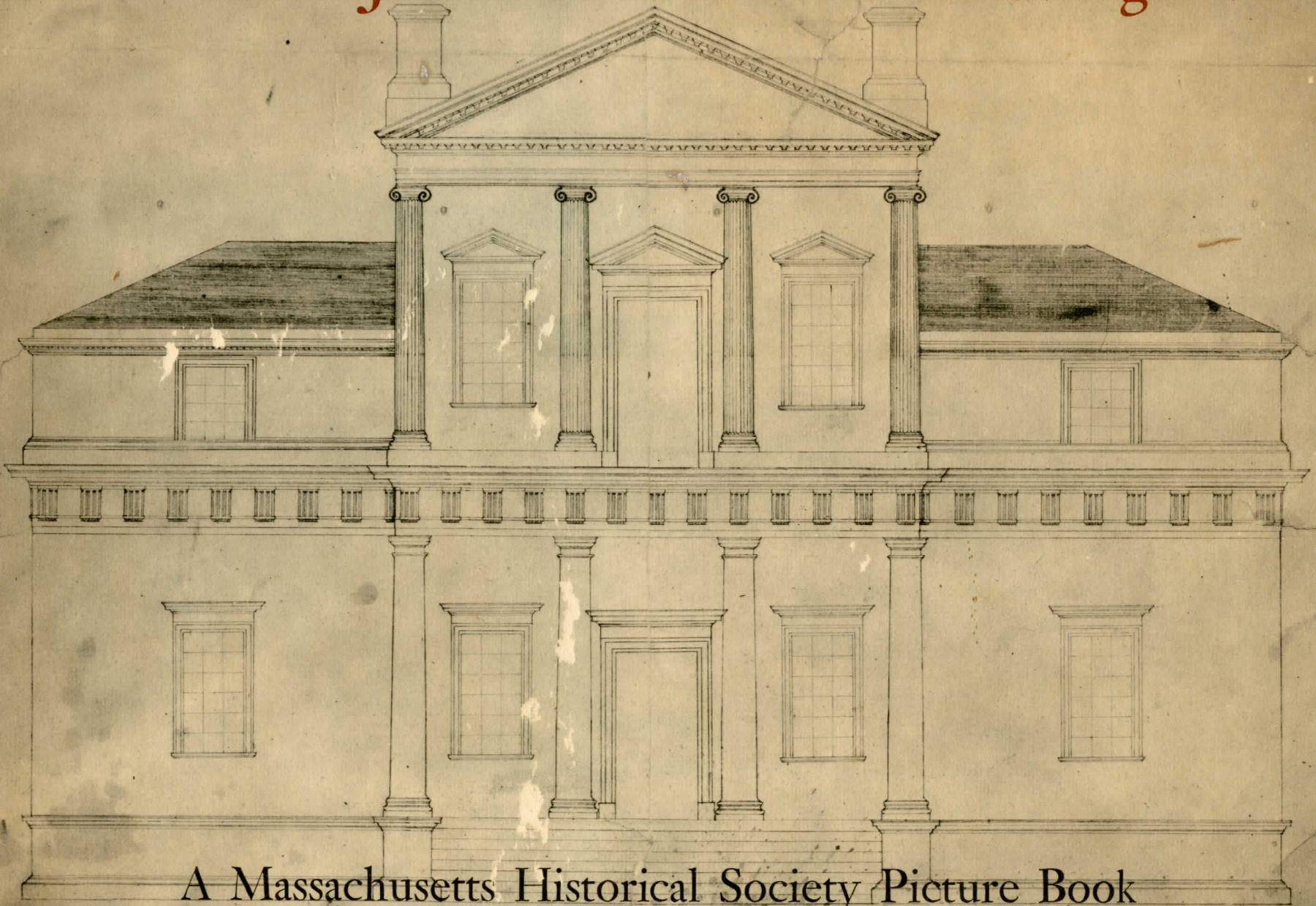


# Thomas Jefferson's Architectural Drawings



A Massachusetts Historical Society Picture Book

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Boston

Massachusetts Historical Society

1960



The front elevation of Monticello, in Jefferson's first version, is reproduced on the cover.

Linotype Monticello, a type face specially designed for *The Papers of Thomas Jefferson*,  
has been used for the text of this PICTURE BOOK.

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## FOREWORD

### Thomas Jefferson's Architectural Development

ARCHITECTURE first captured Thomas Jefferson's imagination while he was a student in Williamsburg, when he bought his first architectural book from an old cabinetmaker near the William and Mary college gate. "Architecture is my delight," he was quoted as saying in later years, "and putting up, and pulling down, one of my favorite amusements."

But the buildings of Williamsburg were not all to his liking. As he wrote in 1781-1782 in *Notes on Virginia*, "The Capitol is a light and airy structure, with a portico in front of two orders," "The Palace is not handsome without, but it is spacious and commodious within, is prettily situated, and with the grounds annexed to it, is capable of being made an elegant seat." For the college and hospital he had only contempt: they "are rude, mis-shapen piles, which, but that they have roofs, would be taken for brick-kilns." He found the houses of Williamsburg inferior to those of Annapolis (he even measured the superb Harwood-Hammond house) but preferred the gardens of the Virginia town. He lamented the fact that "a workman could scarcely be found here capable of drawing an order. The genius of architecture seems to have shed its maledictions over this land." But he did not despair: "Architecture being one of the fine arts, and as such within the department of a professor of the college . . . perhaps a spark may fall on some young subjects of natural taste, kindle up their genius, and produce a reformation in this elegant and useful art." Before he wrote this, he had made plans for redesigning the Palace and the college.

Jefferson was only twenty-four when he began the design of Monticello, and until he died it was never really out of his thoughts. "All my wishes end," he wrote in 1787, "where I hope my days will end, at Monticello." Like many English gentlemen, Jefferson was a disciple of Palladio, regarding the great sixteenth-century Italian architect as the

ultimate authority. Palladio had recommended building on an elevated site, and by the mid-eighteenth century mountain pinnacles and crags were becoming fashionable in romantic literature. But perhaps the splendid views from Monticello enchanted Jefferson. He wrote years later to his beautiful friend, Maria Cosway, describing his mountain top "where nature has spread so rich a mantle under the eye. How sublime to look down into the workhouse of nature, to see her clouds, hail, snow, thunder, all fabricated at our feet! and the glorious sun when rising as if out of a distant water, just gilding the tops of the mountains and giving life to all nature." His idea for a classical villa on a mountain top was highly original: even in England only garden towers and temples were built on such eminences.

As early as 1767 Jefferson began studies for Monticello. There are notes and calculations for it at the back of his oldest pocket account book for that year. Until 1770 he was busy with preliminary studies of the plan and elevation of the mansion, using James Gibbs's *Rules for Drawing the Several Parts of Architecture* and *Book of Architecture*, Robert Morris' *Select Architecture*, and Palladio's *Four Books of Architecture* (Leoni's edition of 1715 or 1742, or both).

His first idea was for a house with a center block and flanking wings. The source seems to have been *Select Architecture*, as one of the oldest drawings extant for Monticello is a tracing he made of Plate 3. Jefferson then experimented in wood and in brick, with a two-story portico and an arcaded first floor, a motif reappearing in 1817 at the University of Virginia in Pavilion VII. It was to become a favorite Virginia house plan, antedating the James Semple house in Williamsburg, which has a similar plan. Jefferson's version (No. 1 and Cover) was of the same type, and after the basement walls were up, he added the octagonal bays to the parlor and the ends of the building (No. 4 and Cover).

Meanwhile work had begun on the first "outchamber" in the autumn of 1769. It is the southwest outbuilding, and the dimensions for it are in the account book of 1767. The stone house was probably begun at this time on Mulberry Row (No. 17). In the summer of 1770 the outchamber was plastered, and on November 26 Jefferson "Moved to Monticello." The following February, in one of the first dated letters from there, he wrote: "I have lately removed to the mountain from whence this is dated. . . . I have here but one room, which, like the cobbler's serves me for parlour for kitchen and hall. I may add, for bedchamber and study too. . . . I have hope, however, of getting more elbow room this summer." He was to need it, for on New Year's Day of 1772 he married. He now decided to suppress the wings of his house in order to retain the fine views (No. 2), and he was thoroughly happy developing his building plans and making time studies amazingly similar to those of modern industry. Throughout the Revolution he pushed the work, and finally, in 1782, the first version of the house was almost finished (No. 4 and Cover). According to the Chevalier de Chastellux it consisted of "one large square pavilion, the entrance of which is by two porticoes, ornamented with pillars." But the Jeffersons were not to enjoy it for long, for on September 6 Martha Jefferson died, leaving her husband inconsolate.

While at work on Monticello, he had made plans also for buildings at Williamsburg and Richmond. No. 9 shows a plan for an octagonal chapel. The notes for it are headed "Design of a Chapel, the model of the temple of Vesta. Pallad. B. 4. Pl. 38. 39." It probably dates from about 1770, from the evidence of the watermarks, and seems to have been designed for erection at Williamsburg. It was also based upon *Select Architecture*, Plate 31, "of an octagonal Temple or Chapel, 60 Feet in outer Diameter and the internal 40 Feet."

No. 10 shows his "Plan for an addition to the College of William and Mary, drawn at the request of Ld. Dunmore." It dates probably from 1771 or 1772, and the palace court arrangement seems to have been suggested by Palladio's Palazzo Thiene at Vicenza, Book II, Plate 9, which shows such an enclosed court. Only the foundations for this addition were ever completed.

Nos. 7 and 8 represent Jefferson's ideas for remodeling the Governor's Palace in Williamsburg. Drawn apparently between 1772 and 1781, one is for measurements, and the other, showing changes, also provides for a temple form house with two porticoes. Although he also

seems to have made studies for replacing the Palace with a *villa rotonda*, based upon Palladio's Villa at Vicenza, Book II, Plates 14 and 15, he did not pursue the idea. His prophetic idea for a temple form building, the first in the modern world (with the exception of the small garden temples in England) is a striking example of Romantic Classicism as one of the innovators of the movement of Romantic Classicism.

In 1776 Jefferson had presented to the House of Delegates a bill for the design of the new capital in Richmond. It was a revolutionary bill which, for the first time, provided separate buildings to house the various branches of the new government. In 1780 it was decided to erect the public buildings, and Jefferson was appointed head of a committee for this purpose. He then drew up plans for enlarging the town with some four hundred new lots, located four to a block, on a gridiron plan (No. 21). Later he believed that yellow fever and other diseases could be prevented by "building our cities on a more open plan. Take, for instance, the checkerboard for a plan. Let the black squares only be building squares, and the white ones be left open, in turf and trees. Every square of houses will be surrounded by four open squares, and every house will front an open square. . . . The plan of the town . . . will be found handsome and pleasant." He also made studies for the Halls of Justice and then began his studies for the Richmond Capitol, as two large plans in the Huntington Library indicate. While the interior was not so formally arranged as it was in the later designs (No. 12), they prove that he had arrived at the conception of a temple form building before he left America and long before he met Clérisseau in France, the architect who helped him with the final design and with the model. Excepting his studies for the Governor's Palace, this idea was entirely new and was not to be used in Europe for a monumental building until the Madeleine was started in Paris in 1807.

Thus both in Williamsburg and in Richmond, before he went abroad in 1784, Jefferson had projected designs for buildings which by "introducing into the State an example of architecture in the classic style of antiquity," as he wrote in his Autobiography, would improve the status of the arts in Virginia. The earlier designs for the Capitol showed a rectangular temple form, with Ionic porticoes and eight columns at either end. Apparently porticoes were also intended for the Halls of Justice. In Nos. 11 and 13 the design is more typically Roman, with only one portico. Some details, drawn in a more professional hand than Jefferson's, indicate that Clérisseau's only changes were in the doors

and windows and in the panels over them. The French architect also suggested lowering the pitch of the pediment. Jefferson had followed the proportions of Palladio in his detailing, but the model indicates that the window details were changed to conform to those of the Maison Carrée, as drawn by Clérissseau.

According to Jefferson, "the Maison Quarée of Nismes, an ancient Roman temple, being considered as the most perfect model existing of what may be called Cubic architecture, I applied to M. Clérissseau . . . to have me a model of the building made in stucco, only changing the order from Corinthian to Ionic, on account of the difficulty of the Corinthian capitals. . . . To adapt the exterior to our use, I drew a plan for the interior, with the apartments necessary for legislative, executive, and judiciary purposes. . . . These were forwarded to the directors in 1786, and were carried into execution."

Another advanced idea at this time was Jefferson's plan for a solitary confinement prison in Virginia, antedating the work of the great criminal reformers in Europe. Jefferson describes his part in the design: "With respect to the plan of a Prison . . . I had heard of a benevolent society, in England, which had been indulged by the government, in an experiment of the effect of labor, in *solitary confinement*, on some of their criminals; which experiment had succeeded beyond expectation. The same idea had been suggested in France, and an Architect of Lyons (P.-G. Bugniet) had proposed a plan of a well-contrived edifice, on the principle of solitary confinement. I procured a copy, and as it was too large for our purposes, I drew one on a scale less extensive. . . . Its principle . . . but not its exact form, was adopted by Latrobe in carrying the plan into execution."

From his arrival in Europe in 1784 until he left in 1789 Jefferson used every opportunity for travel and to study the buildings and gardens of the Continent and England. He disliked French formal gardens but admired the natural style of the English, as well as the "Anglo-Chinese" gardens fashionable then in France. English architecture he thoroughly disapproved, but French buildings he loved, particularly the Hôtel de Salm, which he watched rise in 1785, and the Maison Carrée at Nîmes, at which he gazed "whole hours . . . like a lover at his mistress." From Lyons to Nîmes he was "nourished with the remains of Roman grandeur." In Germany he particularly admired buildings by French architects. But he never reached Rome or Vicenza, the home of Palladio, and never returned to the "eternal fogs" of Europe. The Hôtel

de Salm was but one of the new, stylish, relatively small houses that the French nobility were building during the reign of Louis XVI. The members of the Court had tired of their great châteaux, and they wanted elegant, one-story pavilions, the emphasis being on comfort and privacy rather than magnificence.

Jefferson designed or planned changes in every house he ever lived in, and the beautiful Hôtel de Langeac on the Champs Élysées was no exception. Built by Jean F.-T. Chalgrin, this house was in the fashionable style of Louis XVI. It had oval rooms, comfortable bedrooms with their own dressing rooms, a sweeping stair, the importance of which was suppressed in an irregularly shaped room, and the latest style of plumbing, "Lieux à l'anglaise," or water closets. It was a luxurious and expensive house, yet not too large. Drawings by Jefferson show that he presumably designed its gardens in the informal "English" style of the period; and there is also a drawing of some of the interior rooms.

Jefferson was named Secretary of State after his return to America in 1789, and immediately attempted to set the impress of classical architecture on the new government buildings. As in the plan of Richmond, his ideas regarding the design of the streets and the Capitol, the President's House, the offices, and public walks were incorporated in a sketch plan, now in the Library of Congress. In this proposal he planned the whole community, and the design of its buildings was to be controlled by regulations and by land acquisition. In the drawing he indicated the sites of the President's House and the Capitol, both located now in much the same relationship to each other as he planned them. He proposed lot sizes fifty feet by the diagonal of the square but did not propose regularizing setbacks, believing they produced an ugly monotony. But he approved of uniform building heights, as they kept down the price of land, improved the houses, made the streets light and airy, and reduced the difficulty of fighting fires.

Jefferson not only helped L'Enfant, the designer of Washington, with ideas, but also lent him town plans he had collected abroad—Frankfurt, Karlsruhe, Amsterdam, Strasbourg, Paris, Orléans, Bordeaux, Lyons, Montpellier, Marseilles, Turin, and Milan. After Washington accepted the L'Enfant plan, Jefferson eagerly backed it.

Jefferson wrote to L'Enfant his preference for the adoption for the Capitol of some model of antiquity which had "the approbation of thousands of years." For the President's House he would prefer "the celebrated fronts of modern buildings, which have already received the ap-

probation of all good judges. Such are the Galerie du Louvre, the Gardes meubles, and the two fronts of the Hôtel de Salm." He even tried to combine all of these in a design for it and anonymously submitted another, based on Palladio's Villa Rotonda, in the design competition.

As early as 1792, if not before he left France (for there is a drawing showing an enlarged house and a new garden which dates from 1785-1789), Jefferson had begun to think of remodeling and enlarging Monticello. The subtlety of French taste and its return to Roman Classicism under Louis XVI appealed to him strongly. As first constructed, Monticello must have seemed provincial and old-fashioned, and he determined to enlarge it, to add a mezzanine, skylights, and the "alcove bedrooms to which I am much attached," and to make it appear to be a one-story house (No. 14).

He described the effect he was after: "All the new and good houses are of a single story. That is of the height of 16. or 18 f. generally, and the whole of it given to rooms of entertainment; but in the parts where there are bedrooms they have two tiers of them of from 8. to 10. f. high each, with a small private staircase. By these means great staircases are avoided, which are expensive and occupy a space which would make a good room in every story." Here we have the answer to the question as to why Jefferson made his stairs so small and hidden: they were cheaper and took up less room.

The house as it stood in 1796 is shown in No. 3; the general design of the enlarged plan is shown in No. 15, in which the house is doubled in width. The eastern front of the old house had a transverse hall added along its length and rooms in front of that. The old portico was thus moved out beyond its original position. The suppression of the stairs indicated that this was meant to look like a one-story house, and they are placed in a logical position, although they are rather cramped because of the facilities Jefferson was trying to install. But the minimized stairs offer privacy, a luxury that was almost unknown in eighteenth-century America. That luxury is also evident in the elegant and comfortable accommodations for himself, which included a private toilet whose pot was removed via the air tunnel on a cart without ever being carried through the rooms. His bed was placed in an alcove open on both sides for ventilation.

The general plan is strikingly similar to that of the Hôtel Beaugéon in Paris, built in 1781, which he may have studied. Influenced by Louis

XVI and the Adams, the interior ornaments are based on the friezes shown in Desgodetz, *Édifices anciens de Rome*, and in his own copy of Errard and de Chambray's *Parallèle de l'Architecture antique et Moderne*, still in the Library of Congress, where the plates meant for each room are marked in his own hand. Monticello's dome, rare in American domestic architecture, is based on Plate 43, *Select Architecture*, and Jefferson referred to the room under it as the sky room.

While Jefferson has been credited with designing a great many houses, there is documentary evidence for only a few. These include drawings for Edgehill, a one-story house begun before 1798. For his friend George Divers at Farmington (Nos. 19 and 20), near Charlottesville, he designed beautiful octagonal rooms and a portico before 1802. He also made some drawings, once supposed to have been for Edgehill and Shadwell (his father's house that burned in 1770) that correspond to the plan of Edgemont as it was built. There is another drawing once supposed to have been a study for Shadwell, which has been identified as another Farmington, built for John Speed at Louisville, Kentucky.

When Jefferson became President he lost no opportunity to influence public architecture. He redesigned Pennsylvania Avenue, subdividing it by rows of trees, which separated the street from the sidewalks and from the proposed canal. He saw to it that Benjamin Henry Latrobe, trained in England, was appointed Surveyor of the Public Buildings. When work was pushed on the Capitol, both Jefferson and Latrobe wished to make some changes, which were later carried out, in the designs. No. 18 shows a tracing Jefferson made of Hallet's plan. No doubt he preferred the central court in this design to the impracticality of Thornton's central portion, and the copy was made so that Jefferson could study changes. There is also a design for the same building in which the French Panthéon was his inspiration. For the President's House he suggested to Latrobe a great semi-circular portico, and the bed alcove on the main floor was undoubtedly his idea. In 1802-1803 he employed George Hadfield, Maria Cosway's brother, to design on Judiciary Square a jail for solitary confinement. As President he set his stamp of approval on classical architecture for the nation's capital and selected the best-trained architects he could find to execute it.

Before, during, and after the Presidency Jefferson also found time for further revisions at Monticello and for various houses for his friends. But with his beloved Monticello he was constantly preoccu-

ped. By 1792 he was about to resume the finishing "of my house" and was ordering materials. In 1794 he had complained to George Wythe that "We are now living in a brick kiln, for my house, in its present state, is nothing better." Short of cash, he started a nailery in 1795. In 1796 he wrote to Volney that "my house, which had never been more than half finished, had, during a war of eight years and my subsequent absence of ten years, gone into almost total decay. I am now engaged in repairing, altering and finishing it." Also in 1796 he was working on details of the "sky room" under the dome, which indicate his methods of designing in which the proportions of a room are fixed to the proportions of a particular order. While the first version of Monticello was based mainly on Palladio with some details from Gibbs, the interiors of the second version are based on Errard and de Chambray and on Desgodetz.

The next few years were years of frustration in spite of the fact that James Dinsmore, a skilled workman, was brought from Philadelphia in 1798. In 1801 James Oldham, another experienced workman, was employed, and a great deal was accomplished. In June, 1802, Jefferson explained the space over his bed, the subject of so much mythmaking: "the intention of the framing over my bed in the chamber was to enable us to have a room above the chamber if it should ever be desired." In 1804 Oldham was directed to construct, between the hall and the parlor, the unique folding glass doors that operate on a bicycle-type sprocket, one door moving when the other is opened. Also in 1804 another excellent workman, James Neilson, of Philadelphia, was employed.

By 1805, when work was well along on the final revision of the house, Jefferson had turned to Monticello's landscape; the farm was to be set into as formal a pattern as possible, withal retaining a practical consideration of rural life. (In 1765 he had acquired William Shenstone's works and by 1771 Whatley's *Observations* on modern gardening.) He was the first American to propose a garden in the landscape style. The top of the mountain was to be laid out with lawns and groves of trees arranged to frame the views from the roundabouts, or paths which circled the hill. The side of the mountain was to be turned into a *ferme ornée*, and there was to be a labyrinth of broom in a pinwheel design. Dells and glens were included to carry out the landscape ideas of Shenstone in England, whose estate, The Leasowes, Jefferson had visited in 1786. Because of Jefferson's straitened circumstances, Fiske Kimball reasoned that few of these improvements, beyond the round-

abouts and the separation of the entrance roads from the great terraced lawn to the southwest of the house, were ever carried out. However, Jefferson did order bricks for a garden temple (Nos. 5 and 6). We do not know which it was, as he had planned "a specimen of Gothic, a model of the Pantheon, model of cubic architecture, a specimen of Chinese." The Maison Carrée was chosen for cubic architecture, and the Monument of Lysicrates, based on the drawings of Stuart and Leroy.

Jefferson's little granddaughter, Ellen Randolph, wrote him in 1808 that "the hall with the gravel-coloured border is the most beautiful room I ever was in, without excepting the Drawing rooms at Washington." As it also housed his Indian relics and mammoth bones, Jefferson on one occasion called it "a kind of Indian Hall." While the house was essentially finished in 1809, the railings on the terraces were not completed until 1824, and as late as 1825 six cases of chimney "pilas" arrived for it.

Years before, in 1803, Jefferson had taken Robert Mills to Monticello as an architectural student. No. 14 is Mills's drawing of the finished house. At the University of Virginia are some studies by Mills of designs by Jefferson for a *villa rotonda*, probably exercises. The porticoes have only four columns each, with octagonal bays on the sides, making this the freest version and most practical of Jefferson's essays in the rotunda form (No. 16). The University also has some studies made about 1780 for the Governor's House in Richmond. Here there are shown the main story and the second floor, and two four-column porticoes. This plan is more traditional, for there are two wings, one containing the kitchen and the other a laundry connected to the main block by short colonnades.

Thus Jefferson experimented with the rotunda form in four versions for residential purposes: about 1772-1781 for the Governor's House in Williamsburg, about 1780 for the Governor's House in Richmond, in 1792 in the competition for the President's House in Washington, and again in 1803. None of these was to be realized, not even the dome on Barboursville (No. 22), which he designed in 1817. Only at Monticello was he able to construct a domed house.

In 1806 Jefferson settled on an octagonal plan (Nos. 29 and 30), the first in America for residential purposes, for his retreat at Poplar Forest, and by 1809 he was able to stay in the house, although it was not painted until 1817, and the final ornaments for it were not ordered until 1822. At any rate, the scheme of Poplar Forest is very successful,



with its large, square dining room surrounded by octagonal rooms with bed alcoves. The highly centralized pyramidal form is very handsome. The grounds were carefully laid out to repeat the form of the octagon: there was a forecourt of clipped yew, and on the south a sunken lawn bordered by terraces planted with trees. This is a most skillful and sophisticated design, whose parts are carefully related. Breemo has sometimes been credited to Jefferson. It seems he did make suggestions, but General John H. Cocke actually designed the house, with the help of Dinsmore and Neilson, and built it. He designed Amphill for Randolph Harrison in Cumberland County in 1815. Two years later Barboursville (No. 22) was designed for James Barbour in Orange County.

The great achievement of Jefferson's architectural career was the University of Virginia (No. 26). As early as 1804-1805 he had been considering buildings in the form "of an academical village rather than of one large building." By 1810 his ideas had crystallized into a complex of buildings with "a small and separate lodge for each professorship, with only a hall below for his class, and two chambers above for himself; joining these lodges by barracks for a certain portion of the students, opening into a covered way to give a dry communication between all the schools. The whole of these arranged around an open square of grass or trees." Probably the general scheme was inspired by viewing Louis XVI's favorite chateau at Marly, which he had visited with Maria Cosway when in Paris. There the Sun King's pavilion was an axis, and six separate pavilions formed a row on either side of a broad expanse of grass, one for each of the twelve months.

Jefferson had written to Dr. William Thornton, asking for his opinions. Thornton suggested, among other things, columns instead of piers for the colonnades, pavilions at the corners of the quadrangle to express the change of direction, and porticoes over arcades.

Jefferson then wrote to B. H. Latrobe, whose most important idea was a focal building, preferably a rotunda, which Jefferson adopted eagerly. While Jefferson wrote from Monticello on October 14, 1817, to Latrobe that he would select the fronts of the next two pavilions from his designs, he also wrote on his drawings for VIII and IX the word "Latrobe," and certainly his influence seems more apparent in these two pavilions than in the former two. Jefferson also found that his site would not allow the square he had originally planned, and so the Lawn itself was made into a long rectangle.

Jefferson not only designed the buildings and supervised their construction, with all the attendant difficulties of securing proper materials and competent workmen: he also had to coax money from a reluctant government and keep frugal legislators from changing his designs. They were continually pressing for a single large building, but as Jefferson wrote to Thornton, "instead of building a magnificent house which would exhaust all our funds, we propose to lay off a square . . . the outside of which we shall arrange [with] separate pavilions." Clearly he set forth his high goals: "the great object of our aim from the beginning has been to make the establishment the most eminent in the United States. . . . We have proposed therefore to call to it characters of the first order of science from Europe . . . but by the distinguished scale of its structure and preparation . . . to induce them to commit their reputations to it. . . . To stop where we are is to abandon our high hopes, and become suitors to Yale and Harvard for their secondary characters."

On October 7, 1822, five years after the cornerstone was laid, Jefferson was able to report not only his plans but the manner in which the University would function: "[We] have completed all the buildings proposed . . . ten distinct houses or pavilions containing each a lecturing room, with generally four other apartments and the accommodation of a professor and his family, and with a garden, and the requisite family offices; six hotels for dieting the students, with a single room in each for a refectory, and two rooms, a garden and offices for the tenant, and an hundred and nine dormitories, sufficient each for the accommodation of two students, arranged in four distinct rows between the pavilions and hotels, and united with them by covered ways; which buildings are all in readiness for occupation, except that there is still some plastering to be done now in hand, which will be finished early in the present season, the garden grounds and garden walls [No. 28] to be completed, and some columns awaiting their capitals not yet received from Italy. . . . The remaining building . . . which was to contain rooms for religious worship, for public examinations, for a library and other associated purposes. . . . [The Rotunda] is not begun for want of funds." It was begun in 1823 and was far enough along for the University to open its doors for the first time in 1825.

While the exterior design of the Rotunda was based upon that of the Pantheon in Rome, simplified and reduced to one-half the scale of the original, the interior was divided into two floors with a high basement.

The dome room for the library was conceived as a section of a sphere, suggesting the proportions of the original. No. 27 admirably illustrates Jefferson's success in enclosing a monumental and functional interior in a predetermined form.

With its three great oval rooms on the main floor and its free form hall, the Rotunda had the finest suite of oval rooms in America (No. 26). Possibly the idea for the design of ovals in a circle came from the Désert de Retz, which Jefferson had visited with Maria Cosway. After the fire of 1895 and over the protests of the faculty, the interior was completely changed when the building was rebuilt by Stanford White. Plans are now being made to restore this focal structure of Jefferson's magnificent complex of buildings to its former grandeur. For the domed ceiling of the circular library he planned a planetarium. He would paint the dome sky blue and set gilt stars and planets against it; there would be a seat for an operator, and the stars could be changed to conform to their varying positions. His specification book also gives insights into his care as a designer. With the Rotunda dominating the northern end, the Lawn opened to a vista of the mountains. It was closed when Stanford White built Cabell Hall and its flanking laboratories in 1898-1902.

The pavilions (Nos. 23, 24, and 25) themselves he wished to make "models of taste and good architecture, and of a variety of appearance, no two alike, so as to serve as specimens for the Architectural lecturer," as he wrote to Dr. Thornton. Their orders were based on Errard and de Chambray's *Parallèle de l'Architecture* and Palladio. To increase the apparent length of the Lawn, he enlarged the distance between each one as they are located farther from the Rotunda. In the French manner he terminated his great Lawn with small porticoes *à point*, which frame the terminal pavilions.

On October 6, 1817, in the presence of Jefferson, Madison, and Monroe the cornerstone of Pavilion VII, West Lawn, was laid. This design is amazingly similar to his early designs for Monticello. He made several studies for it, and one is shown in No. 23. Jefferson experimented unsuccessfully with local stone and even imported workmen. The capitals these men produced were not satisfactory, and he had to import others.

In 1819 Jefferson wrote that he was beginning drawings for the pavilions on East Lawn. Pavilion II (No. 24), whose order was taken from the "Ionic of Fortuna Virilis," has a plan from *Select Architecture*,

an example of Jefferson's method of putting two dissimilar elements together. In this masterly plan, a small entry is provided to shield the rooms from draughts. The large schoolroom is beautifully proportioned with alcoves on either end of the fireplace. When this pavilion was restored in recent years, it was found that the stair and the rooms were framed exactly as shown on Jefferson's drawing. However, this was not always true, and it is of great interest in studying these drawings to discover how much of his projected designs he was actually able to build.

For covering the dormitories Jefferson planned to use flat roofs, despite protests of some members of the Board of Visitors, over which he presided as Rector. He called them rooflets and built them of valleys of wood about eighteen inches deep covered with tin, like a series of gutters. He had already used this form of construction to cover the wings of Monticello. In time the "rooflets" leaked, and pitched roofs of slate were substituted. About 1840 the original wood railings rotted out and were replaced by the present cast iron ones, in which is set a pattern of Gothic arches. On the second floors of all the pavilions, Franklin stoves were installed. Having experimented with Rumford fireplaces at Monticello, Jefferson believed stoves would be even more efficient. The two parallel rows of ranges had three pavilions each, for student dining halls. In at least one building Jefferson wanted "some French family of good character, wherein it is proposed that the boarders shall be permitted to speak French only, with a view to their becoming familiarised to conversation in that language." The students' rooms between the dining halls, or hotels, as Jefferson called them, open on arcades, not colonnades, and their proportions are taken almost directly from Palladio.

In 1818 and 1821, in the midst of his plans for the University, Jefferson made drawings for courthouses in Botetourt and Buckingham Counties. He also designed the original Christ Church in Charlottesville, which was finished in 1826, the year he died. The design is clearly based upon that of St. Philippe du Roule by Chalgrin in Paris, which was near his Paris house.

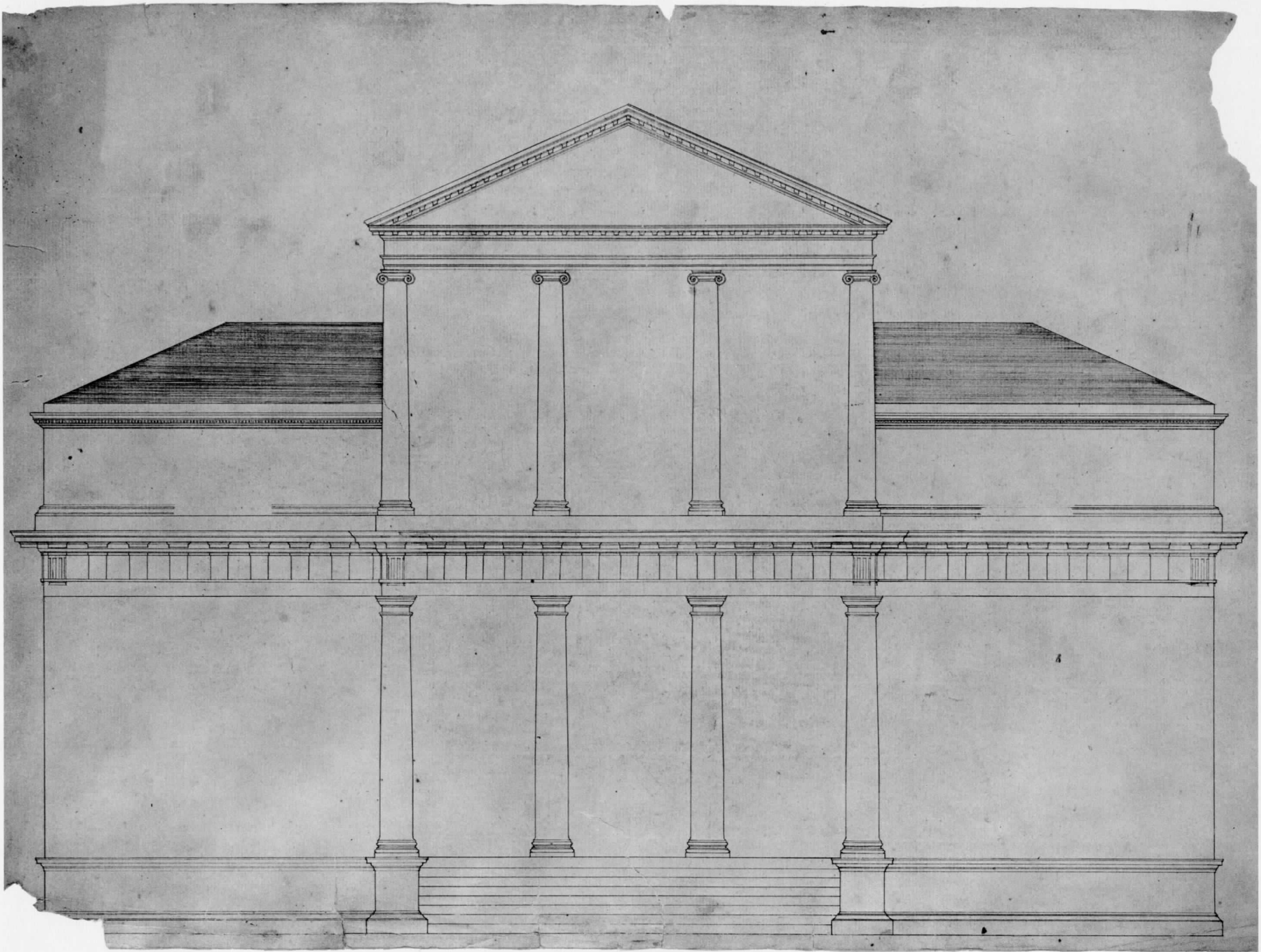
Because of the grandeur of Jefferson's career as statesman, his architecture has been overshadowed. Yet had he done nothing else, he would be remembered today for his distinguished buildings, as the representative drawings here reproduced and the descriptive notes at the end of this booklet so amply illustrate.

While the Roman Revival was largely his contribution, he stimulated the Greek Revival, a product of the "Greek fever" engendered by the Greek War for Independence. Prosperous planters from the South passed through Charlottesville on their way to summer at the Virginia springs. Undoubtedly the white columns of the temple houses at the University had a strong influence on those classical houses that sprang up all over the old South. Jefferson established so strongly the classical tradition for public buildings that it persists even today, unfortunately often in watered-down versions. Whenever he could he pushed the arts and befriended artists. He encouraged the education of artists and architects. He was the leading Romantic Classicist in America before Latrobe, and such was his devotion to antiquity that he even promoted the temple form before it became popular in Europe. At the same time he was constructing the Rotunda at the University, buildings based on the Pantheon were rising all over Europe, thus putting him in the forefront of the classical surge of the decade from 1815 to 1825. To America, where the English vernacular of Sir Christopher Wren had been the tradition, he brought the Roman Revival, as interpreted by the French classicists and by Palladio. But the native American materials and traditions of craftsmanship helped transform his buildings into something new: Roman and French classicism interpreted in red brick, white painted wood, and stucco.

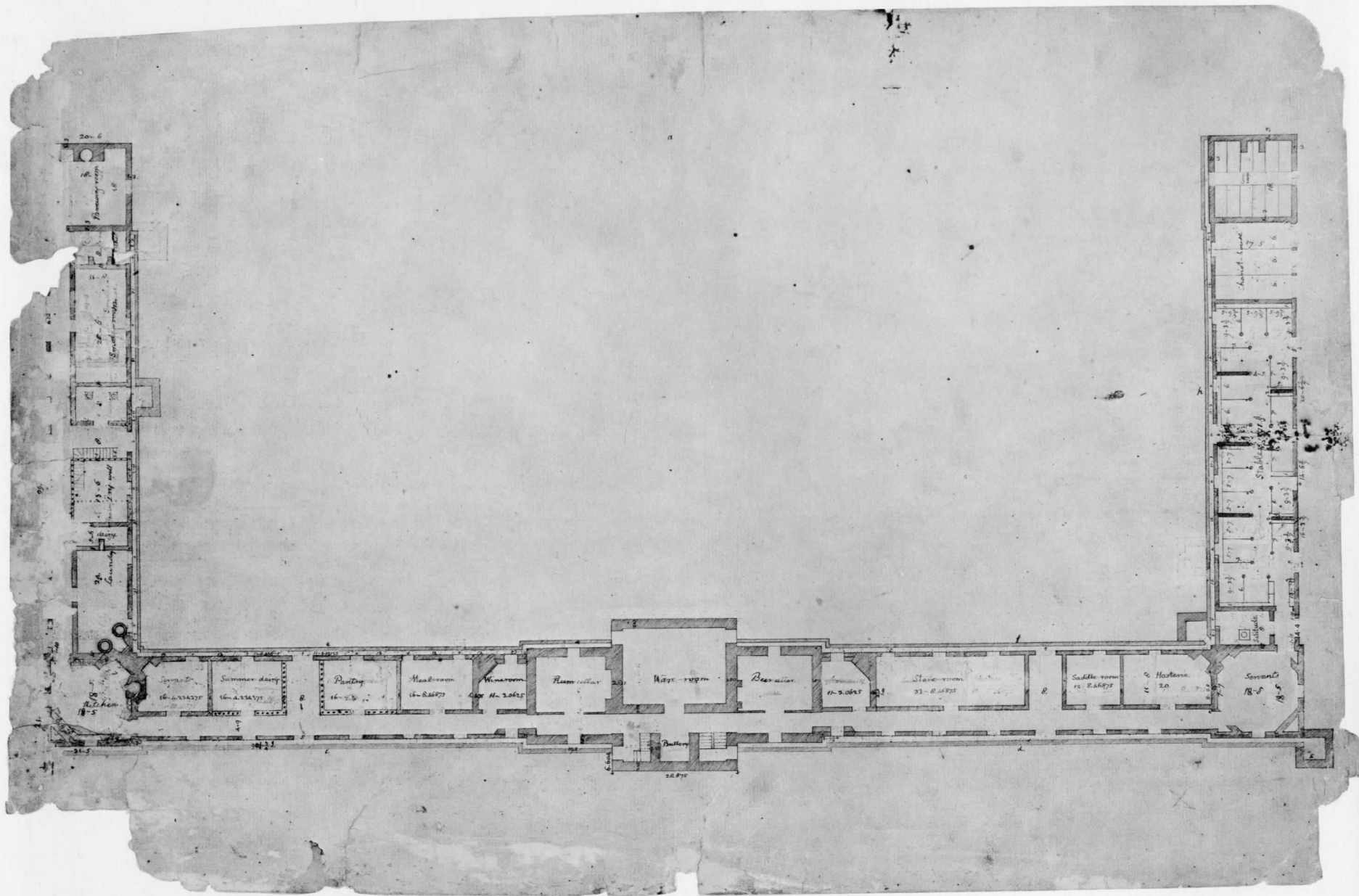
Like all important artists, Jefferson was capable of growth. While the first version of Monticello was exceptional, unique in the colonies for its adherence to Palladianism, it was still a provincial seat. After the impact of Europe and the influence of his architectural library, the finished Monticello was a highly civilized and sophisticated design: a remarkable record of one man's experiment in the art of living. If he were alive today he would no doubt take great interest in modern architecture.

While no other American house, and few in Europe, so well express the character of its builder and architect, the design of Monticello represents the mathematical mind of a leading exponent of the age of reason whose scientific analysis of classical art produced carefully designed elements that do not always merge into a unified whole. On the other hand, he rises above this limitation in his town plans, at Poplar Forest, and at the University of Virginia. Even among European universities there is nothing to rival the last. The clarity and variety of the parts which relate so well to the entire composition, the brilliance of red brick and white trim, the serenity of the long colonnades climaxed by the majesty of the Rotunda—this is indeed a noble achievement. Jefferson stands alone, as the most distinguished native architect of the Early Republic.

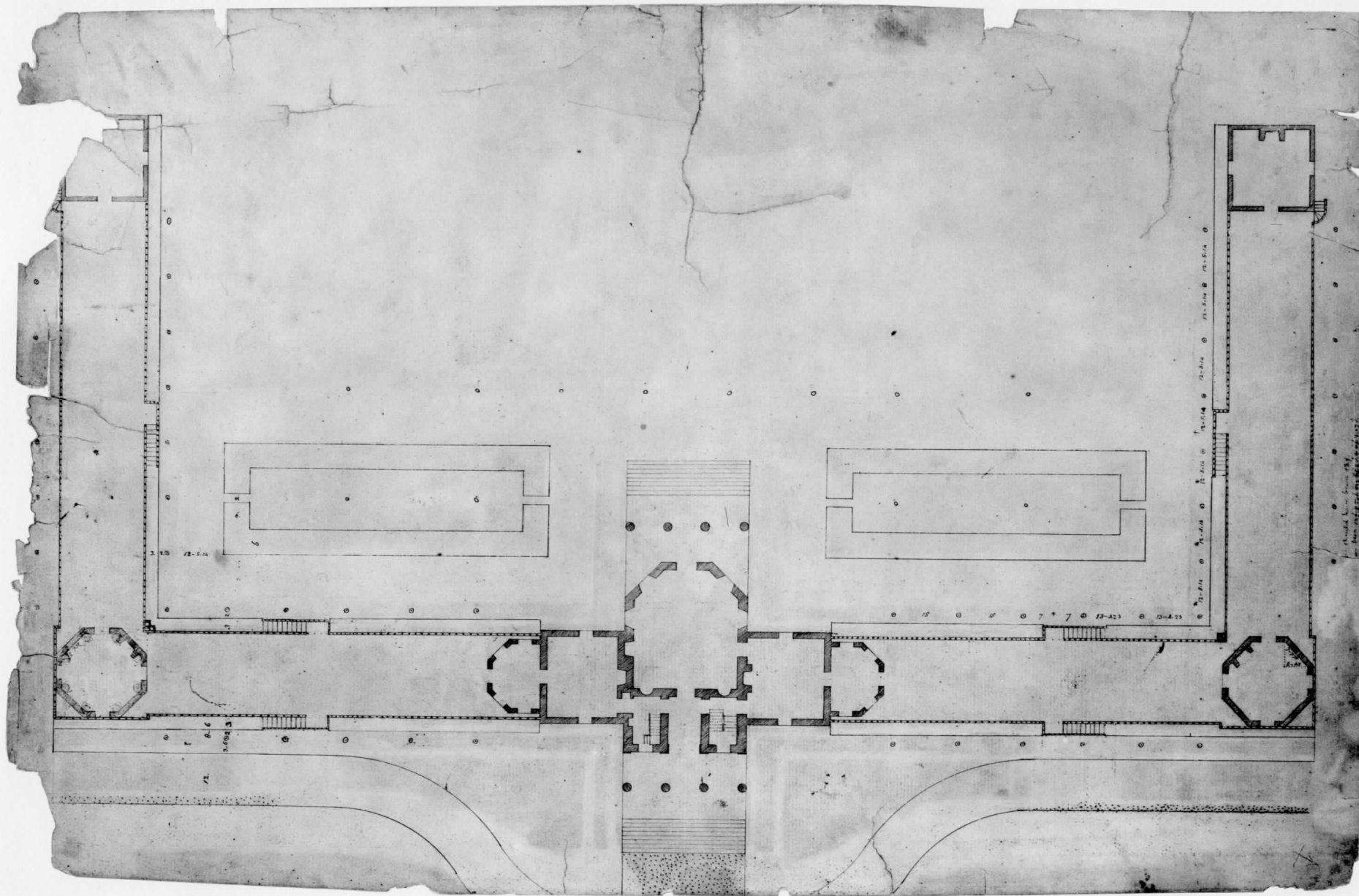
FREDERICK DOVETON NICHOLS



No. 1. Monticello: Elevation, First Version

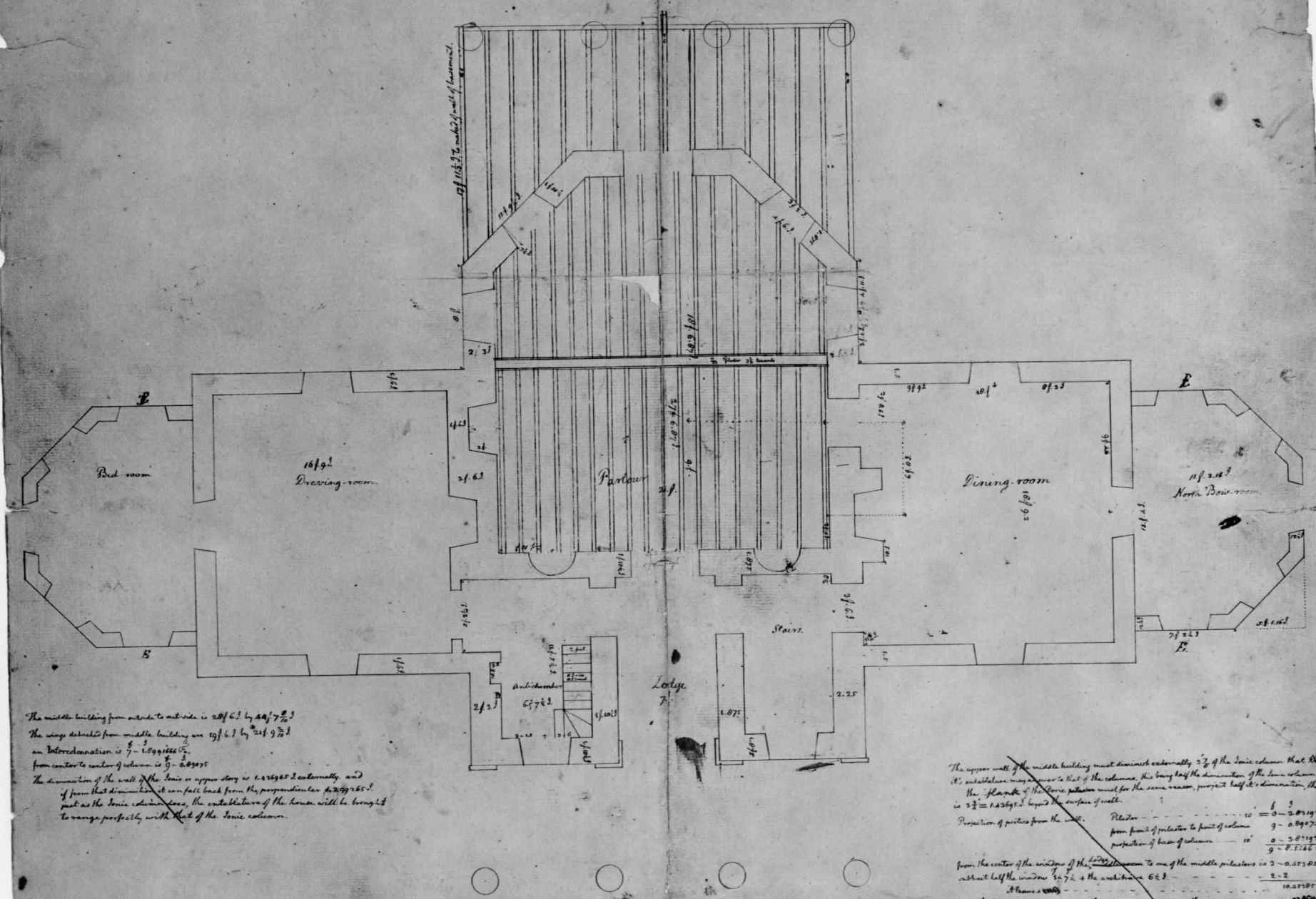


No. 2. Monticello: Basement with Dependencies, Final Drawing



No. 3. Monticello: First Floor with Dependencies, Final Drawing

Plan of the first floor, showing the thickness &c. of the walls above the water table



The middle building from outside to outside is 28 ft 6 in by 24 ft 7 in  
 The wings detached from middle building are 19 ft 6 in by 24 ft 9 in  
 an Interconnection is 7 ft 10 in 1/2  
 from center to center of column is 9 ft 0 in 3/4  
 The dimension of the wall of the Ionic is upper story is 1.256952 externally, and  
 if from that dimension it can fall back from the perpendicular 6.259265  
 just as the Ionic column does, the construction of the house will be brought  
 to range perfectly with that of the Ionic columns.

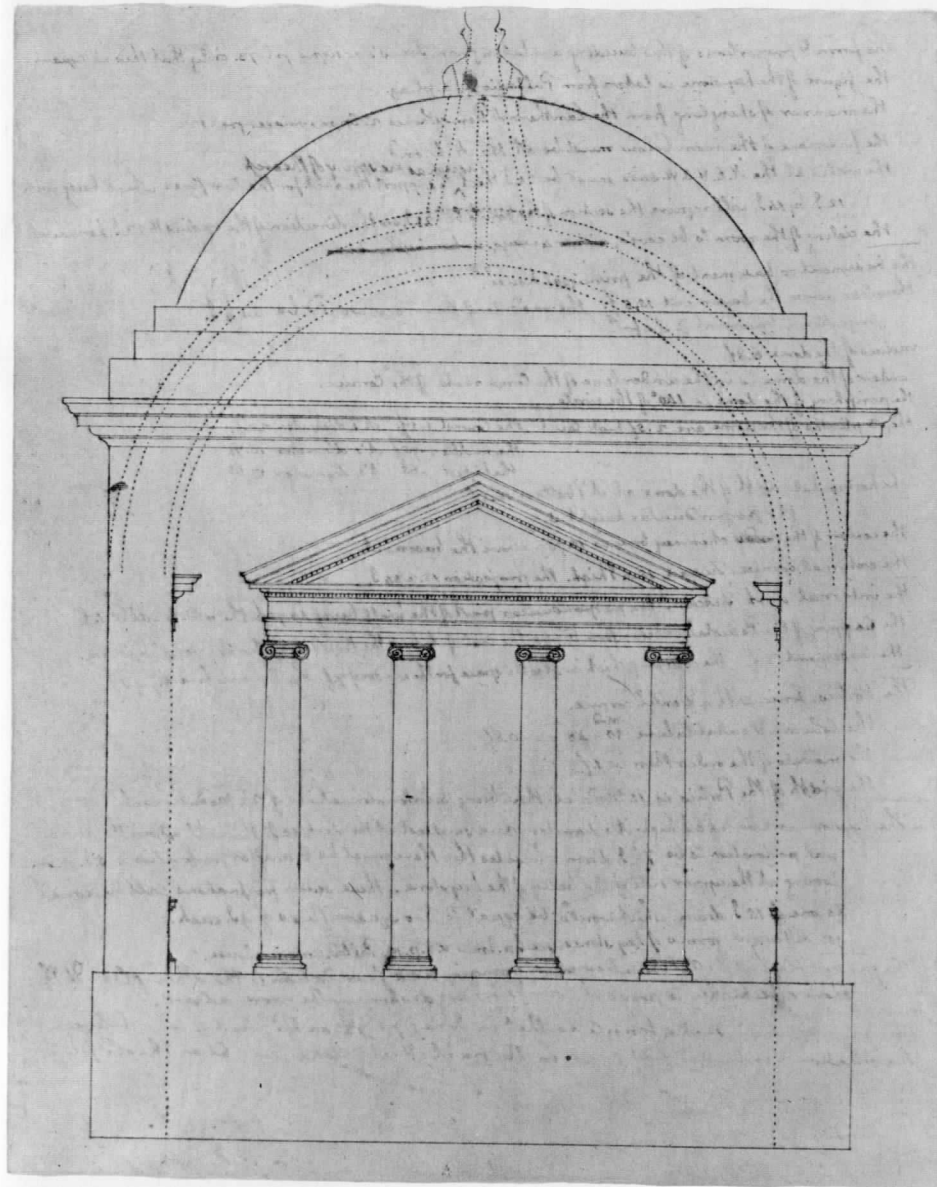
\* meaning the stone cut but 24 ft 6 in

The upper wall of the middle building must diminish externally 3/4 of the Ionic column that 24  
 its substitution may never be that of the columns, this being half the dimension of the Ionic column.  
 The 1/4 of the Ionic column must for the same reason, project half its dimension, that  
 is 3 3/4 = 1.256952 beyond the surface of wall.

Projection of cornice from the wall	10	=	6 3/4
from front of pilaster to front of column	9	=	0 - 2.05195
projection of base of column	10	=	0 - 2.05195
	9	=	0 - 2.51261

from the center of the windows of the middle building to one of the middle pilasters is 2 - 0.25195  
 subtract half the window 6 1/2 + the architrave 6 1/2 = 13  
 it leaves 10.25195  
 from the center of the windows of the middle building to one of the middle pilasters is 2 - 0.25195  
 it leaves 10.25195  
 subtract that from the projection of the external pediment of the windows = 7.42500  
 it leaves 2.82695  
 subtract the thickness of the two middle pilasters on that side of the house with the thickness of the wall = 2.82695

No. 4. Monticello: First Floor, Final Plan



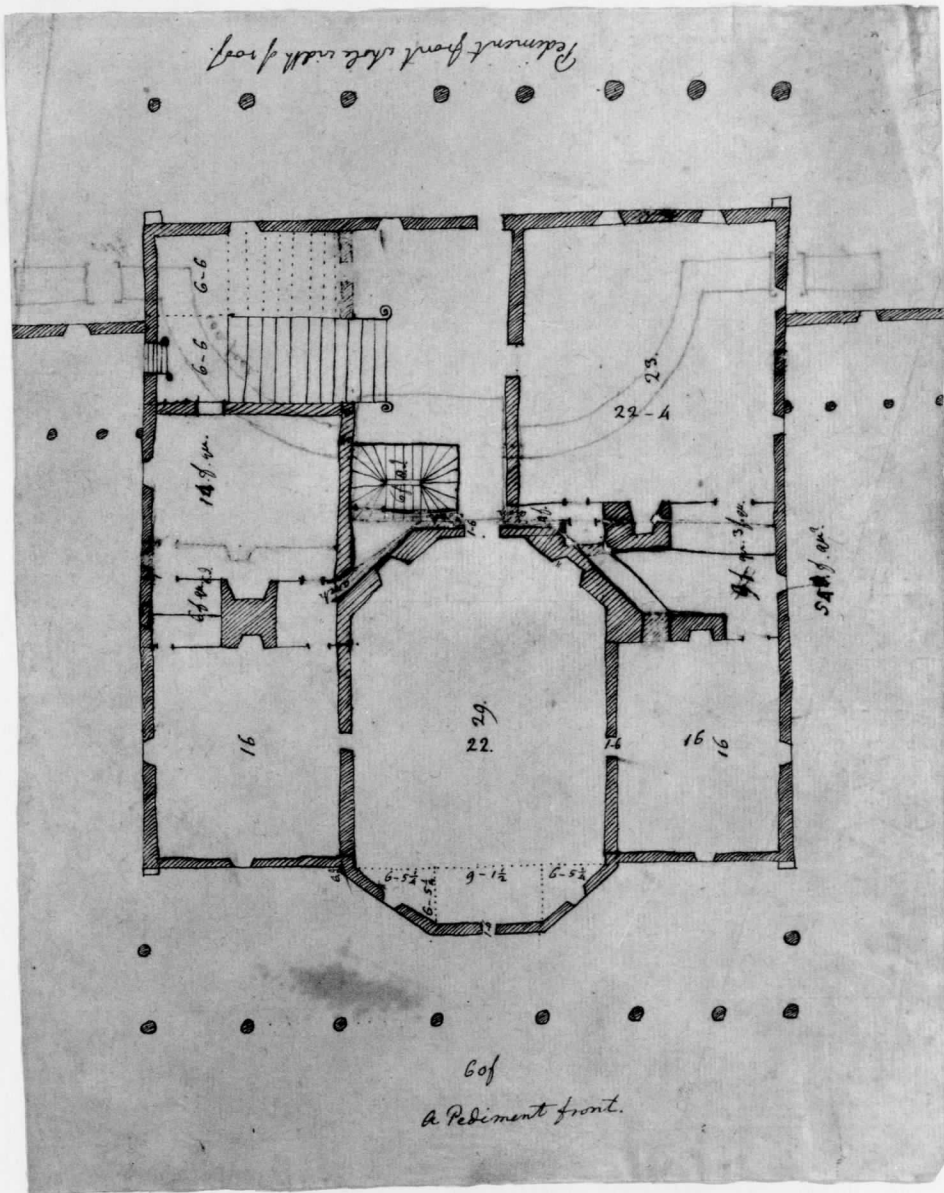
No. 5. Monticello: Decorative Outchamber, Elevation

62

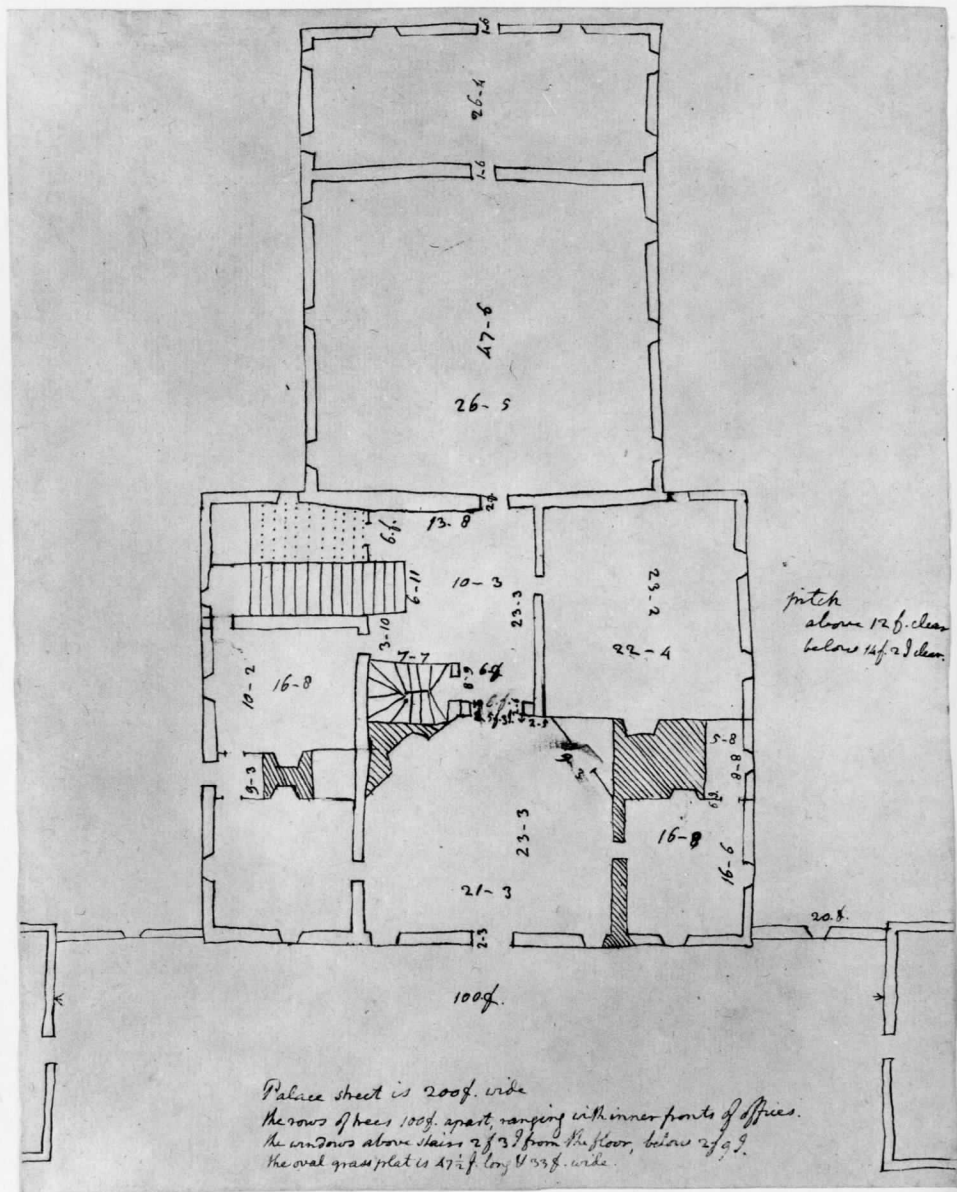
The form & proportions of this building are taken from Jones's designs pl. 73. only that this is square  
 the figure of the key stone is taken from Palladio B. 2. pl. 29  
 the manner of shingling from the lantern of Demosthenes 2. Sporn's voyages p. 132.  
 the fireplace of the room below must be at the N. E. end  
 the walls at the N. E. & S. W. ends must be 22.9 high as the spring of the arch  
 12.9 by 12.9. will require the section of the vault to be 22.9 in the direction of the radius, & 23.9 horizontal.  
 the ceiling of the room to be covered ~~either 2 ways, or 1 way~~  
 the basement = basement of the principal house  
 the order above the basement 10.5 f. the module of the order would be 21 1/2 f.  
 projection of basement 3/10 of a foot  
 radius of the dome 8.8 f.  
 center of the dome is in the under line of the Cima recta of the Cornice.  
 the periphery of the dome is 140° of the circle.  
 the 3 plinths of the dome are 2.8 f. high each the lowest 1.1 f. it's diameter 20 f.  
 the middle .75 f. it's diameter 18.75  
 the highest .65 f. it's diameter 17.65  
 the horizontal width of the dome at it's bottom 16.5 f.  
 it's perpendicular height 5.8 f.  
 the center of the chimney bow is 10.75 f. above the basement  
 the external cornice. Tuscan. 15.4 f. high. the projection 15.236 f.  
 the internal work Tuscan. the perpendicular part of the wall being 10.75 f. the module will be 1 f.  
 the footing of the Pedestals is taken from Gibbs, the rest of it from the Builder's dictionary verbo "Tuscan".  
 the basement 2 f. the colonnade (which is also the space for the arched) 7 f. the Entablature 5 f. 9 f.  
 The Portico Ionic with a Dentil cornice.  
 the Column & Entablature 10.28 = 10.8 f.  
 the module of the order then is 1 f.  
 the width of the Portico is 11. Modules. there being 3. intercolumniations of 2 1/2 Modules each.  
 The key stone will be 2 f. 6 d. high; it's diameter where smallest at the neck 10 d. this will allow the principal perforation to be 7 1/2 d. diam. besides this there must be 6. smaller perforations 5 d. diam. issuing at the upper side of the belly of the key stone. these seven perforations will be equal to one of 15 d. diam. which would be equal to two square fluxes of 9 d. each.  
 for different forms of key stones. see Dr. Jones v. 2. p. 19. Pallad. Armenia's house.  
 the present floor of the Outchamber must remain as a foundation to the other floor, & the more effectually to prevent sounds below disturbing the room above.  
 Apr. 23. 1773. build such a temple as that in Jones pl. 73 on the point of land between the meadow & intended fish ponds in the park. & let Outchamber be on the old plan.

No. 6. Monticello: Decorative Outchamber, Specifications





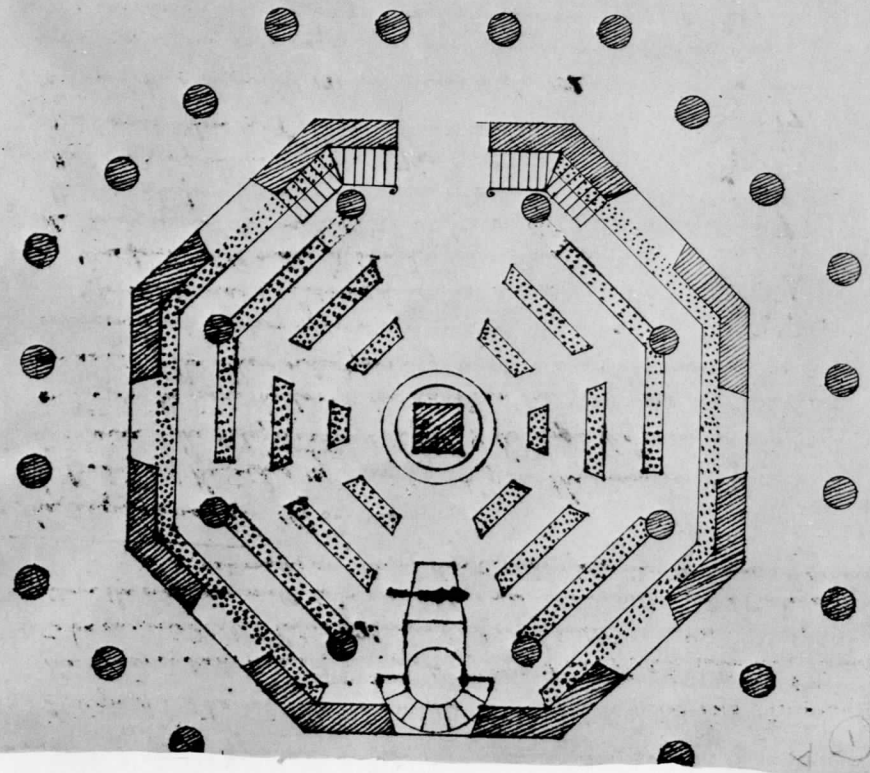
No. 7. Governor's Palace, Williamsburg: Plan



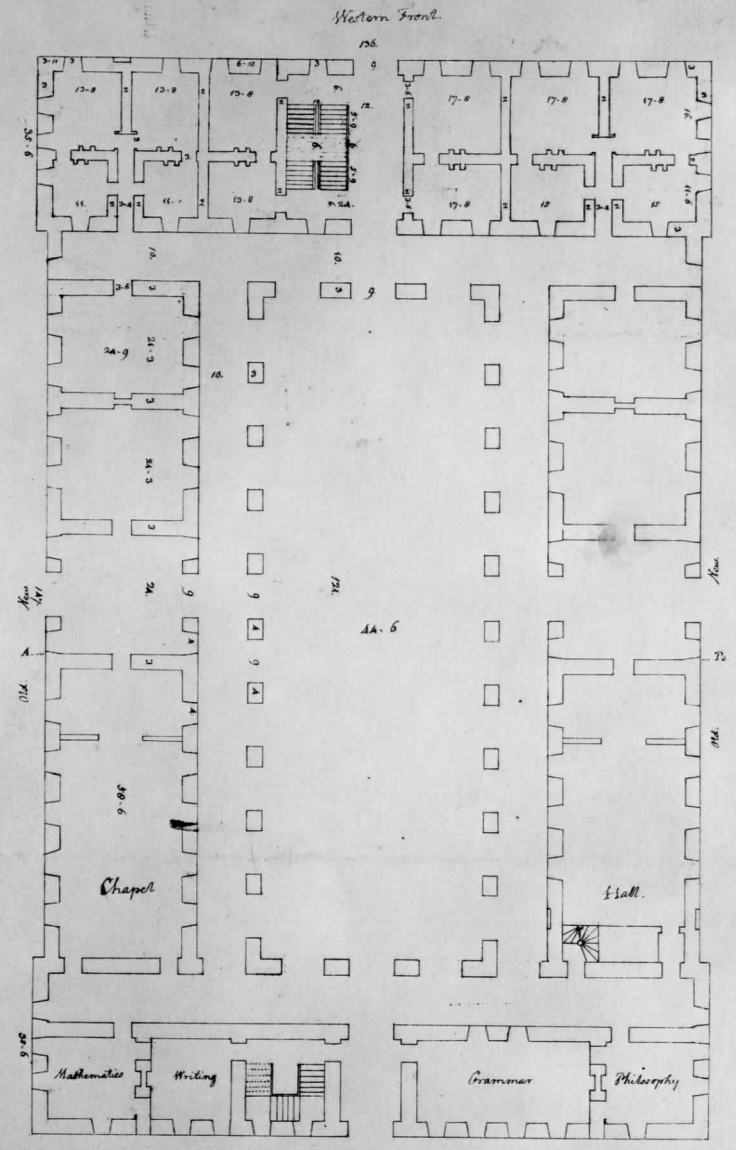
No. 8. Governor's Palace, Williamsburg: Measured Drawing

2 walls 1/4 in. thick  
 20 ft long, 3 ft 9 in. high  
 2 wings 1/4 in. thick  
 4 ft 6 in. high  
 1/4 in. deep in ground  
 deduct for doors  
 windows —

22000	22000
59200	59200
9400	9400
61600	61600
10968	10968
50632	50632

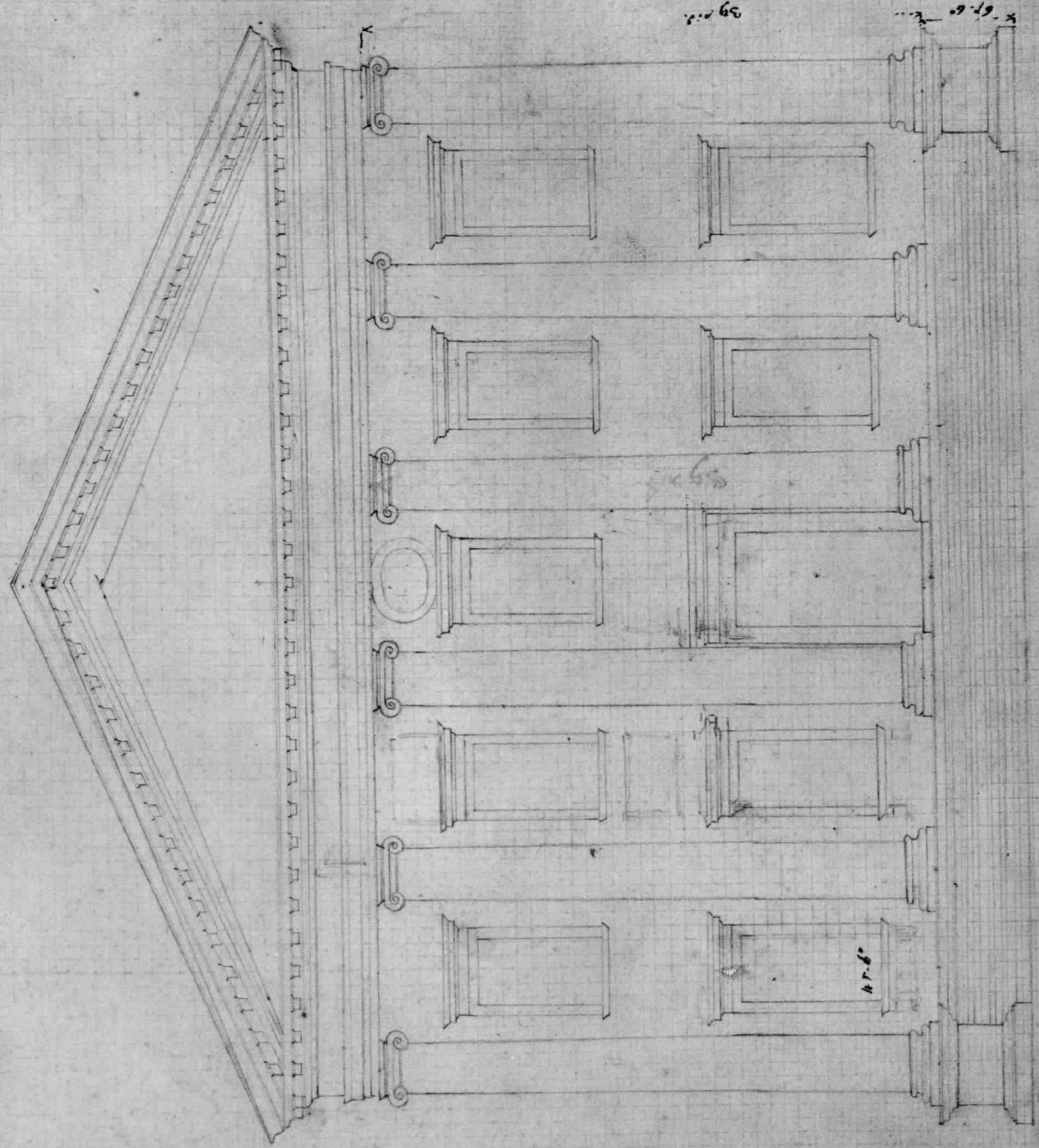


No. 9. Octagonal Chapel, Williamsburg?: Plan



Western Front.  
 Eastern Front.  
 Plan for an addition to the College of William and Mary, drawn at the request of Dr. Dunmore. The Eastern end with the wings as far as the letters A. B. is the present building. The rest is the proposed addition.

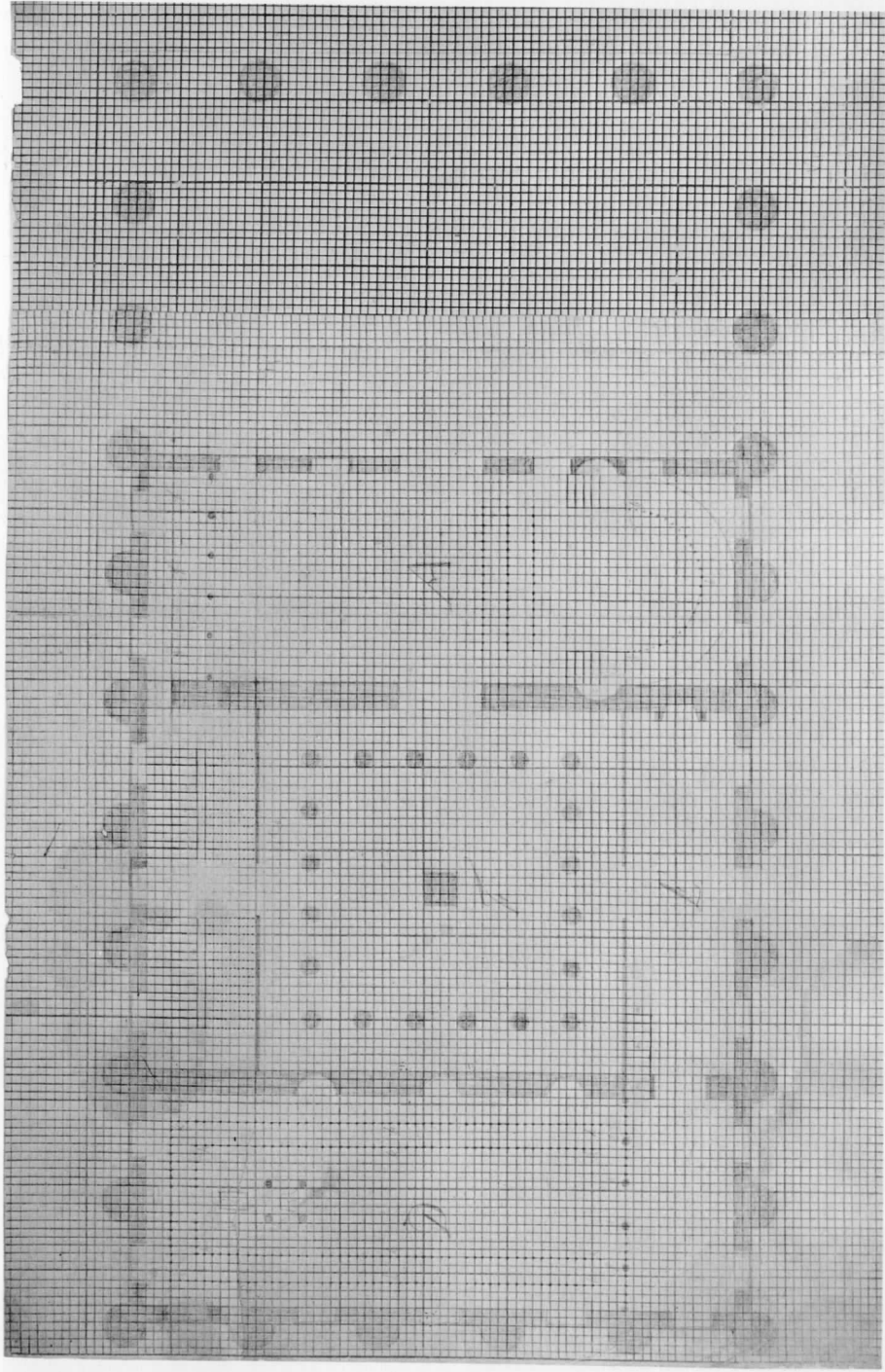
No. 10. College of William and Mary: Plan for Addition



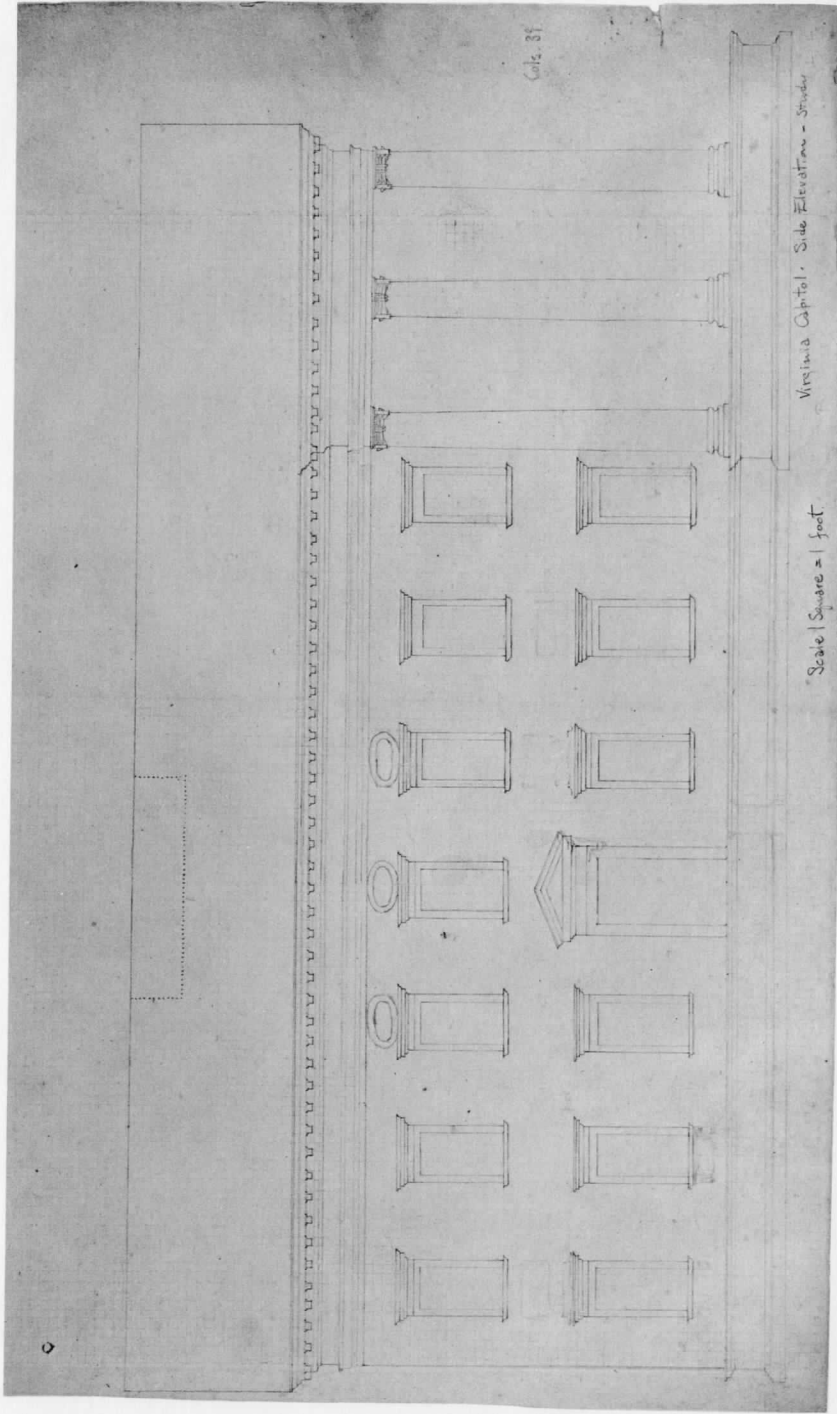
Virginia Capitol: End elevation - Study

Scale 1 square = 1'

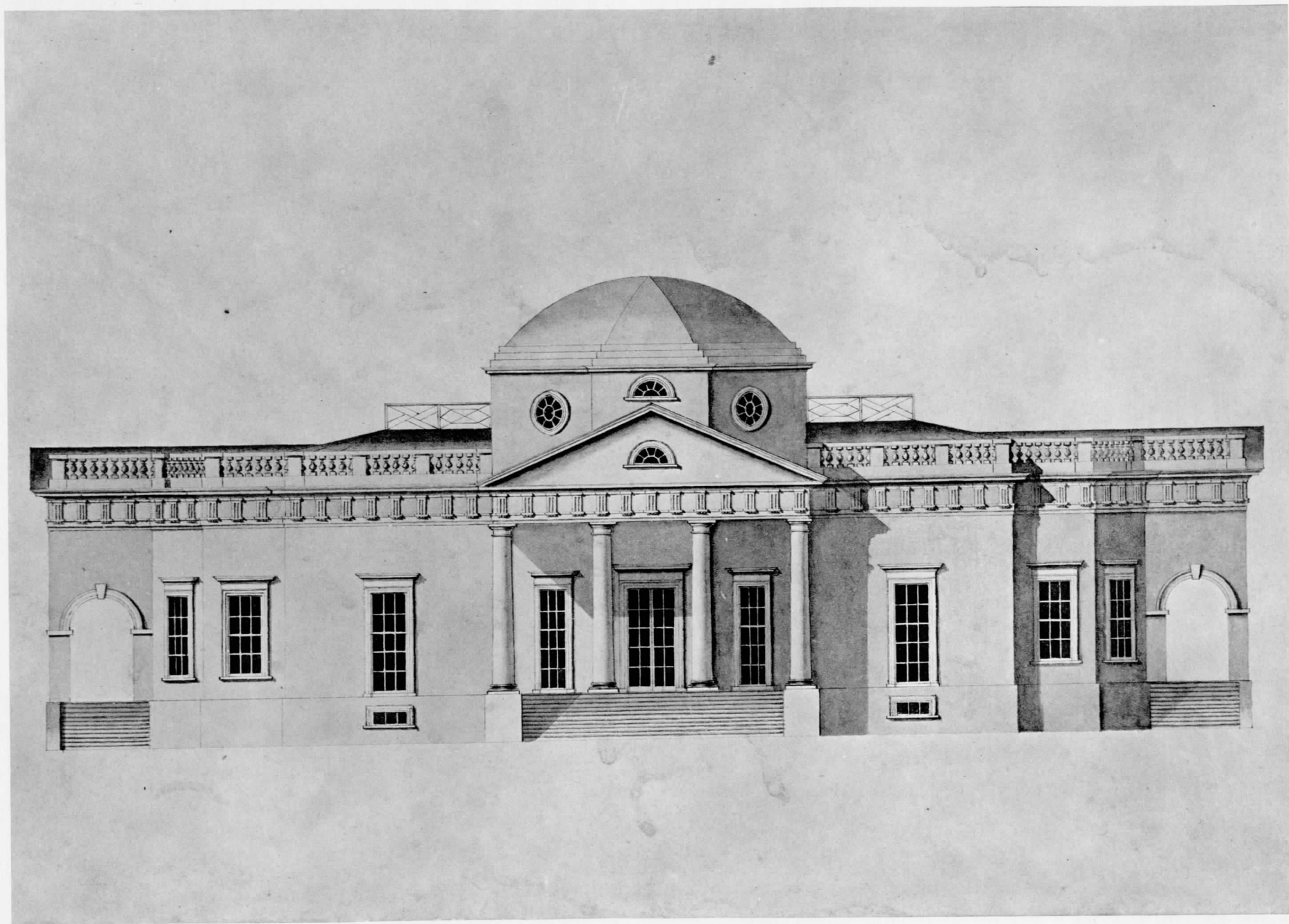
No. 11. Virginia Capitol, Richmond: Front Elevation



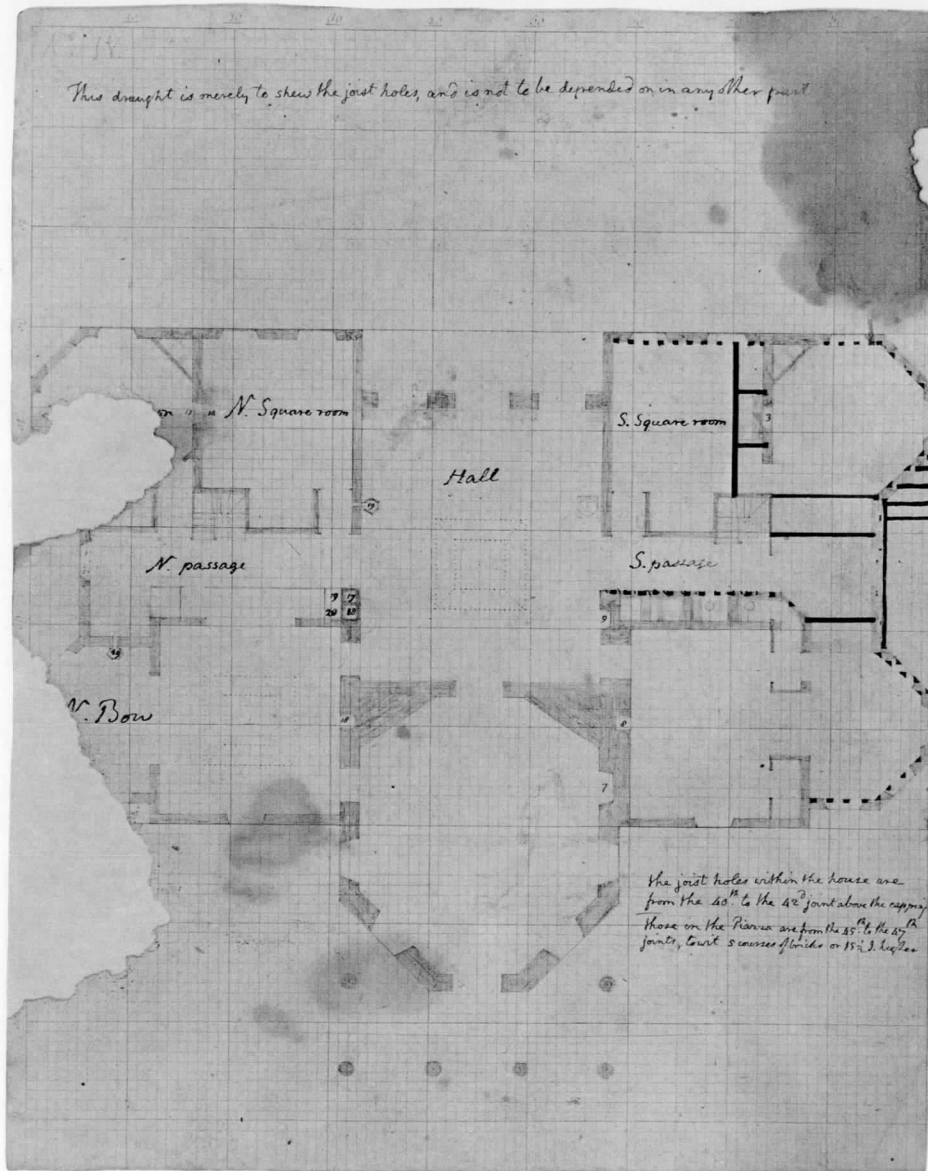
No. 12. Virginia Capitol, Richmond: Plan



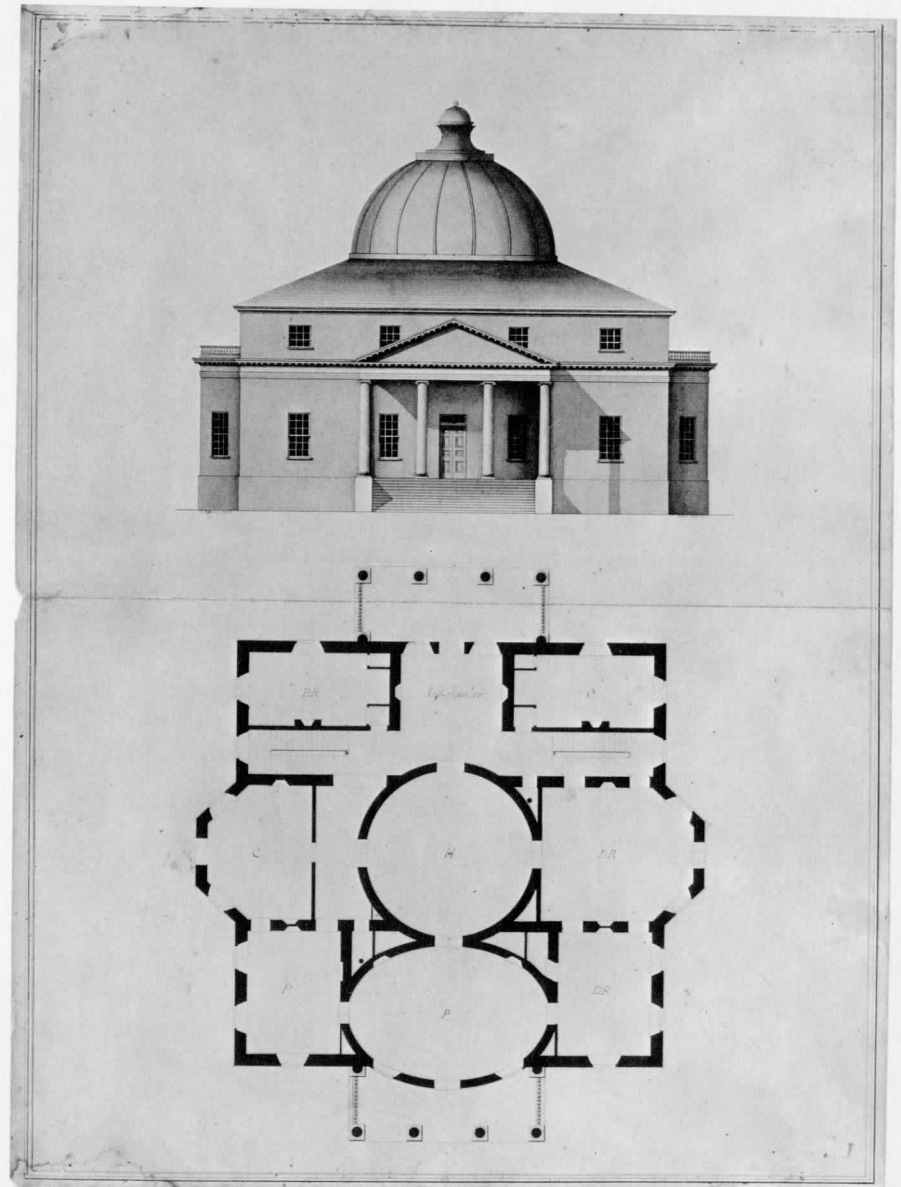
No. 13. Virginia Capitol, Richmond: Side Elevation



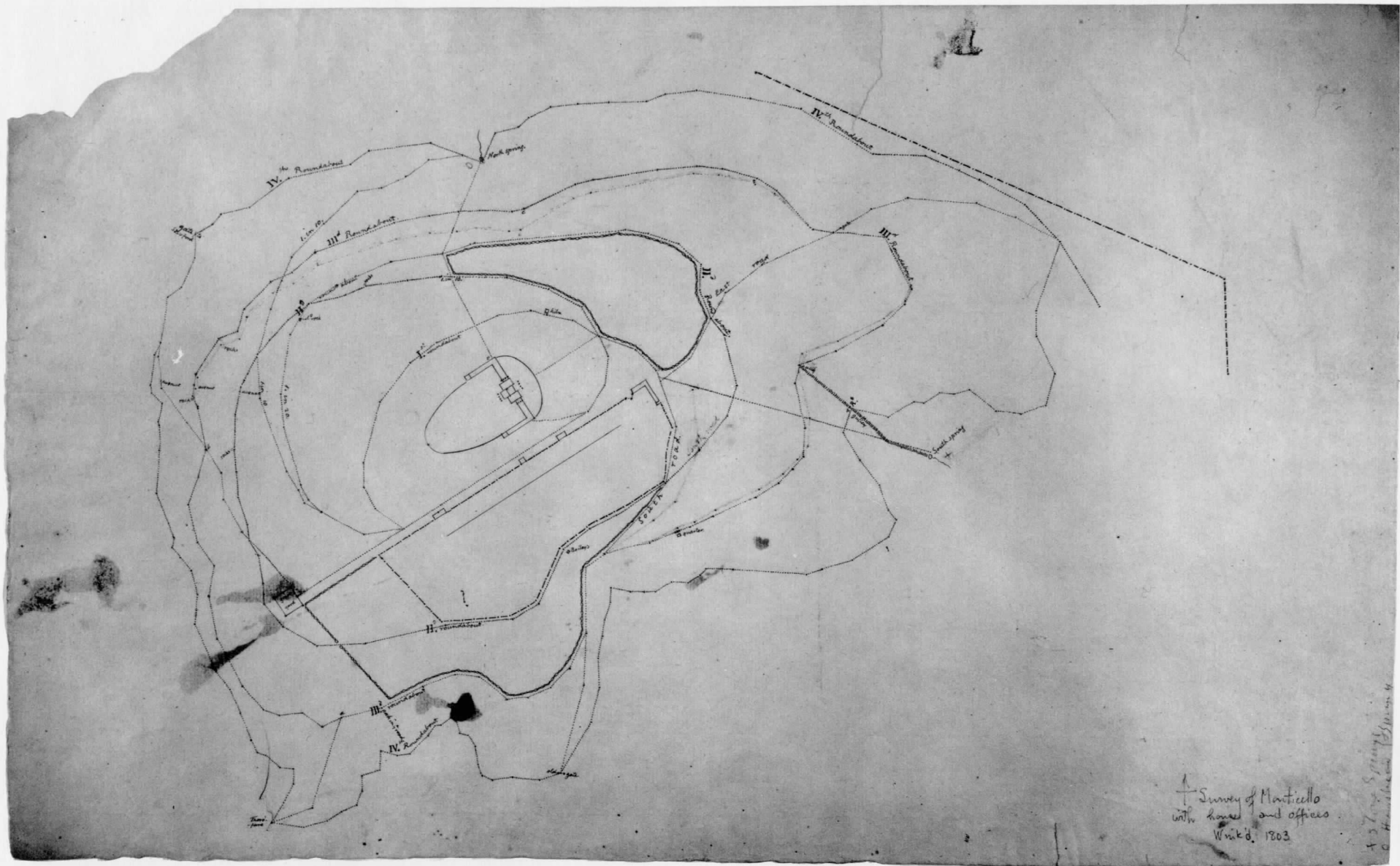
No. 14. Monticello: West Elevation, Final Version (drawn by Robert Mills)



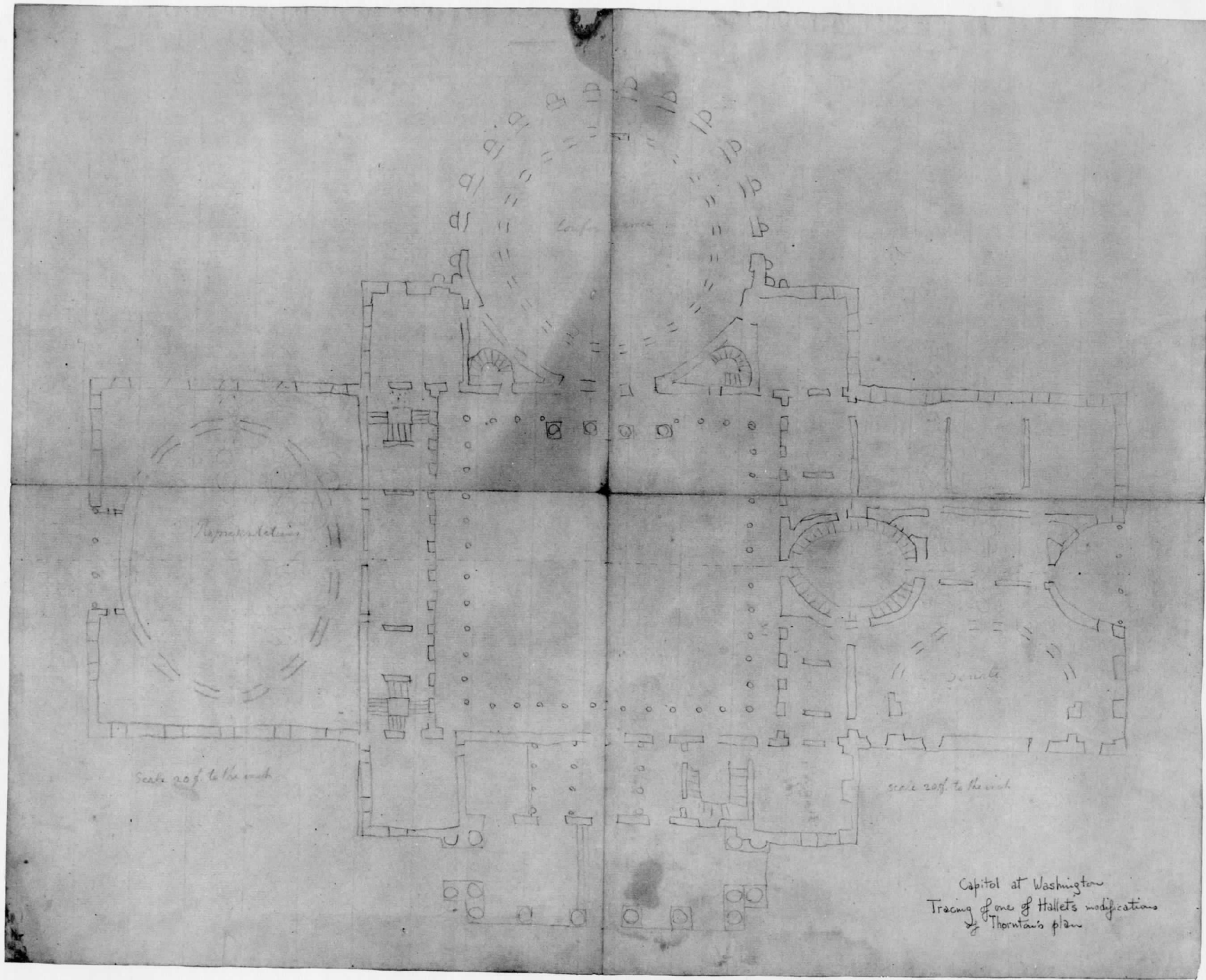
No. 15. Monticello: First Floor, Final Version



No. 16. A Rotunda House (drawn by Robert Mills)

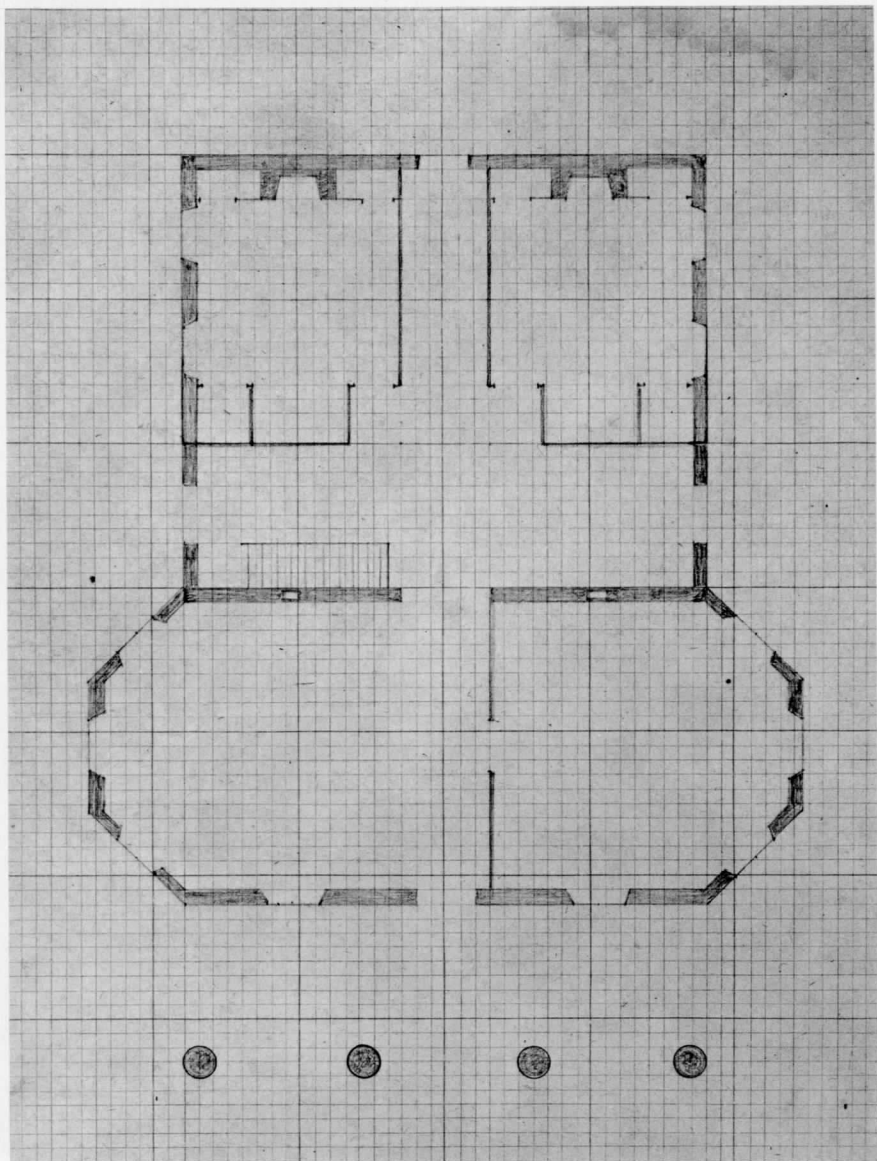


No. 17. Monticello: Survey showing House, Offices, and Four Roundabouts

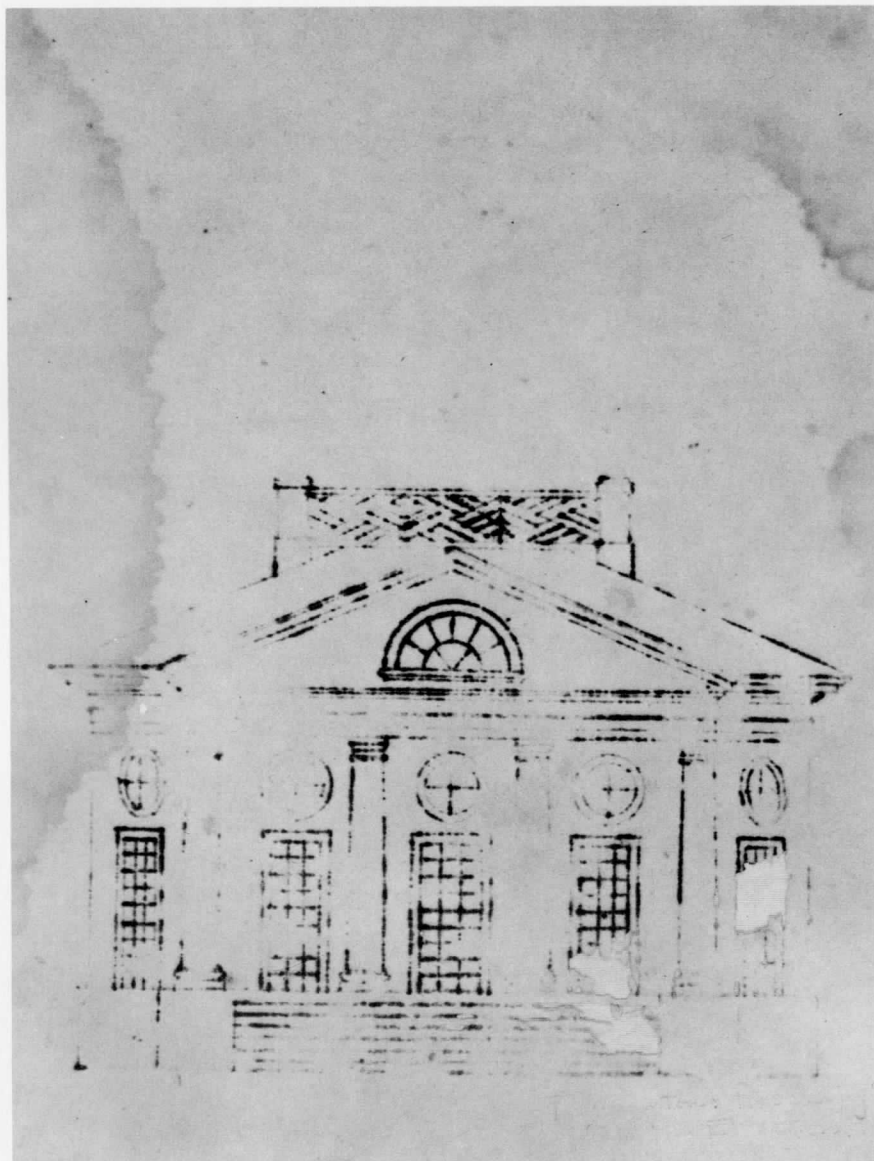


No. 18. Capitol, Washington: Jefferson's Tracing of Hallet's Plan

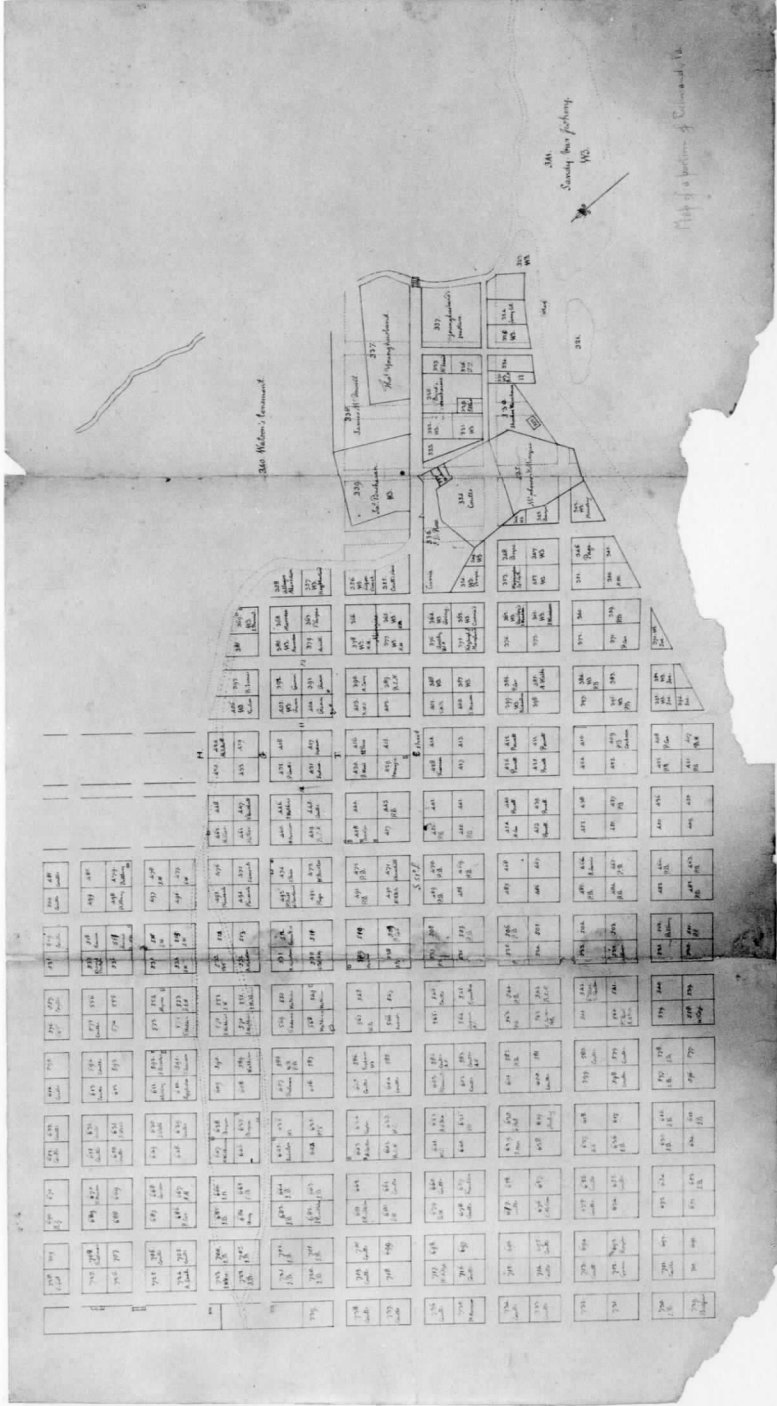




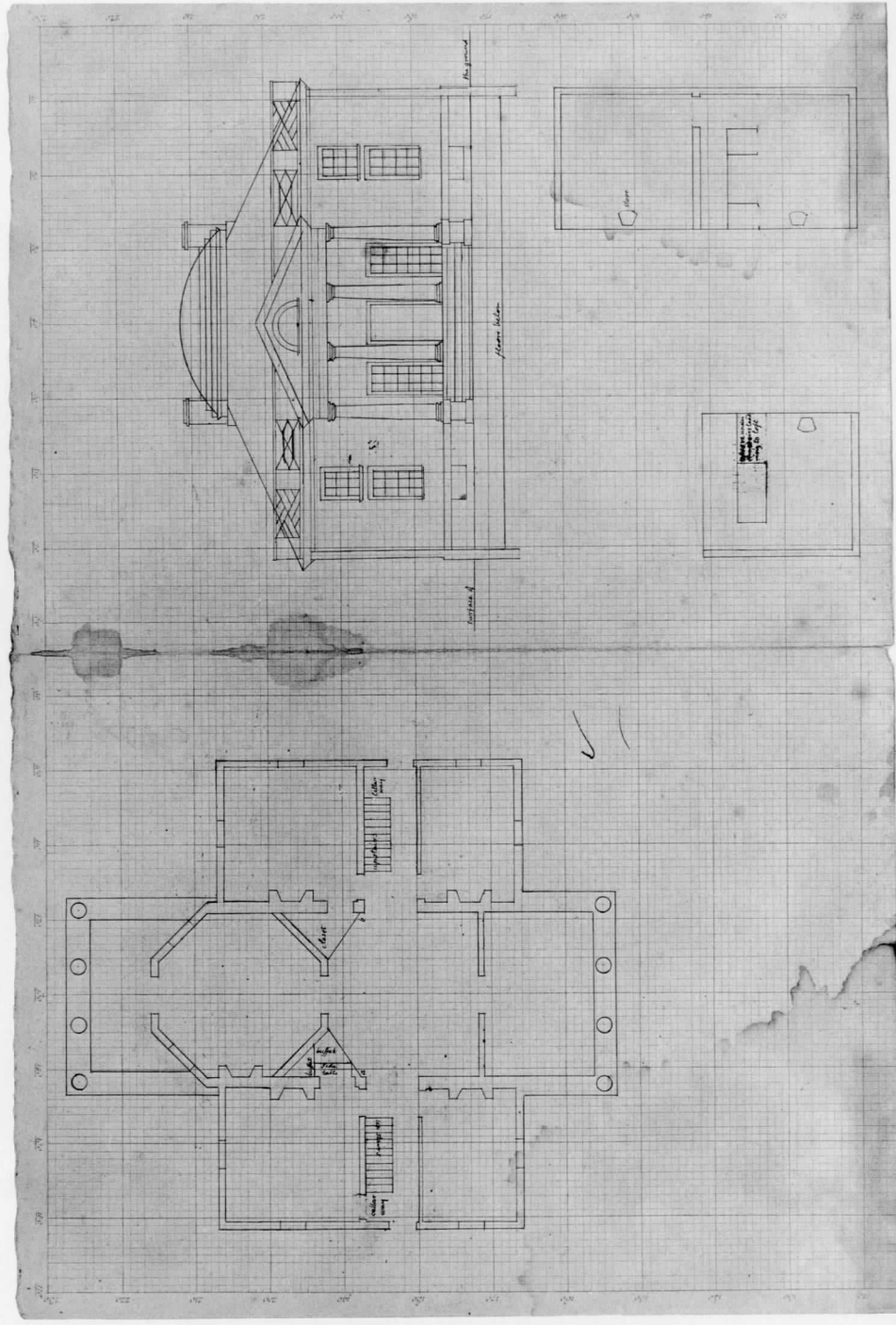
No. 19. Farmington, Charlottesville: Plan



No. 20. Farmington, Charlottesville: Elevation

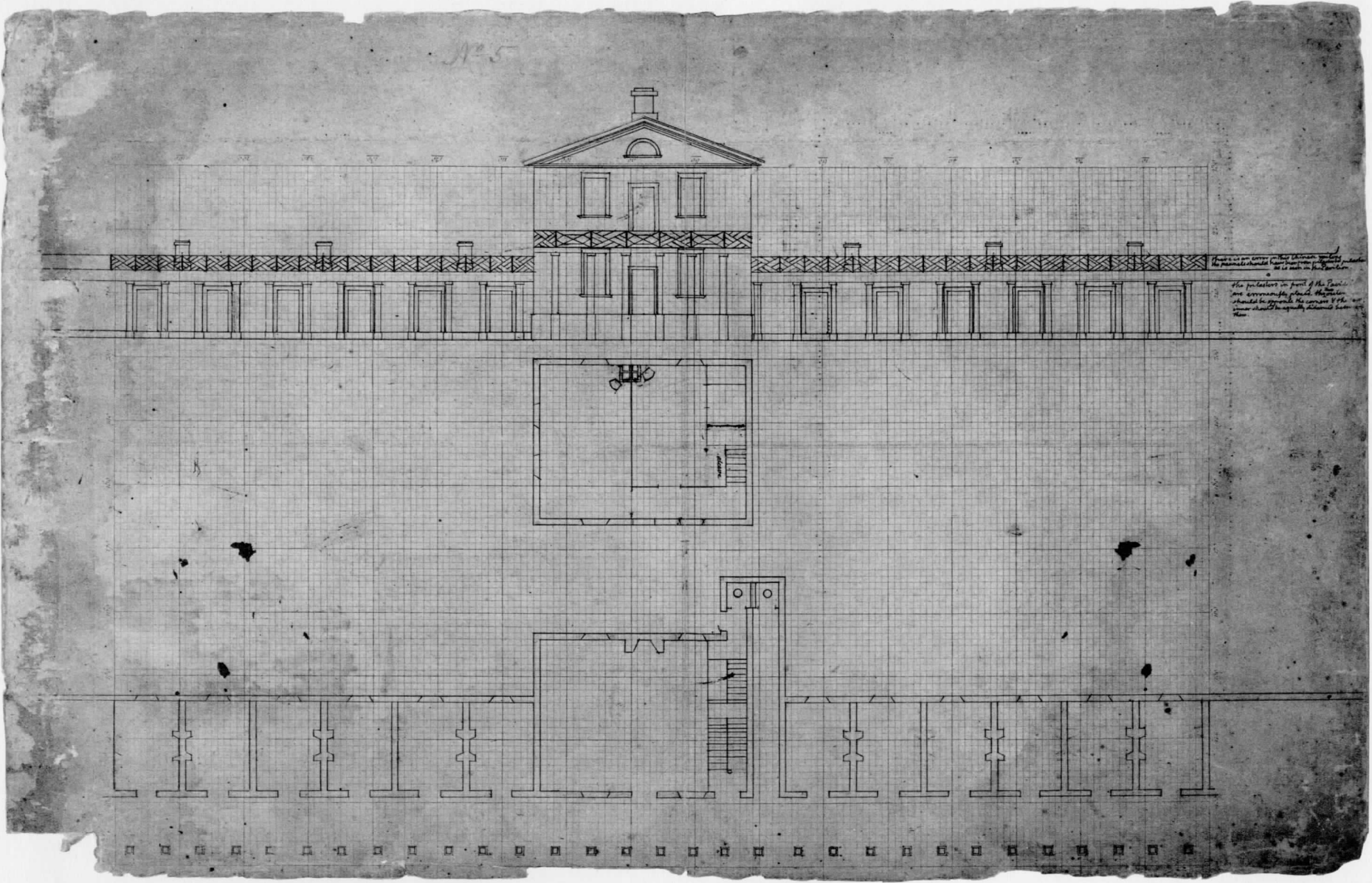


No. 21. Richmond: Town Extension Plan



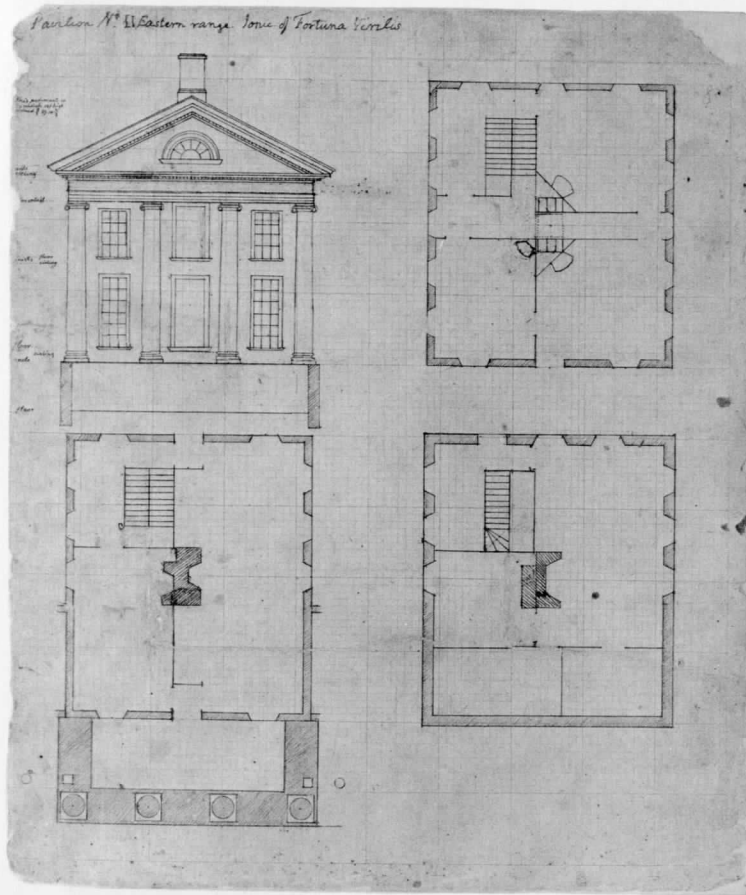
No. 22. Barboursville: Plan and Elevation

A<sup>25</sup>

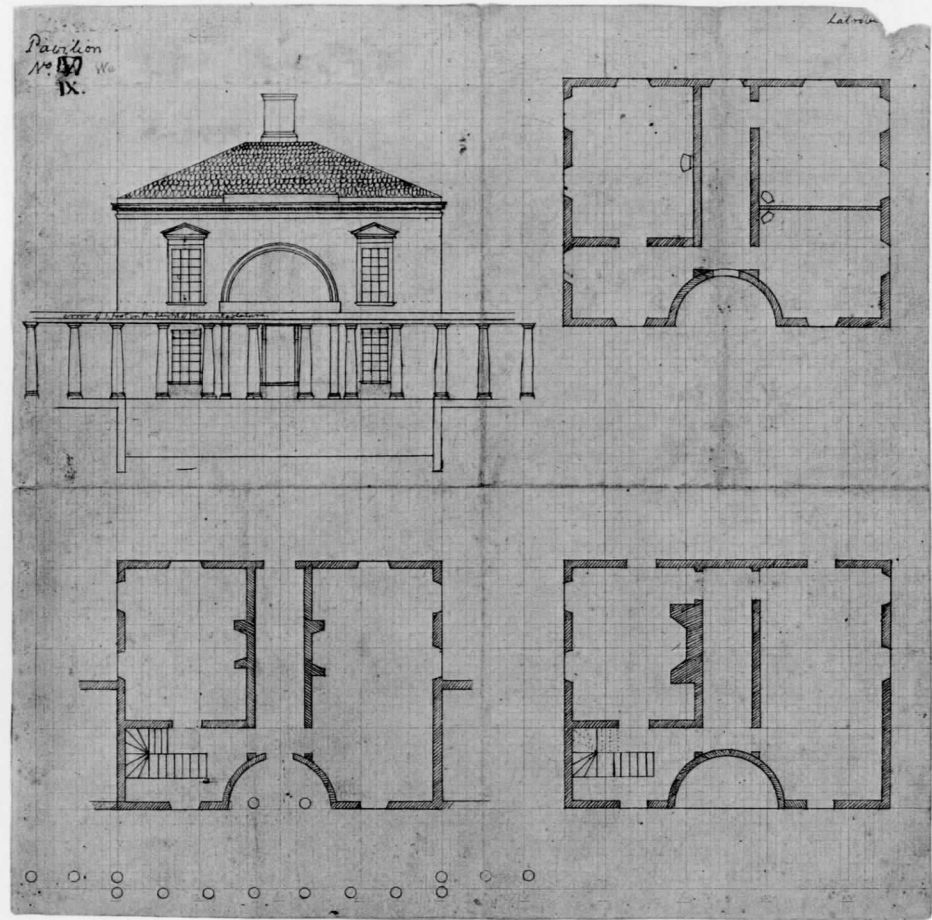


The pavilion in front of the Pavilion  
is to be arranged in such a manner  
that the columns of the  
inner should be equally distant from  
the

No. 23. University of Virginia: Pavilion VII

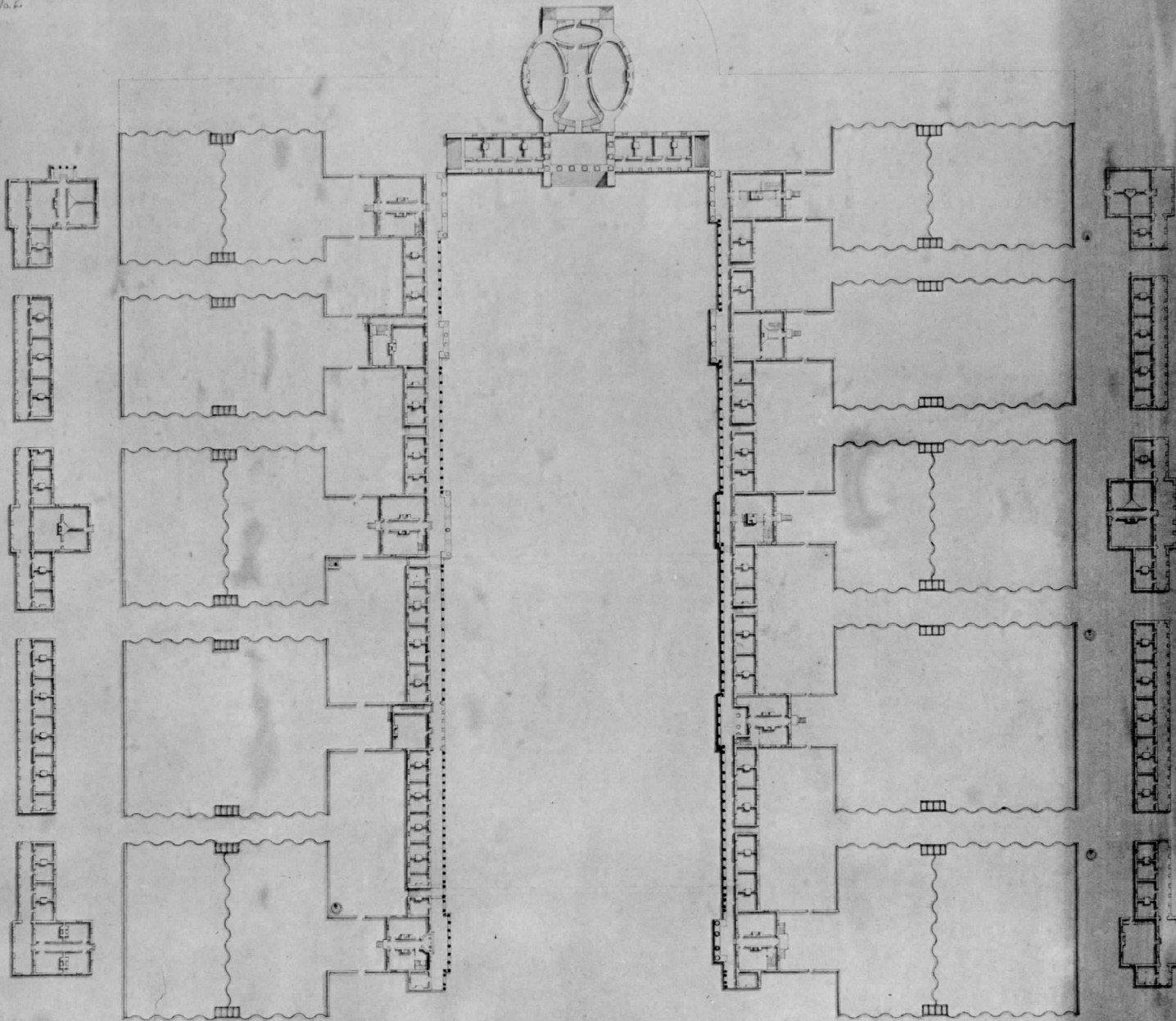


No. 24. University of Virginia: Pavilion II

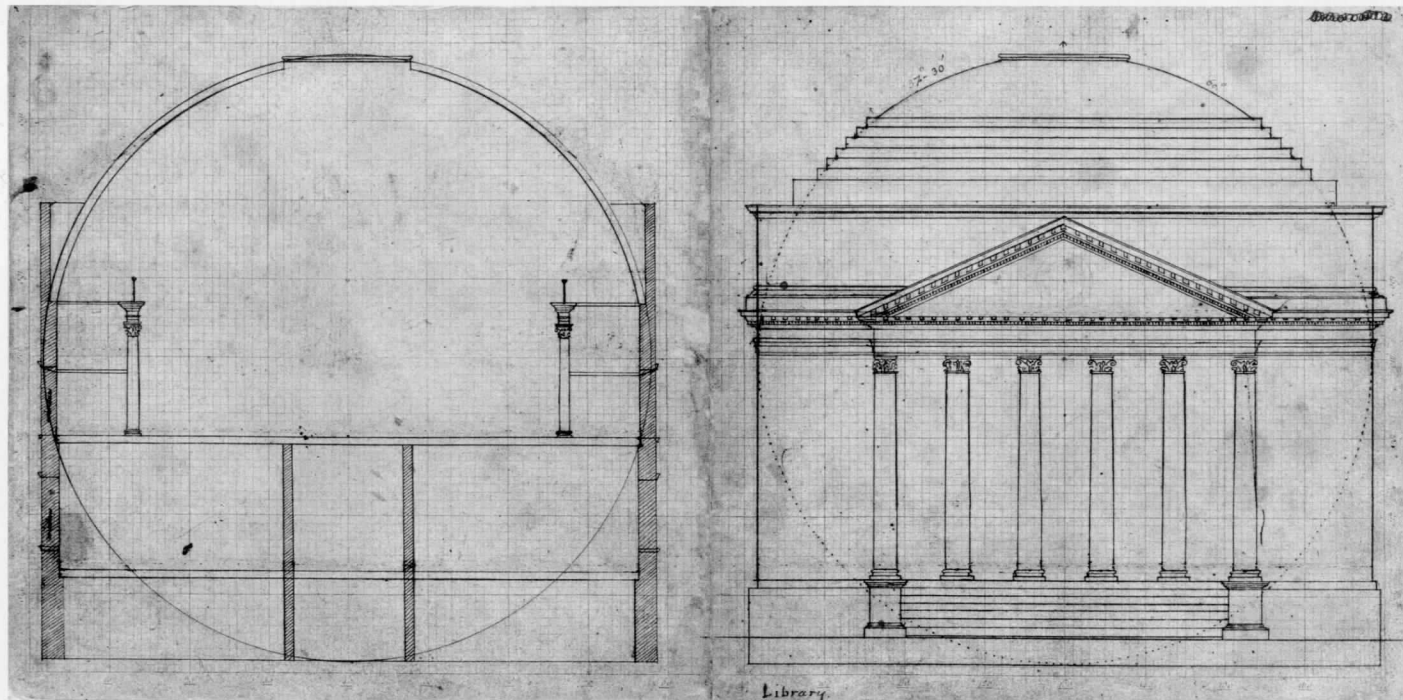


No. 25. University of Virginia: Pavilion IX

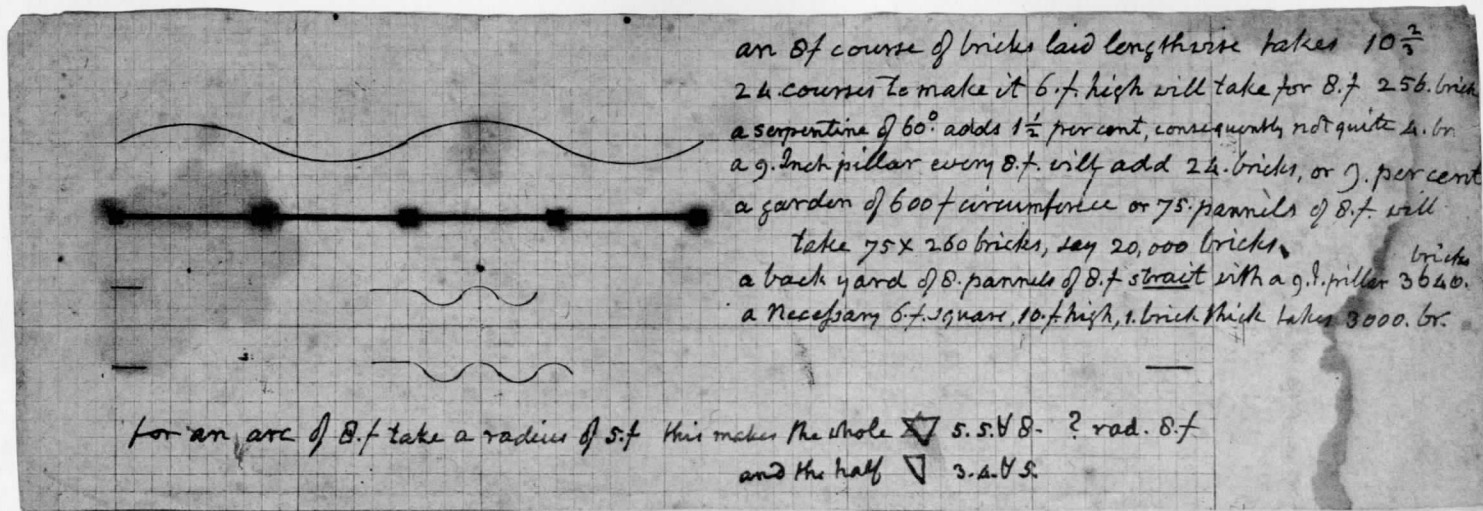
755.4725  
187.02  
No. 2



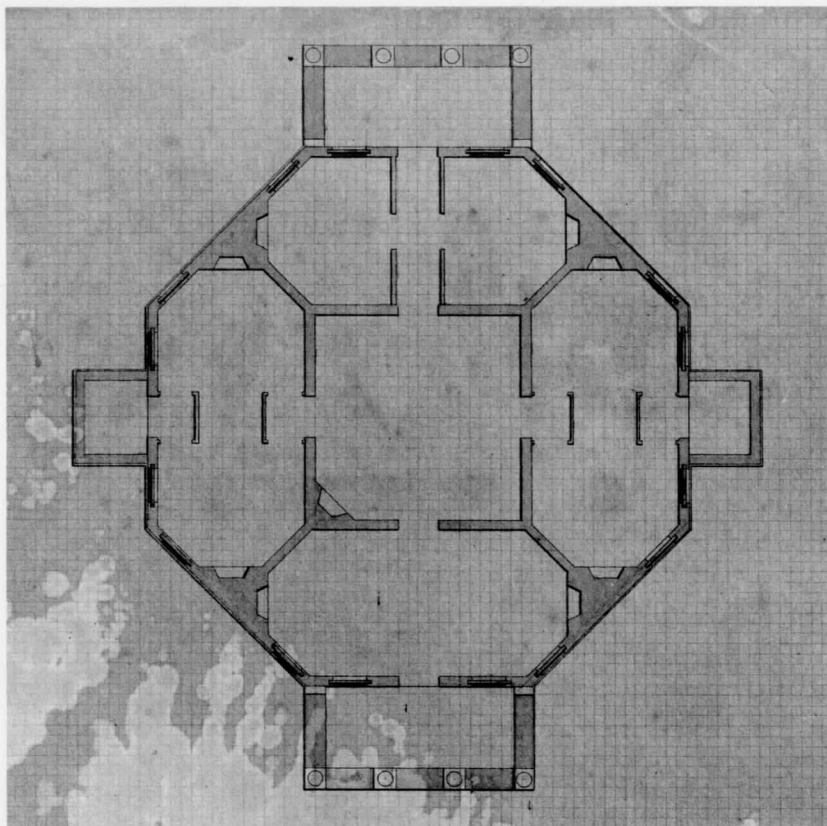
No. 26. University of Virginia: Study for 1822 Maverick Engraving



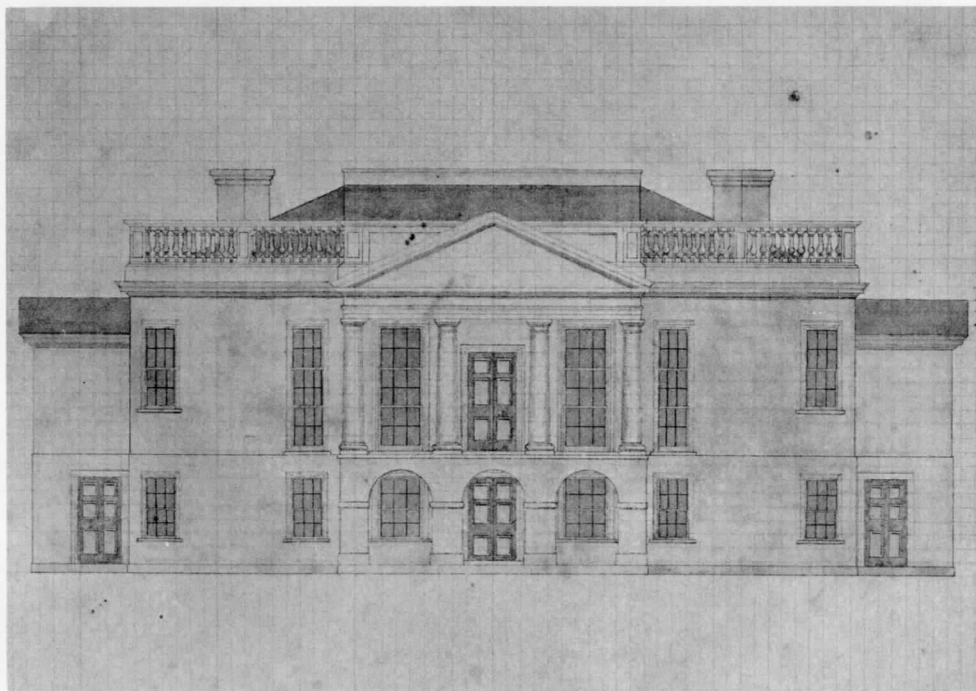
No. 27. University of Virginia: Rotunda, Section and Elevation



No. 28. University of Virginia: Serpentine Wall, Detail



No. 29. Poplar Forest: Plan



No. 30. Poplar Forest: Elevation

## DESCRIPTIVE NOTES, by Frederick D. Nichols

[Except where otherwise indicated, drawings in the following list are in the *Massachusetts Historical Society*.—EDITOR.]

### Cover. Monticello.

Ink drawing. 20 x 13½ inches.

This is the final elevation of the first version of the house, nearly finished in 1782 (the upper portico seems never to have been completed). The octagonal ends are not shown on this drawing. 1771-1772.

### No. 1. Monticello.

Ink drawing. 18¾ x 13½ inches.

Study for the final elevation of the first version. 1771-1772.

Alderman Library, University of Virginia.

### No. 2. Monticello.

Ink drawing. 20¾ x 13¾ inches.

Final drawing for the dependencies at basement level, apparently based upon Palladio, Book II, Plate 41, in which the farm services were housed in wings connected to the house. The wings fit the natural slope of the site and so do not interfere with the view. Before August 4, 1772.

### No. 3. Monticello.

Ink drawing. 20¾ x 13½ inches.

Final first floor plan of the first version of the house, showing octagonal buildings at the corners and pavilions at the end of the U-shaped composition. Before August 4, 1772.

### No. 4. Monticello.

Ink drawing. 23¾ x 18½ inches.

Final first floor plan of the first version of the house. Derived from Robert Morris' *Select Architecture*, the octagonal bows were added to this plan showing the house as it was built. Probably before March, 1771.

### Nos. 5 and 6. Monticello.

Ink drawing. 6¾ x 8 inches.

Decorative outchamber, with specifications for con-

struction. The elevation is notable for its fine draftsmanship, and the specifications indicate Jefferson's composite method of designing. Probably 1778.

### No. 7. Williamsburg.

Ink drawing. 7¾ x 9½ inches.

Governor's Palace, plan for remodeling showing the addition of two porticoes proposed by Jefferson. Before 1781. (The watermark, of a type called *cardinal*, is on the same paper as Jefferson's letter to Richard Henry Lee of January 2, 1780. Fiske Kimball overlooked this when he changed the date of this drawing from 1779 to 1772 in his "Jefferson and the Public Buildings of Virginia. I. Williamsburg, 1770-1776," *Huntington Library Quarterly*, XII (1949), 120. Marcus Whiffen also noted this error; see his *Public Buildings of Williamsburg* (New York, 1958), p. 179.)

### No. 8. Williamsburg.

Ink drawing. 7½ x 9½ inches.

Measured drawing of the Governor's Palace made by Jefferson to study changes. Before 1781. (The paper seems to be the same as No. 7, but the watermark does not show. Kimball suggested it might be as early as 1768 in his article above, p. 119.)

### No. 9. Williamsburg?

Ink drawing. 6¼ x 7½ inches.

"Design of a Chapel, the model of the temple of Vesta. Pallad. B. 4. Pl. 38. 39." About 1770. Henry E. Huntington Library and Art Gallery.

### No. 10. Williamsburg.

Ink drawing. 9 x 13¾ inches.

"Plan for an addition to the College of William and Mary, drawn at the request of Ld. Dunmore." Only the foundation for this addition was completed. 1771 or 1772.

Henry E. Huntington Library and Art Gallery.

### No. 11. Richmond.

Pencil drawing. 8 x 12 inches.

Front elevation of Virginia Capitol. Jefferson based his design upon the *Maison Carrée* at Nîmes and was assisted by Clérissseau, a French architect and archaeologist. 1785.

### No. 12. Richmond.

Pencil drawing. 10½ x 17½ inches.

This plan of the Virginia Capitol shows a square, monumental hall, two stories high, with a pedestal for Washington's statue in the center of the cella and with two large rooms at the ends. 1785.

### No. 13. Richmond.

Pencil drawing. 15 x 10½ inches.

Side elevation of the Virginia Capitol with one portico. Jefferson made earlier studies, now in the Henry E. Huntington Library and Art Gallery, for a building with porticoes on both ends. 1785.

### No. 14. Monticello.

Ink and wash drawing. 14½ x 8¾ inches.

West elevation of the final version of the house as it was built; drawn and rendered by Robert Mills, who studied architecture under Jefferson. 1803?

### No. 15. Monticello.

Pencil and ink drawing. 9 x 11½ inches.

First floor plan of the remodeled and enlarged version of the house, approximately as it was built. 1796?

### No. 16. A Rotunda House.

Ink and wash drawing. 15½ x 20¾ inches.

"T. Jefferson, Archt. R. Mills, Delt. 1803." This study for a *villa rotonda* seems to have been an exercise for Mills. Additional drawings for it are in the Alderman Library, University of Virginia. Fiske Kimball decided this was not Shadwell; see his article above, p. 119.

### No. 17. Monticello.

Ink drawing. 16¼ x 10 inches.

This survey shows the house and wings. The long straight line at the first roundabout indicates Mulberry Row, the plantation street. The second building on it from the right is the stone (or weaver's) house. The square at the left indicates the graveyard. 1809.

### No. 18. Washington.

Pencil drawing. 21 x 17 inches.

This tracing by Jefferson of Hallet's modifications



of Thornton's design of the Capitol indicates his great interest in the building; it was made that he might study changes. 1796-1803.

No. 19. Farmington.

Pencil drawing. 8 x 11 inches.

This drawing of a house for George Divers indicates Jefferson's favorite octagonal form. 1802 or before.

No. 20. Farmington.

Ink (press copy) drawing.  $7\frac{1}{4}$  x  $10\frac{1}{4}$  inches.

This elevation, surmounted by a Chinese lattice railing, shows a Tuscan portico. 1802 or before.

No. 21. Richmond.

Ink drawing.  $20\frac{1}{2}$  x  $13\frac{1}{8}$  inches.

Plan for extending the town, the central portion of which conforms to this layout today. Spring of 1780 or before. (Fiske Kimball changed the date from a later one; see his "Jefferson and the Public Buildings of Virginia. II. Richmond, 1779-1780," *Huntington Library Quarterly*, XII, 304.)

No. 22. Barboursville.

Ink drawing.  $20\frac{1}{2}$  x  $13\frac{1}{8}$  inches.

These drawings for James Barbour of Orange County, Virginia, show a house with a dome and portico. The dome was never built, and the house is now a ruin. 1817.

No. 23. University of Virginia.

Ink drawing. 21 x  $13\frac{1}{2}$  inches.

This is an early study for Pavilion VII, the first

building erected. It shows an elevation of the pavilion with adjacent dormitories and Chinese railings, and plans of the first and second floors. 1817. Alderman Library, University of Virginia.

No. 24. University of Virginia.

Ink drawing. 10 x 12 inches.

"Pavilion No. II. Eastern range. Ionic of Fortuna Virilis." This drawing is of an elevation and three plans; specifications are on the reverse. On the first floor is the large schoolroom, and on the second floor the professor's three rooms. 1819. On June 5, 1819, Jefferson wrote that he was about to begin the drawings for the pavilions on the east.

Alderman Library, University of Virginia.

No. 25. University of Virginia.

Ink drawing.  $11\frac{1}{8}$  x  $11\frac{1}{8}$  inches.

"Pavilion No. IX W. Ionic of the temple of Fortuna Virilis." As William B. O'Neal has pointed out, this design shows the influence of Latrobe; and the entrance motif is a favorite of Ledoux', whose work Jefferson had admired in Paris. Building completed 1821, as Jefferson wrote on September 30 of that year.

Alderman Library, University of Virginia.

No. 26. University of Virginia.

Ink drawing.  $20\frac{1}{4}$  x 17 inches.

Study for Peter Maverick's engraving published in 1822. This drawing shows the Rotunda with the oval rooms on the main and ground floors as it appeared before the fire of 1895 but does not include the overlay which showed the dome room on the published engraving. There are ten pavilions on the

Lawn, one for each professor, with dormitories between them. The six pavilions in the outer wings were "hotels" or dining halls. Virginia State Library.

No. 27. University of Virginia.

Ink drawing.  $17\frac{1}{4}$  x  $8\frac{3}{4}$  inches.

"Library." This drawing shows the elevation and section of the Rotunda as it was built. The exterior is based upon the Pantheon in Rome at one-half scale, but the interior was divided into three floors, with two lower floors with suites of oval rooms, and the top floor for the dome room. Construction began in 1823.

Alderman Library, University of Virginia.

No. 28. University of Virginia.

Ink drawing. 8 x  $2\frac{3}{4}$  inches.

Detail of serpentine walls shown on No. 26. While decorative, the walls are not particularly strong. Alderman Library, University of Virginia.

Nos. 29 and 30. Poplar Forest.

Inked and tinted drawings. 9 x  $11\frac{1}{2}$  inches.

These drawings show the plan and elevation of Jefferson's retreat in Bedford County. The design was probably based on William Kent's edition of Inigo Jones, Volume II, Plate 17. Regarding the ornament on the house, Jefferson wrote that he did not mind taking liberties with his own buildings, but in public buildings the rules of classical architecture should be strictly followed. This is one of Jefferson's most successful designs. Drawn about 1820 by Cornelia J. Randolph?

Alderman Library, University of Virginia.



