PALLADIANA

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CENTER FOR PALLADIAN STUDIES IN AMERICA

Year includes tours, testimonial dinner

Palladio drawings from RIBA archives launch crowded calendar of activities

2010 will be the busiest CPSA program year in recent memory.

Activities include tours in New York and Richmond and in Palladio's own Veneto region of Italy; the much-anticipated exhibition of Palladian drawings and related material at New York's Morgan Library; a celebratory banquet, co-sponsored with the University of Virginia, to honor Mario di Valmarana and his contributions to Palladian studies in both America and Italy; and the annual architectural symposium in Richmond.

The dates of all the planned events are set out in the 'Plan Now' box on this page. The Morgan Library exhibition, sponsored by the Royal Institute of British Architects with support from CPSA, is described in an article beginning on page 2. Also see page 3 for an article on the Morris-Jumel Mansion, which will be an intriguing feature of the Palladian New York tour in April.

Details of programs will be sent to members and also posted on the CPSA website, www.palladiancenter.org.

John T. Casteen, president of the University of Virginia, will join us in New York on April 8 for the co-sponsored dinner in tribute to Mario di Valmarana. With participation and encouragement from others, Mario founded both CPSA and the Vicenza studies program of the University's School of Architecture.

Plan Now for Coming Events

2010

☐ Apr. 2-July 31	'Palladio and his Legacy' Exhibition of Palladio drawings, models Morgan Library, New York *in cooperation with RIBA*
☐ Apr. 8	Tour: Palladian New York *sponsored by CPSA*
☐ Apr. 8	di Valmarana testimonial dinner Yale Club, New York *sponsored by CPSA and University of Virginia*
☐ Sept. 2	*Palladiana* (Fall issue)
☐ Sept. 16-24	Palladian tour, Italy *in cooperation with Drayton Hall*
☐ Nov. 19	Palladian Session VCU Architectural Symposium Richmond *co-sponsored by CPSA*
☐ Nov. 20	Tour: Palladian Richmond *sponsored by CPSA*

Three New York programs continue our celebration of the 500th anniversary of Palladio's birth

'Palladio and his Legacy: A transatlantic journey'

A landmark exhibition of Palladio's original drawings, with books and models of British and American Palladianism

April 2-July 31, 2010
Morgan Library, New York City

Tour: Palladian New York

One-day CPSA tour of Palladian buildings in New York with guided visit to Morgan exhibition

April 8, 2010
New York City

Testimonial Dinner honoring Mario di Valmarana

University of Virginia and CPSA pay tribute to Mario di Valmarana for his life in Palladian studies

April 8, 2010
Yale Club, New York City

'Palladio and his legacy: A transatlantic journey'

RIBA opens archives to show rare original Palladio drawings, with models and early books

by Charles Hind

This spring will bring to America one of the landmark Palladio exhibitions of the past quarter century.

For the first time in nearly 30 years, a selection of Andrea Palladio's drawings--drawn from the unrivalled collection of his work at the Royal Institute of British Architects (RIBA) in London--will travel to America. The exhibit will open at the Pierpont Morgan Library and Museum in New York on April 2, 2010.

But this exhibit features a unique twist especially suited for its American audience. Going beyond the drawings, the exhibit will chronicle how the influence of Palladio's work spread, via books, to North America, where Palladio's legacy has survived longest and remained in the mainstream of contemporary architectural practice.

Figure 1. A. Palladio, Design for a tempietto tabernacle, elevation and plan (c. 1547-8). *London, RIBA Library, Drawings and Archives Collection.*

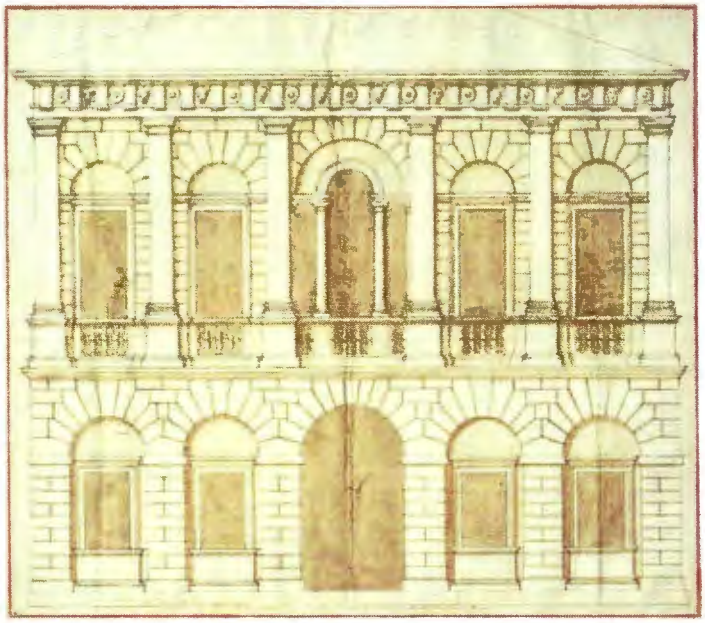

Figure 2. A. Palladio, Design for a palace (early 1540s), façade. *London, RIBA Library, Drawings and Archives Collection.*

The name Palladio is inextricably linked to an idea of architecture based on simplicity and proportions which culminated in a series of outstanding buildings: the villas around Vicenza and Venice, which have earned their place in architectural history both for their beauty and for the influence they have had on European and American culture for over 400 years.

Palladio brought theory and practice together in publications and buildings as no other Renaissance architect had. He made architecture more democratic, proclaiming the value of domestic structures, and he believed that farmhouses, barns and bridges were works of as much value as churches and palaces, and that any building could be beautiful without the use of costly materials.

In the first section of this exhibit, we shall see how Palladio studied and reinterpreted the architecture of antiquity to provide a flexible and satisfying modern style. As RIBA's H.J. Heinz Curator of Drawings, I have selected 31 drawings by Palladio from RIBA's collection of over 330, displaying all aspects of Palladio's work. The selection includes drawings made after antique buildings which Palladio studied in person, and also his attempts at drawing what had been described in words by Marcus Vitruvius Pollio, the only Roman author whose work on architecture had survived until the Renaissance.

Further sections of the exhibit will chronicle Palladio's creative processes, from the birth of an idea simply jotted down, to the presentation drawings shown to his clients.

Palladio's great treatise, *I Quattro Libri dell'Architettura*, was published in Venice in 1570 and republished there in 1601. The first full foreign edition was published in Paris in 1653, translated from Italian into

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Hidden in Manhattan

Morris-Jumel Mansion brings Palladio To colonial New York's Harlem Heights

by Richard Guy Wilson

Few New Yorkers realize that their city shelters a Palladian treasure from colonial times within its skyscraper landscape.

A large Tuscan portico dominates the south façade of the Morris-Jumel Mansion located on Harlem Heights, one of the highest points in New York City. The house occupies an important role both historically and in the development of American architecture. One of the few surviving pre-Revolutionary buildings located in the city and certainly the most impressive, it was occupied by notable individuals and important events occurred there.

Known as Mount Morris when the house was built in 1765-1770, the property consisted of 150 acres and stretched the width of the island from the Hudson to the Harlem rivers. The area was first settled in 1658 as Nieuw Haarlem. The house was constructed by former British colonel Roger Morris (1727-94) and his wife Mary Philipse (1730-1825). She was the younger sister of Frederick Philipse II and inherited some of the large tract of land which he owned along the Hudson.

Colonel Morris sold his military commission in 1764 and then served on the royal council while living in the city and at his country house in Harlem. As British Loyalists, the Morrises initially fled to England at the onset of the Revolution and then returned for a few years to continue on the royal governor's council. After the Revolution, Morris and his wife moved to England where they died.[1]

The Morris country house became General George Washington's headquarters September 14-18, 1776, during the battle of Harlem Heights, where the Americans for the first time forced the British to retreat. Subsequently the British occupied the mansion for a few years. The house was confiscated by the revolutionary government of New York and complex legal issues ensued over the years as the Morrises attempted to reclaim it; meanwhile it passed through different hands. George Washington returned to the mansion on July 10, 1790 and dined there with members of his cabinet, including John Adams, Thomas Jefferson, Alexander Hamilton, John Quincy Adams, and Henry Knox.

New owners, Stephen and Eliza Jumel, acquired the house in 1810, did some remodeling, furnished it with French Empire pieces (some of which supposedly belonged to Emperor Napoleon) and returned it to its original purpose as a country house. After Stephen Jumel's death in 1832 his widow Eliza married Aaron Burr, the former vice president (1801-1805), who had killed Hamilton in a dual in 1804. Their marriage ended quickly in divorce, and Eliza remained in the house until her death in 1865.

After a succession of court battles and attempts at preservation, the house was purchased by the City of New York in 1903. Over the years various groups, including chapters of the Daughters of the American Revolution, have run it. The surrounding area grew up in the later nineteenth and early twentieth centuries and became one of the centers for the 'Harlem Renaissance' of the 1920s and 30s. Luminaries such as Duke Ellington, W.E.B. DuBois, Paul Robeson, Count Basie, and many others resided in the area. Still owned by the City of New York, the mansion is now operated by the Morris-Jumel Mansion, Inc.

Colonel Roger Morris, the mansion's original owner, was a British army officer who came to North America in 1755 and fought in the French and Indian Wars. Colonel Morris was the second son of the London-based architect Roger Morris (1695-1749) and his wife Mary (d.1729, reputedly the daughter of a wealthy London trading merchant). The senior Roger Morris is well known as the architect of Marble Hill (1724-29), Twickenham; the White (New Park) Lodge (1727-28), Richmond; the Palladian Bridge (1736) at Wilton; and many other buildings. In some of these designs Morris was associated with Henry Herbert, later 9th Earl of Pembroke, but the evidence--including a cup given him by Pembroke--indicates Morris played the major role as designer.

The senior Morris began as a bricklayer and also worked with architect Colin Campbell. By 1730 he was described as a 'gentleman.' Roger Morris' second marriage in 1731 was prestigious and he and his descendants attained prominence in English society. Marble Hill is one of the supreme examples of the English Palladian movement with its dual façades and mathematical layout including a central cube room. In addition to his Palladianism, the senior Morris also experi-

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Fig. 1. The Morris-Jumel Mansion is an historical and architectural treasure nestled in modern-day Harlem Heights area of Manhattan. *The CPSA Palladian New York tour on April 8, 2010, will visit this site.*

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mented with variations on Inigo Jones' Tuscan order, the medieval and the castellated idioms.

A 'kinsman' (probably second cousin) of the senior Roger Morris was Robert Morris (1703-1754), author of a popular series of architectural treatises and patternbooks, including: *An Essay in Defense of Ancient Architecture* (1728), *Rural Architecture* (1750) and *Architectural Remembrancer* (1751). Robert Morris's most successful book, *Lectures on Architecture*, contains in its 'Part the Second' (1736) a lengthy dedication to 'Roger Morris, Esq; Architect,' from whom 'arose the ideas of the following Designs.' One of the subscribers to his *Rural Architecture* was James Morris, a Master Carpenter to George III's office of ordnance, and the elder son of Roger Morris and older brother of Colonel Morris.

Given the family background of Colonel Roger Morris, the patron of the Morris-Jumel Mansion, it is not hard to argue that he played some role in its design. Exactly who was the architect of the house has excited much speculation, but at present remains unknown.[3] Whether the Colonel owned any pattern-books such as those by his cousin Robert Morris is unknown, but obviously somebody involved in the project had some knowledge of classical details and certain Palladian elements.

The most apparent Palladian feature is the great temple-fronted double-story portico, one of the earliest on a house in the American colonies. The Tuscan order employed on the portico is obviously under-scaled and too thin for the width; however, such issues are very common in American houses of those years and highlight the issue of detailing, the level of craftsmanship, and also problems of construction.

Although Fiske Kimball, in his pioneering treatise of 1922, claimed the Morris-Jumel portico was unique and the first in the colonies, questions have been raised as to whether it, as well as the balcony, were part of the original structure.[2] Extensive research indicates that both elements were tied into the framing of the original house and were not later additions. The door and fan lights, on the other hand, were added by the Jumels after 1810 as part of their updating campaign and are much more in the Adam or American Federalist style. The Jumels also may have shortened the balcony. The quoins articulating all the house's corners, even the octagonal rear wing, appear to be

Fig. 2. Aerial view of Morris-Jumel Mansion, above the Hudson River.

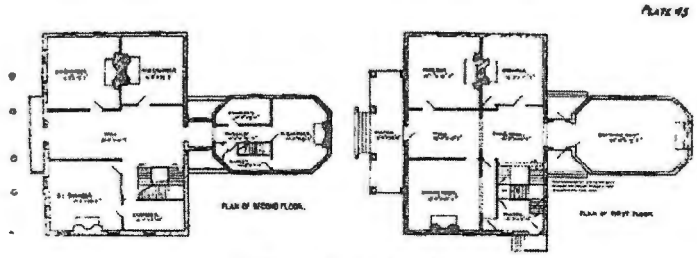

Fig. 3. Plan of Morris-Jumel House.

original, as is the flush planking on all sides except the main east side (which is shingled and apparently done later). The pattern of the railing which crowns the hipped roofs is later, though evidence indicates there was railing earlier as well. Behind the wooden exterior is a brick structure.

The house itself is a large two-story double-pile box measuring 56 by 36 feet, with an appendage to the rear which contains a semi-octagonal room, one of the earliest in the British North American colonies. Service facilities, including a kitchen, were located in the basement. The site also had other outbuildings which have disappeared. The main floor's plan contains a large hall with rooms opening off to the sides, a stairhall room to the right rear, and then--on axis and concluding the entry sequences--the octagonal salon at the end. From the exterior the octagonal salon appears to be an addition; however, structural research indicates that while perhaps not built immediately in 1765-1770, it was done very soon thereafter, since the same wood, stone, and building techniques were employed. If one studies the plan, the placement of the staircase in its own separate space indicates that a room may have been contemplated from the beginning to conclude the axis.

As noted, much of the present day interior decor reflects the post-1810 remodeling carried out by the Jumels in the Federal/Adamesque and Napoleonic/Empire taste. Still, the room configuration is original and certain features, such as the alcove in the dining room, date from the 1760s. Similar features appeared in designs by the Colonel's architect father, the senior Roger Morris, such as in the breakfast parlor at Marble Hill.

The Morris-Jumel Mansion is an early example of certain Palladian tendencies in American architecture. The giant two story portico is the earliest surviving example on a house, though evidence indicates that there were more examples that have disappeared. Constance Greiff has located several houses, long gone, in New York and environs which had double-story porticos. Numerous features of the Morris-Jumel Mansion, such as the elevated basement, the south-facing portico, and the octagonal space, recall passages in Robert Morris' *Lectures on Architecture*. Who actually drew or measured out the plans for the house remains a question, but there can be little doubt that some of its elements can be traced in a line reaching back some two centuries to the work and writings of Andrea Palladio.

[1] There is considerable misinformation in circulation concerning the Morrises and also the house. I have used materials from the Morris-Jumel Mansion and also published sources, the most important being Constance M. Greiff, *The Morris-Jumel Mansion: A Documentary History* (Rocky Hill, NJ: Heritage Studies, 1995).

[2] Fiske Kimball, *Domestic Architecture of the American Colonies and Early Republic* (New York: Charles Scribner's Sons, 1922), 100-102.

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Jefferson, Latrobe and the Lawn

How a Pantheon misconception led to a masterpiece in Virginia

By Bruce Boucher

For Thomas Jefferson, the *Quattro Libri* of Andrea Palladio served as his 'Bible,' a portal to the classical orders and a guide to touchstones of classical architecture such as the Pantheon in Rome or the Maison Carée in Nîmes. His use of Palladio was focused primarily upon the Orders, and although Jefferson owned more recent works, such the first volume of Stuart and Revett's *The Antiquities of Athens*, they evidently made less of an impression upon him than did Palladio's *Quattro Libri*.

In this way, Jefferson's approach to Palladio and Palladianism was rather different from that of his younger contemporary, Benjamin Latrobe. Latrobe's attitude toward Palladio embodied many of the misgivings of the generation after Jefferson, men who grew to maturity with a clearer grasp of the plurality of architectural styles, particularly Greek and Gothic revival, not to mention a growing appreciation for fifteenth-century Italian architecture as opposed to that of Palladio's day.

Latrobe also confessed himself a 'bigoted Greek' with a prejudice against Roman imperial architecture, especially that of the age of Diocletian and its excessive love of decoration. This was in keeping with neo-classical condemnation of ornament, and Latrobe dilated upon this point in a pamphlet to members of Congress in 1806, concerning public buildings in Washington. 'Nothing,' he wrote, 'is so lazy as to ornament walls with foliage, with wreaths, festoons and drapery, with pilasters and rustic piers....we find ornament increases in proportion as art declines, or as ignorance abounds. Thus in the ornament of the splendid buildings erected in the age of Diocletian we see horses crawling out of roses, and boys crawling into them, lions and sphinxes with tails of flowers and legs of leaves; and human heads and shoulders supporting heavy columns.'

Latrobe's condemnation of ornament paraphrases Vitruvius's famous contrast between acceptable and unacceptable types of wall painting in book seven of the *De architectura*. In their monumental edition of Latrobe's architectural drawings, Jeffery Cohen and Charles Brownell pointed to a contemporary source for Latrobe's thinking in two influential volumes: Robert Adam's *Ruins of the Palace of the Emperor Diocletian* of 1764, or Charles Cameron's *Baths of the Romans explained and illustrated with the Restorations of Palladio Corrected and Improved* of 1772. I think Cohen and Brownell were correct in suggesting Latrobe's grasp of Roman architectural history had been informed by Cameron's book.

Despite his fondness for the Greek Orders, Latrobe nonetheless appreciated what he termed 'the *immense size*, the bold *plans and arrangement* of the buildings of the Romans down almost to Constantine's arch.' The great thermal bath complexes were an aspect of Roman architecture that became popular with designers and architects of Latrobe's day, and they had been given renewed focus through the publication of Palladio's reconstructions of the baths three times during the eighteenth century. Whatever architects thought of Palladio's rules concerning the Orders, his reconstructions still commanded attention. In the *Quattro Libri*, Palladio alluded to his intended future publication of books on triumphal arches and the Roman baths, but he never lived to see them through the press. After his death in 1580, his drawings were dispersed, and it was only through the study and collecting mania of Richard Boyle, 3rd Earl of Burlington, that a selection of Palladio's drawings of the thermal complexes were first brought to light in the late 1730s.

Burlington's publication of the *Fabbriche antiche disegnate da Andrea Palladio Vicentino* came out in a limited edition, and 'a very imperfect form' as Cameron later described it—bereft of all but the most rudimentary identification for its various plans

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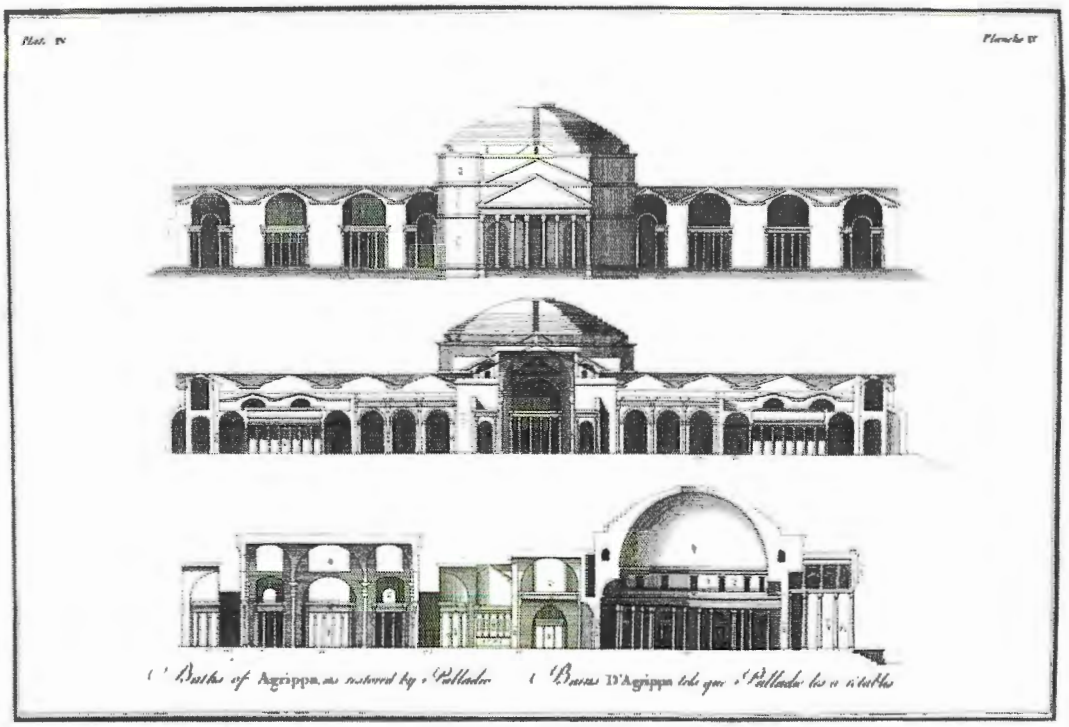

FIGURE 1. Palladio's conjectural elevation of the Baths of Agrippa, as published in Charles Cameron, *The Baths of the Romans explained and illustrated with the Restorations of Palladio Corrected and Improved...* (London, 1772), plate 4.

A Palladian misconception

Continued from page 5

and elevations. The plates did, however, draw international attention to Palladio's extraordinary diligence in surveying these great and forbidding complexes, which ranged from the substantially intact—such as the Baths of Caracalla and Diocletian—to the more conjectural, such as those of Agrippa and Constantine. Palladio's five visits to Rome in the 1540s and 1550s gave him an extended opportunity to survey the existing ruins and to embark upon a series of fair copies of his final thoughts on the plans and elevations of these monumental structures.

It has long been clear that the Baths of Caracalla and Diocletian afforded Palladio a template, which guided his more conjectural reconstructions. The overlapping features were—as Cameron enumerated them—large, rectangular complexes with chambers of different proportions, arranged axially and usually centered upon a rotunda. They also combined columns of different scale as well as a variety of vaulting, features which fed into Palladio's contemporaneous work on his churches. Probably the most imposing of these was Palladio's reconstruction of the Baths of Marcus Agrippa, originally created around 25 B.C. by the consul who was also celebrated as the first patron of the Pantheon. FIGS. 1-2.

From Palladio's time until the turn of the twentieth century, the Pantheon was believed to have formed the centerpiece of Agrippa's thermal bath complex, and although it is now understood that they were not directly related, the baths did lie to the south of the Pantheon and were aligned with it axially. In his plan of the Pantheon in the *Quattro Libri*, Palladio alludes to this relationship by including the fragmentary remains of a substantial, basilica-like structure directly behind the Pantheon's central niche. Here Palladio was endorsing contemporary opinion that the Pantheon and baths were part of one gigantic complex. Modern archaeology has shown that the baths were further to the south and actually had an irregular disposition of rooms around a circular hall.

For Palladio and most Renaissance architects, such asymmetry would have seemed literally incredible, for they shared the conviction that classical architecture was much more balanced and uniform than was the case. In his reconstruction, Palladio was guided by the presence of the remains of a basilica behind the Pantheon as well as by the format of the Baths of Caracalla, which suggested many of the features that Palladio expected to find in Agrippa's complex. Palladio's plan and elevation of the Baths of Agrippa became separated after his death. Lord Burlington acquired the elevation in Italy while the plan of Agrippa remained there.

The two drawings were first reunited in print in Cameron's publication of 1772 and again in Ottavio Bertotti Scamozzi's publication of Palladio's *Le terme dei romani* in 1797. Of these three publications, Cameron's may have been the more likely avenue for Latrobe's knowledge of Palladio's reconstructions. Moreover, if Latrobe had studied Cameron's volume on the Roman Baths, he would have known that the Pantheon was then considered to have been less a temple than a secular structure, a grand vestibule to the thermal complex. Cameron articulated this theory in his publication, citing a pamphlet of 1749 by Pietro Lazeri on the secular nature of the Pantheon, prior to its consecration as a church under Pope Boniface IV in the sixth century.

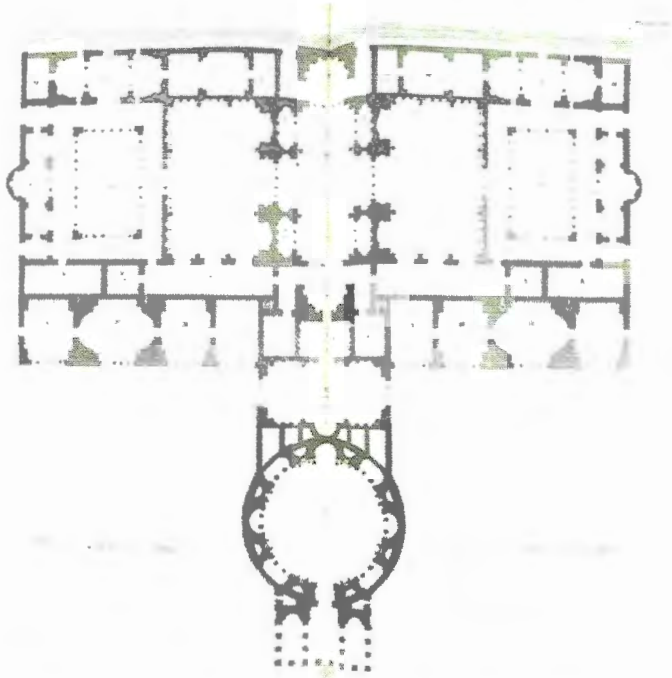

FIGURE 2. Palladio's conjectural plan of the Baths of Agrippa, as published in Cameron (London, 1772), plate 3.

Cameron further argued that the baths embodied a résumé of the functions of theaters, amphitheaters, and basilicas: 'Besides the amazing number of chambers, and other necessary accommodation for the purposes of Bathing, they were furnished with spacious Halls and Porticos for walking, with Exedrae and Seats for the meetings of the Philosophers. The most complete libraries in the city were transported thither…'

Consequently, I suspect that the format of Palladio's reconstruction of the baths, especially those of Agrippa, were in Latrobe's mind when he was called upon by Jefferson to review the first plans for the University of Virginia. Latrobe certainly possessed the sophistication and knowledge of how to articulate a large project such as the Lawn since he had previously been engaged with the design for a national university on the Mall in Washington. Latrobe's famous letter to Jefferson of 24 July 1817 (FIG. 3) was in response to a solicitation for suggestions, similar to one that Jefferson sent William Thornton the previous May. As Richard Guy Wilson has noted, Latrobe seems to have been the first to suggest the Rotunda as a centerpiece for the Lawn, as well as the use of giant orders for some of the pavilions. The sketch of a rotunda linked to pavilions of a large order by smaller colonnades created, as Latrobe put it, 'a series of detached masses, on different levels.' He also proposed detaching the pavilions from the Rotunda to break up the potential monotony of Jefferson's original concept and endorsed the idea of injecting variety into the facades of the pavilions through the use of different Orders. In proposing a rotunda, Latrobe was clearly pandering to Jefferson's architectural predilections, even down to the introduction of windows in the dome, a feature Jefferson admired in Giacomo Leoni's free version of Palladio's Villa Rotonda. He was also drawing upon scholarly associations of the Pantheon with a complex that resembled the purpose of Jefferson's 'academical village.' It is impossible to say whether Jefferson would have hit upon a similar plan on his own; he was certainly working towards the

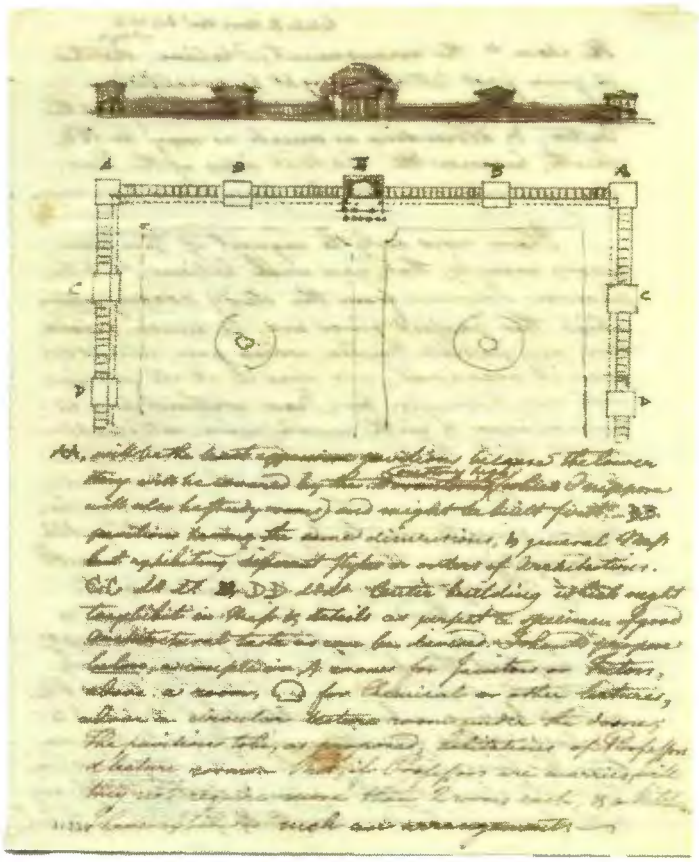

FIGURE 3. Benjamin Latrobe, Sketch for the Lawn of the University of Virginia in a letter to Thomas Jefferson, 24 July 1817.

idea of 'some principal building' rather than a pavilion at the center of the north terrace just as Latrobe was at work on his studies for the academical village. Jefferson had, after all, proposed the Pantheon as the model for the United States Capitol in 1791, and as Wilson has observed, the Rotunda's basement floor plan is similar to Jefferson's proposal for the Capitol. But like any good chief executive, he knew whose advice to seek and, more importantly, whose advice to follow. Latrobe's brief but incisive engagement with the Lawn imparted a visionary quality and vigor to the design that would, I think, have otherwise been lacking. If we allow Latrobe this decisive role in shaping the academical village, it is nonetheless ironic that Palladio rather than Latrobe's own beloved Greeks would furnish the key to wielding mass, scale and classical associations to create what the poet Goethe would have called 'a beautiful fiction.'

Footnote:

[1] This dated back to September 1805, when Jefferson recommended to Latrobe that the Capitol dome 'might be a little lightened by windows in the style of those of Armerico's [sic] house in Palladio'; see *Correspondence*, II, p. 140. The windows to which Jefferson referred were those inserted by Giacomo Leoni in his English edition of Palladio's *Quattro Libri*; see Leoni, *The Architecture of A. Palladio* (London, 1742), I, pt. 2, pl. 15.

BRUCE BOUCHER, Director of the University of Virginia Art Museum, is author of *Andrea Palladio: The Architect in his Time* and a member of the board of directors of the Center for Palladian Studies in America, Inc. This article is adapted from a paper presented at the University of Virginia Symposium on Palladio, Jefferson and the Fine Arts, Charlottesville, Virginia (2009).

RIBA Exhibition at Morgan

Continued from page 2

French. English editions of Book I were published from 1663, but it was not until 1715 that parts of the first full English translation--perversely translated from the French rather than the original Italian--began to appear in London, edited by the émigré Italian architect Giacomo Leoni. Leoni's edition, though far from perfect, was particularly influential in America, much more so than the more accurate translation by Isaac Ware which followed in 1738. Soon more easily copied elements of Palladio's treatise were republished in inexpensive patternbooks, and became commonplace in 18th century classical design on both sides of the Atlantic. The second part of this exhibition contains copies of a number of the principal books to reach America in the 18th century.

The final part of the exhibit is centered on a series of models made by the distinguished English model maker, Timothy Richards, which show a number of American buildings that owe debt to Palladio. They range from Drayton Hall (begun c. 1738) in South Carolina to John Russell Pope's National Gallery of Art in Washington, DC (completed 1941). Also included are Thomas Jefferson's first Monticello in Charlottesville, Virginia (1771), with the double projecting portico motif found on Palladio's Villa Cornaro, and his unsuccessful proposal for the White House (1792), modeled on Palladio's famous La Rotonda. Models of these Italian precursors are also included in the display.

The exhibit has been supported by the Center for Palladian Studies in America, Inc., and is co-curated by Dr Irena Murray and myself from RIBA and Calder Loth, recently retired Senior Architectural Historian at the Virginia Department of Historical Resources. Significant additional scientific and historical advice has been provided by Dr. Guido Beltramini, Director of the Centro Internazionale di Studi di Architettura Andrea Palladio (CISA Palladio), Vicenza.

It is anticipated that the exhibition may travel onward to Washington, DC, Milwaukee and Pittsburgh, although those arrangements remain unconfirmed.

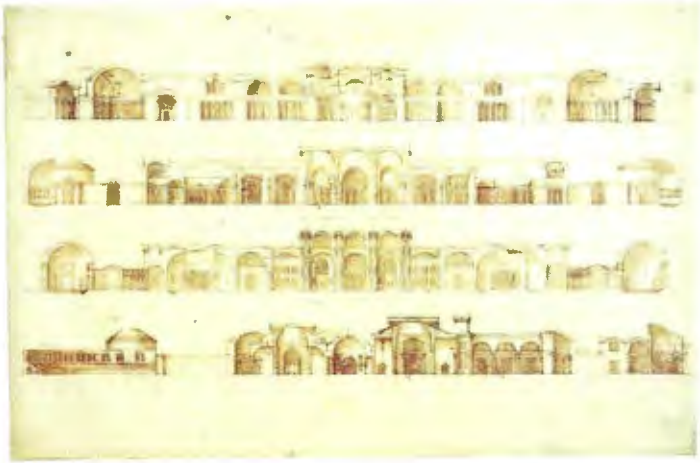

Figure 2. A. Palladio, Reconstruction of the Bath of Diocletian, elevation. *London, RIBA Library, Drawings and Archives Collection.*

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

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

Palladiana Editor: Carl I. Gable
Production Coordinator: Blair Guncheon

Website expansion continues

In recent months CPSA has continued to enlarge its popular website (www.palladiancenter.org) with new features on Palladio himself and on Palladianism and Palladian studies.

Material presented includes timelines of Palladio's life and world and of the foundation of British and American Palladianism, as well as a study of English patternbooks which influenced colonial American design. Currently in development is a new feature with profiles of architects in pre-Revolutionary America.

New director joins board

Bruce Boucher, Director of the University of Virginia Art Museum, was elected in November 2009 as the newest member of the board of directors of the Center for Palladian Studies in America, Inc.

Boucher is well-known as the author of *Andrea Palladio: The Architect in his Time* (Abbeville Press, 1997), a classic in the field of Palladian studies. His latest article begins at page 5 in this issue of *Palladiana*.

CPSA has served American Palladianism for more than 30 years

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