EARLY DOMESTIC ARCHITECTURE in BEAUFORT, SOUTH CAROLINA and VIRGINIA

NIAHD Field School
Summer, 2008
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College of William and Mary, National Insitute for American History and Democracy
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TABLE OF CONTENTS

Acknowledgements .................................................................iii

Beaufort, South Carolina
The Oaks, 100 Laurens Street ...........................................1
Chaplin House, 712 New Street .......................................8
Dr. Henry T. Farmer House, 412 East Street ...........11
Joseph Hazel House, 409 Federal Street ................18
Talbird Sams House, 313 Hancock Street ...........22
Tidewater, 302 Federal Street .................................27
Marshlands, 501 Pinckney Street ...........................32

Beaufort Vicinity
Coffin Point Plantation.................................................. 37

Virginia
Timberneck .................................................................43
Seven Islands ............................................................... 50
In July 2008 the architectural field school sponsored by the College of William and Mary and the Colonial Williamsburg Foundation traveled south to spend a week recording buildings in Beaufort and the surrounding lowcountry of South Carolina. For a second year, our host and sponsor, the Historic Beaufort Foundation, arranged for the investigation of a number of houses dating from the region’s two eras of greatest prosperity—the early decades of the nineteenth century when the wealth gained from the cultivation of Sea Island cotton spurred a building boom and again in the 1850s when bountiful harvests and high prices for the crop led to a renewed frenzy of construction. Through the systematic investigation of nearly thirty buildings over the past few summers, we can now trace the emergence of distinctive house plans, framing systems, and patterns of decorative ornamentation that distinguish these two periods of expansion. In the first half of the nineteenth century, Beaufort attracted a number of skilled craftsmen from the north and from abroad who left behind a legacy of building that sets it apart from neighboring Charleston and Savannah.

As in the past, I owe a debt of gratitude to the many people who made the field school a successful venture. Foremost, my thanks go to Evan Thompson, the executive director of the Historic Beaufort Foundation who initiated the research and kept us very busy. Maxine Lutz, Joy Kirchner, and Elizabeth Ryan of the foundation made us feel welcomed, arranged for our accommodations, and kept us out of trouble. All of us in the field school appreciate the hospitality of a number of folks who entertained, fed, and sheltered us during our long hot week in attics and cellars, especially Michael Baldwin, Nancy Crowther, Frank and Gay Fowler, Anne and Bill Kennedy, Cecily McMillan, and Becky Trask. Once again, our thanks goes out to the homeowners of Beaufort who kindly opened their doors to a bunch of strangers who wished to peek into every closet, stretch measuring tapes from one dusty corner to another, and ask many questions about their dwellings. I would like to extend my thanks to the South Carolina Humanities Council whose generous grant helped underwrite the cost of the field work in Beaufort.

Once again, I could not have run this field school without the support of my colleagues at the Colonial Williamsburg Foundation and the College of William and Mary. At Colonial Williamsburg, Jeff Klee has been the mainstay who has patiently helped students learn the intricacies of CAD drawing and led them through dark holes in ceiling hatches and illuminated inquisitive minds about the subtleties of molding profiles and framing details. Without Jeff, the field school would not have accomplished what it did in Beaufort and back in Williamsburg. I would also like to recognize Edward Chappell and Willie Graham in the Architectural Research Department for their work with the students this summer. Jim and Carolyn Whittenburg of the National Institute of American History and Democracy at the College of William and Mary helped outside students enroll in the field school and arranged our transportation for field work in Virginia and South Carolina. I would like to thank William and Mary NIAHD student David Reed for turning the notes, drawings, and photographs into a final report. Finally, I appreciate the good cheer and unstinting willingness of field students Tara Babb, Jennifer Betsworth, Mark Landis, and Monica McCann to rise to the challenges of field recording. It is their handiwork that is on display in the following pages.

Carl Lounsbury
December 3, 2008
Built in 1855-56 by Paul Hamilton, this large, well preserved Italianate house stands on a point overlooking the Beaufort River. It is a triple-pile, two-story frame house. The two-story piazzas wrap around the south front and two sides. The shallow hipped roof has an eleven-foot square cupola. Four pairs of double-flue stuccoed brick chimneys pierce the roofline. The exterior has Italianate trim with paired brackets over the columns in the cornice, which is repeated in the cupola roof.

The framing members of “The Oaks” are sash-sawn and secured by cut nails. The rafters are seven by three inches. There is also circular sawn plaster lath all over the house.

The plan of the main floor consists of a pair of double parlors in the front part of the house, which have pocket doors that open into a wide stair passage. This arrangement of double parlors can also be found at 1113 Craven Street, the Secession House, which was substantially renovated in the 1850s. Behind the front rooms are a pair of smaller heated rooms that jut out beyond the side plane of the two front rooms in the classic Beaufort T-shaped plan. The heated room to the west has a built-in cupboard and may have served as a back dining room. At the rear or northern part of the house are three smaller unheated rooms. The exterior side walls of this rear tier of rooms match the width of the front rooms. Doors open from the two middle rooms to the two outer back rooms. The center room contains a back doorway as well as a service stair, one of the few service stairs found in Beaufort, all of them in larger houses built in the 1850s. The main staircase rises in the front of the center passage. It has a sculptural “S” shaped newel post. The mahogany balusters are turned and tapered at the top.

On the main floor, ornate plaster cornices and ceiling medallions decorate the front two entertaining rooms and...
Newel Front stair

Stair brackets and balusters

View looking east through front parlors
central stair passage. The front rooms have sliding pocket doors which open into the center passage. These doorways and other major apertures are framed by double architraves with Italianate moldings and are crowned by a shallow pediment with crosseted corners. This trim is very similar to that found across the Green at 604 Pinckney Street, a home erected for Edward Means at the same time the Oaks was under construction.

The smaller secondary rooms behind the front south rooms have flat, quirked ovolo moldings. These rooms are heated and have projecting polygonal bays. The north rear rooms appear to have been modestly decorated. The northeast room now serves as the kitchen.

The second floor contains four heated bedchambers and two dressing rooms with a number of closets and a narrow enclosed staircase to the cupola. Curiously, the main suite of bedrooms is not on the front side of the house, but in the back pair of rooms that jut out on the side. The main staircase splits at a landing and turns at right angles to the east and west. The east flight rises to a bedchamber and dressing room suite in the northeast corner of the second floor. This may have been the most important chamber on this floor with its private access from the main stair and its rear dress-
ing room access to the service stair. A tripartite window with jib door, now converted to a doorway, opens on the south wall of the bedroom to the east porch.

Outbuilding
There is a hewn and pit sawn service building in the rear yard, which probably dates from the construction of the house in the late 1850s. This is rarity in Beaufort. Its function is unknown, but it appears to have been divided into at least three rooms. In the early twentieth century, it was heavily modified to convert it into a garage and living quarters for servants.
South front piazza, second floor

Capital, second-floor piazza

Cupola

Cupola bracketed eaves
First-floor plan of the Oaks, drawn by Mark Landis
Second-floor plan of the Oaks, drawn by Mark Landis
In the ninth edition of *A Guide to Historic Beaufort*, earlier research had suggested that the Chaplin House, located at 712 New Street, was built in 1791, but physical evidence points to a construction date around the 1810s. An 1801 plat shows that there is no building located on the property so it is unlikely that the house had been built before then. It is thought to have been built by Benjamin Chaplin and, by 1861, had passed to Martha S. Chaplin Baynard. In 1863 the U.S. Tax Commission reportedly sold the house to a freed African American slave, whose family owned it until the 1930s.

The original one-story house has a T-shaped, hall-chamber plan with smaller rear projecting rooms. There is no central passage. The house rests on low brick piers and the exterior end chimneys are 1:3 and 1:5 bonds with stepped shoulders. The chimney which services the northwest rear room has been rebuilt in recent years. It is unclear if it was part of the original house, though the mantel in the room suggests that it may have been.

The principal, southeast front room contains quirked ovollo and cavetto moldings around three, raised six-paneled doors, four, six-over-six sash windows, as well as horizontal wainscoting on three of the four walls. The west partition wall is fully sheathed with beaded vertical boards that average eleven inches in width. The neoclassical mantelpiece features reeded pilasters, a diamond on the frieze and a row of dentils set at an angle below the shelf. The area above the mantel contains two flat panels. The door enclosing the staircase is a batten one. Evidence suggests that this was not the original stair entrance. The north wall inside the stairwell exhibits marks of a previous door opening. This indicates that the stair originally ran up from the rear center.
Beaufort

room. The stair stringers were hand-planed. There is a break in the floorboards eleven inches out from the west wall, which could indicate that the wall was moved, perhaps when the stair opening was changed.

The southwest room replicates the architraves seen in the east room with the exception of the east wall door architrave, which is unmolded. The mantel on the west wall of this room is similar to the one in the southeast room with reeded pilasters, but the frieze is blank and there is a wave pattern, rather than teeth, below the shelf. There are two straight joints in the wainscoting on the north wall of the room. This suggests that there may have previously been a doorway providing direct communication between the front and back west rooms. Only one break is visible in the northwest room behind it, as a closet now covers where the other would be, making it unclear whether or not it would match up with the breaks in the southwest room.

The rear center room contains a six-paneled door with a beaded architrave. There is a break in the crown molding of the south wall which could be explained by the aforementioned old stair opening. Supposedly, this room contained a total of five doors when the house was built, but there is little evidence of them now, especially after the 1990 renovation in which some original walls in the rear wing were torn down and other walls were added or modified.

The northwest room has six-over-six sash windows with quirked architraves. The door, with its unmolded architrave, is not original and was most likely cut in when the back addition was put on. The mantel with quirked moldings on the west wall has been completely stripped of its paint and contains t-headed nails. The fireplace opening has been reduced because of a stove.

Communication between the front and back rooms remains a question in this house. As previously mentioned, the wainscoting breaks in the southwest room could mean that a door existed between the southwest and northwest rooms but, if so, the doorway would have intersected a rear
partition wall. Most likely, the doorway was a later alteration when the rear partition was shifted. There is no visible evidence of communication between the southeast room and the unheated northeast room or from the rear center room to the projecting rear wings.

MMM
Dr. Henry T. Farmer House
412 East Street
Beaufort, South Carolina

Adjoined by gardens that still retain the organization and parterres placed there in the 1830s by Robert Fuller, the Farmer house is a two-story frame building overlooking East Street. Erected in the first quarter of the nineteenth century, the original footprint of the house was rectangular rather than the more typical Beaufort T-shaped plan. Evidence suggests that the house has had at least three major periods of construction and change.

Period I: 1815-1820
With its large framed walls set on brick piers and a tabby foundation, this house was built with a double-pile plan. There are two large front rooms on either side of a central stair passage with two smaller heated rooms behind. The staircase in the central passage is built in the neoclassical style with thin square balusters and a square, tapered newel post. The tripartite mantelpiece with fluted pilasters in the

1970s view of south elevation before the removal of the early second floor porch room
The west front dining room is also representative of this period. Double architraves with quirked Greek moldings appear around the doors and windows on the main floor. Tall baseboards and a quirk molded surbase at the top of the flat panel wainscoting are present in each of the two front rooms and passage. While the original east parlor mantelpiece has been replaced, the cornice with two layers of dentils above a diamond pattern frieze appears to be contemporary with the Greek-key dining room cornice. The front door and a closet door in the dining room retain their original raising hinges and there is evidence that the doors to the parlor and dining room had them as well, allowing them to open more easily with carpeted floors. While the east back room north of the parlor has been re-done, the west back room north of the dining room retains its single architrave with quirked Greek moldings around the windows and doors. The similar simpler molding on the mantelpiece in the room confirms its function as private space rather than a public room.

The cellar was finished soon after the rest of the house, in the first quarter of the nineteenth century. The areas between the brick piers were filled and the interior walls were finished with lath attached with wrought nails and covered in plaster.

The framing members in the attic are hewn and pit
sawn and are secured with cut nails. The roof framing of the Farmer house is typical of Beaufort. The builders sat the feet of the rafters on a false plate. The hips rafters rise to king posts which have a pair of struts running to the side rafters and one extending to the ridge beam. Rather than the typical ridge board, a nine-inch wide by six-inch deep ridge beam formed the center of the roof with the tops of the rafters pegged into it. Unusual, but not unique, such sizeable ridge beams also appear in the roofs of 400 Wilmington Street and 1113 Craven Street. The cornerposts measure 7 ⅞ inches wide by 5 inches deep and the studs are generally five inches square. With such sizeable framing members, this manner of construction is possibly evident of a New England or immigrant building influence.

Period II: 1830-1850
Many houses in Beaufort were originally built with a T-shaped plan, which encouraged natural air flow. The original square plan of the Farmer house was soon altered to this form with the expansion of the rear rooms. Evidence that the rear rooms did not jut out originally but were extended appears in the attic. Painted weatherboards were found on the north end of the building running up to the additions. Unlike the typical organization in many T-plan houses, the two new rooms were added on as smaller, unheated spaces rather than extensions of the existing back rooms. Each of the additions
originally had a window in the center of each of its three walls. The west addition retains the original wall between it and the back room, while the existence of the wall in the east room is now indicated by a break in the flooring and a small portion of the top of the wall which modern track lighting has been hung on. The additions were supported with brick piers, which were later finished as a basement addition.

A room in the center of the front, second-floor porch was also added around this time. While not much of this room remains, it is clear that cut nails were employed and the walls were framed with down braces. The unheated room was finished with plaster and wainscoting up to the chairboard.

**Period III: Mid to Late 20th Century**

A housing crisis during the Second World War precipitated the subdividing of many Beaufort homes into apartments. The Farmer house was split into at least two apartments, evidence for which can still be seen in the house. The doors to the passage from the dining room and parlor once had stronger locks on them that have since been replaced. A small addition on the north end of the building was built up against the exterior beaded weatherboards and used as a kitchen, and a larger L-shaped kitchen was added onto the west end of the building. The north
kitchen may predate the west kitchen, but more evidence is needed to confirm this. Small, screened-in bathrooms were added in the corners of the bedrooms on the second floor.

Doors to the west kitchen were created out of the northwest dining room window and the south window of the west T addition. The west window of this addition was either removed or covered up when the kitchen was added. The top half of the sash window is still in place above the doorway from the dining room, and the short door at its base is made from the original wainscoted wall.

When the Farmer house was restored to one home rather than several apartments, the need for two kitchens disappeared. The hole for the stove in the roof of the north addition was covered up, and the exterior door was sealed shut. The room now serves as a modern bathroom. Other changes made by the current owner included the removal of the early second-story room in the center of the south porch.
First-floor plan of the Dr. Henry T. Farmer House, drawn by Jennifer Betsworth
First-floor plan of the Dr. Henry T. Farmer House restored to Period II, drawn by Jennifer Betsworth
Although tradition holds that this two-story frame house was built in 1840 by Dr. Joseph Hazel, physical evidence suggests that it was built some 20-25 years earlier. Sitting on nine-foot high raised brick piers, the house was originally a single pile, center passage dwelling with front and back porches. There is a later antebellum two-story addition at the back of the house. The dwelling is covered with weatherboards and is capped by a gabled roof with a modillion cornice that extends around the entire exterior perimeter.

Exterior
Foundation: A two-foot high, white-painted brick foundation runs the perimeter of the entire house. There are six slightly more than seven-foot tall brick piers resting on top of this foundation, supporting the original section, which are painted white as well. They are located at the four corners, and on either side of the side lights, which are adjacent to the center door of the basement. The brick pattern is one to five bond.

Front South façade: A two-story front pedimented porch extends only the length between the two windows closest to the center of the house. There are two identical sets of stairs on both the east and west sides. The joists under the porch are sash-sawn and lap-jointed. These two porches both have four Tuscan columns. The porch was restored in recent years by the present owners. Previously, it had been enclosed at the second-floor level.
The front of the house has five bays with a center door on each of the three levels; the apertures line up on each floor. The modern basement door has a two-over-two window in its upper half and two side by side panels on the lower. Adjacent to either side of the door are a pair of sidelights with a panel underneath framed by cyma-recta architraves.

Although all windows on the front façade are six over six, the individual panes in the sash on each floor are of a different size; the smallest ones are in the cellar windows, then the second story, and the largest ones on the main floor. The cellar window architraves have quarter round backbands, while those on the upper floors have cyma recta backbands.

On the main floor the doorway has a three-light transom. The symmetrical architrave is reeded with turned circular patterns in the corner blocks. This is a later addition from the antebellum upgrade of the house.

East façade: The later wing extends out beyond the side facades of the original section approximately six feet. The original section contains two windows on each floor in the same pattern as the front. It is gabled and pedimented with flush sheathing in the tympanum.

The rear north addition is approximately twelve feet deep and is two stories in height, counting the basement level. It has a window on each floor, closer to the front than to the back.

North façade: The two-story shed, enclosed by end parapets, slopes approximately twenty degrees from back to front. It meets the upper floor windows of the old section at their sills. There is a door in the center. On either side of the door are two, six-over-six sash windows similar to those on the ground floor. The windows of the main floor are a little more than twice as large as those beneath them and are nine over nine.

The upper floor of the original section contains three evenly spaced six-over-six windows. Very close to the left of the middle window is a small three-over-three window.

West façade: Unlike its opposite (east facade), the rear wing does not protrude beyond the plane of the original side wall since the house sits up against the property line along East Street. The windows, gable, and pediment on the original section of this side are exactly like the west facade. The rear addition on this face has a three over three window on the
ground floor and a six over six on the main floor.

Chimneys: There are two internal chimneys on the back wall of each of the rooms in the old section. This enabled the four original rooms in the house to be heated. Both chimney stacks are now stuccoed. They have a three-course corbelled cap.

Period 1: 1815-1820
This structure started out as a single pile house sitting on tall open brick piers. There was a two-story pedimented porch on the front south façade and a single story porch approximately 8 ½ feet in width on the back side. Evidence for the later can be found in a pair of angled lap joints in two second-story studs on the north wall, and mature cut nails used for securing the weatherboarding beneath the present roofline of the rear shed rooms. Quirked moldings and mature cut nails in the framing suggest a date late in the first quarter of the nineteenth century.

Period 2: 1830-1850
In the second quarter of the nineteenth century, the foundations were enclosed to form a basement. The two front rooms were heated. The southeast room on the main floor was re-trimmed and a new Greek Revival style mantle installed. The mantle taken out of this room was probably reused in the southwest room of the basement. The back porch was taken down and a rear, three-room shed replaced it. A parapet was also erected on the east and west roofline of this new section. Pitt-sawing was used in the construction of this addition.

Period 3: 1994 Restoration
In the late 1800s the front porch was expanded. In 1994, Beckman Webb, a local contractor, erected four columns on both the upper levels of the front porch. Along with the other work he did, Webb moved the front wall of the upper story back, which was even with the outer edge of the porch, to its present and original position flush with the back of the porch and the rest of the front façade.
First-floor plan of the Dr. Joseph Hazel House, drawn by Mark Landis
The two-story framed Sams House was built around 1805-1820, most likely by Lewis Reeve Sams. Except for a brief period immediately following the Civil War, the house has remained in the Talbird-Sams family.

The south-facing, center-passage home has a double-pile plan on the first floor and a single-pile plan on the second. Despite a number of renovations, the house retains much of its early trim. The tabby foundations of several original outbuildings are also on the property.

Period I (c. 1805-1820)
Like many of the dwellings built in Beaufort in the first cotton boom of the first quarter of the nineteenth century, the Sams House is a T-shaped structure with a central stair passage flanked by heated parlors. The original division of the wider back section is not clear due to several renovations. A tabby foundation supports the core and formed an early dirt-floored cellar. Brick piers provided additional support for the back of the house and the later front porch. Some original framing members are still visible in the attic and cellar. There are hewn and pit-sawn joists and rafters as well as gauged and undercut floorboards. Transitional nails in the attic framing suggest a construction date of c.1805-1820. The hip roof follows to local framing practices with a false plate and a ridge board. Dragon beams in corners of the hipped attic framing prevent the spreading of the roof framing.

The front elevation retains some early beaded lapped weatherboards while the remaining exterior has plain lapped weatherboards. As can be seen in the attic, the underside of these boards were thickly sawn and then undercut to lap evenly across the outer face of the studs. The secret-nailed pine floorboards in the east and west front parlors date to the house’s construction. Neoclassical elements in both these rooms and in the central stair passage are typical of the period and region. On the outside, the front door is flanked by square Doric pilasters topped by a molded entablature with unembellished frieze. The later Greek revival six-paneled door with quirked flat ovolos opens to the central passage. Original flat six-panel doors with neoclassical quirked moldings open into the adjacent parlors. Double architraves with quirked Greek ovolos frame the doorways in the passage and front parlors. The passage itself has plaster upper walls and wood sheathed wainscoting that ends with a reeded “quintglyph” chair board. Flat, scrolled brackets run up the sides of the closed-string stairs with reeded stringer. A round tapered newel post with simple moldings and square bottom and thin, square balusters support the oval handrail that ramps as it reaches the landing.

The front east parlor has a replacement Greek mantel with flattened Greek ovolos on the pilasters and entablature, which does not match the style of the chair board, cornice, or architraves in the room. The molded cornice is enriched with rope carving, dentils, and a garland with starbursts cut into the flat section. Plaster upper walls are separated from paneled wainscoting by a chair board featuring fluted “quintglyphs” alternating with a starburst design. Paneled wainscoting with quirked trim topped by plaster is also found in the front west parlor. In this room, horizontal reeding runs along the entire chair board. The molded cornice includes reeded “septglyphs” and a carved rope design.

Roof framing and detail of gauged and undercut weatherboards
Period II (1962)
When Reeve and Betty Sams moved their family into the house in which he had grown up and where his mother still lived, a major renovation took place. Through construction photographs and personal recollections, changes made prior to the early 1960s overhaul can be ascertained. A one-room extension, which still houses a small kitchen, was built on the north (rear) of the house prior to 1962, although the appliances are more recent. Evidence for this is also seen in the extant windows and back doorway between the extension and main structure.

Prior to the 1960s renovation, the rear west portion of the house was divided into a family dining room at the far west and kitchen closer to the center of the home. The fireplace remained, although it may have been converted for use with a cast-iron stove. One of the rear windows was reduced to allow for a kitchen sink below it.

The neoclassical mantelpiece is typical of Beaufort with its combination of reeded pilasters, embellished center panel on the frieze, and curved, undulating sunburst corners, an element found regularly on mantelpieces of the area, such as the houses at 511 and 711 Prince Street. Further embellishment includes a reeded pipe design with acorn finials at intervals. The eye-shaped center panel is filled with vertical reeding, recalling the reeding found elsewhere in the room. A rising hinge, which causes the door to rise to accommodate carpeting, is found only on the door between this parlor and the passage.

Although the back T wing is part of the earliest period, its interior reflects changes over the following one hundred fifty years. The eastern extension at the back has north and south facing windows lined up for cross ventilation. The western extension has only a south facing window, and based on the personal account of the homeowner’s sister, who grew up in the house, there has not been a north window at that spot in the past eighty years. However, the house’s symmetry indicates that there probably was one at the time the house was built and that it was lost in a later renovation. Although the original layout for the rear wing is unknown, it was probably divided into two or three rooms, one of which was heated. A fireplace heated the rear west room until the renovations of the 1960s.
The alteration divided the rear of the house into two large rooms and a vestibule. The rear east room became a first-floor bedroom with adjoining modern bathroom. The vestibule leads from the front passage to the rear extension (which then leads to the back yard). The vestibule also opens to the aforementioned bathroom on one side and the new rear west room on the other.

In 1962 the rear west room was created by gutting the former kitchen and family dining room. The partition was removed and the east wall was moved about two feet closer into the room. The window above the old sink was restored to the same size as the remaining windows after the kitchen fixtures were removed. The fireplace was plastered over. Built-in cupboards and bookshelves were added as were new pine floors. The Sams family contracted a restoration expert from Charleston, so the flooring and trim are in the spirit of the two front parlors.

Another major component of the early 1960s' renovation was the enlargement and finishing of the basement as a primary living area. Reeve and Betty Sams created a modern den and kitchen in the principal front rooms of the basement. An extra bedroom, bath, utility spaces, and a screened area under the front porch were also part of the plan. While the tabby foundation remains, the enlargement incorporated concrete. The brick piers were reused in the den's fireplace and the oven wall of the new kitchen.

Finally, new six-over-six windows replaced the older windows throughout the house but were fit into the original frames.

Additional Changes
In addition to enlargements and interior renovations, the front porches have also been changed on the Sams House. The original porches were narrower in width with a gabled pediment at the roof line. An early twentieth-century photograph shows widened upper and lower porches with only the original pediment as a roof to the upper porch. Pairs of columns supported either side of the pediment, and matching columns ran from the upper to lower porch. The current porches extend the entire front of the house. The upper roof incorporates the original front pediment. Round Doric columns are at the corners and under the ends of the pediment on both levels.
First-floor plan of the Talbird Sams House, drawn by Tara Babb
Tidewater
William Fripp House
302 Federal Street
Beaufort, South Carolina

Tidewater is a two-story frame dwelling located at the southwest corner of Pinckney and Federal Streets on the Point. The original plan of the house consisted of a double pile with a three-bay, two-story pedimented portico overlooking the Beaufort River on the south side. The home was believed to have been built around 1830 by William Fripp, one of the area’s wealthiest planters whose benevolence led to the nickname “Good Billy Fripp.” However, structural details, especially the use of circular-sawn framing members, point to a mid to late 1850s construction date. Since Fripp lived until 1860, it is still plausible that he built the house.

Foundation
Brick piers support the house, but the core of the cellar was probably enclosed from the beginning, as evidenced by cellar-level fireplaces. A circular-sawn staircase, no longer accessible from the main floor, rose from the cellar. This
would have created a dirt-floored space with a low ceiling, probably work spaces for slaves and then free domestic servants. The packed dirt floor remains. In the eastern part of the cellar, hollow-block walls replaced the original brick walls, probably in the second quarter of the twentieth century when an apartment was created, probably for servants.

Attic
Circular-sawn framing along with pit- and sash-sawn framing members indicate a building date after 1850. Mature cut nails fasten members in the gable end. Three king-post trusses support the roof. A ridge board connects the rafters in the south-facing portico gable. Outriggers support the exterior cornices on the gable ends.

Exterior
This large, rectangular house is oriented towards the Beaufort River to the south. The gabled roof runs in an east-west direction. The gable cornices echo the pediment created by the porch roof extending from the south face. The two-story front porch extends across three of the five bays. An early photograph shows the same porches with different rails. The current porch steps are wider and handrails are higher. Whereas the current step handrails run straight down from the columns, the former handrails extend inward from the column sides and then turned down the sides of the steps. The columns show evidence of patching where the older handrails were removed. An early small, single-story
porch extends from the north door of the house.

Lapped weatherboard covers the house, which originally was symmetrical on its south and north faces. The front door is flanked by sidelights and topped by a glazed transom. The door to the upper porch is also flanked by sidelights, but also features a fanlight transom. The east and west facing wind-

dows are asymmetrically placed, which attests to the different sizes of the rooms within. Interior chimneys are set back from the ridge of the roof. The symmetry was disrupted in the twentieth century by the addition of a square room with a porch and steps on the west side. The east side received a polygonal bay extension near the northeast corner.

First Floor

The original first-floor plan comprised two large front parlors on the south side, a central stair passage, and two smaller back rooms to the north. All four rooms were originally heated. The front two formal entertaining parlors faced the water. The walls in these rooms were trimmed with ten-inch high baseboards and molded plaster cornices with roll moldings. Symmetrical window and door architraves with corner blocks are found in each room. The parlors contain matching Greek mantel pieces with engaged columns on either side topped by molded and segmented entablature. The southwest parlor and passage retain their circular ceiling medallions. If there was one
in the southeast parlor, it no longer remains. Eight-panel doors with flat panels and five-knuckle butt hinges connect the parlors with other rooms. Carpet-tack marks at thirty-inch intervals on the secret-nailed pine floorboards indicate early carpeting.

The wide (almost ten feet) central passage has the same doors and architraves as the front parlors. The walls are now papered. The front and rear doors both have extra symmetrical architraves and corner blocks due to the presence of a transom (front door) and sidelights (both doors). A possibly twentieth-century crystal chandelier hangs from the middle of the passage's circular ceiling medallion. The stairs face the south front door while the landing is directly over the back landside door. The closed-string stairs are embellished with scroll-and-arrow brackets. The staircase is composed of one-inch, turned and tapered balusters and a mahogany circular handrail and terminates with a curtail step at the bottom. Both the step and handrail turn in for a full rotation. The passage flooring also matches that in the front parlors.

The two rear chambers are smaller but were built with the same symmetrical trim and mantelpieces. HABS photographs from 1977 show the northwest room's fireplace and mantel, which have since been closed in and removed, respectively. The former room has since been converted into a modern half bath, laundry closet, and modern kitchen. A twelve-by-twelve office and pantry extends from the west side of the kitchen. This wing was added around 1920 and appears on a 1924 Sanborn insurance map. The northeast room retains its original trim and mantel but also includes a two-story polygonal wing built after 1945, as it does not appear on that year's Sanborn map. This bay at one time housed an elevator that has since been removed. Evidence of the former elevator can be seen in floor patches.

Second Floor
The second floor originally contained three bed chambers and a spacious dressing room that opened off the north side of the west bedroom. Movement of doors and the addition of closets can be seen in the breaks and repair of base boards and cornices. Evidence of the former elevator can also be seen in flooring of the bay extension of the northeast master bedroom.

TLB
First-floor plan of Tidewater, drawn by Tara Babb
The Dr. James Robert Verdier House, also known as Marshlands, is located on Pinckney Street and has a view of the Beaufort River. The framed, two-story, hipped roof house is raised on stuccoed brick arch supports below the front and back porches and brick piers underneath the rear rooms. On the main floor level it has a wrap around porch which stops at the projecting rear wings. Its central passage plan and front porch are characteristic of many Beaufort houses of the first cotton boom in the first quarter of the nineteenth century.

Period I
Dr. James Robert Verdier built Marshlands around 1814. The original plan was a central passage with a rear, two-story stair tower. The back wings, although now two stories, were originally only one. In the attic, the pit-sawn rafters meet at a ridgeboard. This detail can be seen in other house, such as 313 Hancock Street. The rafters are set on a board false...
plate and the ends of the cripple rafters have sawn channels to take the framing nails. Transitional, hand-headed cut nails secure the cripple rafters, which reinforces the traditional date assigned to the house. The raised foundations were probably open around the arches of the piazza and the brick piers but enclosed in the central block. The weatherboards are beaded on the first floor but plain on the second floor.

On the main floor, the moldings in the front southwest room are characteristic of early nineteenth-century Beaufort houses. Reeded architraves surround both the flat, four-paneled doors and the six-over-six sash windows. The flat-paneled wainscoting, topped by reeding, covers the walls up to chairboard level. The wood cornice contains stylized dentils. The mantel in this room contains composition ornament in the form of swags and bell flowers on the frieze and columns. Some of the ornament has been replaced or cleaned as evidenced by the crispness of its appearance compared to other parts of the mantel. The iron-plated cheeks of the firebox are also decorated with a swag, oval, and urn. These iron pieces have been installed upside down, so it is possible that they were not original or that they were taken out and reset. There is a crack in the wall on the east side of the fireplace indicat-
ing that the wall had also been recessed like the west side and later infilled to provide for a closet in the room behind it.

The passage contains many of the same moldings as the southwest room. Newer architraves frame the doors; they are much sharper than their counterparts in the room but are in the same reeding pattern. An archway, reflecting the style of the south door, marks the entrance into the stair tower. Reeded columns frame the sides while a seven-light transom sits atop the arch. This work may date from renovations made to the house in the decades following World War II, since it is crisp with little paint build-up.

The southeast room exhibits variations on the moldings seen in the aforementioned rooms. The surbase has a mixed reeding and diamond pattern, rather than reeding alone. The lower wall is finished with flat-paneled wainscoting. The mantel’s composition ornament is more elaborate than the west front room. This suggests that this space was the more important entertaining room. Swags are present on the three central blocks of the frieze; the center also boasts a silhouette of a man with the attributes of a Roman emperor or, perhaps more intriguingly, a classicized image of Thomas Jefferson. Flanking the central block are decorative composition works whose details are obscured by layers of paint. One motif is a liberty cap on a pole. Urns flank these three blocks and sit atop the pilasters which have simple capitals and bell flowers extending down the body. Stylized dentils are present below the mantel shelf.

Period II
Marshlands saw an Italianate upgrade in the mid nineteenth-century. Evidence of this is seen in the upstairs moldings and the Greek mantels in the two second-floor rooms. This renovation also saw the replacement of the doors throughout the first floor. Old hinge marks can be seen on the architrave of the southwest room and the existing doors are four-paneled doors with butt hinges. It is also probable
that cellar was enclosed at this time. A picture, which probably dates from before the hurricane of 1893, shows the porch enclosed underneath the brick piers. Today, the cellar is enclosed on the east, north, and half of the west ends while the south end underneath the front porch is still open.

Period III

The mid-twentieth century saw another major renovation. The stair was renovated and exists as a curved staircase with a curtail step at the bottom and turned balusters, probably mimicking in form, but not detail, the original staircase. The wainscoting up the curved wall is consistent with the pattern seen in the rest of the passage. Floors throughout the house were replaced or overlaid with narrow floorboards and the northeast room saw a complete redecoration. It is fully paneled with quirked ovo-lo, cavetto, and bead wood panels. The bolection mantel has mid eighteenth-century Manganese tiles with biblical scenes, which line the front of the hearth. The Sanborn Maps show that construction of the second floor back t-rooms happened after 1945. The absence of these rooms is also seen in the Civil War photograph of the house.

MMM

Mantel, west front room, first floor

Reeded surbase and reeded door architrave, east front room, first floor
First-floor plan of the Mashlands drawn by Monica McCann
The Coffin Point plantation house stands at the very end of a long, live oak lined road. This approach greeted members of the Coffin family, as well as Northern teachers of freedmen during the Civil War. The house's tabby foundations were built from oyster middens that had been building up on the beach for centuries. The many owners of this two-story framed building have left their mark, which is evident in the four major periods of construction.

**Period One: 1801**
Coffin family papers contain an October 1801 agreement between Ebenezer Coffin and a Mr. Wade to build a dwelling and outbuildings on land overlooking St. Helena's Sound. The five-bay plantation house that Wade built was placed on tall tabby foundations with a double-pile plan with a center passage on the main floor and a pair of heated bedchambers upstairs. The hipped roof was originally covered with square butt cypress shingles, which were painted red. The north first-floor porch had a roof that extended to the base of the windows on the second floor. The central window on the second floor was a Venetian window. On the interior, an architrave with Roman ovolo moldings remains around the three-light panels of this window.

Because of the extensive renovations in later periods, it is difficult to discern much of the original finish. What appears to have happened is that the house built by Mr. Wade was simply finished sometime in the first decade of the nineteenth century and radically re-trimmed perhaps one
or two decades later. Evidence of the earliest finish can be traced beneath later, neoclassical features. A fragment of split lath was trapped behind modern cabinetry and below the neoclassical wainscoting that was put up in period two on the north wall in the southeast front entertaining room. Also, a wrought lath nail and ghost marks of similar nails were found on the ceiling in the cellar room directly underneath this one. These indicate that the period one house was finished with plaster walls and that the early nineteenth-century neoclassical wainscoting is a secondary finish.

The four, main-floor rooms were heated as well as the two bedrooms on the second floor. The four rooms in the cellar under the first floor rooms were heated as well. The northwest cellar room had an oven built into the chimney and may have served as a kitchen for the Coffin family.

The framing in the attic is composed of very regular hewn and pit sawn beams that are attached with wrought nails. The hipped roof has mortise and tenoned and pegged common rafters.

Period Two: c. 1818-1820
Ebenezer Coffin died in 1818, at which point the house on Coffin Point was inherited by his oldest son, Thomas Coffin. While Thomas Coffin did not make any major structural changes to the house, he probably undertook a full-scale makeover. In much of the house, outmoded Roman moldings were removed and replaced with quirked Greek
moldings.

Wainscoting with quirked moldings and a reeded surbase were added to both parlors on the first floor, as well as in the north room on the second floor. The wooden mantelpieces in the two parlors were each elaborately carved out of wood and matched the room's cornice. The mantel in the southeast parlor has quirked moldings, dentils and a reeded band at the top with fluted pilasters with a diamond pattern above each on both sides, a feature found in a number of homes in Beaufort from the second and third decades of the nineteenth century. There is also a flat-paneled overmantel above this chimneypiece. Although the north parlor mantelpiece no longer exists, a break on either side of the cornice matching that of the east parlor indicates it was probably similar to the one that still exists. The staircase in the central passage is built in the neoclassical style with thin square balusters ending in a curtail step with an oval handrail and simple scrolled stair brackets. A tripartite neoclassical mantelpiece was installed in the north bedroom on the second floor. Also, later flat five-panel doors still exist throughout the house in rooms that were built during this period. The flat panel door to this room also has its original raising hinge.

Dormers with hewn and pit sawn framing were added to the north and south hips of the attic. The presence of broken painted shingles and
sawn-off shingle lath underneath the walls of the dormer windows is evidence that these were added in this later period. Also, the northeast section of the attic seems to have been whitewashed at this time. While it was unheated, a whitewash finish indicates that the room was used for more than storage, perhaps for slave accommodations.

Period Three: c. 1893-1900
In the 1890s, Senator James Donald Cameron of Pennsylvania bought the house and decided that major stylistic renovations were in order. A new round-headed front door was added, as well as a back door made of two round-headed leaves. Two-light Victorian windows with caps replaced earlier 6-over-6 sash windows on the first-floor and in the second-floor bedrooms. Factory made flattish symmetrical Greek moldings were placed around the windows in the two front parlors, as well as the two second-floor bedrooms. Bay windows were added on the south end of the house in the east and south rooms on the main floor. Elaborate, ogee-shaped arches were placed over these bay windows. Matching arches were also installed on the entry wall to the south room from the passage and the wall between this room and the kitchen.

A ten-foot extension supported on a brick foundation, as well as a new porch was added onto the south end of the house. While the new floors were still tongue and groove and secret nailed, the quality of the wood does not match the heartwood planks in the north part of the room. A break in the floorboards matching this addition runs across the central passage of the house. Two fluted iron columns were inserted in the expanded room where the original back wall was removed to provide support for the second-story wall above. The elaborate carved mantelpiece in the north front parlor was replaced by a much simpler Arts and Crafts style stone mantelpiece with raised decorations that are now covered in paint.

When the front, second-floor porch was added, its Venetian window was altered to become a Venetian door. The Roman molding around the exterior of this door is unbroken, and appears to have been reused from some other location. For this reason, it is suspected that the Roman molding that Thomas Coffin may have left intact around a door was moved up to the new second-floor porch at this time.

Three rear rooms and a rear porch were added to the second floor above the roof of the south first-floor porch. A photograph from the 1930s shows five windows along this back wall, so it is certainly possible these rear rooms were organized in a different way than they currently are. While these unheated rooms
currently function as dressing rooms, it is difficult to determine their original use due to extensive renovation. Both rooms in the attic were finished with plaster in this period. The wood lath has circular saw marks and is held with wire nails. Once again, this implies that despite being unheated these rooms were used in a context where a plastered room was preferred.

**Period Four: 1958**

In 1958 a hurricane damaged the second floor rear porch and rooms. The damage was extensive enough to necessitate rebuilding and redecoration of this space. If they were not already in existence before the storm, two modern bathrooms were added at this time. Each of these currently contains an 1899 sink from the J.L. Mott Iron Works, which was likely installed in the house during the time Cameron lived there. Floor breaks that do not line up with the current walls of the north central room hint that changes in the size of these rooms were made at this time. The doors, windows and closets in these three rooms are all surrounded with the same modern, mill-sawn molding.

Possibly also as a result of this damage, it appears that the fireplace in the northwest bedroom was covered up. A patch in the floorboards indicates a former hearth. The lower part of the walls in this room were all covered with simple 1950’s wood paneling which masks any other changes that were made to hide this original fireplace opening.

The modern kitchen on the first floor was added or updated around this time. Remaining cabinets and trim, as well as the replacement floors, are all late twentieth century in style.

J B
First-floor plan of Coffin Point, drawn by Jennifer Betsworth
Timberneck
Gloucester County, Virginia

Timberneck is a two-story, double-pile house with two front doors. The west side of this frame house is the original part built around 1800 while the east front door is the entrance to a mid-nineteenth century addition. There is a graveyard behind the house with burials from both the Thurston and Catlett families (primarily the Catletts). Until recently, two brothers lived in the house and little work was done while they were there. As a result, much survives from both building periods. The small size of the 1850s addition lends to the probability that it was created as a side apartment for relatives to live.

Period I (ca. 1800)
Exterior
The exterior of the Period I section has a Flemish bond foundation with scribed joints and handmade bricks. The cellar windows have closers. The chimney on the west end was rebuilt in the late twentieth-century with machine bricks in 1:7 bond. The north end contains two patches in the foundation brick and weatherboards. At the end of this section is a patch one brick wide and fourteen bricks high which connects the modern kitchen addition to the original house. About one and a half feet west of that break is a patch the size of a door. A dentilated cornice runs beneath

View from southeast, c. 1850 section to the right, Timberneck
the roofline and the primary (south) façade contains beaded weatherboards. The windows are pegged with molded window sills and double Roman architraves on the south end, and single architraves on the north and west ends. The first floor windows are nine-over-nine, while the second floor windows are six-over-nine sash. The front porch is not original and contains cut and wire nails and was probably rebuilt in the late twentieth-century. An old photograph from the early twentieth-century shows a one-story shed porch stretching across the entire length of the front façade.

Interior
The cellar extends beneath the original section, not under the addition. Originally there was a cellar entrance in the center of the west gable end. The current entrance to the cellar is in the northeast corner, in the modern kitchen addition. On the way down the stairs there is a boarded-up entrance on the north wall coinciding with the door-sized patch on the north wall exterior. The underside of the floor boards on the ground floor are sawn,
but not undercut. They are supported by hewn and pit sawn joists, which run the breadth of the house. A larger summer beam bisects the breadth of the building. The cellar is divided into two major rooms by a brick wall with two doors. One batten door with strap hinges remains. This area was most likely used for storage of goods. All the joists taper before being lapped to the sills, summer beam and chimney sheathing on their interior surfaces and four-light transoms above them. The stair passage walls have wainscoting to chairboard height and plastered walls above while the other rooms have plastered walls with molded chairboards. A modern hole in the plaster of the rear west room indicates that the post and other framing members were hewn and pit sawn. The floors throughout are tightly joined, secret nailed pine boards. The stairs are a closed string and have square newels posts with slightly molded caps. The unusual balusters are fluted and diamond shaped. There are three fireplaces on the first floor. The rear west room fireplace has a new brick surround and wood mantelpiece painted black. The mantel is Greek Revival with symmetrical fluted pilasters and a plain entablature. The rear east room has a finished wood mantelpiece with a raised panels and a molded brick cor-

The main floor plan consists of a side stair passage with a smaller heated room behind it and two larger rooms to the east of the passage. The form of the architraves are the same throughout the ground floor. They are double architraves with cyma reversa backbands. The doors are primarily raised, six-paneled doors hung on HL hinges. There is evidence of previous locks and knobs on them. The front door and the door from the rear east room to the kitchen addition have diagonal
nice. This appears to be the only original mantel in this part of the house. The opening has been modified to incorporate a stove. The front east room has a painted wood, Greek Revival mantelpiece and has also been modified to fit a stove. Another notable feature, located in the front east room, is a window with the names of Catletts and others and the date September 20, 1844 etched into the middle pane.

On the second floor the single architraves of the door surrounds contrast with the first-floor double architraves. The doors are also raised, six-paneled doors hung on HL hinges with the exception of one in the rear west room which has butt hinges with marks from previous HL hinges. Many of the rooms on this floor have been replastered in places. A molded chairboard is present throughout the rooms with the exception of the passageway’s west wall. Ghost marks on this wall are only seen by the attic door. The absence on the rest of the wall can be explained by either the replastering or, perhaps it has been added later but there is no evidence of an addition seen in the front west room. There are also three fireplaces on the second floor with later mantels. The
mantel in the rear west room is a simple Greek mantel with fluted pilasters and Doric capitals. The fireplace in the front east room, located on the east wall, has a late nineteenth-century mantel with angled brackets. There is an iron piece inlaid, narrowing the opening to fit a coal grate. The rear east room fireplace is the same as the front east room without the iron center. Because of the addition the east side of the second floor has gone through some major changes. Closets flank both the front and rear room fireplaces. The south closet in the rear room and north closet in the front room have been connected. There are ghost marks on the walls indicated previous shelving that was most likely taken down sometime in the early twentieth-century when a door was cut to connect the closets. A twentieth-century doorway has also been cut in the back wall of the front room closet. This door is a four-paneled door with an unmolded surround and butt hinges and connects the newer section of the house.

The attic boasts a hewn and pit sawn common rafter framing system. Charred rafters, at the east gable end, show evidence of a fire. The rafters sit on a false plate and are dovetailed and pegged to the collar beams. The wall up the stairs is partially finished with plaster and lath, held in place with wrought nails. More evidence of finishing can be seen in tightly fitted floorboards. Given this and the presence of the plaster and lath, it is probable that this space was intended to be used as living space but was never finished. There is no evidence of lath nails on the ashlers or underside of the rafters and collars.

Period II (ca. 1850)
Exterior
The exterior of the later addition to the east side of the structure is similar to the form of the original house with some notable differences. The foundation is laid in 1:4 bond, rather than Flemish. There are no cellar windows; instead, airholes are present on the south and east ends. The weatherboards have both machine cut and wire nails, though some of them are beaded and run across the joint with the original home, indicating that they were still using beaded boards in the middle of the nineteenth century. The door is a four-paneled one and the windows on the addition have single architraves with Greek quirked moldings, the exception being the windows on the north end. The three, second-floor and two, first-floor windows have single architraves with a
stretched out cyma reversa and end bead like the west end windows. The chimney on the east end is build in 1:5 bond with oyster mortar but no decorative mortar joint and was also once whitewashed or painted white. The shoulders are stepped and there is a decorative jut-out in the middle, like the west end chimney.

Interior
The plan of the mid-nineteenth-century addition consists of a side stair passage with a single room on both floors opening off the east side of the passage. The entrance door to the passage is a four-paneled one with a four-light transom above. It has wooden tortoise shell knobs, iron locks, and butt hinges. The rear door connecting to the modern kitchen has a single panel at the bottom with ovolo and cavetto molded stiles and rails. The upper half is a nine-light window with molded mutins. There are iron knobs and locks, screwed HL hinges, and a four-light transom above. The side door to the east room is the same as the front door with the exception of a three-light transom. The doors have Greek symmetrical fluted architraves with corner blocks. The west side of the front door is mostly covered by floor to ceiling plywood. The windows from the front east room of Period I are still intact with the early paint colors on the east wall of the passage. They have sloped wooden sills, original exterior louvered shutters on iron strap hinges, and the same architraves as the first floor interior windows of Period I. The floors are tightly joined and there are irregularly sized replacements in front of the west corner. The walls are plastered and have tall slightly molded baseboards. The closed string staircase has a cavetto molding at the junctions of the risers and treads, an oval hand rail, a plain round newel post, and thin rectangular balusters.

The front east room has uneven floorboards, which were previously stained. The walls are plastered with the same baseboard as the passage. An exposed post reveals reciprocating saw marks. The door to the bathroom on the west wall is two paneled with simple molded trim and butt hinges. The east closet door is four paneled with and iron lock and tortoise shell knob. The second closet has modern louvered hinge doors. The architraves on the windows and the entrance door are symmetrical fluted Greek architraves with plain corner blocks.

When first added, the new wing did not communicate with the old section at the second-floor level. In the early twentieth century a door was cut through to connect the two sections. The entrance door from the south room closet of the original section is a grained, four-paneled door with a molded surround, iron locks, and butt hinges. The landing window is a six-over-nine single hung sash window with quirked cyma molding. Window architraves in this addition are all quirked cyma moldings.

The modern bathroom has blue and white linoleum tiles and a white baseboard. The lower half of the wall is covered in a green tile-board while the upper half is white plaster. The west wall window is four-over-four, single sash window with a single cyma architrave. This window looks into the closet of the front east room in the original house. The door is four-paneled with graining and butt hinges. The butt hinge is stamped with the name T. Clark and Broad. This stamp can also be seen in Beaufort, S.C. at the Fyler-Chaplin Virginia...
House. There is a circular cut on the west wall resembling a hole cut in for a stove. This could be an indication of a previous living space before the modern bathroom was put in.

The east room door is four-paneled with butt hinges (also stamped T. Clark and Broad) and iron locks. Outer molding is symmetrical Greek with graining while the inner molding is a single quirked cyma architrave. The walls are partially redone, white plaster. The mantel on the east wall is Greek with unmolded pilasters and Doric capitals.

The attic of the addition is visible through a small opening in the east wall of the original house. Beaded weatherboards with t-headed nails from the outer wall of the Period I house are visible. The ridgeboards appear to be circular sawn as well as the rafters. Collar beams are present on every other rafter. There is a question as to whether the roof in this later section has been substantially rebuilt, perhaps as a result of a fire.

MMM
Seven Islands
Near Brookneal
Halifax County, Virginia

On property once owned by Patrick Henry, Seven Islands is just across the Staunton River from Brookneal. The house, built perhaps near the end of the great orator’s life, was a timber-framed, one-story, hall and parlor structure with massive stone chimneys on the two gable ends. It is believed that Henry himself spent time there while in transit between his plantations Red Hill and Long Island. His widow Dorothea died at Seven Islands, where she was interred until her body could be moved next to Henry’s at Red Hill. His daughter Sarah inherited the house, and her grave can be found on the property.

Around 1815, a previously built house was moved to the site and attached at right angles to the north end of the original structure, creating a T shape. This addition appears to have been built in two sequences—a roughly 18.5-by-20-foot section with a 14-foot addition to one gable end.

The front of the original home faces south with gables at either side with a gabled extension extends from the north end of the original house. Unfortunately, the exterior is covered with modern vinyl siding and modern asphalt roofing. The original dressed-stone chimneys and part of the stone

*South front elevation, Seven Islands*
foundations are visible. There is a modern porch extending the length of the front and a side porch off the east side of the kitchen.

Period I (circa 1800)
Hewn and pit-sawn timber framing can still be seen in the attic. The single-pile dwelling has its original common rafter roof frame with pegged mortise and tenon joints. The dovetailed collar beams are fastened with wrought nails. The false plate appears to be tenoned to the joists. The house had a hall and parlor plan with a staircase in the center, evidence of which can still be seen in the garret, including the square newel post with wrought nails. The stair appears to have been a winder stair, which was located and rose from the southeast corner of the west room opposite the chimney. It turned north and rose to the two heated garret chambers. The only room with original flooring is the west parlor, with 5-6” wide, secret nailed floorboards. Large portions of the original whitewashed sheathing can still be found in the upstairs. Floor breaks indicate that the upstairs was split into two rooms and a landing. Taken with the presence of a batten door on the east room, the upstairs was clearly intended as a living space. These rooms were sheathed with beaded boards secured by wrought T-headed or clasp nails. The batten door opening into the east garret room is hung with HL hinges with wrought nails and leather washers.

Phase II (1810-1820)
A second structure was moved around 1815 to adjoin the north, non-gable side of the earlier building. This house ap-
beauxfort appears to have started as a single-room structure with either an upstairs or loft with a winder staircase in one of its corners. A fourteen-foot section was later added to it before it was moved up against the original south section of the house. This is evidenced by the lapped beaded weatherboards secured by hand-headed cut nails in the overlap next to the roof of the original house. Also there are two gable windows set into the same wall that were later covered with lath and plaster on the interior when the room was finished. Even the modern roofline shows a change where the period II gable end was attached to the period I roof.

The pit-sawn framing members, visible in the attic, are attached with cut nails. Cut nails were also used to attach the hand-split lath that was plastered when the room was eventually finished. This may have been done when this section was moved to its present location.

Period III (Undetermined)
While certain changes can be dated relatively easily, modern updates to the house make it more difficult to determine other changes. For instance, the stairs at the back of the period II house may have been part of the original structure. However, the fact that they extend into the current kitchen appears problematic. If the stairs were part of the moved-up structure, the home had two staircases at one time. The original front staircase was removed, but probably not until at least the 1870s, due to the presence of circular-sawn boards covering the former stair hole. At the time the
front staircase was removed, a partition was added to the first floor to create a center-passage plan.

The date of the kitchen requires further investigation. This room appears to have been part of the moved-up structure, which would allow the stairs to be part of the original plan without the awkwardness of extending from the back wall. It is likely that instead of turning into the fourteen-foot extension, the stairs turned into the current kitchen. Additionally, the door between the kitchen and parlor is a sturdy bead and butt door with evidence of a former massive stock lock and H hinges that were later replaced with half-butt hinges, which may indicate an exterior door.

Also, even though the building dates of periods I and II can be approximated, the date that the structures were adjoined is less certain. Evidence of this may be hidden beneath the vinyl siding. However, it seems likely that the joining of the two buildings occurred in the early nineteenth century.

Period IV (1920s-present)
A substantial renovation was undertaken in the 1920s. Windows were moved and replaced with the two-over-two, double-hung sash windows still found throughout most of the house. The dormer windows were added at this time. This may also have been when the center passage was added. Interior trim was updated for a uniform appearance. Base boards, upper-wall trim, and chair boards in the three parlors all match. Architraves for doors and windows were also updated to match in a simpler style than was probably there before. In the passage, east parlor, rear parlor, and kitchen, the floor boards were replaced with narrower, two and a half inch boards. The floors and trim were all painted a brownish red color. Oddly, while trim was updated for a uniform look, doors are mismatched throughout the house. At about the same time, narrow beaded board was added to the kitchen walls and ceiling.

A more recent addition is the shed-roofed extension that connects the rear and east parlors. It currently houses a storage/furnace room and a large modern bathroom. The front porch was added by the 1940s, as indicated in a photo at that time. The porch of the kitchen's east side was added at an undetermined time.

TLB and JLB
First-floor plan of Seven Islands, drawn by Jennifer Betsworth and Mark Landis