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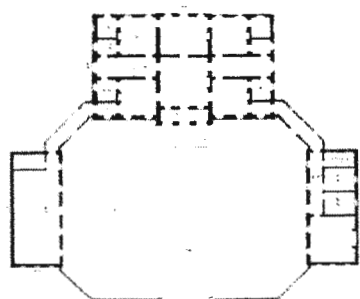


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Palladio USA

CPSA helps bring Palladian drawings to milestone exhibition at Morgan Library

The Center for Palladian Studies in America, Inc. (CPSA) has joined with the Royal Institute for British Architects (RIBA) to bring to the Morgan Library in New York next year one of the most important Palladian exhibitions in the United States in the last quarter century.

Palladio USA: The Drawings and the Journey will open April 2, 2010, in the Morgan's Engelhard Gallery and continue through July 31.

Palladio's drawings. The exhibition will follow the journey of Palladio's concepts of proportion, harmony, scale and beauty from the Veneto to England and then to America. It will be built around three major elements.

The first element will be a magnificent selection of 31 original drawings by Palladio himself, chosen from RIBA's archival collection by Dr. Irena Murray, RIBA Director of Libraries, and Charles Hind, its Curator of Drawings. These drawings have seldom been exhibited in modern

times, and they have never been seen in America. Several were specifically used by Palladio for illustrations in his landmark *Four Books on Architecture* (Venice, 1570).

A second element of the exhibition will be 20 exquisite plaster models of original Palladian structures and later Palladio-inspired buildings in England and America. The models will be the work of famed English architectural modeler Timothy Richards. The third element, curated by Calder Loth, will focus on the adaptation of Palladio's architectural concepts and motifs in America.

CPSA is pleased to play a role in helping Americans understand how Andrea Palladio changed the way their world looks today.

CPSA New York event. To celebrate *Palladio USA*, CPSA will host a special CPSA visit to the exhibition for its members in April 2010, together with a related tour of historic Palladian houses in the New York area. Complete program information will be mailed to CPSA members when plans are finalized.

VCU Symposium. Another event on the Palladian calendar is the annual Virginia Commonwealth University Architectural Symposium, co-sponsored by CPSA and directed by CPSA board member Dr. Charles E. Brownell. The event will be held at the Virginia Historical Society in Richmond, Virginia, on November 13, 2009.

For information, phone 804/828-2784 or email cculbreth@vcu.edu.

Plan Now for Coming Events

2009

- ☐ Nov. 13 Palladian Session
VCU Architectural Symposium
Richmond, Virginia
co-sponsored by CPSA

2010

- ☐ Apr. 2-July 31 'Palladio USA' Exhibition
Morgan Library, New York City
co-sponsored by CPSA
- ☐ Apr. (date TBA) Palladio in New York tour
sponsored by CPSA
- ☐ Sept. 16-23 Palladian tour
Veneto region, Italy
sponsored by Drayton Hall in cooperation with CPSA

New discoveries unveil Drayton Hall as a precocious Palladian masterpiece

By Matthew Webster

A succession of discoveries is shedding new light on Drayton Hall, near Charleston, South Carolina, one of the earliest and most acclaimed Palladian houses in America. FIG. 1.

The presence of flanking outbuildings connected to the main structure by curving hyphens has been confirmed by archeological studies on the site, and the possible overall appearance of the complex has surfaced in an unsigned 1765 watercolor. Meanwhile, archival research has shown that the Drayton family possessed a remarkably sophisticated library of architectural pattern-books published prior to construction of the building, including Isaac Ware's 1738 edition of *The Four Books of Andrea Palladio's Architecture*.

The Drayton family arrived in Charleston in the late 1600s, settling along the Ashley River at Magnolia Plantation. As the third son of Thomas and Ann Drayton, John Drayton (1715–1779) held little hope of inheriting the family seat at Magnolia, so in 1738 he purchased 350 acres immediately to the south of his family home. Architectural and archival evidence indicates that John started building Drayton Hall on the property between 1738 and 1742.

With classical motifs and interiors influenced by designers such as Inigo Jones, James Gibbs, Batty Langley, and William Kent, the house was meant not only to show status, but also to reflect the Georgian Palladian aesthetic then prevailing in English architecture. The details at Drayton Hall acknowledge that style, while also demonstrating a clear understanding of proper use of the constituent elements. The placement of details is purposeful in relating each space to the next, creating a uniform and balanced perspective through order, literally and in the sense of the classical Orders.



Photo: Joseph Webster

FIG. 1. Drayton Hall, built by John Drayton on the banks of the Ashley River near Charleston, South Carolina, c. 1738–1742, is one of the earliest Palladian houses in America.

Drayton Hall remained in Drayton hands for seven generations and 234 years, finally being acquired in 1974 by the National Trust for Historic Preservation. The Drayton family were remarkable stewards, with only minor changes to the central structure, mostly associated with maintenance. No plumbing or electricity was installed during the Drayton ownership and some walls still had the original 1738–1745 paint as their surface finish. Using the rich history and evidence so carefully preserved by the family and the National Trust, research over the last five years has led to major discoveries and a greater understanding of the site.

On the land façade, the double portico with stacked columns is the most obvious example of the influence of Andrea Palladio, showing one of his most famous architectural elements. The motif is similar to that of Palladio's Villa Cornaro, illustrated in his *Four Books of Architecture*, bk. 2, chap. 14. At Drayton Hall the double portico uses Doric columns on the lower floor and Ionic on the upper, creating structural stability while following the hierarchy of the classical Orders.

Drayton Hall's double portico is partially recessed into the core of the house, but also projects from it, creating a room-like space which is both interior and exterior, with an unfettered connection to the beauty of the natural world. Although without porticos or columns, the river front façade echos the land façade and the hierarchy of the Orders with a Doric door surround on the lower floor and Ionic window surrounds on the upper.

Furthering an understanding of the overall Drayton Hall complex is a photocopy of a previously unknown watercolor dated 1765 (FIG. 2). The photocopy arrived at Drayton Hall in the mail in 2007 from an anonymous sender. The watercolor supported ongoing research into missing architectural elements and prompted an archaeological investigation of the hyphens which connected two flanking buildings to the house. The earlier presence of some form of hyphen structure had been known for some time, but the watercolor shows a much more complex arrangement than was previously thought to exist. Where archaeologists had first thought that the connection was only a low brick wall topped with a wrought iron fence, the watercolor showed a colonnade. Drayton Hall's Director of Preservation, Carter Hudgins, and Archaeologist Sara Stroud are currently investigating evidence of the hyphen arrangement. The foundation for a hyphen wall and stairs leading from the flanker has already been revealed by the excavation. The design as now understood continues to fall into the Palladian aesthetic, creating a five-part plan composed of the flanking buildings, hyphens, and house. Nonetheless, a dramatically revised conception of the original structure has emerged.

Continued on page 3

Work conducted by Ed Chappell, Director of Architectural Research, Colonial Williamsburg Foundation, has also revealed a substantial departure from the original roof design, which probably disappeared in the 1880s. Termed an M roof, or treble roof with single hips, the original design would have given the impression of a flat or extremely low pitch roof. A similar roof profile can be seen in Book 2 of Palladio's *The Four Books on Architecture*¹, as well as throughout eighteenth-century Palladian-influenced designs, such as the truss designs shown in Batty Langley's *The City and Country Builder's and Workman's Treasury of Designs* (1740), plate 13. Great lengths, and no doubt expense, were taken to achieve this look, with rainwater diverted into enclosed channels running through the center of the roof, then into interior attic space, and finally into spouts leading through the cornice and to the ground. Almost seventy years later, Thomas Jefferson installed a similar roof and rainwater diversion system at his Poplar Forest estate.²

Inside, the detailing of the rooms at Drayton Hall continues to show a devotion to Georgian Palladian design. Upon passing through the portico, a visitor enters into the Great Hall, which is decorated with Doric pilasters, and a fully executed architrave, frieze, and cornice, showing the highest level of detail for the Doric order. The room has floor-to-ceiling raised paneling with mahogany swags above, and a fireplace surround on the south wall. The fireplace surround is from William Kent's *The Designs of Inigo Jones* (London, 1727), plate 64, still another connection to period Palladian aesthetic. FIG. 3. The design of this room is opulent but reserved. The ornamentation falls specifically within Georgian Palladian design and does not overwhelm the Order, a perfect balance.

As one moves through the center of the house, the stair hall is encountered next, with a mahogany double open newel stairway. While the stair contains carved brackets painted with vermilion stain, the only reference to the Orders visible from the lower floor is in the cornice, which is Ionic. A visitor proceeding up the stair is presented with a fully executed Ionic door surround on the upper floor landing, showing correct progression from minimal detail on the lower floor to high detail on the upper, all within the Ionic Order. Passing through the Ionic door surround into the upper floor Great Hall, the visitor is welcomed with a room in the Corinthian Order, completing the progression through the classical Orders. FIG. 4. This is the primary progression through the house; however, there are other patterns involving all of the spaces on the lower and upper floors. These patterns continue to be based on the Orders, which allows us to understand room hierarchy and, thus, use.

With such detailing it becomes obvious that there was a clear understanding of design present in the creation of Drayton Hall, as well as the skill to execute the plan in finished form. Since such accomplishment would seem beyond the experience of an ordinary carpenter-builder, the possibility of the owner's personal involvement in the design process becomes stronger. A recent discovery underscores that possibility. In February 2009 an inventory of the library of Charles Drayton, John's son and the owner of Drayton Hall from 1780 to 1820, was found in the Drayton family papers. Among the library volumes were eight books related to architectural design or trades. [See boxed text, page 4.] Although the inventory is by Charles Drayton, the topics and dates relate to a much earlier period and seem to support John Drayton as the books' first owner.

A majority of the books relate to design development rather than offering completed building designs. On the title page of his *The Art of Sound Building* (1725), William Halfpenny describes the contents of the work as 'easily Practical Methods for Carpenters, Joiners, Masons, or Bricklayers, to work by,' which typifies the contents of most of the works.

The two books with large numbers of executed floor plans and elevations are Colen Campbell's *Vitruvius Britannicus* (London, 1715) and James Gibbs' *A Book of Architecture, Containing Designs of Buildings and Ornaments* (London, 1728). Campbell's book has several intriguing floor plans and elevations such as plates 7 and 93 which, while not the same, could have influenced Drayton Hall. The possibility of plate 58 of the Gibbs book being a major source for the Drayton Hall floor plan is addressed in a separate article on page 5.

Joseph Moxon's *Mechanical Exercises* (London, 1694), the earliest publication listed in

Continued on page 4



FIG. 2. A photocopy of an anonymous watercolor, dated 1765 but of unknown provenance, was mailed to Drayton Hall in 2007. Ongoing archeological research may confirm that the colonnaded hyphen structure depicted in the painting preceded the low brick wall shown in a sketch made eighty years later.



Courtesy: Colonial Williamsburg Foundation

Fig. 3. William Kent, *The Designs of Inigo Jones* (London, 1727), Plate 64.

Drayton Architectural Library Discovered

In February 2009 an undated inventory of the library of Charles Drayton, who owned Drayton Hall from 1780 to 1820, was discovered among the Drayton family papers. Included are eight early books related to architectural design or building trades [listed below with the date of first edition noted in brackets]. All of them were published before construction of Drayton Hall, suggesting that Charles' father, John Drayton, who built Drayton Hall, may have been their initial owner and implying a considerable level of architectural interest and sophistication on his part. Perhaps further research will determine whether a masterful plantation owner/Palladian architect was at work in America five years before Jefferson was born.

- Colen Campbell, *Vitruvius Britannicus* [1715]
- Roland Fréart (John Evelyn, translator), *A Parallel of Ancient Architecture* [1733]
- James Gibbs, *Designs* [presumably *A Book of Architecture, Containing Designs of Buildings and Ornaments*] [1728]
- William Halfpenny, *The Art of Sound Building* [1725]
- Batty Langley, [no title].
- Joseph Moxon, *Mechanical Exercises* [1694]
- William Salmon, *Palladio Londinensis* [1734]
- Isaac Ware, *The Four Books of Andrea Palladio's Architecture* [1738]

the library, is dedicated to the trades, explaining the tools and processes used in construction. Taken together, the eight books in the Drayton library would educate the reader on the academics of design, popular designs of the period, how to create a design properly, and the ability of the trades to execute the plan. This effectively covered all phases of building a house, a pathway from design to completion, which is also outlined by Palladio in the opening passages of his *Four Books*.

The complexity of Drayton Hall is only beginning to be understood. Archival, architectural, archaeological and landscape research continues to reveal new information. What is apparent is that Drayton Hall demonstrates a level of detail and design sophistication beyond that generally believed to have been available in the American colonies at the time of its creation. An owner whose achievement has been long underestimated created a structure worthy of Palladio's own goals, one which provides 'a graceful shape and the relationship of the whole to the parts, and of the parts among themselves and to the whole, . . . like complete and well-defined bodies, of which one member matches another and all the members are necessary for what is required.' The result of such unity, Palladio says, is 'Beauty.'¹³

¹ Andrea Palladio, *The Four Books on Architecture*, translated by Robert Tavernor and Richard Schofield (Cambridge: MIT Press, 1997), p. 82.

² Kathryn Hensley, 'Jefferson's Poplar Forest Retreat,' *Wood Design and Building*, no. 10 (Winter 1999), p. 36.

³ Palladio, p. 7.



Fig. 4. The Great Hall of Drayton Hall's upper floor is highlighted by pilasters with Corinthian capitals, terminating a progression through the capital Orders which begins with Doric pilasters in the Great Hall of the floor below and passes through Ionic door surrounds in the stair hall connecting the two floors.

MATTHEW WEBSTER, Conservator of Architecture at Colonial Williamsburg, was formerly Director of Preservation at Drayton Hall.

University of Virginia Symposium

In connection with its museum exhibition 'Thomas Jefferson's Academical Village,' the University of Virginia will host a symposium in Charlottesville, Virginia, November 20-21, 2009, on Jefferson, Palladio and UVa. The sixteen speakers will include Bruce Boucher, Cinzia Sicca Bursill-Hall, Elizabeth Chew, Richard Hewings, Hugh Howard, Calder Loth, and Susan Stein.

Searching for sources

What are Drayton Hall's Palladian roots?

In the preceding article Matthew Webster demonstrates how Drayton Hall, the magnificent National Trust plantation house on the banks of the Ashley River in South Carolina, is opening more of its secrets in the face of broad archeological and archival studies launched by its director, George McDaniel. As noted earlier, the projecting double portico on the west façade of Drayton Hall (pg. 2) resembles a similar feature at Villa Cornaro, a country estate near Venice, Italy, designed by Andrea Palladio in 1551.

But two questions arise: First, does Drayton Hall embody basic design principles of Palladio, rather than merely borrow Palladio's double projecting portico motif? Second, if so, how did those Palladian principles find their way from sixteenth-century Italy to eighteenth-century colonial America?

The dramatic worldwide impact of the villas, urban palaces and churches which Palladio designed for his patrons in the Veneto region of Italy did not result simply from his attractive motifs such as the double portico. He actually developed an overall conception of architecture as a combination of function and beauty, anchored in rules of harmony and proportion.

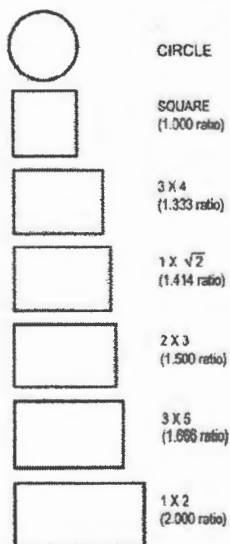


Fig. 1. Palladio's preferred shapes.

Near the end of his career, Palladio published *The Four Books on Architecture* (1570), setting out his architectural principles and explaining them with woodcut illustrations. *Four Books* was soon being translated and reprinted across Europe. The first complete English translation appeared in London in 1716-1720, with a much better edition by Isaac Ware following c. 1738.

Although the specific floor plan of Drayton Hall is not to be found in *Four Books*, the proportions of its rooms are. Palladio stated that he had seven preferred proportions for rooms: the circle, the square, and rectangles in the proportions 3 x 4, 1 x $\sqrt{2}$, 2 x 3, 3 x 5 and 1 x 2. FIG. 1. Analyzing the Drayton Hall floor plan (FIG. 2) shows that all the major rooms utilize one or another of Palladio's preferred shapes, so the building is emphatically Palladian in its conception. In fact, the strong correlation of room sizes, combined with the presence of the double portico motif, suggests that the unknown architect of Drayton Hall had a copy of Palladio's *Four Books* at hand.

Since the precise arrangement of rooms at Drayton Hall does not come from *Four Books*, did the unknown architect turn to any other source of inspiration for the floor plan? In fact, the floor plan bears a marked similarity to Plate 58 in James Gibbs' *A Book of Architecture*, published in London in 1728. FIG. 3. If the row of rooms to the left and right of the plan are deleted, and the staircases are moved from the sides to the center rear, the floor plan looks remarkably like that of Drayton Hall—complete with projecting double portico! FIG. 4.

The recent discovery that copies of both Palladio's *Four Books* and James Gibbs' *A Book of Architecture* were present in the Drayton family library opens the possibility that the patron John Drayton himself might be the unidentified architect who conceived the synthesis of Palladio and Gibbs which produced the great Palladian house.

C. I. G.

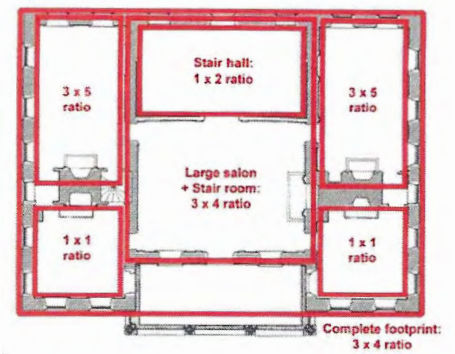


Fig. 2. The floor plan of Drayton Hall incorporates four of Palladio's seven preferred room shapes.

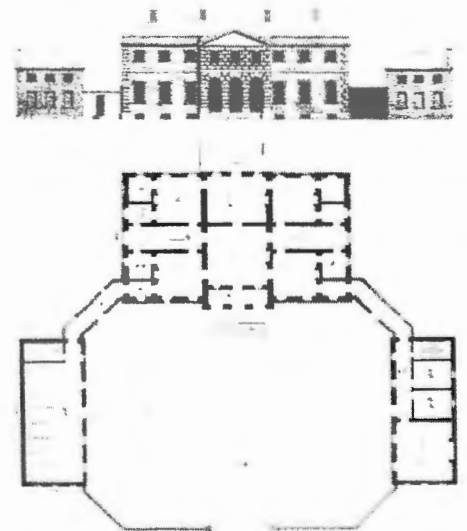


Fig. 3. James Gibbs, *A Book of Architecture* (1728), plate 58.

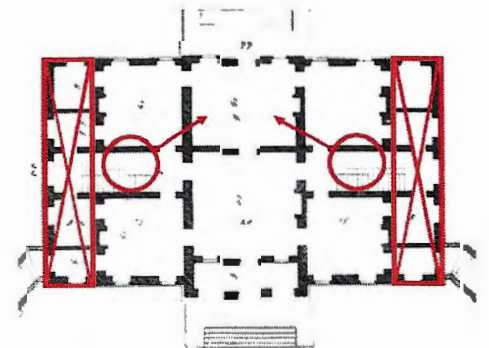


Fig. 4. With two adjustments, Plate 58 of James Gibbs' *A Book of Architecture* (1728) bears a marked resemblance to the Drayton Hall floor plan.

'Palladian' motif retains flexibility through millennia of varied use

by Allison Frew and Charles Brownell

'How did a Palladian window get *on the roof*?' That is the question that seized the imagination of the present writers. FIG. 1.

The 'Palladian' window—an arched opening between two shorter flat-headed ones—is well-known, and scholars worked out much of its history years ago. Since antiquity the natural home of this architectural element has been below the roofline, but Palladian windows abound in the housetops of Richmond, Virginia's Fan District, an area filled with late nineteenth- and early twentieth-century buildings. The present authors noticed the local evidence, realized that the motif had climbed the stairs internationally in the nineteenth century, and undertook to establish how the motif had made its way to the roof.

Before we look at history, though, we have to pick the best name for the motif. The element has various labels, but none fits very well. For example, the terms 'Palladian window' or 'Venetian window' do not really work, because the element is not always a window. For studying American architecture, the least confusing name is 'Palladian motif,' although when this architectural theme first pops up in antiquity, it is called the 'arcuated lintel' (meaning that the beam along the top curves upward when it crosses the central opening), or the 'Syrian arch.'

The Syrian arch materialized in the Near East not later than the ninth century B.C. By the first century B.C. the arch had encountered the Classical Orders, creating a long-lived combination. FIG. 2. The Romans developed variations, including one which became dominant from the Renaissance onward: they put a separate set of arch moldings on segments of lintel, instead of using one beam which curves over at the center. FIG. 3.

The motif is, then, a genuinely ancient element, even though the misconception is not dead that Donato Bramante invented it

shortly after 1500, as the High Renaissance was crystallizing in Rome. Bramante and other Renaissance architects who used the motif may have found one inspiration in the ruins of classical Roman baths. Palladio, a few decades after Bramante, often depicted the device in his drawings reconstructing the screens of columns in the ancient baths.

The Syrian arch radiated from Bramante to such Renaissance masters as Raphael, Baldassarre Peruzzi, Jacopo Sansovino, and Sebastiano Serlio. Serlio propelled the treatment toward its long international development when he wrote the first European architectural patternbook (1537-75), prompting some commentators to call the opening a 'Serliana.' Serlio, Sansovino, and Bramante were all inspirations for Palladio's own use of the 'Palladian motif.'

Palladio made his most important application of the triple opening when he used two tiers of the feature to compose his subtle façade for the town hall, or Basilica, in Vicenza (1549-1614) and pictured it in his *Four Books of Architecture* (Venice, 1570). The prominence of that building laid the grounds for calling the element 'Palladian.' Abraham Swan later published his own version of the elevation in *The British Architect* (London, 1745). Swan's volume was one of the most popular of British patternbooks, going into seven editions in England and America. But, although this story nicely illustrates the prominence of the Basilica, the handling of the Palladian motif on that building is not typical either of Palladio's work or of the history of the three-part opening. Swan changed Palladio's elevation materially, and Swan's admirers used *The British Architect* not for the page with Palladio's Basilica but as the carpenter's handbook that the book really was.

In contrast, another important English book widely used in

Continued on page 7

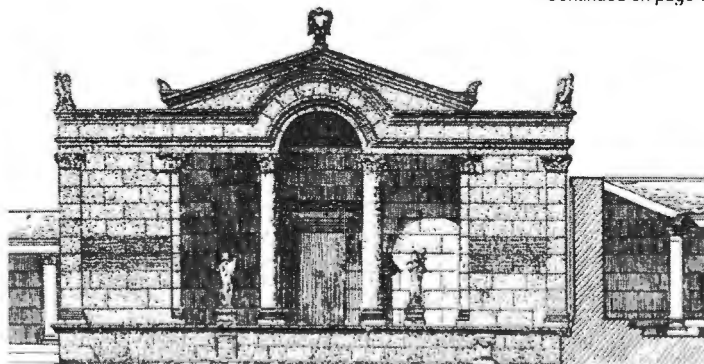


FIG. 2. Temple of Dushara at Seeia, Syria, first century B.C. Butler, *Ancient Architecture in Syria* (Leiden, 1919).

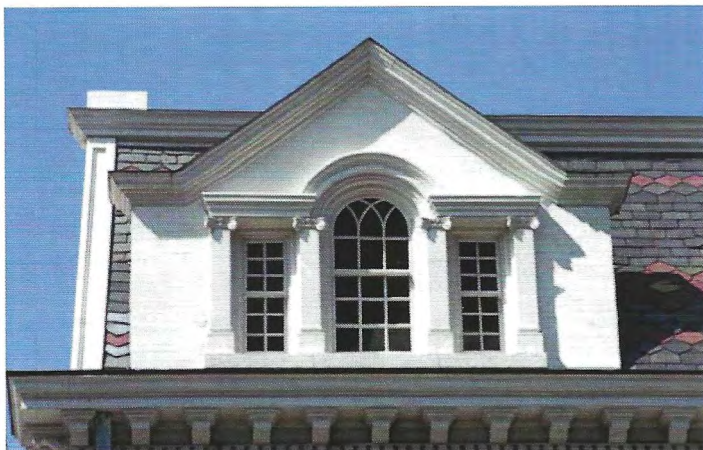


FIG. 1. 1111 West Franklin Street (Fannie and Gilbert Rosenthal Administration Building, Congregation Beth Ahabah), Richmond, Virginia, early twentieth century. (A. Frew)

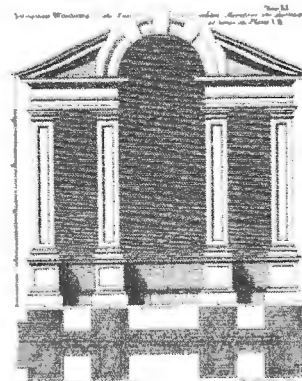


FIG. 3. 'Venetian Windows,' Batty Langley, *City and Country Builder's and Workman's Treasury* (London, 1740).



Fig. 4. '1790 House' or Bartlett-Wheeler House, Woburn, Massachusetts (1789-90). (exterior) Dormer 'Palladian' window; (interior) ballroom. Ware and Keefe, *The Georgian Period* (New York, 1923).

North America tells a great deal about the typical uses of the Palladian motif in the English-speaking world. The volume is Batty Langley's *The City and Country Builder's and Workman's Treasury* (London, 1740 and five later eds.). Langley gives three illustrations of the window and explains the use of such a feature in his time. FIG. 3. In Langley's words, Palladian windows "are most proper for a grand Stair-Case, Saloon [salon], Library, Chancel of a Church, etc. where much Light is required; or for a Dining Room, etc. whence fine Views may be seen." That is, these dignified, costly windows belonged in imposing spaces, to let generous light into buildings and to allow fine views outward. Again and again we find these windows used in just these ways. For example, FIG. 3 was the main model for the window that illuminates the chancel at Fairfax Parish Church (now Christ Church) in Alexandria, Virginia, by James Wren and James Parsons (1767-73), and for the window that George Washington chose as the major light source when he added his Large Dining Room to Mount Vernon (1776-87).

Up to now in our account, the Palladian motif has had nothing to do with the steep roofs of northern Europe and North America. Yet eighteenth-century buildings do occasionally display a Palladian window above the eaves. At the quite exceptional Bartlett-Wheeler House (the '1790 House') in Woburn, Massachusetts, a ballroom rises into the top of the building and thrusts a Palladian dormer through the roof to reach the light. FIG. 4. Not until the nineteenth century, though, did the 'attic' Palladian motif begin to appear regularly.

There seems to be no coherent pattern to the spread of the 'attic' variation at first. The turning point was the Free Style of such architects as Richard Norman Shaw in Britain, his American admirer H. H. Richardson, and the patternbook popularizers of the vogue. The Palladian dormer surfaced decisively in the United States with Richardson's design for the Nicholas Longworth Anderson House in Washington, D.C. (1882-83; demolished). FIG. 5. The source for Richardson's dormer was, without doubt, the '1790 House.' A year before the Anderson commission, Richardson had designed the Woburn Public Library less than a mile from the '1790 House' on the same street. Unlike its model, the Anderson dormer was demoted to lighting an attic that had no other window and held only a water tank and flues. Richardson's drawings at Harvard have revealed the function of the space and have undermined an early hypothesis of the present study, the idea that the move of the Palladian window to the rooftops was inseparable from the migration of good bedrooms to the third stories of American dwellings.

Richardson and the Anderson House underlie the popularity of the Palladian motif on Richmond's Fan skyline. In the Fan, two Richardson disciples, Harvey L. Page and W. W. Kent of Washington, designed the outstanding Lewis Ginter House (1888-92, now part of Virginia Commonwealth University). FIG. 6. The

third floor has two Palladian windows with fine stained glass, lighting stylish chambers rather than utilitarian spaces. Within a block, the Whitehurst-Nixon House (finished 1893) by the leader of the Richmond architectural profession, M. J. Dimmock, imitates Richardson's Anderson house, right up to the Palladian dormer. From such costly houses, the attic Palladian window spread as the Fan burgeoned.

Within the Fan, the rooftop Palladian motif took on an array of applications. It appears on mansions, detached houses (FIG. 1), row houses, apartment buildings, and even stables. These windows light elegant bedchambers, unfinished attics, and stairwells. They can be split with internal walls to serve two rooms or to join two dwelling units. FIG. 7. The motif also shows up as rooftop loggias and doors. These elements were designed by contractors, such as the distinguished firm of Davis Brothers; by architects of quite varied training, such as the self-taught maverick D. Wiley Anderson; and perhaps by millwork firms as well. The variations in detail simply defy description.

The attic Palladian motif found a congenial habitat when the Free Style mixed with other elements to produce a Fan vernacular which we can usually class as Colonial Revival. Useful, decorative, and delightfully changeable (indeed, often cheerfully independent from Classical architectural grammar, as in FIG. 1), the motif contributes to the endless discoveries that one makes in exploring this fascinating neighborhood. The Fan has no monopoly on the theme, however. The attic Palladian motif has enlivened American architecture with still further variations from the Atlantic to the Pacific.



FIG. 5. (top) H. H. Richardson elevation with dormer Palladian window for Nicholas Longworth Anderson House (1882-83; demolished), Washington, D.C. (Houghton Library, Harvard University). FIG. 6. (lower left) Gable Palladian window, Lewis Ginter House (1888-92), Richmond, Va. (J. Watson) FIG. 7. (right) Gable Palladian window, 2006-2008 Floyd Avenue (1910), Richmond, Va. (A. Frew)

ALLISON FREW is a B. A. candidate and holds the Brownell Assistantship at Virginia Commonwealth University. CHARLES BROWNELL, Ph.D., Professor of Art History at VCU, is a member of the board of directors of the Center for Palladian Studies in America, Inc. The authors will discuss this subject in an expanded presentation at the VCU Architectural Symposium in Richmond, Virginia, November 13, 2009.

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.

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April in Annapolis country



CPSA's tour of Palladian houses in the Annapolis area on May 4, 2009, ended with a private visit to Wye House (left) hosted by owner Richard Tilghman (upper left). The unique orangerie (above) sits behind the main house.

CPSA has served American Palladianism for more than 30 years

The Center for Palladian Studies in America, Inc., provides its members a vehicle for appreciating and learning more about Palladio and the architecture inspired by his work.

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