partial metope width at the extreme ends of the frieze, which was calculated to be ½ of the diminished diameter of the column. In this case, the diminished diameter of the column was 28.8'" giving a semi-diameter of 14.4." This dimension multiplied by two (for each end of the frieze) and added to the seven triglyph and metope units gave an overall width of 28'-7.8." Upon actual measurement, the width of the frieze is a remarkably close 28'-8.25."

After establishing the dimension of the portico entablature, Jefferson calculated the width of the entire pavilion by adding "1. trig. + 1. dimd. Semid." to each end of his portico frieze. Jefferson expected to have one triglyph/metope unit and one half of a diminished metope unit along the face of the pavilion walls between the juncture of the portico and the extreme north and south ends of the building. Renderings by both Jefferson and Neilson all show that these calculations were superseded when another ½ triglyph was added in the inside corners of the frieze in an apparent effort to make the entire composition work. At some point during the design or construction process, both of these solutions were again superseded when a full second triglyph was added along with another nearly full metope. This resulted in a pavilion that is 43'-8.75" wide instead of the 38'-6.6" originally calculated by Jefferson in his notes.

The dimension of the width of the portico frieze was necessary to obtain the height of the pediment. This was determined by adding the width of the cornice projection at each end to the width of the frieze (which was calculated to be 34'-0.6" and in actuality is 34'-9.25") and multiplying that span by 2/9. Jefferson appeared to have always followed the Palladian pediment formula where the height was stipulated to be 2/9 the width of the span. His calculated pediment height was 7'-8.25," and although the overall length of the main cornice is nine inches longer than Jefferson specified, the actual height of the pediment is only ¼" higher or 7'-8.5."

The height of the pediment was particularly critical to Jefferson's design since this pavilion was to be capped with a very large "Attic" parapet on its roof. Although the Theater of Marcellus did not have an Attic story, Jefferson must have been attracted to the concept of such a feature when studying Palladio's drawings for the Temple of Nerva Trajan, correctly found in Book IV, Chap. VIII, as opposed to Jefferson's reference below. It is possible that he felt the large Doric order should appear to support a weighty feature, and it is equally possible that he desired to conceal the sloped roof beyond the front pediment. In any event, the use of this feature is an illustration that Jefferson's long experience with the classical orders gave him the confidence to mix and modify various architectural features found in his pattern books to arrive at a composition pleasing to his eye. Near the bottom of his specifications, Jefferson noted that:

> "I have never seen an Attic pilaster, with the measures of it's [sic] parts minutely expressed, except that of the temple of Nerva Trajan Palladio. B. III. Pl. 18. [sic] that temple is overloaded with ornaments and it's [sic] pilaster frittered away so minutely in it's [sic] mouldings as to lose it's [sic] effect. I have simplified these mouldings to suit our plainer style, still however retaining their general outlines and proportions."