

UNIVERSITY OF VIRGINIA

# PAVILION III



HISTORIC STRUCTURE REPORT



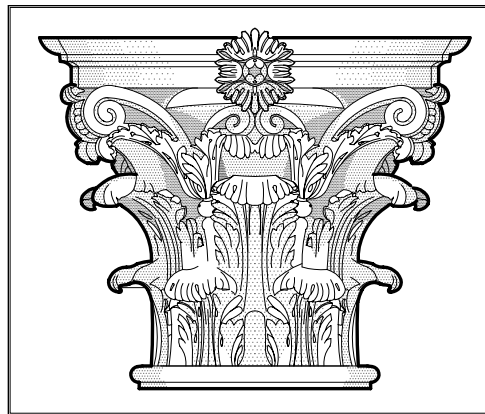
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HISTORIC STRUCTURE REPORT

MESICK ▪ COHEN ▪ WILSON ▪ BAKER  
ARCHITECTS

2006

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Mesick Cohen Wilson Baker Architects  
and  
The University of Virginia

PREPARED FOR  
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CHARLOTTESVILLE, VIRGINIA

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*Pavilion III, ca. 1880. Group containing Professor Harrison, Professor Holmes and Colonel Venable in front. Print 05944. Albert and Shirley Small Special Collections Library, University of Virginia.*





# FOREWORD

This is the sixth historic structure report undertaken for buildings in the Academical Village since 1986, part of a commitment by The University of Virginia to produce a comprehensive analysis of the Jefferson buildings which are the physical, intellectual and emotional center of the institution. The studies have so far focused on the pavilions, and each has expanded our understanding of the early history of the University and its evolution as a place and as a community. For example, Pavilion III, which is one of only two pavilions not to have been enlarged, appears at first glance to be very close to its original condition. However, this report reveals a complex history of addition and subtraction on the interior – walls appearing and disappearing, a stair being removed, and doors and windows changing places. This record of activity demonstrates how the building has changed to accommodate different uses as a home, classroom or office, all the while maintaining Thomas Jefferson’s goal of bringing together the daily lives of the faculty, staff and students.

The Pavilion III historic structure report arrives at a significant moment for historic preservation at the University. As research on the Jefferson buildings continues with the commissioning of an historic structure report for the Rotunda, appreciation for the buildings and landscapes beyond the Jefferson precinct lead to the recently completed Historic Preservation Framework Plan funded in part through a Campus Heritage Grant from the Getty Foundation.

The ongoing efforts to understand the Jefferson buildings now occur in context of the Historic Preservation Framework Plan. The University has recognized that the special character and sense of place here derive not just from the Academical Village, but from the nearly two hundred later buildings and landscapes which form the Grounds we know today. The Framework Plan describes the later development of the campus and relates the building here to both Jefferson’s aspirations for the University and to broader national trends in architecture and urban design. The history, design, condition, and integrity of the buildings and landscapes have been evaluated to establish a ranking system which describes each building’s or landscape’s significance to the University. This plan provides both a physical and cultural history of the University and another tool to use in making decisions about

renovations and allocation of maintenance funds.

Mesick Cohen Wilson Baker Architects have participated in nearly all of the historic structure reports to date and have also written the Historic Preservation Framework Plan for the University. Their continued presence has provided a much appreciated consistency and solid body of knowledge which has enhanced all of the work.

The ongoing documentation of the Academical Village and the production of the Historic Preservation Framework Plan are evidence of the University's ongoing commitment to both historic preservation and to the exploration of the institution's own history.

David J. Neuman, FAIA  
Architect for the University  
Charlottesville  
April, 2006

# INTRODUCTION

In 1988 the first historic structure report involving the buildings of Jefferson's University was prepared on Pavilion I initiating an ongoing program to investigate and document the buildings and landscapes of Thomas Jefferson's Academical Village at the University of Virginia. Following Pavilion I, historic structure reports have been produced for Pavilion VI (1991), Pavilion II (1992), Pavilion V (1994) and Pavilion VII (2002). This report on Pavilion III continues to build on the body of knowledge gained through the careful study of these unique architectural masterpieces.

The challenge of preserving the Academical Village is a weighty task; unlike many other historic sites, Jefferson's Academical Village continues to serve as an academic institution; its original purpose. Since the time of its creation the site has remained in a constant state of change, a product of the succeeding generations that have lived and worked there through time. Only in recent times, has Jefferson's "Academical Village" been viewed as a work of art worthy of curatorship. Inclusion of the Jefferson Precinct on the UNESCO World Heritage List in 1987 underscored the significance of the site and the need for a disciplined, rational approach to its care. A thorough understanding of the history, evolution and significance of each structure within the Village is fundamental to the conservation of the buildings and site as a whole. Only when such research is in hand can one manage these cultural resources in an informed and respectful way.

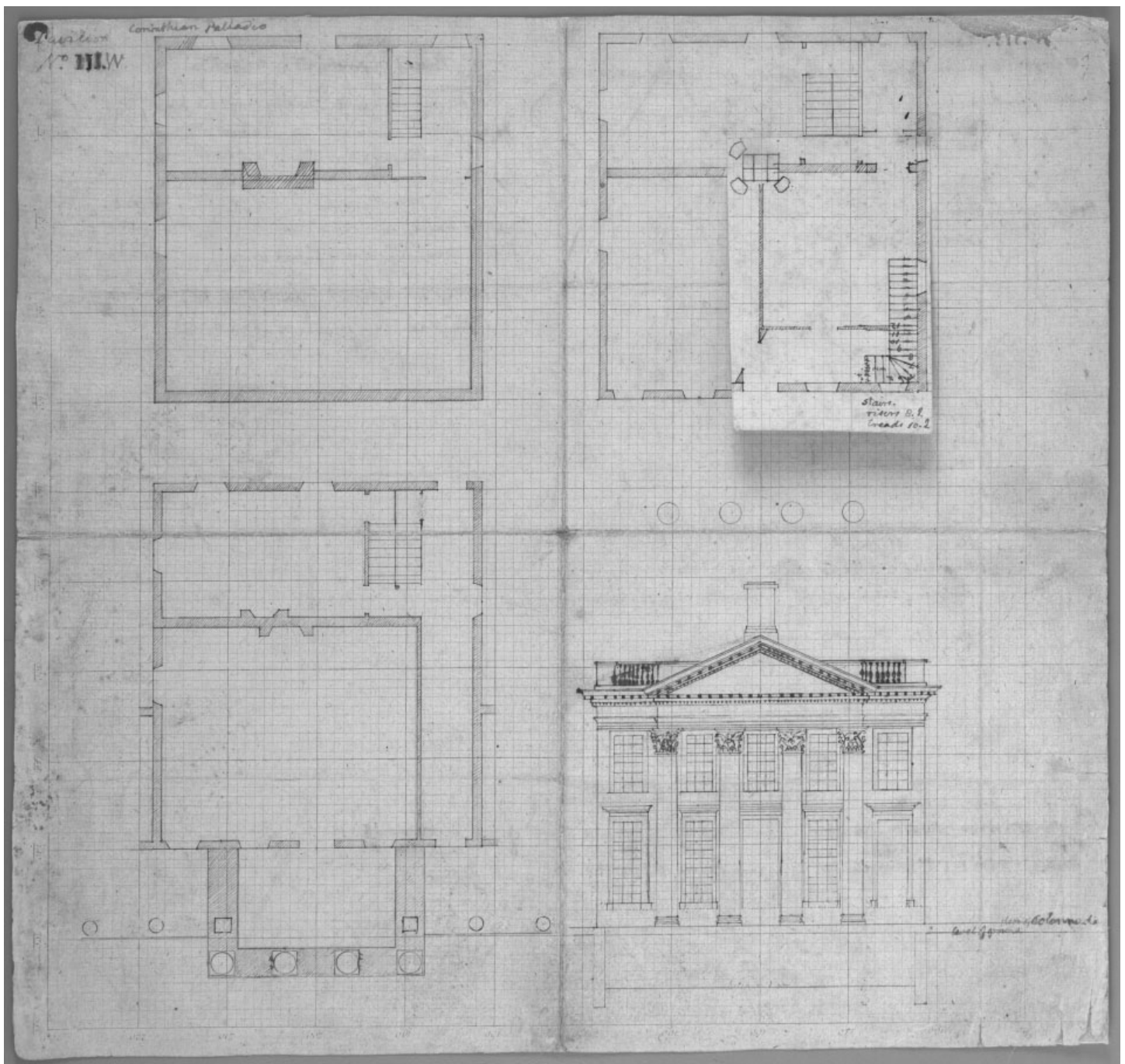
Comprehensive as it is, this report cannot claim to be definitive--it is a basis for future study and analysis. This is an open document, created with the understanding that it will grow as continuing research brings new information to light.

Pavilion III was studied intensively during July and August of 2005. The building was unoccupied during this time, allowing for an unimpeded examination of all spaces and surfaces. Investigation of the pavilion was comprehensive, permitting the complete investigation and recording of all accessible spaces. The interior and exterior were examined to identify alterations and to explain why they may have occurred. Plans and elevations were developed from field measurements gathered during the course of the investigation. Evidence of pre-existing walls and similar

### PAVILION III

features have been recorded on separate drawings as a means of illustrating alterations no longer present. The following report presents the findings of this survey, together with relevant archival research.

The archives at the University of Virginia have proved to be an invaluable resource. Information assembled from Jefferson's letters and drawings along with the Board of Visitors minutes, Proctor's Ledgers and numerous other written and graphic materials housed in the university's collections made it possible to develop a history of the pavilion's construction and chronology of occupants.



Thomas Jefferson's plans and elevation for Pavilion III. Changes to the second floor plan were drawn on a separate piece of paper and attached to the original drawing with wax. N316. Albert and Shirley Small Special Collections Library, University of Virginia.

## PAVILION III

# HISTORY

On October 6, 1817, the cornerstone for the first pavilion at Central College was laid, initiating a building campaign that would occupy the next nine years. Thomas Jefferson counted the resulting institution among his greatest achievements. The pavilion, identified on Jefferson's drawings as "Doric Palladio", was situated on the west side of a large grass plat, destined to lie at the heart of Jefferson's "Academical Village." The following day the Board of Visitors met and resolved that "two other Pavilions be contracted for and executed the next year with the same number of dormitories to each..."<sup>1</sup> Owing to the limited funds available, only a single new pavilion, with its associated dormitories, was constructed. This building stood on the west side of the Lawn, north of the Doric Pavilion. In June 1818 officials broke ground for this second building, then called pavilion two west or the "Corinthian Pavilion".<sup>2</sup>

It had long been Jefferson's desire to establish a state university in Virginia. In 1779 he submitted a "Bill for the More General Diffusion of Knowledge" to the Virginia General Assembly outlining three tiers of public education. The bill called for elementary schools, district colleges and a university.<sup>3</sup> The bill did not pass, but it marked the beginning of Jefferson's efforts to establish a public education system in Virginia.

In 1814 Jefferson was nominated as a Trustee of Albemarle Academy, a secondary school chartered eleven years earlier but never established.<sup>4</sup> Jefferson provided a plan for the academy showing nine pavilions connected by ten dormitories, all arranged around a square that remained open at one end. This concept of small independent buildings interconnected by dorms and covered walks was Jefferson's answer to the established tradition followed by many of the colleges and universities of the day, where one or two large buildings served to school, house and board the students.

In February 1816 the General Assembly passed a bill changing the name of Albemarle Academy to Central College, a move initiated by Jefferson with hopes of elevating the institution's educational role and thus expanding its importance. In the spring of that year, Jefferson described his plan for the college in a letter to

## HISTORY

Governor Wilson Cary Nicholas, expounding its merits:

I would strongly recommend . . . instead of one immense building, to have a small one for every professorship, arranged at proper distances around a square, to admit extension, connected by a piazza, so that they may go dry from one school to another. This village form is preferable to a single great building for many reasons, particularly on account of fire, health, economy, peace and quiet. Such a plan had been approved in the case of the Albemarle College, which was the subject of the letter above mentioned; and should the idea be approved by the Board, more may be said hereafter on the opportunity these small buildings will afford, of exhibiting models in architecture of the purest forms of antiquity, furnishing to the student examples of the precepts he will be taught in that art.<sup>5</sup>

The last line reveals Jefferson's intention to design each of the buildings in "architecture of the purest form of antiquity" to be used as study models by the students attending the academy.

With the plan for the College established, attention focused on locating a site. On April 8, 1817, Jefferson and two other Visitors, John Hartwell Cocke and Joseph C. Cabell, selected a forty acre parcel of land about a mile west of Charlottesville. Although the site was not the level, open sort of land Jefferson desired, it was ideally situated on Three Notched Road and Wheeler's Road, main routes running from Richmond and the west and only three miles west of Monticello, Jefferson's home. Moreover, it belonged to John M. Perry, a house carpenter known to Jefferson for his work at Monticello.

On May 5, 1817, the Board of Visitors convened in Charlottesville for their first meeting. At this meeting the Visitors resolved to purchase Perry's land and to construct the first pavilion:

On view of a plan presented to the trustees of the Albemarle Academy for erecting a distinct Pavilion or building for each separate professorship and for arranging these around a square each pavilion containing a School room and two apartments for the accommodation of the Professor, with other reasonable conveniencies, the board determines that one of those Pavilions shall now be erected...<sup>6</sup>

Perry sold the land to the Board of Visitors on the condition that he would be allowed to construct the first building on the site. As per the agreement, Perry went on to

### PAVILION III

build Pavilion VII, the first structure on the grounds. A month earlier, however, Jefferson had written to James Dinsmore, a master joiner who had worked with Jefferson in the past, informing him of the plans for the project and of forthcoming opportunities for work:

We are about to establish a College near Charlottesville on the lands formerly Colo. Monroe's, a mile above the town. we do not propose to erect a single grand building, but to form a square of perhaps 200 yards, and to arrange around that pavilions of about 24. by 36. f. one for every professorship & his school. they are to be of various forms, models of chaste architecture, as examples for the school of architecture to be formed on. we shall build one only in the latter end of this year, and go on with others year after year, as our funds increase. indeed we believe that our establishment will draw to it the great state university which is to be located at the next meeting of the legislature. the College, the immediate subject of this letter, is under the direction of 6. visitors, mr Madison, Colo. Monroe, Genl. Cocke mr Cabell, mr Watson of Louisa, & myself, and we are to meet on the 6th. of May to put it into motion. I suppose the superintendence of the buildings will rest chiefly on myself as most convenient. so far as it does I should wish to commit it to yourself and mr Nielson, and while little is called for this year which might disturb your present engagements, it will open a great field of future employment for you. will you undertake it? <sup>7</sup>

Dinsmore responded, thanking Jefferson for "Continued attention to my Interests," adding, "the proposition you make is most agreeable to me and I with pleasure accept of it".<sup>8</sup>

On July 18, 1817, Jefferson, surveyed the lands purchased from Perry, and found it necessary to modify his plans for the College compound. Declivities east and west of the site compelled him to eliminate the row of buildings at the head of the square, while drawing the two opposing rows of buildings closer together and extending them. Between these rows was a nearly flat stretch of land 200 feet wide, falling approximately eighteen feet along its length. Jefferson divided this area into three, 255 foot long terraces, each to accommodate one pavilion and twenty dormitories along both sides.<sup>9</sup> The following day Jefferson wrote to John Hartwell Cocke, requesting "a prompt decision on some matters":

I should be very happy if you could come, go with me to the College ground to see what is done & doing and then to mr Madison's to assist in our consultations. any day that suits you to come from Wednesday to Saturday



## HISTORY

inclusive, I will be ready to attend you. our squares are laid off, the brick yard begun, and the levelling will be begun in the course of the week...<sup>10</sup>

On July 28, 1817, the Board of Visitors met at Montpelier, near Orange, Virginia. The minutes of this meeting leave no doubt as to the matters discussed, plainly stating:

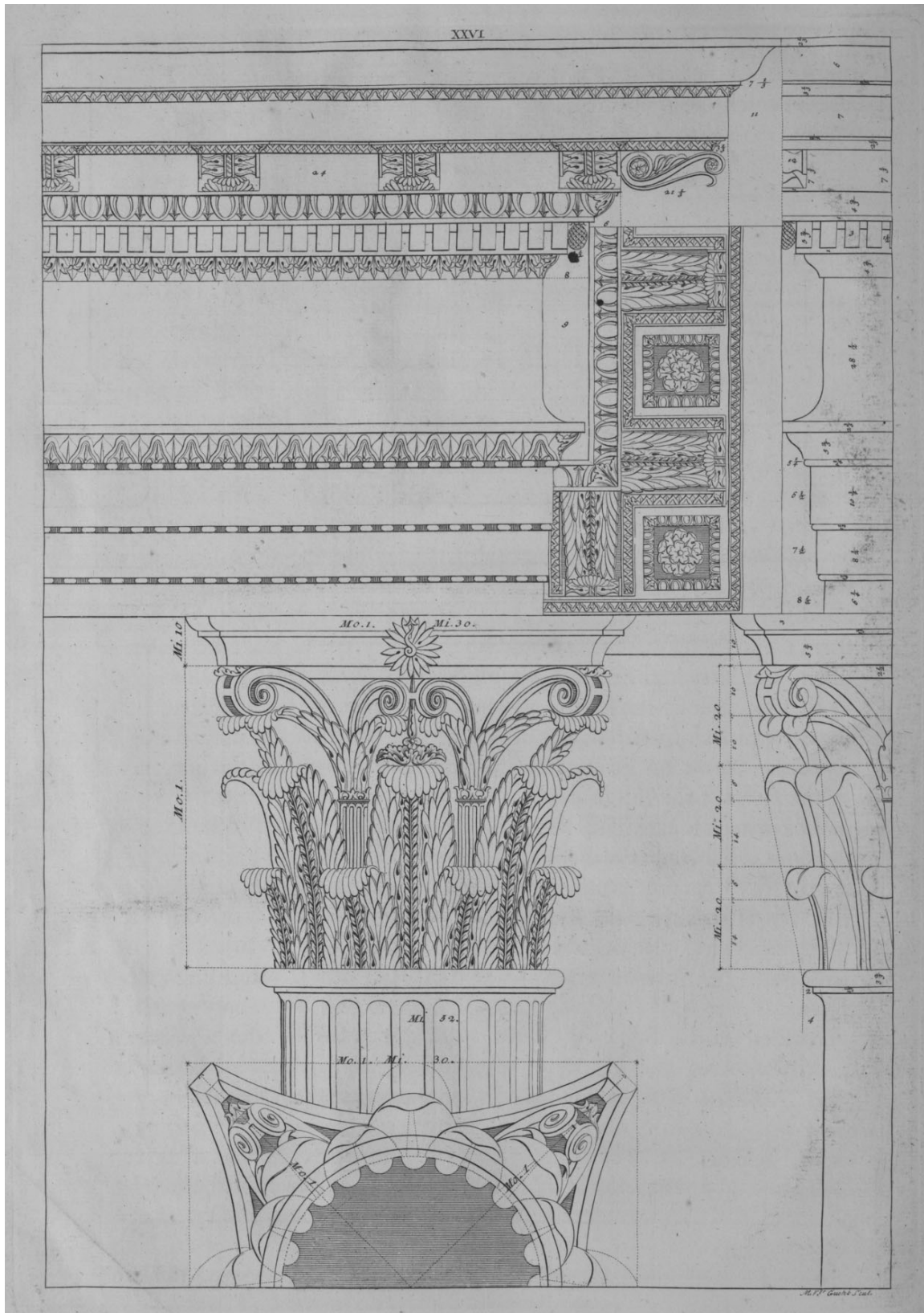
The plan of the first Pavilion to be erected, and the proceedings thereupon having been Stated and agreed to.<sup>11</sup>

The corner stone for this pavilion was laid on October 6, 1817. Identified by its order and source, the pavilion was called “Doric Palladio” by Jefferson; today we know it as Pavilion VII. At a meeting of the Board of Visitors convened the following day, it was resolved that “two other Pavilions be contracted for and executed the next year with the same number of dormitories to each...”<sup>12</sup> However, owing to financial constraints and limited resources, only one additional pavilion was started the following year. In June 1818 work commenced on the second pavilion, what would later be called Pavilion III.

As work progressed on the first of the college buildings, developments in the Virginia General Assembly brought Jefferson’s dreams for a university closer to fulfillment. On February 19, 1818, a vote to establish a state university passed the Senate and called for a Commission to determine the location of this institution. The Commission met in August at Rockfish Gap, Virginia to recommend to the Assembly a site for the new university. The twenty-one commissioners attending the meeting deliberated on three locations; Lexington, Stanton or Central College. In the months prior to the meeting, Jefferson had lobbied important individuals and prepared a statement favoring of Central College as the ideal site. On August 3 the Commission voted and chose Central College by an overwhelming majority.<sup>13</sup> Finally, on January 25, 1819, the General Assembly of Virginia passed an act declaring “the conveyance of the lands, and other property appertaining to the Central College” for “an University to be called, The University of Virginia...”<sup>14</sup> Jefferson’s vision of a state university had finally materialized.

Jefferson’s inspiration for the design of the pavilions stemmed from a variety of sources. In so far as the final designs for the pavilion buildings are Jefferson’s work, records show he consulted both books and friends for guidance. Before selling

# PAVILION III



*The Corinthian of Palladio from Quattro Libri dell'Architettura by Andrea Palladio. Leoni edition, 1721. Book I, Plate XXIV. Albert and Shirley Small Special Collections Library, University of Virginia.*

## HISTORY

his books to the Library of Congress in 1815, Jefferson had assembled an extensive collection of architectural works, embracing a wide range of subjects from Roman and Greek classicism, to contemporary English architecture to Chinese design and more. Among the books Jefferson sold to the Library of Congress were several editions of Andrea Palladio's *Il Quattro Libri dell' Architettura*, including two in English by Giacomo Leoni, Roland Fréart de Chambray's *Parallel de L'Architecture Antique avec la Moderne* (the 1766 portable edition of Jombert), Stuart and Revett's *Antiquities of Athens* (1762), Thomas Chippendale's folio of designs for cabinet-makers, Giacomo Barozio da Vignola's *Regola delli Cinque Ordini d'Architettura*, (1619), along with James Gibbs' *A Book of Architecture* (1728) and his *Rules for Drawing the Several parts of Architecture* (1738).<sup>15</sup>

Of all of these sources Jefferson was perhaps most enamored with the works of Andrea Palladio, the sixteenth-century Italian architect. Jefferson closely followed Palladio's details and proportioning of the orders in designing his buildings. On November 15, 1817, Jefferson wrote to James Madison seeking to borrow a copy of Palladio:

We are sadly at a loss here for a Palladio. I had three different editions, but they are at Washington, and nobody in this part of the country has one unless you have. if you have you will greatly aid us by letting us have the use of it for a year to come.<sup>16</sup>

Madison responded by sending his copy of Palladio to Jefferson a few weeks later.

Given the date of this letter, it is likely Jefferson sought after a Palladio to aid him in the design of Pavilion III. On the drawing for this building, Jefferson's notation, "Corinthian Palladio", identifies the source of the order.

In the spring of 1817, only a few short weeks after the first Board of Visitors meeting for Central College, Jefferson wrote first to Dr. William Thornton and then to Benjamin Henry Latrobe informing them of the undertaking about to commence in Charlottesville and seeking their guidance. Jefferson described to them his plan for the college, explaining that "we shall arrange separate pavilions, one for each professor and his scholars" and "that these pavilions as they will show themselves above the dormitories, should be models of taste & good architecture, & of a variety of appearance, no two alike, so as to serve as specimens for the Architectural

### PAVILION III

Lectures”.<sup>17</sup> Jefferson solicited from them “a few sketches, such as need not take you a moment”.<sup>18</sup>

In response to his request, Jefferson received from Thornton and Latrobe comments and drawings with their suggestions. The two architects provided very different designs for buildings. Jefferson received Thornton’s drawings first. Thornton illustrated structures of a fairly uniform appearance, all with an arcaded ground story supporting an order of columns above. These designs may not have entirely satisfied Jefferson, for his letter to Latrobe requesting sketches for designs was written more than two weeks after having received Thornton’s response.

On October 8, 1817, two days after the cornerstone ceremonies for the first pavilion, Jefferson received Latrobe’s drawings. In response he wrote:

Yours of the 6th. is received, and with it the beautiful set of drawings accompanying it. we are under great obligations to you for them, and having decided to build two more pavilions the ensuing season, we shall certainly select their fronts from these. they will be Ionic and Corinthian. the Doric now erecting would resemble one of your’s but that the lower order is of arches, & the upper only of columns, instead of the column being of the height of both stories. some of your fronts would require too great a width for us: because the aspects of our fronts being East & West we are obliged to give the largest dimension to our flanks which look North & South for reasons formerly explained between us.<sup>19</sup>

Jefferson alludes to Latrobe’s use of the colossal order in his designs, a detail Jefferson now embraced in lieu of Thornton’s arcaded ground floor. True to his letter, Jefferson and the Board of Visitor’s choose to model their next pavilion after Latrobe’s drawings. Jefferson selected Latrobe’s “Corinthian, being the left hand figure [in] the uppermost row on your paper” as the basis for the design of Pavilion III.<sup>20</sup>

Jefferson modified Latrobe’s design to account for the orientation of the building on the site as mentioned in his letter and changed the design of the roof. Latrobe had drawn his pavilion with a pyramidal roof. In a letter to Latrobe, Jefferson states “we permit no alteration but the substitution of a flat, for the pyramidal roof, which seen over the pediment, has not, we think, a pleasing effect”.<sup>21</sup> Close scrutiny of the original Jefferson drawings for Pavilion III show evidence that he

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had first drew the elevation with the pyramidal roof but, apparently displeased with the result, removed this roof from the final drawing.

The exact chronology of the construction of Pavilion III is hard to discern owing to the lack of correspondence on the building's progress. Letters and Board of Visitors minutes identify a broad series of events from which we can develop a time line. The sums posted in the Proctor's Ledger represent the time at which payments were made, not when the actual work was performed. Thus, while these references tell us who may have performed the work or provided services, they are of limited use in telling us exactly when the work was performed.

Pavilion III was principally constructed by James Dinsmore, John Perry and Matthew Brown. Dinsmore, a master joiner, was responsible for the carpentry and joinery work on the pavilion. Perry, a brick mason, had worked on the first pavilion built and paired up with Matthew Brown, another brick mason, for the construction of the Pavilion III. Brown's actual involvement in the construction process may have been limited. Correspondence indicates Perry may have taken over many of Brown's responsibilities during the course of construction. In September 1818 Brown wrote to Nelson Barksdale, Proctor at the time, stating:

this is to inform you that John M Perry has become an equal partner in the Brickwork I have already done and also all that will be done by me this present year at the Central College and he is at liberty to draw money from time to time as it may require & this shall be your Sufficient Voucher for the Same".<sup>22</sup>

The following year however, in a proposal to the Board of Visitors Perry wrote,

"I would Contract to furnish all materials and lay 300,000 bricks at \$14. per thousand according to the Specimin furnished in the Corinthian pavillion, which tho undertaken by M. Brown was actually executed by me."<sup>23</sup>

Construction of Pavilion III commenced early in the summer of 1818 and was substantially complete by August, 1819 when George Spooner wrote to Arthur Brockenbrough describing the state of the site, noting that "Mr Dinsmore is putting up the Modellians on the Cornice of his Pavillian".<sup>24</sup>

Perry and Brown had begun laying brick for the pavilion around June 18, 1818.<sup>25</sup>

## PAVILION III

The previous December, Jefferson had posted an advertisement seeking bids for brick work at the College the following building season:

The Subscriber is authorised by the Visitors of the Central College near Charlottesville to contract for the making & laying there about 400,000. bricks, the Undertaker finding every thing, & the work to be equal to the best brickwork in Lynchburg; one half to be done by the 1st. of July, & the whole by the 1st. of October. the lime quarries are about 10. miles & sand about 2. miles distant from the place. payments will be accomodated to the Undertaker. written proposals to be lodged in the Post office at Lynchbg, or sent to the subscriber at Poplar Forest at any time before the 13th. inst.<sup>26</sup>

Brown's proposal to Jefferson offered the following:

Agreeably to an application Through Mr. S. J. Harrison To Build the Central College I make the Following Proposition For making & Laying Common Brick finding all the Materials &C, 15\$ pr. thousand all hard, oil Brick 30\$ Rubed & guaged work 10/6 pr. foot Superficial measure Cornice & parapet walls 25 Cts pr. foot Runing measure Extra the time mention In which half of the work to be Done is too Short but the whole may be Completed In good time In full or say by 1st. November 1818 -- which is safe for Brick work on account of Frost <sup>27</sup>

Evidently, Jefferson was dissatisfied with Brown's prices and made a conditional agreement with him, allowing the Board to seek additional proposals. Jefferson wrote to fellow Visitor Joseph Carrington Cabell a few days later requesting him to seek estimates for work from "bricklayers of the 1st. degree of skill" in Richmond. At the time Jefferson himself was seeking bricklayers in Lynchburg where he was surprised to find they were asking "15. D. a thousand for place brick & sand-stock brick work and the double for the oil-stock brick."<sup>28</sup> In a letter dated January 5, 1818, to Jefferson, Cabell reported "the rates here are very exorbitant, and that you cannot do better than to close with Brown" noting that "The price of oil-stock brick is exactly double of the sand-stock."<sup>29</sup> On January 15, 1818, Jefferson wrote Matthew Brown contracting with him for the brickwork at Central College.<sup>30</sup>

Work progressed rapidly on Pavilion III (initially referred to as "No. II"). By March 1819 David Watson, a member of the Board of Visitors, noted "Two pavillions (as Mr. Jefferson calls them) are raised & covered in, with an extensive range of

# HISTORY

West.  
 No III. Corinthian Pavilion. Palladio  $+ 9$   
 for a front of 37.7 the module must be  $28 = 2.4$   
 breadth of front. 4. columns of  $2.4$  each  $9.6$   
 3. intercols of  $2$  diam. each  $14.0$   
 2 wings of  $6.10$  each  $- - - 13.8$   $+ 37.0$   
 height above the floor of the colonnade  
 Column. base  $mod' + 9$   
 $0.30 = 1.2$   
 shaft  $7.50 = 18.33$   
 Capital  $1.10 = 2.8.67 = 22.2$   
 Entabl. Architr.  $2.30' = 1.5.72$   
 Frieze  $28\frac{1}{2} = 1.1.33$   
 Cornice  $47\frac{1}{2} = 1.10.13 = 4.5.15$   
 whole height of wall above floor of colonnade  $26.7.15$   
 height of Pediment  $- - - - - 5.11.5$   
 height of Chimney  $- - - - - 6. - -$   
 diam.  $28.8$  dim<sup>d</sup> diam  $5\frac{1}{2} = 25.2$  proj<sup>n</sup> of cornice  $47\frac{1}{2} = 22.167$   
 span of pediment  $mod' 9. + 2. dim^d semidiam. 5\frac{1}{2} + abt proj<sup>n</sup> of cornice  $95'$   
 $= 11.29 = 26.9.53$   $1. minute = .466$   
 kitchen g.f. pitch including it's joists  
 the foundation 2. f deeper than the floor.$

Thomas Jefferson's notes and specifications for Pavilion III. Specifications Book, dated July 18, 1819. N318. Albert and Shirley Small Special Collections Library, University of Virginia.

# PAVILION III

Bricks by previous calculation.

Outer & Partition walls, running measure 180. f.

Foundation  $9 \times 24 \times 180 = 38,880$

deduct  $\frac{1}{2}$  the openings  $1,824$  37,056.

body of house.  $26 \times 18 \times 180 = 84,240$

deduct  $\frac{1}{2}$  openings  $6,732$  77,508

add chimneys - - - - - 12,330

Portico foundation, run's measure  $46 \times 3 \times 48 = 6,624$

133,518

had stone been substituted for b. of foundation  
it would have taken fewer bricks by 26,400.

107,118

which would have been supplied by 60. perch of stone.

on measuring & calculating, after the brickwork was done, it was  
found to have taken as follows

	oil bricks	opening	common bricks	opening	Total.
South wing of Dormitories of 14.	...	...	198,581	14,256	212,837
North wing of D <sup>o</sup> - - - - -	...	...	88,185	6,048	94,233
Pavilion N <sup>o</sup> 11. Corinthian	6,939	3,096	134,939	11,222	156,196
					390,179*

g. dormitories with cellars took 184,325 bricks, being 20,480. br. each.

6. D<sup>o</sup>. without cellars took 92,137 br. being 13,689. br. each,

Thomas Jefferson's notes and specifications for Pavilion III. Specifications Book, dated July 18, 1819. N318. Albert and Shirley Small Special Collections Library, University of Virginia.



## HISTORY

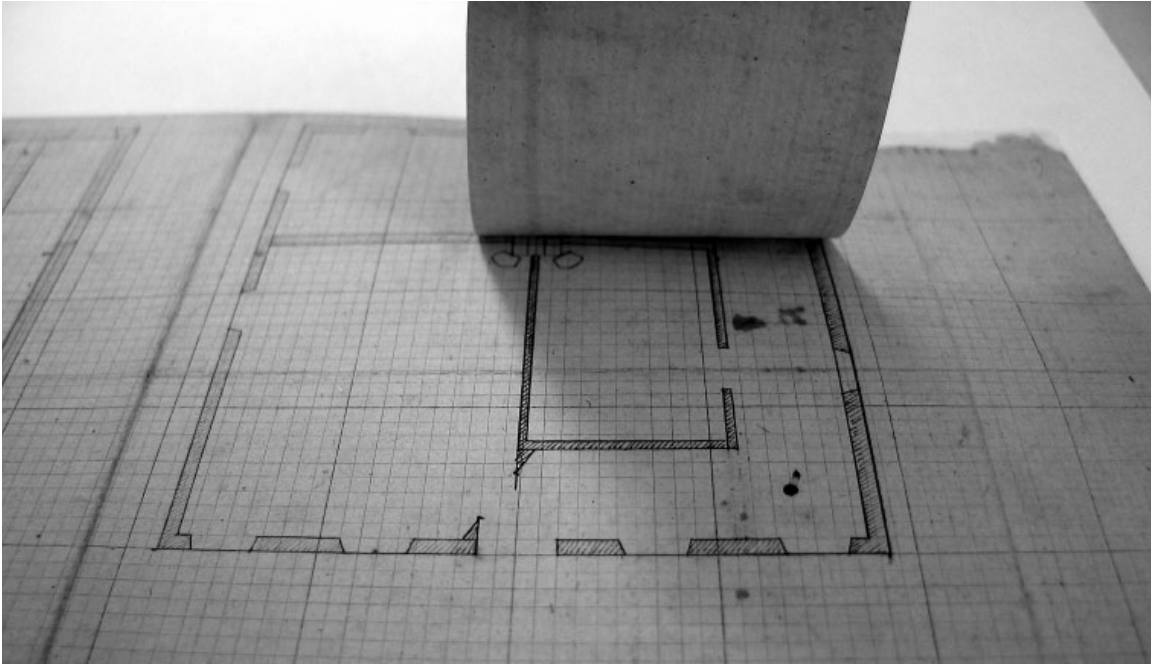
dormitories between them, intended to be covered with flat roofs.” Watson would have been referring to Pavilion VII, the first to be constructed, and Pavilion III. The following May, Jefferson alluded to the state of the Pavilion III in a letter to Arthur S. Brockenbrough, written in the search for workmen following the arrest of Richard Ware, the Philadelphia brick mason contracted to build the pavilions on the east side of the Lawn. In requesting brick masons Jefferson wrote, “it would be very desirable that he should get the two young men who executed pavilion N. 2 I do not know their names, but they were brothers and journeymen of Brown”, suggesting the brickwork for the pavilion was largely completed and these workmen no longer present.<sup>31</sup>

Although specific accounts of Dinsmore’s progress on the pavilion are sporadic, it is logical to suppose that as the brickwork progressed, Dinsmore and his workmen would have been framing the floors, and soon afterwards the roof. An interesting piece of correspondence between Arthur Spicer Brockenbrough and Thomas Jefferson helps to illustrate the progress and process of the pavilion’s construction. In a letter dated June 7, 1819, Brockenbrough wrote Jefferson:

I enclose a small sketch of the 2nd floor of the Pavilion No 2. will not be better to adopt it? if you think so you will please direct Dinsmore to do so. it saves the running of the 2nd staircase immediately before the front door <sup>32</sup>

The “small sketch” did not survive; however, the staircase Brockenbrough speaks of can be seen in Jefferson’s 1818 drawings for Pavilion III<sup>33</sup>. Arranged like all of the pavilion drawings, Jefferson included an elevation of the principal façade and plans for each of the pavilion’s floors on one sheet of paper. In the case of Pavilion III, an overlay has been affixed to the drawings modifying the second floor plan with the addition of a second staircase. The original drawing of the second floor is identical to that found on an earlier study Jefferson produced for Pavilion III a year earlier. The original plan differs from Jefferson’s modification in having a single rear staircase and a room forced to the inside of the building by passages on the north and east side. Isolated from windows by these passages and by the remaining interior partitions, this room would have had to steal natural light from the north window opposite the entry as no other wall openings are present.

## PAVILION III



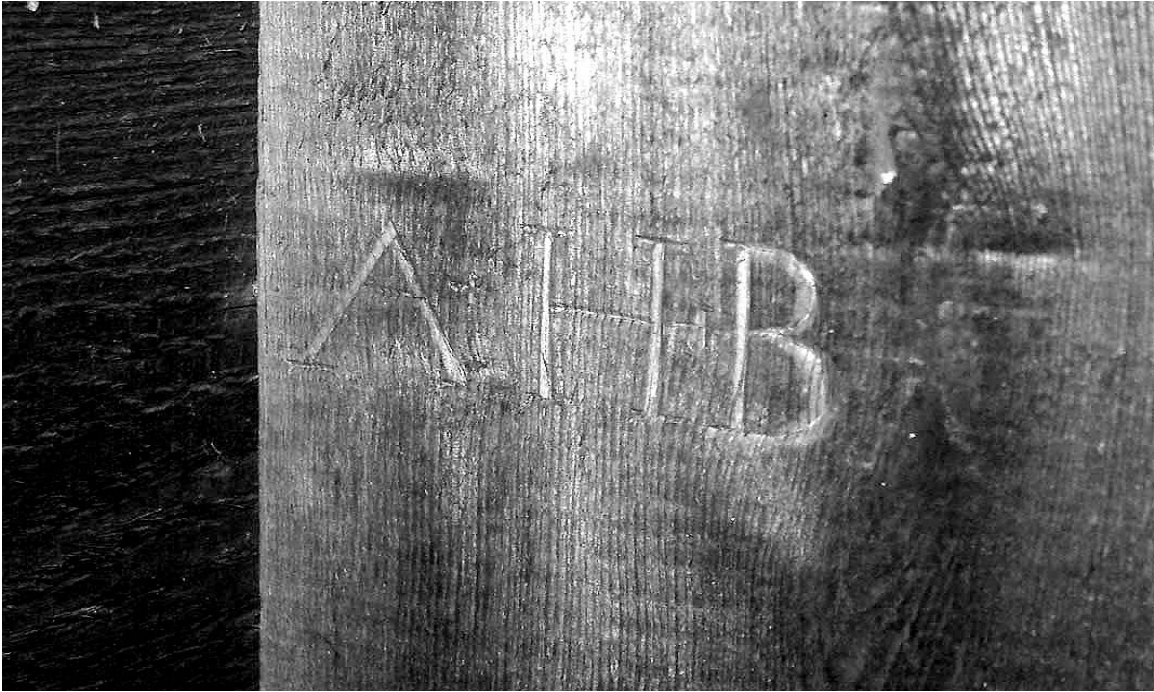
*Thomas Jefferson's original plan for the second floor of Pavilion III. Research shows the pavilion was originally constructed according to Jefferson's revised drawing laid over this plan.*

In the modified plan affixed to the drawings, Jefferson added a staircase in the northeast corner of the second floor. From the east passage the staircase was to descend along the north wall, turning west to land in the ground-floor stair hall. The design and location of this stair would cause it to fall immediately in front of the north entry as one entered the pavilion. It is this condition Brockenbrough addressed in his letter.

Close examination of the physical evidence remaining in the pavilion shows that the staircase added to Jefferson's plan did exist at one time but has since been removed. On both floors, ghosts and scars show where the staircase stood, revealing the original configuration of the spaces. The most conspicuous of these are the repairs made to the architrave of the entry door and transom sash where the stair cut through, as well as a Dutchmen and tack line on the floor of the lower passage, indicating where the newel post and first riser were located.

By July 1819 the exterior of Pavilion III was closed in. In a letter to the Proctor, Dinsmore noted that "Mr Brooks is progressing with the tin Covering & expects to

## HISTORY



*Asa H. Brooks initials "AHB" carved into one of the east studs of the gable.*

finish next week.”<sup>34</sup> Asa H. Brooks, a tin smith, applied the tin roofing and gutters on the pavilion. His mark still survives in the form of “AHB” carved into a stud of the pavilion’s gable.

The decision to use tin as a roof covering was carefully considered before being selected. The Board of Visitors of Central College requested James Dinsmore to study tin roofs installed on houses in Staunton, Virginia, approximately thirty miles west of Charlottesville. Reporting back to Jefferson, Dinsmore went into considerable detail on what he learned. Dinsmore had visited, “the owners of the two Principal Houses Coverd with Tin -- Mr Smith, and Mr Cowan and also to Mr Brook the workman who put it on.” Dinsmore determined “that a tin Roof may be made as tight as one of any other metal -- the last one executed in Stantoun (Mr Cowans) has a very handsome appearance and its lightness is Certainly a great recommendation” adding, “of its durability they have no Practical Knowledge -- but have it from good authority that they have been in use in Montreal & Quebeck for forty or fifty years without Painting & are Still Sound this fact might be ascertained.”<sup>35</sup>

Cost was obviously an issue, and Dinsmore laid out the expense for covering one of the roofs he examined:

### PAVILION III

The first Cost of the tin for Covering Mr Smiths House was about \$8 pr Square Say \$135 for what Coverd 17 1/2 Square but one eighth additional may be allowed for Increasing the width of the laps -- Mr Brooks price for Cutting and machineing is \$2 per Box -- for Putting on \$5 per Square -- the Cost for nails is very trifling -- they reccomend that Particular attention Should be Paid in the Purchase of the tin there being a Considerable quantity of it of very inferior quality -- Zinc Costs 21 Cts the Sup[erfici]al foot and appears to be a very Solid evenly, Sheet about the thickness of English milld Lead, & Mr Brook Says is in use for Covering Houses & Sheathing vessels in Baltimore & that it Solders very well -- all which is Respectfully Submitted.<sup>36</sup>

Jefferson was clearly debating using tin as opposed to wood shingles for the roofs. A week after his previous letter Dinsmore wrote again to Jefferson; this time he provided an estimate for the cost of laying a square of wood shingles:

from the best Calculations Mr Perry & My Self Can make we find that a Square of Hart Pine Shingling, all expences Included, viz. timber, getting, Hauling Putting on, Nails &c Cannot at Present be done for less than ten Dollars -- with Respect<sup>37</sup>

Ultimately, tin was used to cover all of the pavilion buildings with the exception of Pavilion V, which had a serrated roof with tin valleys. The tin account in the Proctor's Ledger shows an expense of \$304.00 associated with Pavilion III, the largest amount for any single pavilion, hotel or range of dormitories.<sup>38</sup> By comparison, a figure of \$301.00 is listed for Pavilion I and \$112.00 for Pavilion V owing to the use of tin only at the valleys.

Although the principal builders of the pavilion were Dinsmore, Perry and Brown, a great number of people under them, like Asa Brooks, contributed to its construction. A variety of people and trades were employed to provide materials and specialized services such as plastering, glazing, painting, etc. While we know many of their names, in most cases the full extent of their work is unknown. One- or two-line entries in accounts and ledgers provide a sampling of the artisans involved and illustrate the kinds of work that built the pavilion. For example, Daniel Davis's 1819 account for smith work lists:

Novem. 8.	To making 26 Braces for Ballustrades	£ 5.13. 5
9	“ “ 2 Long ditto	0. 6. 0
		£ 5.19. 5

## HISTORY

Nov. 15th 1819 The Subscriber Certifys that the Above a/c is Correct, for Pavillion No 2<sup>39</sup>

An invoice to Arthur Spicer Brockenbrough from Dinsmore and Perry requests “please pay Mr Robert McCulloch Seventy Seven dollars, forty five Cents for plank furnishd for terris floor of pav. No. 3”.<sup>40</sup>

A letter dated August 6, 1825 from Malcom F. Crawford to Brockenbrough clearly identifies his role:

I will put Venition Shutters to all of the doors & Windows at the University of Virginia, Ironed and Painted in the best Manner, to W[i]t. all the Twelve Light Windows, Twelve by Eightteen Glass @ Eight Dollars & fifty Cents pr. Window -- and all the other Windows & doors at the same rate -- in proportion to that Size.

Numerous charges via Dinsmore and Perry for the purchase and hauling of lumber are scattered through the Proctor’s Ledger. During 1819 John Pollock invoiced the College for hauling plank from various mills for Dinsmore and Perry. All of the accounts are for “waggonage of lumber” suggesting that Pollock simply transported the material from the mills specifically to “No 2 W[est]”.<sup>41</sup> From June to August, Pollock hauled materials with great frequency. It seems that the framing and finishing of the interior of the pavilion were performed during this period.

All of the applied ornament for the pavilions was supplied by William J. Coffee, an English artist and ornament maker who had recently immigrated to New York. Coffee manufactured relief ornament in a variety of materials including plaster, composition, lead and terra cotta. In the Agreement for Ornamentation signed between Coffee and Brockenbrough, ornament for the drawing room in Pavilion III included:

Ionic frize 35 cents pr ft 77 ft	2	7	.	7	2
175 Flowers in pannels 6 c each	1	0	.	5	0
77 ft Egg & anchor 12 c pr ft 9.28	47.50 <sup>42</sup>				

The execution of the entablature in the drawing room is a detail particular to Jefferson’s work. The entablature is the Ionic order found in Roland Fréart de Chambray’s *Parallele de l’Architecture Antique avec la Moderne*, and the griffin ornament from Antoine Desgodetz, *Les Edifices Antiques de Rome* incorporated

### PAVILION III

into the frieze. The frieze was modeled after that found at the Temple of Antonius and Faustina and consists of paired gryphons opposing a candlestick and separated by torches. The plates for this frieze appear in both Leoni and Ware's editions of Palladio as well as Desgodetz--all books Jefferson owned at one time.<sup>43</sup>

Some of the ornaments arrived at the University in March 1823. Coffee had produced these in "burnt composition," a material similar to terra cotta.<sup>44</sup> It is apparent from Jefferson's letter acknowledging receipt of the ornaments that he was unfamiliar with this material, "the ornaments for the interior of the rooms appearing to be of the nature of potter's ware and not of putty as usual & therefore of unknown effect with us".<sup>45</sup> Presumably Jefferson was expecting the ornament to be made in composition or *compo*, a mixture of whiting, resins and hide glue combined together to form a putty that could be cast. Coffee explained that:

"the composition which you mean is Called the Puty Composition which is quite out of use and never Employed, it will not admit of the Same releafe as my Composition, it will not stand the weather neather Can it be got up so Cheape as My Compositions and which is much in use, as may relate to the troubl[e] in Putting up the one or the other I think there is Little or no differ[e]nce the Puty kind is Liable to be Brock to Pieces when it is dry, and must be Seated before the fire before it Can be Put up and mine only wants a little Care in Putting up."

Coffee, the previous January, had sent Jefferson a letter explaining in great detail exactly how these ornaments were to be applied.

"Put up all the Small parts of the Enrichments with very Strong Glue made very Hot and Layed on to Each Ornament with A Small brush then to Gently rub the Enrichment to the wood... When the whole of the Ornaments of A Room, are Put up John Should then mix up A Small Quantity of Dry white lead whiting and good drying Oil, to make A Paste for the Purpose of Stopping the Joints..."<sup>46</sup>

Without doubt, the greatest difficulty Jefferson encountered during the construction of Pavilion III was fabrication of the Corinthian capitals. Jefferson realized at the onset of construction that he would not be able to find stone carvers in the United States skilled enough to correctly execute the orders of the capitals on the pavilions. At the July 28, 1817, meeting of the Board of Visitors, the same meeting at which the design for the first pavilion was determined, it was also agreed, "that it be

## HISTORY

expedient to import a Stone Cutter from Italy and that Mr Jefferson be authorised and requested to take the requisite measures to effect that object.”<sup>47</sup>

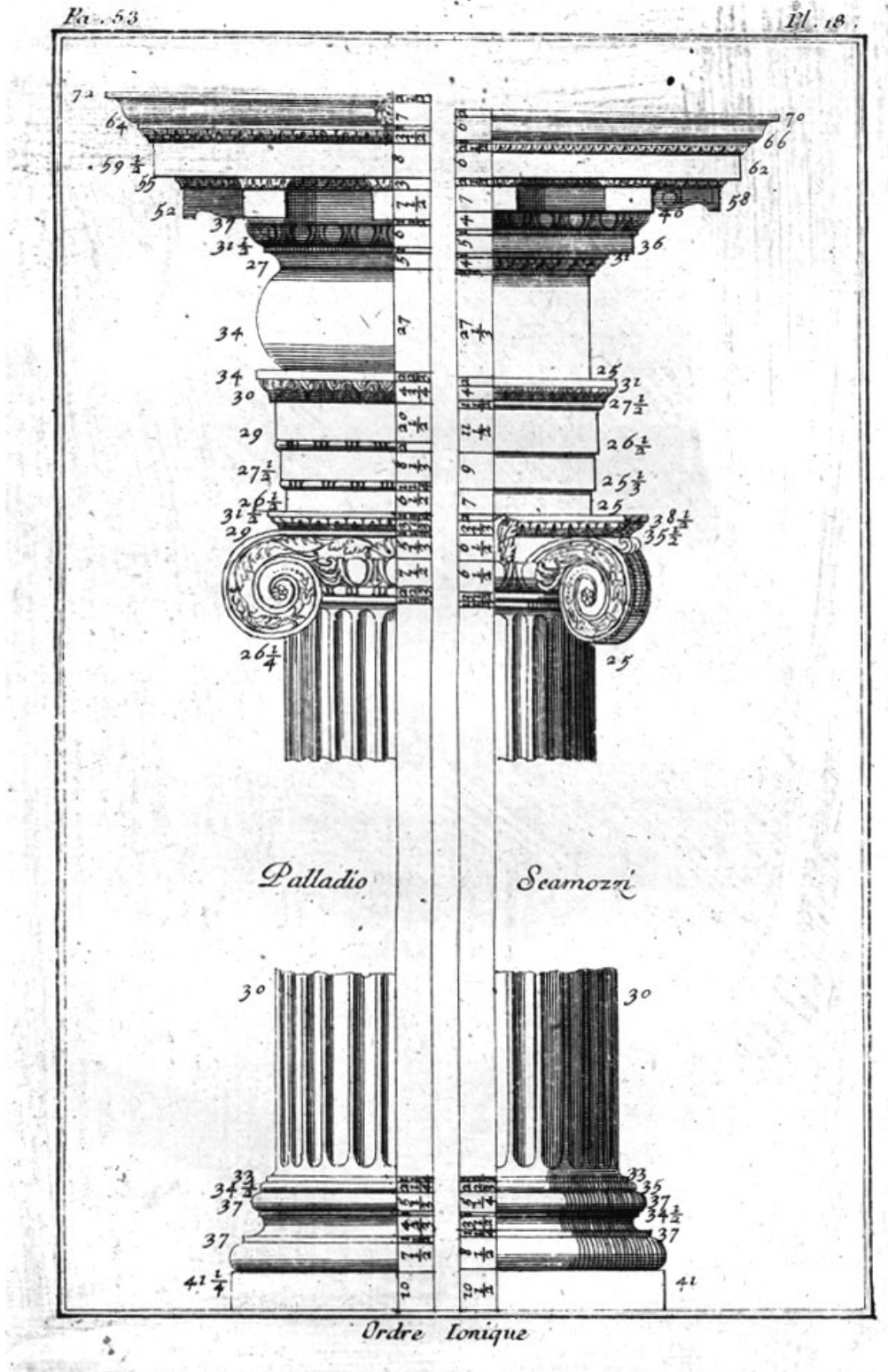
Jefferson’s search for an Italian carver began with a letter to Thomas Appleton, the American Consul serving in Leghorn, Italy. In his letter dated August 1, 1817, he requested of Appleton the service of a single carver “not of the very first order, but capable of cutting an Ionic capital when drawn for him.”<sup>48</sup> Jefferson gave Appleton specific instructions to have the carver arrive in either the port of Norfolk or Richmond. Jefferson was concerned with the port of entry for fear that if he landed at or remained in other American cities long enough to discover the local wages, he would not continue on to the College to work. Appleton replied that had Jefferson not specified where they should arrive, he could have immediately sent a craftsman to Baltimore then on to Charlottesville given the infrequency of ships sailing from Leghorn to either of the specified ports. Jefferson, acknowledging his mistake, changed his instructions, not only to where the carvers should arrive, but also requesting Appleton to send a second carver.

It was not until November 1818, fifteen months after Jefferson’s initial letter, that Appleton wrote to inform Jefferson that:

By the first vessel bound to any Southern port, I shall convey to you, the two artists you are desired of obtaining, and I hope, Sir, you will find them corresponding, in all respects, to the wishes you express’d in your letter. -- Giacomo Raggi, the elder of the two I have procur’d, is in his 45th. year, and very able in his profession as Architect. -- he is capable of cutting the columns of every order of Architecture, and in which are compris’d pilastres, cornice, basement, pedestals, indeed all those members, which come within the denominations of “il Solida”: After this, another order of workman is requir’d, which is term’d in italian “Ornalista,” who performs all the ornamental parts of the columns. -- for this latter work I have Selected the cousin of the Architect, whose name is Michele Raggi, of the age of 35, and equally able in his profession. -- they have both been warmly recommended to me by particular friends of mine at Carrara, and who are themselves, the first architects of the City.<sup>49</sup>

Giacomo and Michele ultimately reached Charlottesville on June 30, 1819. Jefferson’s original plan was to have the stone for the capitals quarried locally and dressed for carving. These pieces would then be delivered to the building site where the Raggis would carve the Ionic and Corinthian capitals for the pavilions.

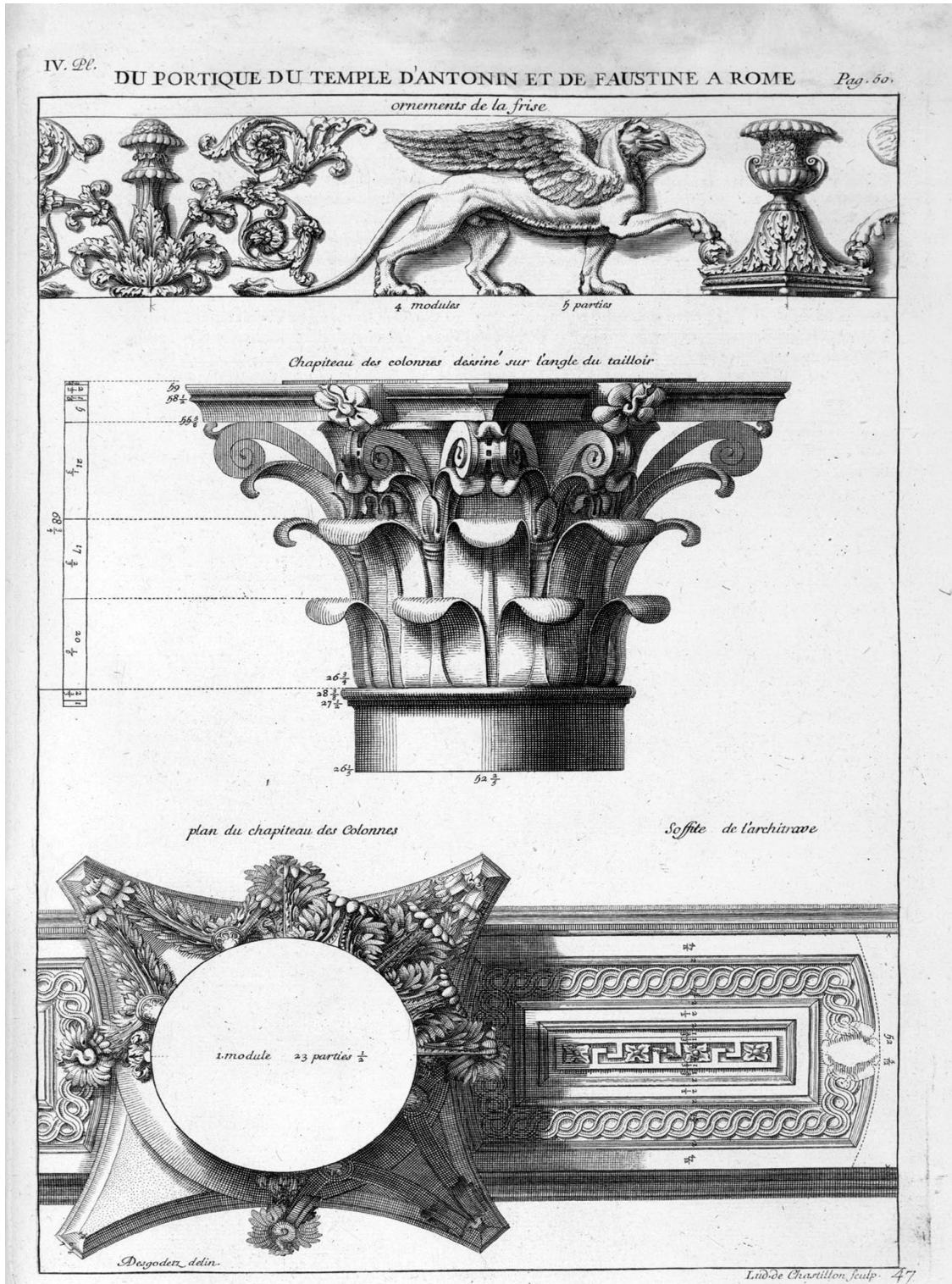
## PAVILION III



*Palladio and Scamozzi Upon the Ionique Order from A Parallel of the Ancient Architecture with the Modern, Roland Freart de Chambray, 1766. Plate 18, page 53.*



# HISTORY



*Du portique du temple d'Antonin et de Faustine, a Rome from Les Edifices Antiques de Rome, Antoine Babuty Desgodetz, 1779. Plate IV, page 50. Albert and Shirley Small Special Collections Library, University of Virginia.*

### PAVILION III

Much to Jefferson's disappointment, when the Italians inspected the stone it did not meet their approval. In a postscript to a letter Jefferson wrote to inform the Visitors of the general state of affairs at the University:

a vast embarrassment has this moment befallen us. our two Italians examined our quarry yesterday and pronounce it impossible to make of it an Ionic or Corinthian capitel, and they can work only in these ornamental parts, & not at all in plain work. I never was so nonplussed. they have cost us a great deal of money, & how to avoid it's becoming a loss, & how to get our work done, is the difficulty. I shall consult with mr Brockenbrough on it to-day, & depart tomorrow.

Five days later he added a second postscript to the same letter:

I left the Italians making trial whether our stone would stand the cutting the leaves of a Corinthian capitel. if it does not, they will go to work on the Ionic capitels for which it will answer, and we must get stone elsewhere for the Corinthian, of which order we have only 2. pavilions of 4. columns each, 4 pavilions Ionic, and 4 Doric.<sup>50</sup>

The stone proved worthless, prompting a search for some material suitable to the University's needs at an affordable price. Locating an acceptable building stone was no easy task. In addition to having the requisite characteristics for carving, the stone needed to be durable, capable of being quarried in blocks large enough for each capital, and easily transported to the University. For the remainder of 1819 and throughout 1820, little was accomplished on the capitals. By January 1820, the bases for the four columns at Pavilion III had been worked and set.<sup>51</sup>

With few options left to pursue, Jefferson wrote Thomas Appleton on July 13, 1820, requesting from him the cost for the capitals "delivered at Leghorn and the probable freight thence to Richmond."<sup>52</sup> Appleton replied the following October with the figures requested, however, Jefferson had failed to specify exactly how many of each capital he wanted.<sup>53</sup> This oversight in relation to the figures Appleton provided did not seem to matter. Ultimately, the decision was made to have the capitals carved in Italy and shipped to the United States where they would be transported overland to the University. Minutes of the April 2, 1821, Board of Visitors meeting reveal the rational behind the decision:

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A letter having been received by the Rector from Thos. Appleton of Leghorn stating the prices at which the Ionic and Corinthian Capitels wanting for the pavilions of the University may be furnished there in Marble, and these prices appearing to be much lower than they would cost if made here in stone, Resolved that it be an instruction to the committee of superintendence to procure the Sd Capitels in marble from Italy.<sup>54</sup>

Two weeks later, Jefferson communicated to Appleton his request, “to furnish us with 10. Ionic capitels, 6. Corinthian do. and 2. Corinthian half capitels according to the specification inclosed with this letter.”<sup>55</sup> His specifications for “Pavilion No. II West” read as follows:

4. Corinthian capitels for columns whose inferior diameter is 28. I. English, & it's diminishd diam. 25  $\frac{2}{10}$  I. to be copied exactly from the Corinthian capitel of Palladio, as given in his 1st. Book wherein he treats of the order in general and it's 17th. chapter in which he describes the Corinthian capitel particularly, the drawing of which is in plate XXVI. Leoni's edition publ. in London 1721.<sup>56</sup>

The solution of ordering the capitals from Italy had been raised by Giacomo and Michele Raggi as early as September 1819 and once again, a year later, to no avail. In a letter by the Raggis dated September 17, 1819, the two carvers submitted a proposal for completing the capitals:

Your servants Michele & Giacomo Raggi having learned that Mr. Jefferson would like to hasten the work of the college, and at the same time effect a saving of expense as to both the Corinthian and the Ionic capitals, the fairest arrangement that the aforesaid Raggis can suggest to you, Sir, would be that the aforesaid offer to go to make them in Italy and deliver them to you in Leghorn well finished and crated, for half of what it must cost you in this place whether in your marble or in stone, and to deliver to you the whole set, that is the four large Corinthian and ten Ionic ones, in the month of October 1820, together with their bases if you wish, and the other Corinthian ones like those of the Pantheon in October 1821 -- certain that you will still have better work than by making it of this material.<sup>57</sup>

The Raggis went on to explain how they would be able to fulfill this obligation:

Our ability to give it to you so soon is attributable to the fact that the aforementioned Raggis have relatives who are artists and can undertake any kind of work and succeed with certainty: besides if such a set of work must be executed by a single

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ornamentalist he would put an infinity of time upon it, besides double the cost more. You will answer that from Leghorn here there is a cost of transport, but the amount of it will never be the half, since these finished jobs are shaped up and weigh little.<sup>58</sup>

A year later, little had been accomplished, and relations between the Raggis and the University began to break down. In September 1820 the Raggis again offered to fabricate the capitals in Leghorn; this time the offer seemed to be both out of economy and personal interest. Writing to John Hartwell Cocke, Jefferson explained the situation:

We have a difficulty with our Italian Sculptors which I need your aid and advice to get over. the wife of the elder one refuses to come to America, & that of the younger could not come alone. this has thrown the younger man into great despondency. he

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had just married when he left Italy, and has had a child born since he came away. he has sprained his wrist also so that he will not be able to work this month or two, in this state of body, and homesick, & love-sick mind, he will be of no use to us. he makes 3. propositions. 1. to go home, bring back his wife and engage with us for 5. years. 2. to go home and furnish our capitals of marble at Leghorn, Corinthian at 400. D. Ionic at 200. D. apiece. 3. to go home and make them there on wages and on our account. I like none of them, as I am confident Appleton will furnish them cheaper, and I may get his answer in 2. or 3. months. I sketch my own proposition in form of a letter to mr Brockenbrough, but will join you in that or any other you like better. I therefore send you a blank, signed in which you will write what you think best and send it to mr Brockenbrough.<sup>59</sup>

Cocke, agreeing with Jefferson, copied the proposition into his letter and forwarded it with his and Jefferson's signature to Brockenbrough.<sup>60</sup> The letter declined the proposals offered by the Raggis and instead presented them with the opportunity to relinquish their contracts with the University owing to, "their strong desire to return to their families".<sup>61</sup> Eventually, in the weeks that followed, a falling out between Michele Raggi and the Board of Visitors concluded with his resignation and departure from Charlottesville. Giacomo remained at the site and continued working. On October 3, 1821, Jefferson wrote to Giacomo with the news from Leghorn; A letter from Thomas Appleton dated July 7 carried word that Giacomo's wife had died three months earlier.

The marble capitals did not reach the United States until June 1823, almost a year later than expected. On July 4, 1823, Jefferson received word the capitals were on their way to Richmond from New York on board the *Draco*.<sup>62</sup> After a long journey from Leghorn, the capitals finally reached the University in the last week of August.<sup>63</sup> On September 16, 1823, the Proctor's Ledger records an expense of \$1,262.53 for marble capitals. By September 20, all of the capitals had been installed on the pavilions without incident; Brockenbrough reported to Jefferson on the finished work:

I have the pleasure of announcing to you the arrival of the Corinthian and Ionic Capitels of Marble ordered from Italy all of which are in their proper places without the smallest accident to them except the breaking off of a small part of one of the leaves of one of the Corinthians before it was unpacked but which has been carefully put on -- I find them finished agreeable to your instructions except in the following particulars, All the Corinthian Capitels want the listel and cavetto which constitutes a part of the Astragal on the top of the shaft of the Column which you directed to be subjoined to the Capitel in the same block in consequence of

### PAVILION III

our columns being of brick, the upper part of the leaves of the Corinthian is not finished off as it should have been. The eye when standing on the Gallery being above them, particularly those of the 8th Pavilion -- where the two small and two half Corinthian Capitels are placed -- The carving of the bead under the Ovolo of all the Ionic Capitels is omitted which would have added greatly to their beauty, the workmanship of all I think is much inferior to the specimens given us by Michael Raggi in stone at this place most respectfully<sup>64</sup>

The installation of the capitals marked the completion of the University pavilions. After five years of work, the Corinthian Pavilion was ready to receive its first professor and students.

# HISTORY

1. Board of Visitors (hereafter BV), Minutes, October 7, 1817.
2. Early in the construction of the University the pavilions are identified in a number of different ways. Initially the pavilions were identified either by their architectural order as given to them by Jefferson or by their orientation in relation to the north end of the Lawn. At the start of construction Pavilion III is identified as both the Corinthian Pavilion and No. 2 West. On Jefferson's 1818 drawing of the pavilion he identifies it as "Pavilion No. III W. Corinthian Palladio." To avoid confusion Pavilion III will be referred to as Pavilion III throughout this report unless period documents identify it otherwise.
3. Patricia C. Sherwood and Joseph Michael Lasala. 1993. "Education and Architecture: The Evolution of the University of Virginia's Academical Village." In *Thomas Jefferson's Academical Village: The Creation of an Architectural Masterpiece*, 10. Edited by Richard Guy Wilson. Charlottesville: University Press of Virginia.
4. Sherwood and Lasala, Education and Architecture, 14.
5. Thomas Jefferson (hereafter, TJ) to Wilson Cary Nicholas, April 2, 1816, Jefferson Papers, University of Virginia. Hereafter, the name of this collection is omitted from these notes.
6. BV, Minutes, May 5, 1817.
7. TJ to James Dinsmore, April 13, 1817.
8. James Dinsmore to TJ, April 22, 1817.
9. Sherwood and Lasala, Education and Architecture, 18.
10. TJ to John Hartwell Cocke, July 19, 1817.
11. BV, Minutes, July 28, 1817
12. BV, Minutes, October 7, 1817.
13. BV, Minutes, August 1-4, 1818.
14. TJ, An Act Establishing the University, 1818. Passed by the General Assembly of Virginia, January 25, 1819.
15. Gilreath, James and Douglas L. Wilson, ed. *Table of Contents of Thomas Jefferson's Library: A Catalog with Entries in His Own Order. Chapter 30* (1989) <[http://www.loc.gov/catdir/toc/becites/main/jefferson/88607928\\_ch30.html](http://www.loc.gov/catdir/toc/becites/main/jefferson/88607928_ch30.html)> [accessed September 16, 2005]
16. TJ to James Madison, November 15, 1817.
17. TJ to William Thornton, May 9, 1817.
18. TJ to William Thornton, May 9, 1817.
19. TJ to Benjamin Henry Latrobe, October 12, 1817.
20. TJ to Benjamin Henry Latrobe, May 19, 1818.
21. *Ibid.*

## PAVILION III

22. Matthew Brown to Nelson Barksdale, September 29, 1818.
23. John M. Perry to Board of Visitors, March 27, 1819.
24. George S. Spooner to Arthur S. Brockenbrough, August 9, 1819.
25. John M. Perry to TJ, May 26, 1818, Perry wrote, "Mr Dinsmore who will hand you this has promised to begin work on the pavilion I have undertaken to do for the College". John M. Perry to TJ, June 18, 1818. Perry wrote "The Brick layers got here yesterday and will begin to lay Some time this evening. I Should be glad you Could make it Convenient to Come to the building to day -- the dormetories will be laid of to day -- the Circle next the road is Staked of So that you Can See how to fix on the level your Obt Servant."
26. TJ, Advertisement for Bids for Work on Central College, December 1817.
27. Matthew Brown to TJ, December 10, 1817.
28. TJ to Joseph Carrington Cabell, December 19, 1817.
29. Joseph Carrington Cabell to TJ, January 5, 1818.
30. TJ to Matthew Brown, January 15, 1818.
31. TJ to Arthur Spicer Brockenbrough, May 17, 1819.
32. Arthur Spicer Brockenbrough to TJ, June 7, 1819.
33. Two sets of Jefferson drawings for Pavilion III exist, N-302 and N-316. N-302, held by the Massachusetts Historical Society, is believed to be a study drawn in 1817. N-316, held by the University of Virginia, Albert and Shirley Small Special Collections Library, contains what are considered working drawings completed by Jefferson in 1818.
34. James Dinsmore to Arthur Spicer Brockenbrough, July 2, 1819.
35. James Dinsmore to TJ, November 10, 1818.
36. *Ibid.*
37. James Dinsmore to TJ, November 18, 1818.
38. Proctor's Ledger, 1817-1822, Tin Account.
39. Daniel Davis, Account, July 28 – November 9, 1819.
40. Dinsmore and Perry to Arthur Spicer Brockenbrough, December 17, 1821.
41. John Pollock, Account with James Dinsmore, April 14 – May 29, 1819, John Pollock, Account with James Dinsmore and John Perry, May 8- July 9, 1819, John Pollock, Account with James Dinsmore, August 22, 1819.
42. William J. Coffee and Arthur Spicer Brockenbrough, Agreement for Ornamentation, March 18, 1822.
43. Jefferson had a strong preference for using the gryphon ornament to embellish the frieze of Ionic



## HISTORY

entablatures. This can be observed in the entrance hall at Monticello. It is also believed Jefferson utilized this detail in his addition to George Divers House in 1802, now Farmington Country Club and at Governor James Barbour's house, Barboursville, in 1817. Jefferson's fondness for this detail can be observed in his communications with James Oldham concerning ornaments for a house he was building for a Mr. Gallago in Richmond. Oldham requested Jefferson to obtain for him the same ornament Jefferson used in his parlor at Monticello. Jefferson instead took the liberty of ordering griffin ornament based on his entrance hall, justifying his decision by stating that, "they are made in the same moulds with those in my Hall, far handsomer than those of my Parlor." A comparable treatment of the Ionic order can be observed in plate 47 of Roland Freart's *A Parallel of the Antient Architecture with the Modern*, a manuscript owned by Jefferson and later sold to the Library of Congress. Freart presented Vignola's version of the Ionic order with an embellished frieze containing the forepart of a gryphon and urn.

44. William J. Coffee to Arthur Spicer Brockenbrough, September 25, 1825.
45. TJ to William J. Coffee, March 22, 1823.
46. William J. Coffee to TJ, January 3, 1823.
47. BV, Minutes, July 28, 1817.
48. TJ to Thomas Appleton, August 1, 1817.
49. Thomas Appleton to TJ, November 10, 1818.
50. TJ to James Breckenridge, Robert Taylor, James Madison and Chapman Johnson, July 8 – 26, 1819.
51. Arthur Spicer Brockenbrough, Memorandum of Stone Work, January 1, 1820.
52. TJ to Thomas Appleton, July 13, 1820.
53. Thomas Appleton to TJ, October 10, 1820.
54. BV Minutes, April 2, 1821.
55. TJ to Thomas Appleton, April 16, 1821.
56. Specifications for Corinthian and Ionic Capitals, April 16, 1821.
57. Giacomo and Michele Raggi, Translation, September 17, 1819.
58. *Ibid.*
59. TJ to John Hartwell Cocke, September 5, 1820.
60. John Hartwell Cocke to TJ, September 7, 1820.
61. TJ and John Hartwell Cocke to Arthur Spicer Brockenbrough, September 7, 1820.
62. TJ to Thomas Appleton, July 10, 1823.
63. TJ to E. S. Davis, August 27, 1823.
64. Arthur Spicer Brockenbrough to TJ, September 20, 1823

# HISTORY OF OCCUPANTS

**John Tayloe Lomax**

**Professor of Law  
1826-1830**

**J**ohn Tayloe Lomax was born in 1781 at Port Tobago, Caroline County Virginia. After his 1797 graduation from St. John's College, in Annapolis, Lomax moved back to Caroline County, setting up a law practice in Port Royal. After seven years in that place, he moved to Fredericksburg and later to his ancestral seat, Menokin, in Richmond County. There Lomax remained from 1809 to 1818, when he returned to Fredericksburg. In 1826 he was appointed Professor of Law at the University, the only one among the original professors from Virginia and a staunch Jeffersonian Republican.

William Wirt, a noted jurist and author of *The Trial of Aaron Burr* had been the Visitors' first choice to occupy the law professor's chair. Nonetheless, on April 4<sup>th</sup>, 1826, the Visitors resolved that "John Tayloe Lomax be appointed Professor of Law to the University in case the appointment should be declined by mr Wirt."<sup>65</sup>

By the time Lomax arrived at the University, the buildings were complete, but troubles with these structures were already endemic. In 1827, he complained that "there is hardly a roof in the University that does not leak."<sup>66</sup> Despite these and other trials, there was much to recommend the professor's situation. In 1828, Margaret Bayard Smith left the following account of a visit to the University during which she and her family spent time in the pavilion:

In the afternoon, we went to the University, it is about 1¼ miles from Town—Never have I beheld a more imposing work of Art—On a Commanding height, surround[ed] by mountains, rises the Rotunda, or central building, forming one side of an oblong square—on two other sides running from North to south are the Pavillions, or Professor's houses—at about 60 or 70 feet apart, connected by terraces, beneath which are the dormitories, or Lodging sleeping rooms of the students—The terrace, projects about 8 feet beyond the rooms & is supported on brick Arches, forming beneath the arcade a paved walk, sheltered from the heats of summer & the storms of winter—A vast wide lawn separates the two rows of Pavillions & dormitories—the South end is at present open, & standing there

## HISTORY OF OCCUPANTS

gives a noble & magnificent view of the buildings—There are 12 Pavillions—each one exhibiting the different orders of Architecture & built after classic models—generally Grecian—The Rotunda is in form & proportioned like the Pantheon at Rome—it has a noble portico—the Pillars, cornice, &ca of the Corinthian.

We went to the house of Professor Lomax, who is a near relation of William Washingtons & were most kindly & hospitably received—He has a very large family—wife & daughters friendly & agreeable. We sat in the Portico of his Pavillion & feasted our eyes on the beauties of the surrounding scenery—Then walked through the buildings—visited the Rotunda & the library—a magnificent apartment—larger & more beautiful than the library in the Capitol—but I cannot go into details—The whole impression on my mind—was delightful—elevating!—for the objects both of nature & art by which I was surrounded, are equally sublime & beautiful. . . . Professor Lomax is a charming man . . .

He & I sat in the Library looking over books & conversi[n]g on literary subjects for more than two hours, while the young people were roaming about & climbing to the dome or roof of the Rotunda I have seldom passed two hours more agreeably. . . . A violent shower prevented our going up one of the adjoining mountains, on the top of which the Observatory is built.—Anna Maria was positively enchanted & I could scarcely get her away—<sup>67</sup>

In his framing of the University, Jefferson had envisioned the broadest possible education in the Law. Evidently, Lomax shared that vision, for while other institutions packed all that was necessary to enter practice into a single session, the University's course of study in Law was so broad as to require two full sessions. In 1829, it was proposed to reorganize the program, making the first session "an epitome of all the important branches of municipal law." For those who could afford a second year, the added session would expand upon and enrich the first. Lomax must not have been pleased with this and he recognized the need. In 1830 he wrote,

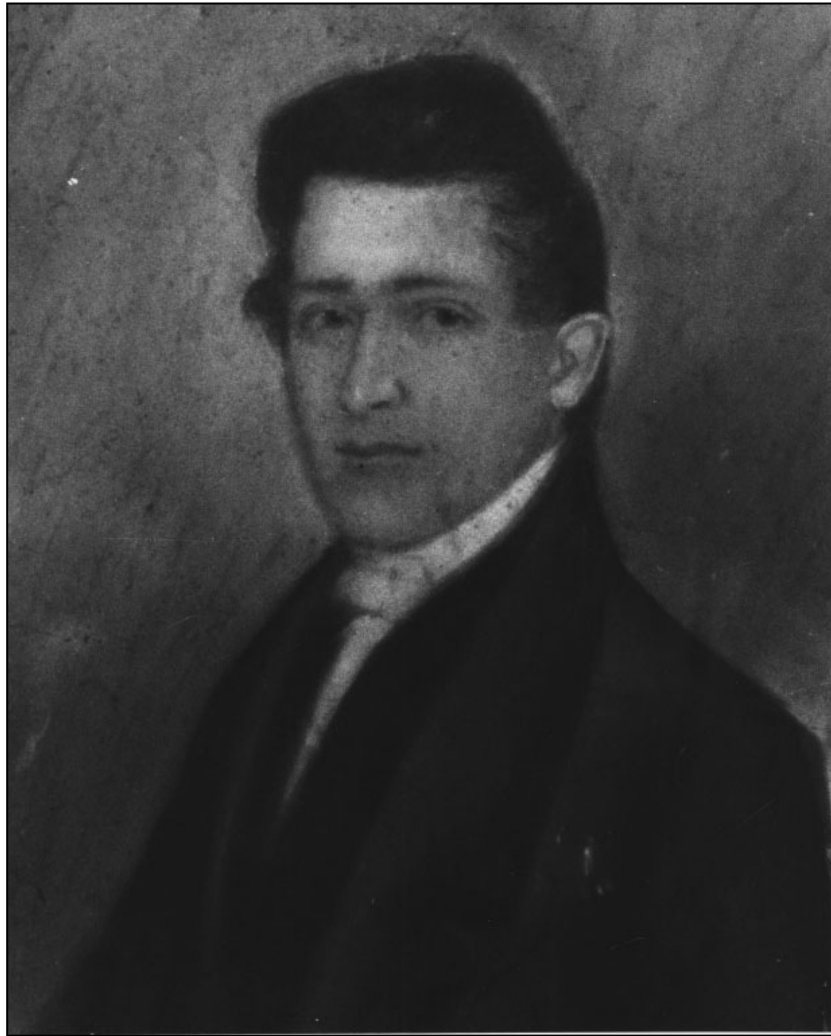
The day has gone by when any person was ashamed to appear at the bar under a period of less than three years' study. The necessities of some, and the impatience of others, urge most modern students into their profession after one year's study. They are eager that the period will be devoted to such instruction as will practically fit them for their profession.<sup>68</sup>

In 1830, Lomax resigned his chair to accept a judicial appointment tendered by the Virginia General Assembly. In announcing his decision, he explained that "nothing could have induced me to relinquish the scheme of utility which my labors for four years has been consummating, had not the expense of that period, and the

### PAVILION III

future prospects, warned me that my revenues could not but be less than what my family was entitled to at my hands.” To ensure the continuation of the law lectures, Lomax offered to stay on until the close of the session. As a result, his successor, John A. G. Davis, was not appointed until July of 1830.<sup>69</sup>

## HISTORY OF OCCUPANTS



**John A. G. Davis**

**Professor of Law  
1830-1840**

**J**ohn Andrew Gardner Davis<sup>70</sup> was born at Prospect Hill, Middlesex County, Virginia, in 1801. While attending the College of William and Mary in Williamsburg, he met and married Mary Jane Terrell, a great-niece of Thomas Jefferson. After his graduation from the College, he returned to Middlesex County and there established a law practice. When this enterprise proved unprofitable, Davis moved his practice to Albemarle County. In nearby Charlottesville he edited a weekly journal, *The Advocate*, through which he propounded Jeffersonian Republican principals. Dissatisfied with his training in the law, he attended law lectures at the University.

### PAVILION III

In 1825, Davis purchased a portion of the large tract originally patented in 1735 by Nicholas Meriwether tract and engaged two of Thomas Jefferson's workmen, William B. Phillips and Malcolm Crawford, to design and build a brick house known today as "The Farm."<sup>71</sup> Now situated on 12<sup>th</sup> Street, the dwelling was completed in 1827.<sup>72</sup> Davis had occupied this house for only a few years when, on July 20<sup>th</sup>, 1830, the Board of Visitors nominated him to succeed Professor Lomax in the chair of Law:

Resolved, That John A. G. Davis be invited to fill the chair of the Professor of law for twelve months from this date at a salary of one thousand dollars per annum, payable as the salaries of the other professors are paid; receiving also from the students attending his class the fees prescribed by the Enactments. *He shall occupy the Pavilion of the former law professor, with the tenements which have been attached thereto; & shall be allowed to continue his practice of the law, and during term time, to make such arrangements as he can agree on with the other professors to exchange lecture hours with them.*<sup>73</sup> [Italics added].

Davis had come to the attention of James Madison through his duties as Secretary of the Convention which had met in Charlottesville in 1828. Though he owned a house nearby, there can be no doubt that Davis came to live on the Lawn, for he soon proposed changes to his dwelling. On July 20<sup>th</sup>, 1831, the board of visitors determined that:

Professor Davis having applied to the Board of Visitors to be permitted, at his own expense, *to make a door of communication between his Pavilion and an adjacent Dormitory, and also to make certain changes in the chimney of his dormitory;*- Resolved that his application be referred to the Executive Committee.<sup>74</sup> [Italics added].

Davis's request probably referred to the student dormitory abutting the north side of Pavilion III, almost certainly to provide an office and study thus freeing the second-floor library room for domestic use. Later descriptions of the Pavilion suggest that the request was granted.<sup>75</sup>

Still other changes were in the making. The rapid decay of the buildings was everywhere evident. Following a visit to the University in 1832, John H. B. Latrobe, son of the architect who advised Jefferson on its design, observed:

The whole has a shabby genteel look and is already showing marks left by time on its

## HISTORY OF OCCUPANTS

frail materials. The columns are of stucco, some of the capitals and bases of wood, others imported at immense expense from Italy to be joined to brick and plaster. The mortar is peeling off in many places, showing the red bricks underneath. The wood is yawning, with wide, long splits.<sup>76</sup>

In 1834 the University undertook to remove Jefferson's tin shingles from the roofs of the dormitories, re-covering all in slate laid over conventional roofs, a project that required several years to complete. The replacement of roof coverings for the pavilions seems to have gotten underway by September of 1838 when Colonel Woodley, then Proctor of the University, confided to John Hartwell Cocke Jr., "I fear that some of the professors will be forced to abandon their homes if we do not succeed in securing their roofs before the winter."<sup>77</sup>

In spite of continuing problems with buildings, Davis occupied the Law chair for a decade and during that time published a number of treatises. In keeping with his experience at the Virginia bar and with the desire of most students to enter law practice in Virginia, his writings focused on laws and statutes of the Commonwealth. Davis's published works included *Estates Tail, Executory Devises, and Contingent Remainders under the Virginia Statutes modifying the Common Law* (date unknown) and *Treatise on Criminal Law, and Guide to Justices of the Peace* (1838).

At the same time, Davis concerned himself with the great legal and political questions of the day. His writings in this category included *A Lecture on the Constitutionality of Protecting Duties, Delivered in the University Of Virginia. By J. A. G. Davis, Professor of Law In That Institution* (1832).

As befitted his republican outlook, Davis was a warm advocate of states rights, drawing his ideas from the *Federalist* and from the *Resolutions of 1798-99*. He regarded constitutional law as the heart of his curriculum, promulgating the rights of states in opposition to encroachments by Federal courts. Despite strongly held views, Davis was an affable individual. Of his manners and personality, one alumnus wrote:

Some of the professors who probably had the largest and most varied attainments in their respective departments, have been the least valuable to the institution, from the fact that they were personally unknown beyond the precincts, and so

## PAVILION III

made no good impression on the public mind by free and familiar discourse with the people.. Professor Davis was an exception...To dignify of character, he happily united a certain freedom and familiarity of manner which made him as acceptable to the public as he was valuable to the University.<sup>78</sup>

Though Davis was well-liked by students and colleagues, his tenure at the University ended tragically in 1840, when he was shot in the stomach by a rampaging student. By this time, it seems that Davis had moved to Pavilion X, and it was here, by the front door, that he was wounded.

Charles Eversfield, a student at the time, left a detailed account of the incident. It seems that three or four years prior to Davis' murder, there had been a great rebellion of the students, and for two years thereafter, students had celebrated the anniversary with boisterous antics. Eventually, memories of the original event faded, and by 1840, only a handful of students came out on the appointed night to disturb the peace. Among these were two masked students, William A. Kincaid of South Carolina and Joseph Semmes of Georgia. The two walked up and down the colonnades, firing their pistols at the professors' doors. As they headed down East Lawn, several students warned that Professor Davis had come out of his pavilion intending to identify and punish perpetrators of the disturbance. Kincaid turned away, but Semmes continued on, eventually approaching Davis. When Davis attempted to accost the masked renegade, Semmes stepped aside and deliberately shot the professor in his lower abdomen. According to Eversfield, Davis died two days after receiving the gunshot wound. Kincaid and Semmes were eventually identified and brought in for trial, though neither was ever punished.<sup>79</sup>

Davis is buried in the University Cemetery.



## HISTORY OF OCCUPANTS

**Alfred T. Magill**

**Professor of Medicine  
1834-1837**

**A**lfred Thurston Magill was a native of Jefferson County, Virginia, where he was born in 1804. He received his medical education in Philadelphia and practiced four years in Jefferson County before coming to the University. It appears that Magill received his appointment solely on the basis of a single published paper on typhus fever, forwarded by one of the Visitors to Dr. Johnson, Professor of Anatomy and Surgery.<sup>80</sup> Reportedly, Johnson was so impressed that he recommended Magill in the “the strongest language”--without having met the man. Magill’s father-in-law, Henry St. George Tucker was also enthusiastic. On the basis of these questionable recommendations, Magill was appointed *pro tempor* for the 1833-34 session. The faculty further resolved that “The Corinthian pavilion lately occupied by professor Davis with the grounds and buildings attached thereto will be assigned as his residence, tho he may be allowed, if he prefer it to reside out of the University.”<sup>81</sup> (By this time it seems that professor Davis had moved to Pavilion X). Magill’s first lecture was delivered before a full house—including many curious souls who had come to see the new professor. Evidently, Magill’s performance on this and other occasions was satisfactory—in 1835 the Board of Visitors confirmed his appointment.<sup>82</sup>

It was probably during Magill’s tenure that the one and a half story brick building known today as the “the Mews” was constructed as an outbuilding for Pavilion III, possibly to accommodate a summer kitchen and servant’s quarters. In 1833, Magill wrote that he had, “a kitchen detached from the house... an excellent smokehouse, an ash house and a garden sufficiently large to raise most of our vegetables in.”<sup>83</sup>

It was also during Magill’s time that the Chinese railings above the colonnades and adjoining the upper deck of the portico were taken down and replaced with balustrades of cast iron.

As a member of the medical faculty, Magill inveighed against the lack of a hospital and the consequent failure to provide students at the University clinical experience.

### PAVILION III

With certain others, he openly proposed moving the medical school to Richmond, declaring that “no amount of closet study, no book learning, can qualify a man to contend with disease.”<sup>84</sup>

Professor Magill served for just three years before ill health compelled him to resign in 1837. He died shortly thereafter.

His published works included:

*An Introductory Lecture, to Physiology, Delivered to the Medical Class of the University of Virginia (1833).*

*An Essay on the History, Causes, and Treatment Of Typhus Fever: To Which the Annual Prize for the Year 1829 was Awarded by the Medical Society of the State of New York (1834).*

*Three Lectures on the Origin and Properties of Malaria or Marsh Miasma, with the Best Means of Preventing its Formation and of Obviating its Effect on the Human Constitution, when this Cannot be Done. Delivered to the Medical Class of the University of Virginia (1834).*

## HISTORY OF OCCUPANTS

**R. E. Griffith, M.D.**

**Professor of Medicine  
1837 - 1839**

**R**obert Eglesfeld Griffith, M.D. was born in 1798. A native Philadelphian, he graduated with a degree in medicine from the University of Pennsylvania in 1820 and afterward established his medical practice in Philadelphia. In 1829, Griffith married Mary Eyre of Philadelphia, with whom he eventually had three children.

In 1831 he became the founder and editor of the *Journal of the Philadelphia College of Pharmacy*. At the Philadelphia College of Pharmacy, Griffith was Professor of Materia Medica from 1835-1836 and he served on Philadelphia's Board of Health from 1833-1836.

In 1836 he was selected a fellow of the College of Physicians and that same year accepted a professorship at the University of Maryland, where he was to give instruction in materia medica, therapeutics, hygiene, and medical jurisprudence.

In 1837 he was appointed Professor of Practice, Obstetrics, and Medical Jurisprudence at the University of Virginia. Owing to ill health, however, he was compelled to resign in 1839. For a year he moved to the West Indies in hopes of recovering his health, but the effort was unavailing.

Returning to Philadelphia, Griffith wrote texts on medical botany, materia medica, and medical jurisprudence. He also entered upon the study of conches and became a renowned conchologist. For a time he was vice-president of the Academy of Natural Science and was active in the American Philosophical Society.

Near the end of his career, Griffith participated in the expedition led by U.S. Navy Lieutenant W. H. Lynch to reconnoiter the Dead Sea, making botanical observations of the areas traversed and classifying the plants collected. Griffith died in 1850 at the age of 53, leaving incomplete a treatise on the botany of the Bible.<sup>85</sup>

His published works include:

*Notes on the Lectures of Nathaniel Chapman, M.D., Professor of the Institutes*

### PAVILION III

*and Practice of Physic and Clinical Practice in the University of Pennsylvania, 1818-1820.*

“Remarks on Infanticide. By R. E. Griffith, M. D.” *The Philadelphia Journal Of The Medical And Physical Sciences*, N. Chapman, Editor, No. 26, February, 1827

*Medical Botany. With the Uses of Important Species in Medicine, the Arts, etc. By R. E. Griffith. Philadelphia, 1847.*

*A Dispensatory or Commentary on the Pharacopoeias of Great Bristain and the United States. 1848.*

*A Universal Formulary; Containing The Methods Of Preparing And Administering Officinal And Other Medicines. 1848.*

He also edited or annotated a number of earlier works, including:

Christison's *Dispensatory*

Taylor's *Medical Jurisprudence*

Ryan's *Medical Jurisprudence*

Ballard and Garrod's *Materia Medica*

Though Griffith remained at the University of Virginia for only a brief time, he left his mark in the annals of University buildings. On July 3, 1838, the Board of Visitors acknowledged “a communication received from Doct: R. E. Griffith on the subject of the condition of the roof of his pavilion &c” which was duly “referred to the Executive Committee.”<sup>86</sup> This probably indicates either that the installation of slate on the roof Pavilion III was not complete, or that the completed work was unsatisfactory.

## HISTORY OF OCCUPANTS



**Henry Howard, M.D.**

**Professor of Medicine  
1839-1867**

Aside from the dates of his birth and death, and a few references to his published works, Professor Henry Howard remains quite obscure. It was probably during his tenure of nearly thirty years that the first major changes to the pavilion occurred. Paint analysis suggests that the lecture room was subdivided sometime after the third finish paint layer--an off-white or stone color--was applied to the cornice in that space. Assuming that the pavilion had been painted for each succeeding occupant, it is possible that Howard was responsible for cordoning off the south end of the Lecture Hall and cutting a doorway to the back room to reach this corridor.

This makes sense when we consider that Howard's tenure extended over the period during which many professors ceased lecturing in the pavilions. The completion in 1853 of the Mill's Annex with its auditorium, laboratories and assembly room served to ratify this trend. Now, perhaps, with the ground floor of the pavilion given entirely to the professor's own use, it was reasonable to reconfigure the lower rooms and to establish direct communication between the old lecture room and the hallway to the private quarters. With the creation of this new doorway, the pavilion came to resemble a typical, side-passage town house, with parlors fore and aft.

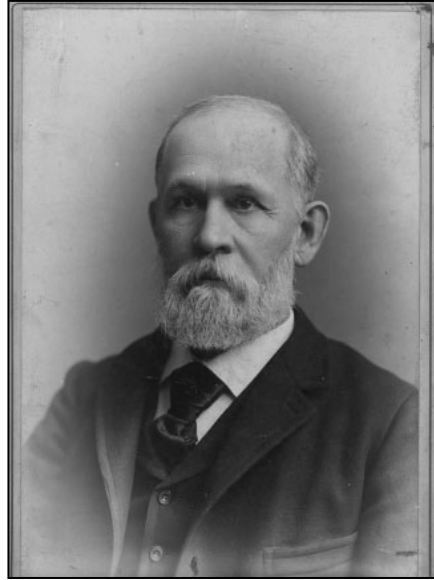
## PAVILION III

The Sachse lithograph of 1856 shows the exterior of the pavilion as it existed at this time. The parapet had not yet disappeared, though outbuildings had been erected behind a number of the pavilions in order to expand domestic services and to accommodate people who delivered them. Curiously, Pavilion III was one of the few not expanded at this time.



*View of the University of Virginia, Charlottesville and Monticello. Printed by F. Sachse and Company and published by C. Bohn, 1856.*

## HISTORY OF OCCUPANTS



**William E. Peters**

**Professor of Latin  
1867-1905**

**W**illiam Elisha Peters was born on August 28, 1829 in Bedford County, Virginia. In 1850 he graduated from Emory and Henry College, where he had excelled in the study of classical languages, and soon entered the University of Virginia. In 1852 he became Professor of Latin at his *alma mater*, Emory and Henry, and for the year 1856 was granted a leave of absence to study in Berlin. Returning to the United States, he married Margaret Sheffield in 1858.

With the coming of the Civil War, Peters enlisted as a private in the Smythe Dragoons and later served as a staff officer under Brigadier General John B. Floyd during his 1861 campaign in West Virginia. Peters rose to the rank of Colonel in 1863, being assigned command of the 21<sup>st</sup> Virginia Cavalry. In 1864 he went north with John McCausland's cavalry brigade to Chambersburg, Pennsylvania, where he refused an order to burn the town—supposed retaliation for the Federals' destruction of Winchester, Virginia. On receiving the directive he declared, "I will resign my commission first, I will not make war on defenseless women and children". During the course of the war he was wounded three times and captured once.

Some months after hostilities ended, Peters received an appointment as Professor of Latin at the University of Virginia. On September 5<sup>th</sup> 1867, the Visitors resolved

### PAVILION III

that “the *Pavilion recently occupied by Professor Howard* together with the garden and grounds attached thereto, be assigned to Professor Peters.”<sup>87</sup> [Italics added.] Taking his place on the Lawn, Peters served through the difficult years of the post-war era and into the 20<sup>th</sup> century.

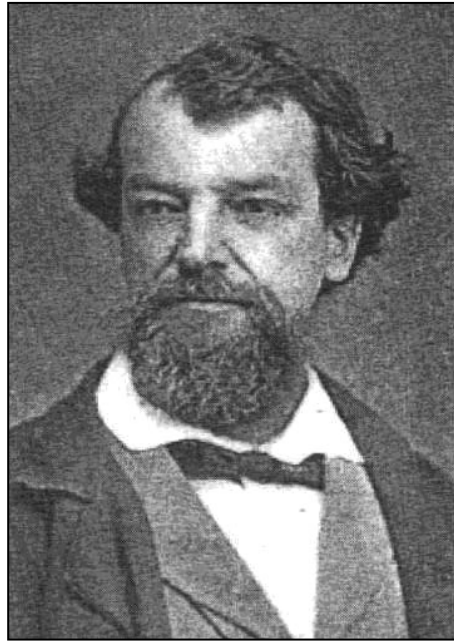
Given the post-war difficulties experienced by the University in particular and by the southern states generally, it is unlikely that much was done to Peters’ pavilion until the late 1870s or early 1880s, when a surge of northern investment in railroads, manufacturing and natural resources began to revive the economies of the southern states.

During nearly half a century of service to the University, Peters advocated the admission of women, the building of a gymnasium, and a \$2.50 increase of the annual student contingency fee to assist in maintaining the chapel and holding services. So great was the respect “Old Pete” enjoyed among the students that he, unaided by others, quelled a riot by members of the Washington Society, thus preventing their arrest by civil authorities. Notes from Peters’ lectures are preserved in the Special Collections library. His published works include, *Outlines of lectures, delivered to the Latin classes of the University of Virginia* (1885) and *Syntax of the Latin Verb* (1898).

Peters retired in 1905 and died the following year.



## HISTORY OF OCCUPANTS



**Dr. James F. Harrison**

**Professor of Medicine, Obstetrics and Medical Jurisprudence  
1867-1886**

**I**n 1867, Harrison was appointed professor of Medicine, Obstetrics at the University of Virginia, succeeding Dr. Henry Howard in that chair. It seems that he eventually followed Professor William E. Peters as the occupant of Pavilion III and continued to live there throughout the period of his service.

James Francis Harrison was born in 1815 and as a young man began his medical career as a surgeon in the United States Navy. While stationed at the Naval Hospital in Portsmouth, Virginia, Harrison and Surgeon-in-Charge Lewis W. Minor struggled valiantly against an epidemic of yellow fever that struck the city in 1855—a catastrophe in which ten percent of the city’s population died.<sup>88</sup> For their heroic service during this ordeal, Minor and Harrison were each awarded a gold medal embossed with an image of the hospital—gifts from the City of Portsmouth. With coming of the Civil War, Harrison became a surgeon in the Confederate States Navy.<sup>89</sup>

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*The Harrison family in front of Pavilion III. Photograph taken by Eugene A. Perry, ca. 1880. Albert and Shirley Small Special Collections Library, University of Virginia.*  
In 1871 the Board of Visitors took up the matter of the professor Harrison's leaking

## HISTORY OF OCCUPANTS

roof (undoubtedly the flat slopes to either side of the portico) recommending on June 29<sup>th</sup> that “the Proctor be requested to have the roof on the Southern part of Dr. Harrison’s House examined, and endeavor to prevent the same from leakage, if the same can be done without too large and expenditure of money.” Later the Proctor was authorized to make repairs at a cost not exceeding two hundred and fifty dollars.”<sup>90</sup> It is logical to suppose that these repairs included the removal of Jefferson’s parapets, yet an early photograph shows Harrison and his family in front of the pavilion, with the parapets very much in evidence. At any rate, the following account for these repairs was rendered to the Visitors in June of 1871:

Statement of Disbursements and Receipts of the University of Virginia from June 1<sup>st</sup> 1871 to June 1<sup>st</sup> 1872.

Special Ap. For Pavilion No. 3

July & Aug.	To re-roofing &c	138.80
Nov.	“ “	7.50
May	“ “	20.78
	Total	167.08 <sup>91</sup>

Further work, undertaken a decade later, involved one of the outbuildings previously added to the compound. In August of 1881 the Visitors resolved, “that the sum of \$300 is hereby appropriated for the improvement of the kitchen attached to the Pavilion occupied by Dr. Harrison.”<sup>92</sup> The building named in the Visitors’ resolution was probably that known today as “the Mews.”

The recovery of Virginia and the University in the decades following the war bore fruit in the form of new infrastructure projects, each with implications for the pavilions. A typhoid epidemic in 1875 had renewed concerns about the adequacy of the existing sewage system, but it was a recurrence during the 1883-84 session that finally prompted officials to act. A new system was soon in the works, beginning with the West Lawn pavilions and two hotels on West Range. By 1886, all sanitary alterations were complete.<sup>93</sup>

In a related effort, the University water system was upgraded in 1886 by the installation of a large main to be shared by the city of Charlottesville and the University. A small fire in the pavilion next door that year, prompted officials to locate fireplugs “in the shadow of every large building on the Lawn.” The changes

### PAVILION III

in the kitchen may have involved these new systems, or possibly the addition of a cook stove, an amenity that was growing in popularity at the time. Just prior to Harrison's resignation in 1889, a group of local inventors was granted authority to run the wires for electrification of the University. A decade would pass however, before this came to pass.<sup>94</sup>

Like other occupants of Pavilion III before him, Harrison enjoyed the use of an adjacent student room. Dr. David M. J. Culbreth recalled:

...he occupied the second pavilion from the Rotunda, West Lawn, his office being the room just north, thus making it very convenient for students calling to get information, commands, or reprimands, as each after a fashion desired or deserved....<sup>95</sup>

Harrison's manner was such as to prevent him from being the most popular of the professors at the University. Nonetheless, he was well-regarded. Culbreth sketched the following portrait of his professor:

The Doctor was about sixty years of age, but seemingly experienced not the slightest impairment of his faculties in spite of visible dermal wrinkles silvered strands. He was exceptionally vigorous, active and alert—well calculated to perform the duties of Chairman and his chair. He was about six feet high and weighed one hundred and eighty pounds. In dress he was somewhat careless, but on stated occasions so attired himself as to give commanding appearances and impression of a strong personality...voice deep and of the lower register, and used generally without kindly modulation—indeed, I considered him abrupt in speech, very outspoken, mincing neither word nor sentiment. He expressed boldly and impressively what he had to say, and there was no need of mistaking his meaning; yet I never thought he intended to be harsh or severe—it was simply his individual way and manner. Having been for years a surgeon in the United States and Confederate navies, where positive command and discipline prevailed, and being without that innate gentle refinement characterizing many of the professors, it was not strange that his brusque abruptness showed in forceful contrast with those of a more refined nature. At the same time we all recognized in him a mirthful heart, one who often came down to the students' level, and impressed them as desiring to be their true friend and adviser. We called him mostly "Dr. Harrison" but occasionally "Old Harry." He continued in Chairman and professor until 1886, when he resigned and moved to Prince William County, where he died ten years later.<sup>96</sup>

## HISTORY OF OCCUPANTS

Harrison was buried in an unmarked grave Portsmouth Naval Hospital Cemetery. Section 3, Row 10, Plot 24. There he lies beside his wife, Amanda, whose interment he had witnessed there, 41 years earlier.



*Harrison and his family northwest of the Rotunda. June, 1877. Albert and Shirley Small Special Collections Library, University of Virginia.*

### PAVILION III



**James M. Garnett**

**Professor of English Language and Literature 1882-1893**  
**Professor of English 1893-1896**

**J**ames Mercer Garnett was born in Aldie, Loudoun County, Virginia, in 1840. Owing to his father's profession as an engineer, Garnett traveled extensively in his early years, sojourning in Virginia, Pennsylvania, Florida, Kentucky, South Carolina and North Carolina.

He attended the University of Virginia for three years between 1857 and 1861, and received the degree of Master of Arts in 1859. Afterward he taught at Brookland School, Albermarle County, Virginia, the session of 1859-1860.

With the coming of the Civil War, Garnett enlisted as a private in the Rockbridge Artillery, attached at that time to the brigade commanded by of General T. J. "Stonewall" Jackson. He was promoted to Second Lieutenant of Infantry, and later to First Lieutenant of Artillery, now serving in the Ordnance Corps. Following his promotion to Captain, Garnett was placed in charge of the General Reserve Ordnance Train of the Army of Northern Virginia. When paroled at Appomattox, he was Ordnance Officer of Grimes's Division, Second Corps, Army of Northern Virginia.

Soon after the conclusion of the war, Garnett obtained a teaching position at the Midway School, Charlottesville, Virginia. There he taught until 1867, when he

## HISTORY OF OCCUPANTS

accepted a position as Professor of Greek at Louisiana State University. Before long, however, he had returned to Virginia, teaching at Episcopal High School of Virginia from 1867 to 1869. The session of 1869-1870 he spent at the Universities of Berlin and Leipzig, studying Classical Philology. Returning to the United States, Garnett was chosen Principal of St. John's College, Annapolis, Maryland, and Professor of History and the English Language and Literature. He remained at St. John's for ten years, from 1870-1880. During Garnett's tenure there, in 1871, the professor married Kate Huntington Noland of Middleburg, Loudoun County, Virginia.

Garnett left Annapolis and St. John's in 1880 to establish his own school at Ellicott City, Maryland. However, he abandoned the enterprise in 1882, having been chosen Professor of the English Language and Literature in the University of Virginia. He remained at Virginia for fourteen years (1882-1896), serving the last three years as Professor of English only.

Garnett occupied Pavilion III from 1894 to 1896 and surely witnessed the conflagration that transformed the venerable Rotunda into a ruin. Perhaps this disaster had some bearing on Garnett's resignation the following year. Reportedly he left to fill a temporary vacancy in English Literature at the Woman's College of Baltimore for one year (1896-1897). Afterward, Garnett remained in Baltimore, taking on private pupils and engaged in literary pursuits.

He edited "Selections in English Prose from Elizabeth to Victoria" (1891), "Hayne's Speech to which Webster Replied" (1894), "Macbeth" (1897), and "Burke's Speech on Conciliation with America" (1901). He authored two important translations--Beowulf (1882), plus "Elene and other Anglo-Saxon Poems" (1889). In 1899 he prepared a "History of the University of Virginia."<sup>97</sup>

## PAVILION III

### **Bettie B. Cocke** **1896 – 1897**

Bettie Burwell Page Cocke was born in 1841 and died at University Hospital on August 10, 1900. She was reportedly buried the following day in Hollywood cemetery, Richmond.

Mrs. Cocke was the widow of John Bowdoin Cocke of Belmeade, son of Philip St. George Cocke, and grandson of John Hartwell Cocke, Jr. Mrs. Cocke had been widowed in 1889 and her family connection to one of the University's most revered early figures may account for her residence in a pavilion not immediately required by a professor.



## HISTORY OF OCCUPANTS

**Thomas H. Carter**

**Proctor of the University of Virginia  
1897-1908**

Thomas H. Carter, a cousin of Robert E. Lee, was born in King William County in 1831. He graduated from V.M.I. in 1849 and later studied medicine at the Universities of Virginia and Pennsylvania, graduating from latter in 1852. After his graduation, Carter worked for a year at Blockley Hospital, in Philadelphia. In 1854 he returned to Virginia and on November 7, 1855 married Susan Elizabeth Roy. With the coming of the war, Carter raised a company for state service, later designated as the King William Artillery, in which Carter served as Captain.<sup>98</sup> During the battle of Seven Pines, he was singled out for his courageous and efficient engagement of the opposing batteries:

“up dashed Capt. Thomas H. Carter’s King William Artillery at the gallop, unlimbered and opened fire at the very nick. It was done magnificently, with the precision of the manual and the dash of a field review. Under Carter’s rapid and accurate fire, the Federals on the flank soon broke and retired. As if that were not enough, Carter dashed out into an open field and, at 400 yards, fought a duel with a Federal battery which occupied another redoubt. [D.H.] Hill saw all of this, thrilled with the joy of battle, and to the end of his days averred that war never had witnessed anything finer.”<sup>99</sup>

By 1864, Carter had risen to the rank of Colonel, serving as Major General Jubal Early’s Chief of Artillery. In that role, Carter was present at the disastrous Battle of Cedar Creek and after the war criticized General Early for halting pursuit of the fleeing Federals. Carter and some of his batteries were later moved to the Richmond defenses where he commanded the batteries of the 2<sup>nd</sup> Corps.<sup>100</sup>

General John B. Gordon later stated that Carter “had no superior in ability and fighting qualities in that arm of the service in either army.” Robert Stiles described him as “the ideal artillerist, the idol of the artillery of the Army of Northern Virginia, today an ideal Southern gentleman and the efficient proctor of our State University. He...and combines more of the modesty, simplicity, purity, and valor of his great kinsman than any other living man of my acquaintance.”<sup>101</sup>

### PAVILION III

From the end of the war, until 1873, Carter lived and farmed at Pampatike, in King William County, and with his wife, established a school there for boys. Between 1873 and 1889 he was Virginia railroad commissioner and also commissioner for the Southern Railway & Steamship Association.<sup>102</sup>

In 1897, Carter was appointed Proctor of the University of Virginia. It seems that he soon located to quarters vacated by James M. Garnett. When asked to report on the occupants of the pavilions, Carter listed himself as living in Pavilion III, (previously occupied by Mrs. Cocke).<sup>103</sup> Carter's tenure as Proctor was an eventful one, coinciding with reconstruction of the Rotunda and the construction of new academic buildings at the opposite end of the Lawn. The completion of a power plant in 1901 made possible the electrification of the pavilions, and it is likely that Pavilion III was wired for electric lights during this period.

Carter served until his death died in 1908 and was buried in Hollywood Cemetery.<sup>104</sup>

## HISTORY OF OCCUPANTS



**Raleigh C. Minor**

**Professor of Law  
1898-1923**

**R**aleigh Colston Minor was born in 1869 at the University of Virginia, where his father, John Barbee Minor, was serving at the time as Professor of Law. After attending private schools, Minor entered the University of Virginia in 1883, receiving his Bachelor of Arts in 1887 and his Master of Arts in 1888. He spent two additional years in the study of Law, graduating in 1890 with a Bachelor of Law. Afterward he established his practice in Richmond. In 1893 Minor returned to the University to assist his father and was appointed to a full Law professorship in 1898. He married Natalie Embra Venable, daughter of Charles S. Venable, Professor of Mathematics at the University.<sup>105</sup>

Minor did not immediately move to the Lawn. Indeed, it was not until 1905 that the Board of Visitors granted the use of Pavilion III to Minor, a particular request of Proctor Thomas H. Carter, as he vacated the premises:

## PAVILION III

June 13<sup>th</sup> 1905

I ask that the house in which I have lived be given to Mr. and Mrs. Raleigh Minor. They have long wished and asked for a house on the Lawn, and stand first and rightly on the list of applicants. The father of each of the applicants, John B. Minor and Chas. S. Venable, is among the greatest men who have ever lived to give luster to this University in all its history. I trust that it may be granted.<sup>106</sup>

Documents record one significant alteration to the property during the time of Minor's residence. On June 10<sup>th</sup> 1918, the Board of Visitors resolved that:

...when the Pavilion now occupied by Professor Francis H. Smith becomes vacant, the courtyard between this house and the house occupied by Professor Minor be restored to its original state as designed by Mr. Jefferson; that the whitewashed board fence, wood shed and coal houses be removed. This alley is the most prominent cross axis of the University, and in its present encumbered state is very unsightly. <sup>107</sup>

The visitors referred, of course, to "Poe Alley" between Pavilions III and V. Their resolution provides a useful characterization of that landscape in the early decades of the 20<sup>th</sup> century, highlighting the importance this thoroughfare had assumed in movements about the University. Equally interesting is the expressed idea of returning to Jefferson's intended layout, for it was during this very time that the first, rigorously Jeffersonian revival buildings were erected on the grounds of the University.

In the teaching of Law, Raleigh Minor carried forward the tradition of excellence upheld by his father, making important contributions in private international law and in the conflict of laws. Two works in particular have had enduring impact: *A Republic of Nations; a Study of the Organization of a Federal League of Nations*, (1918) and *Conflict of Laws; or, Private International Law* (1901). Minor is also remembered for his contributions regarding states rights and the relationship of the state and federal governments under the constitution.

By 1922, Minor's health was failing, and the Board of Visitors granted him leave with full pay for the session of 1922-23. Minor did not recover and died in 1923.

## HISTORY OF OCCUPANTS

### **Institutional Occupants 1924-1954**

#### **Graduate House 1924-1953**

The early decades of the 20<sup>th</sup> century witnessed a decline in the status of the Lawn as a place for resident faculty. This was due in part to the growing inconvenience of aging facilities, but also to rapidly multiplying suburban developments near the University, offering comfortable alternatives to the pavilions. Increasingly, these antiquated structures were given over to institutional occupants. The assignment of Pavilion III to the Graduate Department in 1924 reflected the trend.

Prior to that time, the University's Graduate Department had never been a point of emphasis. Even during the first decade of Edwin A. Alderman's presidency, the number of students in the program hovered in the thirties. The reasons for this were many, but in particular, there existed "a certain attitude of indifference amounting to hostility to research, particularly on the part of older and influential members of the faculty." In 1921, Graduate Dean Richard Heath Dabney exhorted the president to increase the number of faculty in the program, asserting that it could "never become a flourishing one until we have a larger teaching force." Later, Dabney complained that the departmental office was a "wretched hole with a rotten floor, with a ceiling and wall that are constantly dropping scales of plaster upon the table and floor, and with unworthy, dilapidated furniture." Dabney resigned in 1923, ostensibly to devote more time to writing and instruction, but his frustration with the state of the program must have been evident.

Succeeding Dabney was John C. Metcalf, Professor of English and a respected member of the faculty. Under Metcalf, the department was assigned new quarters in a Pavilion vacated through the death of Raleigh C. Minor. For thirty years, the Graduate Department remained in Pavilion III, sharing it with the newly created *Virginia Quarterly Review* from 1925 to 1929.<sup>108</sup>

It was probably during the Graduate Department's extended occupancy that the later subdivisions of the old lecture room were effected.

## PAVILION III

### Virginia Quarterly Review 1925-1929

**F**ounded in 1925 by President Edwin Alderman, the *Virginia Quarterly Review* is one of the nation's oldest and most respected literary periodicals—a “*National Journal of Literature and Discussion*,” publishing poetry essays, reviews and fiction by notable writers. Past contributors have included D.H. Lawrence, Andre Gide, Aldous Huxley, Evelyn Waugh, T.S. Eliot and Thomas Wolfe, Thomas Mann, Eleanor Roosevelt, Jean-Paul Sartre, Robert Frost, Bertrand Russell, H.L. Mencken, George F. Kenan and Robert Graves. The VQR was assigned to Pavilion III in 1925 and shared quarters with the Graduate Department, headed by English Professor John C. Metcalf, until 1929.



*Pavilion III ca. 1930. Albert and Shirley Small Special Collections Library, University of Virginia.*

## HISTORY OF OCCUPANTS

### **Institute for Public Affairs 1953-1954**

**T**hroughout the tenure of President John A. Newcomb, the University of Virginia sought to elevate the quality of its faculty and of the institution's academic environment. Newcomb and other officials aggressively recruited acclaimed professors in many fields, providing the facilities and equipment necessary to carry on their research.

As part of this effort, the University cultivated a nourishing environment for exchange between these faculty and their peers at other institutions--many professors were encouraged to organize conventions and establish institutes. These were of enormous benefit in the effort to attract highly qualified people to the University.

The Institute for Public Affairs, founded in 1927, was an important outgrowth of President Newcomb's initiative. Until its interruption during World War II, the institute brought many noted figures to the University to consider problems of public policy, particularly domestic policy. Attendance at these summer events ranged from 2000 to as many as 5000, a measure of its importance in raising the University's profile in public policy circles.<sup>109</sup>

From 1953 to 1954 the institute occupied Pavilion III, but it soon departed, as President Colgate Darden sought to bring students and professor back to the Lawn, re-establishing Jefferson's original compound as the heart of University life.

## PAVILION III

**Arthur F. McConochie**

**Professor of Engineering**

Surprising little information seems to exist on the life and career of Professor McConochie. He initiated the Engineering Department's program of extension courses in 1929, and during World War II he oversaw its expansion to assist in the war effort. Working with private industry, McConochie also coordinated methods for the production of high-explosive artillery shells. A series of his articles were collected by the editors of *Steel Magazine* and published for the use of the American ordnance industry.<sup>110</sup>

Professor McConochie occupied Pavilion III just as restoration of the gardens for the West Lawn pavilions was approaching completion--he was the first to enjoy the newly ordered and adorned space behind Pavilion III. This new garden was the created of Alden Hopkins, landscape architect at Colonial Williamsburg, working within the framework of serpentine brick enclosures depicted on Peter Maverick's engraved plan of 1825 and restored at Darden's prompting. Together with the impending restoration of the pavilions themselves, these gardens and their enclosing walls were intended to restore the prestige of living on the Lawn. This was critical in the view of President Darden, who feared the centrifugal tendencies of post-war growth and thus sought to refocus University life of the Lawn.



## HISTORY OF OCCUPANTS



**Gordon T. Whyburn**

**Professor of Mathematics**  
**Chairman of the Mathematics Faculty**  
**Center for Advanced Studies**

**1934 - 1957**

**1935 - 1966**

**1966 - 1969**

**G**ordon Thomas Whyburn was born in Lewisville, Texas in 1904. He received his PhD. from the University of Texas in 1927. He was associate professor of mathematics at Johns Hopkins University until 1934, when he joined the faculty of the University of Virginia as Professor of Mathematics. He was designated chairman of the math faculty the following year. He retained that position until 1966, when ill health led him to retire. Whyburn was a leading figure in the field of mathematics, with leadership positions in many professional organizations and visiting professorships at several distinguished institutions. Analytic topology was his particular interest.<sup>111</sup>

Whyburn first occupied Pavilion III in 1960. By this time, Frederick D. Nichols had completed improvements to the pavilion. These were part of broader restoration of Jefferson's compound, all serving President Colgate Darden's larger effort to restore the prestige of the Lawn as a place to live, and bring it back to the center of University life. Whyburn occupied Pavilion III until his death in 1969.

## PAVILION III



**D. Rutledge Vining**

**Professor of Economics**

**Chairman of the Darden School of Commerce**

**Professor of Statistics and Economics**

**Emeritus Professor of Statistics and Economics**

**1945 - 1954**

**1954 - 1970**

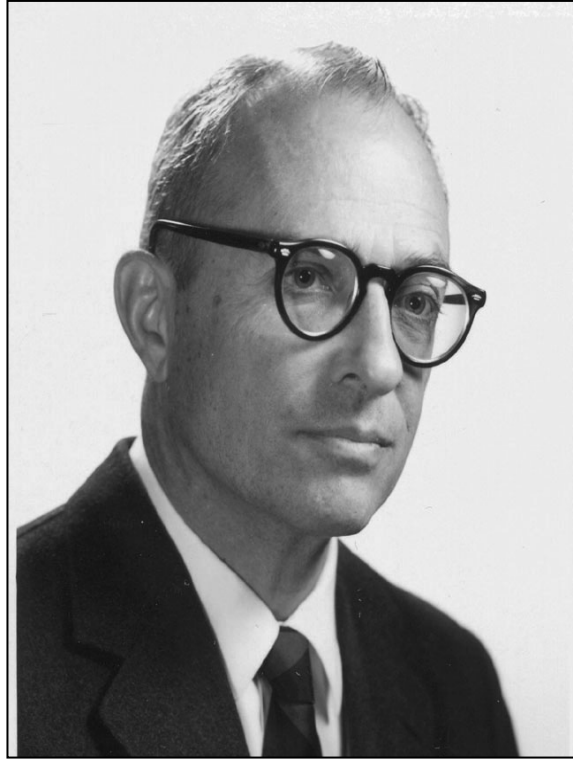
**1970 - 1979**

**1979 - 1991**

**D**aniel Rutledge Vining was born in 1908. He received his undergraduate education at the University of Texas where he played varsity football. He arrived at the University of Virginia in 1945, and there remained on the faculty for a half century. In 1952, Vining was designated chairman of the new Darden School of Commerce, reconstituted at that time as an independent professional program. As the first chairman, Vining helped organize the school. Once these duties were completed, he returned to the faculty as a full-time professor of Statistics and Economics.<sup>112</sup> In that capacity, Vining occupied Pavilion III from 1970 to 1979, when he assumed emeritus status. He died in 1999 at the age of 91.

One colleague remembered him as a large man, still strong enough at 67 to carry grown women across a stream on his property. Across the stream, the story goes, was “a Mason jar filled with a clear, but unmistakably alcoholic, liquid distilled without benefit of federal taxation.”<sup>113</sup>

## HISTORY OF OCCUPANTS



**Frank Finger**

**Professor of Psychology**

**1955-1985**

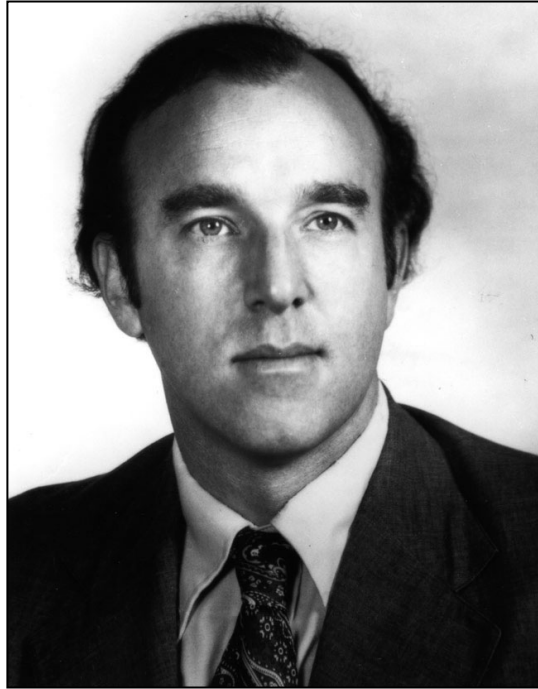
**F**rank Whitaker Finger was born in Naples, NY in 1918. He received his PhD from Brown University in 1940 and afterward worked there as an instructor for two years. In 1942 he joined the faculty of the University of Virginia and in 1955 became Professor of Psychology. Finger was a leader in his field, conducting research on both animal and human psychology. In addition to his duties as a member of the faculty, Finger coached the cross country team and in 1943 initiated the wrestling program, coaching the sport for 21 years. In retirement, Finger was a noted athlete in track and field, holding world records for his age group in sprint and in the hurdles.

Professor Finger occupied Pavilion III in 1979 and continued in residence there until his retirement in 1985. He died in 2005 at the age of 87.<sup>114</sup> Following Professor Finger's departure in 1985, the University conducted a renovation of all the systems in Pavilion III under the supervision of Curator and Architect for the Academical Village J. Murray Howard. Present systems date from that 1985 renovation. In concert with this work, the entablature, as well as the upper deck and railings

### PAVILION III

of the portico were restored. Working drawings for all of the work are now held by the Facilities Management Resource Center. As of this writing, they are being processed and will soon be available on-line.

## HISTORY OF OCCUPANTS



**John W. Rosenblum**

<b>Professor of Business Administration</b>	<b>1979 - 1980</b>
<b>Assistant Dean Darden School of Business Administration</b>	<b>1980 - 1982</b>
<b>Dean Darden School of Business Administration</b>	<b>1982 - 1993</b>
<b>Tayloe Murphy Professor of Business Administration</b>	<b>1993 - 1994</b>

**J**ohn William Rosenblum was born in Houston, Texas on the first day of 1944. He married Carolyn Edith Jones in 1964, and in 1967 received his doctorate in Business Administration from the Harvard School of Business. There he continued as an instructor and professor until 1979, when he joined the faculty of the University of Virginia's Colgate Darden School of Business Administration, where he was associate professor of Business Administration from 1979-1980. He served as Associate Dean of the Darden School from 1980-82 and as Dean from 1982-83. Afterward he became the Tayloe Murphy Professor of Business Administration, holding that chair until his retirement in 1994.

## PAVILION III



**William W. Harmon**

**Vice-President - Student Affairs and Enrollment Management**

**1994 - 2001**

**Senior Vice-President**

**2001 - 2005**

**W**illiam W. Harmon received a B.S. in biology from Johnson C. Smith University in Charlotte, N.C., an M.A. in Educational Counseling and Guidance from Seton Hall University, and a Ph.D. in Higher Education Administration from Kansas State University.

After receiving his degrees, Harmon served as Education Coordinator and later as Director of the Office of Student Affairs at the University of Medicine and Dentistry of New Jersey. He also worked with various anti-poverty and job-training programs in North Carolina and Washington, D.C., and taught a variety of undergraduate and graduate courses in health care and counseling fields.

Prior to coming to the University of Virginia, Harmon held positions at the College of Health Professions at Wichita State University, including Associate Dean of Academic and Student Affairs, and Director of the Health Careers. From 1985 to 1990, Harmon served as Associate Vice-President for Student Affairs and Dean

## HISTORY OF OCCUPANTS

of University College at Wichita State. In 1990 he was appointed Vice-chancellor of Student Affairs at the University of Pittsburgh, serving in that capacity until 1994, when he accepted a position at the University of Virginia as Vice-President of Student Affairs and Enrollment Management.

His assignments in that post included chairing the search committee for an athletic director and also a University-wide committee on alcohol abuse. In 2001, Harmon became Senior Vice-President of the University. Reporting to President John Casteen, his new responsibilities included representing the University in the community while helping the University to attract and retain minority employees and students. A former student athlete, Harmon also assisted with planning for construction of a new basketball arena, and assisted in the implementation of committee recommendations concerning athletics in student life.

Harmon resigned his post in 2005 to accept a position as President of Central College in the Houston Community College system, Houston, Texas.

## PAVILION III

65. BV, Minutes, Vol. I, p. 111.
66. Philip Alexander Bruce, *History of the Univeristy of Virginia*, 1929-22, Vol. II., p. 381.
67. Diary of Margaret Bayard Smith, as quoted in Grizzard.
68. Bruce, II, pp. 102-103.
69. *Ibid.*, p. 169.
70. The Library of Congress catalog incorrectly identifies this individual as “John Anthony Gardner Davis.”
71. Frank Grizzard, Jr., Documentary History of the Construction of the Buildings at the University of Virginia, 1817-1828, notes to Chapter 6, #454.
72. Bruce, II, pp. 169-170.
73. BV, Minutes, Vol. II p. 237.
74. *Ibid.*, Vol. II p. 275.
75. See the biography for medical professor James F. Harrison.
76. John H. B. Latrobe, 1832, cited in Grizzard.
77. Bruce, II, 384.
78. *Ibid.*, p. 170-171.
79. Charles Eversfield to Mrs. John Eversfield, 23 November 1840. Special Collections, 8444a.
80. *An Essay on the History, Causes, and Treatment Of Typhus Fever : To Which the Annual Prize for the Year 1829 was Awarded by the Medical Society of the State of New York* (1834).
81. BV, Minutes, Tuesday, September 3<sup>rd</sup> 1833 - Vol. II p. 315.
82. BV, Minutes, July 15-19, 1834 - Vol. II p. 362.
83. See Historic Preservation Master Plan, Mesick Cohen Wilson and Baker, Architects, “The Mews.”
84. Bruce, II, pp. 111-113.
85. W. F. Lynch, U.S.N, *Narrative of the United States’ Expedition to the River Jordan and the Dead Sea*, 1849. Despite his considerable achievements, Griffith remains relatively obscure. Most of the information here was gleaned from a biography published by the College of Physicians of Philadelphia, and from his obituary, published in the International Weekly Miscellany of Literature, Art and Science, November 22, 1850.
86. BV, Minutes, Vol. III p. 400.
87. *Ibid.*, Vol. IV, p. 887.

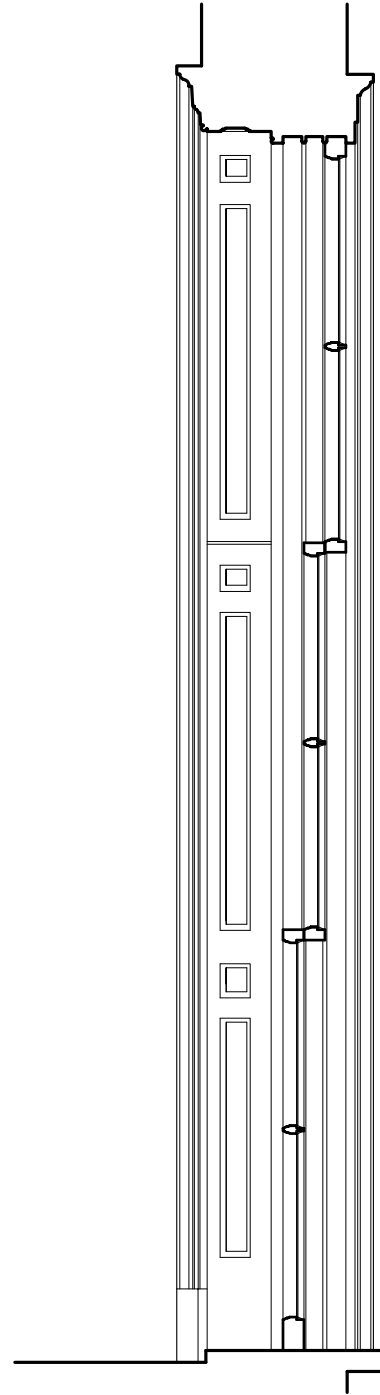
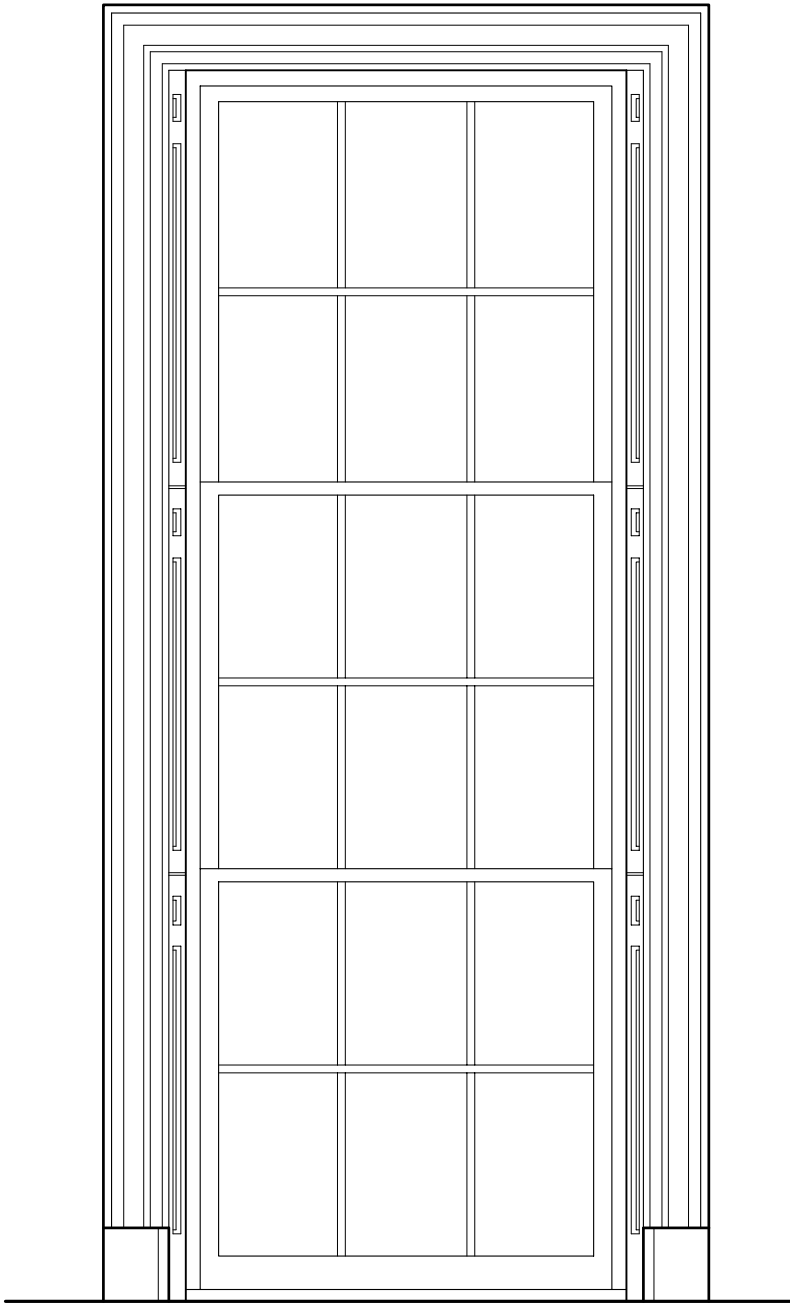
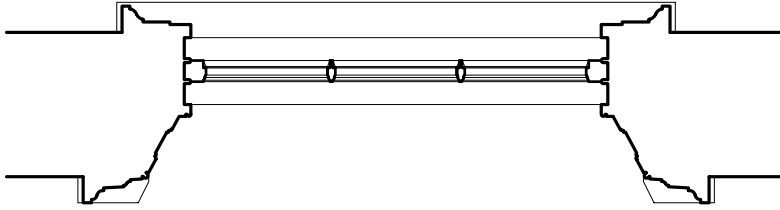


## HISTORY OF OCCUPANTS

88. Harrison's wife, Amanda Gwynn Harrison, died during the epidemic, though reportedly of pulmonary consumption. She was buried in the Naval Hospital Cemetery. After his death in 1896, Harrison was buried beside her in an unmarked grave, Section 3, Row 10, Plot 24.
89. J. Thomas Scharf, *History of the Confederate States Navy*, 1887, reprint, 1996, p. 820.
90. BV, Minutes, Vol. IV, pp. 957, 958.
91. *Ibid.*, p. 997.
92. BV, Minutes, Vol. V p. 1268.
93. Bruce, IV, p. 176.
94. *Ibid.*, Vol. IV, pp. 186-194.
95. David M. R. Culbreth, M. D., *The University of Virginia: Memories of Her Student Life and Professors*. 1908, pp. 420-422.
96. *Ibid.*
97. Paul B. Barringer, et. al., *University of Virginia, its History, Influence, Equipment and Characteristics, with Biographical Sketches and Portraits of Founders, Benefactors, Officers and Alumni*, (1904), pp. 22-24.
98. Robert Krick, *Lee's Colonels*, 1979, p. 75; Gregory Malcuso, *Orange and King William Artillery*, 1991, pp. 19, 106; <http://civilwartalk.com/forums/showthread.php?t=19164&page=5>.
99. Douglas Southall Freeman, *Lee's Lieutenants, A Study in Command*, 1942-44, I, 241.
100. *Ibid.*, III, p. 632.
101. Robert Stiles, *Four Years under Marse Robert*, 1903, p 91.
102. Malcuso, p. 106.
103. BV, Minutes, Vol. VII p. 224, Thomas H. Carter to Armistead C. Gordon, December 10<sup>th</sup> 1897.
104. Chris Ferguson, *Hollywood Cemetery - Her Forgotten Soldiers: Confederate Field Officers at Rest*, 2002, p. 30.
105. Paul B. Barringer, et. al., *University of Virginia, its History, Influence, Equipment and Characteristics, with Biographical Sketches and Portraits of Founders, Benefactors, Officers and Alumni*, (1904), pp. 18-20.
106. BV, Minutes, Vol. VII, p. 115, Vol. VIII, p. 57.
107. *Ibid.*, Vol. IX p. 115.
108. Virginius Dabney, *Mr. Jefferson's University*, 1971, pp. 80-82.
109. *Ibid.*, pp. 102-103, 116-117.
110. *Ibid.*, pp. 228-229, 354.

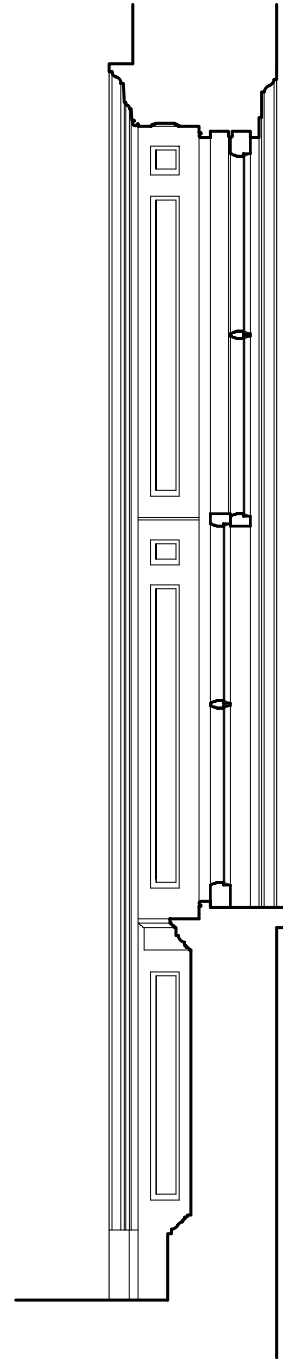
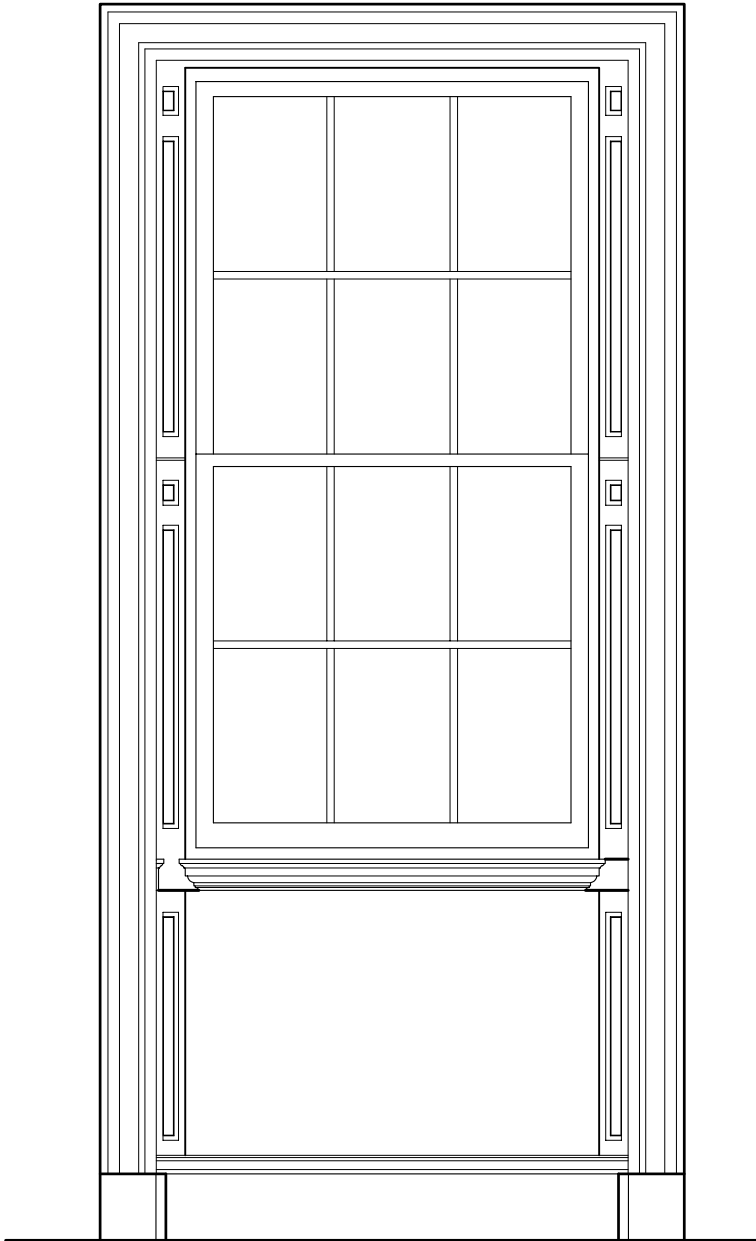
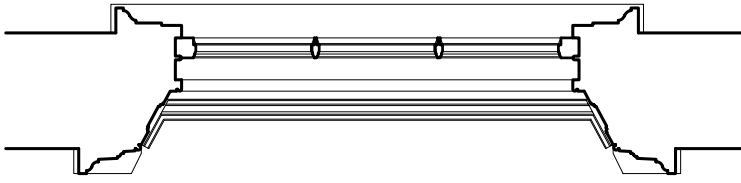
### PAVILION III

111. *Who's Who in Science*, 1st ed., 1968, p. 566.
112. *McIntire Now*, Spring, 2000.
113. *Virginia Economics*, December, 1999.
114. Cheryn Stone, "Well Known Retired Prof. Passes Away," *Cavalier Daily*, January 27, 2006.

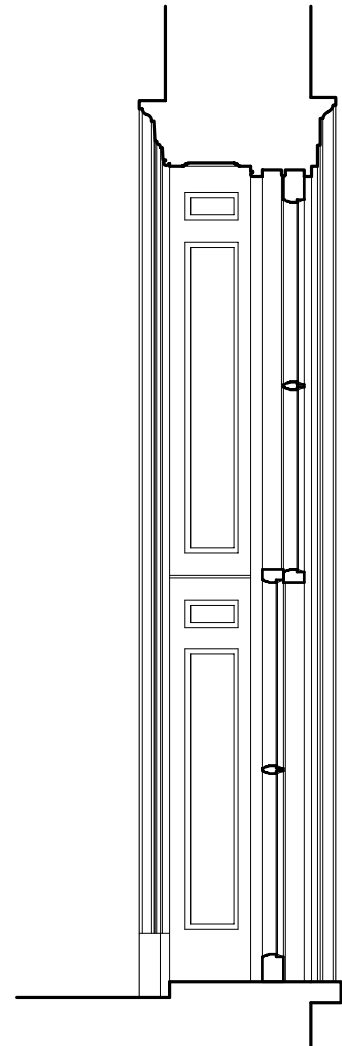
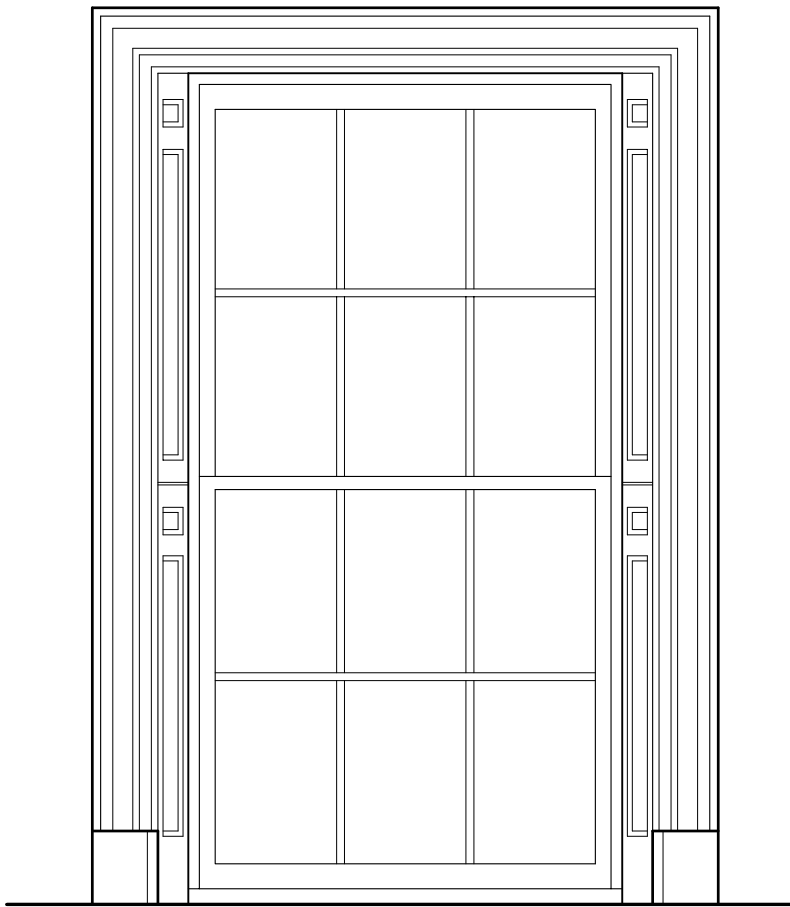
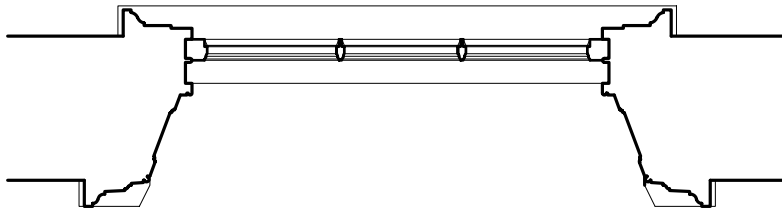


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# PAVILION III



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*Type 3 Window*

## Construction Technology

**I**t has been nearly twenty years since the completion of the first historic structure report on the Jefferson pavilions at the University of Virginia. Since the completion of the Pavilion I Historic Structure Report in 1988, there has been a tremendous amount of activity on Jefferson's buildings both on and off the grounds of the University. Indeed, it can be stated with confidence that these past two decades have seen more research and restoration work on the surviving collection of Jefferson's buildings than within any comparable period since Jefferson's death. After the completion of the Pavilion I report, other reports were prepared on Pavilion II, Pavilion IV, Pavilion V and Pavilion VII. Outside of the University, reports were prepared for Monticello, Poplar Forest, the Jefferson addition to the main house at Farmington and the Jefferson influenced work at Montpelier. In most instances, these reports formed the archival foundation for the actual restoration work at these sites, and much of this work is still continuing as this report is being completed. While a historic structure report is essential in understanding a building's history, its evolution and its current state, it is difficult to fully understand precisely how that building came into being from the perspective of the craftsmen who actually built it. The intimate relationship between the craftsman and his work can only be truly understood when the work is replicated in every detail using materials and assemblies employed in the original construction of the building. By the close of the twentieth century, many of the materials and techniques used daily by Jefferson's workmen were long forgotten by their modern-day counterparts. The incessant march to construct buildings cheaper and faster in the past 180 years has crushed the craft industries that made the construction of Jefferson's buildings possible, leaving the modern day craftsman to marvel at the skills of their forefathers in the same way that Jefferson marveled at the work of the ancient Romans. The principle difference between our modern workmen and Jefferson's workmen is that Jefferson's men were the product of a long lineage of craftsmen extending back through European history. Indeed, much of the technology employed by the builders of the University would have been completely familiar to the builders of Roman fortifications and outposts throughout the continent. The knowledge of how to properly burn bricks and create fired limestone mortar had been passed down through the generations and was fully known to Jefferson's men, although like any trade his men employed this knowledge with varying degrees of skill. Our

## CONSTRUCTION TECHNOLOGY

workmen of the late twentieth century practiced their trade on the other side of a gulf created by the Industrial Revolution. Instead of making their own material, they became consumers of mass produced and highly refined products developed for the express purpose of maximizing the bottom line. The concept of actually having to make a product was alien and in many cases repulsive to them. This is not an indictment against the modern builder, for if Dinsmore, Neilson, Perry and other workmen at the University had access to similar pre-fabricated or pre-manufactured material, they would certainly have used them. However, this was the state of affairs in the latter decades of the twentieth century.

The last twenty years has seen a fortuitous turn of events that has formed a bridge between our archival based understanding of Jefferson's work and the actual construction techniques, assemblies and materials employed by Jefferson's craftsmen. Shortly after the completion of the Pavilion I Historic Structure Report, the University determined that it was necessary to replace and restore the roof of Pavilion X. The removal of the later period slate roof revealed that an entirely intact Jefferson era tin coated iron roof still survived beneath the slate shingles. This roof, complete with its diverter type "Philadelphia" gutters and its clear evidence of the bracketing system that once supported the large wood framed parapet, provided us with our first tangible glimpse of Jefferson's ideas related to roofing technology. A much more sophisticated and profound understanding of Jefferson's ideas emerged after opening the nearby student room 1830s gabled roof to expose the Jefferson period wood shingled serrated roof encapsulated below.

Almost immediately after these exciting discoveries, preparations were made to restore the roof at Monticello. The earlier discoveries at the University were found to be essential when studying the sometimes fragmented and elusive evidence discovered on Monticello's roof and within their nearby storage areas. The complexity of this roof eclipsed every roof in America when it was built, and when the evidence was carefully analyzed and digested, there were few Jefferson period roofing details that remained misunderstood. Both of these buildings revealed their secrets because the time had come when their roofs required replacement. Similar whole scale removal of the interior finishes necessary to obtain a similar understanding of the construction of Jefferson's interiors at the Pavilions or Monticello was clearly not possible or desirable. However, much information regarding the Monticello interior was extracted from small probes and extensive

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photographs taken by Charlottesville architect Milton Grigg during the restoration campaign of 1953-5. For a time, this information had only academic value until the opportunity arose to fully restore Jefferson's second home, Poplar Forest, located seventy miles south of Monticello just outside of Lynchburg, Virginia. Jefferson began constructing Poplar Forest in 1806, and while it could have been considered habitable (at least by Jefferson's standards) in 1809, Jefferson continued to work on the house until his death in 1826. In 1846 a tremendous fire destroyed every wooden element on and in the house (with the exception of some nailing blocks) and badly damaged large portions of the masonry walls. Many areas of brickwork not destroyed by the fire were later compromised when the house was remodeled into a Greek Revival homestead in the years just after the fire. The "bricks and mortar" phase of Poplar Forest's restoration began in 1992. Since "bricks and mortar" was all that survived of the Jefferson period fabric, it was deemed extraordinarily precious and every effort was made to glean every hint of evidence from these walls. Similar efforts were made to precisely replicate the original bricks and mortar when large areas of masonry walls were reconstructed. It was during this work that large scale experiments were made to burn bricks using nearby clay to determine if they could be used in the actual work. Nearly simultaneously, experiments were conducted to determine if local limestone could be burned to precisely match the lime mortar of the house. It took several years of trial and error before success was finally achieved, but once it was achieved the reward was a windfall of information regarding how Jefferson's workmen manufactured these products and just as importantly why these materials performed as they did since the home was finished. These discoveries brought to life the oftentimes cryptic passages found in Jefferson's archives and defined in sharp relief the reasons why modern materials are often an anathema to historic buildings. Once the method of making historic lime mortar was understood, related products used by Jefferson soon followed. Some of these products include oyster shell lime mortar, hydraulic lime and natural cement renders and color wash. The techniques of applying and using these materials were also rediscovered.

While all of these discoveries answered many questions related to how Jefferson's masons constructed the shells of his buildings there was still much to be learned about how craftsmen like Dinsmore and Neilson fabricated their joinery on the rough and finished woodwork beneath the paint and plaster. Once again and



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astounding opportunity to understand these details emerged when funds became available to fully restore James Madison's Montpelier. The restoration of this house has revealed the intricacies of Dinsmore and Neilson joinery in ways not possible at any other Jefferson related site. The fact that Dinsmore and Neilson constructed and finished Pavilion III makes this information all the more relevant.

This section of the Pavilion III Historic Structure Report is not found in the other reports prepared for the Pavilions. While it would take many volumes to fully record how the discoveries made at other Jefferson sites relate to the construction of Pavilion III, it was felt that at least a brief summary of salient observations related to some principle elements should be provided for the benefit of those wishing to view Jefferson's work at the University from a technological perspective. These observations would not have been possible twenty years ago, and it is very likely many more surprising discoveries will be added to the archives twenty years hence.

### COLUMNS

Perhaps the most memorable and striking architectural features of Jefferson's Academical Village are the columns, which march down the lawn and visually tie the ensemble of pavilions together. While the smallest colonnade columns are appropriately proportioned to the single-story student rooms, the giant two-story order was used on seven of the pavilions. It is interesting to note that Jefferson carefully scaled his pavilions so that the entire order (column and entablature) of each pavilion was within six inches of one another.

Jefferson's experience in constructing large columns was extensive well before the construction of the Academical Village. Indeed, Jefferson's "first Monticello" (partially constructed between 1769 and 1784) was designed with fifteen foot four inch high Doric columns at the first floor level and fourteen foot three inch high Ionic columns at the second. Archival evidence appears to indicate that only the northeast (front) Doric columns on the first floor were ever erected, but Jefferson's troubles with these columns clearly provided him with insight as to how to construct similar columns in the future. The earliest columns at Monticello were constructed of large drums of stone. The record of who made and erected these

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columns for the first house is lost, as is any description of any difficulties they may have encountered. However, when Jefferson was compelled to move and re-erect these columns during his expansion of the house in 1800, surviving records show that Richard Richardson, Jefferson's plasterer (!) experienced significant difficulties. Surviving correspondence reveals that the columns were erected incorrectly. Jefferson therefore instructed his workman to disassemble and re-erect the columns, and Richardson wrote Jefferson that he "took down the two collums, that was to take down, and Raised one and a half of the two that was down, But find they was not marked, when taken down." Richardson then complained that he "never experienced so troublesome a Job in [his] life, and found they must be put together Before they are put up, to mark them, as they are to stand."<sup>115</sup> A letter from Thomas Mann Randolph at that time described Jefferson's "anxiety" about the subject.<sup>116</sup> When the columns were finally put up in the spring of 1801, the stone was evidently chipped and damaged from the all of the handling they received, compelling Jefferson to have his masons fill the damaged areas with mortar. In an effort to conceal the patched areas, the columns were subsequently sand painted to look like the stone substrate.

Although Jefferson elected to use stone columns on his "first Monticello", the archives are clear that Jefferson was familiar with the ancient Roman practice of making columns out of shaped bricks and rendering them to appear like stone. When James Madison remodeled Montpelier in 1797, he constructed a portico on the front of the house that featured four large columns made of shaped bricks. While it is certainly very likely that Jefferson assisted Madison in the design of his portico, correspondence between Madison and Jefferson reveals that neither men knew how to coat the columns to make them look like stone. In April of 1800, three years after the portico columns were constructed, Madison wrote Jefferson to inquire if he knew of "any composition for encrusting Brick which will effectually stand the weather, and particularly what is thought of common plaister thickly painted with white lead and overspread with sand thickly painted." Madison added: "I wish to give some such dressing to the columns of my portico, & to lessen as much as possible the risk of the experiment."<sup>117</sup> Jefferson's response to this inquiry revealed that he had no knowledge on the subject. Jefferson wrote that he had made inquiries, but had only been able to find that "common plaister would not do." Jefferson admitted that whitewashing of brick was common practice, but

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that “most of the columns of those fine buildings erected by Palladio are of brick covered with stucco, & stand perfectly.” Jefferson related that “three fourths of the houses in Paris are covered with plaister & never saw any decay in it. I never enquired into it’s composition; but as they have a mountain of plaister of Paris adjoining the town, I presume it to be of that.” While Jefferson’s unfamiliarity of the subject of stucco compositions was evident, it did not prevent him from advising Madison that “a coat of the thickness of a knife blade would do on brick, which would cost little. I presume your plaisterer Wash could do it well.” <sup>118</sup> Madison may not have been satisfied with this advice, since visitors accounts written seven years later described the columns as bare brick “which requires and is intended to be plaistered.” <sup>119</sup>

In February of 1809 Madison was still attempting to find the proper stucco material for his columns when he received a letter (very likely in response to Madison’s inquiry) from a W. Lewis. In this letter, Lewis wrote:

“To form a rough coating or casting, for the outside of a wall, or even for pillars that will bear all weather-harden by time and last forever, you only need to take sharp (grainy or gritty) sand free from earth, and that it may be perfectly so, to put into tubs or troughs of water, & after stirring it, let the water be bailed off till no particles of earth remain. This done add no more lime to the sand than is absolutely necessary than to occasion them to adhere to each other, and to effect this, with the use of but very little lime, let the mortar be made, with hot water, and put on by some hands as fast as it can be made by others, and let those employed in putting it on, have hot water standing by them into which they may immerse their trowels, as they spread and smooth the casting. The casting should be just thick enough to form a smooth & equal surface. The best time for putting it on is in the spring, when there is no danger from frost, and before the sun is so hot as to crust the outside, before it dries through, or it will crack and peel of[f] as is always the case when this business is improperly done, but if the above directions are attended to, the rough casting will last without a crack or blemish as long as the wall itself. It must not however be brought neared to the surface of the earth than about six inches, & the intermediate space should be supplied by a good painted two inch plank- you may give any color that you please to your house by adding a little ochre to the mortar. The workman will of course give it the appearance of a wall of hewn stone, by dividing it with his line & giving it the appearance of such a wall by the proper lines of division.”<sup>120</sup>

James Dinsmore’s 1809-1810 accounts for Montpelier show that the rear colonnade

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was completed within those years, so it is very possible that both the front portico columns and the rear colonnade columns were stuccoed either at simultaneously or shortly after one another.<sup>121</sup> During the restoration work of these columns in 2005, it was found that the rendering on the large front portico columns was both thick and thin, depending on the elevation of the brick substrate. Since the brick core was found to be a rather rough approximation of the final outline of the columns, it was left to the mason (or plasterer) to make the outer casing of stucco conform to proper Palladian proportions. In some cases the rendering was found to be well over 1" thick, while in other areas the rendering was "the thickness of a knife blade". The rendering on the smaller colonnade columns was found to be much thinner than the larger portico columns. Both sets of columns were constructed with brick capitals and bases. It is very likely that since all of these columns were set high above grade on plinth blocks, there was no danger that the stucco would be destroyed by rising dampness.

One of the discoveries made by the masons restoring the Montpelier columns was that the original rendering was applied by first creating a series of (approximately) 6" high rings or belts of stucco at quarter points of the height of the column. These rings were made smooth by the plasterer and brought out to the final thickness of the render. Once the rings were completed, they were used as a kind of plaster ground that allowed the plasterer to run his board against while screeding on the stucco between the rings around the circumference of the column shaft. Once this application procedure was understood, a close inspection was made of the columns at Jefferson's UVA pavilions, and it was found that there are clear marks of similar rings at all of the pavilion columns.

There is no archival evidence that Madison shared Mr. Lewis's informative letter with Jefferson, but it is important to note that Hugh Chisolm, the mason working under Madison and very likely the mason that constructed his colonnade columns, had just finished Jefferson's columns at Poplar Forest six months before the receipt of Lewis's letter.<sup>122</sup> It is therefore very likely that Chisolm was not only familiar and experienced with the method of rendering columns, but that he used similar methods at both sites. Since Jefferson liberally used rendered brick columns in all of his designs, it is certainly possible that Jefferson may have educated himself through Chisolm or Madison about the proper mix and application of column rendering material.

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In response to a query by Jefferson regarding his ideas for the design of the pavilions at the University, William Thornton felt that all of the pavilions should have been covered with stucco and shared his knowledge of stucco material. In his letter to Jefferson dated May 27, 1817, Thornton wrote:

I advise that[the pavilion] be built of Brick in the roughest manner, & plastered over in imitation of freestone. Columns can be made in this way most beautifully, as I have seen them done at Mr. Lewis's, near Mount Vernon, where they have stood above 12 years, & I did not find a single crack or fissure. The Bricks are made expressly for columnar work, and where they were to be plastered, the Brick-work was perfectly saturated with water which prevented the plaster from drying too rapidly. -- The mortar was not laid on fresh. It was composed of two thirds sharp well washed fine white sand, & one third well slaked lime. I would mix these with Smith's Forge-water. I would also dissolve some vitriol of Iron in the water for the ashlar Plaister not only to increase the binding quality of the mortar, but also to give a fine yellow colour -- which on Experiment you will find beautiful and cheap. -- All the plaistering should be tintured in the same manner for the plain ashlar work, or yellow sand may be used with the lime, or yellow ochre which will give the same appearance; and the Columns and Entablature being white will produce a beautiful and delicate contrast. -- I prefer a pale yellow to white for the general ground Colour of a building, as it assimilates beautifully with the Trees, and general Tint of nature; while white looks cold & glaring, and destroys the keeping. -- The Caps & Bases of the Columns ought to be of freestone; or they may be of artificial stone. This is to be had very cheap from Coade's Manufactory, in the Borough of London; or they may be made of pipe clay, with a little fine white sand, & a solution of alkaline salt, which will give a neat, but fine [Surface], when well burnt in a Potter's Kiln. I have tried this, & made very good artificial Stone. -- By this mode the Caps of the Columns may be made as durable as Stone, and cheaper than wood.<sup>123</sup>

Further research should reveal if the "Mr. Lewis" mentioned in this letter is the same man who wrote to Madison years earlier. Laboratory tests of the column stucco ingredients found at Montpelier and Poplar Forest indicate that, like Lewis's letter suggested, efforts were made to tint the final coating of the stucco to make the columns look like stone. While no similar tests have yet been made on the columns at Pavilion III, it is very possible that Jefferson intended the render or stucco of the columns to match the marble bases and capitols. These same tests also found that the stucco material at both sites was comprised primarily of lime and sand, just as Mr. Lewis's letter described. However, by the middle of 1821, Jefferson was aware that natural or "Roman" cement could be used to line cisterns

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and he ordered this material for cisterns at both Monticello and at the University of Virginia.<sup>124</sup> In essence, natural cement is produced by the calcination (burning) of clayey limestone that produces a material that hydrates into a solid when it is placed in or mixed with water. The material cannot be slaked, but is made by grinding the burned limestone to a powder form to allow masons to mix it with water in the field. Once the cement is set (which takes a remarkably short period of time), the material works very well in damp and wet areas. Natural cement was discovered in 1796 by Englishman James Parker, who sold it under the name “Parkers Roman Cement”. After 1810 Parker’s patent expired and it was sold under a number of different brands. It is possible that Jefferson’s familiarity of the material came from Benjamin Henry Latrobe, who used it in the construction of the Chesapeake and Delaware Canal in 1804. Indeed, while he was still in England Latrobe himself studied under the well known English engineer John Smeaton, designer of the Eddystone Lighthouse and is credited for establishing the field of civil engineering in the British Isles. Smeaton experimented extensively with natural cements and used it for mortar in his lighthouse.<sup>125</sup>

Jefferson’s interest in natural or Roman cement appears to have started after his cisterns at Monticello were found to be useless after Chisolm coated them with (probably lime) mortar in 1811. In 1818 Jefferson had his cisterns lined with Roman cement purchased from (cast ornament maker) William Coffee of New York, but by 1821 Jefferson felt that they needed another coat. After failing to get additional cement quickly from Coffee, Jefferson added to a shipment for natural cement that was bound for the University. This shipment came from Andrew Smith of Richmond and it came with printed instructions as to its proper use in both cisterns and as stucco for buildings:

#### *STUCCO*

For facing Brick Fronts, equal in appearance and durability to stone-work, and which effectually preserves the walls from damp, is made by mixing equal quantities of Cement and sharp sand that has been washed clean, and thoroughly dried: use it with water in the manner above directed, making it into a thick paste, keeping the wall as wet as possible all the time—Be careful not to use lime with it. If the sand is not perfectly dry, it must not be added to the Cement until mixed for immediate use. Lay the Stucco on in one coat, not less than three quarters of an inch thick; to give it a good key, the joints of brick work must be previously raked. The effect

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of stone-work may be given by drawing joints on the Stucco, and by coloring it when dry with a wash composed of one gallon of water, four ounces of copperas, and as much fresh lime and Cement, or umber, or ochre, as will produce the colour required, and may at any time be repeated; giving the building a new appearance at a very trifling expense.<sup>126</sup>

Considering the fact that the columns at Pavilion III were not completed for two years after the receipt of this cement, the possibility exists that Jefferson or his masons familiarized themselves with this material and used it for column rendering or rendering elsewhere at the University. Future tests on the columns at Pavilion III and elsewhere at the Academical Village must take this into consideration.

### BRICKS

Pavilion III, like all of Jefferson's pavilions, were constructed of three different types of bricks. These brick types were described in an agreement between A. S. Brockenbrough and Curtis Carter and William B. Phillips, dated June 15, 1819. The agreement states that "The front Walls are to be faced with Oil stock bricks, the others with sand stocks, [and] the interior mass to be place bricks..." The sand stock bricks used on the sides and rear of the pavilion are easily discernable from the oil stock bricks used on the front façade. Sand stock bricks differ from oil stock bricks in their appearance, their method of manufacture, and their cost. Sand stock bricks are made by dropping a lump of clay (mixed with sand to make the clay workable) into a wooden mold that has been set on a table. Before the clay is placed into the mold, the mold and the table is wetted and dusted with sand. The sand acts as a release agent that allows the somewhat sticky moist clay to disengage itself from the mold and the table. As a result, the surface of the brick is encrusted with sand both before and after they have been fired. After the lump has been dropped into the mold, the excess clay is scraped off with a flat stick and the mold with the clay still in it is laid on a "hack" to allow it to air dry before it is placed into a clamp or kiln. A "hack" is a drying platform for the bricks, where the bricks have been stacked on edge about 1/2" apart, perpendicular to one another and built up to about eight courses high. After the bricks have been "hacked", they should be protected from the elements to allow them to dry. "Place" bricks, were manufactured in the same way as the sand stock bricks, but these were bricks that were sorted out as being unfit for surface bricks either because of their shape or

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their color. <sup>127</sup>

The method of making oil stock bricks was best described by John C. Howard of Lynchburg in a letter dated July 27, 1816 to General John Hartwell Cocke, who was at the time about to construct Bremond, his magnificent manor house in Fluvanna County. Howards letter reads:

Agreeable to promises I have enquired into the process of moulding Bricks in oil, & have also visited the Brick yds. & find that it is much more tedious, but requires less skill, than I expected when I was at your house.

It is necessary that the Mortar should be trodden about one fourth more than in making common Brick, & as you want to use it, take a bushel or two at a time & heap it in the shape of a Tobacco Hill, & with the side edge of a spade chop and cross chop it five or six times & it will be ready for use; as soon as it is chopped it must be laid on the Mortar table. The moulder has a box of sand which must be perfectly dry, & sifted through a Meal sifter to scatter on the Table to roll his form and to place the Mould on; the rolling of the form, I understand from the best brick makers here, is the most particular part about it, & all that is necessary to be observed in that, is to mind that there are no lumps of dirt, stones, nor sticks, & that there are no cracks in it; before it is throwed into the mould; the moulder has a steel blade, or plasterers trowel, to strike the mould with which must be kept wet to make the brick smoth on the top. The mortar must be as stiff as it can be used with convenience, & must be pressed into the mould much harder than in common brick. The yard for laying the brick on, must be as level as possible or else they will be crooked; & upon the yard there must be fine sifted sand scattered. The bricks are not to be touched only to clap them untill they are dry enough to hack, & they must not be clapped until they get so dry that it can be done without warping the body of the brick; great care must be taken in handling of them not to rub the edges; they are generally handled one or two at a time, & from one hand to another, without laying them down until they are thoroughly dry; & too much caution cannot be used, even then; they are placed on the Kiln 4 or 5 courses above the eyes, & not nearer the out sides, & top than four courses. As they are moved from off the yard, they must be trimmed all round, so as to get all the rough particles off. The mould must be the size of the common mold, except, the thickness, which must be 3/16 of an inch thicker than the common mould.

One moulder, & two bearers off, will make from 12 to 1500 per Day; Linseed or train oil, either, will answer, & some say that hogs lard is very good—one quart of oil will make from 15 to 1800 bricks. The oil is put in a tin cup, & is put on the mould with a small rag, which is tied to the end of a small stick; 2 or 3 bricks are made



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with one oiling & sometimes more. The brick makers here have a double price for making and laying stock brick when the[y] find every thing but it is thought to be too much.”<sup>128</sup>

John Howard did not mention if the brick molds were lined with metal to obtain a smoother surface on the brick and to assist in releasing the clay, but Cocke himself was certainly aware of this important detail. In his brick making agreement with T. Whitelaw in 1821, Cocke wrote that “all the bricks for the principle buildings shall be moulded in single molds lined with copper...”

Jefferson undoubtedly selected oil stock bricks for the front facades of the pavilions because they were more uniform in size and color which provided a much finer appearance than the sand stock bricks used elsewhere on the buildings. Further efforts were made to improve the appearance of the front façade bricks by rubbing their outward stretcher faces on a stone before laying them into the wall.

Because the manufacture of brick was a material consuming, time consuming and laborious effort, contracts for its manufacture had to be consummated well before any bricks were actually laid in the building. Contracts from the period sometimes distinguish between those who made the brick from those who actually laid it up in the walls. Those who made the brick were responsible for hauling in the “brick wood” (the hardwood necessary for firing the kilns), constructing the kilns, digging up the clay and mixing it with sand, constructing temporary enclosures for the “hacks”, molding the brick and bringing the fired brick up to the work site. If the masons were not responsible for making the brick, language in the contract clearly stated that the materials were to be delivered to the building site, although the masons were responsible for the erection of their own scaffolding.

John Hartwell Cocke clearly took a keen interest in the manufacture of brick. His son, John Hartwell Cocke, Jr. followed his father’s instructions and wrote to him with a very clear description of the brick yard prepared for the Academical Village:

“I have been to the brickyard as you requested me, but as I know very little about brickmaking you must excuse me for not giving you as satisfactory a discription of it, as I otherwise would have done. -- The yard is laid off in a more regular manner than I ever saw one, and every thing seem to go on with perfect order. They do not make up their mortar as we do with Oxen but with a spade, and make it in large

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piles and cover it with planks a day before they use it, the hole is near a branch and they always have a good deal of water in it. they have the table near the place, that they lay down the bricks and move it as they lay them down, and the mud is rolled to it. I have not yet Seen them moulding brick as I went there just as they began to Kiln they hack all the bricks in single hacks and under a large shelter which is erected for the perpose, which efectually keeps off the sun and rain. the kiln which I saw, was lined with a stone wall about a foot thick, about half way and the other part with brickbats.”<sup>129</sup>

The manufacturing method of the bricks can be clearly discerned in the final buildings. “Cross sets” or marks on the bricks where they were stacked while being fired can be seen on the sand struck bricks on the sides and rear of Pavilion III. If a clamp had been used to fire the bricks, these marks would not be apparent because of the differences in stacking bricks in a clamp rather than a kiln. The visual and cost differences between the oil struck bricks and the sand struck bricks was clearly a concern for Jefferson, and the pavilions themselves bear witness to the balance Jefferson struck between these two extremes. Jefferson’s familiarity of his building materials enabled him to specify the materials necessary to produce structures of fine materials for the least cost.

## MORTAR

During the period that the Academical Village was constructed, lime and sand mortar was the only viable option for constructing a masonry building. While Roman cement imported from England was available, the material was very costly and unnecessary in the construction of brick walls. Inferior and less costly mortar could be made using lime mixed directly with clay, but the poor quality of this material was understood and very likely not even considered. All those who constructed brick buildings in the Charlottesville region very likely knew where to obtain good sand and lime materials for making good mortar. A proposal for making both mortar and bricks from Dabney Cosby dated March 29, 1819 stated that he planned on getting the sand for the mortar from nearby Secretarys Ford on the Rivanna, and Jefferson’s advertisement for bids stated that “the lime quarries are about 10. miles & sand about 2. miles distant”.<sup>130</sup> Records appear to show that the masons obtained their lime from several quarries, but they were responsible for the burning of the lime and the quality of the mortar. Once again, John Hartwell Cocke’s agreement with T. Whitelaw is illuminating on this point:

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“it is hereby understood by the contracting parties, that pure clean, sharp sand shall only be used in the mortar -- that the proportions of sand & Lime in the mortar to be used, shall depend upon the state in which the lime is used as well as the purity of the lime -- to wit that in case the lime is used in the caustic or unslaked state, & is free of grit or other extraneous substances, three proportions of sand to one of lime may be the proportion -- & for the liquid mortar for grouting four of sand for one of lime & mdash[?]; but if the lime is used in a slackd [slaked] state or is found to contain grit or other extraneous matter -- the proportion of sand may be reduced to two of sand to one of lime to be judged of by J. H. C.”<sup>131</sup>

A close examination of the mortar on Pavilion III reveals that there are fairly large, unslaked bits of limestone within the mortar joints. This reveals that, in fact, the mortar was made by burning the limestone until it became quicklime (a highly caustic substance), and enough water was added to the lime to allow it to break down into a powder but not completely slake. This powder is then mixed with sand (according to Cocke it should have been three parts sand in this unslaked state), and the mixture of the two was usually set aside for several days before mixed with water and went into the wall as a “hot” mix. This rapid and cost efficient process of making mortar did not allow all of the limestone to completely break down to a fine powder or putty, and the resulting finished mortar had rather large pieces of limestone in the mix. Completely slaked lime would have required much more time, and considering the size of the project the lime would have had to be slaked in extremely large pits within a reasonable distance from the building. Moreover, experience had proved that completely slaked lime was not necessary in brick masonry work and was primarily used for interior plaster work. Once the mortar was laid in the walls, its exposure to air (carbon dioxide) allowed it to completely cure over time. The actual time it took to cure depended on how much air was able to get within the walls. In some cases this was a matter of days and in others it may have been years.

### BRICK FINISHING

Virtually all of the sand struck brickwork on Pavilion III was finished with “overhand” struck mortar joints. These joints were created simply and quickly by running the bottom edge of a trowel along the top edge of a brick course, tilting the trowel outward at the top edge so that its face runs along the brick course along the

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upper edge of the joint. This joint was commonly used on side flanks of buildings where they were not expected to be commonly seen.

The oil struck bricks were struck differently than the joints on the side of the pavilion. Particular care was taken to finish the mortar joints on the front of the pavilion to become a part of a color washing and penciling system. These joints appear to have been struck with a special trowel designed for flat beading or tuck pointing which was run along a wood guide to create a straight flat surface along the joint. Once the oil struck brickwork was completed on the front façade, the façade was color washed to give the wall a uniform appearance. Recent research, both here and abroad has revealed that color wash was used extensively on brick buildings before the colonial period through the nineteenth and into the twentieth centuries. Because the material is susceptible to weathering or is commonly destroyed by over painting, sand blasting or other masonry cleaning techniques, the fact that it once existed on a building is often overlooked and frequently misunderstood.

Research by Dr. Gerard Lynch PhD, a historic brickwork specialist in the United Kingdom, has revealed that color wash was applied by masons (as opposed to lime wash which was applied by painters) to overcome the difficulties associated with laying wood fired bricks of varying dimensions and colors. The varying dimensions of the bricks, even oil stock bricks, compelled the masons to use large mortar joints that gave their walls a course appearance. The application of color wash, particularly if it was tinted the average color of the brick substrate, gave the walls a uniform color and tended to hide the uneven mortar joints. The joints were then “penciled” or painted with thin white lines, applied with the assistance of a straight edge, to give the appearance that the mortar joints were much thinner than they actually were. Recently completed test panels of this material on other buildings illustrated that the cosmetic practice of applying color wash and penciling to a building was convincing, even from a distance of approximately five feet from the wall.

Color wash was made from ingredients that were readily available to early nineteenth century craftsmen in that they were also used extensively in dying clothing. While color wash ingredients varied, it was principally made up of glue size, alum, red ochre or some other red pigment, sometimes stale beer, oil of vitriol and water.

## CONSTRUCTION TECHNOLOGY

While recent laboratory tests indicate that lime is present in the color wash finish, in actual practice it has been found that newly constructed lime mortar masonry walls are covered with surface lime when the color wash is applied. Moreover, laboratory tests in the United Kingdom have revealed that lime leaches out of both the mortar and the bricks throughout their existence.

It is fortunate that the finished brick surfaces of the front facades of Jefferson's pavilions were protected by the porticoes and still retain their original surfaces. When these surfaces are closely examined, one can see the rubbed stretcher bricks, the flat and neat mortar joints, and the finish coat of color wash and penciling very clearly. Every effort should be made by the University to ensure that these surfaces are retained for future generations to understand and enjoy.

### TIN SHINGLE ROOFING

Ledgers for the construction of the Academical Village appear to indicate that all gable roofs were covered with tin coated iron shingles.<sup>132</sup> Lower flat roofs, like those over the student rooms and Pavilion V, were covered with Jefferson's signature serrated roofs. It is fortunate that most of the serrated roofs are still extant and encapsulated by later period gabled roofs covered with slate shingles. These encapsulated roofs form a remarkable record of early nineteenth century building technology and should remain protected. Unfortunately, most of the original tin coated iron roofs on the pavilions and hotels were removed during re-roofing operations. Happily, a complete original tin shingle roof was found on Pavilion X in 1987, and this was recorded and replicated in that same year. Since the discovery of that roof, a wealth of evidence for tin roofing was found at Monticello. At Jefferson's home, all of the original tin shingles, removed by Milton Grigg in 1955 during his re-roofing campaign, were found stored in the barn during the 1992 restoration campaign and exactly replicated in tin coated stainless steel for the dome and the rest of the roof. Archival evidence for a tin shingle roof was found at Poplar Forest (the fire of 1846 consumed all physical evidence of that roof), and that roof was restored also using tin coated stainless steel in 1997.

During the preparation of this study, a single tin coated iron shingle was found in the attic of Pavilion III, providing tangible evidence that, as the archives suggested,

### PAVILION III

the pavilion was once covered with a tin coated iron roof. This fact was further supported by Asa H. Brook's initials carved into a joist within the attic. Asa Brooks was a tin shingle roof installer and installed roofs both at the University as well as at the north pavilion at Monticello.<sup>133</sup> Tin coated iron sheets measuring 10 1/8" by 13 1/4" were used to manufacture the shingles. The size of the tin shingle found in the attic substantiates the fact that, like all other original shingles found at Pavilion X and Monticello (and ghost marks found on the roof deck of Hotel C), the shingles were cut in half to form sheets 10 1/8" by 6 5/8". The smaller sheets were then formed into shingles by using a break constructed of two hinged boards. The break would fold over one lone edge one hundred eighty degrees. An edge folded ninety degrees was placed down on the roof so that it slid into the one hundred eighty degree fold in the pan previously placed on the roof. The two pans were then fastened to the roof with three small nails. After the pan was nailed in place, the upstanding pan was folded over to cover the nails. The rows of tin shingles were overlapped by 1 3/4" to 2" giving an 8" exposure.

The efficacy of this kind of tin shingle application proved to be less than satisfactory shortly after they were installed. Shortly after a similar tin roof was installed at Poplar Forest, Jefferson's nephew, Francis Eppes, wrote Jefferson:

"Knowing that all of your pavilions at the university have tin coverings, I write to learn whether they have ever leaked, and if so what method of prevention had been used. Our roof here was perfectly close until about mid winter. It then began to leak not in one but a hundred places: and from that time I have endeavoured to discover the cause without effect. For some time I thought that the water found its way, between the sheeting and the bottom of the platform, just where the gutters vent their water, but after removing the tin and making the sheeting perfectly tight, I found myself mistaken. A subsequent examination immediately after a hard rain, showed me, on the lowest side of every sheet of tin, spots of water on the sheeting plank. This water must have been drawn upwards, as there were no traces above: and that a few drops could be so drawn up, I could readily conceive; but the quantity is really incredible. The plaistering of the parlour is so entirely wet every rain, that I begin to fear it will fall in. Large buckets of water pass through it. Your room is nearly as bad and the others leak more and more every rain. The hall is in fact, the only dry room in the house. I have been so completely baffled in every attempt to stop the leaking, that I really feel quite at a loss; we have had here, in the last four weeks three of the most destructive rains ever known in this neighbourhood." <sup>134</sup>

## CONSTRUCTION TECHNOLOGY

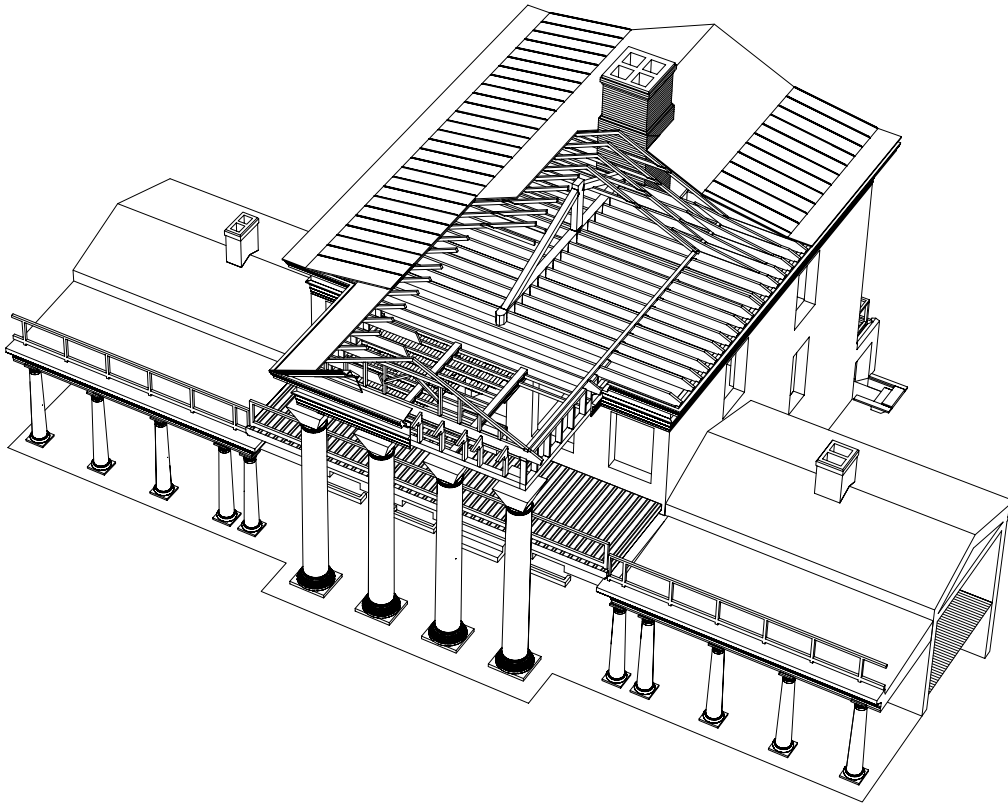
This letter, as bad as it was, proved not to be the worst of Jefferson's tin shingle roofing problems. The same rains that drenched Poplar Forest also leaked through the newly applied roof at the Rotunda. Jefferson attributed the roof problems at the Rotunda to the "ignorance" of Frenchman tin worker Anthony Bargamin and instructed John Hartwell Cocke to have Asa Brooks put a new roof directly over the existing shingles to remedy the problem.<sup>135</sup>

### PAVILION III

- 115 Richard Richardson to TJ, December 21, 1800.
- 116 Thomas Mann Randolph to TJ, January 3, 1801.
- 117 James Madison to TJ, April 4, 1800.
- 118 TJ to James Madison, May 12, 1800.
- 119 Travel account of Sir Augustus John Foster, 1807. Montpelier Historic Structure Report (HSR). Volume 1, p. 224. Ann L. Miller, 1990, Rev. 2002.
- 120 W. Lewis to TJ, February 20, 1809.
- 121 James Dinsmore and John Neilson's Accounts, Montpelier HSR, p. 167.
- 122 Hugh Chisolm to TJ, September 4, 1808.
- 123 William Thornton to TJ, May 27, 1817.
- 124 TJ to William Coffee, May 15, 1819, TJ to Arthur Spicer Brockenbrough, April 20, 1821.
- 125 Thomas F. Hahn and Emory L. Kemp. *Cement Mills Along the Potomac River*. Institute for the History of Technology & Industrial Archaeology. Volume 2, Number 1, 1994.
- 126 Andrew Smith to Arthur Spicer Brockenbrough, June 1, 1821.
- 127 Lynch, Gerard. *Brickwork: History, Technology and Practice*. 2 volumes. London: Donhead Publishing Ltd, 1994.
- 128 Hodson, Peter. *The Design and Building of Bremono: 1815 – 1820*. Thesis. University of Virginia, 1967.
- 129 John Hartwell Cocke, Jr. to John Hartwell Cocke, August 27, 1819.
- 130 Dabney Cosby to Nelson Barksdale, March 29, 1819.
- 131 John Hartwell Cocke & T. Whitelaw, Agreement for Brickmaking, ca.1821.
- 132 BV, Minutes, February 26, 1819.
- 133 Account with Asa Brooks 1821, July 1821.
- 134 Francis Wayles Eppes to TJ, June 23, 1826.
- 135 TJ to Arthur Spicer Brockenbrough, May 5, 1826.



# ARCHITECTURAL DESCRIPTION

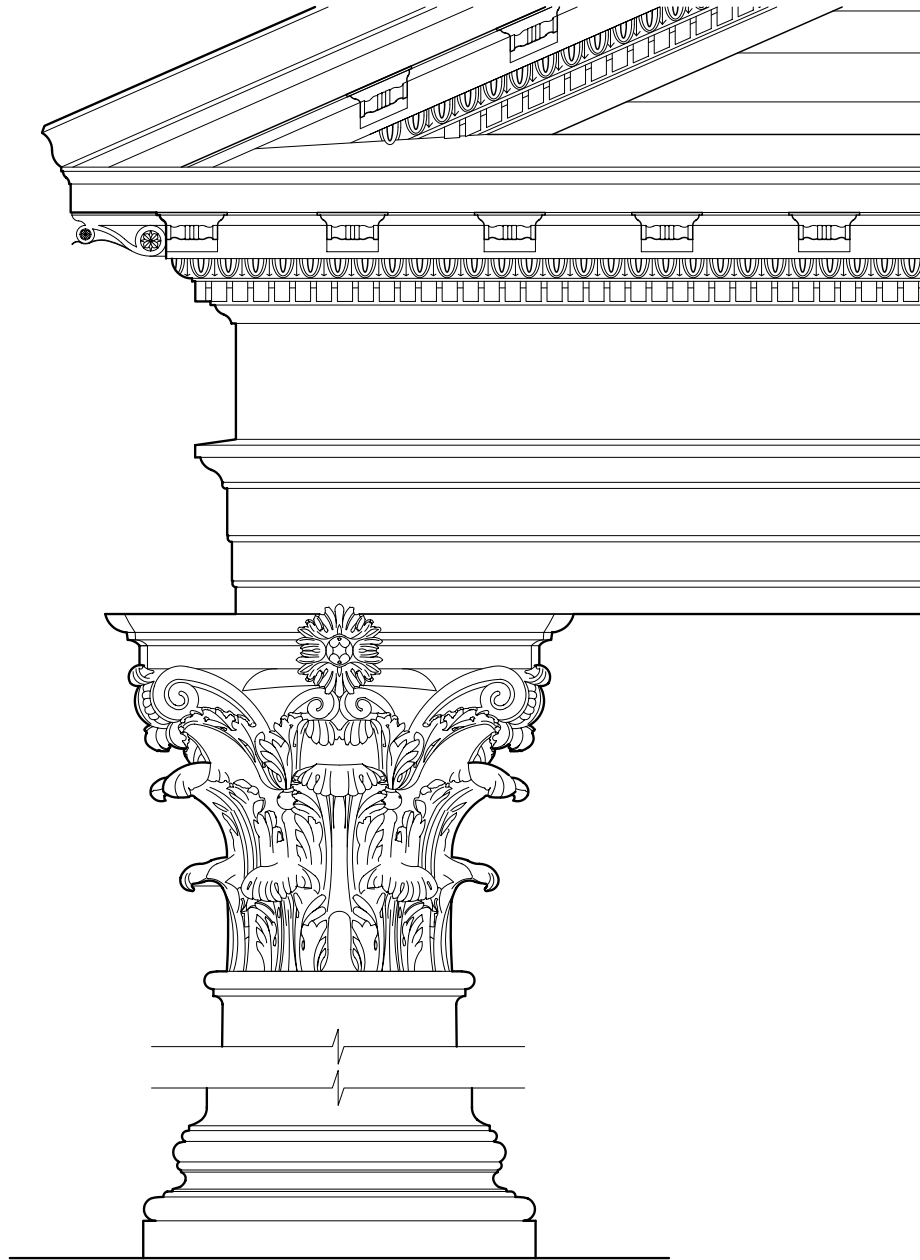


## EXTERIOR

**P**avilion III is located on the west side of the Lawn near the northwest corner of the Academical Village. The pavilion is a brick two-story cubic structure, five-bays across the front, having a three-bay Corinthian portico with giant orders. The building is oriented on an east-west axis with the portico facing east towards the lawn. The pavilion appears essentially as it did when first completed.

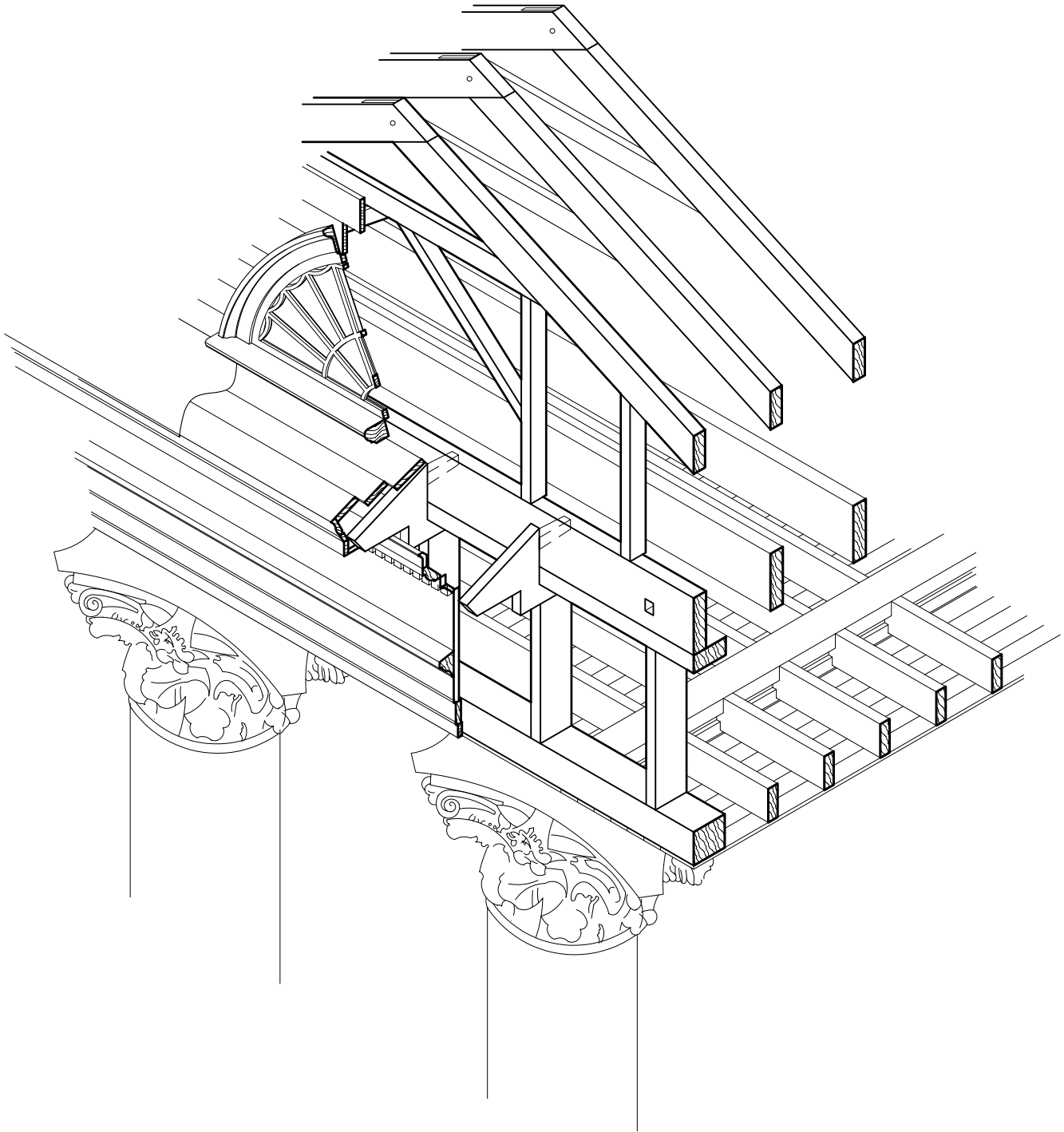
The portico dominates the front (east) façade of the pavilion. The order is derived from Palladio's Corinthian illustrated in Giacomo Leoni's 1721 edition of *Il Quattro Libri dell' Architettura*. The column shafts of stuccoed brick are painted white and stand on stone Attic bases. Crowning these columns are four Corinthian capitals, each carved from a single piece of Carrara marble.

### PAVILION III



The colossal order supports a pediment and full entablature; the entablature is carried across all of the elevations of the building. The molding profiles of the entablature from the top include the cornice composed of a cymatium and cyma reversa, a corona supported by modillions having lead acanthus leaves, and finally, a bed molding with ovolo carved as egg and dart, dentils and a cyma reversa. Below the cornice is a plain frieze followed by the architrave composed of fillet, cyma reversa and triple fascia.

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In keeping with Palladio's rendition of the Corinthian order, the cornice is adorned with scrolled modillions, having acanthus leaf enrichments on their undersides. In this case, however, the acanthus leaves are 2-dimensional, having been cut out of a single sheet of lead and applied over the wooden modillion core. The protruding edges of the scrolls are integral with the original modillion cores that remain.

### PAVILION III

Within the larger volutes of these scrolls are applied rosettes, seemingly made of cast lead. Many of the modillions were repaired or replaced in 1986.

The slope of the pediment follows Palladio's rule for a height that is two-ninths the span of the roof. Within the pediment is a semicircular lunette window in the center of the tympanum surrounded by horizontal flush-board siding painted white. The semi-circular sash is constructed with 19 lights; however, false muntins formed as swags in the outer row of panes create the appearance of 31 lights. Several of these swags have broken off and are missing. A single architrave frames the opening of this window. The raking cornice matches the cornice of the entablature but differs in having plumb cuts for the modillions and dentils. The steeper slopes of the roof are covered with 1/4" slates laid with a 6 1/4" exposure. At the ridge, this covering is secured by an 11 1/4" wide copper coping, with a half-round comb 4 1/4" wide. At the eaves of the portico, the roof is covered with flat-seam terne-plated steel, tying into the curb of the Philadelphia gutter system. The lower slopes of the main roof are covered with standing-seam, terne-plated steel, installed at the same time as the slates. This too, ties into the gutter system. Originally the pavilion had a parapet around the entire perimeter of the roof, however, this feature no longer survives.

The chimney rises 22 courses above the ridge line and measures 4' x 4' in plan x 5'-5" in height. The brick stack is laid in running bond. It is modern, having been much enlarged during the 1950s restoration. The chimney steps in 2" at the top of the base. The shaft of the stack steps in another 2". The bottom course of the cap steps out 2"; while the next three courses extend farther still, and the top course, steps back in 1". At the base of the stack, the roof penetration is secured with stepped copper flashing. At the top it is covered with a stainless steel, vented cap.

## ARCHITECTURAL DESCRIPTION

### EAST FACADE



The main façade of the pavilion stands back from the projecting front of the portico. The east or front façade is nearly symmetrical through its central axis with the exception of a door opening in place of a window at the north end of the first floor. This front façade is faced entirely in oil-struck red brick laid in Flemish bond. Traces of red color-wash remains on the brickwork along with white penciling applied over the mortar joints. This surface finish dates to the construction of the pavilion.

The east façade of Pavilion III has two entries; one located in the central bay and another in the northernmost bay. The central entry has a pair of three-panel doors that swing into the front room. The door opening measures 4' x 7'-2". There is a fifteen light transom sash above the opening. The doors are 20th-century

### PAVILION III

reproductions and have been grained to simulate the appearance of mahogany. A brass knob and keyhole escutcheon are present on the north leaf. The door and transom sash are recessed within paneled jambs and soffit and framed by a double architrave. The panels of the jambs and soffit are laid out to correspond with divisions of the door. The architrave consists of a double fascia with a cyma reversa backband, all painted white. The lower ends of the architraves stand on sandstone plinths let into the masonry. Both entries have three stone steps leading up into the interior floor level of the pavilion. The sills and steps of both doorways are fashioned from an unidentified, yellowish sandstone. The tops of these sills are eased between the plinths giving them a slight fall. The molded nosing of the sill dies into the projecting stone plinths on either side. These plinths are integral with the sill and let into the wall with it, being seated on the stone step below. The risers of the two steps below return at both outside corners, being articulated on the ends. The nosing at the rear of steps extends past the riser above, returning against a square lug. The plinths and all risers are presently painted brown.

Unlike the center entry, that to the north has only one door. This opening is slightly narrower than that of the central doorway, measuring 3'-5" x 7'-2". The design of the transom sash is also different; owing to the constricted opening the arc of the transom sash is elliptical as opposed to the semicircular one at the center door. The sash has just fifteen lights, but some of these are divided by false muntins, creating the appearance of twenty-five lights.

Operable louvered wood blinds are hung from the door architraves. Three wrought iron strap hinges with square ends pivot on driven, wrought iron pintles. The north blind has a pivoting flat iron bar that latches the two blinds together from the inside, once they are closed. The opposite blind has a keeper to accept this latch. This hardware appears to be early. Both the blinds and hardware are painted a dark green.

The east façade has three basement windows each containing a hopper-style wooden sash with three lights. These windows are aligned below each of the ground-floor window openings.

The windows on the ground floor have 6/6/6 triple-hung wooden sashes. The openings, frames, sashes and trim are all original. At each bottom sash, a Chinoiserie-

## ARCHITECTURAL DESCRIPTION

style balustrade spans the opening. These are 20th-century reproductions. Wooden architraves frame the window openings. The architrave has a double fascia with a cyma reversa backband. All of the woodwork is painted white. Paired sets of operable louvered wooden blinds are hung from wrought iron pintles with mounting plates let in flush on the second plane of the architrave. Wrought strap hinges with square ends are mounted on shutters with hand-made screws.

When open, the lower blinds are secured against the wall with a rotating, wrought iron shutter dog, set into the mortar joints. The shutter dog is flat where it meets the blind and finished with a “rat tail” scroll at the opposite end which serves as the handle. Some of the existing hinges and shutter dogs are original to the construction of the pavilion; some are reproductions, dating from different periods.

In a manner peculiar to Jefferson’s buildings, the portico ceiling lies flush with the tops of the capitals. This surface is composed of beaded, tongue-and-groove boards, ranging from 2 1/2” to 7 1/2” in width, 4 3/4” being the average. The beads are 1/8” wide. All material appears to be original except for eight contiguous boards in the northernmost bay.

At the pavilion’s second story a central entry opens onto the upper deck of the portico. A wooden frame porch with Chinoiserie-style balustrade spans the width of the building, delineating the division of the two stories.

The second-floor entry has two sets of double doors; a pair of interior paneled doors and a pair of exterior screen doors. The screen doors are modern, each hanging from a pair of 3” spring hinges and painted white. Two raised-panel doors, each having three panels and each hung from two cast-iron butt hinges, swing into the building. The doors are grained to simulate mahogany. The door opening has a paneled reveal and is trimmed with a double architrave having a cyma reversa backband.

The front façade has four sets of windows on the upper floor, two to either side of the entry. The windows have 6/6 double-hung wooden sashes with 12” x 18” lights. The windows are trimmed with double architraves having a cyma reversa backband. Both windows and trim are painted white. Operable louvered wooden

## PAVILION III

blinds hang from the architraves. Screw-mounted straps swing on pintles let into the architraves and attached with screws. The holdbacks are similar to those for the ground floor. The blinds and hardware are painted a dark green. Below the second-floor windows are four infilled pockets for earlier framing; two on each side of the present steps, spaced approximately 8' – 0" apart. The upper edges of these pockets stood 1' – 4" above the present deck. Clearly these were associated with an earlier, higher deck at or near the second-floor level of the pavilion. The infilling of the voids appears to be quite early. It is possible that these pockets were associated with an earlier design which may have been abandoned while in progress or very soon after it was built.

The upper porch is located in the space in between the east wall and the portico columns. It is suspended from the attic framing by stainless steel rods (originally wrought iron). An original Chinoiserie-style balustrade encloses and adorns this porch. The suspension rods run through the newels. The front balustrade is divided into five sections spanning the openings between the column shafts; the central pattern is unique, composed of segmental curves, while the two outside sections repeat a pattern composed entirely of linear elements. The railings under the portico are original. Those beyond the portico are modern, having been replaced in 1987. All are painted white. The deck is composed of random-width tongue-and-groove boards running east-west. Shallow ¼" wide channels have been planed on the face of the floor boards to help the deck shed water. This decking is modern, but follows the design of the original flooring. Random-width tongue-and-groove boards running east-west comprise the porch ceiling. Three wooden steps rise to the entry providing access into the pavilion. At each end of the porch two steps descend to the roofs of the adjacent colonnades. The steps and flooring are painted a pale blue-gray.

## SOUTH FACADE

The south façade is asymmetrical owing to the student dorms adjoining the pavilion at the east end of the wall. The wall is composed of common stock brick laid in 1:3 bond, with three courses of stretchers to one course of headers. The watertable is constructed of headers projecting 1 ¾" from the wall above and aligning with the watertable on the rear wall of the adjacent student rooms. The brickwork runs



## ARCHITECTURAL DESCRIPTION

uninterrupted past the rear walls of the student rooms, indicating that the pavilion was constructed first. The full-height entablature of the front continues across this elevation. A rain leader runs down between the windows from the entablature to grade; it is painted white at the entablature and red through the brickwork. An areaway 4'-0" wide and 2'-0" deep runs from the west wall of the student rooms to the southwest corner of the pavilion. A large air conditioning unit is set on subway grating adjacent to the areaway.

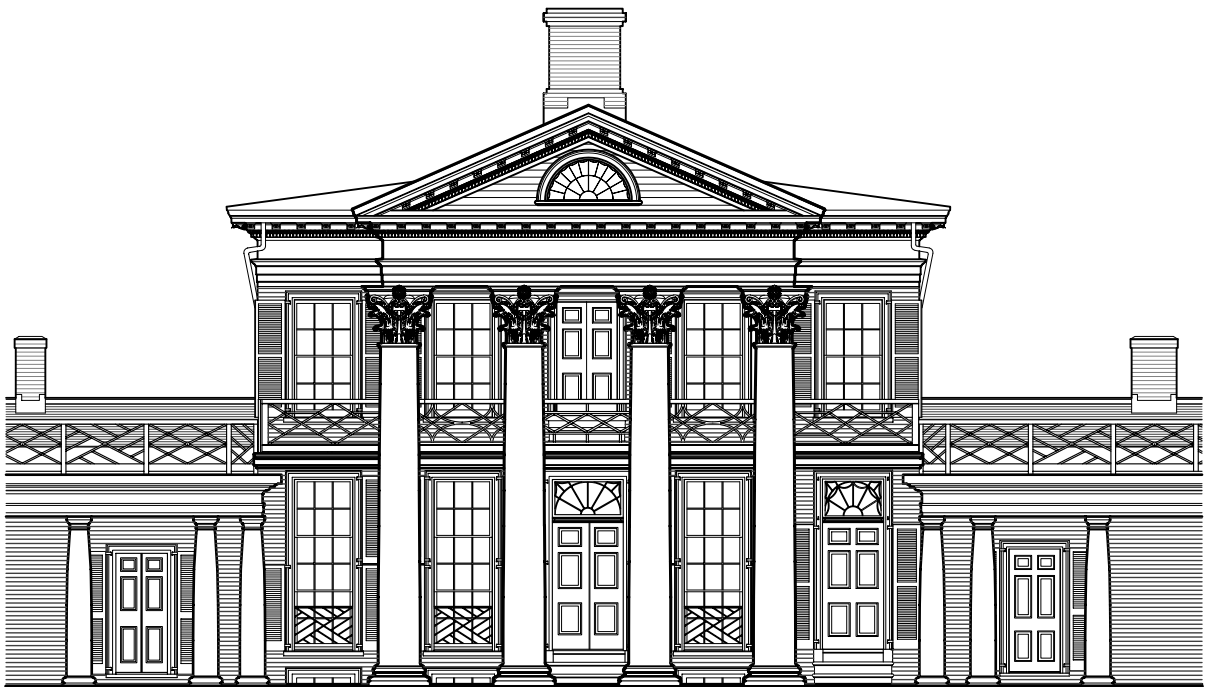
The roughly molded, sand-struck brick are reasonably consistent in color with occasional burnt faces largely confined to headers in basement walls. The average dimensions of the brick are 7 3/4" x 3 3/4" x 2 1/4" with mortar joints varying between 1/4" to 3/4" owing to the irregular thickness of the bricks. The coursing generally runs 17 courses in four feet. The entire basement wall below the watertable has been repointed with modern lime mortar; above the watertable the joints are largely original, though much eroded.

There are two windows at each of the three stories. All of the openings are original.

The basement window units are modern replacements. The original masonry openings for the basement windows are roughly square, measuring 4'-4" x 4'-4" equaling 18 courses and one mortar joint in height. The head of the opening is three courses below the watertable and the bottom of the opening stands very near grade. The windows have 6/3 light sashes with 12" x 12" panes; the bottom sash is operable. The sashes are set within 6 1/2" wide architraves with a double fascia and cyma reversa backband with fillet. The basement window sills measure 56 1/8" x 2 1/2" with 2" lugs extending left and right of the masonry opening and projecting 2" from the face of the building. The wood trim at the east window appears older than that of the west window.

There are two windows on the first floor, a double-hung 6/6 unit at the west end of the pavilion and a triple-hung 6/6/6 unit to the east, both of which are 4'-4" wide. The west double-hung window is 7'-4" high, while the triple-hung window to the

# PAVILION III



*Top, North Facade  
Bottom, East Facade*

# ARCHITECTURAL DESCRIPTION



*Top, South Facade  
Bottom, West Facade*

### PAVILION III

east is 9'-6" in height. Header courses form the heads and sills of both masonry openings. Both sashes have 12" x 18" lights. The sashes are set within 6 1/2" wide architraves having double fascias and a cyma reversa backband with fillet. The fillet of the backband projects approximately 1 1/2" from the face of the brick wall.

The second floor of the pavilion has two 6/6 double-hung windows. Both windows are identical. The openings are 4'-4" wide and 7'-4" high. Header courses do not align with the masonry openings on this floor; the headers falling one course below the head of the opening and one course above the sill. The sashes of both windows have 12" x 18" lights. The architraves and sills are identical in style to those of the first-floor windows.

Single-leaf, fixed-louver wooden blinds are installed on all of the windows. The east window on the first floor does not have a blind on its east side, since the student rooms meet the pavilion here. The blinds are operable, having strap hinges that pivot on pintles fastened to the architraves of the windows. The pintle plates are let in flush with the outer fascia of the architraves. The shutter dogs on the east windows have a delicate scrolling "rat tail" like those found on the east facade and are most likely original.

#### WEST FACADE

The arrangement of the west or garden façade echoes that of the pavilion's east (front) facade. The full entablature continues across this rear elevation, surmounted by a pediment and a central lunette window, repeating those on the front. As on the front façade, the cymatium of the entablature extends horizontally from each rake of the pediment to the corners. These extensions reflect the nearly flat decks flanking the central pitched roof. A sheet metal gusset now caps the intersecting roof planes. Originally, this junction was made by the return of a balustrade across the west terminus of the roof which merged into the raking pediment.

The west elevation extends 2 1/2 stories above present grade. The façade has 7 windows and 2 doorways. While these correspond to the number and position of openings shown on Jefferson's floor plans, the central, basement-level doorway has been converted to a window and the northern most window has been opened up to create a doorway (under the stoop). The fenestration of this façade reflects the central axis of the house with windows at each level aligned with those above

## ARCHITECTURAL DESCRIPTION

or below. However, the overall composition is not perfectly symmetrical; the north tier of openings stands closer to the corner of the building than the south.

The present first-floor stoop and the steps leading up to it from the garden were constructed after 1985. The current steps do not conform to the Jefferson layout. Formerly the stoop was smaller, and the steps descended along the west wall of the building.

The upper stories of this façade are laid in stock brick of a very uniform color, while the basement is faced with a high percentage of over-burnt brick, especially in the header course at the watertable. Extensive use of over-burnt brick was observed only at this façade. From the fifth brick course under the first floor window sills downward, the brickwork has been sandblasted and extensively repointed with a variety of mismatched, inappropriate mortars. Across the basement wall, between the two sets of windows, under the stoop, and at the junction with the garden wall, traces of a pink-tinted lime wash remain. Most likely it was this coating that gave occasioned the sandblasting. The lime wash extended onto the north face of the abutting garden wall at the south, but this was not blasted. The tinted lime wash was applied over those areas of whitewash not sand blasted away in an apparent effort to conceal the remaining whitewash.

The fenestration of this façade includes two basement windows, two first-floor windows, and three second floor windows. The basement windows have 6/3 sashes while the first and second floors have 6/6 sashes. Close examination of the second-floor window openings reveals a fault in the original construction. The typical height for these windows is 31 courses, but owing to the greater heights of the courses here, it was necessary to shim the bottoms of these windows and to lay a rowlock course across the head in lieu of a header course.

The architraves, sills, and blinds of the first- and second-floor windows match those found on the south elevation.

## PAVILION III

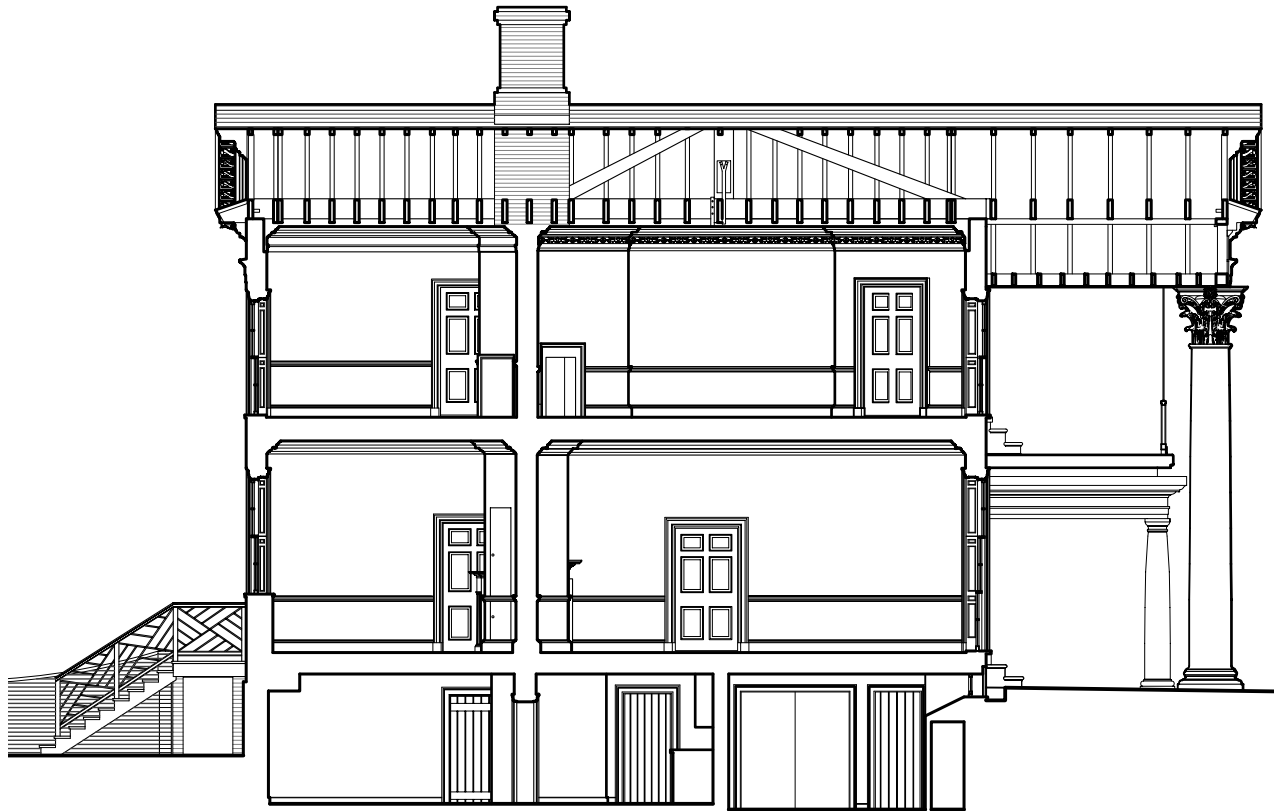
### NORTH FACADE

Like the south façade, this elevation is asymmetrical, a consequence of the student rooms abutting the pavilion's eastern end. As with the south and west facades the brick is laid in 1:3 bond, with a projecting header course for the watertable. This elevation has six windows; two at the basement level, one at the first floor, and two at the second floor. The full-height Corinthian entablature continues across this façade with a leader running down from it between the windows and student rooms. Here, as on the south façade, the leader is painted white at the entablature and red where it passes over the brickwork.

A set of four brick steps leads down under the stoop at the west corner of the pavilion. The brick cheek walls at either side of the steps rise two courses above grade. A short length of metal railing is mounted on the west side of the opening. The railing is contemporary with the stoop, fabricated from ½" bar stock and painted black.

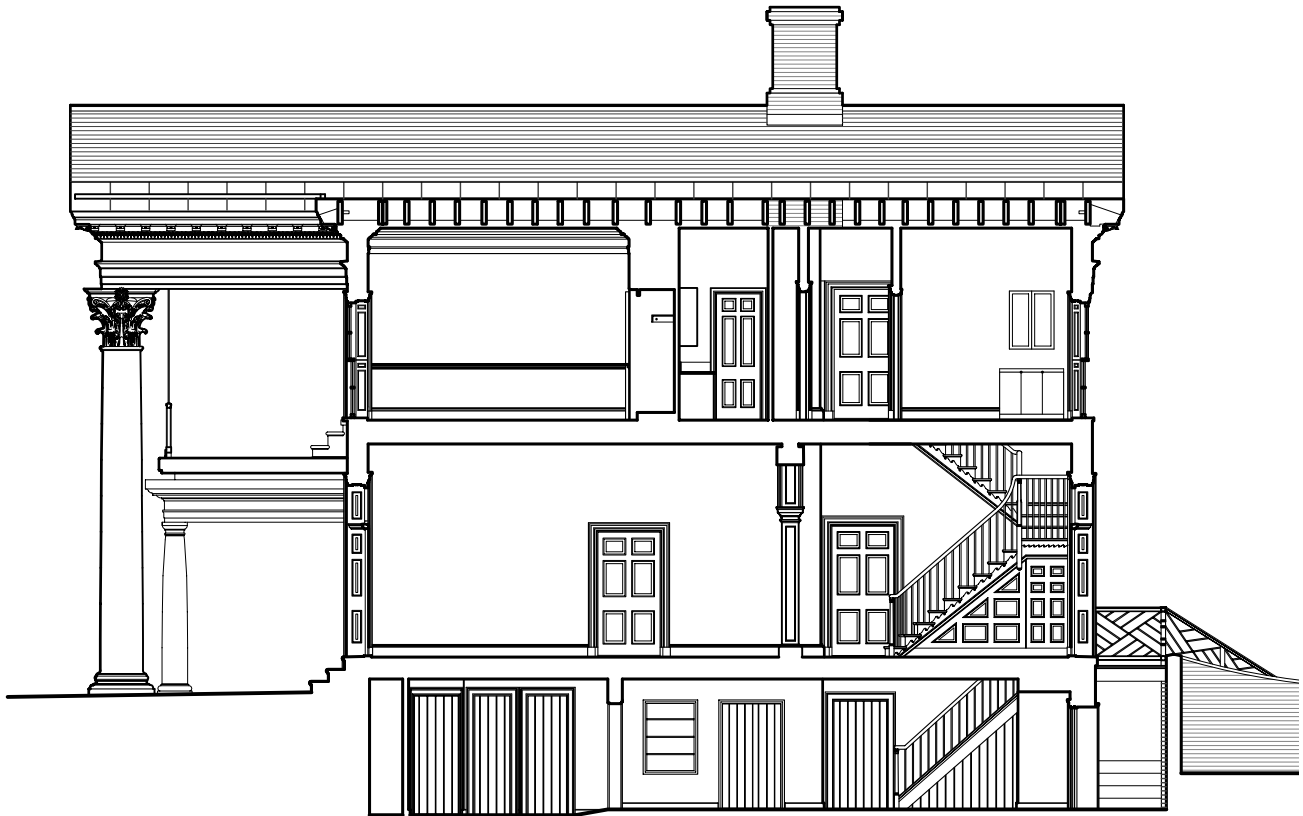
Both basement windows have 6/3 sashes with only the bottom sash operational. The west window opening and frame are original. The east window is a later addition and is smaller than the adjacent window. A single 6/6 double-hung window is on the first floor and two are on the second floor. All are identical and match those found on the west façade. Both the first- and second-floor windows have operable louvered wood blinds.

# ARCHITECTURAL DESCRIPTION



*Top, Longitudinal Section Looking North  
Bottom, Transverse Section Looking West*

# PAVILION III

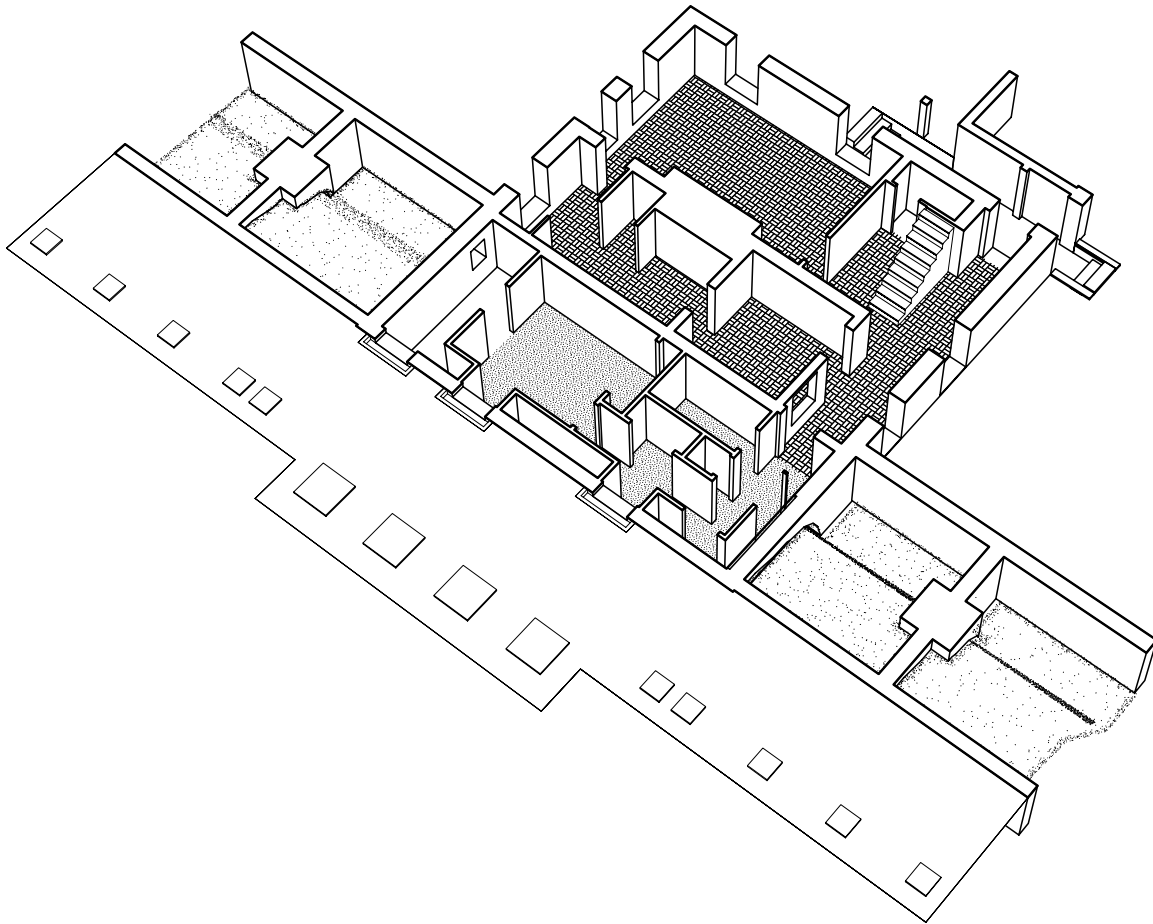


*Top, Longitudinal Section Looking South  
Bottom, Transverse Section Looking West*



# ARCHITECTURAL DESCRIPTION

## INTERIOR ROOM DESCRIPTIONS



### Basement

The basement of Pavilion III has been renovated to accommodate modern amenities. The plan illustrated in Jefferson's drawings survives buried within a maze of later partitions which divide the open space east of the kitchen fireplace into multiple rooms. Perhaps the greatest alterations to the basement are the addition and alteration of door and window openings.

Jefferson's basement plan depicts a rectangular open space with a staircase in the northwest corner and a single masonry wall running north-south, partitioning the basement into two rooms. That wall stands just west of the building's centerline; a large fireplace for cooking is situated in the middle of the wall with the hearth opening into the west room. This masonry wall begins at the south wall of the basement and extends north, ending at the south wall of the basement stairs, where

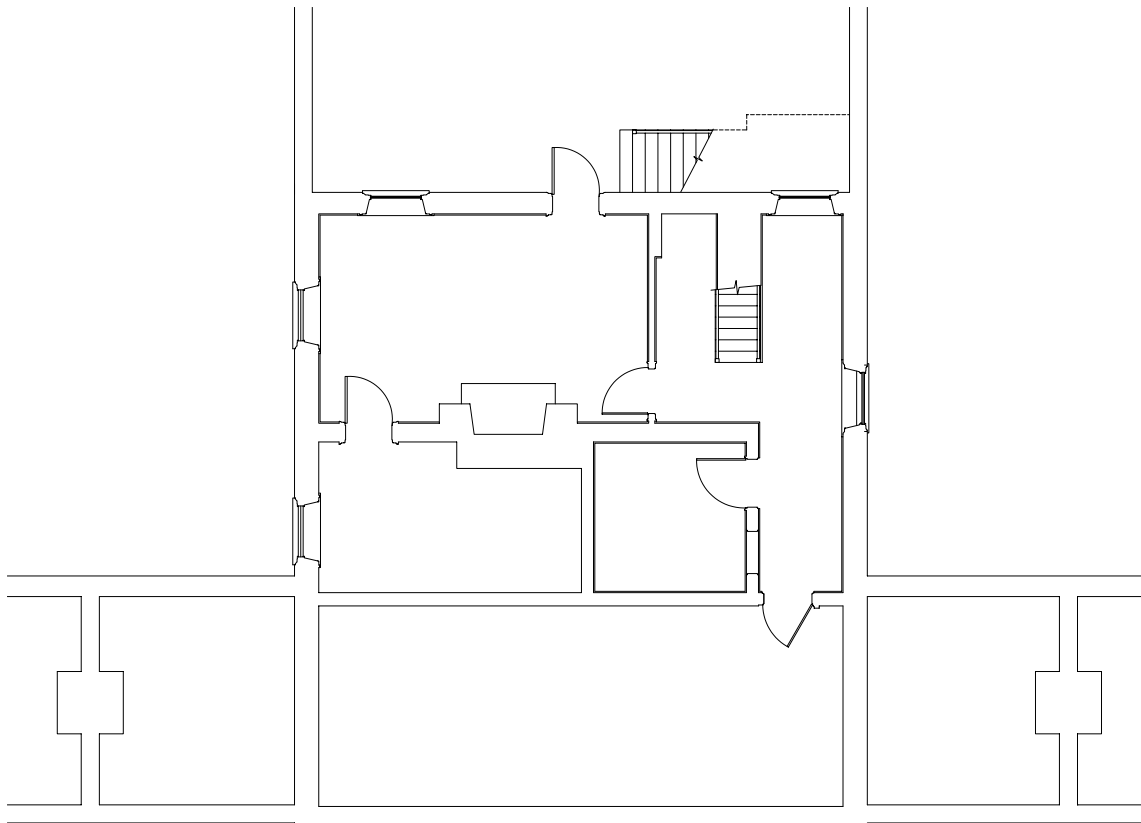
## PAVILION III

it turns into a wood frame wall with a door opening.

The west room with the cooking hearth was originally the kitchen. The space remains much the way it is depicted in Jefferson's drawing except that the central doorway in the west wall no longer exists. Disruptions in the wall indicate that the door previously existed and was converted into a window opening at a later date.

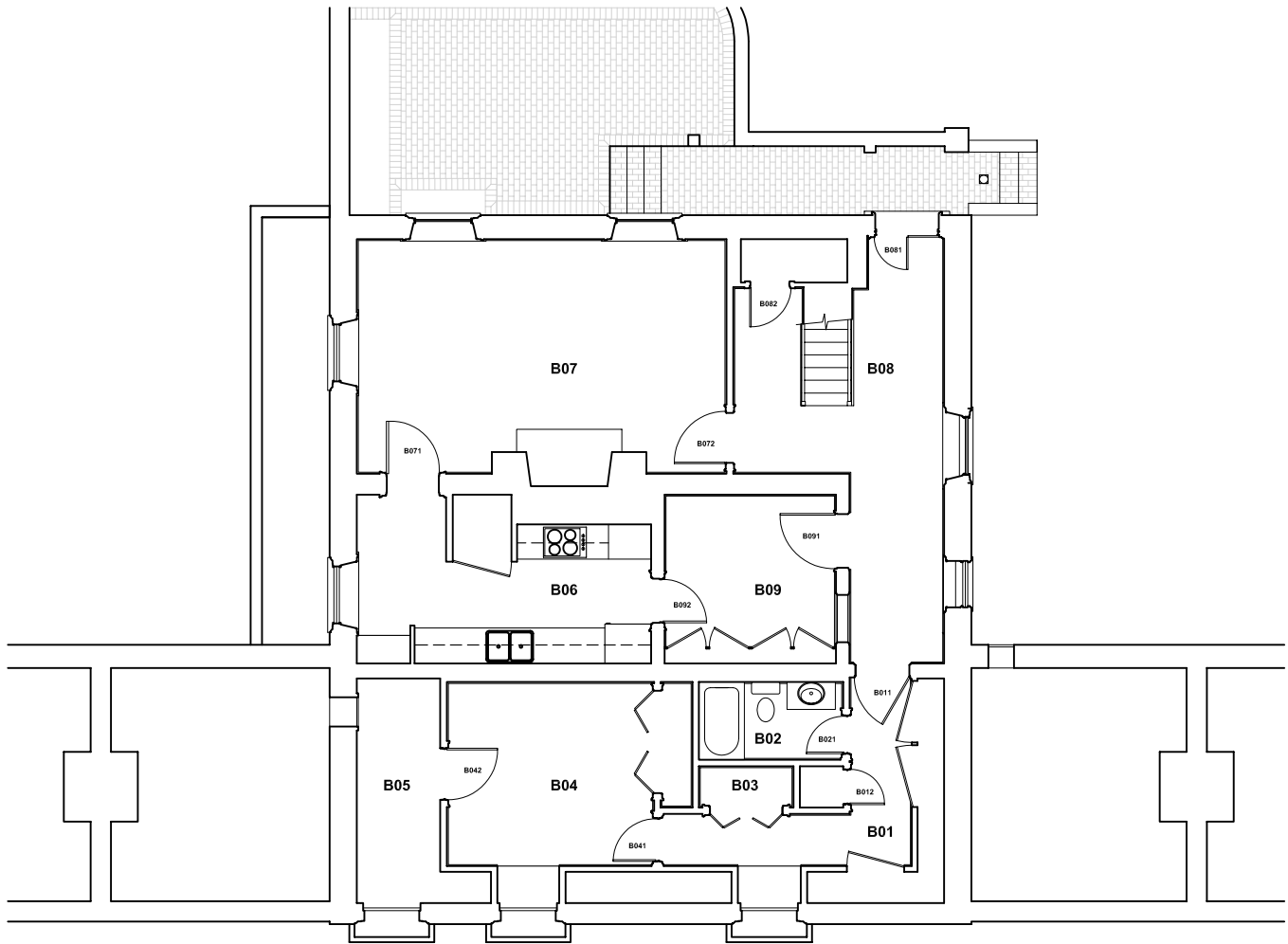
The function of the east room is unknown; the drawings show it as a single open space. Modern walls and partitions prevent the inspection of historic surfaces.

The current plan of the basement resulted from a progressive addition of modern conveniences, such as the kitchen and bathroom. The stairs and adjacent closet are the result of Frederick D. Nichols' improvements to the Pavilion ca. 1960. The stairs ascend westward toward a landing, turning 180° and continuing eastward to land at the first floor. False walls along the north and east perimeter of the basement hide piping and ducts for systems.



*Original Basement Plan*

# ARCHITECTURAL DESCRIPTION



*Existing Basement Plan*

## PAVILION III

### ROOM Bo1 HALL

A product of late 20th-century improvements to the basement, the hall acts as a passage between the stair hall and the guest bedroom. The north and east walls are wood frame construction, erected in front of the original brick foundation walls. A 16" cavity between the two walls is used to run pipes and duct work.

Floor: Carpet over concrete slab.

Ceiling: Gypsum wallboard painted white.

Walls: Gypsum wallboard over frame walls. North wall finished with three plywood panels, two of which access utilities located behind wall.

Baseboard: 6" mopboard with 1/2" bead.

Windows: Hopper window with three light wood frame sash on the east wall (Type W-5). Window is set into wall plane 2'-3 1/2". The sash has 12" x 10" lights. Two 3" butt hinges on the bottom rail and latch at top rail. Sash chain holds the window open.

## ARCHITECTURAL DESCRIPTION

### ROOM Bo2 BATHROOM

The bathroom located in the northeast corner of the basement is contemporary with the renovations to improve the basement.

Floor: Carpet over concrete slab.

Ceiling: Gypsum wallboard painted white.

Walls: Gypsum wallboard over frame walls erected in front of brick foundation walls.

Doors: Painted door with contemporary single fascia architrave (Type A-7) around opening.

No. B021: Modern vertical tongue-and-groove beaded board door with three battens (Type D-8). Modern rimlock with brass finish.

Lighting: Recessed can light in ceiling.

Fixtures: Fiberglass shower insert around tub on south wall. Kohler tub with porcelain enamel finish. White tankless Kohler toilet and laminate vanity with drop in sink along west wall. Modern wood cabinets with flush panel and bead doors with spherical knobs above vanity. Cabinets are painted to match walls.

## PAVILION III

### ROOM B03 LAUNDRY CLOSET

This space off of the hall is oversized to accommodate a clothes washer and dryer. The space is equipped with plumbing fittings, electrical receptacles and dryer vent.

Floor:           Poured concrete slab.

Ceiling:         Gypsum wallboard painted white.

Walls:           Gypsum wallboard over frame walls.

Baseboard:   6" mopboard with 1/2" bead (Type B-3).

Doors:           Hollow-core, bi-fold doors.

No. B031:   One pair of hollow core bi-fold doors painted.  
Contemporary single architrave (Type A-7) around opening.

Fixtures:       Two hose bibs, one hot water and one cold water, for clothes washer and dryer.

## ARCHITECTURAL DESCRIPTION

### ROOM Bo4 GUEST BEDROOM

Not original to the Jefferson plan, this room in the southeast corner of the basement provides additional sleeping space. The guest bedroom stands within a much larger original space that was open across entire width of the building. There is a door to the hall in the northeast corner of the room and one to the mechanical room to the south. The north wall contains a double-width closet.

Floor: Carpet over concrete slab.

Ceiling: Gypsum wallboard painted white.

Walls: Gypsum wallboard over frame walls.

Baseboard: 6" mopboard with 1/2" bead (Type B-3).

Doors: Two painted wood doors with contemporary single architraves (Type A-7) around openings. One set of bi-fold doors at the north closet.

No. Bo41: Modern vertical tongue-and-groove beaded board door with three battens (Type D-8). Modern rimlock and pendant drop escutcheons with brass finish.

No. Bo42: Modern vertical tongue-and-groove beaded board door with three battens (Type D-8). Modern rimlock and pendant drop escutcheons with brass finish.

No. Bo43: One pair of hollow core bi-fold doors painted. Contemporary single architrave (Type A-7) around opening.

Window: Hopper window with three light wood frame sash on the east wall (Type W-5). Window is set into wall plane 2'-3 1/2". The sash has 12" x 10" lights. Two 3" butt hinges on the bottom rail and latch at top rail. Sash chain holds the window open.

## PAVILION III

### ROOM Bo5 MECHANICAL ROOM

Located between the original foundation walls and the stud framing for the guest bedroom, this space houses the Pavilion's services (electrical, heating, cooling, telephone, etc.). A 1'-8" x 2'-6" opening in south wall leads into a crawl space under student rooms.

The crawl space for the adjacent student room may be observed from this room through an opening in the south wall. This crawl space reveals that the foundations of the student rooms (and very likely the Pavilion) are constructed on ledge that has been partially chopped out for the west foundations.

- Floor: Concrete slab. Joint runs east/west through centerline of space.
- Ceiling: Exposed framing of first floor. Joists running north/south, 18" on center. Counter sealing set on cleats nailed to joists. Sealing boards are 15 3/4" long and vary in width. Plaster infill visible above sealing boards.
- Walls: North wall gypsum wallboard over stud framing. South, east and west original brick foundation walls set in common bond. Brick measures 7 1/4" x 2" with 3/8" joints on average. 8 courses in 23". Brick walls have remnants of whitewash and paint.
- Window: Hopper window with three light wood frame sash on the east wall (Type W-5). Window is set into wall plane 2'-3 1/2". The sash has 12" x 10" lights. Two 3" butt hinges on the bottom rail and latch at top rail. Sash chain holds the window open.
- Fixtures: Room is filled with mechanical equipment, ducts and piping.



## ARCHITECTURAL DESCRIPTION

### ROOM Bo6 KITCHEN

This modern kitchen is a recent introduction to the Pavilion. The space in which the kitchen stands respects the original basement plan and has not altered any of the four original walls. A door to the north leads to the pantry and another to the west enters the Pavilion's original kitchen. A window in the south wall provides natural light to the space. Cabinets and appliances are located on the east and west walls creating a natural north-south corridor through the room. Ducts and pipes for the HVAC system are located in the southwest closet.

**Floor:** 3 3/4" x 8" brownish-red quarry tile set in black grout. The tiles are set in pairs at right angles to each other. The quarry tile floor is set on a bedding slab raising the floor height approximately 1 1/2".

**Ceiling:** Gypsum wallboard painted white.

**Walls:** Modern plaster over masonry painted yellow.

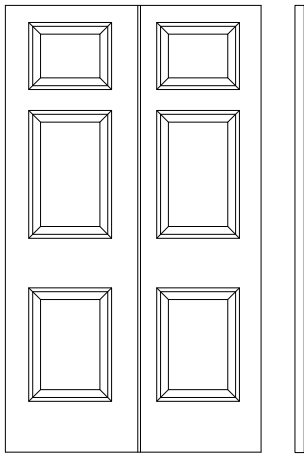
**Windows:** Modern 6/3, single-hung, wood-frame sashes set in splayed reveal (Type W-4). The sashes have 12" x 12" lights, 3/4" muntins and modern Fitch sash locks. 12" deep window seat. Modern single architrave surround with cyma backband (Type A-11).

**Lighting:** Four recessed can lights centered and spaced evenly in the ceiling.

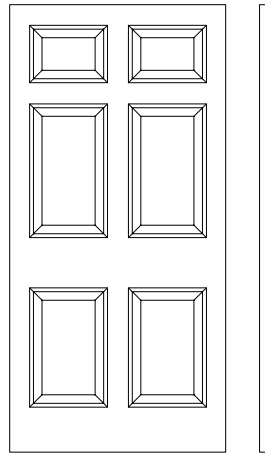
**Heating:** Hot water baseboard on the south wall.

**Fixtures:** Kitchen cabinets on the floor and walls along the east and west walls. Cabinets have painted plywood doors. Refrigerator, sink and dishwasher along the east wall. Wall oven and stove top along the west wall.

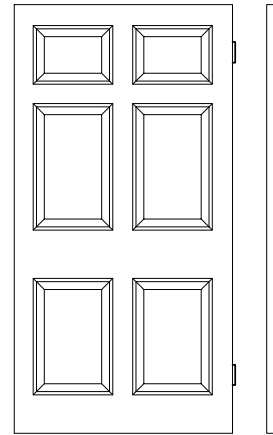
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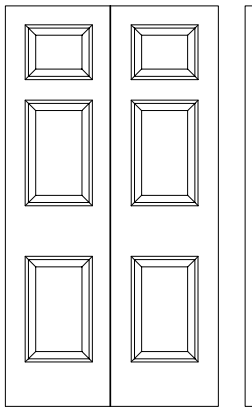
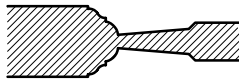
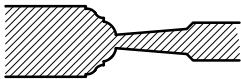
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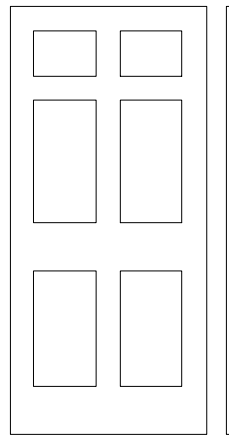
D-2



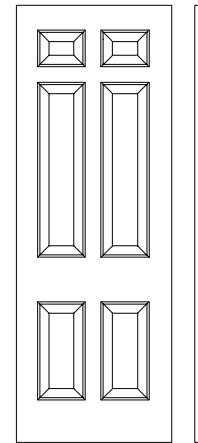
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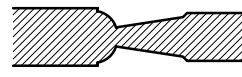
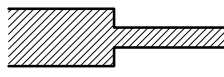
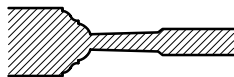
D-4



D-5

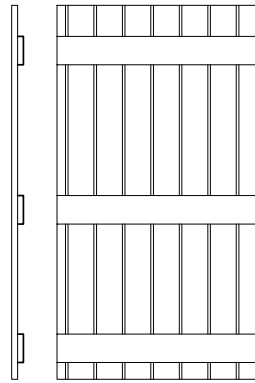
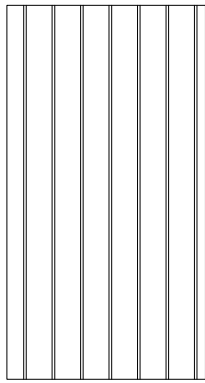


D-6

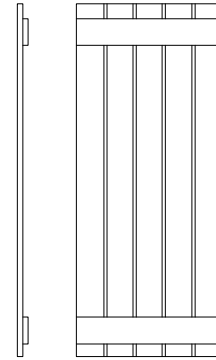
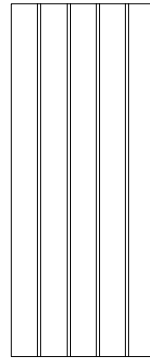
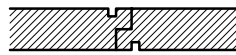


*Elevations and Profiles of Door Types*

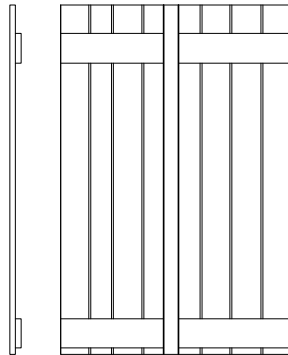
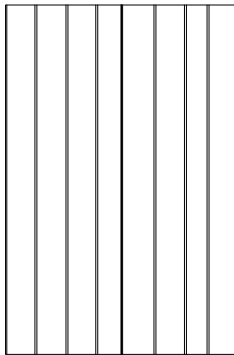
# ARCHITECTURAL DESCRIPTION



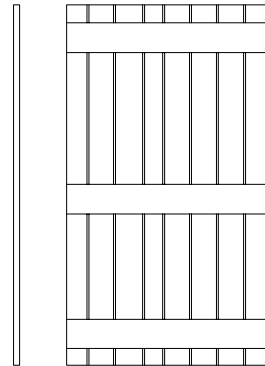
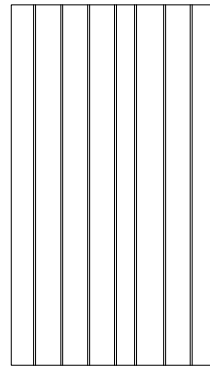
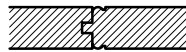
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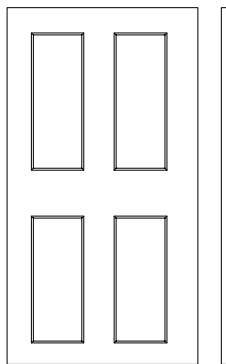
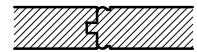
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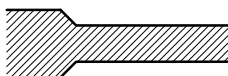
D-9



D-10



D-11



*Elevations and Profiles of Door Types*

## PAVILION III

### ROOM Bo7 FAMILY ROOM

Located in the southwest corner of the basement, this space originally functioned as the pavilion's kitchen. The footprint of this room remains nearly intact. The great mass of the cooking fireplace fills the center portion of the east wall. A reproduction crane is mounted in the south jamb of the firebox. The hearth has been raised to meet the current floor level. Doors to the north and east enter the stair hall and kitchen respectively. Three windows, two on the west wall and one on the south allow natural light into the room. Ghost marks suggest that a door was formerly located in the north window opening on the west wall. The surface finishes have been altered as a result of the basement renovations.

Floor: 3 3/4" x 8" brownish-red quarry tile set in black grout. The tiles are set in pairs at right angles to each other. The quarry tile floor is set on a bedding slab raising the floor height approximately 1 1/2".

Ceiling: Gypsum wallboard painted white.

Walls: Modern plaster over masonry painted yellow.

Baseboard: 4 3/4" mopboard with 1/2" bead (Type B-3).

Doors: Two doors with single architrave surrounds. The architraves consist of a single fascia with a double quirked bead on the jamb side and backband around the outside edge (Type A-6). The backband is made up of a 1/2" fillet and an ovolo. The architraves run past the mopboard and meet the floor.

No. Bo71: Contemporary four panel stile-and-rail door (Type D-11). Flush panels. Right-hand swing. Hardware: Two 4" five-knuckle steel butts. Reproduction rimlock and strike plate with brass finish.

No. Bo72: Tongue-and-groove vertical board door with three battens (Type D-7). The boards are 5 1/4" wide 1/2" flush fillets milled into their edges. Right-hand swing. Hardware: Two 3 1/2" half-surface hinges (one leaf is mortised into the door frame and the other is surface mounted to the face of the door). Modern rimlock with brass knobs.

Windows: Three 6/3, single-hung, wood-frame sashes set in splayed reveals, one in the south wall and two in the west wall (Type W-4). The sashes have 12" x 12" lights, 3/4" muntins and modern Fitch sash locks. 12"

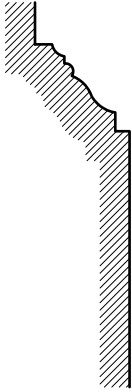
## ARCHITECTURAL DESCRIPTION

deep window seats. Modern single architrave surround with cyma backband (Type A-11).

**Fireplace:** The 9'-1" wide chimney breast projects 1'-3½" from the east wall and runs from floor to ceiling. The fireplace opening is 5' wide by 2' deep and measures 3'-9½" at the center of its arch. The forehearth is 6'-2" wide and projects 16" into the room. The fireplace is constructed entirely of brick. The hearth and firebox have been painted black and the outside surface of the fireplace is painted yellow. An iron pot crane is mounted on the south side of the firebox.

**Heating:** Hot water baseboard on the south and west walls.

## PAVILION III



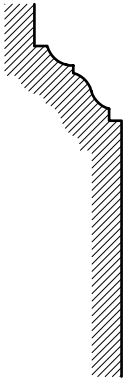
B-1



B-2



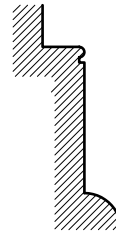
B-3



B-4

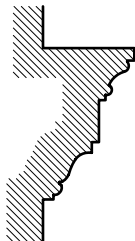


B-5



B-3

### *Baseboard Profiles*



CR-1



CR-2

### *Chair Rail Profiles*

## ARCHITECTURAL DESCRIPTION

### ROOM Bo8 Stair Hall

This space is original to Jefferson's plan for the Pavilion; however various features have been altered as a result of changes in use. The west door exiting the basement was originally a window. The stairs and closet (Room Bo8a) date to Frederick D. Nichols' improvements to the Pavilion ca. 1960.

**Floor:** 3 3/4" x 8" brownish-red quarry tile set in black grout. The tiles are set in pairs at right angles to each other. The quarry tile floor is set on a bedding slab raising the floor height approximately 1 1/2".

**Ceiling:** Gypsum wallboard painted white. Soffit runs from Bo8A along west and north walls. Wood corner beads are located on the north and south edges of the stair opening.

**Walls:** Modern plaster over masonry painted yellow. North, south and west walls over masonry.

**Baseboard:** 4 3/4" mopboard with 1/2" bead (Type B-3).

**Doors:** Two doors with surrounds. The west door has a flat stock surround constructed from 3 1/2" wide boards (Type A-9). The west exterior door has a single architrave surround. The architrave consists of a single fascia with a double quirked bead on the jamb side and backband around the outside edge (Type A-10). The backband is a 3/4" fillet and cyma reversa. The architrave runs past the mopboard and meets the floor.

No. Bo81: Two section, tongue-and-groove beaded board door hinged in the center with 12" steel T-hinges (Type D-9). Barrel bolt on the north section of door prevents door from opening. Two flush mounted 5" five-knuckle butts on the north edge of door. Corbin surface mounted night latch and reproduction rimlock with brass knobs.

No. Bo82 Tongue-and-groove vertical board door with two battens (Type D-7). The boards are 5 3/4" wide with flush fillets milled into their edges. Left-hand swing. Hardware: Two 3 1/2" butt hinges. Modern rimlock with brass knobs.

**Windows:** Two 6/3, single-hung, wooden frame sashes set in splayed reveals in the north wall (Type W-4). The sashes have 12" x 12" lights, 3/4" muntins

### PAVILION III

and modern Fitch sash locks. 12" deep window seats. Modern single architrave surround with cyma backband (Type A-12).

**Stairway:** Closed-string, half-turn stairway located in the southwest corner of the space. 20<sup>th</sup> century. Ten risers lead to a landing with three risers from the landing to the first floor. The risers are 8" with 10" treads and 3/4" nosing. The railings are composed of 2 1/2" rails with 1" x 3/4" balusters and slender turned newels at the bottom of the flight. The sides of the staircase are covered in vertical beaded boards with a 7 1/2" face string running below the steps, trimmed with an applied cyma.



## ARCHITECTURAL DESCRIPTION

### ROOM Bo8A      CLOSET

This space is the result of Frederick D. Nichols' reorientation of the basement stairs ca. 1960. The thickness of the bedding slab for the quarry tile floor can be observed here.

Ceiling:      Painted plaster on lath.

Floor:      9"x 9" synthetic tile applied over concrete slab.

Walls:      West wall plaster over masonry. North, east and south, plaster over lath.

Fixtures:      Room is filled with mechanical equipment, ducts and piping. An abandoned duct leads out to vent on south side of staircase.

## PAVILION III

### ROOM B09 PANTRY

This space may be original to the construction of the Pavilion or was built very soon afterwards. The north and south door and window openings appear to be early. The north door, although early, may be from another location. The south door is a recent installation. There is no sash in the window opening. Four beaded board doors on the east wall conceal built-in shelves.

Floor: 3 3/4" x 8" brownish-red quarry tile set in black grout. The tiles are set in pairs at right angles to each other. The quarry tile floor is set on a bedding slab raising the floor height approximately 1 1/2".

Ceiling: Gypsum wallboard painted white.

Walls: North, south and west modern plaster over masonry.

Baseboard: 4 3/4" mopboard with 1/2" bead (Type B-3).

Doors: One original painted wood door with early architrave (Type A-9) around openings.

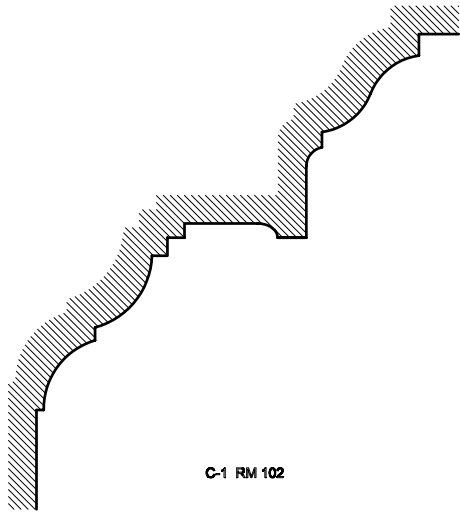
No. B091: Original vertical tongue-and-groove beaded board door with three battens (Type D-10). Beaded boards vary in width. Two 5" five-knuckle cast-iron butts. Rimlock with brass knobs and cast-iron keeper. The architrave is composed of a 3/4" fillet and cyma reversa.

No. B092: Contemporary tongue-and-groove beaded board door with three battens (Type D-8). Three 3 1/2" five-knuckle butts. The architrave is composed of a 3/4" fillet and cyma reversa.

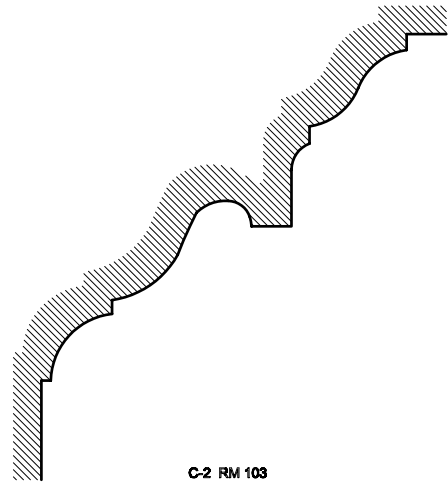
Windows: Original 12" x 12" window opening in the north wall. The architrave is composed of a 3/4" fillet and cyma reversa.

Fixtures: Four beaded board doors on the east wall cover built in shelves. The 3 1/4" boards have two beads separated 1 1/2" apart from one another. Each door is hung from three 5" T-hinges. Each door is fastened closed with a rim latch.

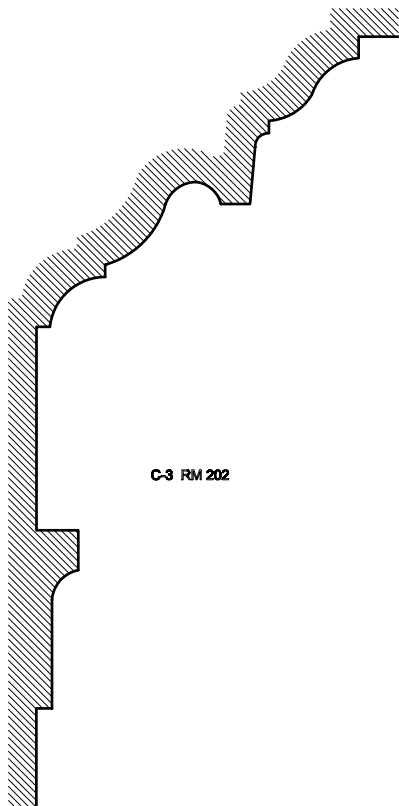
## ARCHITECTURAL DESCRIPTION



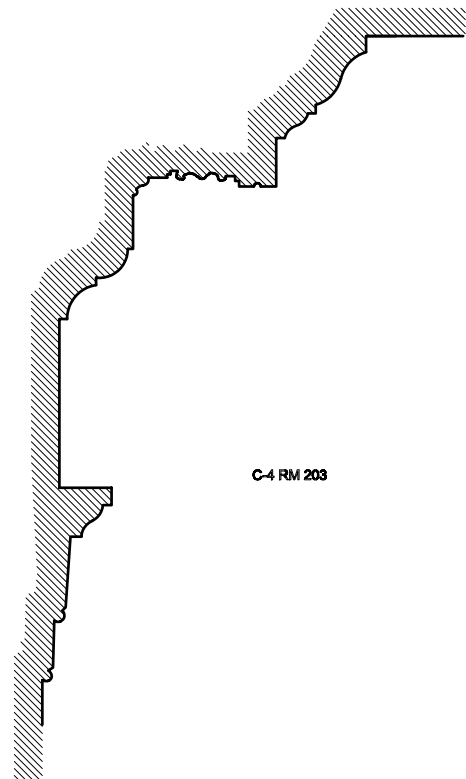
C-1 RM 102



C-2 RM 103



C-3 RM 202

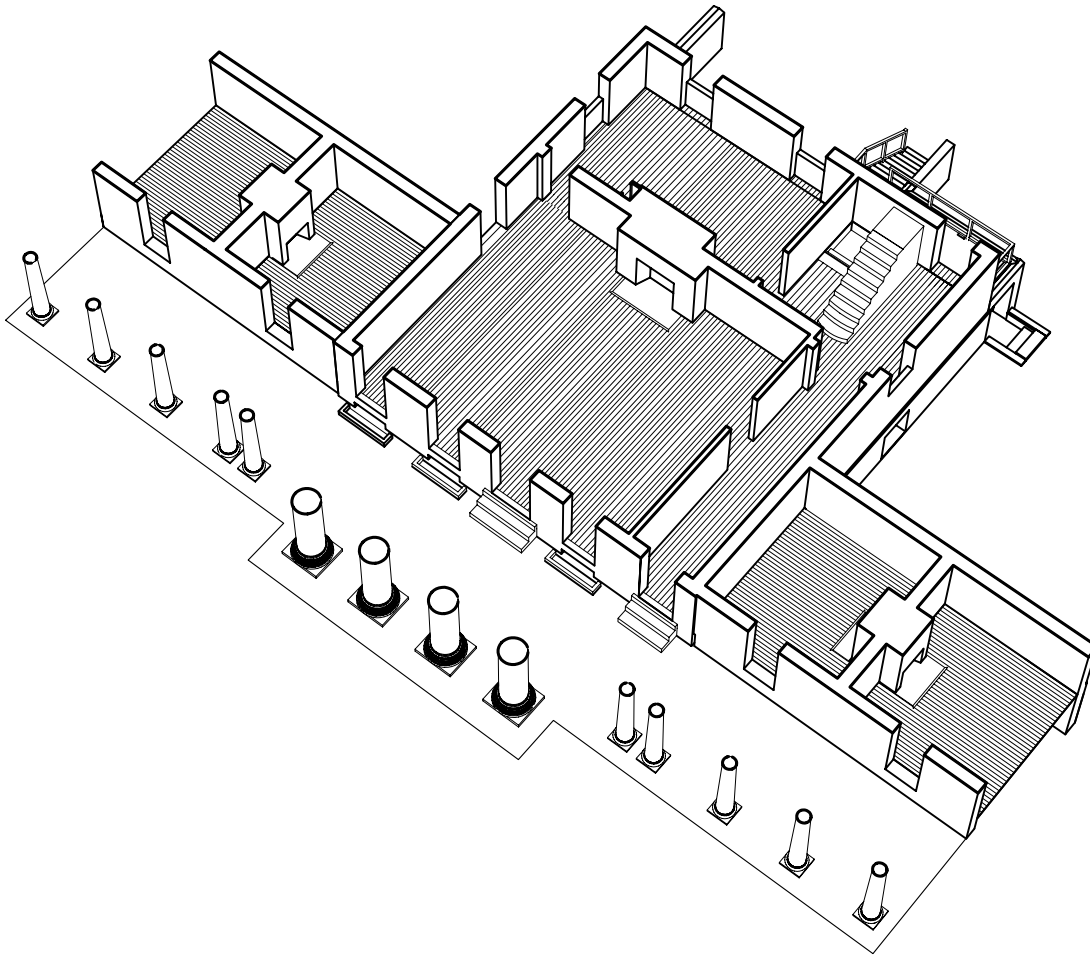


C-4 RM 203

*Room Cornice Profiles*

## PAVILION III

### First Floor



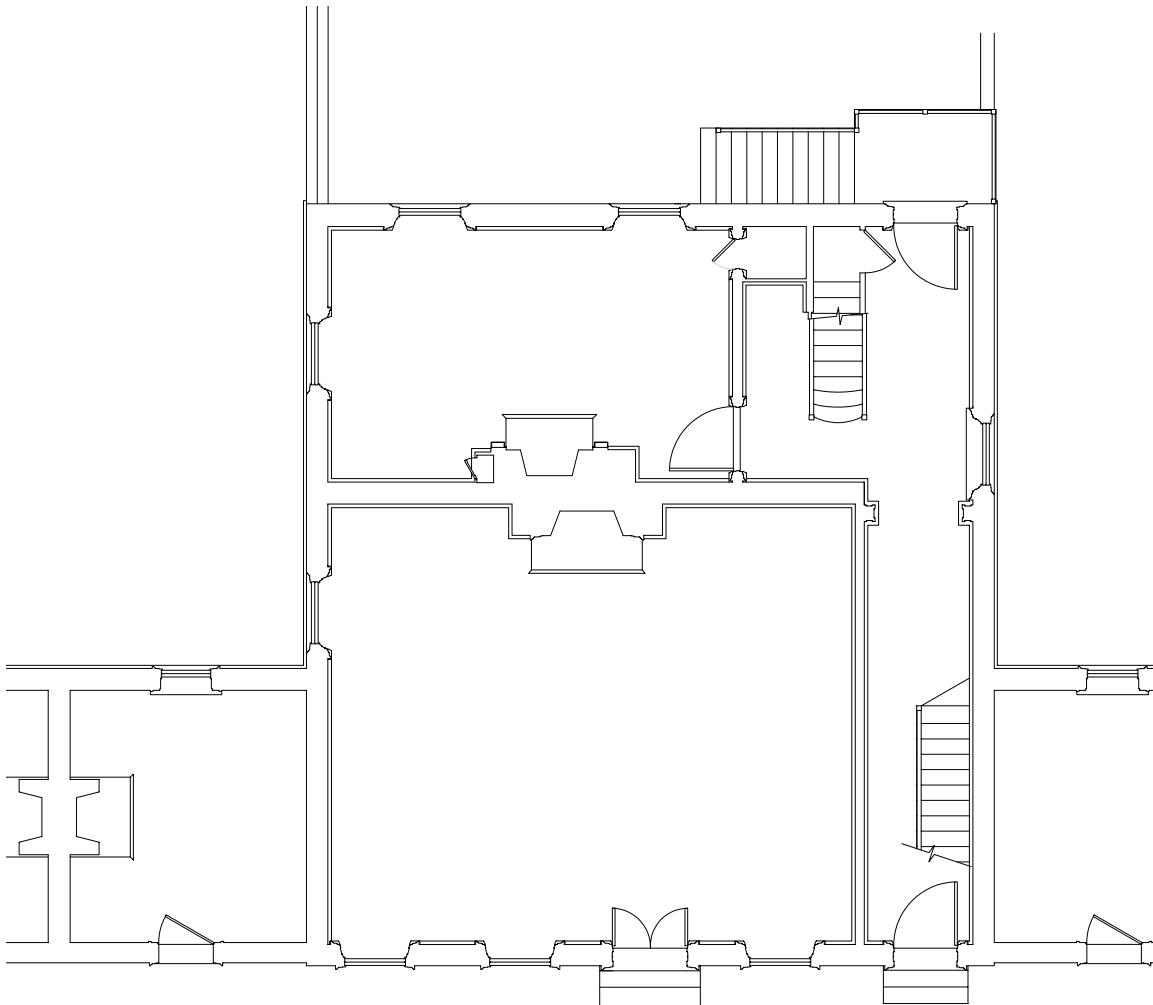
The ground floor is divided into three spaces; the former lecture room, dining room and stair hall. The lecture room occupies the majority of the ground floor area.

The lecture room was originally isolated from the rest of the pavilion with the only means of access provided by the east doors. Entry to the rest of the pavilion was through the door at the north end of the east façade which led into a stair hall, then on to the dining room. The stair hall extends the entire depth of the pavilion along its north side with the stair case to the basement and second floor located between the hall and the dining room. The dining room, located west of the lecture room, was part of the professor's private quarters. The lecture room and dining room are served by fireplaces sharing a common stack.

## ARCHITECTURAL DESCRIPTION

In spite of changes, the first-floor plan retains some aspects of Jefferson's original design. Over the years it was modified repeatedly to accommodate the changing needs of successive occupants. These alterations have since been undone leaving only ghost marks and scars in the existing fabric to indicate their former existence.

Nail holes in the floor boards indicate that partitions once divided the open space of the lecture room into a number of smaller rooms. The pattern of these holes suggests that there have been at least two different arrangements. Little is known about these spaces beyond their general configuration.



*Original First Floor Plan*

### PAVILION III

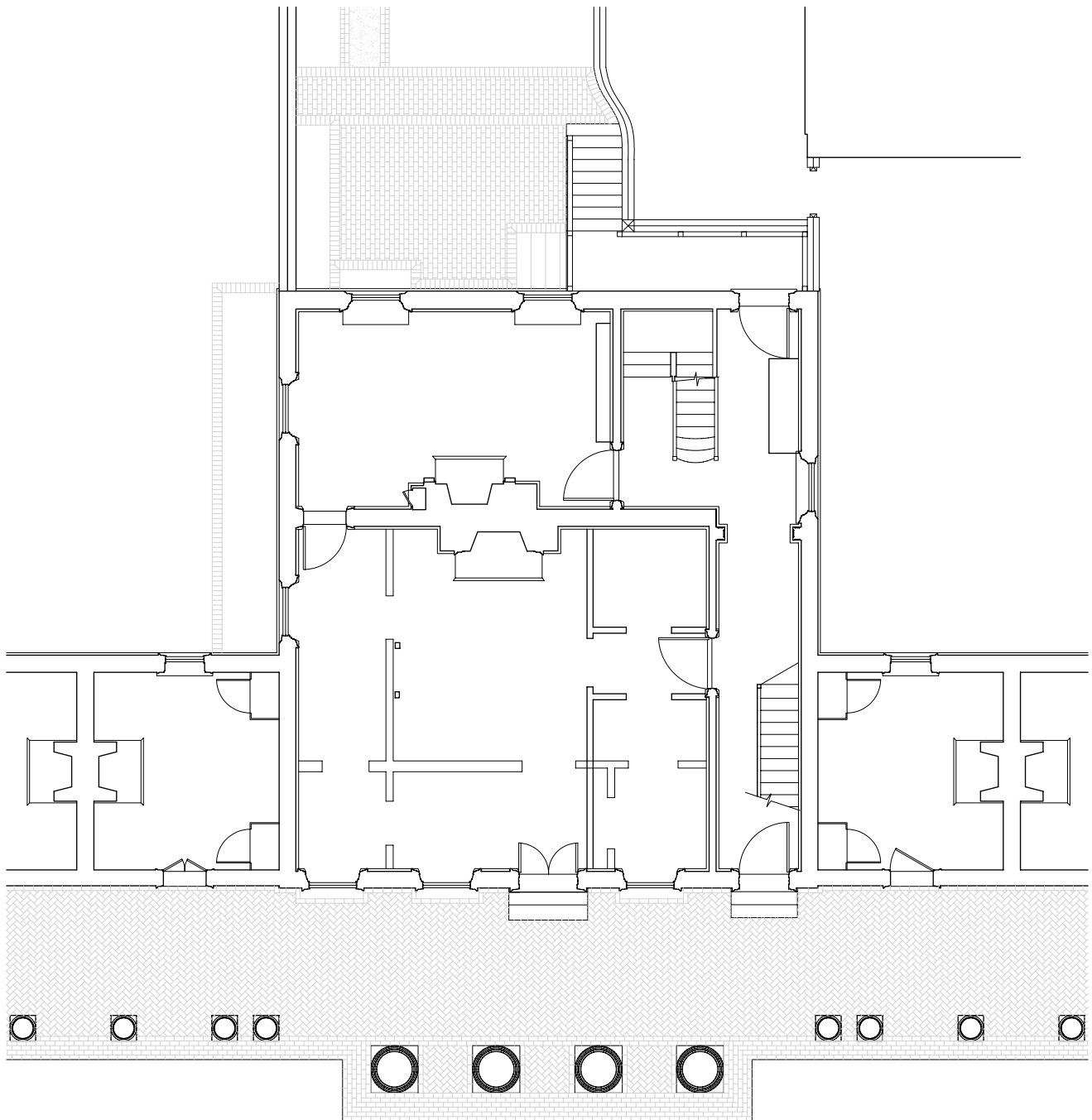
One arrangement involved two interior partitions situated perpendicular to each other. One of these spanned the entire width of the room, standing approximately seven feet west of the room's east wall. The other wall intersected this approximately six feet north of the south wall, spanning the entire depth of the front room. The space between the east wall and its adjacent partition was divided into three separate rooms; a central vestibule at the front door, flanked by two small rooms, one located in the northeast corner and another in the southeast corner of the pavilion. The central room was approximately fifteen feet wide with four door openings; the original double doors from the Lawn, an opening in the west wall to the remaining portion of the lecture room, and doors on the north and south providing access to the adjacent rooms. The narrow space between the south wall and adjacent partition was equally divided by a north-south partition into two rooms. Evidence indicates that the west room had a door opposite the south window, while the other room had doors communicating with both neighboring spaces.

A second series of nail holes suggests that a partition existed approximately eight feet south of the lecture room's north wall spanning the depth of the room. The space created by this partition included a passage centered on the existing north door opening with rooms to its east and west. The passage connected the lecture room with the north stair hall and allowed access to the adjacent rooms.

Jefferson's original drawings for Pavilion III include a modified plan for the second floor affixed to the original scheme. This plan shows a staircase in the northeast corner of the second floor, descending to the first floor. Physical evidence suggests this stair once existed. The location and design of this stair cause it to fall immediately several feet beyond the north entry as one entered the pavilion. Disturbances in the architrave around the transom sash over this entry and a Dutchmen let into the floor boards fix the location and trajectory of this stair. An investigation of the first-floor framing revealed a fragment of the newel post remaining in place above the cellar ceiling.

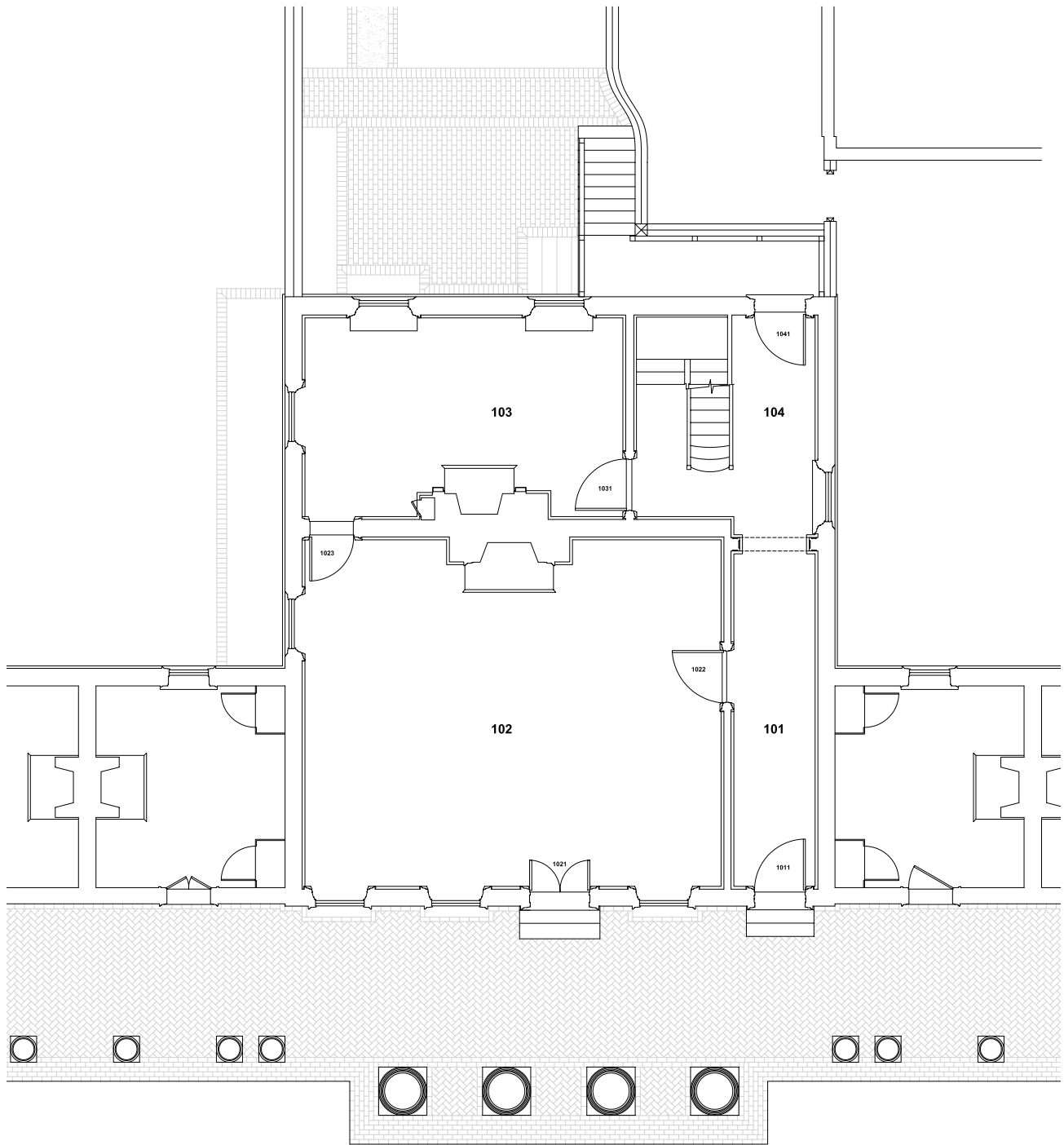
Two door openings appear to have been added to the former lecture room at an early date; one door in the north wall provides access to the stair hall while a second in the west wall communicates with the dining room.

## ARCHITECTURAL DESCRIPTION



*Conjectural Wall and Stair Locations Based on Ghost Marks*

# PAVILION III



*Existing First Floor Plan*



## ARCHITECTURAL DESCRIPTION

### ROOM 101 ENTRANCE HALL

Originally the entry to the professor's quarters, the entrance hall is a long, narrow east-west passage that leads to the stair hall at the west end. The space appears similar to as it is depicted in Jefferson's first-floor plan, except for the presence of the door into the lecture room. This feature does not appear on Jefferson's plans nor is it illustrated on Peter Maverick's 1825 plan of the University. Ghost marks on the floor and east transome architrave reveal the location of a stair to the second floor as depicted in Jefferson's original drawings. The stair ascended east along the north wall, turning south to land in a passage on the second floor.

The entrance to the Pavilion is located at the east end of the hall. Above the door is a fifteen-light transom sash, constructed to appear as twenty five lights when viewed from the exterior. The south door leads into the former lecture room. An archway divides the Entrance Hall and Stair Hall. The wooden trim of the opening consists of two pilasters supporting a semicircular arch with keystone. The pilasters are engaged to the north and south walls. The shafts of the pilasters are articulated by flat panels set within stiles and rails on each side. The base of each pilaster is created by the baseboard running around the three sides of the shaft. A series of cymas and fillets form the capitals from which the arch springs. The ghost of a fixture, possibly a gas light, is visible on the bottom of the keystone.

- Floor: Random width (4" – 5 1/2") tongue-and-groove boards running east-west. Stained and varnished. Mixed flat and edge grain.
- Ceiling: Flat plaster painted white.
- Walls: Flat plaster painted yellow. South wall plaster over lath. North and east walls plaster over masonry.
- Chair Rail: Painted wooden rail (Type CR-1).
- Baseboard: 6" mopboard with molded cap The mopboard and cap on the east and south walls is modern. The caps on the north and south wall differ in detail. The north wall has a Type B-4 cap and the south wall has a Type B-1 cap.
- Doors: One exterior door faux painted to resemble mahogany with double-architrave surround (Type A-2) and fifteen-light transom sash constructed to appear as twenty-five lights from the exterior.

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No. 1011: Six-panel stile-and-rail door grained to imitate mahogany (Type D-2). Right-hand swing. Hardware: Two modern 4 1/2" five-knuckle brass ball-bearing butts. Reproduction brass rimlock and keeper, brass thumb bolt and 8 1/2" x 3" brass mail slot.

Lighting: One ceiling mounted lighting fixture modeled after a hurricane lamp. The fixture has three lamps within a clear glass shade. The fixture is located in the center of the ceiling and hangs down approximately three feet.



## ARCHITECTURAL DESCRIPTION

### *Stair Hall Archway*

#### ROOM 102 FORMER LECTURE ROOM

Originally the lecture room, this space stretches across four of the five bays of the building and occupies the majority of the ground-floor area. The plan of the room appears as it is illustrated in Jefferson's drawings, except the north and west door openings, which are not shown. There is clear evidence that west doorway is a later opening. The north opening is not original; this opening may have been inserted ca. 1850, with the move of lectures from the pavilions to the Mill's Annex.

The original entrance to the room from the Lawn is through the double doors in the east wall. Above the double doors is a fifteen-light transom sash constructed to appear from the exterior as nineteen lights. The triple-hung windows in the east and south walls survive intact and retain a portion of their early crown glass. Where the windows along the east wall have paneled reveals, the south window has flat panels, owing to the shallower sidewalls of the Pavilion. The original wooden cornice survives intact. A number of ghost marks are visible on the cornice where added partitions once stood. The chimney and fireplace are located in the west wall of the room. The mantel is a curious feature of the room. Architecturally the piece is in the Adam Style, a style Jefferson did not admire. The mantel appears as if it could be an addition, but paint evidence indicates that it is original.

- Floor: Random width (4" – 5 1/2") tongue-and-groove boards running east-west. Stained and varnished. Mixed flat and edge grain.
- Ceiling: Flat plaster painted white. Circular ghost line, approximately 8" diameter, in ceiling at the west side of north door.
- Cornice: 9 1/2" x 9 1/2" painted wooden cornice (Type C-1). Ghost lines of cornice profiles and preexisting walls on the west wall at the south end, south wall east of center, east wall above south window opening, and north wall east of center.
- Walls: Flat plaster painted yellow. North wall plaster over lath. East, west and south walls plaster over masonry.
- Baseboard: Original 6" mopboard with molded cap (Type B-1).
- Chair Rail: Painted wooden rail (Type CR-1).
- Doors: Three doors with double-architrave surrounds. The doors are grained to imitate mahogany. The architraves are composed of a double fascia separated by a narrow cyma with a double quirked bead on the

## PAVILION III

jamb side and backband around the outside edge (Type

A-2). The architrave for door No. 1021 dates to construction of the pavilion; the architraves at doors No. 1022 and 1023 are later reproductions, however, they accurately match the profile of the original architraves. The backband is made up of a  $\frac{3}{4}$ " fillet and cyma reversa. The architrave sits atop 6" plinth blocks at the floor. Above the double doors is a fifteen light transom sash constructed to appear as nineteen lights from the exterior.

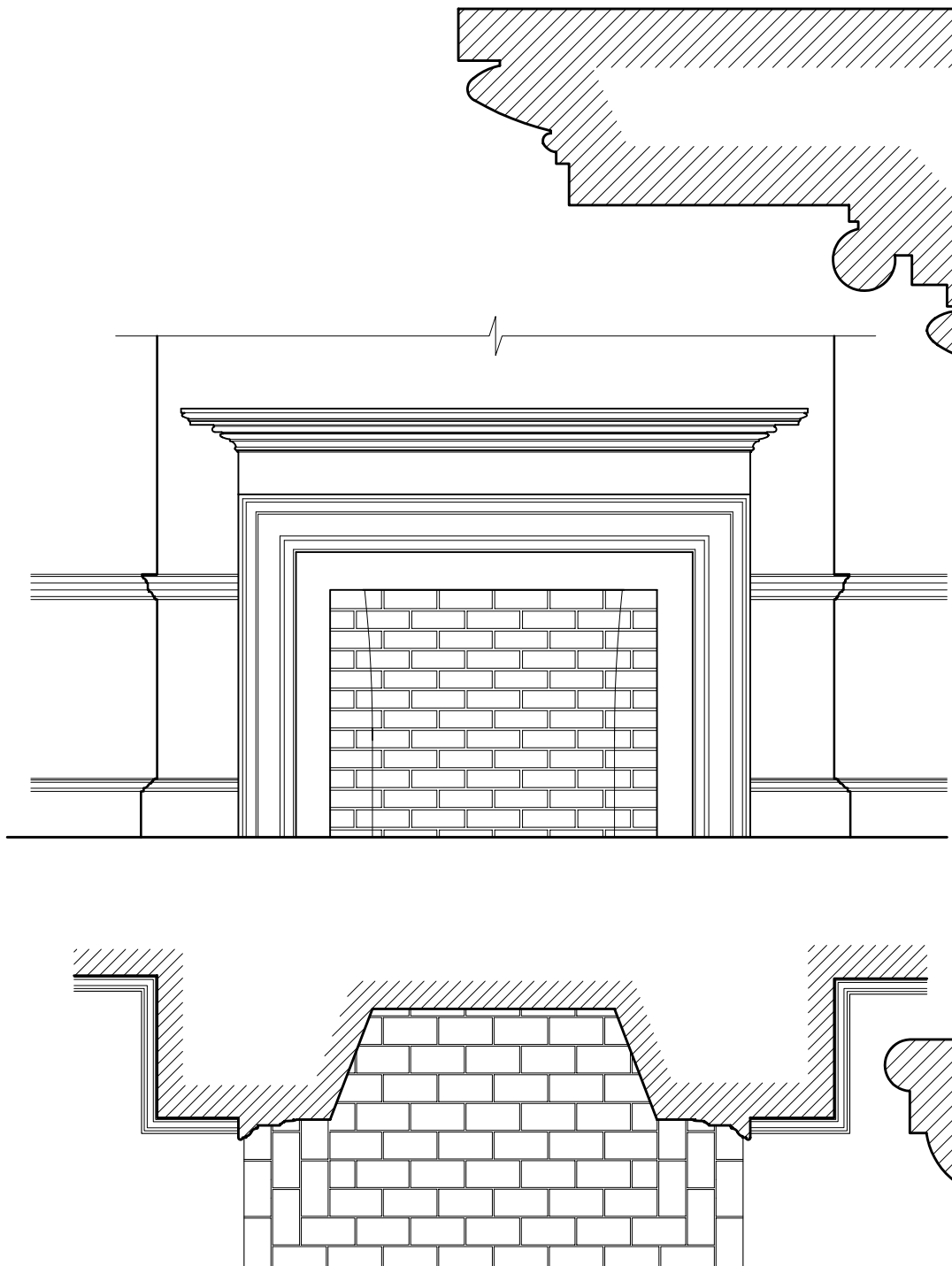
No. 1021: Two reproduction three-panel stile-and-rail leafs with raised and molded wood panels (Type D-1). Both doors swing into the room. Hardware: Each leaf has two modern 4" five-knuckle steel butts. South leaf has two reproduction flush bolts, one at the top and bottom of the meeting stile. The north leaf has a reproduction brass rimlock with a corresponding keeper on the opposite leaf.

No. 1022: Reproduction six-panel stile-and-rail door (Type D-3). Right-hand swing. Hardware: Two 4" five-knuckle steel butts with removable pins. Mortise lock and strike plate with brass knobs and pendant drop keyhole escutcheon.



*Room 102 Former Lecture Room*

## ARCHITECTURAL DESCRIPTION



*Room 102 Mantel Elevation and Details*

### PAVILION III

No. 1023:     Reproduction six-panel stile-and-rail door (Type D-3). Right-hand swing. Hardware: Two 4" five-knuckle steel butts. Mortise lock and strike plate with brass knobs and pendant drop keyhole escutcheon. Type A-4 architrave. Thought to be later opening. Ghost lines of pre-existing wall exist along the jambs and floor.

Windows:     Four original triple-hung, 6/6/6, wooden frame sashes (Type W-1). Each sash has 12" x 18" lights with a mix of crown, cylinder and plate glass, 3/4" muntins and late 20<sup>th</sup>-century Fitch sash locks. The windows are set in splayed openings with paneled reveals in the three east windows and flush boards in the south. The window openings have double-architrave surrounds. The architraves are composed of a double fascia separated by a narrow cyma with a double quirked bead on the jamb side and backband around the outside edge. The backband is made up of a 3/4" fillet and cyma reversa. At the floor, the architraves sit atop 6" plinth blocks.

Fireplace:     The original 8'-1 3/4" wide chimney breast projects 1'-8 1/2" near the center of the west wall. The brick-lined firebox and plastered surround are painted black. A double architrave runs around the top and sides of the opening. A 6" wide frieze supports a heavily molded mantle shelf. Original wooden corner beads are set in the plaster at the two outside edges of the chimney breast.

Features:     Three modern cast brass floor registers are located along the east wall. Reggio Register Co. cast into the underside of the register.

## ARCHITECTURAL DESCRIPTION

### ROOM 103 DINING ROOM

Located in the southwest corner of the ground floor, the dining room was originally part of the professor's private quarters. Initially the room was only accessible through the north door opening via the entrance/stair hall. This arrangement is illustrated in both Jefferson's drawing of the pavilion and the Maverick plan. Disturbances in the chair rail and baseboard on the north wall, west of the door opening indicate the presence of a closet as depicted in Jefferson's drawing of the pavilion. The original configuration of the adjacent stairs (Room 104) would have created a small, short space below the landing between the first and second floors. This closet most likely disappeared with the reconfiguration of the stairs.

The room features door openings in the north and east walls, and double-hung windows in the south and west walls. Mechanical systems and ducts are located below the two west windows. The equipment is covered by wooden cabinets with metal grills on top. The original wooden cornice survives intact. The fireplace is located in the east wall of the room. The Doric mantelpiece appears inconsistent with the rest of the pavilion's interior trim, yet paint evidence suggests that it is an original feature. Two cabinets are built into the south side of the chimney breast.

- Floor: Random width (4" – 5 1/2") tongue-and-groove boards running east-west. Stained and varnished. Mixed flat and edge grain.
- Ceiling: Flat plaster painted white.
- Cornice: 12" x 11" painted wooden cornice (Type C-2).
- Walls: Flat plaster painted yellow. North wall plaster over lath. East, west and south walls plaster over masonry.
- Chair Rail: Painted wooden rail (Type CR-1).
- Baseboard: Original 6" mopboard with molded cap (Type B-1).
- Doors: No. 1031: Six-panel stile-and-rail door grained to imitate mahogany (Type D-3). Left-hand swing. Hardware: Two 4" five-knuckle cast-iron butts. Mortise lock and strike plate with brass knobs and pendant drop keyhole escutcheon. The architrave consists of a double fascia separated by a narrow cyma with a double-quirked bead on the jamb side and backband around the outside edge (Type A-2).

### PAVILION III

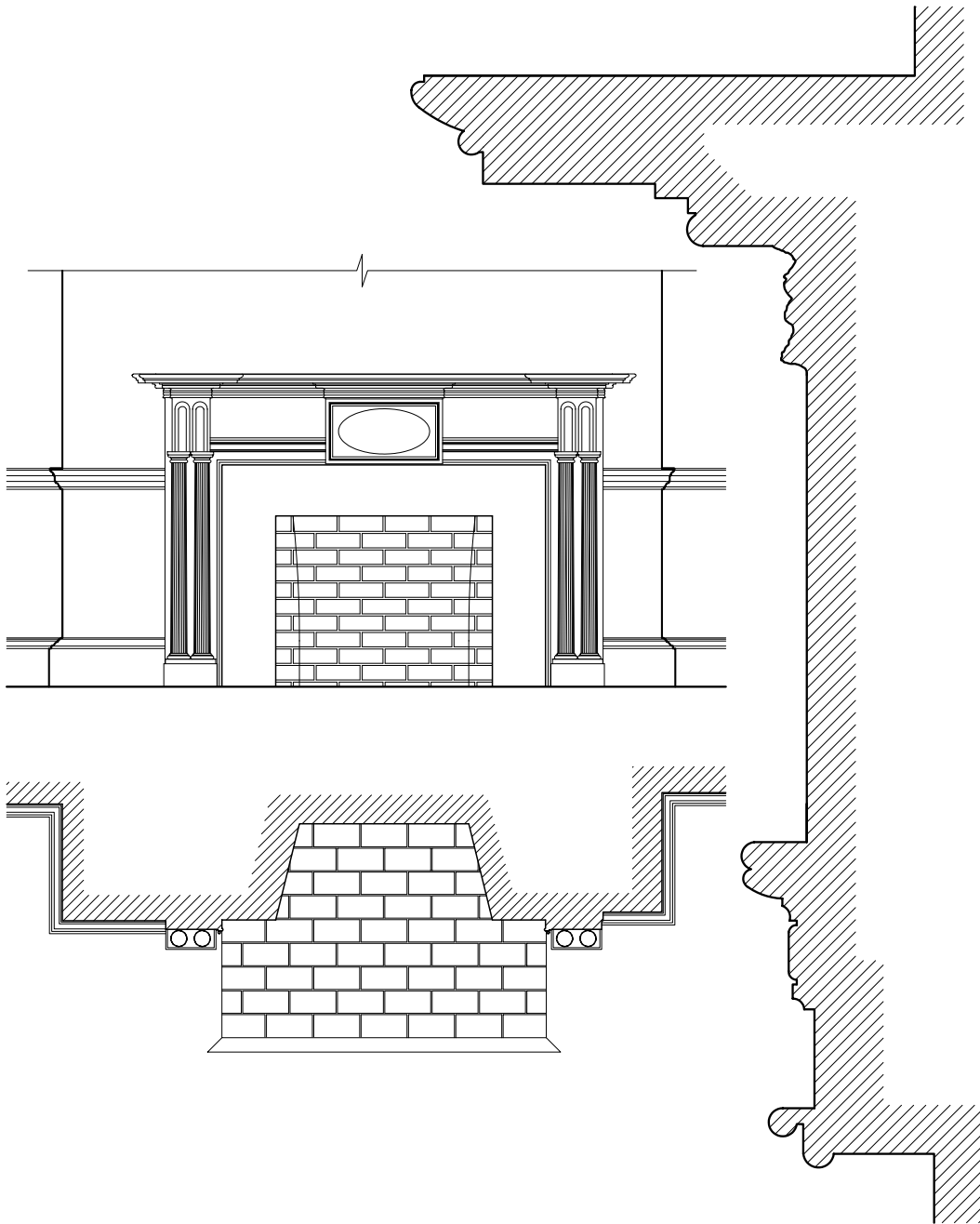
**Windows:** Three original double-hung, six light, wood frame balanced sash, one on the south wall and two on the west (Type W-2). Each sash has 12" x 18" lights, 3/4" muntins and late 20<sup>th</sup>-century Fitch sash locks. The sashes contain large quantities of modern glass. The windows are set in splayed openings with paneled reveals. A molded apron below the stool frames the top of a flat plaster dado below the window. The window openings have double-architrave surrounds. The architraves are composed of a double fascia separated by a narrow cyma with a double-quirked bead on the jamb side and backband around the outside edge. The backband is made up of a 3/4" fillet and cyma reversa. At the floor, the architraves sit atop 6" plinth blocks.

**Fireplace:** Situated near the center of the west wall, the original 8'-9" wide chimney projects 1'-9" into the room. The brick-lined firebox and plastered surround are painted black. Mantle piece made up of two pairs of fluted Doric columns supporting a molded shelf. Centered in the frieze of the mantle is a rectangular panel containing a delicate raised ellipse. Two cabinets, one above and one below the chair rail, are built into the south side of the chimney. The cabinet doors are hung with butt hinges and have turned wood knobs. A lockset is fastened to the inside face of each door.

Original wooden corner beads are set in the plaster at the outside edges of the chimney breast.



# ARCHITECTURAL DESCRIPTION



*Room 103 Mantel Elevation and Details*

## PAVILION III

### ROOM 104 STAIR HALL

The space remains essentially intact. The stair hall provides access to the basement and second floor of the pavilion. The direction of the stairs between the first floor and the basement was reversed by Frederick D. Nichols as part of his ca. 1960 improvements. The passage to the east, through the archway leads to the front hall and entry. The west door exits the building to the garden. A single window in the north wall allows natural light into the space.

Ghost marks in the floor immediately north of the window indicate that a cabinet once existed in this location. The marks measure ten feet three and one-half inches high by six feet wide by two feet deep.

Floor: Random width (4" – 5 1/2") tongue-and-groove boards running east-west. Stained and varnished. Mixed flat and edge grain. Footprints and Dutchmen from radiators in the floor along the north wall. Tack holes from previous floor covering are located around the perimeter of the room.

Ceiling: Flat plaster painted white. Wooden beads frame the opening to the side of the stairwell.

Walls: Flat plaster painted yellow. South wall over lath. North, east and west walls over masonry. Wooden corner bead at outside edge of south wall.

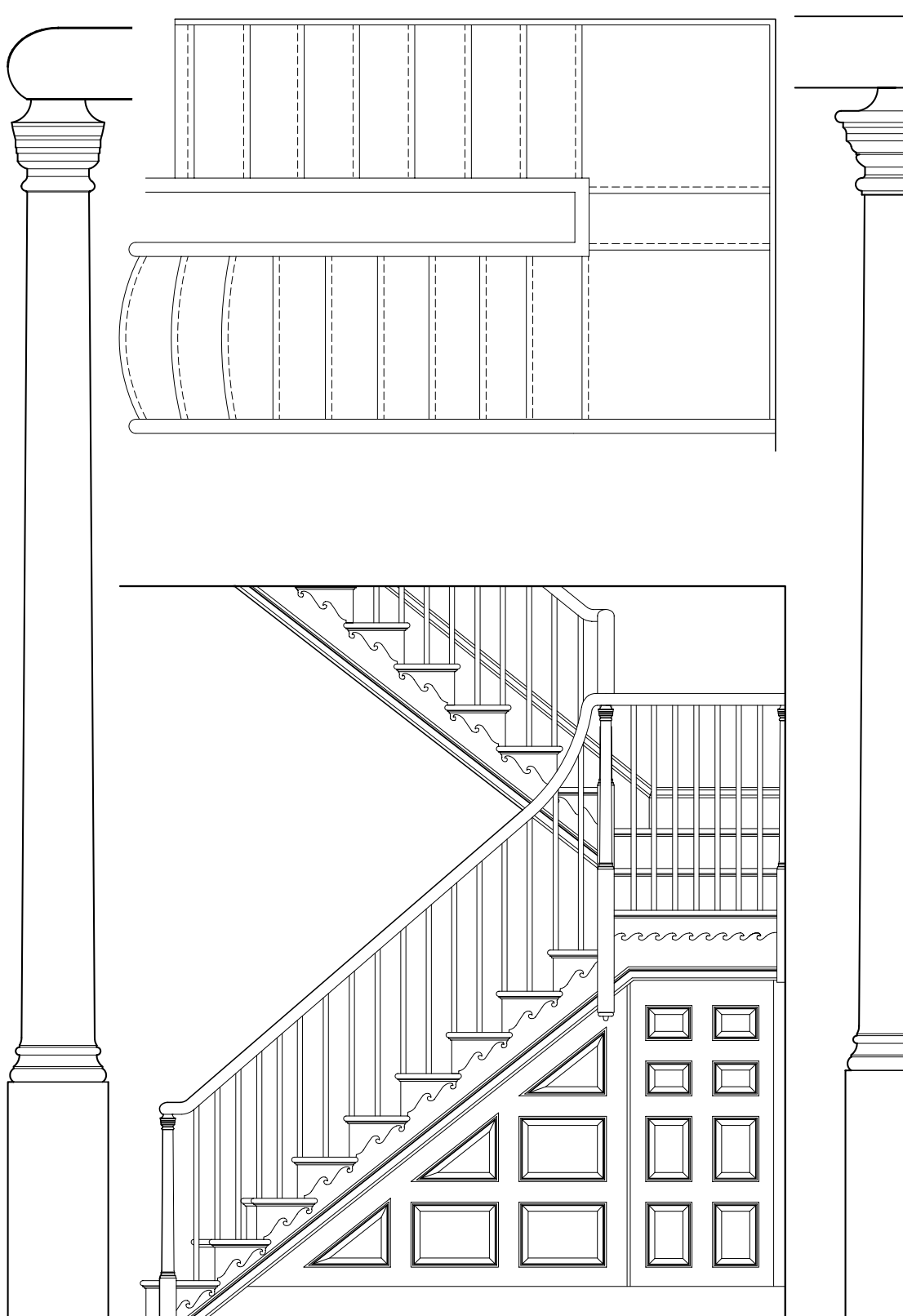
Chair Rail: Painted wooden rail (Type B-4).

Baseboard: 6" mopboard with molded cap. The caps on the north and south wall differ in detail. The north wall has a Type B-4 cap and the south wall has a Type B-1 cap.

Doors: One door with double-architrave surround (Type A-2). The door is grained to imitate mahogany. The architrave consists of a double fascia separated by a narrow cyma with a double-quirked bead on the jamb side and backband around the outside edge. The backband is made up of a 3/4" fillet and cyma reversa. At the floor, the architrave sits atop 6" plinth blocks.

No. 1041: Six-panel stile-and-rail door grained to imitate mahogany (Type D-3). Left-hand swing. Hardware: Two 4 1/2" five-knuckle cast-iron butts. Black cast-iron rimlock and keeper with brass fittings. Patent date of April 28, 1868 cast into lock. 20th-

## ARCHITECTURAL DESCRIPTION



*First Floor Staircase*

### PAVILION III

century Corbin thumb bolt with brass finish. Ghost marks of previous hardware around location of keeper.

**Windows:** One original double-hung, six-light, wooden-frame sash (Type W-2). The sash has 12" x 18" lights, 3/4" muntins and late 20<sup>th</sup> century Fitch sash locks. The sash contains a large amount of modern glass. The window is set in a splayed opening with paneled reveals. A molded apron runs below the window seat. The window opening has a double-architrave surround. The architrave is composed of a double fascia separated by a narrow cyma with a double-quirked bead on the jamb side and backband around the outside edge. The backband is made up of a 3/4" fillet and cyma reversa. At the floor, the architrave sits atop 6" plinth blocks.

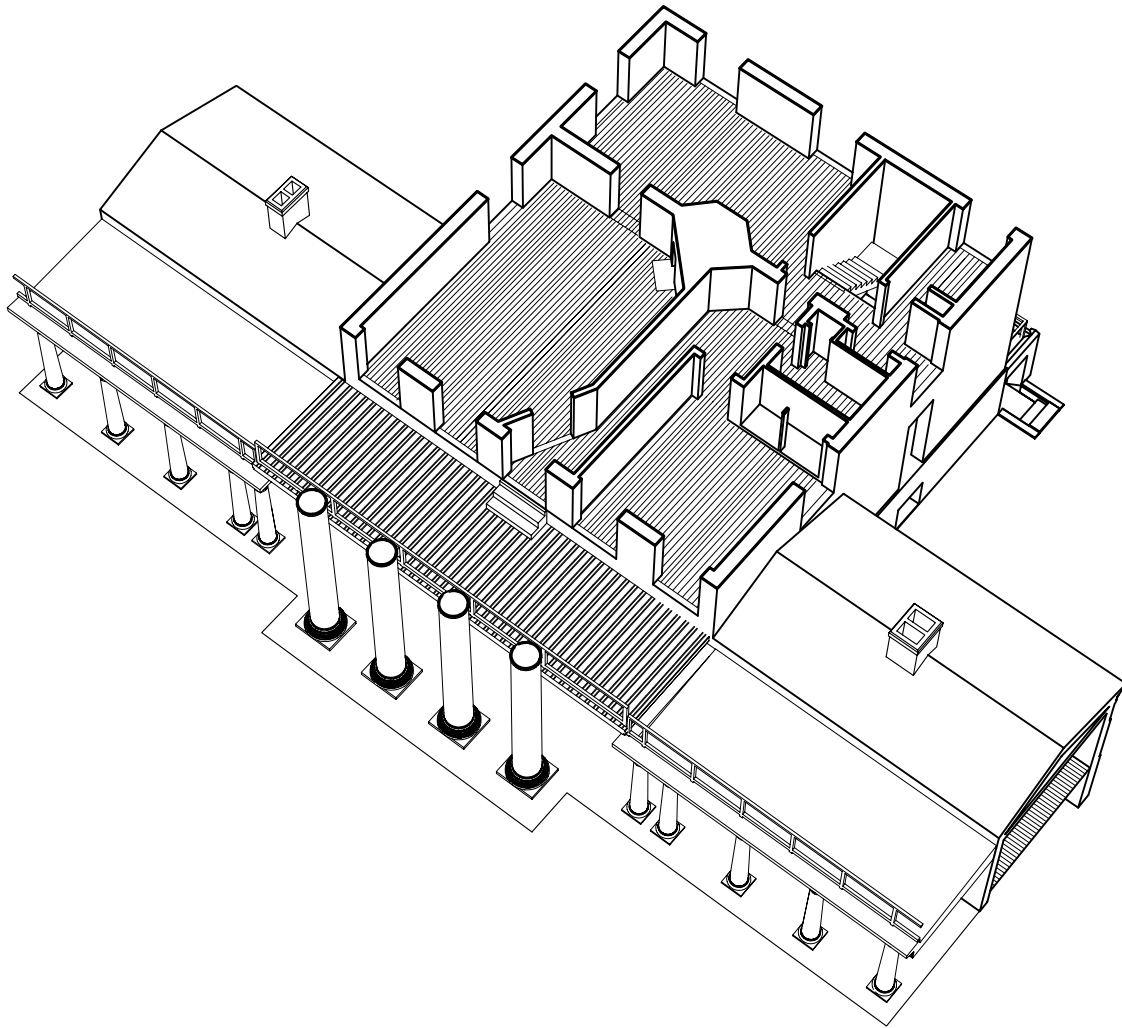
**Staircase:** Open-string half-turn stair. Stair ascends ten risers to a landing, turns south 90 degrees, continues two risers to a second landing, turns east 90 degrees and ascends eight risers to the second floor. The first three treads are bowed in plan, the curvature diminishing as the stairs ascend. The treads are 10" deep on average, with 1" nosings, and the risers are 6 1/2" high. The of the lower flight are 2'-11 5/8" wide, while those on the upper flight measure 2'-10" wide. There are two 1" x 3/4" square balusters per tread, except on the first tread, which has only one. The balusters are spaced 5" o.c. The newel posts and stanchions are slender (2 1/2" diameter at their widest) turnings, and these carry a mahogany railing.

The staircase is finished with joined wainscoting on its north side. The original door to the basement is located under the landing and forms a portion of this paneled work. The tread-end brackets are detailed with open scrolls.

**Lighting:** One modern ceiling mounted lighting fixture modeled after a hurricane lamp. The fixture has three lamps within a clear glass shade. The fixture is located in the center of the ceiling and hangs down approximately three feet.

## ARCHITECTURAL DESCRIPTION

### Second Floor



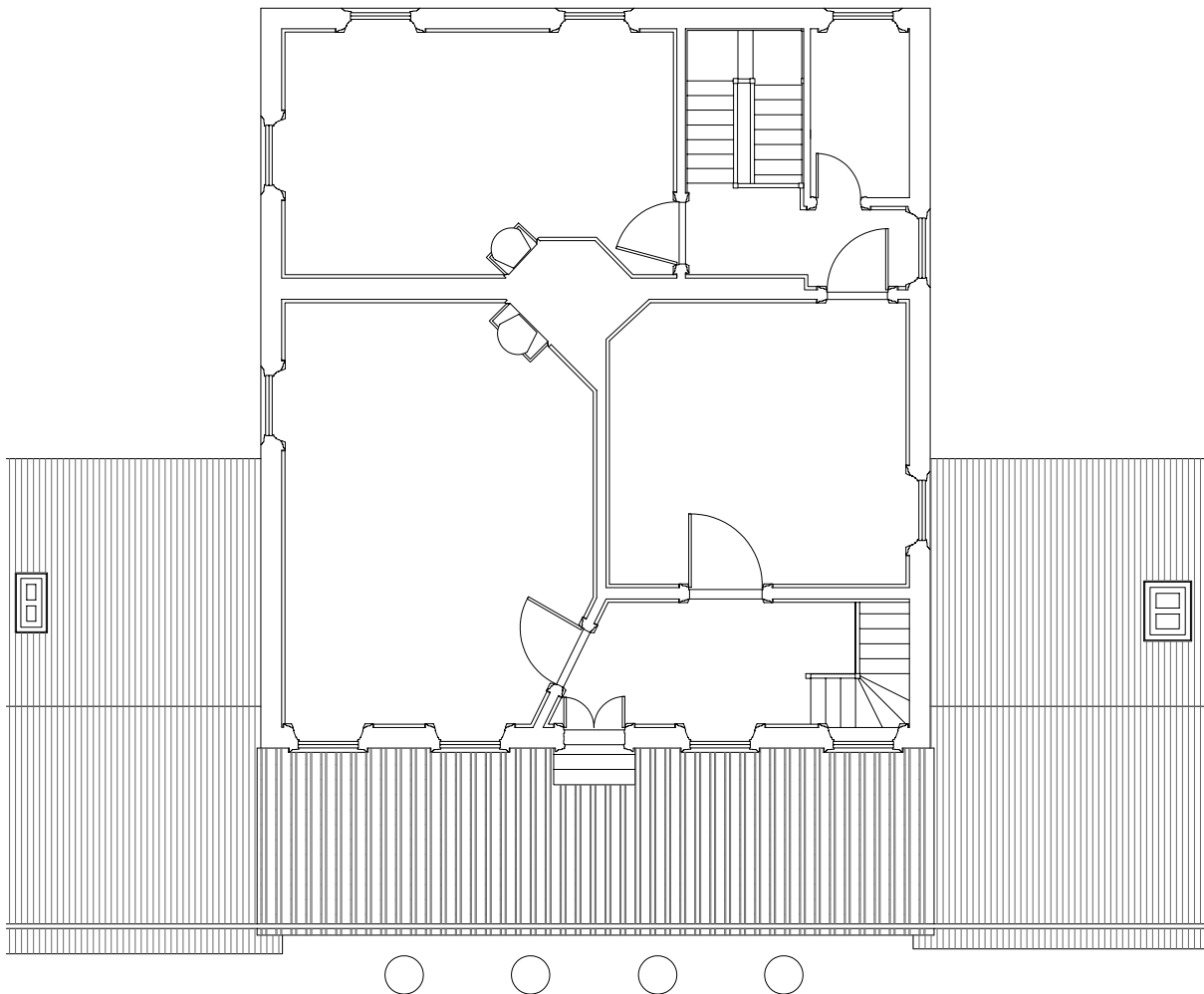
The second-floor plan of Pavilion III has been altered to accommodate modern amenities. Evidence suggests the original plan followed Jefferson's revised drawing of the second floor. This plan shows two stair cases; one at the west end of the pavilion and a second in the northeast corner. The northeast stair was added to the plan, having been drawn on a separate piece of paper and then affixed to the drawing. Ghost marks on the north wall of the chamber above the entry indicate the trajectory of this stair. It descended northward along the east wall, and at the corner turned to continue its descent along the north wall, landing in the first-floor stair hall.

The second floor was originally divided into four rooms; a formal drawing room or parlor, two chambers, and a small room situated in the northwest corner, adjoining the stair. The three principal rooms were situated around the chimney. Jefferson's drawing suggests that a stove was to be installed within each room adjacent to

### PAVILION III

the chimney, however, inspection of the flue system reveals that a separate flue did not exist for the northeast, second-floor room. This observation was made from the attic, looking through an opening in the framing. The brickwork at this location is the product of a single building campaign and has not been disturbed—all suggesting that a flue never existed here.

The addition of two bathrooms and a new chamber in the second half of the 20<sup>th</sup> century has modified the second floor plan. One bathroom was inserted in the northwest room, utilizing the existing space while the area northeast of the chimney was substantially renovated to accommodate a second bathroom plus an additional chamber. Contemporary with these improvements, a hallway was created for access to these spaces, the porch and parlor.



*Original Second Floor Plan*

## ARCHITECTURAL DESCRIPTION

### ROOM 201 NORTHEAST CHAMBER

This space served as a bedroom and is a modern introduction to the Pavilion. A closet has been built into the west wall, next to the door opening. The room has three floor-length double-hung windows, one on the north wall and two on the east. Evidence of the prior room configuration survives in ghost marks left from previous walls. These marks are visible on the north chair rail and on the floor near the center line of the south wall.

**Floor:** Random width (4" - 5 1/2") tongue-and-groove boards running east-west. Stained and varnished. Mixed flat and edge grain. North-south ghost mark on the floor near the centerline of the south wall.

**Ceiling:** Flat plaster painted white with a vent diffuser along the east edge of the ceiling. 20<sup>th</sup> century.

**Cornice:** 1'- 8" x 10" painted wooden cornice (Type C-3). 20<sup>th</sup> century. The north and east sections of the cornice are original while the lengths on the south and west walls are reproductions matching the original.

**Walls:** Flat Plaster. North and east walls over masonry. Plaster early, if not original. South wall plastered over expanded metal lath, 20<sup>th</sup> century. Two plywood closets are built into the west wall. Each closet has double doors which open into the room.

**Chair Rail:** The wooden rail on the east and south walls is modern (Type CR-2). The rail on the north wall is early if not original (Type CR-1) and contains ghost marks of a preexisting wall just east of the north window opening.

**Baseboard:** The mopboard and cap on the east and south walls are modern (Type B-5). The mopboard and cap on the north wall are early if not original (Type B-1), exhibiting ghost marks of a now-vanished wall just east of the north window opening.

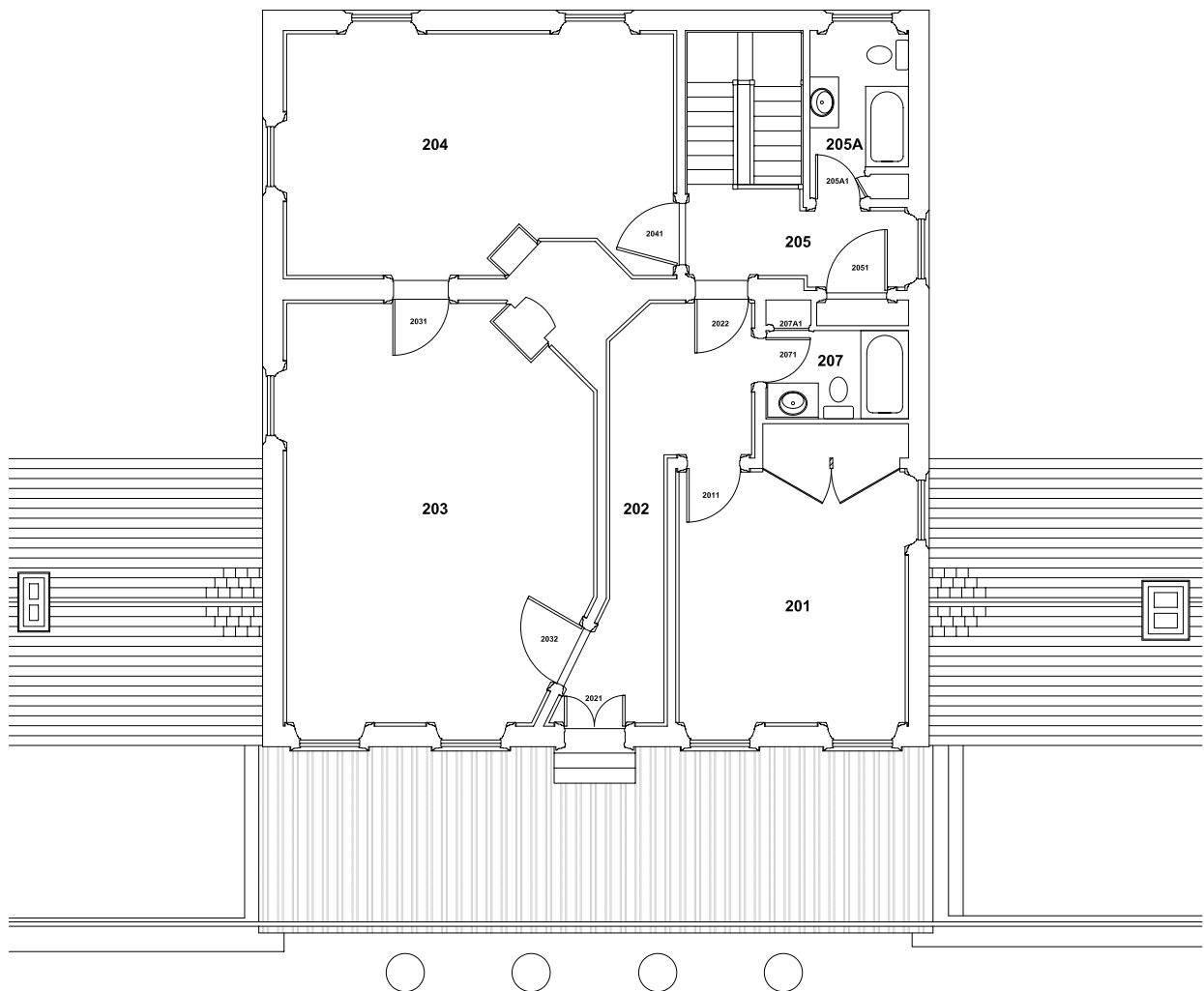
**Doors:** One door with double-architrave surround. The door is grained to imitate mahogany. The architrave consists of a double fascia separated by a narrow cyma with a double quirked bead on the jamb side and backband around the outside edge (Type A-2). The backband is made up of a 3/4" fillet and cyma reversa. The architrave sits atop 6" plinth blocks at the floor.

**No. 2011:** Reproduction six-panel stile-and-rail door grained to imitate mahogany (Type D-3). Right-hand swing. Hardware:

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Two 4 1/2" five-knuckle steel butts with removable pins. Mortise lock and strike plate with brass knobs and pendant drop keyhole escutcheon.

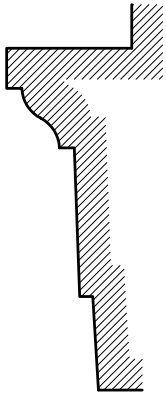
**Windows:** Three original double-hung 6/6 wood frame balanced windows set at floor level two on the east wall and one on the north (Type W-3). Each sash has 12" x 18" lights with a mix of cylinder and plate glass, 3/4" muntins and late 20<sup>th</sup>-century Fitch sash locks. The windows are set in splayed openings with paneled reveals and double-architrave surrounds. The architraves are composed of a double fascia separated by a narrow cyma with a double quirked bead on the jamb side and backband around the outside edge (Type A-2). The backband is made up of a 3/4" fillet and cyma reversa. The architrave sits atop 6" plinth blocks where it meets the floor.



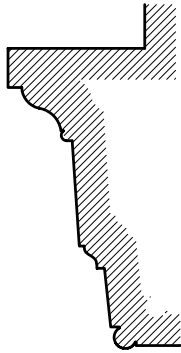
*Existing Second Floor Plan*



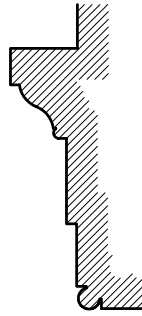
# ARCHITECTURAL DESCRIPTION



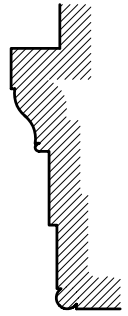
A-1



A-2



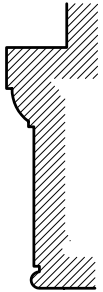
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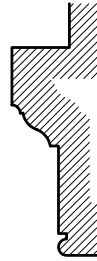
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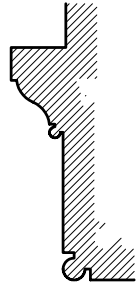
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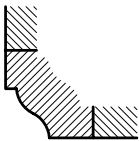
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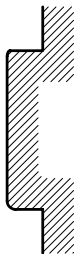
A-7



A-8



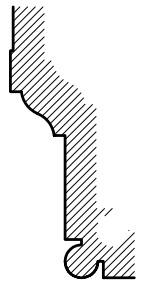
A-9



A-10



A-11



A-12

*Architrave Profiles*

## PAVILION III

### ROOM 202 HALL

The hall off the stair hall was created during the improvements made to this area c. 1960. This little space serves to connect the stair hall with the bathroom, bedroom, balcony and parlor. Ghost lines of a corner cupboard are visible in the southwest corner of the hall. Ghost lines on the chair rail of the south wall, where the wall jogs, indicate the former location of a vanished partition.

Floor: Random width (4" – 5 1/2") tongue-and-groove boards running east-west. Stained and varnished. Mixed flat and edge grain.

Ceiling: Flat plaster painted white. 20<sup>th</sup> century. Attic hatch and Chinoiserie-style grille covering duct.

Cornice: 1' - 8" x 10" painted wooden cornice (Type C-3). The cornice on the west, south and east wall is original to the pavilion. The length of cornice on the north wall is modern, matching the original.

Walls: Flat plaster painted yellow. The north wall is 20<sup>th</sup> century. The south and west walls are early, if not original. The north and south walls are plastered over lath. The east and west walls are plastered over masonry.

Chair Rail: The wooden rail on the north wall is modern (Type CR-2). The rail on the south wall is early, if not original (Type CR-1) and exhibits ghost marks of a previous wall, just west of the door into Room 203.

Baseboard: The mopboard and cap on the north wall are modern (Type B-5). The mopboard and cap on the south wall are early, if not original (Type B-1) and exhibits ghost marks of a previous wall, just west of the door into Room 203.

Doors: Two doorways with double-architrave surrounds. The doors are grained to imitate mahogany. The architraves are composed of a double fascia separated by a narrow cyma with a double-quirked bead on the jamb side and backband around the outside edge. The backband is made up of a 3/4" fillet and cyma reversa. At the floor, the architrave sits atop 6" plinth blocks.

No. 2021: Two reproduction three-panel stile-and-rail leafs with raised and molded wood panels (Type D-4). The two doors swing into the passage. Hardware: Each leaf is hung on two 4 1/2" five-knuckle steel butts with removable pins. The north leaf has two reproduction

## ARCHITECTURAL DESCRIPTION

flush bolts, one at the top and bottom of the meeting stile. The south leaf has a mortise lock with brass knobs and strike plate . Type A-2 architrave.

No. 2022:      Reproduction six-panel stile-and-rail door (Type D-3). Right-hand swing. Hardware: Two 4” five-knuckle cast-iron butts. “Ball and Ball” cast on the backside. Mortise lock with knobs, strike plate pendant drop keyhole escutcheon of brass. Type A-3 architrave.

Lighting:      Modern, ceiling-mounted light fixture, modeled after a hurricane lamp. The fixture has three lamps within a clear glass shade. It is situated in the center of the ceiling, where it hangs down approximately two feet.

## PAVILION III

### ROOM 203 FORMER PARLOR OR DRAWING ROOM

The largest space on the second floor with the most elaborate cornice in the Pavilion, this room was originally the professor's formal parlor or drawing room. Located in the southeast corner of the second floor, the space remains much as depicted in Jefferson's drawings of the Pavilion. The plan is six-sided, with a diagonal fireplace in the northwest corner and a doorway in the northeast corner, opening into the hall. A doorway in the west wall communicates with the southwest chamber. The room receives natural light from three windows that extend to the floor, two on the east wall and one on the south.

A combination of wooden trim and applied ornament comprise the entablature adorning the walls of this room. The Ionic entablature was drawn from Roland Fréart de Chambray's *Parallele de l'Architecture Antique avec la Moderne*, and the gryphon ornaments in the frieze came from Antoine Desgodetz, *Les Edifices Antiques de Rome*. The frieze was modeled after that found at the Temple of Antonius and Faustina and consists of paired griffins opposing a candlestick, the pairs being separated by torches. The cornice is detailed with carved egg and dart molding and unadorned modillions.



*Room 203 Former Parlor*

## ARCHITECTURAL DESCRIPTION

- Floor:** Random width (4" – 5 1/2") tongue-and-groove boards running east-west. Stained and varnished. Mixed flat and edge grain. Four 1 1/2" – 2" holes plugged at the southeast corner of the room. End grain of floorboards at hearth covered with mitered strips.
- Ceiling:** Flat plaster painted white. 20<sup>th</sup> century. A vent diffuser is located along the east edge of the ceiling.
- Cornice:** 1'-8" x 1'-0" wooden cornice with applied terra cotta ornament (Type C-4).
- Walls:** Flat plaster painted yellow. North wall plastered over lath. East, south and west plastered over masonry.
- Chair Rail:** Painted wooden rail (Type CR-1).
- Baseboard:** Original 6" mopboard with molded cap (Type B-1). A 12" wide section of baseboard is pieced in on the north wall west of center.
- Doors:** Two doorways with double-architrave surrounds (Type A-2). The doors are grained to imitate mahogany. The architraves are composed of a double fascia separated by a narrow cyma with a double-quirked bead on the jamb side and backband around the outside edge. The backband is made up of a 3/4" fillet and cyma reversa. At the floor the architrave sits atop 6" plinth blocks.
- No. 2031: Reproduction six-panel stile-and-rail door (Type D-5). Door contains flush panels painted to appear as raised. Right-hand swing. Hardware: Two 4 1/2" five-knuckle steel butts with removable pins. Mortise lock with brass knobs, strike plate and pendant drop keyhole escutcheon, all of brass. Lockset stamped "Fontain Paris" on the face plate. Thought to be later opening. Ghost lines of a previous wall are visible along the jambs and on the floor.
- No. 2032: Six-panel stile-and-rail door (Type D-3). Right-hand swing. Hardware: Two 4" five-knuckle cast-iron butts. Mortise lock with brass knobs, strike plate, and pendant drop keyhole escutcheon, all of brass.
- Windows:** Three original double-hung 6/6 wood-frame windows set at floor level, two on the east wall and one on the south (Type W-3). Each sash has 12" x 18" lights with a mix of cylinder and plate glass, 3/4" muntins and late 20<sup>th</sup> century Fitch sash locks. The windows are set in splayed openings with paneled reveals and double-architrave surrounds (Type A-2). The architraves consist of a double fascia

### PAVILION III

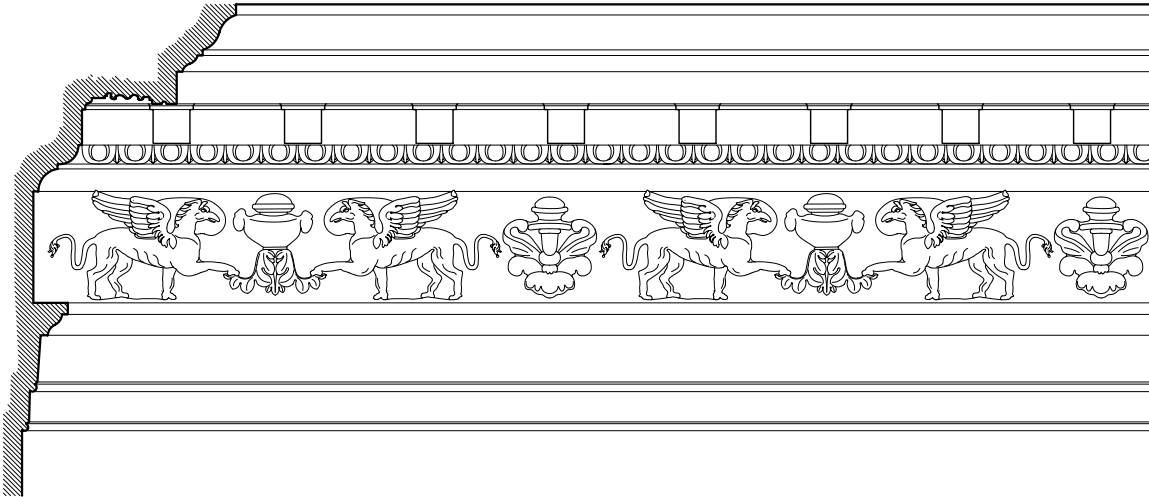
separated by a narrow cyma with a double-quirked bead on the jamb side and backband around the outside edge. The backband is made up of a  $\frac{3}{4}$ " fillet and cyma reversa. The architrave sits atop 6" plinth blocks where it meets the floor.

**Fireplace:** This feature was not a fireplace but rather a hearth and surround for a stove. The original hearth is located in the northwest corner of the room. The opening measures 2'-4" x 2'-9" and is 1'-1" deep at the center. The firebox and surround are rendered and painted black. The hearth is laid in brick. The forehearth projects 2'-0" into the room. The fireplace is framed with a wood architrave consisting of a  $\frac{3}{4}$ " fillet with a cyma reversa and quirked bead.



*Room 203 Cornice*

## ARCHITECTURAL DESCRIPTION



The Ionic entablature is from Roland Fréart de Chambray's *Parallele de l'Architecture Antique avec la Moderne*. The gryphon ornament in the frieze is from Antoine Desgodetz, *Les Edifices Antiques de Rome*.

### ROOM 204 SOUTHWEST CHAMBER

Natural light enters the room from the three floor-length double-hung windows, one in the south wall and two in the west wall. A door in the north wall opens into the stair hall and a door in the east wall enters the former parlor. The east wall plane is interrupted by the mass of the chimney breast which projects into the room forming a trapezoidal protuberance near the northeast corner. A hearth, now closed, is located in the south plane of the chimney. A simple molded architrave defines the edges of the opening and the brick forehearth remains projecting into the room.

**Floor:** Random width (4" – 5 ½") tongue-and-groove boards running east-west. Stained and varnished. Mixed flat and edge grain.

**Ceiling:** Flat plaster painted white. 20<sup>th</sup> century. A vent diffuser is located along the west edge of the ceiling.

**Cornice:** 1'- 8" x 10" painted wooden cornice (Type C-3). Original.

**Walls:** Flat plaster painted yellow. North wall plastered over lath. East, south and west plastered over masonry. Wood corner beads are located on the outside corners of the east wall north of the fireplace.

**Chair Rail:** Painted wooden rail (Type CR-1).

### PAVILION III

Baseboard: Original 6" mopboard with molded cap (Type B-1).

Doors: One door with a double-architrave surround. The door is grained to imitate mahogany. The architrave consists of a double fascia separated by a narrow cyma with a double-quirked bead on the jamb side and backband around the outside edge (Type A-2). The backband is made up of a 3/4" fillet and cyma reversa. At the floor, the architrave sits atop 6" plinth blocks.

No. 2041: Six-panel stile-and-rail door (Type D-3). Left-hand swing. Hardware: Two 4 1/2" five-knuckle cast-iron butts. Mortise lock with brass knobs, strike plate, and pendant drop keyhole escutcheon, all of brass. Lockset stamped "Fontain Paris" on the face plate.

Windows: Three original double-hung 6/6 wood-frame windows set at floor level, two on the west wall and one on the south (Type W-3). Each sash has 12" x 18" lights with a mix of cylinder and plate glass, 3/4" muntins and late 20<sup>th</sup>-century Fitch sash locks. The windows are set in splayed openings with paneled reveals and double-architrave surrounds. The architraves are composed of a double fascia separated by a narrow cyma with a double-quirked bead on the jamb side and backband around the outside edge (Type A-2). The backband is made up of a 3/4" fillet and cyma reversa. At the floor, the architrave sits atop 6" plinth blocks.

Fireplace: This feature was not a fireplace but rather a hearth and surround for a stove. The original chimney and hearth are located in the east wall. The opening has been plastered over to seal it. The plaster surface between moldings measures 2'-5" x 3'-5". The brick forehearth projects into the room 1'-5". The opening is framed with a wooden architrave consisting of a 3/4" fillet with a cyma reversa.



## ARCHITECTURAL DESCRIPTION



*Room 204 Southwest Chamber*

### ROOM 205 STAIR HALL

This circulation space provides access to the rooms throughout the second floor. The stair hall remains relatively intact with the exception of the addition of a door opening in the east wall. There are doors to the southwest chamber on the south, to the bathroom on the west and to the hall on the east. A window on the north wall provides natural light into the space.

Floor: Random width (4" – 5 1/2") tongue-and-groove boards running east-west. Stained and varnished. Mixed flat and edge grain. Stairs in the southwest lead down to the first floor. Ghost mark of previous wall at east door opening.

Ceiling: Flat plaster painted white. 20<sup>th</sup> century.

### PAVILION III

- Walls: Flat plaster painted yellow
- Baseboard: 6" mopboard with molded cap on east, south and west walls (Type B-1). The mopboard and cap on the north wall are modern (Type B-5).
- Doors: One door with a double-architrave surround. The door is grained to imitate mahogany. The architrave consists of a double fascia separated by a narrow cyma with a double-quirked bead on the jamb side and backband around the outside edge (Type A-2). The backband is made up of a  $\frac{3}{4}$ " fillet and cyma reversa. At the floor, the architrave sits atop 6" plinth blocks.
- No. 2051: Six-panel stile-and-rail door (Type D-3). Left-hand swing. Hardware: Two 4" five-knuckle steel butts. Mortise lock with brass knobs, strike plate, and pendant drop keyhole escutcheon, all of brass. Ghost marks of earlier hinge locations on south jamb of opening leading into closet space.
- Windows: One original double-hung, 6/6, wooden frame sash window set at floor level on the north wall (Type W-3). The sash has 12" x 18" lights with a mix of cylinder and plate glass,  $\frac{3}{4}$ " muntins and late 20<sup>th</sup>-century Fitch sash locks. The window is set in a splayed opening with paneled reveals and double-architrave surround. The architrave consists of a double fascia separated by a narrow cyma with a double-quirked bead on the jamb side and backband around the outside edge (Type A-2). The backband is made up of a  $\frac{3}{4}$ " fillet and cyma reversa. At the floor the architrave sits atop 6" plinth blocks.
- Lighting: Ceiling-mounted lighting fixture modeled after a hurricane lamp (recent). The fixture has three lamps within a clear glass shade. The fixture is located in the center of the ceiling and hangs down approximately two feet.

## ARCHITECTURAL DESCRIPTION

### ROOM 205A BATHROOM

The bathroom is located in the northwest corner of the second floor. There is a toilet and bathtub on the north wall and a sink in a vanity on the south wall. A window in the west wall lights the room.

Ghost marks in the floor along the east wall suggest the location of an earlier partition. Jefferson illustrates in his drawing a plank wall with a door opening forming the east wall of this room.

- Floor: Random width (4" – 5 1/2") tongue-and-groove boards running east-west. Stained and varnished. Mixed flat and edge grain.
- Ceiling: Modern flat plaster painted white. Vent diffuser is located along the west edge of the ceiling.
- Walls: Flat plaster painted white. North wall and portion of east wall around tub a combination of plaster and ceramic tile over masonry (north wall) and framing (east wall). 4 1/2" x 4 1/2" glazed white tiles set in white grout. West wall plastered over masonry. South and portion of east walls plastered over lath. A recess in the east wall contains indirect lighting.
- Baseboard: 6" mopboard with molded cap (Type B-1) on north and south walls.
- Doors: One door with a double-architrave surround. The door is grained to imitate mahogany. The architrave consists of a double fascia separated by a narrow cyma with a double-quirked bead on the jamb side and backband around the outside edge (Type A-5). The backband is made up of a 3/4" fillet and cyma reversa. At the floor, the architrave sits atop 6" plinth blocks.
- No. 205A1: Modern six-panel stile-and-rail door (Type D-6). Right-hand swing. Hardware: Two 4" five-knuckle steel butts. Modern reproduction mortise lock with bright brass knobs and thumb bolt integrated together.
- Windows: One original, double-hung, 6/6, wood frame, window set at floor level on the west wall (Type W-3). The sash has 12" x 18" lights with a mix of cylinder and plate glass, 3/4" muntins and late 20<sup>th</sup>-century Fitch sash locks. The window is set in a splayed opening with paneled reveals and double-architrave surround. The architrave consists of a double fascia separated by a narrow cyma with a double-quirked bead on the jamb side and backband around the outside edge Type

### PAVILION III

A-2). The backband is made up of a  $\frac{3}{4}$ " fillet and cyma reversa. At the floor, the architrave sits atop 6" plinth blocks.

Lighting: Flush-mounted combination light and vent. Indirect lighting installed in the east wall.

Fixtures: White porcelain enamel tub (2'-6" x 4'-10") with chrome fixtures on the east wall. White tankless Kohler toilet at west end of south wall. White laminate vanity with drop-in sink along south wall. Modern wooden cabinets with flush panel-and-bead doors having spherical knobs. Cabinets are painted to match walls.

## ARCHITECTURAL DESCRIPTION

### ROOM 206 CLOSET

Originally a way to the rooms east of the stair hall, this space is now a closet with five shelves for storage. The threshold and full double architrave (Type A-2) on the backside of the opening provide evidence that this door once lead to rooms beyond.

Floor: Random width (4" – 5 1/2") tongue-and-groove boards running east-west. Stained and varnished. Mixed flat and edge grain. The floor boards continue under the east wall into room 207. Threshold at door.

Ceiling: Modern flat plaster painted white.

Walls: Flat plaster painted white.

Baseboard: 6" mopboard with 3/4" bead (Type B-1).

## PAVILION III

### ROOM 207 BATHROOM

The bathroom is located to the north side of the hall. It is a modern space. A tub and shower are located against the north wall and a sink and toilet stand along the east wall.

Floor: Random width (4" – 5 1/2") tongue-and-groove boards running east-west. Stained and varnished. Mixed flat and edge grain. The floor boards continue under the west wall into the adjacent closet space (room 206).

Ceiling: Modern flat plaster painted white.

Walls: Modern flat plaster painted yellow. North wall plastered over masonry. East, west and south plastered over lath.

Baseboard: 6" mopboard with 3/4" bead (Type B-6). Cavetto nailed to the floor at the bottom edge of the board. Both elements painted brown.

Doors: One door with a double-architrave surround. The door is grained to imitate mahogany. The architrave consists of a single fascia with a shallow cyma and fillet (Type A-5).

No. 2071: Reproduction six-panel stile-and-rail door (Type D-6). Left-hand swing. Hardware: Two 3 1/2" five-knuckle cast-iron butts. Baldwin mortise lock and strike plate with bright brass finish.

Fixtures: White porcelain enamel tub (2'-6" x 4'-10") with chrome fixtures on the north wall. White tankless Kohler toilet along the east wall. White laminate vanity with drop in sink along south wall. Modern wooden cabinets with flush panel-and-bead doors having spherical knobs, on east wall. Cabinets are painted to match walls. 9" x 12" vent on south wall.

# PROBLEMS OF REPAIR

Pavilion III remains in very good condition despite over 180 years of continuous service. For a building of this age to remain in such a fine state is a testament to Jefferson and the builders whose prudence in the design and construction of the pavilion show through to this day. That said, we cannot overlook those who have cared for Pavilion III over the years. Were it not for these stewards it is doubtful we would be able to appreciate this pavilion, or the Academical Village as a whole, in the condition we see today.

Of all of the pavilions in the Academical Village, Pavilion III remains the least altered of the group. This is not to suggest that the building hasn't seen its share of change; modifications to Pavilion III commenced soon after it was occupied and have continued throughout its history. Much of this work improved the function and comfort of the pavilion--the replacement of the tin roof with slate, or the installation of modern services for convenience, to cite just two examples. However, some work has adversely affected the historic fabric of the building. The installation and updating of mechanical systems and repainting of the interior represent two areas where repeated actions are slowly degrading the historic fabric of the pavilion. Though executed with the best of intentions, this approach is not sustainable and is easily prevented through careful consideration and planning of projects.

## EXTERIOR

### ROOF

Pavilion III has a double pitched gable roof. The steep pitches of the main roof are covered with Buckingham slate while the lower slopes have painted tern-plated steel. The eaves of the portico are covered with painted flat-seam tern-plated steel, tying into a Philadelphia gutter system. The gutters lead into four metal downspouts at the corners of the east façade and the middle of the north

and south facades. A brick chimney stack penetrates the roof at its ridge, and two vent pipes punch through the metal roof on the north pitch. The pavilion

## PAVILION III



*Pavilion III Roof. July 2005*

originally had a parapet around the entire perimeter of the roof, however, this feature no longer survives.

The roof was installed in 1986 and remains in good condition. The paint and related systems on the metal roof are exhibiting signs of age. Small quantities of leaves and debris have collected in the Philadelphia gutters.

### Recommendations:

- Monitor condition of roof and related systems as part of cyclical maintenance program.
- Paint metal roof. Inspect and repair details that are failing or showing signs of fatigue such as flashings, seams, joints, etc.
- Clean debris from roofs and gutters.
- Reconstruct parapet at perimeter of roof.



## ENTABLATURE, PORTICO AND COLUMNS

The entablature of the pavilion was repaired at the same time the roof was replaced. A large percentage of the entablature has been replaced, though some portions remain. A high percentage of the replacement entablature is in poor condition--paint is failing, wooden elements have loosened, and pockets of rot are visible. These problems stem from poor-quality materials, fasteners and improper construction details.

Care should be taken to retain as much of the remaining original fabric during future repairs to the entablature.

1. North Elevation - Entire cornice replaced except architrave, egg and dart, dentils, and cyma recta below the dentils. New brackets have been installed.
2. South Elevation - The entablature has been replaced in its entirety.



*Inferior quality replacement material is failing throughout the entablature. July 2005*

### PAVILION III

3. West Elevation – The entire entablature is original; brackets are in poor condition.
4. Portico – The frieze, architrave and dentils are original. New brackets have been installed on the cornice. On the north elevation of the portico, the first four feet of egg and dart molding adjacent to the body of the pavilion is original; all other egg and dart molding has been replaced. The spacing of the original mutules was changed from the original during the last campaign of repairs. The original spacing should be reinstated.

The capital of the southernmost column has an open crack in it. The crack is visible on the top of the capital, running down through the southeast abacus and cauliculus. This crack was caused by the expansion of an iron pin, most likely inserted during the erection of the capital, which is rusting and causing the marble to split.



*Crack in abacus of southern most capital.*

## PROBLEMS OF REPAIR

Curiously, correspondence from Arthur Spicer Brockenbrough to Jefferson makes mention of “... the breaking off of a small part of one of the leaves of one of the Corinthians before it was unpacked but which has been carefully put on.” While it has not been verified that the crack identified is the damage Brockenbrough writes of, the coincidence is intriguing.

### Recommendations:

- Reconstruct select portions of the entablature. Owing to the exposed location of the entablature, the materials employed must be of the highest quality possible. Repair with decay resistant species of wood, such as old-growth Heart Pine or Honduran Mahogany (*Swietenia macrophylla*), corrosion resistant metals (copper, stainless steel) and construction details that will minimize the affects of weather.
- Remove iron pin and fill opening with lime mortar.

## MASONRY WALLS

The exterior brick walls are in good condition and exhibit only minor problems common to buildings of this age. No signs of significant problems or failures were observed at the time of the inspection. The condition of the brick and mortar varies depending on its location. The oil-struck brick on the east elevation is in excellent condition, owing to its sheltered location. Elsewhere on the pavilion the brick is performing well, showing only slight signs of erosion, typical for its age.

The condition of the mortar parallels that of the brick. The mortar on the east façade is largely original and in excellent condition. These joints retain their original surface and profiles, and large areas of red colorwash remain. Elsewhere on the building the mortar varies. A large percentage of the existing mortar is not original, a result of past repointing campaigns. The basement walls below the watertable have been completely repointed, most likely to counter the effects of rising damp.

## WINDOWS

The wooden windows frames and their sashes are in good condition and do not exhibit any signs of significant failure. The glazing compound is deteriorated in

## PAVILION III

random locations and should be spot glazed during the next painting campaign.

### Recommendations:

- Prep and repair locations of failing paint and glazing putty as part of routine maintenance program.

## INTERIORS

### GENERAL NOTES

1. The painted surfaces throughout the pavilion have been repeatedly painted to the point where molding profiles are nearly obscured. This condition should be addressed before the next finishing campaign. A testing program for chemical strippers should be undertaken to establish an appropriate and sensitive procedure for paint removal. Hand scraping is not recommended based on the inspection of areas damaged as a result of this technique. Prior to any stripping campaign a library of paint samples should be removed and archived for future study. Representative areas of paint should be left in place as evidence of the paint history.
2. All the floors throughout the pavilion (except in the basement) have been sanded and stained. The existing finish is dull and mottled. The floors should be cleaned, stripped of accumulated finishes and refinished in a historically appropriate manner.
3. There are generally a host of chips, splits and other similar kinds of damage to the interior woodwork. Aside from detracting from the aesthetics of the pavilion they are causing no harm. In some instances these scars in the building fabric hold valuable information about pre-existing features. Minor cracks and imperfections have not been identified within the descriptions.

# PROBLEMS OF REPAIR

## BASEMENT

### ROOMS Bo1 - Bo5 EAST CELLAR ROOMS

Within the last decade the front (east) room was divided into a series of small spaces and finished with drywall, modern woodwork and carpeting, making it difficult to determine the original substrate conditions. The majority of floor, wall or ceiling surfaces were not visible at the time of the inspection.

1. Behind the modern drywall is a whitewashed brick wall exhibiting rising damp along the bottom few courses. The addition of a fairly old concrete floor has contributed to this problem. The most damp appears along the west and south walls of the mechanical room (Bo5). This is caused by the lack of insulation on a number of the pipes, where water is condensing on the pipes or simply adding a high volume of moisture to the room. At the west wall there is loss of a few bricks from powdering and exfoliation. The remainder of the brick walls in the east room appear to be in good condition; the rising damp has only affected some of the joints and whitewash, there is nothing critical at this time.

#### Recommendations:

- Insulate plumbing lines.
- Point locations of failing mortar with lime mortar.
- Remove efflorescence from walls by dry brushing.

### ROOM Bo6 - MODERN KITCHEN

1. All floor, wall and ceiling surfaces are modern and in good condition except for a 24" long settlement crack extending horizontally from the top corner of the west jamb of the south window (No. Bo61). This crack is approximately 24" long and it appears that the top of the window architrave has also settled slightly downward. The high elevation of the grade gutter outside this window may have rotted the wood sill or window frame, causing the window unit to settle downward.

## PAVILION III

### Recommendations:

- Rake out crack and repair plaster.

### ROOM Bo7 - HISTORIC KITCHEN

1. Generally in good condition except for the horizontal crack described at the top of the window architrave in Bo6. This crack extends to the top of the window architrave at the west jamb of south window (No. Bo71).
2. There is plaster damage and water infiltration along southern end of the west wall, at the juncture of the wall with the ceiling soffit. This could be caused by condensation from piping within the soffit rather than from some external source. This should be checked by probes.

### Recommendations:

- Check conditions within soffit and repair as necessary.
- Rake out crack and repair plaster.

### ROOM Bo8 - STAIR PASSAGE

1. Approximately 2 square feet of plaster damage in southeast corner of the room at ceiling above window opening into room Bo9. Appears to be water related and may be attributed to perhaps an uninsulated pipe above.
2. A very thin plaster crack, approximately 4'-6" long, vertically, to west of door No. Bo91. There is an electrical outlet beneath this crack. The plaster around this outlet appears to have bubbled owing to moisture, as if condensation is forming on the outlet box. This condition should be checked immediately and repaired.
3. At window No. Bo82, there is some localized paint failure on the upper sash at the top of the bottom rail. At window No. Bo81 there is substantial paint

## PROBLEMS OF REPAIR

failure at the window seat and sill. This should be scraped, sanded and repainted.

4. There is some localized rising damp/moisture damage at the base of the west door No. B081 where the door jamb meets the plaster.
5. There is little to no finish on the stair risers and treads. They are presently stained and perhaps should be refinished in a more historically appropriate manner.
6. There is rising damp around the air conditioning unit on the walls within the closet beneath the stair. Most plaster damage is occurring on the east wall of the closet around the perimeter of an obsolete duct.

### Recommendations:

- Have the electrical outlet west of door No. B091 examined by a qualified electrician, repair as necessary.
- Rake out cracks and repair plaster.
- Prep and paint window sashes as necessary.
- Point locations of rising damp with lime mortar. Remove efflorescence from walls by dry brushing.

### ROOM B09 - PANTRY

1. Plaster repair required at west wall, 12" wide, 3'- 0" above floor, directly above the electrical outlet at the center of the wall. Appears to be moisture related; perhaps a pipe exists beneath the plaster at this location.

### Recommendations:

- Repair damaged plaster.

## PAVILION III

### FIRST FLOOR

#### ROOM 101 – PASSAGE

1. One broken pane in the transom sash of door No. 1011.

#### Recommendations:

- Repair broken glazing in transom sash. Replacement glass should be etched with the year in an inconspicuous location for future reference.

#### ROOM 102 - FORMER CLASSROOM

1. Southwest corner at south wall. Approximately 20 square feet of plaster damage from water infiltration at dado in addition to small areas moving up the wall. Likely caused by leaking drain and leader directly opposite this location on the outside of this wall. Chair rail has pulled off of the wall at this location and should be patched or reaffixed to the wall.
2. Clothes line has been used for sash ropes throughout the building. These should be replaced with proper hemp ropes.
3. Original hardware (sash locks) are missing at all windows.
4. Marginal plaster cracking running east/west along ceiling from north edge of chimney breast. Extends eastward nearly the entire width of the room directly beneath wall above.

#### Recommendation:

- Repair damaged plaster.
- Replace clothes line with hemp sash cord.
- Install appropriate reproduction hardware on windows.



## PROBLEMS OF REPAIR

### ROOM 103 – DINING ROOM

1. Paint on bottom rails of both sashes at two west windows has failed and is chipping off. Most other areas of paint on all of these sashes are exhibiting crazing and early signs of paint failure. The west sash should be removed, stripped (saving portions of paint for future paint analysis) and repainted.
2. Hearth at fireplace is set in mortar. Although not causing problems it is not an historically accurate detail.
3. There is a small area of flooring damaged by insect infestation in the northwest corner of the room, approximately 2'-6" from north wall and 3'-0" from west wall. Dutchman repair required.

#### Recommendations:

- Strip, prep and repaint window sashes of two west windows.
- Mend area of damaged flooring with Dutchman repair to match surrounding floor.

### ROOM 104 – STAIR HALL

1. The stair treads have been partially replaced; they are very heavily worn and presently have no finish.
2. Minor cracking of plaster at corner of stairwell opening ceiling.

#### Recommendations:

- Prep and finish stair treads. The finish treatment should provide a historically appropriate appearance.

### SECOND FLOOR

General Note: All plaster ceilings at the second floor have been replaced with

## PAVILION III

modern plaster on wire lath. Rooms to the east of the chimney and its adjacent north/south brick bearing wall are without original lath. Rooms to the west of this wall have original split lath, then wire lath, then modern plaster.

### ROOM 201 – NORTHEAST CHAMBER

1. Former closet location clearly observed in the floor at the southwest corner of the room.

### ROOM 203 – FORMER PARLOR

1. Approximately one square foot of plaster damage on ceiling apparently caused by leaking A/C unit in the attic.
2. Approximately 4 square feet of plaster damage at junction of north wall with eastern splay wall, caused by leaking A/C unit in the attic above. This condition is contributing to displacement of the wood entablature below.
3. The hole in the floor for the southeast corner radiator pipe is poorly patched. This repair can be made with a higher level of craftsmanship.
4. The floor has dropped away from wall approximately 1/2" at the junction of floor and baseboard along east wall and at southwest corner. All the cracks have been filled with steel wool.

### Recommendations:

- Inspect air conditioning units in attic. Identify and correct conditions causing moisture damage.
- Repair damaged plaster.
- Repair wood entablature.
- Patch hole in floor at radiator pipe.

## PROBLEMS OF REPAIR

### ROOM 204 – SOUTHWEST CHAMBER

1. The Tuscan entablature has pulled away from the wall approximately 1/4” at the southern half of west wall and the first two feet of the west portion of the south wall. The cause of this is unknown, however, it has occurred since the room was last painted. This movement may be caused by differential moisture/temperature induced by the air conditioning system.

#### Recommendations:

- Monitor entablature through annual heating cycle to determine if movement is active.

### ROOM 205 – STAIR PASSAGE

1. There is a 1” wide by 12” long missing splinter of wood in a floor board near the center of the passage between doors No. 2051 and 205A1.
2. Localized paint failure of the upper sash of the north window.

#### Recommendations:

- Patch floor with Dutchman repair to match surrounding floor.
- Prep and repaint window sash.



## APPENDIX – A

### MECHANICAL SYSTEMS SURVEY

## PAVILION III

### *Existing Conditions*

At the time of its construction Pavilion III had no indoor plumbing facilities, central heating, gas and certainly no electricity; today it has been laden with multiple utilities and services for the comfort of the occupants. These utilities have gradually encroached on and obscured some of the original fabric of the building.

Utilities entering and serving Pavilion III include:

- Domestic cold water piping
- Sanitary sewer piping
- Electric power conduits
- Data network cabling
- Voice system cabling
- Central campus heating hot water supply and return piping
- Chilled water supply and return piping from a local chiller

The subset of utilities that continue above grade to and from adjacent buildings includes:

- Domestic cold water piping
- Electric power conduits
- Data network cabling
- Voice system cabling
- Central campus heating hot water supply and return piping
- Chilled water supply and return piping from local chiller

It is understood that future planned central utilities may include:

- Campus fire alarm network cabling
- Central plant chilled water piping

Pavilion III is in the path of utilities passing through to other buildings. The adjacent student room crawl spaces have been used to route utilities to Pavilion III as well. These crawl spaces are partially excavated and vary in height from a

## MECHANICAL SYSTEMS SURVEY

few inches to several feet. The working conditions in the crawl spaces are very cramped, resulting in poorly installed utilities with difficult access to components requiring maintenance such as valves and junction boxes.

### Recommendations:

- These utilities will continue to exist for as long as Pavilion III remains a functioning residence. They will require on-going maintenance and replacement every 20 – 100 years depending on the utility. We recommend that a written policy be established describing the means and methods allowed by tradesmen and in-house staff while working in the Pavilion. This policy should be readily available to those responsible for the building, including architects and engineers who may be designing building upgrades or restorations. This policy should include approvals for any and all cutting and patching as well as for installation of utilities that may pose a threat to the building.

### **Plumbing**

The water service consists of a 1 ¼” galvanized iron water line entering the foundation at the southwest corner of the cellar. This line is insulated with semi-rigid fiberglass insulation that appears in fair condition. The piping is suspected to be over 60 years old. Galvanized iron pipe gradually becomes occluded with scale reducing its effective size. We feel these lines are at or beyond their useful life and should be replaced. The replacement material should be selected based on its anticipated life (longer is better) as well as its ease and safety of installation. Many plastic piping materials such as cross-linked polyethylene (PEX) have reliable joints, smaller outside diameters and do not require the use of open flame in their installation. All lines subject to surface condensation (sweating) should be completely insulated, have sealed joints and covered with a vapor barrier.

The plumbing facilities consist of a kitchen sink, dishwasher and full bathroom in the basement and two full bathrooms on the second floor. All of the fixtures appear to be in good condition. The interior domestic hot and cold water piping is a mixture of copper and iron pipe. There are leaks and corrosion visible in many

## PAVILION III

locations. Dielectric fittings have been used in random locations. Dielectric fittings reduce galvanic corrosion effects caused by the interconnection of dissimilar pipe materials. There are many of these interconnections particularly between iron and copper pipes. The long-term goal should be to eliminate the iron pipes completely thereby eliminating their deterioration. The interior waste & vent line are not visible except at the attic level.

There are cold condensate drains for each of the six air-handling units. The three air-handling units at the basement level each have condensate pumps. The two first floor fan coil units drain out the west wall of the Pavilion. The unit located in the attic has a gravity drain line running to the north where it eventually discharges onto the ground near the intersection of the Pavilion north wall with the west wall of student room #7. The constant dripping of water has created green mold on the exterior brick wall. The attic unit contains a secondary drain pan. The condensate drain line is partially insulated.

There is no known piping for a storm sewer system. The sanitary sewer service is depicted on the site utility plan as exiting the northwest corner of the cellar and is located beneath the cellar floor. The type of pipe is not known. There have been no reports of problems therefore there may be little value in conducting camera inspections of the interior of the lines for the sake of verifying the conditions and path.

### Recommendations:

- Replace existing galvanized iron water service line.
- Insulate water lines subject to sweating
- Remove all galvanized iron pipes from the pavilion. Replace with corrosion resistant materials.
- Install a dedicated condensate drain for air conditioning units discharge.



# MECHANICAL SYSTEMS SURVEY

## **Mechanical**

### *Existing Conditions*

Owing to the age of the existing mechanical utilities, it appears all of them nearing the end of their useful lives and will require replacement in the near future.

### *Heating and Cooling*

The Pavilion is provided with five separate comfort zones provided through three separate air-handling systems plus a combination of two fan-coil units serving the dining room. Three of the air-handling systems are located in the basement. One unit serves the main basement room, another serves the northwesterly section of the first floor and basement and a third air-handling unit is located in the attic serving the second floor. In addition to these, the main basement room is provided with hot water baseboard heating.

Pavilion III is provided with central circulating hot water for space heating. These lines run through the crawl spaces below the student rooms, branching off at each residence including Pavilion III. These lines appear to be plain black steel. No visible problems were observed.

Pavilion III is provided with a central air-cooled packaged chiller located at the southwest corner of the Pavilion. The chiller appears to be approximately 25 years old and is nearing the end of its service life. This chiller should be removed and replaced with a central campus source of cooling. The chiller should be disposed of in accordance with EPA standards for recovery of refrigerants. The new chilled water lines should respect the buildings historic fabric and be installed in a manner that does not diminish the structural integrity of framing members.

Two fan coil units are located on the floor beneath the windows of the dining room. The units are enclosed by relatively large wood covers with a return air slot near the base and a grille at the top.

## PAVILION III

The heating and chilled water pipes are concealed within the walls of the building and in chases where possible to hide their appearance. The pipes are channeled into the north wall, west of the arch in the stair hall and run up to the second floor, where they pass through a chase adjacent to the second floor center north toilet room, then up into the attic.

The basement has been largely remodeled and finished with modern materials and fixtures. The main basement room ceiling height is reduced by relatively large soffits serving to conceal the piping and ducts that serve the first floor. These soffits are unfortunate, but they do help to avoid excessive mechanical intrusions on the first floor.

### *Supply and Return Air*

There are four supply air grilles cut into the floorboards of the first floor. There are two supply grilles cut into the baseboard, one into the first floor hallway and another on the south wall of the lecture hall, near the west corner.

There are four return air grilles grouped together in the baseboard on the south wall of the lecture hall, near the east corner.

The second floor is served by modern supply slot diffusers located in the ceiling of each room. A single, central return grille is located in the ceiling of the hallway leading to the balcony. The return grille is covered with a wood lattice to hide the modern grille above it.

The two second-floor bathrooms are each provided with recessed ceiling fans with ducts that run in the attic and terminate in cutouts in the exterior cornice on the north side of the Pavilion. A future upgrades should include a more sensitive solution to this situation such as discharging ducts into an abandoned chimney flue.

There are three exhaust ducts in the basement that exit the Pavilion at the north wall and enter the crawl space beneath the adjacent Student Room (#7), where they terminate in a single wall grille in the west wall of the residence crawl space. One of the ducts serves an exhaust fan in the bathroom. Another duct serves an

## MECHANICAL SYSTEMS SURVEY

exhaust fan located in a closet perhaps to cool telecommunication equipment. The purpose of the 3<sup>rd</sup> duct is unknown.

### Recommendations:

- Develop and implement a plan for the phased replacement of all mechanical systems.
- Remove exterior chiller unit and link pavilion to central campus cooling system.
- Mandate the design and installation of future systems so they have no impact on the historic fabric of the pavilion.

## PAVILION III

### **Electrical**

#### *Existing Conditions*

The existing electric service is in good operating condition. The panel boards, junction boxes, feeders and branch circuits all appear to be in good condition. The electric service for Pavilion III enters at the basement level through the crawl space at the south corner of the building. Two separate 3-phase service conduits enter the building and feed two panels identified as *Panel A* and *Panel B* in the basement electric room. Both panels contain 125 amp main breakers at 120 / 208 volts, giving the house a total capacity of 90 kW. Ground Fault Interrupter (GFI) breakers and receptacles have been provided in areas requiring ground fault protection. There is no neutral to ground interconnection jumper in either panel. These jumpers should be provided only if the panels are not part of a larger distribution system.

The working space around the two main panels is very tight resulting in intrusions into space that should be dedicated to the electric panels. This condition violates the provisions of the National Electrical Code.

All junction boxes throughout the house should be equipped with cover plates for safety and code compliance. For example, running above the electric panels are pipes which could cause damage or electrical shock if they were to burst or leak. The main electrical entrance junction box is also located behind an air-handling unit in a small chase space which does not give an electrician sufficient space for maintenance. A placard should be added to instruct the electrician to work on these components only when the system is de-energized.

We observed that the branch circuit cabling is a mixture of type BX and type MC cabling. The type BX cabling does contain a small aluminum tracer ground which provides for an improved grounding pathway, however type MC is preferable since it contains a full size grounding conductor. Within the electric room it was observed that the joists were drilled repeatedly to run cabling throughout the house. It is not known whether this practice was continued throughout the rest of the house. This practice is damaging to the historic fabric and may compromise the structural integrity of the joists (refer to Figure 14).

## MECHANICAL SYSTEMS SURVEY

Cloth-insulated wiring wrapped around wooden spools was observed in the westerly section of the attic. The wiring does not appear to be active. Inspection of the attic also revealed a series of string lights surrounding the air-handling unit. This form of temporary wiring should not be used for permanent wiring.

### Recommendations:

- The panels do not provide much space for growth. An additional panel should be added to allow for future requirements.
- The panel schedules should be verified and updated accordingly.
- Install cover plates on junction and pull boxes for safety and code compliance. The main service entrance junction box is not equipped with a cover. Other junction boxes throughout the building were found without covers.
- Remove the type BX cabling due to its age and replace it with type MC cabling. The new cabling should be run within the existing holes through the joists or be fastened to the under side of joists.
- It is recommended that the string lighting in the attic be removed immediately, due to its potential fire hazard in the attic. Surfaced mounted fixtures should be installed instead.

## PAVILION III

### **Fire Safety**

#### *Existing Conditions*

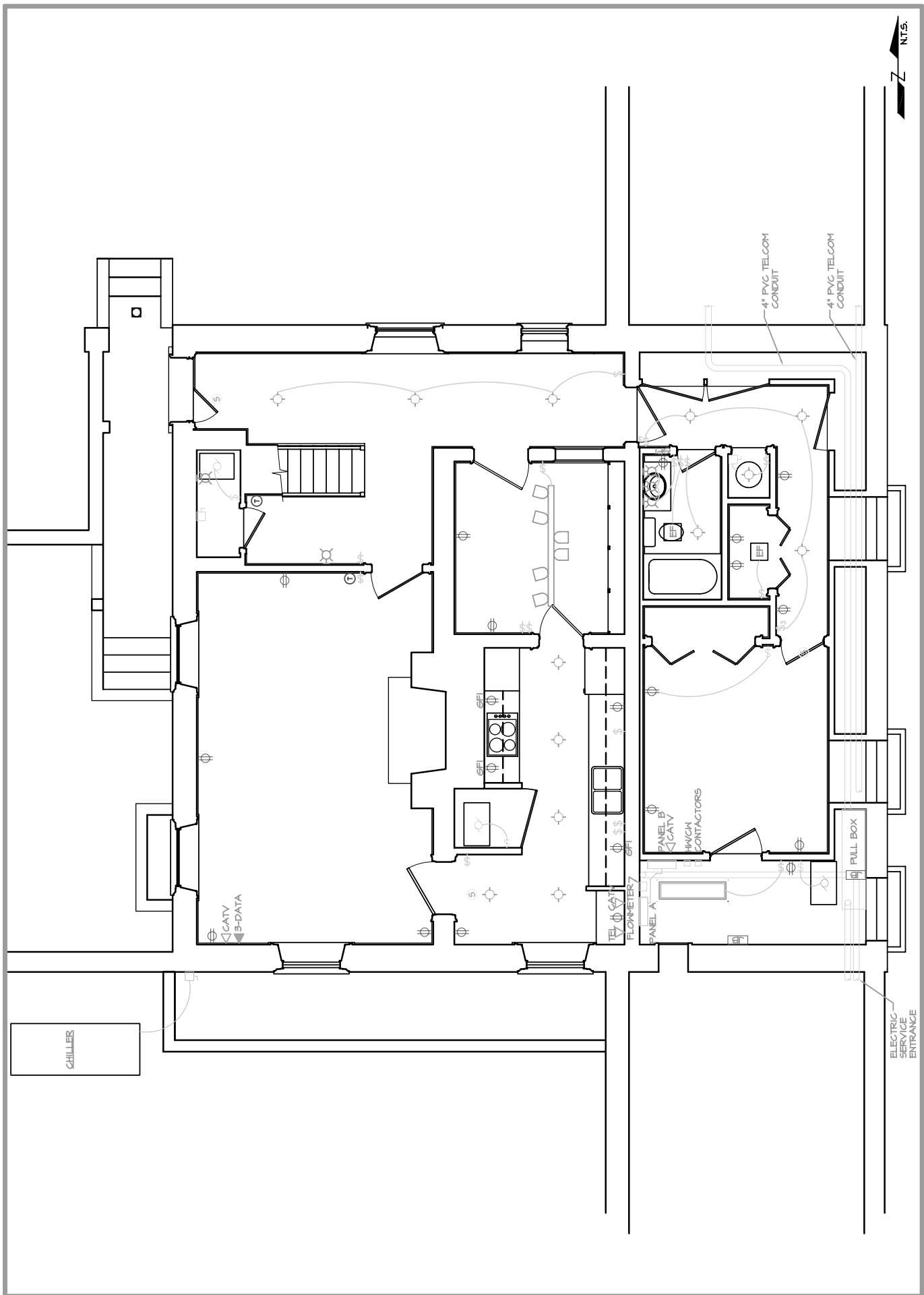
Five fireplaces remain in the pavilion. The condition of these is not known.

The pavilion is not fitted with a sprinkler system. Battery-operated fire detectors are installed throughout the pavilion. The University should link Pavilion III to the campus electronic addressable fire alarm system. Automatic detection of fires provides for faster response times to limit the amount of damage that would be incurred on the historic structure.

Many of the pipes and conduits passing through the perimeter walls into the adjacent crawl spaces are not fire caulked. The crawl space access door is not fire rated and consists of a thin piece of plywood with only two fasteners. It is recommended that the pipe and conduit penetrations be provided with fire-caulk to prevent the spread of a fire into other buildings on the historic campus. The crawl space does not have a fire rated access door. The crawl spaces present fires with an easy path to spread.

#### Recommendations:

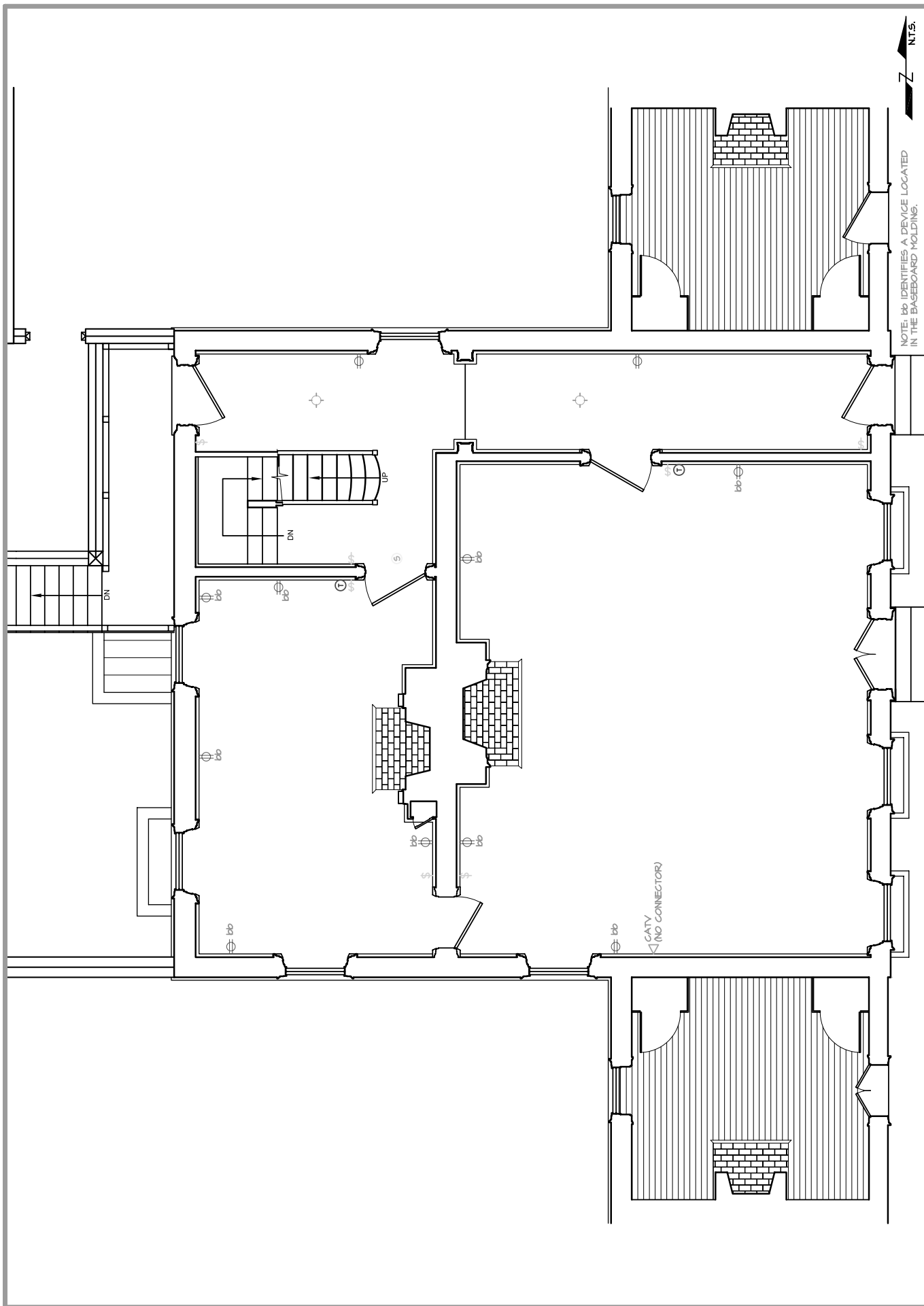
- The fireplaces should not be used.
- A fire sprinkler system should be installed throughout the pavilion. Early suppression of a fire will limit damage done to this historic structure. The sprinkler system should be designed and installed with minimal impact to historic fabric.
- Link the pavilion to the University electronic addressable fire alarm system.
- Fire-caulk holes and penetrations through walls.
- Install a fire rated access door into the crawl space to aid in the control of the spread of fire.



*Basement Electrical Plan*

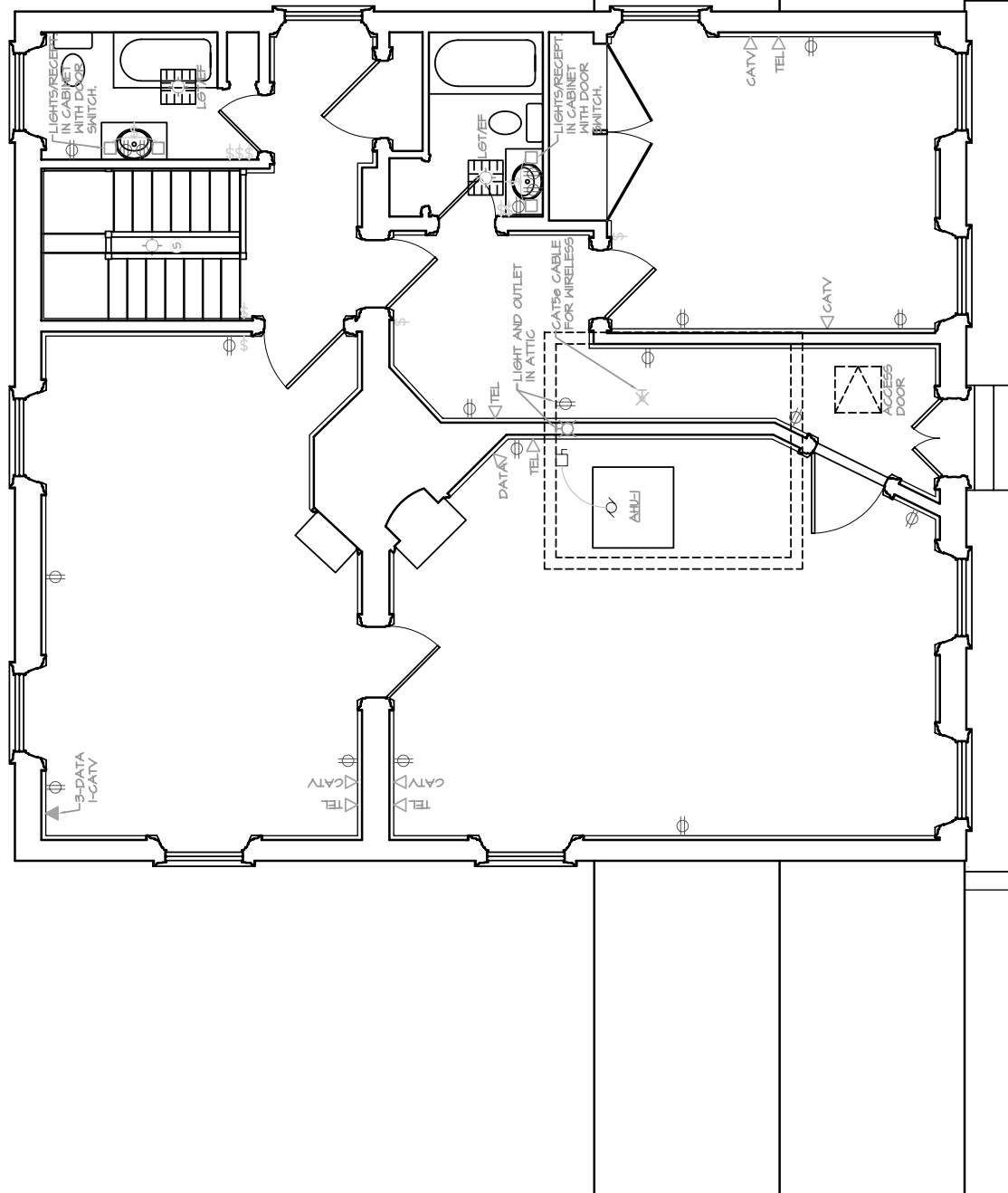






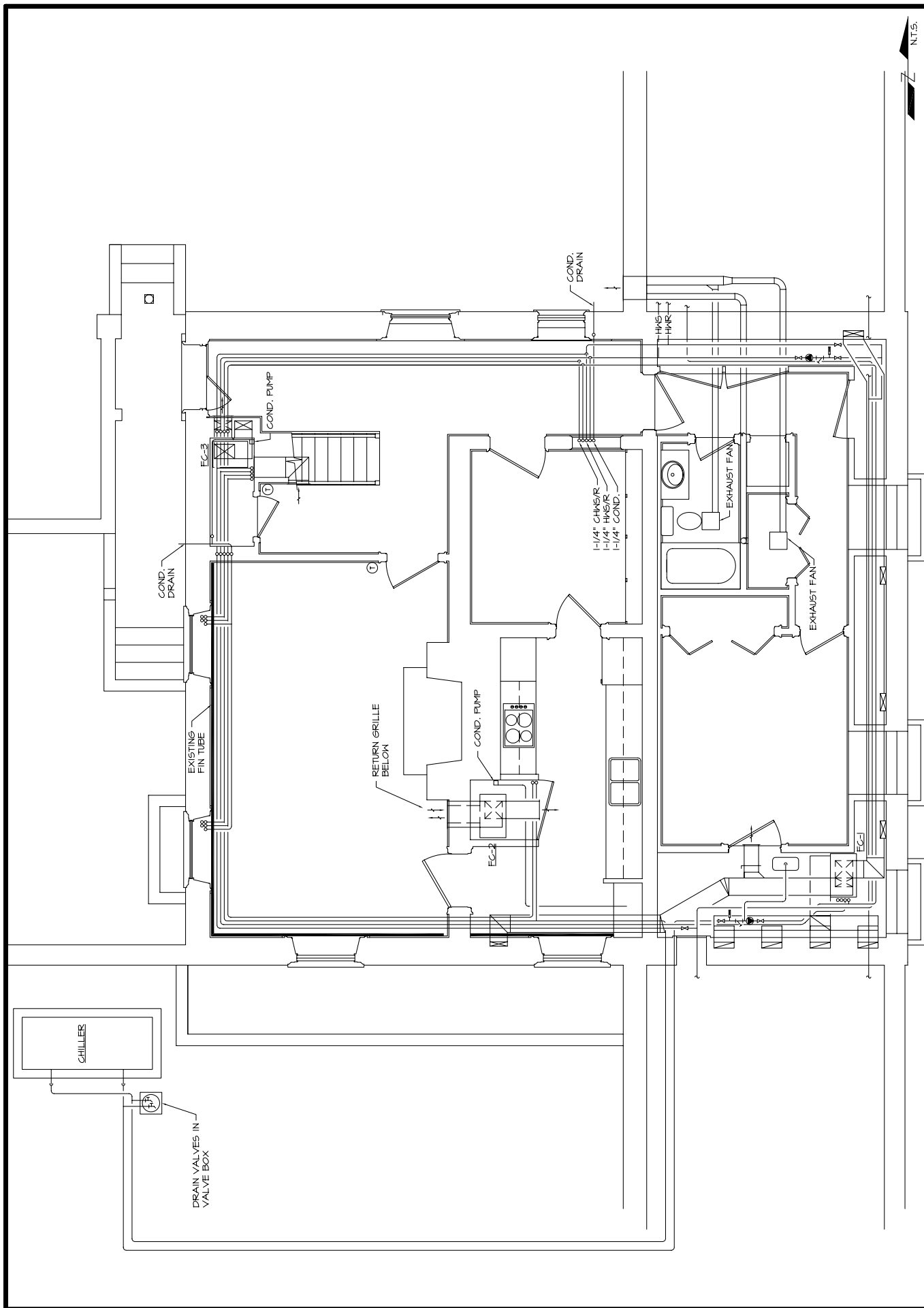
*First Floor Electrical Plan*





*Second Floor Electrical Plan*

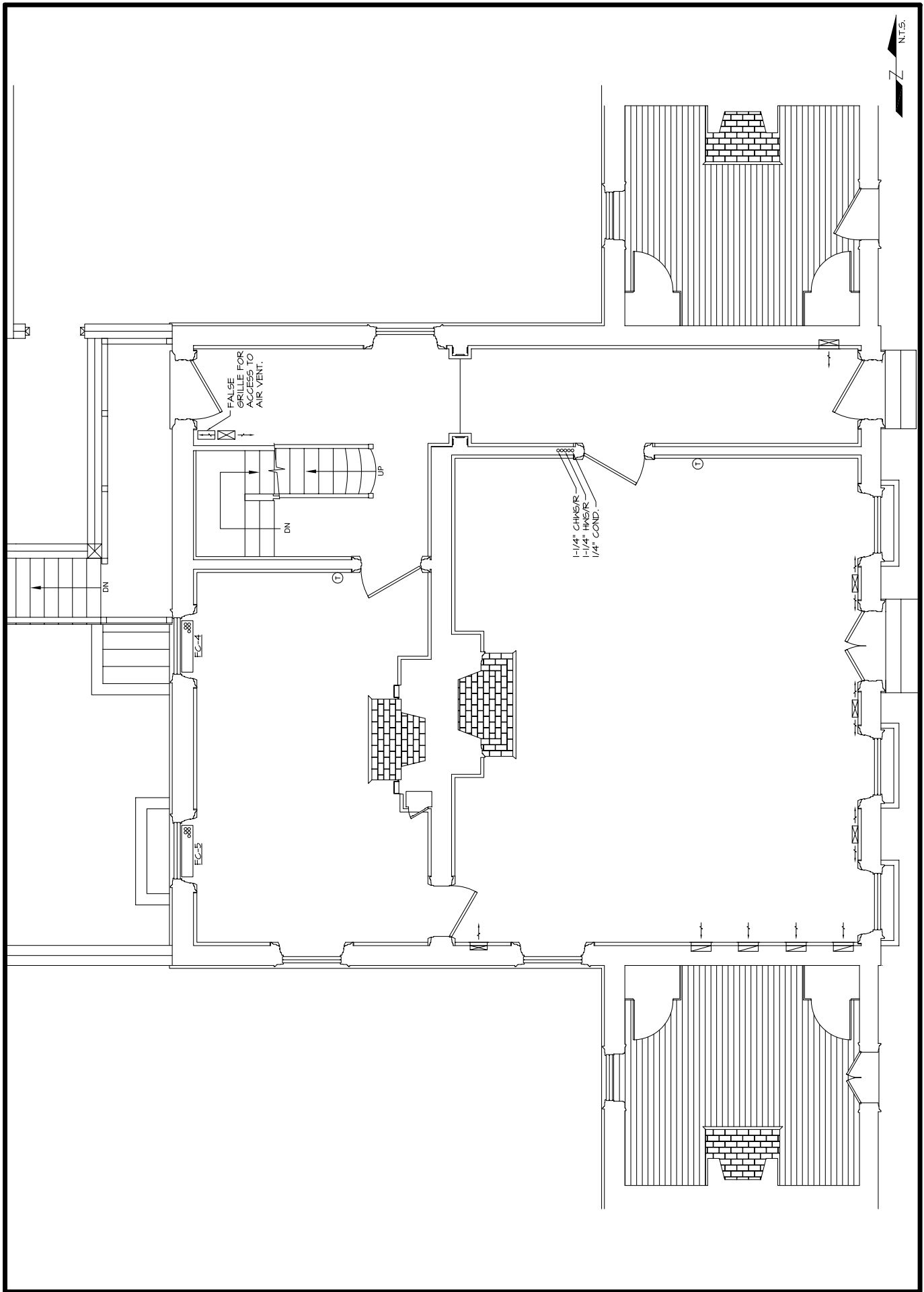




Basement Mechanical Plan

N.T.S.

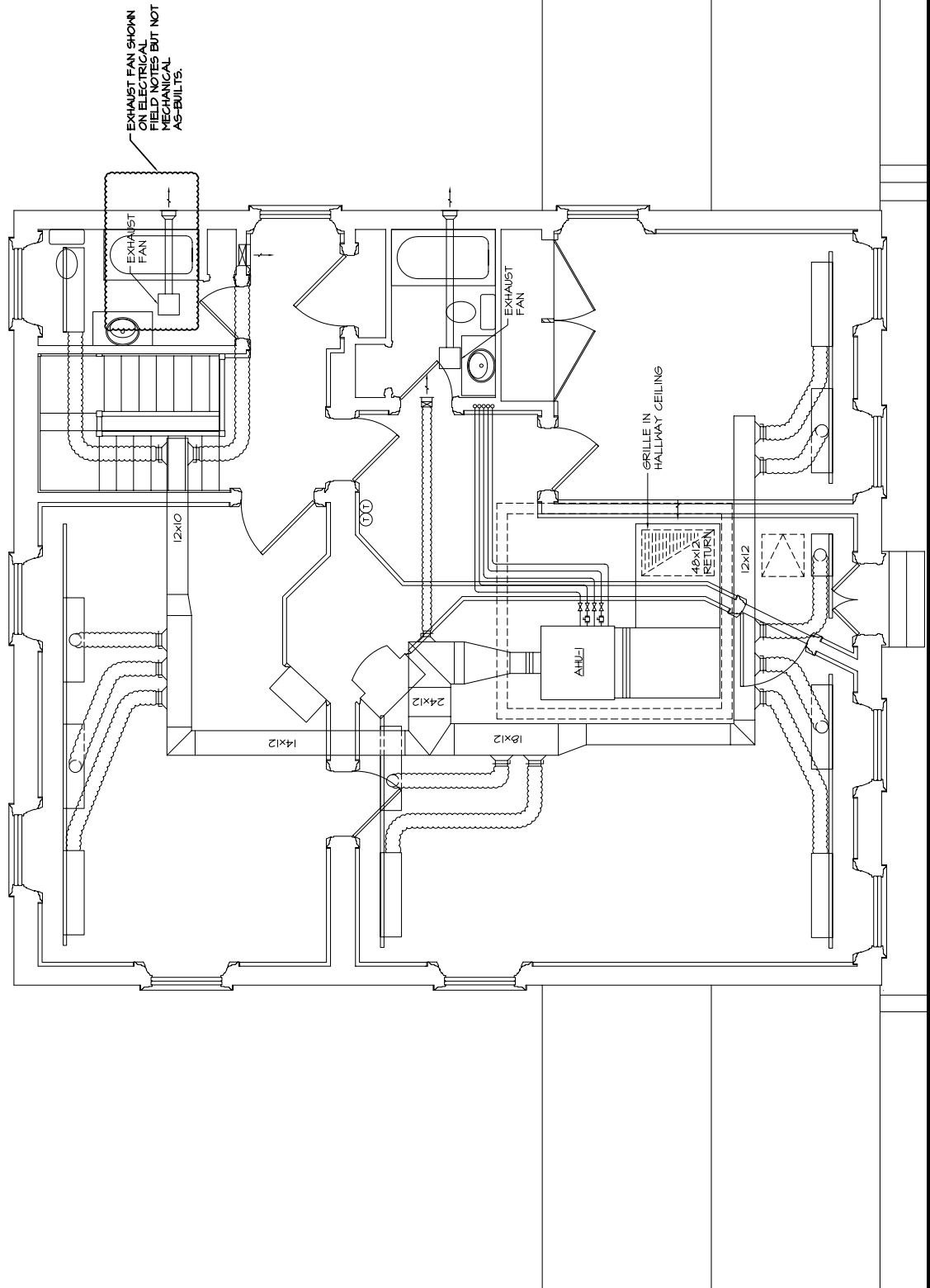




*First Floor Mechanical Plan*

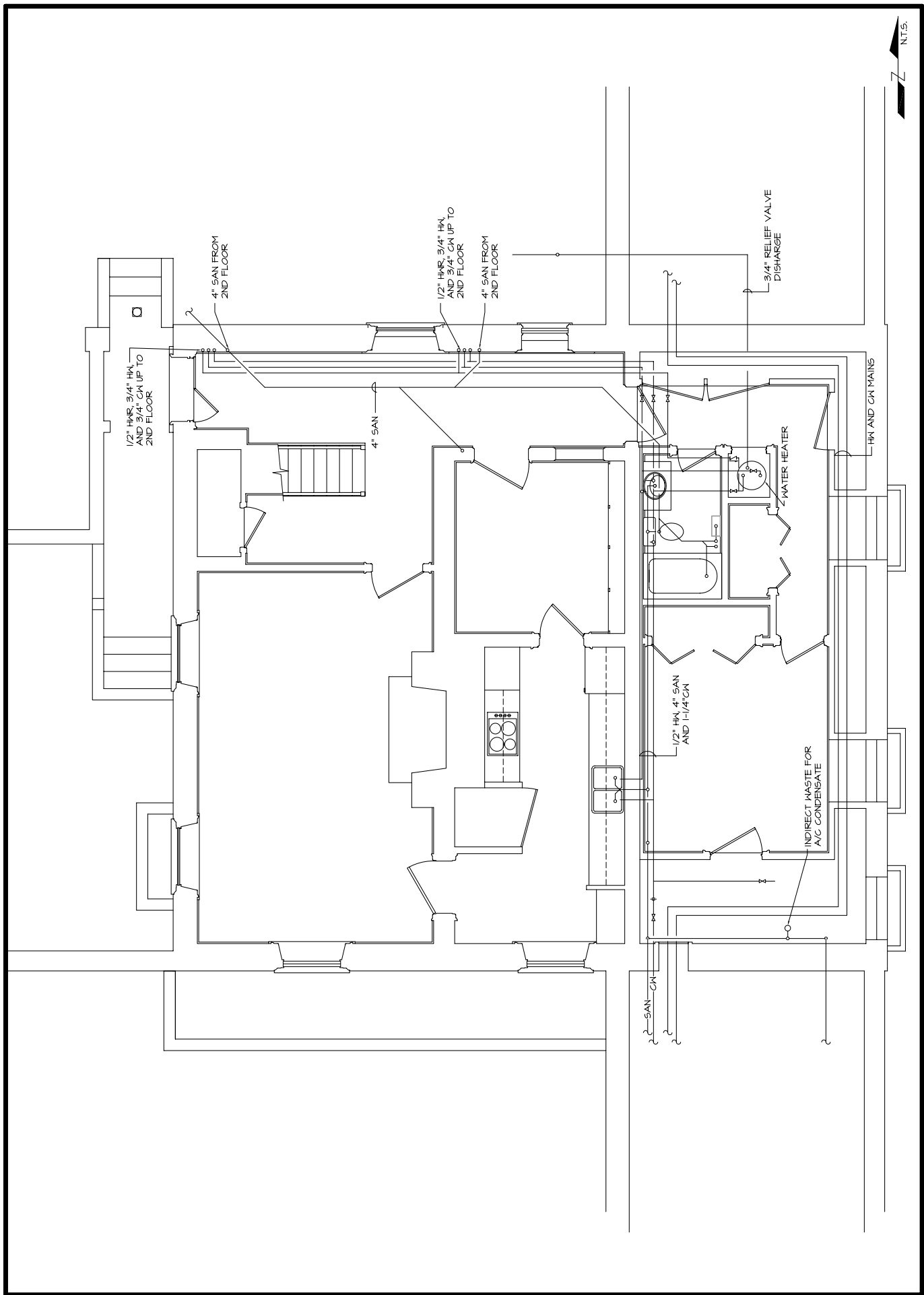






*Second Floor Mechanical Plan*

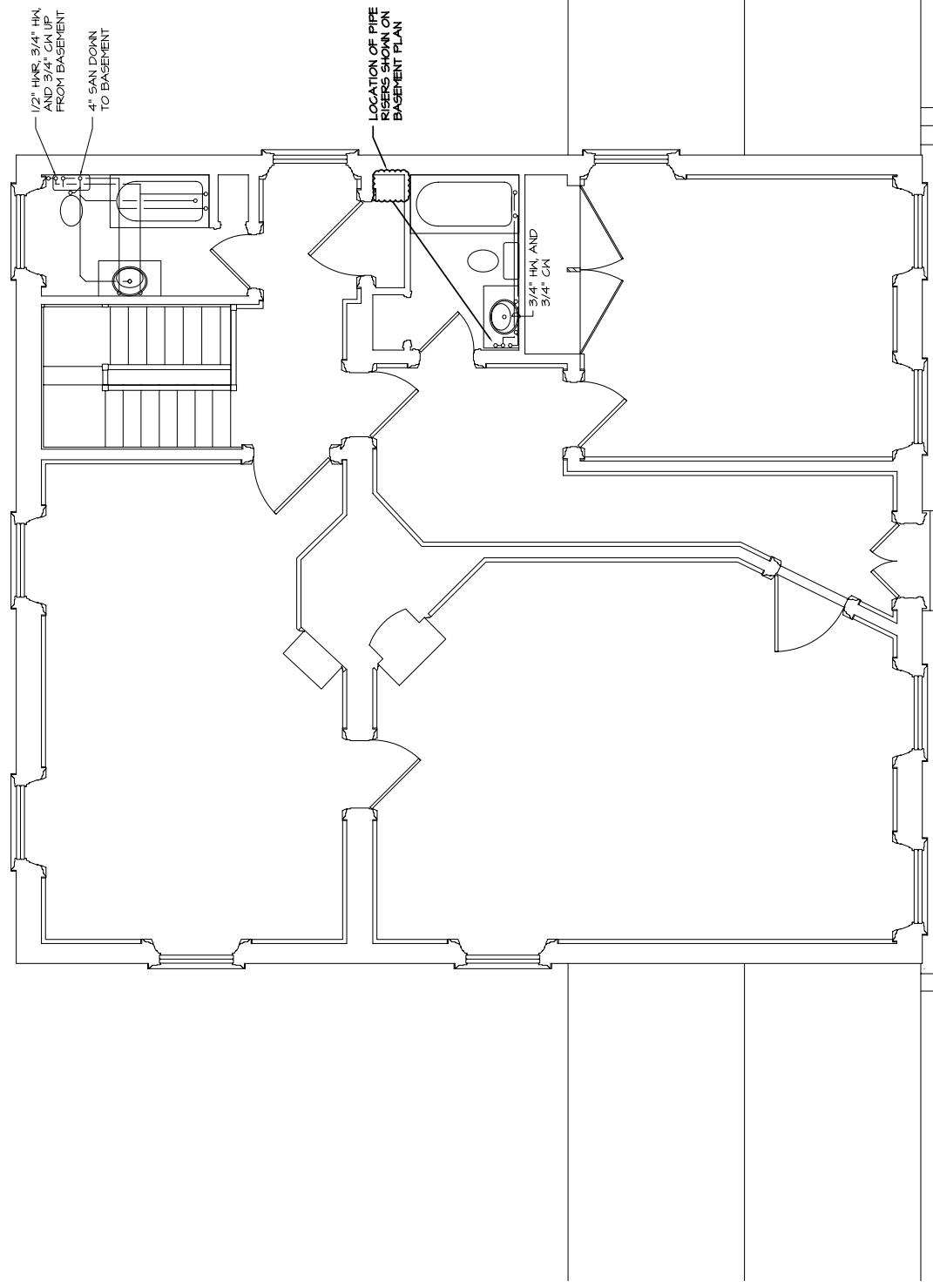




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Basement Plumbing Plan





*Second Floor Plumbing Plan*





