Around 1776, Thomas Jefferson sketched plans for enslaved and free worker housing at Monticello. Jefferson's plan was to construct these buildings on Mulberry Row—Monticello's 1000-foot long domestic and industrial hub just south of the main house—as replacements for the log buildings that housed Monticello's workers in the late-18th century. In the drawing, the young architect included a proposed elevation that featured Palladian elements such as a pediment, a classical cornice, and a low-pitched roof.

Other Jefferson drawings reveal that he intended to build approximately five of these structures as classically inspired anchors for connected range buildings that, in a rough way, foreshadowed his later work at the University of Virginia. While this range was never constructed, historians have long suspected that the Textile Workshop, a heavily renovated stone building on Mulberry Row, may have originally resembled portions of the 1776 drawing. A physical investigation of the building during a recent restoration confirmed their suspicions. Jefferson did in fact follow through on these plans at the Textile Workshop.

Completed about 1778, the Textile Workshop is one of the earliest structures on the mountaintop. Originally called the Stone House, Jefferson intended it to house the skilled free workers needed when construction of the first version on Monticello started in the 1770s. Around 1784, when work on the main house stopped while Jefferson was in France, enslaved domestic workers occupied the dwelling. In approximately 1794, the enslaved workers were replaced by a new cohort of free craftsmen hired by Jefferson to renovate and expand the still unfinished Monticello. By 1814, when the main house was largely finished and the hired craftsmen had left, Jefferson appeared to have converted the building into a textile workshop to produce cloth for his enslaved workers.

Following the sale of Monticello in 1831, the new owners may have used the building to house their farm managers and overseers. Physical evidence suggests that around 1880, Jefferson M. Levy, who gained control of Monticello in 1879, remodeled the structure. The changes included replacing the pedimented roof with a gambrel roof, inserting a central passage plan, and possibly a rear addition. When the Thomas Jefferson Foundation purchased Monticello in 1923, the Textile Workshop was used as a caretaker's cottage and, later, as a director's house. In 1970, the Foundation rehabilitated the building into offices. It remained offices until 2017 when it was restored to its Jefferson-era appearance.

Continued on page 10.
This past summer, I along with several other CPSA members joined an architecture tour of Christopher Newport University in Newport News, co-sponsored by the Mid-Atlantic Chapter of the Institute of Classical Architecture and Art (ICAA) and Glavé & Holmes Architecture, Richmond. The ICAA is the leading proponent of classicism in America.

Randy Holmes, President and Senior Principal of Glavé & Holmes along with other staff, led this tour. Our own vice president, architectural historian Calder Loth recently wrote: “Over the past 50 years, Glavé & Holmes has produced a body of work that fully encompasses the ancient Vitruvian principles of firmness, commodity and delight. We see this especially in the firm’s more recent commissions, ones that embrace the classical tradition, the foundation of the architecture of Western Civilization. While pundits may hold that architecture must look forward and not backwards, a future devoid of tradition is a future without soul.”

Longtime CNU president, Paul Trible, engaged the Glavé & Holmes firm in 2006, to develop a long-range plan to unify the growing campus. The plan envisioned a “Great Lawn” at the center of the campus as a major axis for future buildings, with several perpendicular minor axes connecting other campus activity. The main university buildings, including the library and the science and business buildings, face the Great Lawn in a U-shape. McMurran Hall, housing academic departments and classrooms, forms the base of the U. At the opposite end of the Great Lawn stands the centerpiece of the campus, Christopher Newport Hall, housing the student center, admissions and executive offices.

Christopher Newport Hall won for Glavé & Holmes both the prestigious Palladio Award for New Design and Construction and an ICAA John Russell Pope Award in 2016. This four-story structure is crowned by an immense dome, creating the landmark identity and signifying the campus center. Remarkably, this European-influenced building creates a strong sense of place at CNU, surrounded as it is by the sprawling post-war Hampton Roads area. CNU was planned as a cloistered, traditional and continuous campus that would be a “world unto itself.” For example, a recent addition, a bell-tower, has quickly become part of the student
traditions, and the 2013 Pope Chapel serves as a center of spiritual life but also offers space for assembly and special events.

Pope Chapel is fronted by a Doric portico and topped by an octagonal glass cupola that floods the 30-foot high domed vestibule with golden light.

As with many classical-style complexes, CNU has other domes on its campus. Because fire codes prohibit interior spaces higher than two stories, Christopher Newport Hall’s central space features a glass ceiling topping the lower two levels. The top side of the ceiling becomes a unique glass floor for the upper two levels under the dome. The upper-level space is crowned by the ribbed and windowed dome. Polarized film in the glass ceiling renders the upper floors opaque when seen from below. The interior walls of the dome’s drum resemble those of a Renaissance church dome, having superimposed orders, high relief, bold colors, and contemporary painted frescos.

The building displays other architectural marvels, recalling designs by the 18th-century English architect Robert Adam, such as floating spiral staircases, colonnades, recessed semi-circular spaces, octagonal rooms, arched windows, and many other types of classical building forms. A wealth of classical details: cornices, entablatures, friezes, orders, and pilasters set off the handsomely furnished interiors.

I hope the CPSA will be able to offer another CNU tour in the near future as this remarkable campus is a place with which our members should become familiar.

Submissions

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

Our deadline for the Spring issue is February 1 but we appreciate early submittal of potential articles. Please contact our administrator Kay Slaughter at palladianstudies@gmail.com if you have a piece you might submit.
Towards the end of his life, Thomas Jefferson created a personal, idealistic design for Poplar Forest that comes close to the “holistic” theory and practice of Andrea Palladio. Fiske Kimball, the first architectural historian who fully understood Thomas Jefferson as an architect, acknowledged the debt Jefferson owed Andrea Palladio, saying that “the preponderance of spiritual agreement between them [was] overwhelming.”

This affinity between Palladio and Jefferson, in the truest sense of Palladian architecture, is nowhere better seen than at Poplar Forest; yet it is only in the past 25 years that the full extent of Jefferson’s design for Poplar Forest, both buildings and landscape, has been revealed through a lengthy restoration process. Four basic themes describe this affinity: their architectural education; the traditions of the villa; their system of design; and their use of idealistic forms.

A corruption of what is understood as “Palladian” is understandable for an influence that spans hundreds of years. Any number of books and articles referring to this tradition in America show the typical imitative stylistic results of Palladian massing or the use of Palladian facade elements.

Even when the Palladian system of proportions and his vocabulary of details are consciously and accurately followed, a building is nevertheless a product of its time and as far removed from the zeitgeist of Palladio’s Veneto as he was from that of ancient Rome. Neo-Palladian works might be seen as the outcome, advocated by Vitruvius and Palladio, of using antique forms and elements for contemporary solutions, but the full essence of Palladio’s theory and practice is hard to achieve.

Yet Jefferson’s path to becoming an architect followed the advice of Vitruvius and mirrored Palladio’s: a broad liberal arts humanist education, an understanding of construction, the study of ancient classical traditions, and knowledge of contemporary architecture. The intellectual and practical grounding and design flexibility advocated by Vitruvius led both men to design modern works for their time. Daniele Barbaro’s assessment of Palladio holds true for Jefferson: “his buildings rival those of the ancients, light the way for the moderns, and will be a marvel for posterity.”

Thomas Jefferson along with the most educated people of his time knew of the ancient Roman villa. More specifically Jefferson’s library contained Robert Castell’s *The Villas of the Ancients Illustrated* (London, 1728). James Ackerman’s history of the villa over time perfectly describes Poplar Forest as that classic, and classical, typology:

> A villa is a building in the country designed for its owner’s enjoyment and relaxation. Though it may also be the center of an agricultural enterprise, the pleasure factor is what essentially distinguishes the villa residence from the farmhouse and the villa estate from the farm. The farmhouse tends to be simple in structure and to conserve ancient forms that do not require the intervention of a designer. The villa is typically the product of an architect’s imagination and asserts its modernity.

At Poplar Forest, Jefferson advanced the tradition of the ancient Roman villa in his own modern style since it was perfectly suited for his intended use as an occasional intellectual retreat. Villa mythology was clearly part of a reciprocal relationship to nature. It fulfilled its ideological goals through this intimate interaction that physically
embraced the natural surroundings and even imitated nature. Palladio and his Renaissance contemporaries felt that true architecture was based on the authority of nature, reason, and antiquity. Palladio has famously stated, “Architecture must conform to Nature as architecture is an imitator of Nature.”

The authority of nature is easily seen at Poplar Forest. It was a “sopra un monticello,” raised upon a small hill that featured a grove of ancient poplar trees Jefferson used as part of his landscape design to honor nature. In one of the most unique ways of referencing Palladio, Jefferson created a five-part Palladian composition using the house in the center flanked by earthen mounds as pavilions, and connected to the house on each side by a double row of trees acting as architectural hyphens. A 100-foot long service wing, a most obvious Palladian reference, replaced the eastern connection to the mound. Palladian service wings, with Jefferson’s signature “terras” flat roof, had been adopted by Jefferson at Monticello and at the President’s House.

Palladio’s was a holistic approach to design: a building typology, clearly expressed structure, efficient function, and integrated site planning. Beauty was secondary to how a building was organized. It was a three-dimensional composition where function, structure, and details were interrelated to each other. The examples of this system of design using a flexible typology of shapes and sizes, along with a “vocabulary” of Roman details, have been described in many published works.
Jefferson’s system of design used a favorite shape as his own typology of spatial organization: the octagon. This typological shape came not from Palladio, who only shows it in ancient buildings, but from the British Palladian books of James Gibbs, William Kent, and Robert Morris. The authority of antiquity and reason are expressed in many ways through Jefferson’s “all’antica” use of Roman elements and his strict adherence to Roman proportions as set down in Palladian modules, which Jefferson translated into inches, extending five and six decimal places. Jefferson’s geometrical basis for the idealized plan linked math and architecture in a three-dimensional process that integrated façade, section, and structural system.

The unusual symmetrical octagon shape still allowed Jefferson to include many Palladian attributes: a harmonic relationship of function, use, structure, space, and hierarchy; a clearly understood structural design on the interior that was expressed on the exterior and that allowed for an even structural load; bilateral symmetry of hierarchical-sized rooms; proportional relationship of spaces, features, and details; a flexible vocabulary of classical details; a decorous use of ornament; and a vertical and horizontal hierarchy of spaces.

What set Palladio apart from his contemporaries was not only with his system of architectural design but also his holistic system of design blending site, plan, structure, function, and detail. The design of Poplar Forest was all inclusive with the size, proportions, and arrangement of the house horizontally, vertically, and structurally. The private nature of the house primarily designed for one person allowed Jefferson to achieve an idealistic centralized plan with strict symmetry that was uncompromised by contemporary social and cultural needs. With the central placement of the cubistic sky-lit dining room and the placement of the four chimneys on the angles of the cube, the rooms that wrap around the center comprise a full octagon (south parlor) or half-octagons created by the north passage and the east and west bed alcoves. The two smallest shapes in the hierarchy are the rectangular stair pavilions.

Palladio explained that his symmetrical plans were better for an even roof-load on the walls. Jefferson’s genius regarding the spatial arrangement and structural load is that the tall central brick wall of the cube is buttressed on its angles by the large solid chimney masses. The placement of the chimney masses in turn creates the end shape of the perimeter rooms forming the octagons with fireplaces at the end of each octagonal room and fireplaces serving adjacent rooms. The compositional hierarchy of the design can be seen on the exterior with its two principal elevations defined by Tuscan porticos that created Palladian loggias, the one on the north front being more closed yet public, and the more private southern one raised and inaccessible except as it connected with the very open walls of the parlor.
The important central cube room, Jefferson’s “sala” or rotunda, is indicated at the top of the roof by a raised square set off by a Chinese railing. Where Palladio might have placed a central dome, Jefferson’s architectural ensemble culminates with his only architectural invention, the hidden serrated roof that allowed for a flat deck from which he could engage distant nature in a very private fashion.

Jefferson’s main living area, as Palladio recommended, was on one single floor for the efficiency of older people and for maximum light. The lower level was appropriately for services. The stairs are tucked away with economy of cost and space as in Palladio’s villas. Palladio advised that beds should not be placed too close to fireplaces or windows. Jefferson happily took this advice by using his favorite French bed alcove which also conserved the extra octagonal wall space he preferred to use for a doorway, fireplace, or window.

The villa, as James Ackerman has noted, “is typically the product of an architect’s imagination and asserts its modernity.” The nature and function as an occasional retreat allowed Jefferson to create something not only personal, but very modern for its time and place, as had Palladio following Vitruvius’s advice. Jefferson’s five years in Europe provided ideas for a very different type of American house. Poplar Forest also had a relationship to its vernacular landscape, as Vincent Scully remarked about Palladio’s most successful villas that created the wonderful tension of man in nature.6

At the end of his successful public life Jefferson finally found the liberty to pursue his own happiness at his retreat, a modern villa in the true sense of what we call Palladian. Andrea Palladio and Thomas Jefferson each strove to reform the architecture of their time, both in public and in private works. It is in the private works where the affinity seems greatest. Jefferson understood, perhaps more than anyone of his age, the essence of Palladio’s genius. ■

This article is taken from a much longer published article. Expanded discussions of all subjects discussed, and full citations can be found in Travis McDonald, “Poplar Forest: A Most Palladian Villa,” Arris 28 (2017), 3–29.

Travis McDonald is Director of Architectural Restoration at Thomas Jefferson’s Poplar Forest. He is also a member of the CPSA Board of Directors.

5. Ackerman, The Villa, 9.
Early on, I was in awe of how the urban areas we were walking and living in had seamlessly merged the historical landscape of the ancient cities with its own cultural contexts, the contemporary culture, ecological systems, and infrastructure. All this was only possible through communal efforts of previous generations to move mind-numbing amounts of earth for terracing, creating waterways, and providing protection to the city and power (in the literal and figurative sense) to the individual.

From the onset, we were schooled on understanding the logic and rules behind Italian cities. Beginning at Monte Berico, overlooking Vicenza, our instructor Charlie Menefee had us read the city from a high point, taking our cues from stands of trees (indicating water sources) and torre (tower) locations. He had us observe every detail, from the macro to the micro, quizzing us occasionally:

“All right, everyone look up.” [So we couldn’t cheat.] “Now, tell me where is the road slanting? Does the stone pattern change?”

Everything was worth a closer examination and understanding because nothing had been built arbitrarily.

The first day was dizzying. Arriving at the first torre and then passing through its gate down the corso, the Basilica would peek in and out of view, eventually becoming a north star for all of us. I constantly
was in awe of the multitude of picturesque views at every turn, and trying my hardest to grasp when exactly the moat became the Fiume Retrone and its relationship to the Fiume Bacchiglione.

Of course, the answers came later, along with information as to how Vicenza dealt with flooding submerging the ground levels of many buildings. The rules behind this city, and the ones we would visit later, were grounded in protection, building walled fortifications, and sculpting the land to enhance a city’s security and emit an air of power. While the logic is completely different from American cities, the rules are incredibly legible once the physical cues are understood.

On our fourth visit to Venice, and sadly our last day with Venice Program Director Maddalena Scimemi, we had begun finally to understand the rules behind the city that she had laid out in a lecture on our first day with her. At Chiesa di San Giovanni Battista in Bragora, we walked around Campo Bandiera e Moro and Campiello del Piovan, two squares both of which initially seemed quite separate, albeit close. Then it became apparent that each bordered the church, the delineation obviously the landmark that divided them. It was a moment of awareness that a sliver of buildings is generally the only divide between these befuddling streets and squares.

Now, I do not claim, after only a few day-visits, to understand the intricacies of Venetian paths, and certainly not the waterways, but that day the relationships between corridors, canals, campos (fields), and buildings were slightly demystified for me, especially after diagramming them in an axonometric sketch.

The value of this program, I believe, lies in that students are not only taught how to draw but also to probe what is being seen and to understand it through rigorous drawing. Professors Menefee, Luis Pancorbo, and Ines Martin Robles were invaluable in instructing how to make a drawing communicate effectively and clearly—lessons not only useful for hand drawing but also critical for any final digital work.

As a landscape architecture student, I found it thrilling to pace out spaces and place them on the page to construct axonometrics to investigate the proportions, scale, and depth of spaces in relation to the architecture and then to observe the uses in person.

The ways Italians use public space is wonderfully amazing. Constantly I remarked on the versatility of the piazzas outside the basilica in Vicenza, shifting from markets to restaurant seating, teeming with life day and night I was told performances—an electric dance music festival—would occur the day after our departure.

These ancient spaces in Vicenza and Venice are not simply relics: they are truly resilient—lived in, embraced, cherished and reimagined by every subsequent generation.

Nicholas Wittkofski, from Richmond VA, is a second year graduate student in landscape architecture at the UVA School of Architecture. He was part of the Vicenza Program May 24 - June 29, 2018.
Continued from page 1.

During the investigative phase of the restoration, architects, archaeologists, and architectural historians from Mesick Cohen Wilson Baker Architects and the Thomas Jefferson Foundation discovered many elements from the Jefferson era survived in the building. These included joists, rafters, roof sheathing, brick pavers, plaster, the foundation of the chimney and interior stone partition, an intact window frame, and even a decorative raised-panel jamb header from the main doorway. In almost every instance, the team was able to use these artifacts to inform the reconstruction of long missing elements, including Jefferson’s Palladian inspired roof and a Tuscan cornice.

Fittingly for one of Jefferson’s earliest architectural endeavors, a building meant for housing hired workmen, the restored structure features refined classical details applied to a structure built from common fieldstone. Its most prominent reconstructed feature is the low-pitched roof complete with a classical cornice. Jefferson developed the distinctive 24-degree slope, which was strikingly different from the 45-degree roofs typical of other buildings in 18th-century Virginia, directly from Palladio. While the 1776 sketch included evidence for the Palladian roof, the restoration team also needed physical evidence. Amazingly, the team found what they needed in the angled cuts preserved on the ends of the Jefferson-era joists.

Palladio’s specification for this roof pitch is found in Book One of I quattro libri dell’architettura, which Jefferson considered the “essential part” of the work. In the text, Palladio states that the height of a roof should be 2/9ths the width of the building.3 While this appears to reflect a common roof pitch for ancient Greek and Roman temples, Palladio writes that he prefers the gentle slope because it is compatible with Italy’s mild climate.

These roofs are to be rais’d to a higher, or lower pitch, according to the Country in which they are. Wherefore in Germany they raise their roofs to a very high pitch and sharp, by reason of the great quantity of Snow that falls there; covering them with Shingles, which are small pieces of thin Wood, for fear they would be crush’d by the great weight of the Snow. But we, who dwell in a more temperate Country, ought to chuse a Roof of a handsomer form, allowing only a sufficient Current for the Water. Therefore the breadth of the Building is to be divided into nine parts, two of which will be a sufficient pitch, because if it was done of a fourth, the Roof would be too stiff; and the Tyles, or Slates, would hardly remain upon it; and
in making it only of a fifth, it would be so flat, that the Tyles and the Snow must lie too heavy upon them.4

That Jefferson used Palladio’s ratio for the Textile Workshop’s roof is not surprising. A similar roof is found on his first building endeavor, Monticello’s 1770 South Pavilion. Jefferson also uses the same formula for the pediments over the main house’s porticos and piazzas as well as the interior’s window and door pediments.5 It seems Jefferson found Palladio’s “hansomer [sic] form” of roofs to be just as appropriate for the temperate climate of Virginia as they were for the Veneto.

The joist ends also preserved evidence for the exterior cornice. While the examination did not find fragments of the original cornice, the size and angle of the cuts strongly suggested that Jefferson used a Tuscan cornice. To find an appropriate profile for the reconstructed cornice, the architects turned to Monticello’s other surviving Jefferson-era Tuscan cornices.

Jefferson, who considered the Tuscan order best suited for farm buildings and secondary interior spaces, preferred Palladio’s Tuscan cornice from the Verona Arena.6 He employs it on both the interior and exterior of the 1770 South Pavilion, as well as Monticello’s 1800 first floor bedrooms, library, and cabinet. While the cornices in the Pavilion and main house are similar, Jefferson copied the earlier example from the Leoni edition of the Quattro Libri while he took the latter from Errard’s engraving of Palladio’s Tuscan found in Fréart de Chambray’s Parallèle de l’architecture antique avec la moderne.7 Ultimately, the architects selected the cornice from the
1770 South Pavilion because it was from the same construction period as the 1778 Textile Workshop.

Jefferson’s drawings reveal that he believed Palladian features belonged on humble structures—such as barns, worker housing, and even jails—as well as fine houses. With its reconstructed roof and cornice, the newly restored Textile Workshop helps us to understand why Jefferson drew this conclusion. By echoing key elements found on the main house, Jefferson was able to integrate time-honored Palladian architectural features into this simple building. The result is a subtle connection between the other surviving Jefferson-era buildings at Monticello that helps bind the surrounding landscape into a complete composition.

Gardiner Hallock, a CPSA Board member, is Robert H. Smith Director of Restoration and Director of Curatorial and Historical Facilities at Monticello.

1. Mulberry Row is not only one of the country’s best-documented 18th and 19th-century plantation streets but also one of the best researched. Generations of scholars have recovered, transcribed, and analyzed the documents and archaeology relating to Mulberry Row. Particularly important has been the careful work by Lucia Stanton, Martha Hill, Fraser Neiman, William Kelso, Doug Sanford, the team at the Digital Archaeological Archive of Comparative Slavery (www.daacs.org), William Beiswanger, Susan Stein, Jeff Baker, Mark Wenger among many others. For a more complete history of the Textile Workshop, see Martha Hill’s chapter on the Weaver’s Cottage in the unpublished Mulberry Row Project Summary. A complete description of the building’s architectural history can be found in the unpublished Textile Workshop: Historic Structure Report by Baker, Wenger, and Gradoia. Both reports are available at the Thomas Jefferson Foundation’s Jefferson Library (Charlottesville, Virginia).

2. See n85 and n87. Massachusetts Historical Society.

3. TJ to Oldham, 12/24/1804

4. Palladio, Book 1 p. 54 (Leoni edition)

5. The height of the pediment then, equal to 2/9 of span is 7 f. N-142, 9.

6. “The Tuscan order was too plain—it would do for your Barns &c. but was not fit for a dwelling House” 2/23/1816. Isaac A. Cole’s Account of a Conversation with Thomas Jefferson.

7. Jefferson’s early preference for Palladio’s Tuscan cornice over James Gibb’s Tuscan is found in his first house building notebook under an entry for the “Outchambers” as Jefferson first referred to the Pavilions. “Palladio’s Tuscan, plates 11. & 12. are better; especially his cornice.” (N-110) Jefferson doesn’t record why he switched to the Errard engraving for the Tuscan cornices installed during the 1796–1809 expansion and renovations of Monticello, but it may have been due to Errard’s reputation for greater accuracy. “Tuscan. Palladio’s from the Arena of Verona. <Errard> pl. 45 bedrooms” N-143, 10.

8. Notes on Building the Jail (June 1802) http://rotunda.upress.virginia.edu/founders/default.xhtml?keys=TSJN-search-2-8&expandNote=on#match1

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CPSA Scholarship

Aisha Sawatsky of London, Ontario, Canada is the first recipient of a CPSA scholarship allowing her to intern with the Centro Internazionale di Studi di Architettura Andrea Palladio, CISA, and take a course August – September 2018.

Aisha received a Master of Architecture degree with a Certificate in Historic Preservation from UVA in May and is working on a post-graduate design thesis.
Members are invited to a special tour of Farmington Country Club Sunday November 4, 9:30 to 5 pm.

The Farmington Historical Society Foundation, through its president and CPSA member Phyllis “Punkie” Feil, has arranged this special tour led by University of Virginia Professor Emeritus Ed Lay with additional commentary by architectural historians Richard Wilson, Commonwealth Professor of Architectural History at UVA, and Calder Loth.

Because of its historic importance, Farmington is listed on the Virginia and National Registers of Historic Places. After coffee and a tour of Farmington, which includes 20th-century additions, the group will lunch at 12:30 in the Jefferson Room. Following lunch, the tour will visit Gallison Hall, an important 1930s Stanhope Johnson mansion in Farmington.

First patented in 1735, Farmington was confiscated from the Tory property owner during the American Revolution. The owner regained the estate and sold to George Divers in 1785. In 1803, Thomas Jefferson drew plans for an addition to the house, an octagon with two rooms.

The country club was developed in 1927, when the Warner Wood family granted an option for the property. The house underwent restoration in 1929, utilizing Jefferson’s original plans that had been preserved at the University of Virginia. The Jefferson Room was completely refurbished in 1976 under the direction of Frederick D. Nichols, professor of Jeffersonian Architecture at UVA. The group will also view Farmington’s additions designed by architect Marshall Wells.

The cost of the event, including lunch, will be $50, members; $75, nonmembers. The number for tour will be limited, and no reservations will be accepted after Thursday, October 25. To reserve, mail check to CPSA, PO box 4754, Charlottesville VA 22903.

Palladio in Southern England

Dates and itinerary to be announced later this fall.

England will be the locale for CPSA’s 2019 10-day trip with Martin Randall Travel Ltd.

Tentative plans are to visit London, the West Country, and Norfolk, exploring one or two Palladian-inspired properties each day, including those from the 17th century to modern times. The tour will be limited to approximately 25 people.
Approximately 60 members attended CPSA's annual meeting at Repose, the early-20th century manor house, at Montalto, near Monticello July 13.

After a welcome by President John Zeugner, Gardiner Hallock, CPSA Board member and Robert H. Smith Director of Restoration at Monticello, gave a brief history of Montalto purchased by Jefferson from the Carter Family in 1777 to protect Monticello’s viewshed. The house was built by the Patterson family in 1909–1910. After a series of owners, Monticello repurchased the property in 2010 to protect its viewshed. It paid $15 million, the same price that the US under Jefferson paid for the Louisiana Purchase. Repose has been restored to its original form with some modern additions (e.g., kitchen and elevator) for its use as an event location by the Robert H. Smith Center at Montalto, which was a co-sponsor of the CPSA meeting.

Architectural historian Calder Loth gave a lively presentation about the architectural influence of Jefferson and Palladio on Virginia, the latter largely through the work that Jefferson and his workers did not only at Monticello and Poplar Forest but also at many courthouses and other buildings throughout Virginia.

After the presentation, members mingled and enjoyed refreshments in the dining room by Exquisite Delights Catering of Keswick and enjoyed the views from Montalto.


Through December 31, 2018. Free and open to the public. 12 pm to 4:30 pm daily except Tuesday. Hammond-Harwood House Museum, 19 Maryland Avenue, Annapolis, MD 21401. www.hammondharwoodhouse.org
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Memberships are on a calendar basis. Thus, 2019 memberships are due by January 1.

Beat the crowd and renew your membership now or purchase a gift membership for a friend's birthday or the Holidays.

Contact palladianstudies@gmail.com for more information or use the CPSA membership page.