. The goal is to develop one trip per year or every other year. Use partnerships for most efficient planning with like-minded organizations to develop architecture-focused international travel.

During the last few months CPSA has also formalized its scholarship donation process to the UVA School of Architecture, and we are grateful to board and faculty members Andrew Johnston and William Sherman for their guidance. ■

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The Golden Module of Villa Forni Cerato

RITA FRANCESCA GRANDI

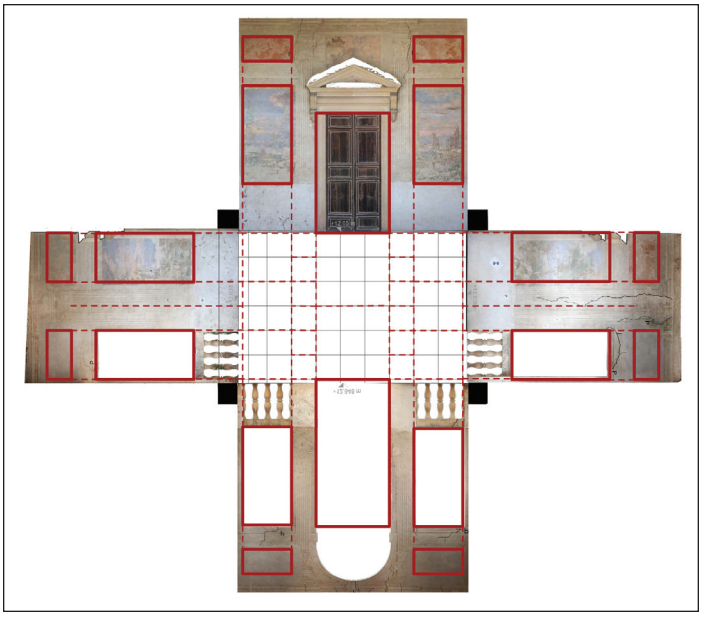
Villa Forni Cerato
Courtesy of Villa Forni Cerato Foundation

Villa Forni Cerato was built in Montecchio Precalcino, Vicenza, c1570. An UNESCO World Heritage Site, it is generally attributed to Andrea Palladio. While scholars have noted a lack of harmonious proportions, its elegance continues to fascinate and intrigue: did Palladio apply his mathematical definition of beauty in Villa Forni Cerato?[1] What were the principles in Palladio's use of proportions?

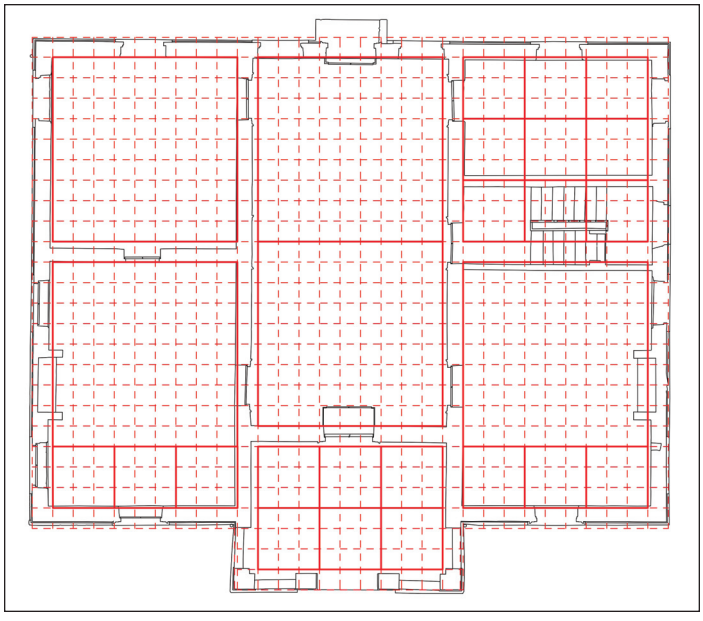
After the undervalued building had been abandoned for 50 years, the Villa Forni Cerato Foundation in 2017 decided to save it and started a comprehensive investigation, leading to the discovery of the geometric mathematical module that underlies the design of the building.

A careful study of the photogrammetric survey and observation uncovered the architectural and decorative elements in the loggia, the alignments between windows and walls paintings as well as between the main arch of the *serliana* and south portal. The study also revealed that the geometry of the building includes a grid of one-unit squares. The dimension of the square is 1 foot, 7 inches (inches used by Palladio were not the modern ones), and 2 minutes, which corresponds also to the width of the pillars of the *serliana* existing in Villa Forni Cerato.[2]

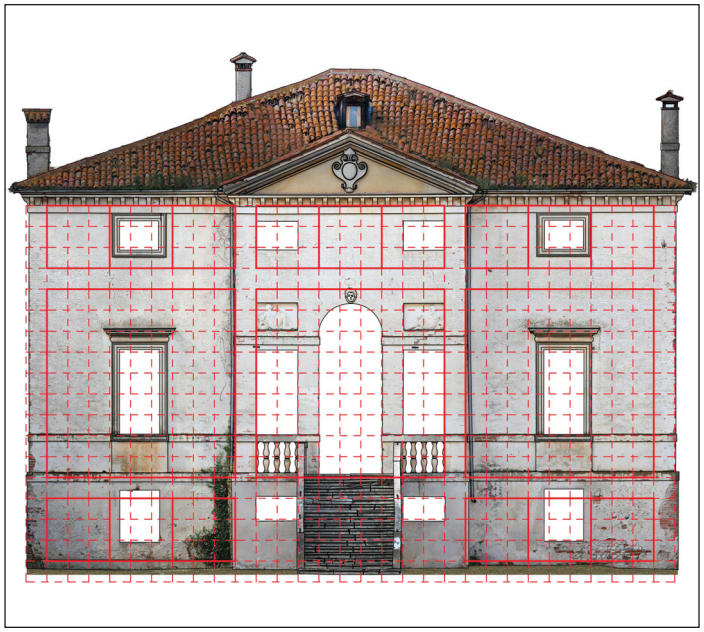
Palladio mentions the word "module" 20 times in his treatise *The Four Books of Architecture*, defining it as the diameter of the column. In Villa Forni Cerato's *serliana*, this equivalence is confirmed since the columns are replaced by pillars of the same size.



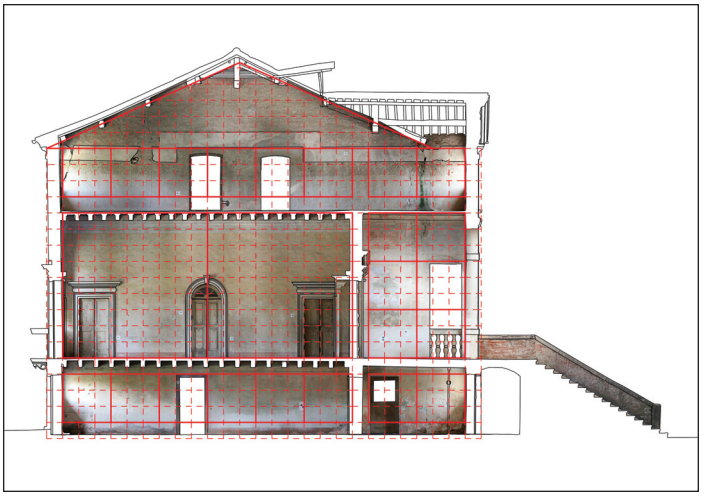
Alignments between decorative and architectural elements in the loggia of Villa Forni Cerato
Courtesy of Villa Forni Cerato Foundation



Overlap of the main floor plan (*piano nobile*) to the grid of one-module squares
Courtesy of Villa Forni Cerato Foundation



South façade of Villa Forni Cerato, 2024
Courtesy of Villa Forni Cerato Foundation



North-south section
according to the module-system
Courtesy of Villa Forni Cerato Foundation

Because everything in Villa Forni Cerato is simple, which Leonardo da Vinci would have defined as "the ultimate sophistication," some scholars remain confused. What is the origin of the dimension?

Euclidian geometry had defined the golden mean or divine proportion as the ratio between two quantities where the ratio of the sum to the larger of the two is approximately equal to 1.618 and is denoted by the symbol for phi, **Φ**. In Villa Forni Cerato, the two dimensions are the width of the pillars in mathematical ratio to the length of the Vicentine foot. The ratio between the module to the Vicentine foot, equals **Φ** 1.618.

Palladio likely employed a geometric grid based on a single square module to achieve harmony in composition and visual wholeness in Villa Forni Cerato. The extraordinary discovery is that all dimensions of the Villa are multiples of this basic module, which therefore becomes the identifying element of this villa.

Starting from the module system used to design the pillars, the width of the openings equals two modules; the entrance arch, three; the internal rooms, nine modules, which also corresponds to the height of the main floor. Thus, plans, elevations, and sections are generated by multiple dimensions of the module, with slight differences due to construction of the masonry.

The building is 31 modules wide and 27 modules long. If we overlap the plan of the main floor to the whole grid, the surface of the rooms is clearly created within the grid of modules: the northwest room is a perfect square made from 9 by 9 modules (1:1). If doubled, it generates the central room, consisting of 18 by 9 modules (2:1). The south rooms are perfectly corresponding to 12 by 9 modules (4:3). In the end 9 by 6 modules form the loggia and the northeast room (3:2).

Villa Forni Cerato's ratios correspond to the ones mentioned by Palladio in Book I, among the seven types of rooms that are the most beautiful and well proportioned.[3] The same is true for the main façade and all elevations. The *serliana* itself is generated by multiple modules, and all openings originate from the grid. Thus, the discovery that all dimensions of the Villa are multiples of this basic module becomes the identifying element.

An image of the entire villa showcases the modularity. The three floors are divisible: five modules from the ground floor to the main floor, nine from the main floor to its ceiling, four modules for the attic, and another five for the roof to its highest point.

Ancient and modern scholarly research boasts an extensive literature on the conception of mathematical representation of Beauty. While the ambition of conceiving a system of mathematical

ratio was deeply rooted in the Renaissance time, Palladio never explicitly stated the mathematical basis of ratios, and consequently harmonic proportions in his projects were differently interpreted.

However, he was overtly looking for a simpler rational structure to produce harmony and integrity. Unlike other architects, Palladio, while aware of the two main mathematical systems of proportions, whole number and irrational ratios, coming from the ancients, had a more heuristic approach. He appeared willing to create a practical rule that would be mathematically usable and aesthetically perceivable.

"Palladio was either a masterful arithmetician or a serendipitous genius" stated Lionel March in 2008.[4] Considering all Palladian projects, the second definition seems to suit his approach according to the current research. As Rachel Fletcher asserted in 1990, "They [the proportional systems] are theories only, which must be translated into a dynamic language of building practice with its complex array of design and technical elements."[5] Palladio's pragmatism played an important role, without neglecting his constant pursuit of Beauty and "reserving for himself the right to break the rules."[6] ■

Rita Francesca Grandi is vice president of the Villa Forni Cerato Foundation. She studied architecture at the University of Venice. Her architectural research and working activity focus on Andrea Palladio and his work.

1 Andrea Palladio, *The Four Books of Architecture,* First Book, Chap. I Of the several particulars that ought to be consider'd and prepar'd before we begin to build. "Beauty will result from the beautiful form and from the correspondence of the whole to the parts, of the parts between each other, and of these again to the whole; so that the structures may appear an entire and complete body, wherein each member agrees with the other and all members are necessary for the accomplishment of the building."

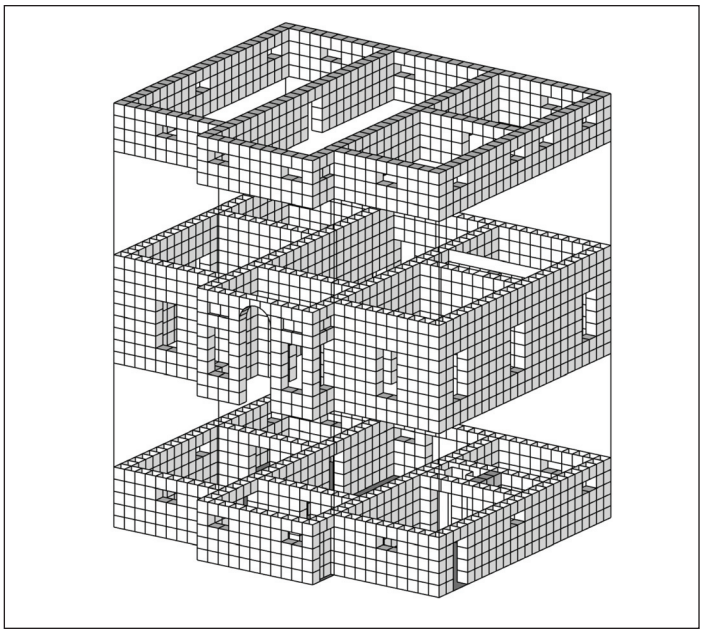
2 The Vicentine foot is divided into 12 inches and each inch into 4 minutes [*minuto*]. According to one source, "The unit of measure employed by Palladio was the ancient foot of Vicenza. After allowances are made for inaccuracies and minor variations in drawing and construction, it appears that the standard ground-floor wall thickness employed in the villas was two of these feet. Rooms almost invariably have dimensions that are small integer multiples of the unit foot." G Stiny Centre for Configurational Studies, The Open University, Milton Keynes MK7 6AA, England. W.J. Mitchell, The Martin Centre for Architectural and Urban Studies, University of Cambridge, Cambridge, England, Received 11 April 1978.

3 Andrea Palladio, *The Four Books of Architecture,* First Book, Chap XXI Of the loggias, entries, halls, rooms, and of their form. "Seven types of room that are the most beautiful and well-proportioned and turn out better: they can be made circular, though these are rare; or square; or their length will equal the diagonal of the square of the breadth; or a square and a third; or a square and a half; or a square and two-thirds; or two squares."

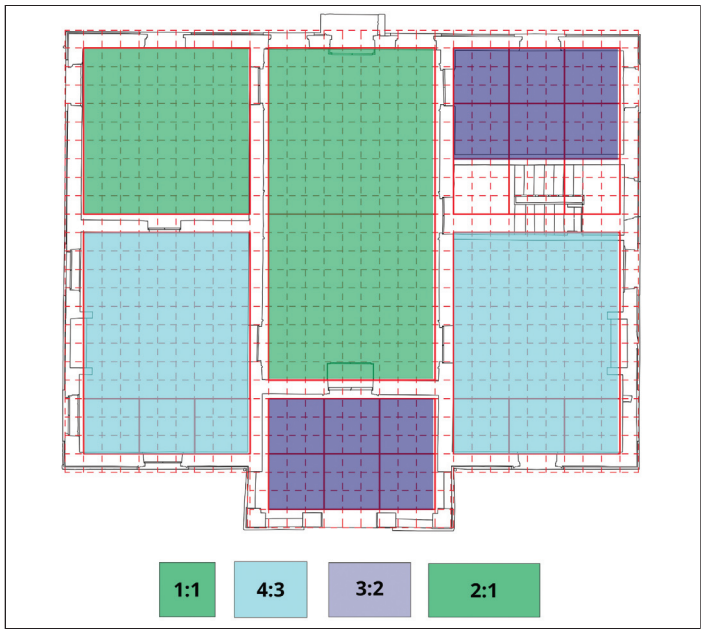
4 Lionel March, "Palladio, Pythagoreanism and Renaissance Mathematics," 2008 in Wassell, S.R., Williams, K., eds., Nexus Network Journal, vol 10:2. Birkhäuser Verlag, Basel, Switzerland.

5 Rachel Fletcher, "Proportioning Systems and the Timber Framer," *Timber Framing*, 18, December 1990, pp. 8–9.

6 Rudolf Wittkower: Principles of Palladio's Architecture: II, *Journal of the Warburg and Courtald Institutes*, Vol 8, 1945, p. 95, The Warburg Institute..



Volumetric development of the floors of Villa Forni Cerato according to the module-system
Courtesy of Villa Forni Cerato Foundation



Proportional ratios of the rooms of the main floor plan
Courtesy of Villa Forni Cerato Foundation

The Vitruvian Wave

CALDER LOTH

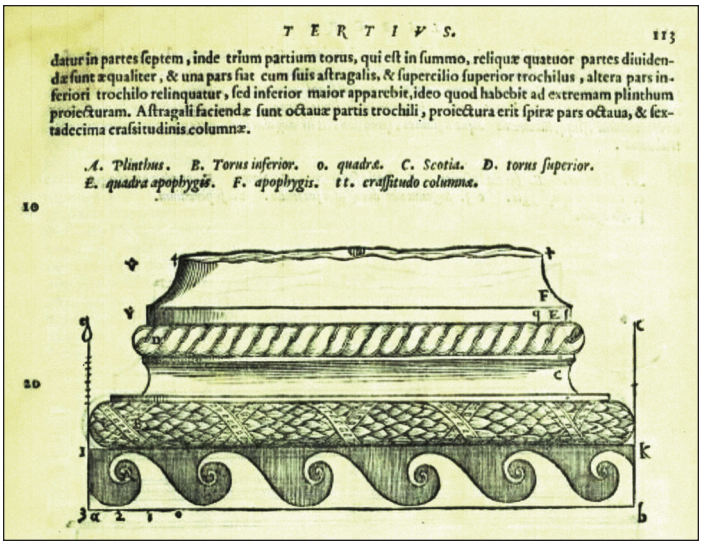
The Vitruvian wave, sometimes referred to as a wave scroll or running dog scroll, has served as a decorative architectural motif since ancient times. The motif consists of a series of wave-like curvatures suggesting ocean waves. Despite its Vitruvius appellation, it has no direct connection with Vitruvius Pollio, author of the only surviving Roman-era treatise on architecture.[1] Vitruvius makes no mention of such a decorative detail in his text. The motif apparently received its Vitruvian label during the Renaissance to authenticate its ancient origins. A Roman mosaic floor in Pompeii is an example of its early use. The motif also frequently appears in decorative bands on ancient Greek ceramics.

Perhaps the earliest published illustration of the Vitruvian wave is found in Daniele Barbaro's 1567 edition of Vitruvius's treatise for which Andrea Palladio provided the illustrations.[2] Palladio shows the wave decorating the plinth of a column base in Barbaro's *Deici libri dell'architettura di M. Vitruvio*. Palladio also published the motif in book IV of his 1570 *I Quatro Libri*, appearing as a small section of a stringcourse observed on Rome's Temple of Mars the Avenger.[3] Palladio incorporated the Vitruvian wave in several of his own works. We see it on the window sills of Palladio's Palazzo Chericati. The motif also decorates the nymphaeum of Palladio's Villa Barbaro, home of Daniele Barbaro.

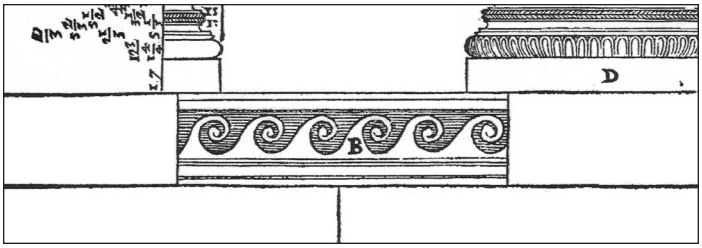
Palladio's two illustrations of the Vitruvian wave from ancient works served to popularize the motif to a broad audience, particularly during the 17th and 18th centuries when Palladio's treatise became the foundational inspiration for Britain's Anglo-Palladian movement. The movement's leading advocate was Richard Boyle, 3rd Earl of Burlington (1694–1753), whose passion for the Palladian aesthetic inspired him to design Palladian-style works on his own and inspire architects to create imposing Palladian-style country houses. Thus unsurprisingly, Burlington's design for his own home, Chiswick, has a strong Palladian character. Among Chiswick's detailing is the Vitruvian wave which Burlington applied to the bands decorating the lower landings of the villa's portico stairs.

Another important figure in the Anglo-Palladian movement was the Scottish-born architect James Gibbs. (1682–1784). In addition to his own works, Gibbs authored two seminal publications:

Mosaic floor
Pompeii, Italy
Photograph by Calder Loth



Daniele Barbaro, translator
I Deici libri dell'architettura di M. Vitruvio 1567
Courtesy of La I Biblioteca Architetto



The Four Books on Architecture
Book IV, Chapter VII, detail B
Robert Tavernor and Richard Schofield, Translation, MIT Press, 1997

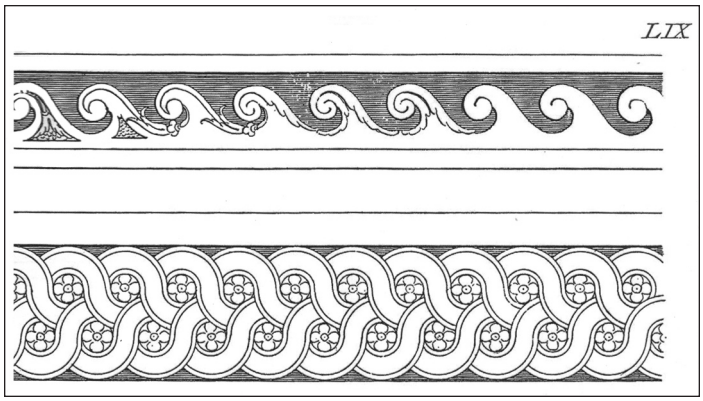
A Book of Architecture (1728) and *Rules for Drawing the Several Parts of Architecture* (1732), both of which featured designs and details of strongly Palladian character. So it is not surprising to see the Vitruvian wave appearing in a plate in *Rules*. Note that Gibbs has added bits of decoration to several of his waves.

Rules henceforth became a primary source for designs and details for many architects and builders, including builders in the American colonies. Because *Rules* was a costly folio, some authors adapted a number of Gibbs's designs for illustrations in their own, less expensive, pattern books, particularly those of Batty Langley which borrowed freely from Gibbs. These affordable works encouraged the application of the Vitruvian wave in a number of 18th-century American works. A distinctive colonial version, albeit upside down, decorates the staircase fascia of the 1753 Wilton House in Richmond, Virginia.

In Annapolis, MD, the projects of the architect/builder William Buckland (1734–1774) exhibit a strongly Palladian character both in form and details. For the interior of the 1774 Chase-Lloyd house, Buckland enriched the entrance hall's entablature frieze with a lavishly enhanced Vitruvian wave.

The Vitruvian wave continued to be an embellishment for architectural works into the late 19th and early 20th centuries, specifically for classical-style edifices of the so-called American Renaissance. Awareness can lead to noticing the wave in surprising places. In Capitol Square, Richmond, VA, the Vitruvian wave appears on the ground-floor string course of the 1893 former Virginia State Library. Next door to Washington DC's Union

Entrance stair detail, Chiswick House
London
Photograph by Calder Loth



James Gibbs, *Rules for Drawing the Several Parts of Architecture*
Detail of plate LIX, 2d edition, 1738

Palazzo Chiericati window sill
Vicenza, Italy
Photograph by Calder Loth

Wilton House staircase fascia
Richmond, VA
Photograph by Calder Loth

Entablature frieze, Chase-Lloyd House
Annapolis, MD
Photograph by Calder Loth

Former Virginia State Library
Richmond, VA
Photograph by Calder Loth

Smithsonian National Postal Museum
Washington, DC
Photograph by Calder Loth

Station, the Vitruvian wave pattern [flowing in opposing directions], caps the 1914 Washington Central Post Office now the Smithsonian National Postal Museum.

In summary, for many centuries the ancient Vitruvian wave has enlivened ceramics, textiles, mosaics, and buildings of a variety of types. It endures as a useful traditional motif today. ■

Calder Loth, *Palladiana* editor, frequently lectures, writes, and comments on classical architecture and the work of Palladio. He retired from the Virginia Department of Historic Resources.

1 Originally written during the time of Caesar Augustus, Vitruvius's treatise became known through a medieval copy discovered 1416 in by Vatican archivist Poggio Bracciolini in the Abbey of St. Gall in Switzerland. The medieval manuscript had no illustrations, although it is believed that Vitruvius's original ancient treatise may have been illustrated. *Vitruvius, Ten Books on Architecture,* Translation by Ingrid D. Rowland; Cambridge University Press, 1999.

2 Palladio also served as the architect for the Barbaro family's famous Villa Barbaro.

3 Book IV, Chapter VII, p. 226. Andrea Palladio, *The Four Books on Architecture,* 1570, Translated by Robert Tavernor and Richard Schofield. MIT Press, 1997.

Fan letter to C. Allan Brown

Miles Brewton House, 27 King Street, Charleston, SC
Photograph by Calder Loth

...I had not caught wind of your two pieces in *Palladiana* ["The Significance of a Portico," Fall 2023, and "An American Palladian Prototype," Spring 2024] and so went and looked them up. Very well done! I believe your revelation that the MBH boasts the first fully-projecting, superposed portico in the colonies is one of the most fascinating discoveries of your extensive research. Thank you for sharing the pieces you wrote.

I don't think there have been any significant archaeological findings since you were last here, but I'll confirm...and let you know.

Pierre Manigault, *Owner, Miles Brewton House*

CPSA Members Tour

Palladian Sites in Northern England

JULIA HENLEY

The Covid-delayed CPSA tour, "Palladianism in Northern England" finally took place in September 2023. If one could imagine an auspicious beginning for such an undertaking, she could not do better than our visit to Burlington House in London, home of the Royal Society of Arts. Our lecturer, Michael Douglas-Scott had arranged for an extensive private exhibit of architectural books of particular interest. We were invited to examine the volumes as he provided commentary and answered questions. It was indeed a rare opportunity.

Proceeding on a walking tour of the West End, we observed notable examples of Palladianism and other related 18th-century styles, viewing some excellent buildings while better understanding their differences, a theme that would continue throughout the tour.

Heading north, we stopped at Stoke Park Pavilions dating to the 1620s, obviously Italian-influenced but were they influenced by Palladio? Probably the most surprising example of Palladianism was found at Lamport Hall, where buried in one of the facades is a remarkable interpretation of Inigo Jones' Banqueting House designed by his pupil and assistant, John Webb. There was a Virginia connection here also, for an Isham of the Lamport Hall family married a Randolph, and of course the Randolphs are well known in the history of the former colony.

Wentworth-Woodhouse, the largest private house in England and with the longest frontage, was new to even some of our most ardent Anglophiles as it has only been opened to the public in recent years and is still undergoing restoration.

The excellent architectural examples, Nostell Priory by James Paine, and Harewood, by John Carr with later Robert Adam interiors, were much enhanced by their documented collections of Chippendale furniture. In fact, those CPSA travelers who also were on our 2016 tour, "Palladianism in Scotland," where we viewed superb Chippendale collections at both Paxton and Dumfries House, can now claim to have seen a very large percentage of documented Chippendale furniture.

After four nights in York we headed to Vanbrugh's Castle Howard and then to the Cavendish Hotel, appropriately coordinated with our visit to Chatsworth. Nearby Haddon Hall with its early classical references was not to be missed.

Kedleston Hall, our final stop, by Matthew Brettingham, James Paine, and Robert Adam, is set in a Capability Brown-like landscape. It is considered one of the supreme examples of classical architecture and decorative arts in England. What a finale!

Our only regret was that our CPSA president, John Zeugner, and his wife Bucci, our treasurer, contracted Covid and stayed in London. Due to their consideration for others, no one else became ill, and we had a grand tour. ■

East front of Wentworth Woodhouse
South Yorkshire
Wikipedia

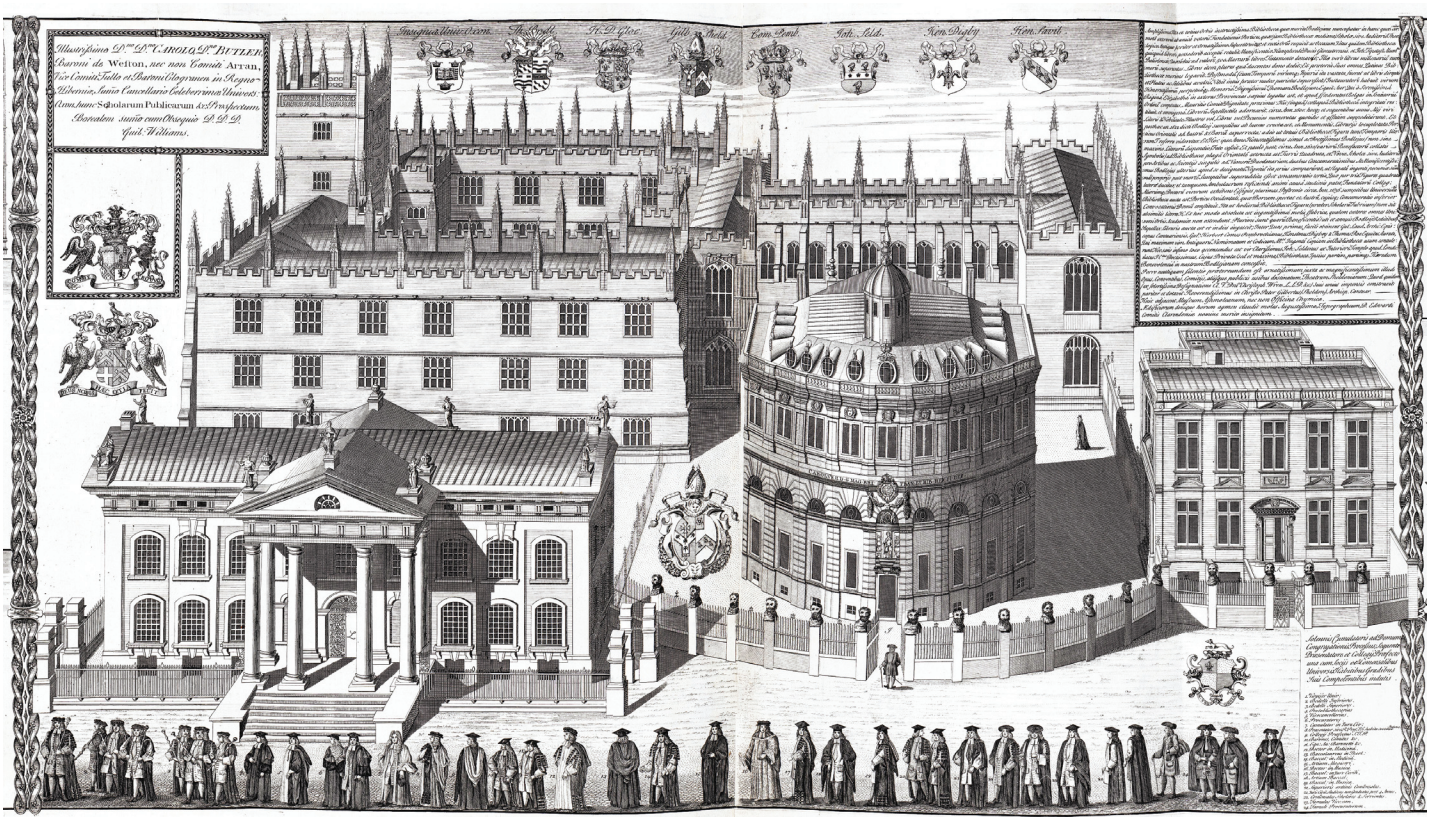
Continued from page 1.

Jefferson's first lodging on Rue de Richelieu was across the street from the Palais Royal, where architect Victor Louis had recently designed an arcaded garden enclosure with decorative frieze windows.[9]

If Jefferson was inspired to use frieze windows by seeing the work of Hawksmoor, Palladio, Louis, and De Wailly and Peyre, he did not record it. The windows appear most notably in the Monticello redesign notebook of 1794–97, wherein Jefferson wrote that "the metop[e] over center of each arch in front [is] to be open for a window."[10]

Regardless of their source, the frieze windows at Monticello are an inventive adaptation of a Palladian design element, demonstrating that, more than 200 years later, there remains more to learn from and about Thomas Jefferson and his architecture. ■

Noah Duell is a second year Master of Architectural History student at the University of Virginia, where he focuses on Jeffersonian classicism. He also serves as a Donor Stewardship Officer for the Thomas Jefferson Foundation at Monticello.



Detail of a plate from William Williams, 1732–33 *Oxonia Depicta sive Collegiorum et Aularum in Inclyta Academia Oxoniensi.*
In the foreground: Clarendon Building and the Sheldonian Theatre
Courtesy of Bonhams Fine Art Auctioneers & Valuers

Submissions

Our deadline for the Spring 2025 issue is February 1, and we appreciate early submittal of potential articles of no more than 1000 words. Images must be a minimum of 300 dpi at 8½ inch width.

If you have a piece to submit, tlease contact copy editor Kay Slaughter at katherineslaughter61@gmail.com or Calder Loth, cloth@verizon.net.

1 William L. Beiswanger, *Monticello in Measured Drawings*, 2nd ed., Charlottesville: Thomas Jefferson Foundation, 2011, 29, n27.

2 Contemporary engravings suggest that frieze windows were not part of the initial structure. The first Odéon was constructed between 1779 and 1782, and it was this theater which Jefferson saw during his time in Paris (1784–89). In 1797, architect Jean-François Leclerc took on a commission to renovate the theater, but it burned two years later. Jean-François-Thérèse (J. F. T.) Chalgrin, also the architect of Jefferson's primary residence in Paris at the Hôtel de Langeac, later designed a reconstruction of the Odéon in 1808, but it, too, burned 10 years later. The Odéon that stands today opened in 1819, three decades after Jefferson left Paris. As to whether the original structure definitively had frieze windows, the author should soon be able to confirm from a not-yet-digitized collection of ca. 1785 engravings of the Odéon bequeathed by Phyllis Massar to the Metropolitan Museum of Art in 2011.

3 For an architectural description of the Clarendon Building, including the idea of it being a formal entrance to Oxford, see Geoffrey Tyack, *Oxford: An Architectural Guide*, New York and Oxford: Oxford University Press, 1998, 150–2; and "The Clarendon Building Conservation Plan," Building No. 144, *The University of Oxford*, April 2013, 37.

4 Mary Ann Sullivan made a similar observation about the resemblance between Monticello and the Clarendon Building in her Digital Imaging Project in 2003 after visiting both sites. See Mary Ann Sullivan, "Oxford, England," Digital Imaging Project, Bluffton University. Retrieved from https://homepages.bluffton.edu/~sullivanm/england/oxford/hawksmoor/clarendon.html.

5 Thomas Jefferson, "Memorandum Books, 1786," Founders Online, National Archives. Retrieved from https://founders.archives.gov/documents/Jefferson/02-01-02-0020. Original in James A. Bear, Jr., and Lucia C. Stanton, eds., *The Papers of Thomas Jefferson, Second Series, Jefferson's Memorandum Books, vol. 1*, Princeton: Princeton University Press, 1997, 605–649.

6 Fiske Kimball argued that Jefferson probably acquired Leoni's 1742 edition of Palladio's *Four Books* by 1769. See Fiske Kimball, *Thomas Jefferson, Architect*, New York: Da Capo Press, 1968, reprint of 1916 original, 97. Notably, there are no frieze-band windows in either James Gibbs's B*ook of Architecture* (1728) or Robert Morris's *Select Architecture* (1755), two English pattern books which Jefferson consulted frequently for his design of Monticello.

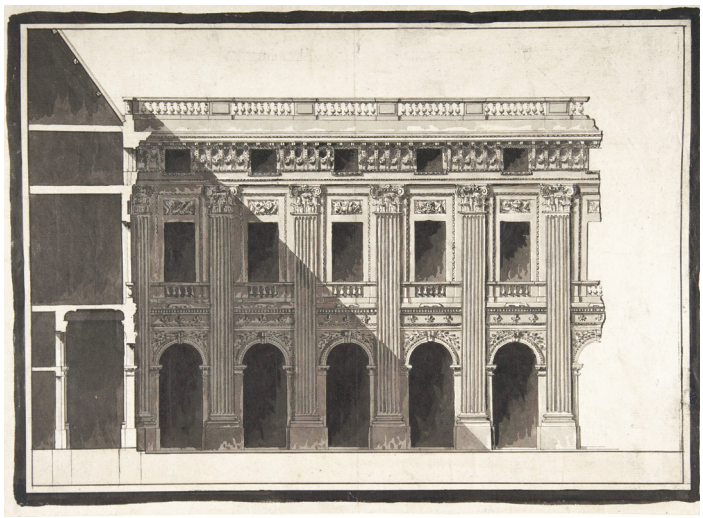
7 I am grateful to Calder Loth for his suggestion that these vents may be related to the development of the frieze window.

8 See plate 38 of the Villa Cornaro in volume 1 of Giacomo Leoni, "The Architecture of A. Palladio; in Four Books," third edition (1742). For the theory that Jefferson effectively combined this plate with plate 37 of the Villa Pisani, Montagnana, to produce the general design for Monticello I, see Howard Burns, "Thomas Jefferson: The Making of an Architect," 14, in Lloyd DeWitt and Corey Piper, eds., *Thomas Jefferson, Architect: Palladian Models, Democratic Principles, and the Conflict of Ideals*, Norfolk: Chrysler Museum of Art, 2019.

9 Howard C. Rice, *Thomas Jefferson's Paris*, Princeton: Princeton University Press, 1976, 13.

10 Thomas Jefferson, "Monticello remodeling notebook," page 11 of 20, [1794–1797], N144; K147, electronic edition via Massachusetts Historic Society. Retrieved from https://www.masshist.org/thomasjeffersonpapers/doc?id=arch_N144.11&mode=lgImg.

A view of the Clarendon Building illustrating Hawksmoor's frieze windows.
Photography by Remi Mathis



Victor Louis' Design for the Garden Façade of the Palais Royal, 1781
Courtesy of the Metropolitan Museum of Art

New Faces at CPSA

CPSA welcomes four new members of the Board of Directors. Late in 2023, the board formed a nominating committee to gather names for the current and future board members. Board terms are three years with a staggered schedule, so that the board can benefit from those with CPSA experience as well as bring newer voices to the process of governance. The nominating committee will be expanded to include members at large of the organization, as discussed in the Co-Presidents' letter. ■

2024 New Board Members

Erik Bootsma

Richmond, VA

Erik Bootsma is an architect, urban planner, and author. Educated at Thomas Aquinas College and the University of Notre Dame he specializes in classical and ecclesiastical architecture and civic design. He has written for numerous periodicals and has taught for Catholic Distance University and has lectured at universities in the United States and Europe on architecture. He lives in Richmond, Virginia with his wife and five children.

Noah Duell

Charlottesville, VA

Noah Duell is a Master of Architectural History student at the University of Virginia and Donor Stewardship Officer at the Thomas Jefferson Foundation at Monticello. Before moving to Charlottesville in 2021, Noah studied and worked in Washington, DC, graduating in 2018 with a BA in History and Political Science from George Washington University. Beyond a deep passion for historic preservation, presidential history, and neoclassical architecture, Noah enjoys reading, running, and traveling to see his family in his native upstate New York.

Patrick W. McClane

Richmond, VA

Pat McClane earned a Bachelor of Design in Architecture, including participation in the Vicenza Institute of Architecture program, from the University of Florida, and a Master of Architecture from the University of Virginia. He is a licensed architect and principal of Smith + McClane Architects (SMA) in Richmond, Virginia. SMA has completed designs for a wide variety of projects including single-family residential, hospitality, historic rehabilitation, and college and university work. He co-authored *The Architecture of James Gamble Rogers II in Winter Park, Florida* with his wife, architectural historian Debra A. McClane. In addition to his architectural work, he is an active watercolor artist.

Madison Spencer

Charlottesville, VA

Madison Spencer, architect, and planner, began his career as a student and protégé of Jaquelin T. Robertson, dean of the School of Architecture at the University of Virginia. During this period, he prepared drawings for Robertson's design presentation at the groundbreaking P-3 International Architectural Symposium held at the University's Rotunda and later wrote guidelines for the redevelopment of the Miller Park District in historic Chattanooga, Tn. He led a team designing a new college quadrangle at Princeton University and participated with a group responsible for the award-winning competition design for the Frankfurt Biozentrum, featured in an exhibition held at the Museum of Modern Art. In 1991, Spencer established a design partnership in Virginia.

In 2002, as part of the celebration of the 10th anniversary of the founding of the Institute of Classical Architecture & Art, Spencer was selected as one of the "Classicists 100." He has undertaken many projects in collaboration with celebrated designers and classicists and lectures frequently on architectural and planning matters.

Interim Co-Presidents

Bryan Clark Green
Richmond, VA

Bryan Clark Green is an architectural historian, historic preservationist, and educator whose work sits at the intersection of architecture and preservation. Through research and practice, he investigates how buildings are modified over time and how that modification impacts our understanding of architectural history. He teaches design studios and courses on historic preservation, adaptive reuse of historic buildings, and architectural history as a Visiting Associate Professor of Practice in the School of Architecture, Virginia Tech.

Dale Hilton
Barboursville, VA

Dale Hilton retired from The Cleveland Museum of Art as Director of Adult Learning after spending much of her career managing Educational Videoconferencing, Art To Go (object-based learning in schools), and adult-tour docent programs. She holds a Master of Arts in Art History from the University of Chicago and a Bachelor of Fine Arts from Virginia Commonwealth University and has completed extensive coursework in Interior Design from the University of Akron. Her publications include chapters in museum professional practice journals and *Japanese Prints Today: Tradition with Innovation*. She is an occasional contributor to *Early American Life* magazine and also serves on the boards of The Art Center, Orange, VA, and Wilton House Museum, Richmond. She is President of the Albemarle Antiquarians.

Administrator

Mark Hoerath
Barboursville, VA

Mark Hoerath retired after 40 years of communications and marketing positions with Baltimore City Public Schools, Johns Hopkins Medicine, Ohio University, University Hospitals of Cleveland, and the Virginia Lottery. Mark holds a BA from Antioch College, Baltimore Center and a Masters of Education from Kent State University. He volunteers with the Orange County Historical Society, Four County Players, and Rapidan River Master Gardeners. Mark renovates and cares for his circa-1810 Barboursville home, What Not.


Noah Duell


Pat McClane


Madison Spencer


Dale Hilton


Mark Hoerath

Thanks and Appreciation

To John J. Zeugner, IV

With a well worded resolution, the CPSA Board of Directors recognized John Zeugner for his seven years of service as board president and for his many contributions to CPSA and other organizations over the years. This recognition was presented before the general membership at its annual meeting at Barboursville Vineyards in August. John will remain a member of the CPSA Board, continuing to provide his experience and interests to the organization. ■

WHEREAS John Zeugner, IV faithfully and thoughtfully discharged his duties as President of the Center for Palladian Studies in America from January 2016 through December 2023; and

WHEREAS John continues to serve as a member of the Board of the CPSA, and has so since January 2004; and

WHEREAS his enthusiasm for and dedication to the cause of the CPSA has greatly furthered the mission of the organization; and

WHEREAS he was appointed to many boards and commissions, including the Friends of Bryan Park; Battersea Foundation; Sierra Club, Falls of the James Chapter; Scenic Virginia; Scenic River Advisory Group; and Cabell Library Associates, Virginia Commonwealth University, and

WHEREAS he gave generously of his time during many meetings, lectures, and tours and the many hours he spent in planning those events; and

WHEREAS his enthusiasm for architectural and historical knowledge was a great gift to the CPSA; and

WHEREAS the Board has greatly benefitted from his wisdom, his leadership, and his kindness; and

WHEREAS his honesty and dedication to the organization are greatly appreciated by the CPSA Board and membership; and

WHEREAS the Board continues to enjoy his cheerful demeanor and his many helpful insights; and

WHEREAS the Board appreciates his continued service as an enthusiastic member;

NOW THEREFORE BE IT RESOLVED THAT the undersigned members of the Center for Palladian Studies in America hereby express thanks and appreciation to John J. Zeugner, IV for his service.

— Interim Co-Presidents and Board of Directors

CPSA Membership

Renews each December for upcoming calendar year

CPSA membership entitles you to receive our *Palladiana* journal twice a year and to attend various trips and tours. We are entering the 44th anniversary of the CPSA's founding by UVA School of Architecture Professor Mario di Valmarana. Questions? Email palladianstudies@gmail.com for answers.

Membership benefits include—

- Palladiana Journal*
- Educational website
- Weekend tours
- Travel abroad
- Symposia and exhibitions
- Annual meeting
- Travel stipends for UVA students

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Douglas Lewis, *The Drawings of Palladio*
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Founded in 1980, CPSA is a non-profit educational organization founded in 1980 to research and promote understanding of the Renaissance architect Andrea Palladio. It is only organization focusing on Palladian architecture as it developed in America.

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

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