**Palladio and His Legacy: A Transatlantic Journey** is organized by the Royal Institute of British Architects Trust, London, in association with the Centro Internazionale di Studi di Architettura Andrea Palladio, Vicenza, and is presented in Washington, D.C., in partnership with the National Building Museum.

**Curatorial Team:** Charles H tidal and Innis Murra, Royal Institute of British Architects (RIBA) British Architectural Library; Guido Beltrami, CISA Palladio; and Coller Loths, Virginia Department of Historic Resources. Coordinating center for the National Building Museum: Chrysanthe Broikos.

**Plaster Models** specially created and loaned by Timothy Rich of Bath, England, and lived for by Ivan Sivagnos.


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**About Us** The National Building Museum explores the world we build for ourselves—from our homes, skyscrapers, and public buildings to our parks, bridges, and cities. Through exhibitions, programs, and publications, the Museum seeks to educate the public about achievements in architecture, design, engineering, urban planning, and construction.

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**MUSEUM HOURS**
Monday–Saturday, 10:00 am – 5:00 pm
Sunday, 1:00 pm – 5:00 pm

**ADMISSION** Admission is free. A donation of $5 per person is suggested.

**LOCATION**
401 F St. NW between 4th and 5th at the Judiciary Square Metro Station (Red Line Metro). Wheelchair access at 4th and G Street entrances.

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**Support for the Presentation of the Exhibition and Associated Educational Programs** at the National Building Museum is provided by the Richard H. Driehaus Charitable Lead Trust, Regione del Veneto, British Architectural Library Trust, Dainese, The Gladys Krieble Delmas Foundation, Center for Palladian Studies in America, Inc., William T. Kriken Foundation, Samuel H. Kress Foundations, Andrea D. Steirn, and Richard Whelan and Julia West, among others.


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THE LATE ITALIAN RENAISSANCE MASTER ANDREA PALLADIO (1508–1580) is the most influential architect of the last 500 years. His architecture synthesized the lessons of the ancient Romans with the achievements of his predecessors and contemporaries, including Bramante, Raphael, and Michelangelo. Palladio’s mastery of the classical orders, proportion, and harmony was unparalleled. His projects in Venice and the surrounding region—known as the Veneto—set new standards in design and redefined the potential of the art form, especially for domestic structures. Palladio’s legacy was secured in 1570 with the publication of his I Quattro Libri dell’Architettura (The Four Books on Architecture). One part theory, one part practice, this portfolio has had a more profound impact on the built world than any architectural treatise before or since.

In America, to an even greater extent than in Europe, the illustrations and words of Palladio have left an impact on the built world than any architectural treatise before or since. The spread of Anglo-Palladianism in America was due, in large measure, to the accessibility and popularity of these practical English guides. Three of America’s most iconic homes—the White House, Mt. Vernon, and Monticello—one such publications a debt. Monticello features two of the most significant Palladian innovations found in the southern colonies (and states): the temple-fronted portico and the five-part house plan with its central block, flanking pavilions, and connecting wings.

Monticello’s architect, THOMAS JEFFERSON (1743–1826), was Palladio’s foremost American disciple. He owned multiple copies of The Four Books and imaginatively integrated its plates with other sources. In Book Four, which featured Palladio’s reconstructions of Roman temples, Jefferson first encountered the inspiration for his most influential architectural work, the Virginia State Capitol. Begun in 1785, the Capitol (modeled on the Maison Carrée in Nîmes, France) marked the birth of the Classical Revival in America and established the precedent of designing the nation’s public buildings in this style. Palladio’s treatise remained an authoritative resource for architects designing the most ambitious, classically inspired buildings of the “American Renaissance” which began after the Civil War and flourished well into the 1920s.

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**The Drawings on View**

Spanning Palladio’s approximately 40-year architectural career, from the late 1530s to 1577. They reveal his commitment, long-term engagement with ancient Roman architecture, his ability to synthesize lessons learned, his genius for constant innovation, and his capacity to clearly communicate through drawings. In turn, the exhibition also shows how his message was disseminated in England and, finally, how Palladianism was adopted in America.