PALLADIANA

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CENTER FOR PALLADIAN STUDIES IN AMERICA

Exhibition moves to South Bend, Pittsburgh

Film festival, D. C. tour, new book highlight varied Palladian program

CPSA has scheduled a remarkably varied series of activities for 2011. The year begins with an unusual 'Palladian Film Festival' in Washington, D. C., on January 9, sponsored by the National Building Museum in cooperation with CPSA. The featured films are the Vicenza Film Commission's 'I Palladiani' (2008) and BBC's 'The Perfect House: The Life and Work of Andrea Palladio' (2008).

For more information, visit www.palladiancenter.org/activities.html or www.nbm.org/programs-lectures/.

CPSA will return to Washington on May 7 for 'Palladio in D.C.,' a one-day tour focused on the works of four great architects of the early Republic: Latrobe, Mills, Thornton and Hadfield. The tour will invoke the unique Palladian spirit of familiar Washington buildings, and introduce some lesser known ones as well.

Program details will be mailed to members and also posted on the CPSA website, www.palladiancenter.org.

The acclaimed exhibition of Palladio's drawings, models and books, 'Palladio and his Legacy: A Transatlantic Journey,' sponsored by the Royal Institute of British Architects with support from CPSA, now at the National Building Museum in Washington, D. C., through January 30, will continue its American tour with stops in South Bend, Ind. (Notre Dame University, June 2-Aug.1) and Pittsburgh, Pa. (Carnegie Museum of Art, Sept. 29-Dec. 31). The exhibition first opened last April at the Morgan Library in New York.

Later in the year, in honor of its co-founder, Mario di Valmarana (see page 7), CPSA will launch a series of books on individual early Palladian buildings in America. The first in the series will be a new edition of Peter Hodson's elusive 1968 book, *Bremo*, with additional material supplied by CPSA board member Calder Loth. The original privately-printed edition, with important discoveries on the origins of the remarkable 1815-1820 Virginia plantation, never reached the general public because most copies were destroyed in a warehouse fire.

November will bring the annual Virginia Commonwealth University Architectural Symposium, co-sponsored by CPSA and directed by CPSA board member Charles E. Brownell.

Details of the Richmond, Virginia, event will appear in the Fall issue of Palladiana *and also on the CPSA website, www.palladiancenter.org*

Plan Now for Coming 2011 Events

☐ Jan. 9 Palladio Film Festival
Nat'l Bldg. Museum, Washington, DC
in cooperation with CPSA

☐ until Jan. 30 'Palladio and his Legacy'
Exhibition of Palladio drawings, models
Nat'l Bldg. Museum, Washington, DC
in cooperation with RIBA

☐ May 7 'Palladio in D. C.' tour
sponsored by CPSA

☐ Jun. 2-Aug. 1 'Palladio and his Legacy'
Exhibition of Palladio drawings, models
Notre Dame University, South Bend, Ind.
in cooperation with RIBA

☐ Sep. 29-Dec. 31 'Palladio and his Legacy'
Exhibition of Palladio drawings, models
Carnegie Museum of Art, Pittsburgh, Pa.
in cooperation with RIBA

☐ Nov. (date TBA) Palladian Session
VCU Architectural Symposium
Richmond, Virginia
co-sponsored by CPSA

Other future possibilities:

•Lecture and book-signing to celebrate publication of *Bremo*; •'Palladio in Jamaica' tour.

Stay up-to-date at www.palladiancenter.org

Beyond the beaches

Jamaica offers surprising examples of eighteenth-century Palladianism

by Matthew Webster

The influence of 18th-century British Palladianism spread throughout the British colonies of the New World, not just to those in North America. The Caribbean island of Jamaica, ninety miles south of Cuba, retains a delightful variety of Palladian treasures from the 1700s and early 1800s.

When the English took Jamaica from the Spanish in 1655, it was heavily forested with little land under cultivation. The island had been used by the Spanish primarily as a supply depot, and the English themselves were slow to develop the land. Seven years after the English captured Jamaica, only 2,917 acres out of over 2.6 million were under cultivation.

By the 1720s, however, Jamaica showed its economic potential by surpassing Barbados as the leading English sugar producing and exporting colony. By 1741 almost 17,000 tons of sugar was being exported annually, producing enormous wealth.[1] The period from 1771 to 1774 saw over £2,400,000 in exports to England, with the majority attributed to sugar.[2] Today those exports would be valued at roughly £3.3 billion, or over $5 billion. This was from an island with a total population in 1774 of around 200,000, of whom just 18,000 were free. Sugar had made Jamaica one of England's most valuable colonies.

Jamaica's 18th and early 19th century wealth was displayed in many ways, one of which was architecture. Plantations, townhouses, and other structures built by resident and absentee landlords show the island had achieved the wealth and knowledge of architectural design to support a community of highly skilled artisans. The great houses of Jamaica project the importance and architectural prowess of their owners.

Many of these houses and associated structures have faded into the background of the tourist-driven economy. However, a short drive along the coast or inland reveals a rich architectural history. A few from the northern parish of Trelawny are discussed here.

Falmouth became an increasingly important and prosperous sugar port in the last quarter of the 1700s. Founded in the 1760s, Falmouth became the capital of Trelawny Parish in 1790 and the center for the region's sugar exports. The town contains one of the best collections of surviving 18th and early 19th century architecture in the Caribbean, including townhouses for prosperous planters, government buildings, shops, and smaller dwellings. The majority of buildings date from the 1790s to 1830s.

The townhouses are in various states of preservation. The most centralized and best preserved example is used today as the Post Office. FIG. 1. The townhouse was built in the mid-1830s. Georgian Palladian detailing abounds, evident in the symmetrical design, use of quoins, tripartite windows and low roof profiles.

Plantation houses are found throughout the parish, and a trip down any country road usually leads to a great house. Archdale, a relatively small house, presents wonderful Georgian Palladian detailing. FIG. 2. The house was likely built in the late 18th century, and boasts a belt course, quoins, tripartite windows, parapets, and a low roof profile.

Larger houses belonging to more prominent planters can be found in the parish as well. The best may be Good Hope. FIG. 3. Good Hope plantation is one of the more complete plantations with a finely executed and intact great house, industrial buildings, and support structures, with the ruins of several other buildings as well. Building at Good Hope started as early as 1755, and

FIG. 1. Post Office, Falmouth, Trelawny Parish.


FIG. 2. Archdale, Trelawny Parish


FIG. 3. Good Hope, Trelawny Parish


FIG. 4. Orange Valley slave hospital, Trelawny Parish

expanded dramatically in the late 1760s when John Tharpe purchased the property. The house has several tripartite windows and finely executed stonework.

The sugar works and related structures at Orange Valley, a late 18th century plantation, are good examples of refined detailing in industrial and support structures. The crushing mill, employed to extract juice from sugarcane, functioned solely as an industrial building. FIG. 5. However, the detailing clearly shows intent by the owner to communicate refinement and architectural prowess through the structure. The walls were originally stuccoed and incised to produce an ashlar finish, and the cornice is carved from local limestone. The building once had an arched apsidal end, which provided a refined look, but served no functional purpose. The apsidal end has almost completely failed, but drawings in Pamela Gosmer's *Caribbean Georgian* (1982) show the grand design when it still stood intact in the 1980s. The beautifully carved stone tripartite window does survive, and shows the influence of Palladian ideals as well as the presence of skilled workers to carry out such detailed work.

The boiling house, now demolished, survived until the 1980s. Boiling houses were used to refine the cane juice coming from the crushing mill. The building formed the nucleus of cane sugar production. Though known for its foul smoke, steam, and excessive heat, the building still had refined detailing. The present owner describes arched windows along the length of the structure and tripartite windows on both ends.

The slave hospital may be the most fascinating structure at Orange Valley. FIG. 4. The building contains many elements of Georgian Palladian design. The stonework is uniform, unlike the mill and boiling house, eliminating the need for stucco and scribing to form a symmetrical look. The structure incorporates a water table and belt course, as well as a parapet with finely carved stonework. The roof was lost long ago, but was likely an M roof running longitudinally, which is common in Jamaica. The front entry is through a loggia with finely executed stone arches. On both side façades of the first floor were large tripartite windows. The second floor was built with fourteen pivoting round iron windows, several of which are still in place.

Good Hope, discussed earlier, has several surviving support structures. The arrangement of structures on the property was typical of sugar plantations, with the great house located at the top of a hill overlooking the fields and sugar works in the valley below. The finest detailing was found in structures located away from the sugar processing core. The warehouse, located midway between the great house and sugar works, is an exceptional intact structure, with finely executed stonework and interior framing details. FIG. 7. The date stone centered in the pediment ascribes the construction to John Tharpe in 1790.

Fig. 5. Orange Valley crushing mill, Trelawny Parish

Fig. 6. Good Hope counting house, Trelawny Parish.

FIG. 7. Good Hope warehouse, Trelawny Parish

Across the road from the warehouse is another structure of unknown use. The façade facing the road contains a Palladian doorway, faux tripartite window on the second floor, and quoins at the corners. Like other finely executed structures, the building also has a parapet and pyramidal roof which provide a very low, if even discernible, roof pitch. The limestone blocks were cut in uniform sizes, and the joints are barely visible. These elements are all perfectly scaled to fit the size of the structure.

The plantation, like Orange Valley, also had a slave hospital. While only a small portion of the structure survives, drawings from 1798 are located in the great house. This hospital was much larger than the one at Orange Valley, measuring almost 60 feet by 100 feet. According to the drawings, the building contained a Palladian doorway, no fewer than four tripartite windows, quoins at the corners, and a pediment. To keep the desired low roof profile, the roof sections ran horizontally, with six sections necessary to cover the length of the structure.

The counting house, located behind the Great House, is another exceptional example of Georgian Palladian design. FIG. 6. Like other structures at the plantation, it is built of finely cut limestone, contains a Palladian doorway, quoins, parapet, and pyramidal roof.

These are only a few of the structures found in the Parish of Trelawny, Jamaica. The influence and execution of Georgian Palladian design in Jamaica is substantial, yet often overlooked due to a tourism industry focused on beaches rather than history. Further research will no doubt bring new insights into the architecture of Jamaica, where a little wandering is often rewarded with great discoveries.

[1] Richard Dunn, *Sugar and Slaves* (1972), 170, 171.
[2] Richard Sheridan, *Sugar and Slavery: an economic history of the British West Indies, 1623 – 1775* (2000), 215 – 271.

MATTHEW WEBSTER is Director of Historic Architectural Resources at Colonial Williamsburg.
He expresses his appreciation to Louis Nelson for sharing research for this article.

Palladio above the capitals

Palladio's pulvinated Ionic entablature survives as a modern design feature

By Calder Loth

The influence of Palladian motifs on American architecture is not limited to such prominent elements as the pediment or columns, but can also be discerned in more subtle detailing such as the entablature. The entablature rests atop column capitals and typically consists of an architrave, frieze and cornice.

In Book 1, chapter 16 of his *Four Books on Architecture* (Venice, 1570), Andrea Palladio provides us with a handsomely engraved plate of the Ionic order. FIG. 1. A distinguishing feature of the entablature shown is the pulvinated frieze, that is, a frieze with a convex profile instead of the more standard flat one. The word pulvinated comes from the Latin *pulvinus,* the term for a cushion or bolster, which the frieze profile resembles.

We cannot be sure of Palladio's basis for this version of the Ionic; he provides no specific ancient precedent for it. Although in Book 4 of his *Four Books,* Palladio illustrates several examples of the pulvinated frieze on ancient temples, the frieze in each case appears with either the Corinthian or Composite order, not the Ionic. An exception can be found in Book 2, where Palladio depicts a section of his concept of a colonnade for the 'Squares of the Latins.' The Ionic order here has a pulvinated frieze, but this is Palladio's conjectural image of the complex based upon Vitruvius's description of an enclosed Roman square. The form of the order itself is also Palladio's conjecture. Indeed, examples of intact Roman Ionic orders are relatively rare. Nevertheless, Palladio's Ionic illustration in Book 1 became a standard for the Ionic order for later generations of architects and builders.

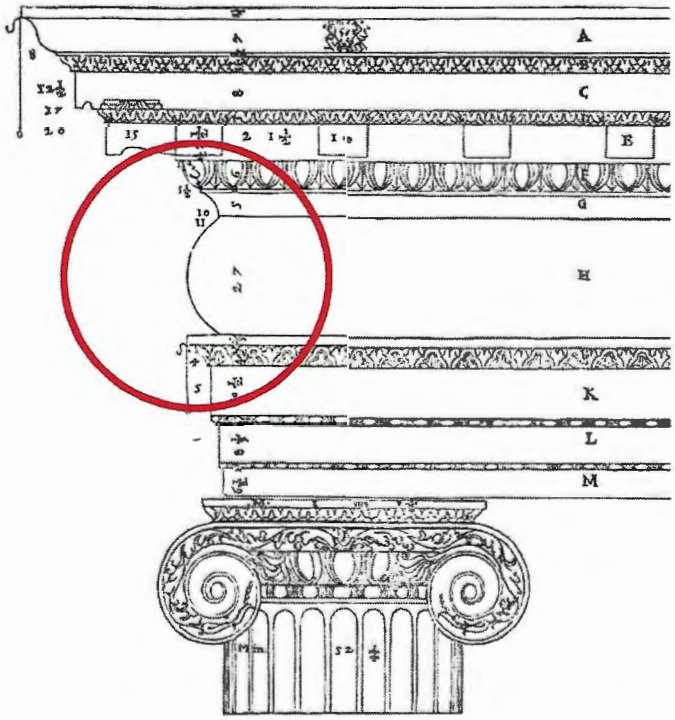

FIG. 1. Andrea Palladio, *Four Books on Architecture* (1570), Book 1, Chapter 16. 'On the Ionic Order.' Simplified detail, with pulvinated frieze highlighted.

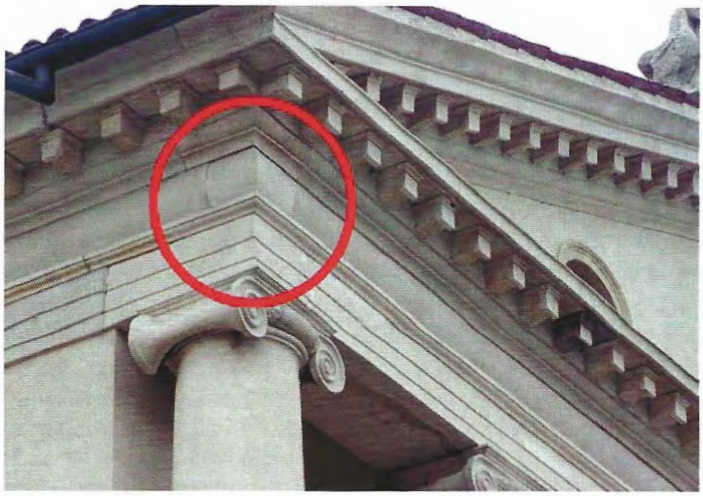

FIG. 2. Portico, Villa Almerico-Capra (La Rotonda), Vicenza, with pulvinated frieze highlighted.

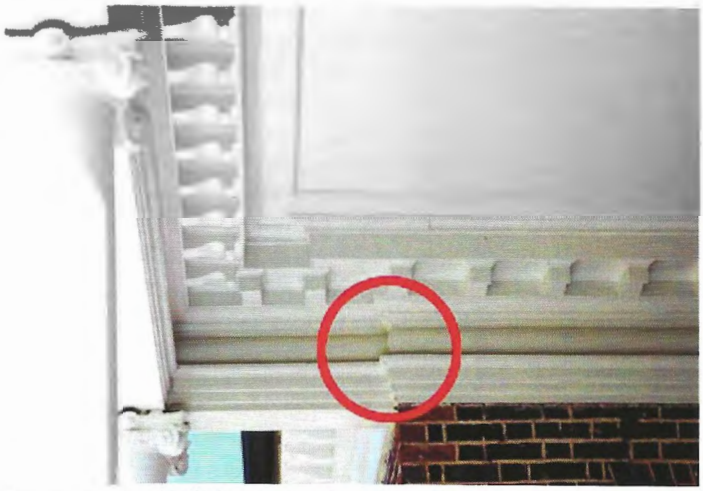

FIG. 3. Drayton Hall, Charleston County, S. C., upper portico with pulvinated frieze highlighted.

In his own works Palladio applied the pulvinated frieze sparingly on the Ionic order. More often than not, he makes use of the flat frieze, perhaps because it is simpler to execute, or perhaps because the straightforward character of the specific buildings involved required a more straightforward treatment. Palladio is generous with the pulvinated frieze for his buildings using Corinthian and Composite orders, such as San Giorgio Maggiore. All the same, in two of his most famous works, the Vicenza Basilica and Villa Almerico-Capra (La Rotonda), Palladio boldly utilized the pulvinated Ionic. In a close-up view of a portico entablature at La Rotonda, we see that despite being devoid of embellishments, the basic form closely follows Palladio's plate. FIG. 2. In particular, we note Palladio's penchant for the use of scrolled modillions (the brackets which appear to support the overhanging cornice) as well as capitals with parallel volutes, which Palladio considers essential to the authoritative form of the Ionic. It is interesting, however, that in Palladio's published elevation of La Rotonda in *The Four Books,* the portico entablatures have neither pulvinated friezes nor modillions.

We now leap forward to the 1740s, to Drayton Hall near Charleston, South Carolina, where we find one of this country's earliest uses of Palladio's pulvinated Ionic entablature. This entablature originally ornamented the eaves on all four sides of the house; however, it was rebuilt in simplified form in the mid-

19th century. In the rebuilding, the pulvinated frieze and the three-fascia architrave were replaced with plain boards, although the modillions in the cornice were reused. Fortunately, a portion of the original entablature survives in the recessed section of portico's upper level. FIG. 3. Though executed without enrichments, it follows the basics of Palladio's Ionic. In this simplified form, it closely resembles the entablature of La Rotonda. They differ only in materials and in Drayton's modillions being longer than those at La Rotonda.

It is intriguing to learn in Matthew Webster's earlier article in *Palladiana* (vol. 4, no. 1, Fall 2009), that the Isaac Ware edition of Palladio's *The Four Books of Architecture* was listed among the volumes in the Drayton family library. It is tempting to assume that the book was owned and referred to by John Drayton, for whom Drayton Hall was built, although we cannot be certain. Webster notes that the library inventory was written by John Drayton's son, Charles, who died in 1820. Nevertheless, it would have been odd for this book to be acquired in the late 18th century or later, decades after completion of the house and after Anglo-Palladianism had ceased to be fashionable.

We should note that the Ionic capitals of the upper level of Drayton's portico employ angled volutes rather than the parallel volutes favored by Palladio. As discussed by Charles Brownell, *et al.*, in the last issue of *Palladiana* (vol. 5, no. 1, Fall 2010), angled volutes, which also have ancient precedents, were promoted by Palladio's apprentice and colleague, Vincenzo Scamozzi. Scamozzi presented the angled-volute Ionic capital as the preferred model of the order in his 1615 treatise *L'Idea dell'Architettura Universale.* This raises the question of where the designer of Drayton Hall learned about combining the angled volute with the pulvinated Ionic entablature. A most likely source is James Gibbs, author of two of the most important architectural pattern books of the Anglo-Palladian movement, works which influenced the design of important colonial American buildings. In his preface to *Rules for Drawing the Several Parts of Architecture* (London, 1732), Gibbs paid homage to Palladio when he wrote: 'Palladio in dividing and adjusting his Orders, has no doubt excelled the rest, whom I have therefore followed.' This statement was only partially true because for his Ionic order, Gibbs employed the Scamozzi-type capital with angled volutes, rather than Palladio's parallel volutes. Gibbs no doubt was following the fashion established by Inigo Jones, the founder of the Anglo-Palladian movement, who used angled volutes exclusively in his Ionic orders.

In the designs that Gibbs published in his first pattern book, *A Book of Architecture, Containing Designs of Buildings and Ornaments* (London, 1728), every scheme employing the Ionic order uses angled volutes, many with pulvinated friezes.

Interestingly, the term 'Gibbs Designs' is also an entry appearing in the Drayton library catalogue, presumably referring to *A Book of Architecture,* rather than *Rules for Drawing.* On the other hand, it is possible that Plate 35 of Gibbs's *Rules* had an influence on Drayton Hall's portico. This plate shows a section of a colonnade of superimposed orders. The second tier (above the Doric) employs a modillion cornice, pulvinated frieze, and unfluted Ionic columns on pedestals with angled volute capitals, all closely resembling Drayton's Ionic entablature and columns. FIG. 4. While Gibbs's *Rules* apparently was not listed in the Drayton library inventory, we can safely assume that this important work was available to builders in a city such as Charleston.

We next follow the pulvinated Ionic entablature to another famous example of colonial American architecture, Carter's Grove, near Williamsburg, Virginia, which was completed in 1755 for Carter Burwell. The interior paneling of Carter's Grove

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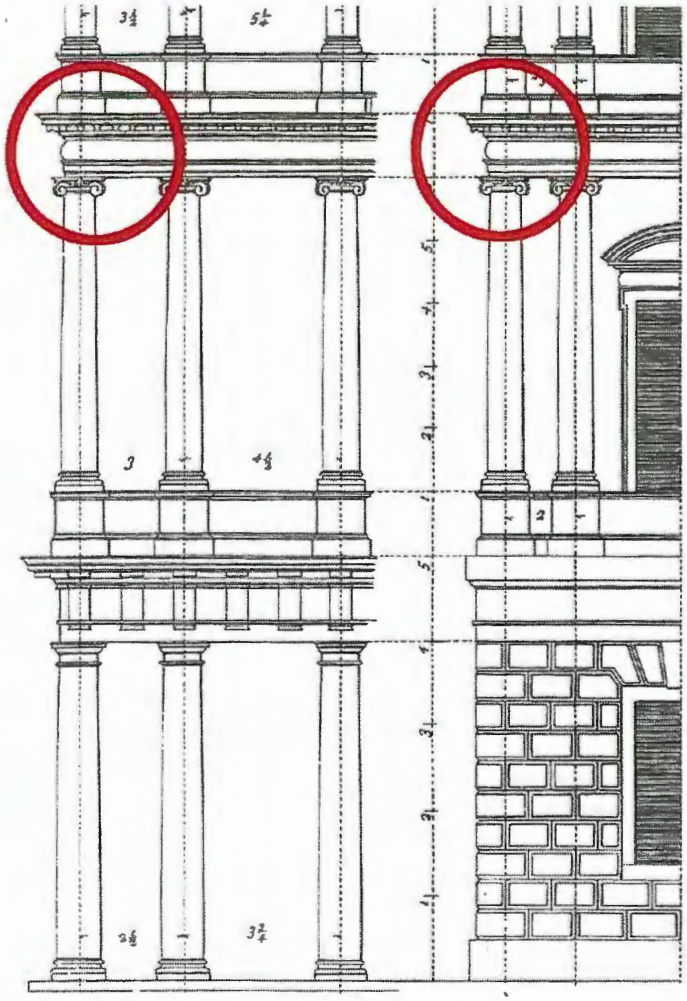

FIG. 4. James Gibbs, *Rules for Drawing . . .* (London 1732), Plate 35, with pulvinated friezes highlighted.

FIG. 5. Interior paneling, Carter's Grove, James City County, Va.

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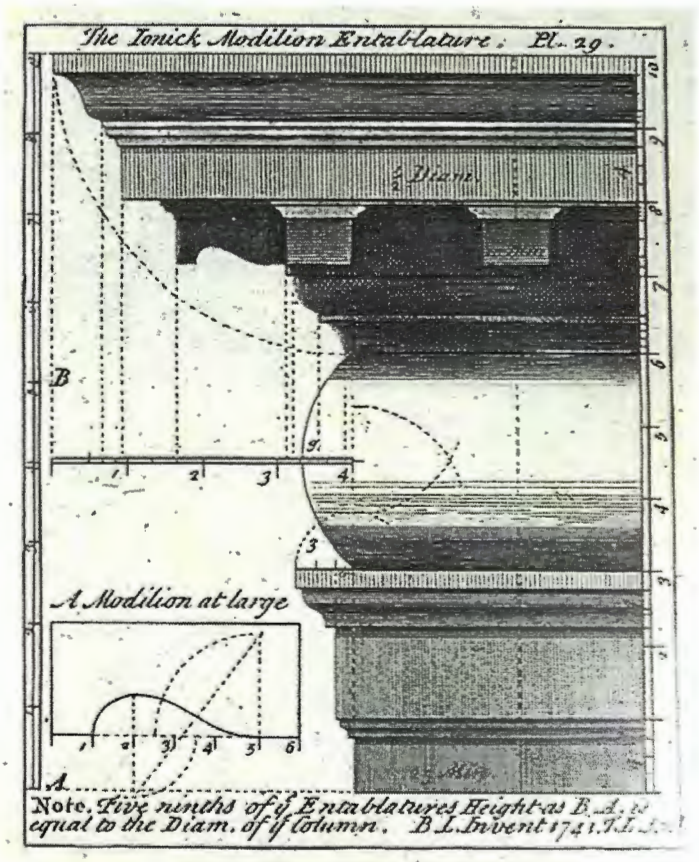

FIG. 6. Batty and Thomas Langley, *The Builder's Jewel: or the Youth's Instructor and Workman's Remembrancer* (London, 1746), Plate 29, 'The Ionick Modilion [sic] Entablature.'

is acknowledged to be among the finest in the country. FIG. 5. It was executed in part by Richard Baylis, an English joiner brought to Virginia for the purpose. We cannot be sure of the published sources for Baylis's designs. He may well have been familiar with Palladio, but the entablature in Carter's Grove's elegant stair hall follows in almost exact detail Plate 29, 'The Ionick Modilion [sic] Entablature,' in Batty and Thomas Langley's *The Builder's Jewel: or the Youth's Instructor and Workman's Remembrancer* (London, 1746). FIG. 6. While the Carter's Grove entablature is nearly identical to the La Rotonda entablature, for his pilaster capitals Baylis followed the fashion set by Jones and Gibbs, and indeed Langley, in his use of angled volutes.

Drayton Hall and Carter's Grove are certainly not the only colonial mansions to have entablatures with pulvinated friezes. Pulvinated friezes are found in the drawing room at Westover and in the hall at Sabine Hall, but the entablatures in both of these Virginia mansions are supported on Doric pilasters and have no modillions. Two noteworthy New England houses that have Ionic entablatures with pulvinated friezes are the 1760 Wentworth-Gardner house in Portsmouth, N. H., and the 1782 Sargent House in Gloucester, Mass. Both examples are on interior woodwork and both have modillion cornices and pilasters with Scamozzi-type Ionic capitals.

Thomas Jefferson, of course, is Palladio's best-known American advocate, so we are not surprised that he too made use of Palladio's pulvinated Ionic entablature, albeit in an inconspicuous location. Jefferson intended that the exteriors of his pavilions at the University of Virginia display the different classical orders for the edification of the students. However, for the benefit of the faculty, Jefferson also decorated the second-floor parlor in each pavilion with a full entablature based on a plate from either Palladio or the treatises of Roland Fréart de Chambray and Antoine Desgodetz. These interior entablatures are not related to the orders employed on the exteriors of the pavilions. To find the pulvinated Ionic entablature with scrolled modillions, one needs to ascend to the second-floor of Pavilion IV. Here, the parlor entablature is a faithful adaptation of Palladio's pulvinated Ionic. The source for it most likely was the Leoni edition of *The Four Books of Architecture,* which was Jefferson's principal source for Palladian forms and details. Nonetheless, like La Rotonda, and even Drayton Hall and Carter's Grove, the Pavilion IV entablature was executed without the enrichments shown in Palladio's plate.

Finally, we come to a 20th-century example of the pulvinated Ionic entablature, handsomely displayed on the entrance pavilion of the Virginia Museum of Fine Arts in Richmond. Designed by the firm of Peebles and Ferguson of Norfolk, and completed in 1936, the scheme was a conscious effort to reflect Virginia's Anglo-Palladian heritage. FIG. 7. The Virginia Museum façade demonstrates that the pulvinated Ionic entablature lends dignity and authority to a building. Its use should not be overlooked in designing contemporary classical works, whether inside or out.

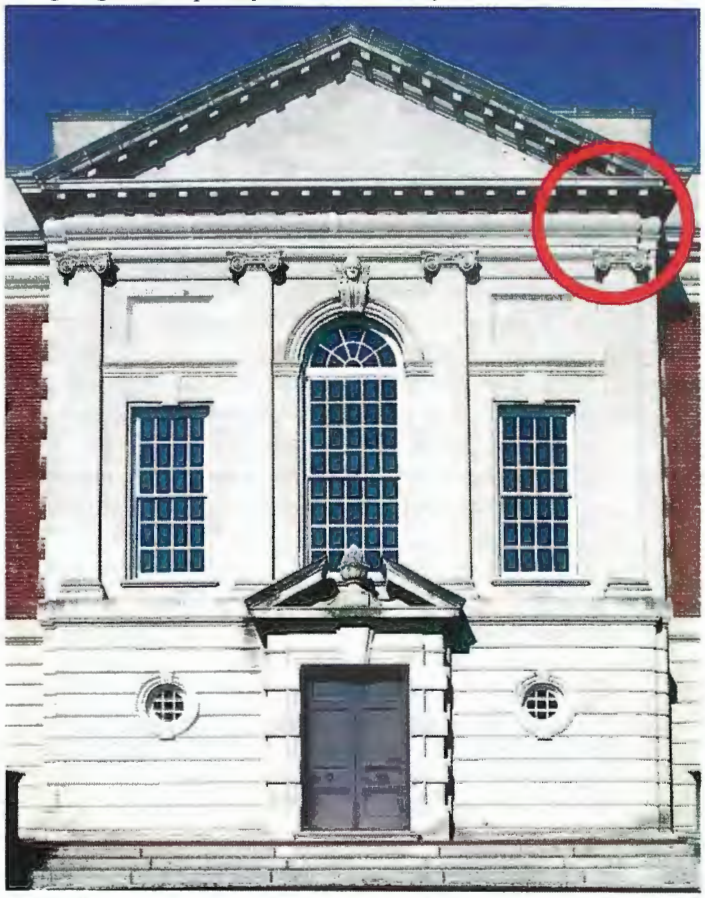

FIG. 7. Entrance pavilion, Virginia Museum of Fine Arts, Richmond, Va. Peebles and Ferguson, architects.

CALDER LOTH, Senior Architectural Historian of the Virginia Department of Historic Resources, is a member of CPSA's board of directors and an author on architectural and preservation subjects.

Palladio's ambassador to the world

CPSA mourns loss of its founder and guiding spirit Mario di Valmarana

Mario di Valmarana of Charlottesville, Virginia, and Venice, Italy, a talented architect, outstanding educator, leader in historic preservation and devoted father and husband, died October 13, 2010, at his home in Venice.

His distinguished 52-year career was remarkable for its breadth. It encompassed 14 years of professional practice with architectural firms in New York City and Washington, D.C. on a wide range of urban projects. He taught for 28 years in the School of Architecture at the University of Virginia, where he served as Director of the Historic Preservation Program and founded the School's first international study programs, in Vicenza and Venice. They remain an essential part of the curriculum. He also authored a number of influential works on the theory and ethics of historic preservation that redefined and expanded the scope of the field and the values informing its practice.

Mario was born August 16, 1929, in Venice, Italy, son of Andrea and Marina di Valmarana. One of seven siblings, he remained close to his family and was a friend and mentor to his nieces and nephews throughout his life. He grew up surrounded by the architectural treasures of Venice and the Veneto region, spending his summers at the family home, Andrea Palladio's Villa Almerico-Capra in Vicenza, known as La Rotonda, which awakened an early interest in architecture.

A gifted student of sculpture, music, and drawing, Mario was drawn to architecture as a synthesis of the arts.

Mario di Valmarana in April 2010 at a banquet in New York hosted by the Center for Palladian Studies in America, Inc., and the University of Virginia to honor his many years of service in their programs and to Palladianism in America.

After earning his architecture degree from the Istituto Universitario di Architettura in Venice in 1955, he moved the following year to New York City, where he practiced architecture and attended graduate courses in Columbia University's School of Architecture. There he studied with the renowned Palladian scholar Rudolf Wittkower, and developed a firm belief in the relevance of architectural history for the design work of the present which he retained throughout his career.

Mario was foremost a contemporary architect, who advocated an architecture enriched by the design principles of the great works of the past as opposed to stylistic revivals. In 1963 he married Betty Baker Supplee in Philadelphia. During the 1960s he practiced architecture as an associate in a variety of firms, including Alfred E. Poor, Architects, New York; Giuliani Associates Architects, Washington, D.C., and Corning, Moore, Elmore & Fischer, Washington, D.C. He was particularly fond of his involvement in the McGraw-Hill offices in Hightstown, N.J., the Watergate Complex in Washington, D.C., and the TWA Terminal at National Airport, each of which received numerous awards.

In 1972 Mario was recruited to teach in the University of Virginia's School of Architecture, which remained his academic home until his retirement in 2000. He was a legendary professor who combined a profound grasp of the history of architecture, studio instruction, and historic preservation with an enthusiasm, eloquence, and sense of humor that were contagious for all who were privileged to work with him. His knowledge of architecture was so vast that to experience buildings and landscapes through his eyes was to enter upon an entirely different level of appreciation and understanding. He was a mentor to a generation of students, many of whom he welcomed into his home and family and who remained lifelong friends. Upon his retirement he was honored by establishment of the Mario di Valmarana Professorship in the School of Architecture.

A strong advocate for historic preservation, both nationally and internationally, he served as a Trustee of the Frank Lloyd Wright Building Conservancy and chaired its Advisory Committee for the restoration of Wright's most important residential commission, Fallingwater. He also supervised the restoration of Villa Almerico-Capra 'La Rotonda.' He further served the cause of historic preservation through leadership roles in many preservation organizations.

His enthusiasm for the influence of the great Renaissance architect Andrea Palladio led him and others to found in 1979 the Center for Palladian Studies in America, Inc., to sponsor historical studies of Palladian architecture and its American legacy. The Italian government granted him a knighthood for his efforts to establish and promote cultural links between Italy and the United States.

Mario will be remembered for his love of family and friends, his generosity and boundless energy, and his grace, kindness, and eloquence. He loved life's beauty and bounty, whether in the form of good wine, delicious food, rare books, fine art, or outstanding architecture. He imparted that spirit to those who knew him, and they have never forgotten it. He was a deeply cultivated man.

This celebration of the life of Mario di Valmarana was prepared by his friends and family.

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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: Rhea George

Calder Loth joins CPSA board

Palladian scholar Calder Loth was elected to the board of directors of the Center for Palladian Studies in America, Inc., in December 2010.

Loth, who is Senior Architectural Historian of the Virginia Department of Historic Resources, curated the American portion of 'Palladio and his Legacy,' the acclaimed exhibition presented by the Royal Institute of British Architects in New York and other cities. He is author and co-author of numerous publications, including *The Making of Virginia Architecture* (1992). His latest article begins at page 4 in this issue of *Palladiana*.

New Developments at Battersea

The Battersea Foundation is working to raise $300,000 to acquire and conserve Battersea, the historic (1766-1768) Palladian residence in Petersburg, Va. CPSA's efforts in support of the endangered property, which is now owned by the local government, have been reported in earlier issues of *Palladiana*.

Exhibition

The University of Virginia Art Museum will present 'Variety, Archeology and Ornament,' Aug. 26-Dec. 18, 2010, examining the role of ornament and single-leaf architectural prints in development of the concept of the five orders of architecture between 1515-1550.

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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