

PALLADIANA

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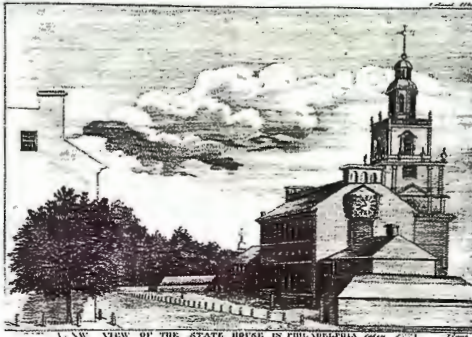
JOURNAL OF THE CENTER FOR PALLADIAN STUDIES IN AMERICA INC

Fall 2014

CENTER FOR PALLADIAN STUDIES IN AMERICA

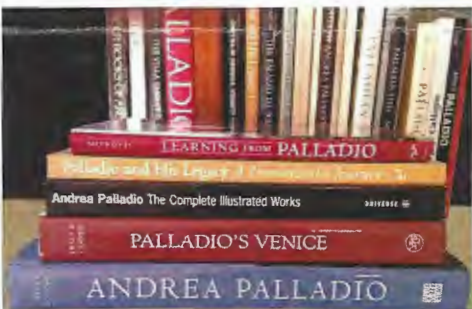


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Letter from the President Bruce Boucher

CPSA forms new alliance with UVa Department of Architectural History

DEAR CPSA MEMBER,

Earlier this year, I assumed the role of president, following Carl Gable's decision to retire from this position after eight years in office.

Carl built upon the founding roles of Stanley Woodward, Jr., Mario di Valmarana, Ellen Nash, and Ned Rennolds, and shepherded the Center through a series of constructive changes. He continued CPSA's tradition of publishing books with the Bremo volume; sustained what has become 22 years of CPSA support, both monetary and participatory, of the Brownell VCU architecture symposium held each year at the Virginia Historical Society; guided and participated in all CPSA-sponsored programs and study



Bruce Boucher

tours, including a visit to his Villa Cornaro; and initiated CPSA sponsorship of the annual *Vitruviana* symposia in Charleston.

Carl designed and edited our newsletter

Palladiana with panache

and has made it a forum for the serious discussion of Palladian architecture. Carl never missed a Board meeting or an event, which required many trips from Atlanta for our programs in Charleston, Richmond, Charlottesville, and New York, and several abroad. We shall miss Carl's stewardship, but we are grateful to him for broadening the scope and insuring the continuation of CPSA in the twenty-first century.

Carl's retirement nearly coincided with that of our distinguished treasurer John Braymer, who will retire from his position as Executive Vice-President and CEO of the Virginia Society of the American Institute of Architects in Richmond at the end of this year. As you know, the staff of the Virginia AIA have been handling our administrative duties and subscriptions for a number of years, and John's imminent retirement prompted our Board to reconsider the future of the Center and how it can best serve its membership and mission.

We concluded that a move to Charlottesville and an alliance with the Architecture School of the University of Virginia made sense on a number of levels. Firstly, the Center grew out of Mario's long association

Plan Now for 2014-5 Events

2014

• Nov. 21

VCU 22nd Annual
Architectural Symposium
Richmond, Virginia
co-sponsored by CPSA

• Nov. 22

Tour: Virginia's
Albemarle County
(from Richmond, Virginia)

2015

• Apr. dates TBA

VITRUVIANA 2015
4th Annual Symposium
'Charleston and the Development
of American Architecture'
Charleston, South Carolina
co-sponsored by CPSA

• Jan. 10

Spring issue, *Palladiana*

More events are always in planning.
Stay up-to-date at www.palladiancenter.org

Continued on page 2

with the University and the programs he started in the Veneto as well as the series of pioneering studies in Palladian architecture which he edited under the title *Building by the Book*. Secondly, the Architecture School's Department of Architectural History boasts four professors whose scholarly interests overlap with the study of Palladianism and classically inspired architecture. Additionally, my presence as Director of the University's art museum and as an adjunct professor in the art department offered the opportunity of closer collaboration in strengthening the Department's role as a center for such architectural studies.

Over the summer, CPSA has negotiated with the Chair of the Department of Architectural History, Richard Guy Wilson, and Cammy Brothers, the first Mario di Valmarana Professor of Architectural History, over the contours of a new alliance between us. We felt that the CPSA could offer their faculty and students the following:

- Our publications and other activities as a platform for the study of classically inspired architecture. These include the annual VCU symposium in November; *Palladiana*; and the annual Charleston symposium *Vitruviana*, (mentioned above) which CPSA has supported since its inception;
- Support of the Vicenza Program in the form of a \$3,000 per annum scholarship in memory of Mario di Valmarana;
- Sponsorship of travel or publication of a graduate student pursuing research into Palladian studies, broadly interpreted;
- Membership on the CPSA Board for a faculty member of the Department of Architectural History, initially Professor Wilson.

On our side, CPSA wished to find accommodation within the Department of Architectural History, chiefly for its administrative functions. These would replace the administrative assistance formerly provided by the Virginia AIA but now coming to a close. It would be



Fralin Museum of Art, University of Virginia

expected that under such an arrangement, a work-study student could be found to carry out administrative duties such as answering letters, overseeing subscription renewals, and coordinating CPSA trips and projects. We would hope that graduate students in the Architecture School's branch of the Society of Architectural Historians, as well as those pursuing classical studies, would become members of CPSA. To our delight, both the Department and the administration of the A-School have accepted our proposal, and formal arrangements for

transfer of our papers and archives will take place this fall.

Your Board believes that this initiative will provide synergy for the mission and programs of CPSA. Our alliance with the A-School promises a fruitful collaboration on both sides. As our membership and resources grow, we would hope to fund regularly a Ph.D. student in Palladian studies. We would also be open to co-sponsorship of special conferences highlighting aspects of classically inspired architecture, including the research interests of Professors Cammy Brothers, Louis Nelson and Li Shiqiao. As mentioned above, I have also expressed a willingness to become an adjunct member of the department's faculty and to teach or supervise students whenever appropriate.

We hope that all supporters of CPSA will endorse this exciting initiative, but we also need your help in the form of financial contributions to sustain and expand our programs. As you will note on the accompanying sheet, we have revised our subscription levels for the first time in over a decade. We would encourage you to renew your membership at the patron level, and we hope that we can count upon your additional support in the form of a voluntary contribution. Together, we can secure the future of CPSA and of Palladian studies in America for the foreseeable future.

Sincerely yours,

Bruce Boucher,

President, for the Board

Director, Fralin Museum of Art

UVA Architectural History Department welcomes CPSA alliance

CPSA Members,

The Architectural History Department in the School of Architecture at the University of Virginia is very excited to be joining with the Center for Palladian Studies in America. We welcome CPSA to the department and look forward to working together on different projects over the years.

This is a natural alliance since Mario di Valmarana was a member of the "A School" for many years and also taught courses on Palladio, Venice and Vicenza in the Architectural History Department. Our linkage with the Center is very important for both students, who will be able to participate in annual meetings and also programs abroad, and also faculty. Palladio is, of course, a central figure in the history of architecture and also was the 'favorite' of our founding father here, Mr. Jefferson.

Personally this is very important for me since Mario was a colleague for many years, I participated in one of the summer programs in Vicenza and also gave papers at several conferences, one of which was published in *Building by the Book 3* (1990). I am honored to be joining the board of the Center and look forward to future collaborations.

Richard Guy Wilson

Commonwealth Professor and Chair,
Architectural History, University of Virginia

James Gibbs' designs influenced iconic colonial American buildings

by Carley Elder

Carley Elder is a graduate student in the Department of Art History, Virginia Commonwealth University, Richmond, VA.

An architect who was born in Scotland, trained in Italy, and practiced in Britain, may not strike many as an 'All-American.' Yet the case must be made for James Gibbs (1682-1754). FIG. 1. Gibbs was active in early 18th-century Britain and, although he failed to find a place among Lord Burlington's Palladians, his alternative designs dominated the field of public buildings.¹ Two examples in Philadelphia demonstrate that Gibbs' designs were as significant in New World architecture as they were in the Old.

Although Gibbs never crossed the Atlantic, his designs did. Gibbs published a book of designs, or patternbook, titled *A Book of Architecture* in 1728. His intent was for the book to be of use to gentlemen "concerned in Building, especially in the remote parts of the Country, where little or no assistance for Designs can be procured." The book, comprised exclusively of his own works, contains a variety of plates which range from monumental buildings to rich details.² Sir John Summerson, the great scholar of British architecture, wrote that *A Book of Architecture* was "probably the most widely used architectural book of the century, not only throughout Britain but in the American colonies."³ According to research by Janice G. Schimmelman, at least three copies were circulating publicly in Philadelphia by 1763. There may have been more in private collections.⁴

The first piece of evidence that Gibbs' concepts were influential in Early American architecture is Christ Church, Philadelphia, as redesigned in 1728 and attributed to Dr. John Kearsley.⁵ The interior Christ Church has long been famous as a handsome interpretation of the interior of St. Martin-in-the-Fields, London, Gibbs' most famous ecclesiastical work. Christ Church's exterior has escaped this same connection, because it does not follow Gibbs' regular formula of a Greco-Roman temple plus steeple. However, Christ Church's exterior is nonetheless an intricate exercise in Gibbsian themes.

The unique center feature of the east end includes a pilaster order, a low attic story flanked by scrolls, a central tablet, and a pediment capped with urns. FIG. 2. These features are variations not on a church, but on a garden temple design by Gibbs found on plate 82 of *A Book of Architecture*. FIG. 3. The sides of Christ Church are also Gibbsian. Dr. Kearsley wove a theme into the walls where two tiers of orders advance and recede in a fashion similar to those at St. Mary-le-Strand, Gibbs' first major work.

The second piece of evidence is one of America's greatest historic landmarks, the Pennsylvania State House, better known as Independence Hall. The design is

Continued on page 4



Fig. 1. Portrait of James Gibbs: Bernard Baron, Bookplate from Special Collections, Virginia Commonwealth University.

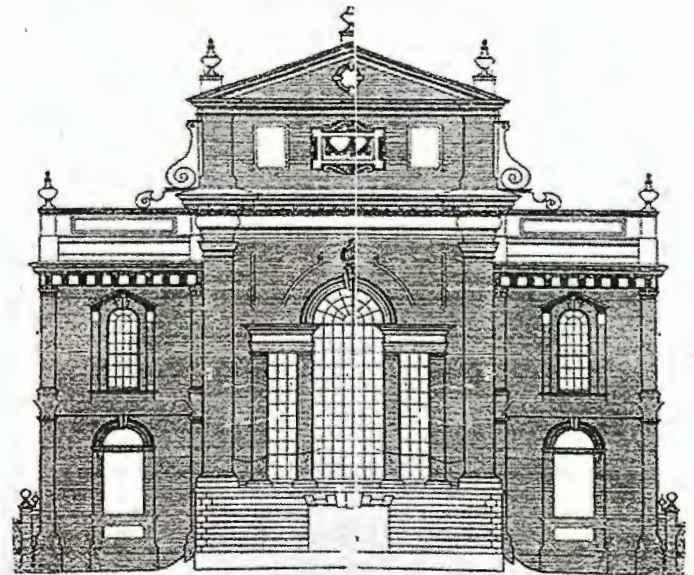


Fig. 2. Christ Church, Philadelphia, east end; drawing, William Reimer.

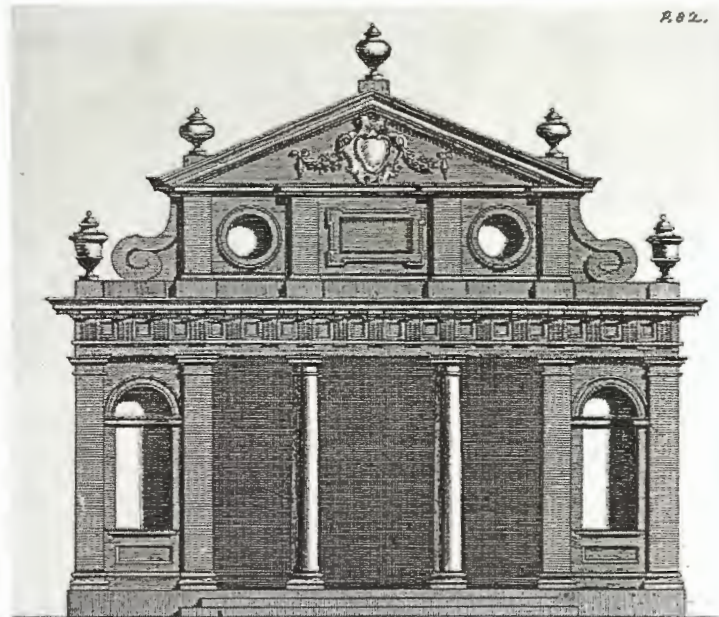


Fig. 3. Design for a garden pavilion: James Gibbs, *A Book of Architecture*, Plate 82.



Fig. 4. Pennsylvania State House, Philadelphia: Charles Wilson Peale, delin.; James Trenchard, sculp. *The American Revolution in drawings and prints*; a checklist of 1765-1790 graphics in the Library of Congress, no. 589.



Fig. 5. Design for a steeple: James Gibbs, *A Book of Architecture*, Plate 30.

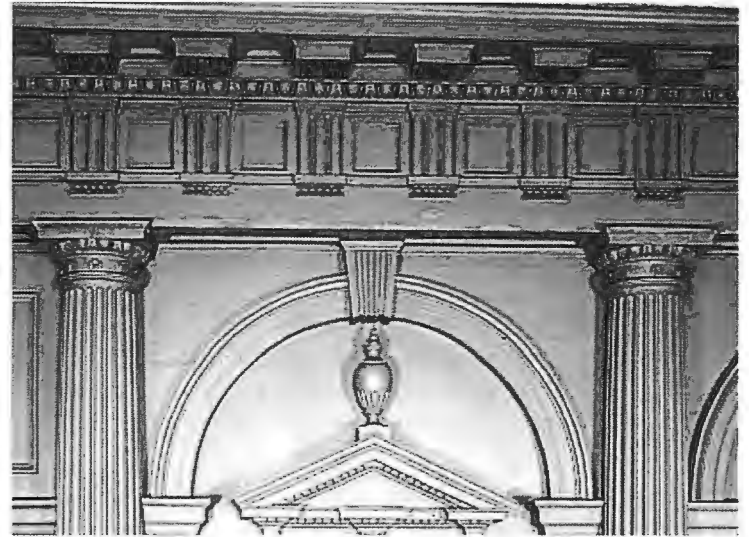


Fig. 6. Doric entablature, Pennsylvania State House entry; Historic American Buildings Survey.

Continued from page 3

particularly associated with Andrew Hamilton, an amateur and one of many Scottish Philadelphians, and Edmund Woolley, a craftsman.⁶ Dr. Charles Brownell proposes that the building type with its central tower and clock is likely an adaptation of the lost mid-17th-century Merchant's House in Glasgow. Merchant's House was the seat of powerful merchant guilds which traded heavily with North America.⁷ Yet what inspired the specific design of the State House tower? The stacking of elements to create a vertical pile-up is very much in the manner of Gibbs and can be seen in many of his steeple designs. FIGS. 4, 5.

More obvious and undeniable elements of Gibbs' influence can be found inside the State House. Until now no one has identified the source for the woodwork in the entryway. The Doric order used in the entry has metopes with sunken panels. FIG. 6. Sunken panels are a unique feature of Gibbs' Doric, and can be found in Gibbs *Rules for Drawing the Several Parts of Architecture*, published in 1732. The doorways are another Gibbsian treasure trove. At first they appear to be Italian-Baroque, with an oval cartouche which rests on curlicues and carries a scrolled, broken pediment with a leaf-bearded male face under a headdress. FIG. 7. They are an intelligent woodworker's combination of themes from illustrations in Gibbs. The mask with the curious headdress caught between two scrolls, and the cartouche are found in two door patterns which share the same page, plate 106, in Gibbs' *A Book of Architecture*. Fig. 8.

Discovering Gibbsian themes in two iconic buildings of early American history validate Gibbs' role as a significant shaper of American architecture. Through his publications, *A Book of Architecture and Rules for Drawing*, Gibbs' designs traveled to the New World. They are manifested not just in the large-scale facades and exteriors of buildings but also in small interior details. Christ Church and the Pennsylvania State House are but two of the earliest examples, and Gibbs' legacy lives on through their derivatives.

Footnotes

1. Terry Friedman, *James Gibbs* (Yale Univ. Press, 1984).
2. James Gibbs, *A Book of Architecture, containing designs of buildings and ornaments* (London: 1739) Introduction.
3. Sir John Summerson, *Architecture in Britain, 1530-1830* (Yale University Press, 1993), 333.



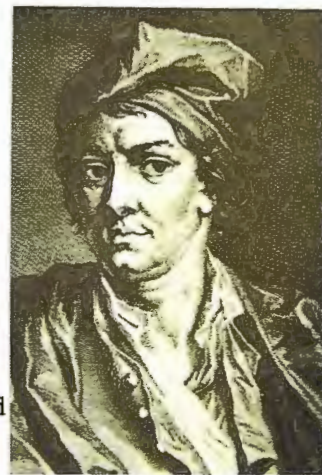
Fig. 7. Pennsylvania State House doorway; James Cremer, Robert N. Dennis Collection of Stereoscopic Views.

Palladian bookshelf

Recent additions to the Palladian Canon

by Bruce Boucher

Last year I had the rather onerous task of preparing a bibliography on Andrea Palladio for Oxford Bibliographies online, an offshoot of Oxford University Press. While many of the works I included were articles destined to be read only by specialists, I found a number of good books published in the last decade which add to our knowledge of Palladio's work and would provide enjoyment for readers of *Palladiana*. So, it is in this spirit that I offer the following suggestions.



Vaughan Hart and Peter Hicks, *Palladio's Rome: A Translation of Andrea Palladio's Two Guidebooks to Rome*.

New Haven and London: Yale University Press, 2006.

The best modern edition of two of Palladio's minor publications from 1554, together with an extended introduction and the important "Letter to Leo X" by Raphael and Baldassare Castiglione as an appendix. The authors highlight the transitional nature of the books, reflecting both an older medieval tradition, based upon miracles and legends, and a more modern, quasi-archeological approach. One note of caution: It was subsequently discovered that the text of the guide to the antiquities of Rome was not written by Palladio, but rather by a professional writer called Giovanni Tarcagnola.

Gerrit Smienk and Johannes Niemeijer, *Palladio, The Villa and the Landscape*.

Birkhauser: Basel, 2011.

This book provides an in-depth analysis of ten of the surviving eighteen villas by Palladio. Together, they offer a good cross-section of Palladio's work, and the aerial photography of Peter van Bolhuis is a revelation. There is an interesting examination of the relationship between Palladio's designs and their landscape as well as crucial issues such as irrigation. The photographs alone are worth the price of the book.

Tracey E. Cooper, *Palladio's Venice: Architecture and Society in a Renaissance Republic*. New Haven and London: Yale University Press, 2005.

The most complete account available of Palladio's activities in Venice, with his church architecture as the focal point. It is strongest on issues of patronage and handsomely illustrated. It also contains a judicious account of the issues surrounding the construction of San Giorgio Maggiore.

Pierre Gros, *Palladio e l'antico*. Venice: Marsilio, 2006.

A stimulating and densely written series of interconnected essays, Gros's book sheds new light on Palladio's relationship with Vitruvius as well as Renaissance theoreticians of ancient architecture, such as Alberti, Serlio and Vignola. Successive chapters engage with themes like the orders, Roman temples and domestic architecture in the Quattro Libri, and the Vitruvian theater.



Fig. 8. James Gibbs, *A Book of Architecture*, Plate 106.

4. Janice G. Schimmelman, *Architectural Treatises and Building Handbooks Available in American Libraries and Bookstores through 1800* (American Antiquarian Society, 1985), 343-344.

5. James D. Kornwolf, *Architecture and Town Planning in Colonial North America* (Johns Hopkins Univ. Press, 2002), 1215.

6. Edward M. Riley, "The Independence Hall Group," in *Transactions of the Amer. Philosophical Society* 43 (1953): 11.

7. Frank Worsdall, *The City that Disappeared: Glasgow's Demolished Architecture* (Richard Drew Publishing, 1981), 40.

An Appreciation

Carl I. Gable led CPSA as President For eight eventful years, 2006-2014

Even before becoming President of the Center for Palladian Studies in America in 2006, Carl Gable made an impact on the organization.

As the American owners of Villa Cornaro in Piombino Dese, one of the most important villas designed by Andrea Palladio in the sixteenth century, Carl and his wife Sally are neighbors in the Veneto of the late Mario di Valmarana's family, who own Villa Rotonda in Vicenza. While supervising restoration projects at the Rotonda, Mario gave Carl encouragement and help in navigating Italian restoration problems at Villa Cornaro.



Carl and Sally Gable

Palladian Society members first met the Gables in 2003 when Mario, then a professor at the University of Virginia School of Architecture and a founder of CPSA, persuaded Carl to join him for a CPSA program at which they described the ongoing work at their two Palladian villas. Together on stage in Richmond, Virginia, the owners described their work in Italy on two of the world's most historic and architecturally important buildings. It was an enlightening, fascinating, and unique program!

In 2005 Knopf published Carl and Sally's book, *Palladian Days: Finding a New Life in a Venetian Country House*. The book charmingly describes their adventure in the acquisition and renovation of Villa Cornaro, as well as getting to know their neighbors in Piombino Dese.

Soon thereafter Carl agreed to join the Board of CPSA. In 2006, he succeeded Ned Rennolds as President. Atlanta, where the Gables live most of the year, and Italy, where they spend much of the spring and autumn at the Villa, make for long commutes to Richmond, Charlottesville, New York, Baltimore, Washington, D. C., and Charleston, South Carolina, where we have had meetings; but Carl--often with Sally--generously made many trips. He immediately threw himself into the work, bringing new energy and ideas for the organization's activities.

To celebrate Palladio's 500th birthday, Carl arranged for CPSA to co-sponsor a landmark exhibition of Palladian

drawings and models at the Morgan Library in New York. At the same time, CPSA and the University of Virginia hosted a grand dinner party honoring Mario di Valmarana.

Carl has always attended and encouraged continued generous support from CPSA for the annual symposia produced by Professor Charles Brownell and his graduate students at Virginia Commonwealth University. Many of the papers presented there during the past twenty-two years have explored the Palladian influence on American architecture and have made significant contributions to the field of architectural history.

Carl also led CPSA's publication of Peter Hodson's *Birth of a Virginia Plantation House: The Design and Building of Bremo*, edited and with an essay by Calder Loth, as is the first volume in the Mario di Valmarana Memorial Series.

Carl headed CPSA's work co-founding the *Vitruviana* architecture symposia in Charleston, South Carolina, in association with Clemson University, College of Charleston, and Drayton Hall, a property of the National Trust for Historic Preservation.

One of Carl's greatest achievements for CPSA is the beautiful journal *Palladiana* he designed and has edited twice a year since September 2006, with articles and illustrations on Palladian architecture and related subjects by invited scholars. Rather than the ephemeral existence of a newspaper, issues of the *Palladiana*, with their excellent articles and illustrations in full color on glossy paper not only beautifully showcase our organization, but they are designed to be saved for future reference and enjoyment.

These are only a few of the accomplishments of the Center for Palladian Studies in America during Carl Gable's tenure as president. One cannot adequately describe the contributions he has made to the Center. He took us on when we were nearly moribund, when several Board members had recommended disbanding. Now he is seeing us off into the capable hands of an outstanding Palladian scholar, Bruce Boucher of the University of Virginia. We shall always be grateful for Carl's energy, professionalism, enthusiasm, and his generosity to the Center for Palladian Studies in America.

We wish him and Sally many happy *Palladian Days* at their beautiful Villa Cornaro.



North façade, Villa Cornaro-Gable, Piombino Dese, Italy.

Plan now: Symposium and Tour

Two events in November launch CPSA's new program year

CPSA will launch its new program year with two informative events on successive days. The two have separate registration procedures, described below:

- 22nd Virginia Commonwealth University symposium on architectural history and decorative arts (entitled Traditions VI), under the leadership of Dr. Charles Brownell on Friday, November 21, 2014, at the Virginia Historical Society, Richmond. The program is co-sponsored by CPSA. *The complete program and registration form are available online at Traditions.vcu.edu.*
- A special one-day to private classical historic sites in Albemarle County, Virginia, on Saturday, November 22, 2014, let by UVa emeritus professor of architecture K. Edward Lay. *You may register for this tour using the form below.*

Sites to be visited on the tour include the renowned Edgemont (c. 1796), likely designed by Thomas Jefferson (FIG.1); Redlands (begun ca. 1792), a Carter family home with important interior detailing from pattern book designs by English architect William Pain (FIG. 2); Christ Church Glendower (1832), built by Jefferson's master builders (FIG. 3); and V House, an extraordinary, superbly detailed, Palladian-style country house completed in 2013. (FIG. 4).

Bus transportation from Richmond and lunch (at Christ Church Glendower) are included in the tour price. Departure location and time will be announced.

REGISTRATION FORM:

Albemarle County, Va. Palladian Tour

November 22, 2014

Limited seating. Reserve now to ensure your space.

Number of persons _____ x \$95 per person = \$ _____
(*students \$50)

NAME: _____

ADDRESS: _____

STATE: _____ ZIP CODE: _____

EMAIL CONTACT: _____

Complete and mail this form (or a copy) with your check to:
Center for Palladian Studies in America, Inc.
Virginia Center for Architecture
2501 Monument Avenue, Richmond, VA 23220



Fig. 1, Edgemont



Fig. 2, Redlands



Fig. 3 Christ Church, Albemarle Co., 1990



Fig. 4 V House

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info@palladiancenter.org
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THE CENTER FOR PALLADIAN STUDIES in America, Inc., is a non-profit national membership organization founded in 1979 to research and promote understanding of Renaissance architect Andrea Palladio and his influence in the United States.

In furtherance of its goals, the Center organizes symposia, lectures, and study tours on Palladian subjects, publishes books and periodicals, sponsors exhibitions, and makes grants to scholars and others.

Notable Palladian Books *Continued from page 5*

Branko Mitrovic, ***Learning from Palladio***.

New York and London: W.W. Norton & Company, 2004.

With a sophisticated analysis of Palladio's design principles and their relevance for modern architecture, Mitrovic rejects Wittkower's thesis of harmonic proportions and stresses the five orders as fundamental to Palladio's theory of design. Palladio is interpreted as a Platonist in his approach to forms, and Mitrovic takes a post-modernist stance in favor of Palladianism as appropriate to today's architecture.

Charles Hind and Irena Murray, eds. ***Palladio and His Legacy: A Transatlantic Journey***.

Venice: Marsilio Editori, 2010.

The book was conceived as the catalogue of a recent traveling exhibition with a selection of Palladio's drawings and books relating to his architecture from the collection of the Royal Institute of British Architects in London. There are excellent articles about Palladio's drawings by Howard Burns and Guido Beltramini, as well as the numerous publications after Palladio's *I Quattro Libri* by the editors as well as Warren Cox. Calder Loth provides an excellent overview of Palladio's influence on American architecture—all of which makes this a unique reference work.

Finally, let me mention an exhibition that will be held at the Centro Andrea Palladio in Vicenza next summer. It is called "Palladio Goes West: Thomas Jefferson and American Palladianism". In some ways a sequel to "Palladio and His Legacy," the exhibition promises a fresh examination of American Palladianism, particularly as expressed in the residential architecture of the polymath, Thomas Jefferson. It will also consider the vernacular elements and textual "corruption" that inflected Palladio's architecture style as it traveled north of the Alps and across the Atlantic. The exhibition and accompanying catalogue will feature new photographs of Jefferson's architecture by Filippo Romano as well as essays by Craig Reynolds, Travis McDonald, and yours truly. We shall hope to have more information about the dates in our spring issue.

September Is CPSA Membership Renewal Month

CPSA MEMBERSHIP RENEWAL AND EVENT REGISTRATION

CPSA Membership

Individual, \$50 (students, \$15); Family, \$100; Patron, \$500 \$ _____

Contribution to support transition to new UVa alliance. _____

Reservations

Albemarle County 1-day Palladian home tour (box lunch included)

November 22, 2014, departing from Richmond, Va.

_____ tickets x \$95 (students \$50) = _____

Total: \$ _____

Name: _____

Address: _____

State: _____ Zip Code: _____

Email: _____

Mail this form (or a copy) with your check to:

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