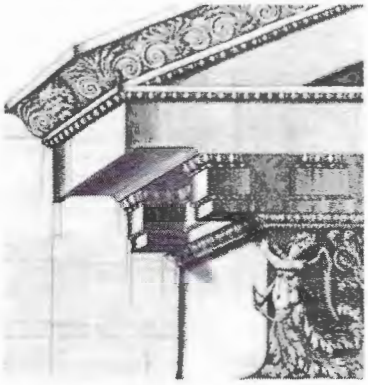
PALLADIANA

Vol. 6, No. 2 ❖ JOURNAL OF THE CENTER FOR PALLADIAN STUDIES IN AMERICA INC ❖ Spring 2012

CENTER FOR PALLADIAN STUDIES IN AMERICA

► Who was 'Master A. P.'?



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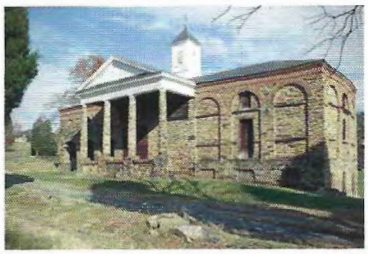

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Partnering with Clemson, National Trust

CPSA creates new annual symposium series in Charleston to begin in April

After several years of exploration and planning, the Center for Palladian Studies in America, Inc., is launching a new annual symposium series in Charleston, S. C., on April 13, 2012.

Co-sponsoring the event with CPSA are Clemson University's program in historic preservation and Drayton Hall, an historic site of the National Trust for Historic Preservation.

Accompanying the program will be receptions in several historic private homes or other buildings which are to be discussed in the lectures. In addition, a one-day bus tour on the following day, April 14, will tour other sites in the surrounding countryside which are to be the subject of lectures, including St. Thomas' Parish Church (1765) and St. James' Parish Church (1768).

The organizing committee for the symposium is comprised of Carter L. Hudgins, director of Clemson University's graduate program in historic preservation; Carter C. Hudgins, Drayton Hall's director of preservation and education; and Carl I. Gable, president of CPSA.

'Our goal is to select program topics across the spectrum of early American architecture, but our venue in Charleston offers us a remarkable opportunity to visit so many important examples of that architecture within blocks of our lecture hall,' Gable explained. 'We also expect to benefit from synergies between our symposium in Charleston and our older partnership with the Virginia Commonwealth University symposium held in Richmond each fall.'

Topics and speakers for the inaugural symposium are still being selected and scheduled, and other topics are being noted for subsequent years. Among the subjects which the organizing committee hopes to include in an early year are the role of Charleston's second St. Philip's Church (c. 1721-1713) in bringing the Gibbs-style steepled church to America; the Palladian Greek-temple-front motif of Charleston's Charles Pinckney Mansion (c. 1745) ; and the influence of the Charleston courthouse on Charleston architect James Hoban's design of the White House (1792-1800) in Washington, D. C.

Final information will be mailed to members and posted on the CPSA website at www.palladiancenter.org/ as soon as it becomes available.

Plan Now for 2012 Events

☐ Apr. 13	1st Annual Symposium 'Charleston and the Development of American Architecture' Charleston, S. C. *co-sponsored by CPSA*
☐ Apr. 14	Tour: Carolina Lowcountry Charleston, S. C. *co-sponsored by CPSA*
☐ Apr. (projected)	Publication of *Birth of a Virginia Plantation House: The Design and Building of Bremo*
☐ Nov. 5	*Palladiana* (Fall 2012 issue)
☐ Nov. 16	Palladian Session VCU 20th Annual Architectural Symposium Virginia Historical Society Richmond, Virginia *co-sponsored by CPSA*
☐ Nov. 17	Tour: Palladian Richmond Richmond, Virginia *co-sponsored by CPSA*

Other suggested activities under consideration:

• Lecture and book-signing to celebrate publication of new Bremo book • Tours to Jamaica and Ireland.

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

Who was 'Master A. P.'?

Palladio was influenced by prints as well as architectural treatises

by Michael J. Waters

Palladio, Vignola, Serlio and others have accustomed us to illustrated Renaissance architectural treatises, but single-leaf engravings were another important medium for exchanging ideas in that fertile period.

Produced in Italy and Germany during the first half of the 1500s by a number of engravers known today only by their monograms, these small prints of column capitals, bases, and cornices are largely forgotten today. FIG. 1. Yet they were part of a rich visual conversation that surrounded ornament and architecture in the era before Palladio.

Not associated with any text, most of these printed fragments are labeled with the name of an architectural Order, but few resemble the Orders as illustrated by Serlio, Vignola, or Palladio. Likewise, while some depict identifiably ancient fragments, most freely reinvented antiquity. In sum, these prints, like sketchbook drawings, promoted no clear architectural theory. Nonetheless, despite their lack of theoretical purpose, throughout the sixteenth century single-leaf engravings of architectural details were actively in dialogue with contemporary treatises. They were an important component of Renaissance architectural culture that helped to define both antiquity and the architectural Orders well into Palladio's own time.

When Andrea Palladio first came to Rome in 1541, he was immediately struck by the ruins of the ancient city, which he began to draw and measure. It was also at this time that the young architect may have come in contact

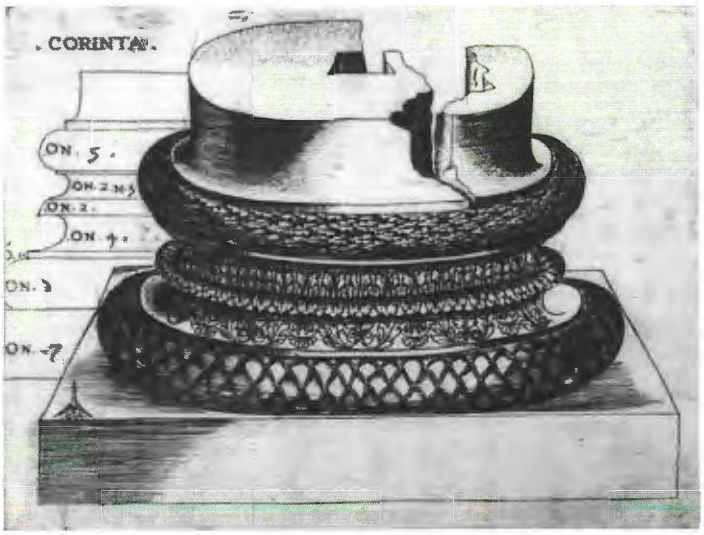

FIG. 1. Master G.A. with the Caltrop, Corinthian base from the Lateran Baptistery, c. 1537. *University of Virginia Art Museum, 1984.22.13.*

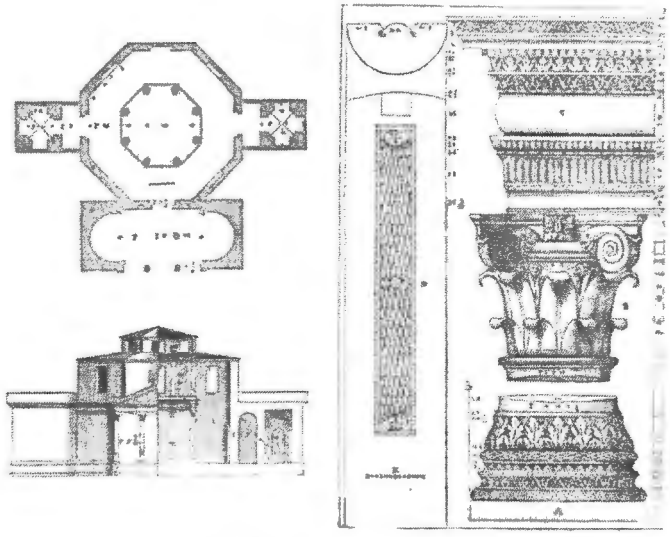

FIG. 2. Lateran Baptistery, from Andrea Palladio, *I quattro libri dell'architettura* (Venice: 1570), Book IV, pp.62-63.

with the numerous small prints of column capitals, bases, and cornices which were being produced in Rome since the 1510s. While Palladio later had access to Sebastiano Serlio's book of antiquities (published in Venice in 1540), it is very possible that it was in Rome that he first encountered prints of antiquities. Like drawings he had already seen and copied in Vicenza, these engravings by artists known today as Master G.A. with the Caltrop, Master P.S., and the like, featured highly ornamented decorated bases, figural capitals, and sculpted entablatures.

Master G.A., for example, depicted a late first century column base from the Lateran Baptistery decorated with a variety of ornament including horizontal laurel leaves, leaf and dart, anthemion, and triple guilloche moldings. FIG. 1. Palladio also depicted this base in his *I quattro libri dell' architettura* [Four Books on Architecture], one of only two decorated examples he included in his whole treatise. FIG. 2. Yet whereas Master G.A. depicted this base as a decontextualized, measured fragment, Palladio placed it within the Baptistery as a whole. For Palladio, architectural fragments were only included in his treatise if they could be inserted into larger reconstructions. The Roman engravers of the first half of the sixteenth century, on the other hand, had no interest in making ancient Roman monuments whole again. Instead, in engraving after engraving, they propagated an assortment of detached capitals, bases, and cornices, often with little or no associated text. Rather than bringing order and clarity to antiquity as Palladio's treatise later attempted to do, these printed fragments encouraged ornamental variety.

These unknown artists also disseminated their own antique-inspired inventions alongside known ancient fragments. Master G.A., in one example, engraved a pilaster capital decorated with the head of a satyr and inverted peapod volutes. FIG. 3. In another, the same artist freely modified the Pegasus capital from the Temple of Mars Ultor by adding the figure of triumphant Fame. This indiscriminate mixing of ancient and invented was extremely common in the sixteenth century, especially in sketchbook drawings. It was in fact so widespread that Palladio went to great lengths in his treatise to assure readers that his illustrations were based solely on the remains of antiquity. As he states in the foreword to his Fourth Book, on ancient temples,

FIG. 3. Master G.A. with the Caltrop, Capital with peapod volutes and satyr head, c. 1537. *University of Virginia Art Museum, 1984.22.6.*

'[A]s for the ornaments, that is, bases, columns, capitals, cornices, and such like [in this treatise], I have included nothing of my own but have measured all of them myself with scrupulous care using various fragments found on the sites where the temples were.' For Palladio, like Serlio before him, license in architecture was of great concern. In many ways, Palladio's treatise responds to the often-ambiguous single-leaf engravings of the first half of the sixteenth century, which freely reinterpreted antiquity. By systematically representing ancient architectural details as part of a larger whole, Palladio stabilized the printed fragments previously floating about—such as the Master G.A. engraving of the Lateran Baptistery base—and provided his readers with a guide to their use.

In addition to promoting differing visions of antiquity, architectural treatises and single-leaf prints actively competed in defining the architectural Orders. Since the mid-1400s, architects had disseminated various types of columns through their treatises. While all of these systems of Orders were ultimately derived from the writings of Vitruvius, no two were alike, and even different Renaissance editions of Vitruvius diverged greatly in their representation of the Orders. Similarly, Sebastiano Serlio's treatise (Venice, 1537)—the first to systematically describe and illustrate the five canonical Orders—was at times contradictory. Single-leaf engravings, particularly those produced in Rome during the 1530s, were especially ambiguous when defining the architectural Orders. Master P.S., for example, labeled all of his prints Corinthian, from a voluted capital to various decorated cornices. Master G. A. likewise inconsistently applied the terminology of the Orders to both capitals and bases. For these engravers, the Orders were terms used to classify a variety of fragments rather than codify norms.

It was only with the treatises of Vignola and Palladio, published in 1562 and 1570, respectively, that the Orders became a clearly defined, visually comprehensible system. Palladio's treatise especially transformed the complex variety of ancient architecture into the simple rule-based architectural Orders we know today. In fact, Palladio, unlike Serlio and Vignola before him, used no ancient examples to illustrate his book on the five Orders. While Palladio affirmed that his Orders were primarily derived from ancient buildings rather than the writings of Vitruvius, in formulating his Orders, he synthesized ancient precedents rather than quoting them directly. This synthetic approach separated Palladio from his predecessors, and is likely a reason his treatise became so influential. Yet, it is important to remember that the success of Palladio's *Four Books* did not necessarily overshadow single-leaf prints and other Renaissance treatises, which not only remained in circulation, but also continued to be reprinted. Serlio's treatise alone was reissued over sixty times before 1700, both as a whole and in parts. Likewise, the single-leaf engravings of Master G.A. and Master P.S. continued to be reprinted in Rome until sometime after 1790. Throughout the early modern period Palladio's treatise was just one of many competing options.

While we will likely never know to what extent Andrea Palladio interacted with Roman single-leaf engravings, it is probable he came in contact with them during one of his numerous trips to Rome. In fact, Palladio himself may have produced at least one single-leaf print: an etching with the monogram A.P. dated 1555. FIG. 4A. Depicting the entablature and pediment of the ancient Temple of Serapis in Rome (partially preserved today in the Colonna gardens on the Quirinal Hill), this same fragment is also illustrated in *Four Books* as part of Palladio's reconstruction of that ancient temple. FIG. 4B. Comparing Palladio's woodcut and the anonymous etching side-by-side it is immediately obvious they are nearly identical proportionally. Since the Master A.P. etching has no measurements, despite its use of plumb lines, it is possible this similarity is just coincidental. Serlio's woodcut of the same fragment is similarly close proportionally, for example. Still, could Palladio, a year after he published his two guidebooks to Rome, have created this etching using only his initials as a signature? Since the same Master A.P. produced at least six other prints in 1555—etchings of a lion, a triton, acanthus leaves with various animals, a frieze with dolphins and a satyr, and two grotesque panels—this may seem unlikely. Scholars have instead suggested the engraver might be Asconio Palombo, Francesco Primaticcio or possibly a French engraver from the School of Fontainebleau.

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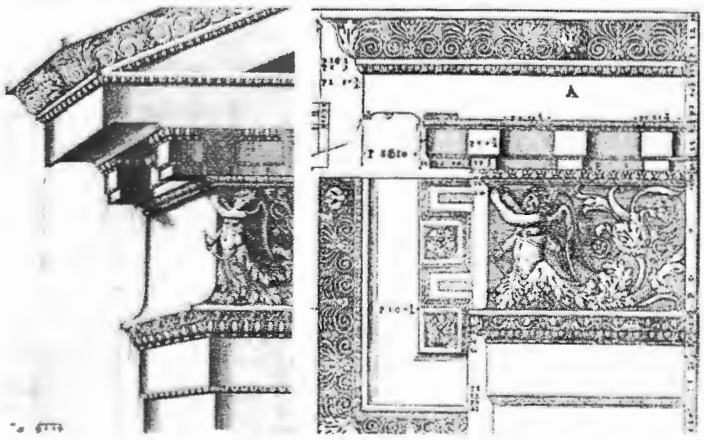

(left) FIG. 4A. Master A.P., Entablature, the Temple of Serapis, 1555. *Metropolitan Museum of Art, 68.529.8.*
(right) FIG. 4B. Andrea Palladio, the Temple of Serapis (detail), from *I quattro libri dell'architettura* (Venice 1570), Book IV, p. 47.

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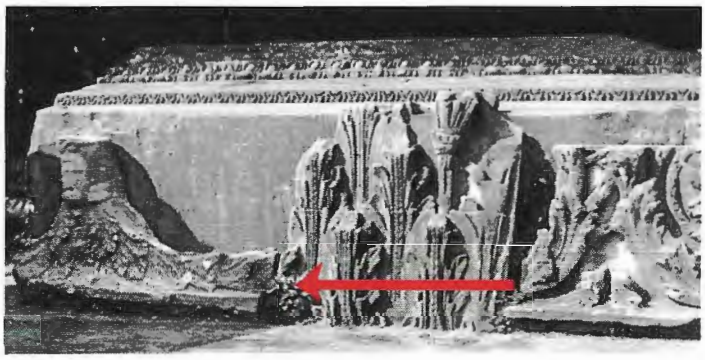

FIG. 5. *(Reverse image)* Fragments of Temple of Serapis, with arrow connecting separated elements of *putto* figure (upper body missing).

Yet the fact remains that the Master A.P. etching bears a striking resemblance to Palladio's woodcut, not just proportionally, but also in terms of its ornament. Specifically, both prints feature a frieze decorated with a *putto* or with a bow and quiver emerging from an acanthus scroll. While the ancient entablature itself was adorned with a scroll and *putto* (FIG. 5), most sixteenth-century representations omit this detail. Of the few that do include this feature, such as the drawings of Giuliano da Sangallo and Giovanni Antonio Dosio, none equips the *putto* with a bow and quiver. This includes Palladio's own drawing of the same entablature, now in the collection of the Royal Institute of British Architects (XI/23r). This I believe is not just another coincidence. Since we know Palladio copied drawings of antiquity by other artists, it is possible that he used the Master A.P. etching, and perhaps other prints and drawings of the same fragment, to create his final woodcut. As Cammy Brothers has noted, during the 1540s and 1550s much of what remained of the Temple of Serapis was destroyed. Because of this, Palladio had to invent a great deal in order to reconstruct the complex as a whole. Therefore, he may also have relied on earlier representations, including a little-known single-leaf print, to fill in details that were no longer visible. Alternatively, both may derive from an earlier drawing which has now been lost. In some manner, however, either directly or indirectly, these two prints of the same ancient building fragment are undeniably linked.

As such, they remind us that Palladio combined various sources to produce his architectural treatise and personal language of classicism. This skillful synthesis was part of Palladio's genius. Yet it is only possible to appreciate fully this aspect of Renaissance architecture if we also include single-leaf prints in the discussion. While often overlooked, these prints of column capitals, bases, and cornices found outside of treatises were an important part of sixteenth-century architectural culture which influenced even the work of Andrea Palladio.

MICHAEL J. WATERS is Erwin Panofsky Fellow at the Institute of Fine Arts, New York University, and co-curator with Cammy Brothers of the exhibition 'Variety, Archeology, and Ornament: Renaissance Architectural Prints from Column to Cornice,' at the University of Virginia Art Museum, Charlottesville, Virginia. The exhibition catalog is available for download online at *http://www. virginia.edu/artmuseum/ on_view/ exhibitions/Variety_ Archeology_Ornament.php.*

Tradition vs. invention

As Palladio changed Venetian design, did Venice change him?

by Duncan G. Stroik

Imagine the basin of Venice's Grand Canal without the three Palladian churches.[1] Palladio brought to *la Serenissima* a sophisticated classicism which set new standards of design for ecclesiastical structures and, indirectly, for Venetian palaces as well. History gives Palladio credit for inventing a new type of church façade, for creating a greater correspondence between the interior and the exterior, and for giving an increased emphasis on the classical orders and Roman bath motifs.

But what about Palladio's debt to Venice and the Veneto? James Ackerman and others have written about how, in his villa designs, Palladio raised the architecture of arcaded barn and farmhouse to new heights. Lionello Puppi and Howard Burns have shown us how the main *salone* of his palaces and villas reflect the central *portego* of the Venetian palace, which also impacts the façade through its central door placement and balconies. This is quite different from the palaces of Renaissance Florence and Rome, in which a double-heighted *salone* is placed at the corner of the building. Yet much has been made of the fact that the forebears in the Veneto from whom Palladio learned, such as Sebastiano Serlio, Michele Sanmicheli and Jacopo Sansovino, had all gone to 'graduate school' in Rome and been trained in the circle of Bramante.

Palladio himself seems to disclaim or minimize regional influences on his work. In his own *Four Books*

FIG. 1. Andrea Palladio, Church of San Giorgio Maggiore (1566-1610).

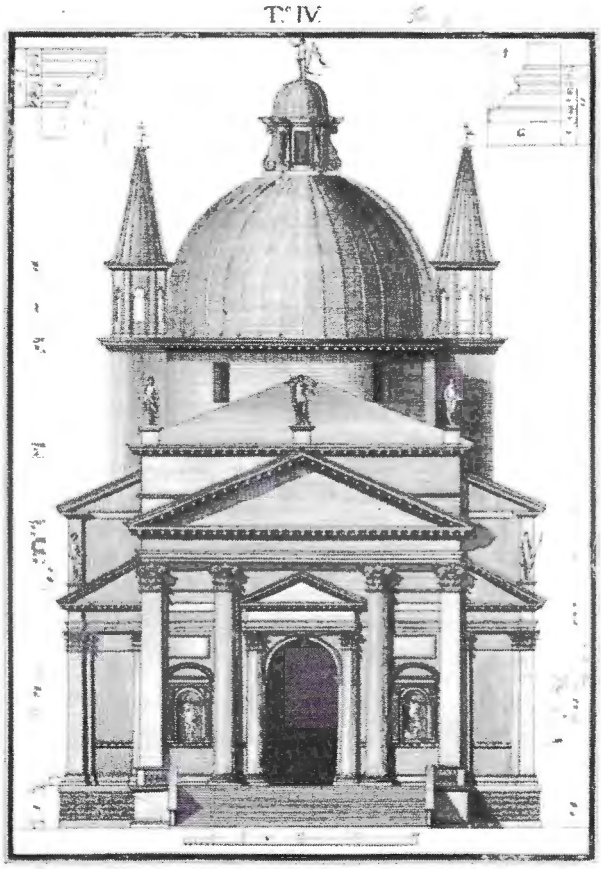

FIG. 2. Andrea Palladio, Church of Il Redentore, Venice, in Bertotti-Scamozzi, *Le fabbriche e i disegni di Andrea Palladio* (1776-1783).

on Architecture (Venice 1570), the maestro emphasizes his debt to Vitruvius and *architettura antica* more than to the medieval architecture of the Veneto (which he considered barbaric).[2] So it might seem that Palladio was not a regionalist, but derived his importance mainly from importing and systematizing the architecture of Rome.

But there is another way to look at Palladio. I would like to suggest that, in creating one of the most influential bodies of work in history, he was in fact also inspired by the local building tradition of Venice. Consciously or unconsciously, elements from the Byzantine, medieval and early Renaissance genres found their way into his new churches. He developed these Venetian themes at a high level, in the same way that Dvořák and Smetana employed folk tunes for their high-style music. Palladio brought aspects of the Venetian tradition to another level in order to make a universal architecture, which is another name for the classical.

Palladio's first completed work in Venice was the façade and interior tomb façade applied to San Francesco della Vigna, a church which had been designed by Jacopo Sansovino in 1534. It is at San Francesco that Palladio first explores the theme that he will continue to develop in his later church façades at San Giorgio Maggiore and Il Redentore: a central tetrastyle or four-column engaged portico flanked by two lower half-pediments and a minor Order. FIG. 1. This is considered one of Palladio's great innovations and his solution to the question of how to articulate the basilica profile of a church.

The conventional wisdom sees a connection between the Palladian church façade and his drawings of the Basilica of Constantine (the so-called Temple of Peace), the Pantheon, and Vitruvius' basilica at Fano (which Palladio illustrated for Daniele Barbaro's edition of Vitruvius' treatise).

Rudolph Wittkower interprets Palladio's façades as an intersection of two temple fronts. He cites the Renaissance predecessors as well as the double pediments at the Pantheon. But Wittkower sees Palladio's innovation as an overlay of two temple fronts, almost like a collage. While many English and American scholars are convinced by Wittkower, the Italians are less so. Roberto Pane sees this theory of intersecting temple fronts as a mechanical rather than organic type of composition and points out that the design and proportion of the wider temple front would look ludicrous standing alone.[3] For instance, the main temple front at Il Redentore is believable as an engaged portico (excepting the very wide intercolumniation of the central bay), but what about the so-called 'minor' temple front? FIG. 2. If we extract it from the central *pronaos* we see that its pediment is poorly proportioned and over-scaled, and that the pilasters are not set up with an intercolumniation appropriate to a temple front. The 'minor' temple front at San Francesco della Vigna is even less convincing, with columns sitting on pedestals almost equal in height to the columns themselves. If Palladio wanted to intersect two temple fronts it would result in quite another beast.

If we look a little closer at Venice itself we will find some fascinating predecessors to the Palladian façade in the islands of *la Serenissima*. First of all, Palladio's façades seem to be in the late medieval tradition, which have a decorated gable and sloping aisle cornices, such as at the church of Madonna Dell'Orto (1464). FIG. 3. Palladio's façades have a strong tripartite reading like many medieval and early Renaissance façades.

It is an easy gondola ride over to the island of San Michele where for the church there Mauro Codussi in 1469 took the concept of the late medieval façade, translating it into white Istrian stone and transforming its parapets into curved classical cornices. FIG. 4. A semi-circular pediment surmounts the central bay while half-circular pediments cover the side aisles. It is thought that Codussi's façade may recall Leon BattistaAlberti's concept for the façade of San Francesco (Tempio Malatestiano) in Rimini (1450-60), which was never completed and now is known only from its dedication medal. The large scale Roman lettering in the frieze of San Michele is an innovation, which Palladio later employs at his churches.

The use of the semicircular pediment and curved half-pediments at the church of San Zaccaria, which was completed in 1515 to Codussi's design after the initial architect's death,

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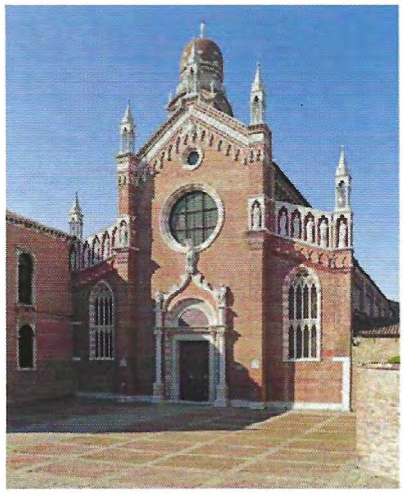

FIG. 3. The church of Madonna del Orto (façade 1464), Venice.

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FIG . 4. Mauro Codussi, Church of San Michele (1469), Venice, with red line inserted at right to highlight similarity to Palladian pediments.

takes this compositional idea to new heights. Codussi's church of San Giovanni Crisostomo in 1497 has a composition similar to San Michele in Isola, but with a stucco façade and half circular pediments, which project beyond the upper pilasters. Later, in 1531, the church of San Felice addressed this problem by employing side arcs as simple bands, rather than cornices, which are coplanar with the Ionic pilaster.

Thus, the circular pediment with side half-pediments, which is all over Venice, is part of the continuity from the medieval to the early Renaissance. Palladio draws upon this tradition and develops it by angling the pediments parallel with the roofs behind. It is quite easy to see the development if we just mentally straighten the curved pediments. See FIG. 4. One realizes, in light of the Venetian tradition during the century or more before San Francesco della Vigna, that it is not necessary to interpret Palladio's façades as intersecting or overlapping pediments any more than these late medieval or early Renaissance façades.

The Palladian church façade type with its major and minor Orders became one of the great inventions of the Venetian Renaissance and had an impact on many future churches. The engaged tetrastyle temple, without wings, also became one of the characteristic façade types in Venice, as seen at the celebrated churches of the Gesuati and Santa Maria del Rosario, and continued to inspire many small churches in the Veneto up through the 1950s.

The influence of Venice can also be discerned in Palladio's treatment of domes. Venice is a city of domes, the most important ones at the Veneto-Byzantine basilica of *San Marco,* which has five of them. Other medieval churches have multiple domes also, including the basilica of San Antonio ('Il Santo') in Padova. Palladio's domes follow the Venetian or Byzantine tradition in their shape, rather than the Florentine ovoid dome or the hemisphere of the Pantheon (even though the Pantheon was his favorite building).

In the early Renaissance the dome continues to be employed at the crossing of a Codussian quinqunx plan or directly above the sanctuary as at Santa Maria dei Miracoli (1489), which was designed by Pietro Lombardo. Palladio follows this later tradition of a single dome and places it in either location, along with a third option in which the whole nave becomes a dome, such as at Le Zitelle in Venice and the Tempietto in the countryside at Villa Barbaro in Maser. He also employs twin towers at his two centralized churches, making them square like the vast majority of towers in Venice. And this brings up the whole question of the cylindrical towers at Il Redentore, which are unique in Palladio's *opera.* FIG. 2. On either side of the apse, they create an incredible crescendo of curvilinear forms with the dome and transept apses. Deborah Howard and others find a possible inspiration from the minarets of Istanbul where Palladio's patron, Marcantonio Barbaro, lived for a while. However, one can also find circular *campanili* much closer to home in the round towers of the Byzantine exarchate in Ravenna, such as at Sant'Apollinare in Classe. A round tower is also found at the eleventh-century Cathedral at Caorle, one of the nine important cities of the republic of Venice. The idea for two *campanili* could also be inspired by the basilica of Sant'Antonio at Padova.

The rich tradition of architecture in Venice helps us to better understand Palladio's architecture and how it is grounded in the local patrimony. Even as ancient and modern Rome are his stated touchstone, it is important to see how his purportedly Vitruvian architecture is transformed by contact with the medieval and early Renaissance practice of Venice. It also helps to explain why Palladio's architecture has unique characteristics that are distinct from the contemporaneous architecture of other parts of Italy.

It would be interesting to speculate how many of these influences on Palladio are conscious and unconscious. Or even how many of those decisions were made by the craftsmen on the job or the clients themselves, who often wanted designs in continuity with conventional practice. There was a lot of room for this to happen, given that the only project in Venice completed in Palladio's lifetime was the façade of San Francesco della Vigna. All of the others were finished by others after his death. However, I would suggest that Palladio's genius allowed him to build upon the Venetian tradition in a way that is antithetical to many modern architects. Moreover, his criticism of Gothic architecture, which seems evident in his writings, did not prevent Palladio from learning from aspects of the medieval and Byzantine architecture of his adopted city.

Did he surpass the Venetian tradition even by adding to it? Eventually, due to his disciples down through the ages, his work would become synonymous with Venice. But also, his work has become synonymous with classical architecture. Is not the work of all great architects a confluence of local tradition and brilliant invention?

Notes

[1] San Giorgio Maggiore, Il Redentore and Le Zitelle.

[2] 'When the grandeur of the Roman Empire began to decline because of the ceaseless invasions of the barbarians, architecture, having abandoned its original beauty and sophistication, as did all the other arts and sciences at that time, deteriorated more and more until it could get no worse in the total absence of information about beautiful proportions and the ornate manner of building.' A. Palladio, *Four Books . . .* (1570), IV:17 (Tavernor-Schofield trans., MIT Press, 1997), p. 276.

[3] Roberto Pane, 'Andrea Palladio e l'interpretazione della architettura rinascimentale,' in *Venezia e L'Europa, Atti del XVIII Congresso Internazionale di Storia dell'Arte*, Venice, 1956, pp. 408-412.

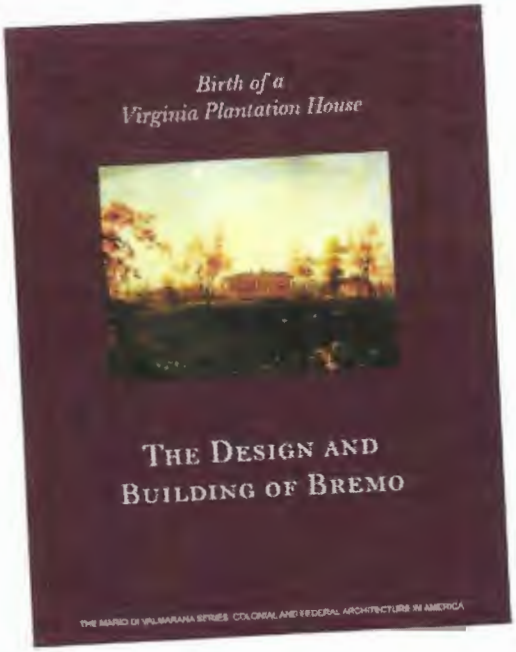
DUNCAN G. STROIK, associate professor at the School of Architecture, University of Notre Dame, is editor of the journal *Sacred Architecture.*

Bremo book readied for April

Reception at Bremo planned for new book's supporters

Work continues apace on CPSA's preparation of *Birth of a Virginia Plantation House: The Design and Building of Bremo*, by Peter Hodson, edited and with an essay by Calder Loth. The book, now scheduled for release in April, will be the first entry in a planned series of books honoring the late Mario di Valmarana, who led the founding of CPSA in 1979.

Friends, students and admirers of Prof. di Valmarana are asked to support this tribute to him by contributing to the Mario di Valmarana Memorial Publication Fund. Contributions in all sizes are welcomed and may be sent to CPSA, Virginia Center for Architecture, 2501 Monument Ave., Richmond, VA 23220. Contributors of $500 or more will be invited to a private reception and tour at Bremo Plantation, hosted by its present owner, Joseph F. Johnston, Jr. Bremo is not open to the public and this event will offer a privileged opportunity to visit one of America's most distinguished homes.



Following the War of 1812, Gen. John Hartwell Cocke began building Bremo at his plantation on the James River in Fluvanna County, between Charlottesville and Richmond, Virginia. Hodson's narrative not only brings to life the features and significance of the house, but also traces the practical challenges of building an elegant home in a remote and still primitive area. Cocke's problems include ordering window glass from Boston and insuring its arrival intact, dealing with a talented but often inebriated building foreman, and arranging to import marble mantels from Italy (N. b.: They arrived in the wrong size).

Calder Loth's essay, 'Bremo's Patternbook Sources and the Architecture of a New Republic,' reveals the extent to which the interior detailing of the house relies upon designs from Owen Biddle's *The Young Carpenter's Assistant*, which was published in Philadelphia in 1805. Thus, Bremo signals the way in which American builders were beginning to break away from the long tradition of English patternbooks.

In summary, the new book highlights an important turning point in American architecture while also offering insights into early American culture and aspirations.

FIG. 1. Bremo is sited on land sloping down toward the James River. Gen. Cocke utilized the topography to create a one-story façade on the land side (*top*) and a two-story façade on the river side (*above*). The new book will contain measured drawings of the floorplans.

FIG. 2. Thomas Jefferson's much-quoted admonition that Palladio "was the Bible" was actually in response to a request by Gen. Cocke for advice. The barn at Bremo seems to show that the General took the former president very seriously indeed. The portico design mirrors the portico of Bremo itself.

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