

FALL 2025

Zeta Psi Fraternity House, UVA *Mini-Monticello?*

PATRICK W. MCCLANE, AIA

At the corner of Rugby and Culbreth Roads, just north of the historic Central Grounds at the University of Virginia (UVA), stands the Zeta Psi Fraternity House, an homage to Jefferson's original early design for Monticello. Designed by Louis F. Voorhees (1892–1974) in 1924, perhaps with the nudging of his mentor and colleague Fiske Kimball, this important and rather conspicuous Jeffersonian Revival building played a role in the University's expansion to the north and the establishment of the Rugby Road corridor as UVA's "fraternity row."

Fraternity houses, although currently a vibrant part of the University community, were initially met with skepticism by administrators. The secretive nature of the organizations as well as charges of dissipation made officials wary of permitting the organizations. Despite those misgivings, in 1852, the University granted admission to the first social fraternity, Delta Kappa Epsilon (DKE). Initially, fraternities met where they could, but soon were permitted to build chapter houses, which provided much needed student lodging. Into the early 20th century, the Rugby Road area remained largely undeveloped and presented several suitable building sites for such houses. In addition, many of the University's athletic

facilities (Fayerweather Hall, Lambeth Field, Madison Bowl, and Madison Hall) stood nearby and were attractive amenities.¹

Land for the fraternities was either purchased from private owners or leased from the University's Board of Visitors. Construction on University land required approval from the Board concerning building style, siting, materials, and overall

plan. In 1913, Boston landscape architect Warren H. Manning produced a plan for the University's expansion, particularly in the vicinity of Carr's Hill and Rugby Road. Manning's plan provided organization and guidance on placement and grouping of new buildings, including fraternities. A notable element of Manning's plan was the quadrangle on the west side of Rugby Road near Carr's Hill (currently occupied by Chi Phi, Sigma Phi, and Kappa Sigma houses).

The Beta Chapter of Zeta Psi, established at the University in 1868, in its early years

met either in the Cracker Box, a 19th-century outbuilding behind the south end of the East Range, or Levering Hall. In 1917, the Board of Visitors granted a lease to the Zeta Psi Fraternity of North America, but design of a chapter house was delayed. In October 1922, the fraternity petitioned to build on



East elevation, Zeta Psi House, UVA, 2025
Charlottesville, VA

Photograph by Patrick W. McClane

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Behind the Scenes

A Productive Year

BRYAN CLARK GREEN AND DALE HILTON, CO-PRESIDENTS

This past summer, the Board instituted a process for term rotations so that board members serve renewable three-year terms on a staggered calendar basis. This approach ensures board continuity while providing a clear system to track vacancies for renewals or new members. The Board Nominating Committee reviews suggestions annually and thoughtfully considers candidates. If you would like to recommend yourself or someone else, please get in touch.

Administrator Mark Hoerath has been busy digitizing past issues of *Palladiana* previously unavailable on our website. These issues can now be found on the CPSA site under the Publications tab. Scroll to *Palladiana* to discover a wealth of enlightening information. Mark has also posted abstracted material from these issues on CPSA's Instagram account [@palladianstudiesusa](#). Though fairly new, the account has over 200 followers, including preservationists, architects, historians, and other aficionados.

Victoria Bitrick, a graduate UVA Architectural History student, used the CPSA travel scholarship for a digital heritage project in the Veneto. In a letter to the Scholarship Committee, Victoria commented:

I am writing to thank you and CPSA for supporting my work in Veneto. Your funding allowed me to participate in an insightful seminar with digital heritage students and faculty at the University of Padua where I presented my work with 3D scanning and my undergraduate thesis. This was a wonderful opportunity to present my work in Virginia with an international audience and participate in a meaningful conversation



Petersburg Courthouse, exterior front elevation

Photograph by Kate Sangregario 2021

Courtesy of Virginia Landmarks Register (VLR), VA Dept. of Historic Resources (DHR)

about the use of digital heritage and 3D scanning technology as a method for architectural study and preservation. I also participated in 3D scanning the Villa Gazzotti Grimani [page 8] alongside faculty from the University of Padua where I was able to assist with documenting and 3D scanning the villa, and I visited the Ponte Vecchio Bassano where we documented the bridge and its details with photography and LiDAR scanning via the Scaniverse app.

Victoria's essay about the Ponte Vecchio Bassano appears in this issue of *Palladiana*, and she will write more in a future issue.

By the time you receive this issue, CPSA will have held its annual membership meeting Saturday, September 13 in Petersburg at historic Battersea. Visits to Centre Hill, the Petersburg Courthouse, and the Thomas Day House occurred before the meeting at Battersea with house tours and reception. ■

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Palladiana

The Corinthian of the Temple of Castor and Pollux

An Order for Special Occasions

CALDER LOTH

At its height, the Roman Forum comprised one of world's great architectural assemblages. Dominating the Forum's central area was a magnificent temple of which only three columns remain. Yet these columns and the unique treatment of their capitals have served as models for various, though not numerous, works since published by Andrea Palladio in Book IV of *The Four Books on Architecture* (1570).

Palladio was somewhat at a loss as to the temple's identity. He wrote that some believed it was dedicated to Vulcan; still others stated it was the Temple of Jupiter Stator (Jupiter the Steadfast), the designation that Palladio accepted.¹ Scholars have since determined that it was dedicated to the demi-god twins, Castor and Pollux, and that is how it will be referenced in this discussion. Palladio's illustration of the temple's capital displays its defining feature: the intertwining center stems or volutes (sometimes called helices). This detail is unique to this temple and distinguishes its capitals from all other versions of the Roman Corinthian.

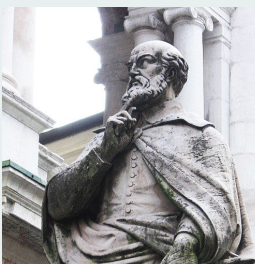
In his description of the capital Palladio did not mention the intertwining stems but admired the abacus, stating: "... the capitals are well worth observing for the beautiful designs of the relief work in the abacus."² These abacus embellishments are nearly always omitted in modern versions, but the intertwining stems are the essential distinguishing features.



Columns of the Temple of Castor and Pollux
Roman Forum

Courtesy of Wikipedia.org

A crisper depiction of the capital was published in Isaac Ware's 1738 English edition of *The Four Books*, which employed copperplate engravings as opposed to Palladio's woodcuts. Ware dedicated his edition to Richard Boyle,



Submissions

Our deadline for the Spring 2026 issue is January 15 for images and February 1 for copy. We appreciate early submittal of potential articles of no more than 1000 words.

Images for digital printing must be jpegs at a minimum size of 350 dpi, 9-inch width. Check size by clicking on image, "tools," "adjust size," which will provide the dpi and width of your image.

If images are not 350 dpi/9"w, please consult with state libraries or departments of historic resources, Library of Congress, historical societies, or house museums to request high resolution images. While cell phones cameras are used by many and may be acceptable for web or other formats, the results produce lower resolution than necessary for *Palladiana*.

If you have questions, prior to submission please email katherineslaughter61@gmail.com. Send images to her and essays to Editor Calder Loth, cloth@verizon.net.

3rd Earl of Burlington, who became a leading proponent of English Palladianism. So it is not surprising that Lord Burlington engaged the Castor and Pollux Corinthian for the portico of Chiswick (1723–29), his famous villa near London. Burlington’s use of this singular order signaled his appreciation of its esoteric detail. Note that Burlington included the abacus decoration admired by Palladio.

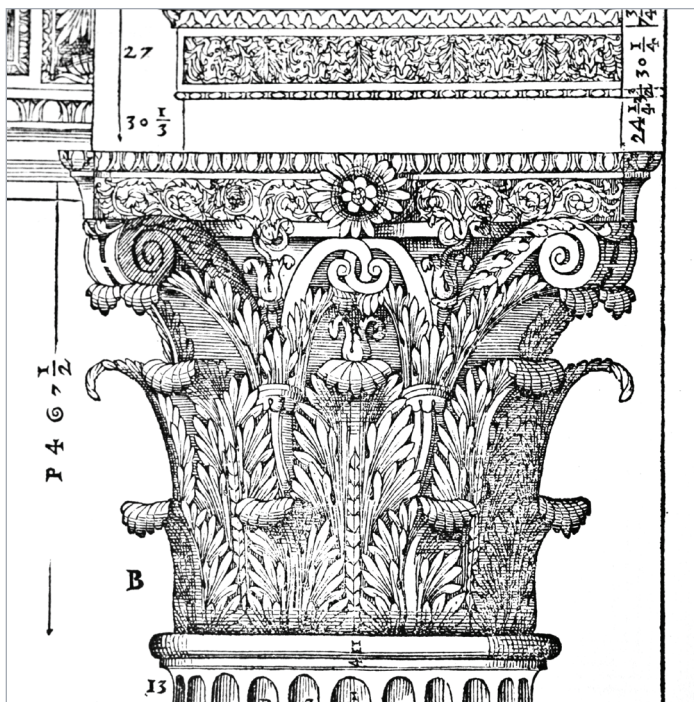
Despite the abundant popularity of Palladian-style architecture in 18th-century England, few architects made use of the Castor and Pollux Corinthian, preferring more generic versions of the Corinthian. However, James Gibbs employed the Castor and Pollux Corinthian for the portico of his famous London church, St. Martin-in-the-Fields, a feature rarely noticed.

We sometimes find the Castor and Pollux Corinthian in America. Robert Mills chose the order for his design of Washington’s 1842 former U.S. General Post Office, applying it to both the building’s free-standing columns and pilasters. But Mills modified the order by incorporating only one row of acanthus leaves instead of the standard two. However,

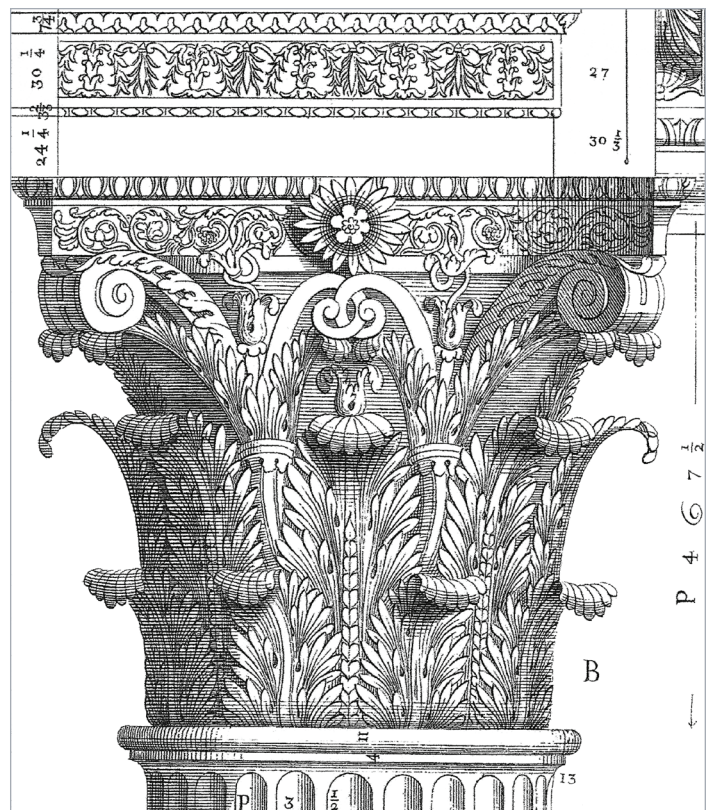
the intertwined volutes are clearly expressed; netting to prevent bird roosting currently provides a light screen at the top of the column.

Palladio stated that temples should be “...built with ample and beautiful proportions, because all grandeur and magnificence is required for divine worship.”³ This dictum gave license to erecting imposing houses of Christian worship in the form of ancient pagan temples. The 1850 Trinity Methodist Church on Charleston’s Meeting Street evokes Palladio’s ideal. While its architect, Charles C. Jones drew inspiration for the church’s temple from the Maison Carrée, he selected the Castor and Pollux Corinthian for its hexastyle portico, executing its capitals in carved wood rather than stone.

The Museum of Natural History on Washington’s National Mall undeservedly receives little attention as a premier monument of the American Renaissance. Designed by the Washington firm of Hornblower & Marshall, and completed in 1911, the building is dominated by a central domed section fronted by a Corinthian colonnade. For its colonnade,



Detail of Castor and Pollux Corinthian order
The Four Books on Architecture, Book 4, Chapter XVIII, p. 67
 Robert Tavenor and Richard Schofield Translation, MIT Press, 1997



Detail of Castor and Pollux Corinthian order
The Four Books on Architecture
 Isaac Ware Edition (1738), Book 4, Chapter XVIII, p. 98, Dover Publications, 1965



Portico capital, Chiswick
Middlesex, England
Photograph by Calder Loth



Pilaster capital, Former U.S. General Post Office
Washington, DC
Photograph by Calder Loth



Portico capital, Trinity United Methodist Church
Charleston, SC
Photograph by Calder Loth



Colonnade capital, National History Museum
Washington, DC
Photograph by Calder Loth



Colonnade capital, Meiji Yasuda Insurance Company
Tokyo, Japan

Photograph by Calder Loth

the architects chose Castor and Pollux Corinthian executed in white granite. Though slightly dimmed by netting to deter birds, the beautifully carved capitals evoke the imperial splendor of the originals yet without its abacus ornaments.

Admittedly, it was astonishing to find the Castor and Pollux Corinthian embellishing Tokyo's Meiji Yasuda Life Insurance Building, a Classical pile facing the Imperial Palace. This prodigious work was designed by Okada Shinichirō and completed in 1934. The building survived the Tokyo bombings, and following Japan's surrender in World War II, it was commandeered for the headquarters of the Supreme Commander of the Allied Powers. It was returned to the Meiji Company in 1956. These few examples imply that the Castor and Pollux Corinthian is rarely seen, and indeed it is. But it appears in surprising places. It takes connoisseurship to notice and appreciate it. We might hope that this brief discussion of an ancient motif can encourage its application in contemporary Classical design. So be on the lookout for it; it's always rewarding to spot it. ■

Calder Loth, retired from the Virginia Department of Historic Resources, frequently writes and speaks on classical architecture.

- 1 Andrea Palladio, *The Four Books on Architecture*, Robert Tavenor and Richard Schofield translation, MIT Press, 1997, Book IV, p 67.
- 2 *Ibid.*
- 3 *The Four Books on Architecture*, Book IV, p. 7.

Share CPSA with a Friend

October 30 Pop Up Reception & Talk

Architectural historian Calder Loth will give a presentation Thursday, Oct. 30, in Richmond: "Palladio's Influence on America—and Virginia Too!"

This free event is planned for members and friends who might be interested in joining the Center for Palladian Studies in America. The Richmond location will be provided to those who register in advance: members will soon receive a registration link to RSVP for themselves and their guests.

Plans include a reception at 5:30 with a lecture from 6:30 to 7:30. The lecture will also be streamed as a webinar to those who cannot attend in person.

Calder Loth is longtime CPSA vice-president and editor of *Palladiana*.



Blair House
Monument Avenue, Richmond

Photograph by Calder Loth

Book Review

CALDER LOTH

The Transatlantic Design Network: Thomas Jefferson, John Soane and Agents of Architectural Exchange

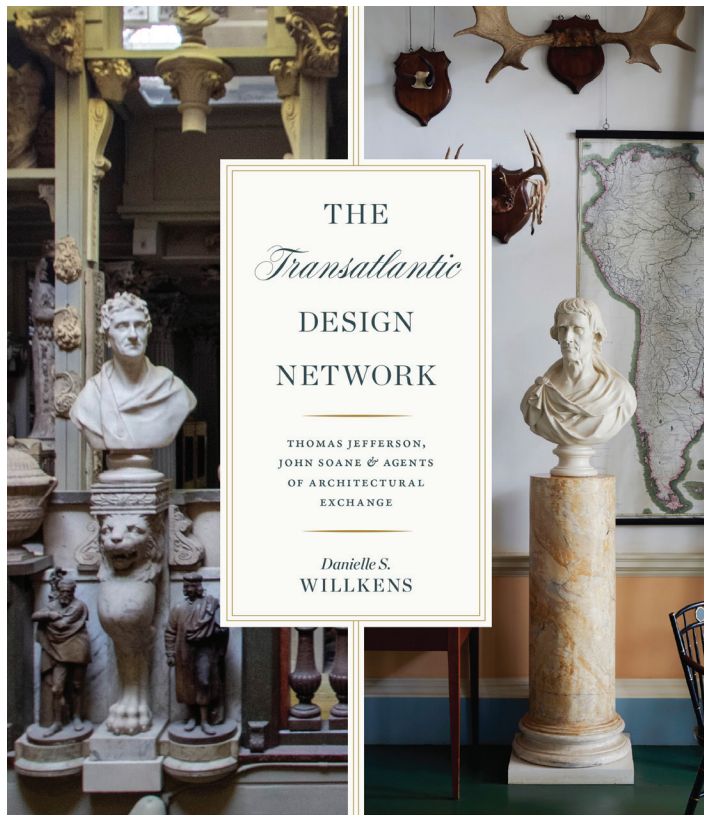
Danielle S. Willkens

Charlottesville, VA: University of Virginia Press, 2024, 300 pp.
\$49.50

Danielle Willkens' eruditely researched chapters shed new light on a formative period of our architectural history and its international connections. We learn how a transatlantic exchange of design ideas, both direct and indirect, affected the architectural scene among the period's tastemakers.

The work focuses specifically on the mindset of both Thomas Jefferson and architect Sir John Soane and what each was attempting to accomplish with their own homes—Jefferson with Monticello and Soane with his Lincoln's Inn Fields, a London townhouse. Jefferson was concerned about the provincial quality of the architecture of his young country. He determined to set an example by having Monticello's design grounded in Palladian classicism. Soane directed his efforts towards configuring his urban dwelling to accommodate his encyclopedic architectural interests.

The meat of Willkens' work is its comparison and contrast between Monticello and Soane's London dwelling. Both places served as personal residences. Both were filled with artworks and objects, creating personal didactic museums. Monticello evolved into its final form through a series of alterations and additions undertaken over several decades and creating functional rooms of different shapes and volumes. Soane fashioned his house into a labyrinth of spatial complexity if not intriguing confusion. Jefferson furnished Monticello with a display of portraits and busts of historic figures, mechanical instruments, Native-American relics, and fossils. Soane concentrated on architectural themes, installing an endless array of ancient artifacts, casts, and sculpture



supplemented with collections of architectural paintings, drawings, and models.

A great disappointment for history is that neither Soane nor Jefferson ever visited each other's remarkable house nor did they ever meet. Yet they knew one another indirectly through their mutual friend Maria Cosway, an important figure in this book. Cosway was a keen-minded artist, maintaining a wide range of friends and contacts among the literati in England, France, and Italy. She and Jefferson developed a special friendship while he was serving as US Ambassador to France and the two continued a substantive correspondence. Soane also enjoyed long friendship with Cosway, even helping her settle her late husband's estate.

Willkens concludes the story telling us how Monticello's contents were scattered following Jefferson's death. Many pieces were subsequently reacquired and reinstalled after Monticello was purchased by the Thomas Jefferson Foundation in 1923. Soane's house and contents remained intact and were left to the nation at Soane's death in 1837. Today, both houses are national treasures and museums annually visited by thousands. ■

Bassano del Grappa's Ponte Vecchio

A Loggia Above the River

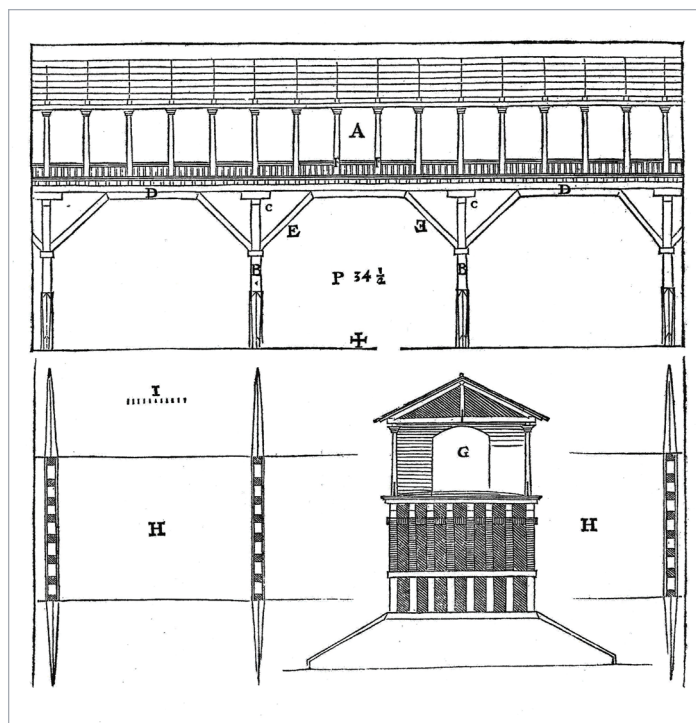
VICTORIA BITRICK

Palladio's Ponte Vecchio, designed in 1569, destroyed in 1748 by a flood and reconstructed in 1948, functions as Bassano del Grappa's loggia and street above the Brenta River in the Vicenza province.¹ In Palladio's words, the bridge would "serve as a loggia, and make the whole work very commodious and beautiful."²

Palladio designed the Ponte Vecchio to accommodate traffic traveling over a wide stretch of the Brenta without impeding commercial vessels.³ Palladio's design meets this challenge by dividing the breadth of the bridge into five equal parts that in turn are divided by four orders of piles engineered for ample structural support while also allowing enough distance between piles to facilitate river traffic.

The five-part design introduces beauty in its form as well as its engineering, with the beams of each section forming the shape of an arch. On the bridge, a series of columns supports a roof covering the street. The columns and roof introduce a dual purpose of the bridge as both a transportation route and a public loggia.⁴ Usually intended for domestic design, this loggia is designated for casual activities, such as strolling and stopping for refreshments while observing the river below.⁵ By adapting the domestic loggia to a public space on the Ponte Vecchio, Palladio expanded upon his intent for a commodious, beautiful, and durable "street above water," suggesting the bridge's recreational use with the form of a loggia.

The experience of the Ponte Vecchio reveals its dual nature with pedestrians either meandering across the bridge or pausing to relax and observe the views of Bassano del Grappa, the Brenta, and the Alps, which are framed by Ponte Vecchio's series of columns. While the experience on the bridge evokes Palladio's dual intent of transportation and recreation, the view of the bridge itself reveals the success



Bridge at Bassano, elevation, plan, and section
Andrea Palladio, *The Four Books on Architecture*, Chapter IX, p. 81
Robert Tavenor and Richard Schofield Translation, MIT Press, 1997



Ponte Vecchio Bassano spanning the river Brenta
at Bassano del Grappa, Vicenza Province
Photograph by Will Rourk



Villa Gazzotti Grimani, Vicenza Province, designed by Andrea Palladio, 1542

Photograph by Will Rourk

of Palladio's design of the Ponte Vecchio as a beautiful architectural form. From the shores of the Brenta, the complete view of the bridge's arches formed by its piles and beams become Ponte Vecchio's architectural manifestation of the loggia, as well as a display of its durability. ■

Victoria Bitrick is a fifth-year Master of Architectural History student at the University of Virginia pursuing a certificate in Historic Preservation. She traveled to Bassano del Grappa this past June as part of her research funded by the CPSA Scholarship Program.

- 1 Thomas Allocca, "Bassano del Grappa's Covered Bridge," *Timber Framing*, Issue 117 (September 2015): p.7; Bruce Boucher, *Andrea Palladio: The Architect in His Time*, 2nd ed., Abbeville Press Publishers, 2007, p. 189.
- 2 Andrea Palladio, Book III, Chapter IX, *The Four Books of Architecture*, Isaac Ware translation, Isaac Ware, 1738, p. 68.
- 3 Allocca, "Bassano del Grappa's Covered Bridge," pp. 7-8.
- 4 Palladio, Book III, Chapter IX, pp. 67-68.
- 5 Palladio, Book I, Chapter XXI, p. 27.
- 6 Palladio, Book III, Chapter IV, p. 62.



CPSA scholarship grantee Victoria Bitrick with 3D laser scanner on the southwest corner of the Villa Gazzotti Grimani near Vicenza

Photograph by Will Rourk



Zeta Psi House

Illustration by Patrick W. McClane

Continued from page 1.

the site, north of the Kappa Sigma house; the item was referred to the Board's Committee on Buildings & Grounds, the Superintendent of Buildings and Grounds of the University, the attorney for the University, W. Allen Perkins, who was himself a Zeta, and Fiske Kimball.³

At its February 19, 1924 meeting, the Board granted a \$20,000 loan to Zeta Psi and in June approved a 99-year lease (\$1 per annum) for the property north of Manning's quadrangle.⁴ The estimated \$40,000 construction cost of the Beta Chapter house was nearly double that of other fraternities built at the time. Ground was broken in February 1925 by the M. B. Stoddard construction firm from Staunton and the house was formally opened April 24, 1926.⁵

The connection between architect Voorhees and Kimball likely ensured that the building would be acceptable to the Board of Visitors. In 1919, Kimball became head of the University's architecture curriculum, later known as the School of Architecture. Educated at Harvard University and the University of Michigan, Kimball was known as the dean of architectural history in America. He also was an authority on Thomas Jefferson's architecture. Through his publications, Kimball became the first to propose Jefferson as "Father of our Classical Architecture" for his contributions to American architecture.⁶ Kimball also well understood Jefferson's Renaissance source of design and inspiration—Andrea Palladio.

Voorhees and Kimball met at the University of Michigan, where Kimball was teaching and completing his PhD, and Voorhees was earning his undergraduate and graduate architectural degrees. After his military service in World War I, Voorhees practiced architecture privately until 1921, when Kimball asked him to join the UVA School of Architecture faculty. On October 17, 1922, the Board of Visitors appointed Voorhees as an instructor in architecture, a position he retained until 1924. Voorhees was the second faculty member to be hired for the school, after Stanislaw Makielski, hired in 1920.⁷

Voorhees' position on the faculty, as well as Kimball's endorsement, may have played a role in his selection as Zeta Psi's architect. But Voorhees had an even closer relationship with the fraternity—at Michigan, he had been a member of the fraternity's Psi Chapter. As a Zeta himself, Voorhees would have been a logical choice for designing the Beta Chapter house on its newly leased land.

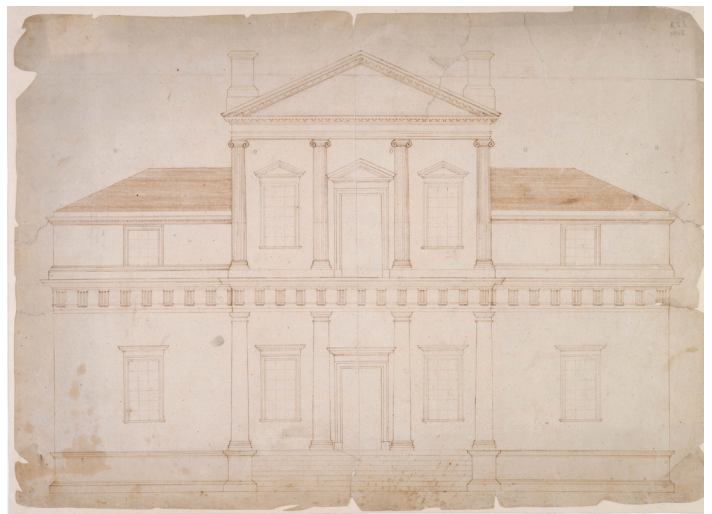
An account of Kimball's influence on Voorhees' design for the Zeta Psi house is relayed in a 1928 history of the fraternity:



Manning Plan, Plate XXIII

W. A. Lambeth and Warren H. Manning, *Thomas Jefferson as an Architect and a Designer of Landscapes*, Boston: Houghton Mifflin Co., 1913

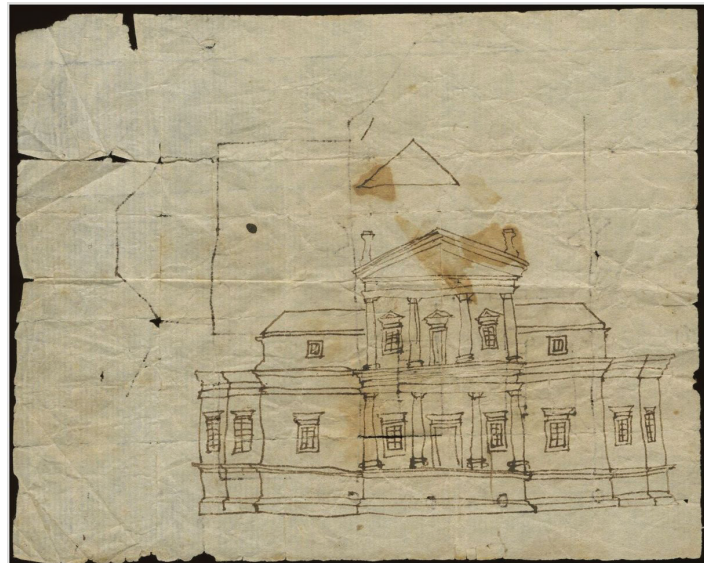
Brother Voorhees, searching for an appropriate plan of architecture, was turning the pages of Fiske Kimball's monograph on the Jefferson architectural drawings in the Coolidge collection, when Kimball himself burst into the room and in what has been described as his "Rooseveltian" manner took the book from Voorhees' hands, saying, "Why don't you do one of these for the boys, Voorhees?" Turning over a few pages he came to the design of Monticello and immediately suggested that it be taken as a model. By a curious coincidence this very idea had been in Voorhees' head for some time, and Kimball's association with the plan, while purely accidental, lends color to the story of the beginnings of the startlingly beautiful house, a reproduction of Monticello, which now houses the Beta Chapter.⁸



Thomas Jefferson Drawing of Monticello 1

Courtesy of Coolidge Collection of Thomas Jefferson Manuscripts,
Massachusetts Historical Society

The site of the Zeta Psi house is a gently sloping corner lot, bound by Rugby and Culbreth Roads to the east and north, respectively. For this reason, the basement level on the north end stands slightly above grade. The quadrangle of fraternity houses, shown on Manning's plan, is to the south, thereby



Early sketch of Monticello, ca. 1769-1770

Courtesy Albert and Shirley Small Special Collections, University of Virginia Library,
Accession #5385-ae. Jefferson drawing N-46



Detail of front portico Zeta Psi House, 2025

Photograph by Patrick W. McClane



Interior Entry Hall, Zeta Psi House, looking South, Southwest, 1926

Courtesy of the University of Virginia Visual History Collection,
the Albert and Shirley Small Special Collections, University of Virginia



Interior, Salon, looking Southeast, 1926

Courtesy of the University of Virginia Visual History Collection,
the Albert and Shirley Small Special Collections, University of Virginia



Members of Zeta Psi Fraternity with new House, 1926

Courtesy of the University of Virginia Visual History Collection,
the Albert and Shirley Small Special Collections, University of Virginia

making the Zeta Psi house somewhat of a “outlier” in the initial plan for the area.

The building’s façade, which faces Rugby Road, strongly reflects influences of the early Monticello design. The cruciform plan and numerous building details make it, as Richard Guy Wilson has said, “the most literally Jeffersonian” of the Carr’s Hill fraternities.⁹ The symmetrical composition consists of a two-story central mass flanked by one-story wings and semi-octagonal ends. The house is fronted by the finely executed, centrally located, tetrastyle Doric portico. The order, size, and scale of the portico is an exact replica of the one at Jefferson’s pre-1772 version of Monticello. In fact, a comparison of the author’s field measurements at Zeta Psi and Jefferson’s drawing notes for his portico show the dimensions are identical. Although Jefferson’s early design showed a two-story portico at Monticello, it is believed that only the first story was completed. By the time he returned from his service as Minister to France in 1789, Jefferson had revised his design to its current form.¹⁰

Beyond the overall massing and form, the Zeta Psi house is similar to Monticello in its details. The house features a high basement, a water table of a projecting header course, and the exterior brick walls are laid in a Flemish bond pattern with beaded mortar joints. The three-bay entry pavilion projects slightly from the plane of the flanking wings. The entablature that surrounds the first story of the house features triglyphs and a dentil molding. Other details include architrave window and door surrounds and Chinese lattice railing at the window openings. The upper story is de-emphasized and is subordinate to the highly articulated first story. The chapter house features a semi-octagonal bay on the rear or west elevation, which differs from Monticello’s west garden elevation. The center section of the house is covered by a hipped roof of standing-seam metal and the end wings have nearly flat roofs.

The “splendidly appointed” interiors, which the fraternity history reports, were designed by New York interior designer/architect Julius Gregory, who was an alumnus of the California Zeta Psi Iota Chapter.¹¹ They are detailed with architrave trim, arched openings, and handsome paneled fireplace mantels that feature classical motifs. Wide window openings extending to the floor fill the salon with natural light.

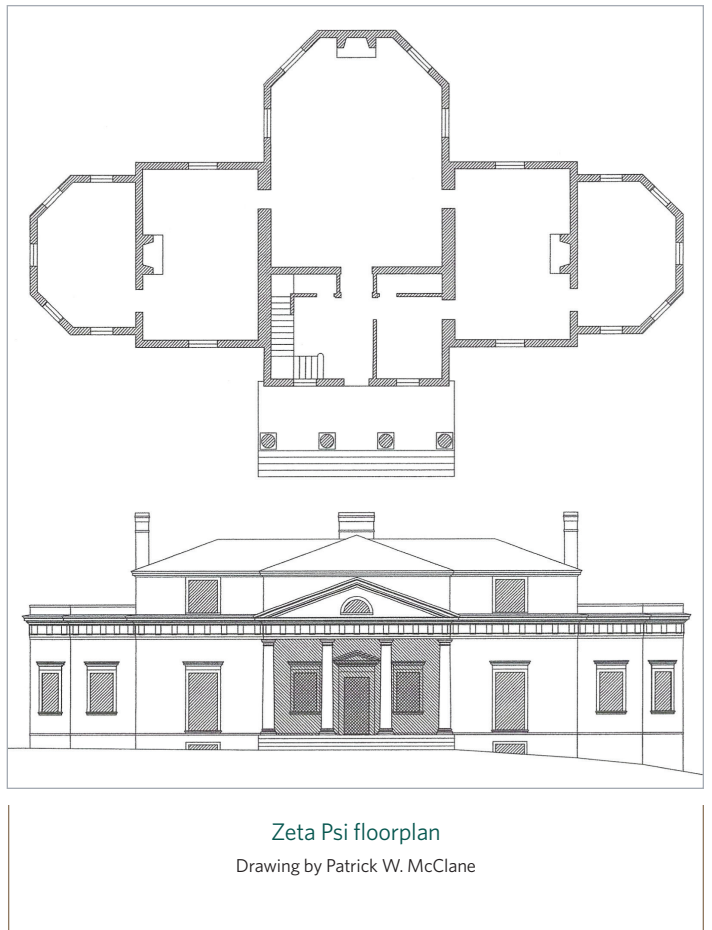
The floor plan of the house has general similarities to Monticello, but had to be modified for the multiple uses of the building. Although residential in character, the house also needed space for meetings, parties, dining, and study, in addition to boarding. When completed, the first floor consisted of three bedrooms, a coat room, a large central salon with

fireplace, a library, and a card room. The second floor held seven bedrooms, and the basement was the site of the chapter meeting room and a billiard room.

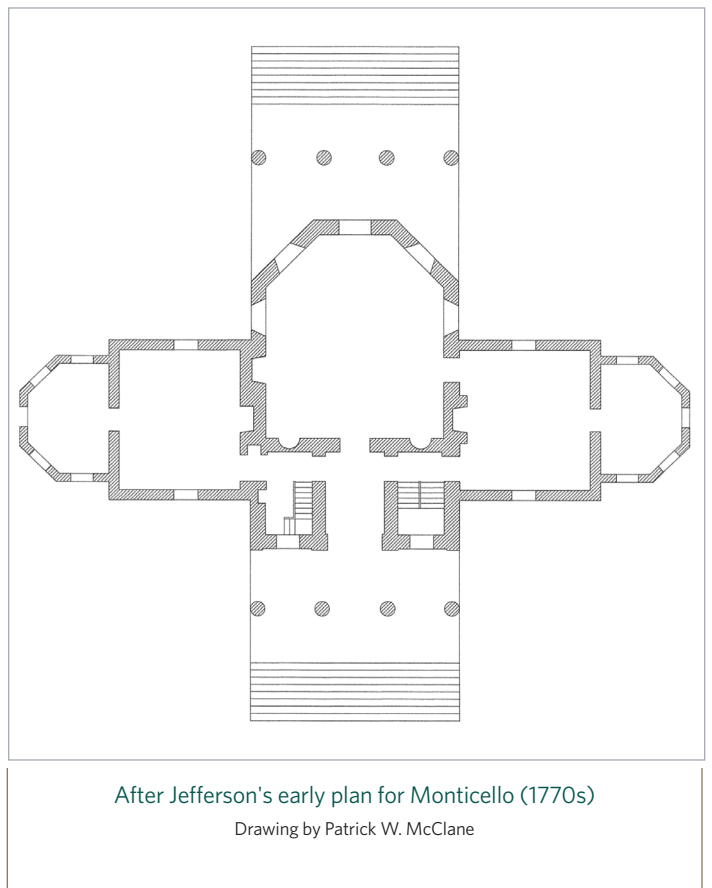
The elegant stair to the second floor, located on the south wall of the entry hall, is detailed with a molded handrail, tapered balusters, and scroll stair brackets. The Palladian-motif opening that separates the public entry hall from the more private salon consists of a central arched passage with flanking doorways enframed by pilasters. A set of multi-pane doors topped by a fanlight open into the salon. The entrance is on axis with the fireplace on the semi-octagonal west end of the salon.

UVA's Jeffersonian-inspired Zeta Psi Beta Chapter house connects us to the 20th-century expansion of the University Grounds and the administration's efforts at controlling both the placement and the architectural image of its new buildings. By providing long-term land leases and low-interest loans to the fraternities, the University's Committee on Buildings & Grounds retained supervision of the chapter houses' materials and designs. Such efforts resulted in a unified architectural image and a general visual cohesion of buildings in proximity to Carr's Hill and the Rotunda. The Zeta Psi house, the design of which was heavily influenced by Jefferson's early Monticello, prominently placed Palladian-inspired architecture at the heart of fraternity row. ■

Patrick W. McClane, a principal of Richmond's Smith + McClane Architects, received a Master of Architecture degree from the University of Virginia. A published author, he is a member of the CPSA Board of Directors.



- 1 Timothy L. Bishop, "Fraternity Houses at the University of Virginia: Their History, Their Architecture." Unpublished manuscript. School of Architecture, University of Virginia, 1981, 1-5.
- 2 Ibid.
- 3 University of Virginia, Board of Visitors, Meeting Minutes April 17, 1917; October 17, 1922. Accessed online at <https://bov.virginia.edu/public-minutes>.
- 4 University of Virginia, Board of Visitors, Meeting Minutes February 19, 1924; Albemarle County Deed Book 191:135.
- 5 Building notice, Daily Progress January 2, 1925; Howard Bement and Douglas Bement, "Beta" in *The Story of Zeta Psi: An Informal Chronicle of Eighty Years* (New York: Zeta Psi Fraternity, 1928), 400-401.
- 6 K. Edward Lay, *History of the A-School*, Charlottesville, VA: University of Virginia School of Architecture, 2013, 20.
- 7 NC Modernist. "Louis Francis Voorhees (1892-1974)." Accessed online at <https://www.ncmodernist.org/voorhees.htm>; Lay, 23; University of Virginia, Board of Visitors, Meeting Minutes October 17, 1922.
- 8 Bement and Bement, 399-400.
- 9 "Frat House to be a Model of Jefferson's Home," Daily Progress, April 9, 1925; "New Zeta Psi House," Daily Progress, June 10, 1925; Richard Guy Wilson and Sara A. Butler, *The Campus Guide: University of Virginia*, New York: Princeton Architectural Press, 1999, 123.
- 10 Eugenia Bibb, "Zeta Psi House," Architectural and Historic Survey, City of Charlottesville, c. 1980.
- 11 Bement and Bement, 297; Bishop, 15.

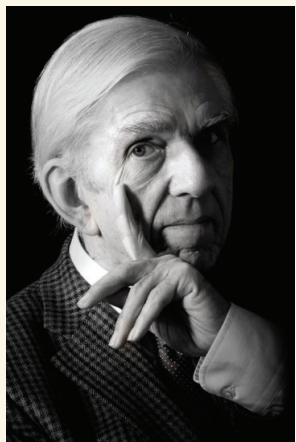


Howard Burns, 1939–2025

A Tribute

BRUCE BOUCHER

Howard Burns can be said to have revolutionized Palladian studies just by looking. By that, I mean his close attention to the evidence of the drawings as well as his study of the morphology of Palladio's buildings gave him unparalleled insights into the work of one of the most influential architects of the High Renaissance.



Howard Burns
Photograph by Adriano Heitman

Born in Aberdeen Scotland, in 1939, Howard may have acquired something of his forensic approach to the study of architecture from his family background: his father was a professor of physiology at the University of London. An interest in buildings was fostered by study at Westminster School in London, followed by King's College, Cambridge, where Howard took a degree in history in 1961. By that time, Howard was committed to the study of Italian Renaissance architecture and embarked upon a PhD that was never completed.

Study in Italy exposed him to the graphic work of Francesco di Giorgio Martini, Baldassare Peruzzi, and Pirro Ligorio as well as innovative studies by older scholars like Wolfgang Lotz or contemporaries like Konrad Oberhuber and Tillmann Buddensieg.

Howard's intimate knowledge of Italian architecture stood him in good stead when he began teaching, in Cambridge and then at the Courtauld Institute of Art in London, where I first encountered him in 1972. I had gone to the Courtauld to study art, but I was beguiled by Howard's extraordinary classes. They seemed more like séances as we sat in a darkened

room, looking at scores of brilliantly coloured slides while Howard spoke in a soft but fluent voice. He seemed to have a slide to confirm every point, and I was hooked.

What I took away from these sessions and from collaborating with him on a ground-breaking exhibition, *Andrea Palladio: The Portico and the Farmyard* (1975), was the importance of studying drawings in the original, especially paying attention to scribbles and marginal sketches that helped to expand our knowledge of Palladio's projects. Howard's analysis of the impact of Palladio's orthogonal elevations on his later architecture also led to a reading of Palladio's church facades that seemed, to my mind, more persuasive than Rudolf Wittkower's.

I was fortunate to work with Howard in those early years when he was formulating his theories and had time to share them. Over the years, he became more in demand, serving as Slade Professor in Cambridge in 1977–78, and then going on to teach at major universities, including Harvard University and the Scuola Normale Superiore di Pisa.

In later years, Howard sometimes resembled a character in a David Lodge novel, flying from one conference to another, and as a perfectionist, his writings came slowly, if at all. Through his students and his tireless work as president of the Palladio Center in Vicenza, Howard still managed to influence generations of scholars, including students and leaders at the University of Virginia's Venice Program. Although he never finished his promised catalogue of Palladio's drawings, Howard's numerous articles and contributions to catalogues have left behind a formidable legacy. He will be missed. ■

Bruce Boucher, former CPSA president, is a Fellow of the Society of Antiquaries in London. He served as Director of Sir John Soane's Museum from 2016–2023 and previously as director of The Fralin Museum of Art at the University of Virginia, 2009–2016.

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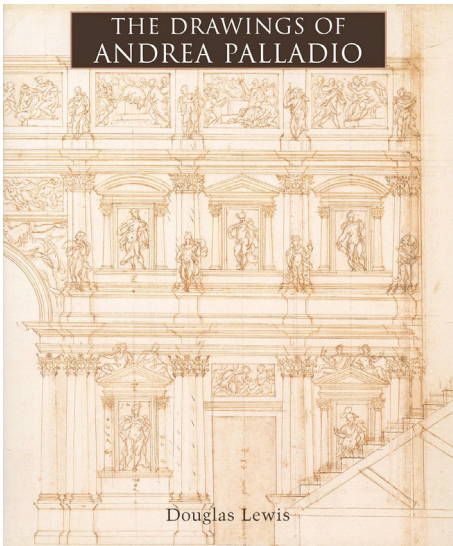
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