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Robert E. Jensen

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STUDY OF GREEK REVIVAL ARCHITECTURE

In the Seneca and Cayuga Lake Regions

Thesis
for the degree of
Bachelor of Architecture

by

Clifford H. Ruffner, Jr.

Critic

Professor William McL. Dunbar

Cornell University - June 1939
In writing this thesis and preparing the pictures to illustrate it, many people have given me of their time and store of knowledge. My thanks are due first to Professor Dunbar for his advice and sympathetic criticism, as well as for the use of some of his excellent pictures of Geneva. Second to Miss Yvonne Breguet, whose assistance throughout the entire writing of the book and measuring of the houses was invaluable. I wish to thank Dr. Rene Breguet of Elmira for the pictures of Waterloo, and my father for his patience in helping to get the pictures printed. For much of the historical data on Geneva I am indebted to Mr. G. H. V. Hawley and his amazing collection. Owners of houses and custodians of local museums have almost without exception been very cordial, and have answered innumerable questions graciously. My thanks to them also.
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INTRODUCTION
There is some controversy as to just where and when the Greek revival began. As early as 1758, the architects of England played with the idea of building in the Greek style, designed and built elaborate garden temples, such as that on the estate of Lord Lyttleton. They however rejected the style as impractical for residences. This consideration, discussion, and tentative sort of building can be thought of as the actual beginning of the style, and if one chooses to take this point of view, the date of the beginning is 1760, when James Stuart built 15 James Square, the first practical example of the style. Many architects, however, stoutly maintain that the style began in this country twenty years before it did in Europe, and tend to belittle the idea of English derivation. I prefer to think that the style has definite roots in England, namely, the training of Latrobe with the English architect Cockerell, and the numerous writings and drawings of English architects, Stewart and Revett, Mitchell, Thomas Major etc., but that the revival had its best development here. For further general history, see app. outline of Howard Major.

Some critics have completely disregarded the period 1820 - 1850, in this country. Others have termed the work of those years "carpenters' classic." The second attitude is to a certain extent true. But I have come to have a degree of respect for "carpenters' classic," and for me the term has lost much of its derogatory turn.

Howard Major sets the date of the Greek revival as 1820 - 1850, but he treats only the region east of the Alleghanies. In the territory around Seneca and Cayuga lakes, there is little true Greek revival work before 1830, and the best work is identified in point of time with the first commercial expansion west of the Alleghanies, during the thirties and forties. The prosperity of the early thirties can easily be traced to the
development of transportation, first, along the Great Western Turnpike, the main stagecoach route to the west. This route ran almost in a straight line, through Auburn to Geneva, and on to Canandaigua and Rochester, cutting across the upper end of Cayuga Lake on a wooden bridge one mile and twenty rods long, famous for forty-five years as the longest bridge in the world. Taverns and residences along this route alone would make a very interesting study. Second, the completion of the Erie Canal, in 1825, gave impetus to the commercial navigation on the lakes which had already begun at that time. In 1833, when the Chemung Canal from Elmira to Watkins Glen on the Seneca Lake, and the Keuka (Crooked Lake) Canal from Seneca Lake to Penn Yan on Keuka Lake were completed, the shipping on the lakes and through the canals was a rushing business. In this connection it is interesting to find that the stone pavement on lower Broadway in New York City was shipped by water through the canals from the quarries in Union Springs. This period of prosperity and expansion makes it easy to understand why most of the Greek revival work was built between 1830 and the financial upheaval of 1837. After 1837, building seems to have slowed down very much, until the middle forties when the railroads came through. In this later period, comparatively few small houses were built, and the building boom seems to have moved west. A few large houses were built (Corson house, Camp house) and many earlier houses were brought up to date by the addition of porticoes in the fashionable new Greek style.

One of the most remarkable things about the Greek revival is the wide range of talent employed in the actual design of the buildings. Professional architects were relatively scarce, and were employed in the main for, and were kept busy at, the erection of public buildings. This left house building pretty much in the hands of amateurs and carpenter builders. In the society of the time, it was a vogue to copy the customs of ancient Greece and Rome, and during the War of Greek In-
dependence, the feeling of sympathy of this young democracy for Greece was really rife. It seems to me that the fact has not enough been emphasized, that the formal education of the time was strictly and reverently classical. It is no wonder that the men of some leisure, steeped in the lore of classicism, should, when confronted with the problem of the design for a home, feel equal to it and act personally on it.

The carpenters, masons and all-round builders were expected to know, as part of their trade, the proper proportions of the Greek and Roman orders. These men have often been underrated. Some of them, as in any period, built dull, uninspired architecture. Others, within the scope of the idiom, designed knowingly and with no small cunning, designed, for example, subtly-curved stairways such as the one in the Bradley House in Kings Ferry. The cool simplicity of several small farmhouses on the west shore of Cayuga, and the rather fine sense of materials evident in many of the little temples dotted all across the state are further proof of their enlightened craftsmanship. The work of these men, judged by the rigid rules of classicism, may seem to fall short, but viewed objectively, one hesitates to criticize these deviations from rule as mistakes.

By 1830, the business of building had become quite specialized. In Ithaca and Elmira newspapers of that time, there are advertisements indicating that certain companies turned out and sold semi-standard windows, glass, shutters and all. As early as 1810, window glass was made in Geneva. Certain craftsmen turned out columns, as the Hammond firm in Geneva, which also made boats for the lake trade. This firm supplied most of the columns used in or near Geneva.

As a sample of wages and prices of materials, I include a leaf from Colonel Camp's account book:

"Daniel Elmon, head carpenter $1.25 a day"
"other workmen $1.00 a day
hemlock timber 5.00 per 1000 ft.
pine plank 7.00 " "
oak 8.00 to $10.00 per 1000 feet
mahogany 14.00 per 1000 ft.
mahogany newel posts 1.40 each
pine shingles, extra long 1.87½ per 1000 ft."

Methods of construction were very simple. The system of framing may be seen in nearly any barn. Large timbers were used, generally hewn. Sometimes, when supporting spans of fifteen or twenty feet, as in the Corson house or Camp house, they were as large as fourteen inches by ten inches. The joints were mortised, and held with hardwood pins. Corners were braced with four-by-fours at forty-five degree angles. See enlargement no. app.

Cut nails were used in various sizes, from small lath and shingle nails only about an inch long to spikes five inches long. Lath was sometimes split by hand from straight-grained boards about an inch and a quarter thick. See enlargement no. app.

Columns were constructed in segments, like truncated pieces of pie. (See sketch, also photograph of Beyea house, page 70.)

The ornamental carving of the capitals was often much sharper than it now appears. The egg and dart moldings on the capitals of the Corson house have at least an eighth of an inch of paint on them.

Brick was in disfavor as a building material in the early thirties, and when it was used it was often stuccoed or painted grey in imitation of stone. Plastered walls were, in the early period, painted rather than papered. A favorite color seems to have been brilliant blue.

Fireplaces were of two general types, the pi-
lastered, as seen best in the Hoskins house in Seneca Falls, and the simple enframed type as may be seen in the Corson house.

Roof cornice moldings of the period are generally much simplified in profile. Where the classic models used suave curves, the Greek revival builders, working in wood, usually approximated the curves with straight lines. (See detail of cornice in Camp house.) The more noticeable moldings nearer the ground than the main cornice, however, were often curved in profile. (See main door cornice of the Camp house.) Moldings seen nearby, as on door and window trim, have the Classic Greek profile. A peculiar manifestation of the ingenuity of the Greek revival designer is seen in the double cyma molding (see sketch) which was usually **DOUBLE CYMA** treated with a square plaque at the corners, and is often used in the interiors, less often in the exterior trim. Stone moldings usually retain the Greek curve. (See court house in Auburn.) In the construction of entablatures, especially in the stone work, of which there is very little to be seen, the architrave is often omitted in the interest of simplicity.

A style as widespread and as popular for as many years as the Greek revival cannot be dismissed peremptorily as a blighted period. Neither can it be accepted as the style for the American home of today, as Howard Major would have it: "It is the only thoroughly American architecture. The traditional American belongs in a house of this style." I believe that the proper evaluation of any historical style lies in the study of its practical and aesthetic value in relation first to the time and society for which it was intended, and secondly in its value for what we may learn from it and apply today. In its time, 1830-1855, in this part of the state, the style was certainly an uplifting influence on the people who were sheltered under its massive porticoes. A-
mid the petty inconveniences of life on frontiers just wrested from nature and the indians, with few of the luxuries we consider essential, the temple style was a proper expression of the simple severity, discipline and dignity of the time, more than that, it was an ideal to look up to. The fine portico was symbolic of the civilization of ancient Greece, then thought to be nearly perfect, and moreover, the architecture suggested the goal to be striven for. Objectively there can be no denying the restful charm and comfortable stateliness of much of the work. Generalities are rash, and the territory covered is not too large, so when I roll such things as "restful charm" over my tongue, let me say specifically, the Hagerman house in Auburn or the Partridge house in Seneca Falls. "Comfortable stateliness" applies to such houses as the Camp house in Trumansburg or the Hoskins house in Seneca Falls. As in any style, we find misunderstanding of the rules, often quaint, as in the overworking of the details of the Nolan Farm. Failures, that is houses with little or no charm, are few and far between, because of the very simplicity and flexibility of the rules used by the builders.

As designs for living, the Greek revival houses are not always what we today think of as good, but for the broad, open-handed life for which they were planned, they were not so bad. Critics have painted them much more grim than they really are. Interiors have been criticized as cavernous, poorly lit, gloomy, and so on. Of course this may be true in some places, but at least in this part of the state I am in a position to say, that though they may be huge they are nearly always well lighted.

The "lie on your stomach window" or frieze window, which is supposed to be at floor level, in this region usually has its sill about two and a half feet above the ground, and with its cast iron grille makes a very interesting way of getting light into a room. The criticism has also been made that in these houses, with the mainrooms opening into each other, there was little privacy.
In most cases the desire for a stately display was primary and the desire for privacy little if any. I cannot help but compare these large living spaces opening into each other through broad sliding doors, with our modern ideas of the interrelation of spaces and our living-dining rooms.

The use of wood for the building of these little temples was a matter of practical economy in that stone and bricks were too expensive. That the wood was used improperly to build hollow columns and box cornices, and that the classic orders were put to amusing misuses (there is a Doric corn crib on the Elmira-Ithaca road) has been criticized as stage setting and ignorance, and in many cases, as in the President's house in Geneva, with good cause. But in this very naivete lies much of the charm of the style. The noble architecture was brought down to the kitchen door, the homely functions of kitchen and door yard raised to some dignity.

There are some things about the work of the Greek revival which can be used to advantage today. The effect of rich, choice bits of carving on simple, well-proportioned plain surfaces, as is best seen in the paneled doorways and plaques (see Cook Yawger house detail, etc.) might well be studied and revised to fit our needs.

The sure Greek revival feeling for scale seen in the large stately homes, as in the Camp house, and in the reverse in the delightfully miniature houses as in Scottsville, bears some careful study. (See photographs.)

In spite of the many criticisms of it, I believe that the Greek revival at its best stands up well under comparison with the earlier Colonial and Federal styles and should have a definite place in the development of American architecture only slightly below them.
Distant view of the Village of Elmira.
ELMIRA

Elmira was taken from Chemung Township and called Newtown in 1792. It was incorporated in 1815 as Newtown, the name being changed to Elmira in 1828. Its ancient name was Conewawah, a word signifying "a head on a pole". This section of the country became famous in revolutionary times: Near here, in 1779, Indians under Brant and Tories under Cols. Butler and Johnson opposed Sullivan in the Battle of Chemung. Elmira's first settler was Hendy, 1788, and in 1792 the first frame house was built.

ARNOT HOUSE, LAKE STREET, ELMIRA.

The house, on the west side of Lake Street, was built by John Arnot, an Elmira banker, about 1830-35. It is a two-story house, of brick painted red, with wooden trim painted white. The principal facade, on Lake Street, has a four-column portico in the Ionic order, of very pleasing proportions. The capitals are cripa in effect; they are of wood, and not of cast metal as one might be led to believe by their appearance. The property is about 130 feet on Lake Street. The mass of the building includes, in addition to the normal temple form, a square picture gallery of brick and terra cotta, quite Italian in appearance, to the north, and back of the main rectangle a slightly lower kitchen wing having balustrated wooden porches on both floors, and slender superimposed Doric orders, probably added when the house was altered and restored after the death of Mathias Arnot. Beyond the kitchen there extends back a two-story wing, also of brick, which once served as servants' quarters and laundry and is now used as a receiving room. On the roof behind the skylight, which lights the upper exhibition hall, there is a small rectangular ornament, acorn-shaped, about three feet high.

According to the provisions of the will of Mathias Arnot, who was the son of John Arnot and who founded the present gallery, the interior was changed from three stories to two, and all woodwork was replaced with concrete, and steel trim artfully disguised as Circasian
walnut. The gallery is small and the atmosphere is somewhat funereal, but there are some very fine painters represented, originals of Murillo, Velasquez, Van Dyke, Sir Joshua Reynolds, Stuart, Messonier among others.

When the residence was converted, the facade was altered to accommodate a large window lighting the lower gallery. Along the sidewalk there is a wrought- and cast-iron fence.

Source of Information: Mrs. D'Ven, directress of Gallery.
GREEK REVIVAL BUILDINGS IN THE COURT HOUSE BLOCK ON LAKE STREET IN ELMIRA.

The court house block on Lake Street between East Market and Church Streets was originally all in the Greek Revival style. At that time these houses, now used as overflow space for the county court, were the nucleus of the fashionable residential district. The present court house, built in 1861, was thought far superior to the original, which was probably of the temple style. The first was built in 1835 or -6, there being a hot dispute at that time in which it was alleged that there was improper use made of the allotted funds. Later, when the present building was erected, the old court house was sold to the city for $500.00 and used for a time as the city hall. Source of Information: Mrs. Kate Dean Andrews, local history department, Steele Memorial Library, Elmira; History of Chemung County.

SHERIFF AND DISTRICT ATTORNEY OFFICES, ELMIRA.

The building next to the court house is of the Ionic order. The main block of the building is of brick and is roughly 5 feet higher and 4 feet narrower than the buildings to the north. The columns and their bases are of stone, (See enlargements no. 1 app. 2) and the capitals show a curious abbreviation of the Ionic form. (See sketch) The dentil course is of brick, and quite prominent. The raking cornice as well as the cornice proper are of sheet metal. The whole building rests on a stone base about two and one half feet high, and there are three steps between columns up to the porch floor. There are pilasters at the front corners with crisp egg and dart capitals which I suspect are cast-iron, as I believe the column capitals to be.

The fact that this building has cut stone mold-
The house is of wood, painted grey, and has a four-column portico of a heavy Egypto-Corinthian order. The carpentry is quite crude, especially when compared with the stonework next door. (See enlargement no. 1,a,b, app. 2 ) There is a double doorway which is squat and unlovely.

Source of information: Director of Veterans' Bureau.
BALDWIN HOUSE. (AMERICAN LEGION HEADQUARTERS.)

The third house was built by the Baldwin family, and has a four-column portico of Doric columns seven and a half diameters in height, supporting an I- onic entablature. The tympanum, including the raking cornice, is four diameters high and the intercolumniations are three and a half diameters. This seemingly unorthodox arrangement is very pleasing in effect.

The carpentry is heavy in scale, and moldings are much simplified, with little pretense to subtlety. On the side, the second-story windows break up into the frieze. Much of the original interior woodwork remains; it is not especially fine. The house is slightly smaller and fresher in feeling than its neighbors. 
Source of Information: Legionaires.

STANCLIFF HOUSE, OFFICE OF COMMISSIONER OF PUBLIC WELFARE, ELMIRA.

This house is set back about twenty feet behind the line of the others and has an addition in front of the old building which, though classic in detail, is cut up in mass, and generally detrimental in effect. The old house is of wood, and is two stories high.

Apparently it did not have the usual portico
but had pilasters at the corners. The exterior window trim consists of pilasters supporting a simplified entablature. The carpentry is better than the general run, quite well defined in profile, with ample projection and undercutting. Inside, there is some of the old woodwork, and several simple fireplaces, one of black and gold veined marble and one of gray marble. (These two I believe are original.) There is a Lewis Stancliff, now living at 417 West Church Street, who is a descendant of the man who built the house. Source of information: Mrs. Kate Dean Andrews, local history department, Steele Memorial Library.

SAMUEL BARSTOW STRANG HOUSE. ELMIRA
On the corner, where the Steele Memorial Library now stands, at one time stood the Strang house. It was larger than the others in the block and was moved about 1880 to make room for the Reynolds mansion in the Victorian style. The Reynolds mansion, which was a very pretentious place with tall doors and a room panelled with mirrors, and a curbed stair, was razed to make room for the present library. The facade of the old Strang house was moved to 218 Williams Street and may be studied there. The second porch is not original, and the bases of the four Ionic columns are of curious bulging profile giving a queer appearance of having been squashed. (See sketch)

Source of information: Mrs. Kate Dean Andrews, descendant of the Strang family.

OTHER ELMIRA HOUSES

DR. HARTE HOUSE, 306 LAKE STREET, ELMIRA

The house is of wood, with the usual portico, in this case having four piers of wood, rectangular in plan. (See sketch of pier base.) The original stark simplicity has been made definitely forbidding by having the house painted a very nasty dark grey. There is a single entrance door with pilasters on each side, and a wrought-iron fence along the sidewalk.

The house was built around 1820 by Dr. Harte. It then belonged to his son, Captain Harte of the Chemung Canal Trust Company
who is still active at the age of ninety-five, was bought by a Dr. Adriance, and is now being used as a boarding house and office of P. W. A. Source of information: Mrs. Kelly, landlady.

GAVIN-REYNOLDS HOUSE, 312 LAKE STREET, ELMIRA

The house, built about 1820, is of the temple style, with a portico of four Doric columns. There is a double entrance door, wide and squat in appearance. The molding profiles have been simplified, flat surfaces being substituted to approximate the curves of the cyma recta. The color was at one time tan; proximity to the railroad and a prevailing west wind have changed that. Source of information: Mr. Reynolds. (See photograph below.)
406 AND 410 LAKE STREET, ELMIRA

The two houses have Greek revival details without the portico.

657 EAST MARKET STREET, ELMIRA

This house is of the temple style, having a portico with four piers. Each pier is made of four planks at least twenty inches by two inches by eighteen feet, of good clear pine. This is an indication of the plenty of the period. The house has recently been remodelled for an apartment and all interior trim removed. The ceilings are all of twelve feet in height.

Source of information:
Tenant of the house.
(See enlargement no. 2 app. 2
DEVOE ROBINSON HOUSE, 315 BALDWIN STREET, ELMIRA

In this house David Robinson, son of Lucius Robinson who was governor of New York state 1876-1879, married Miss Devoe. The rear of the house now serves as the office of Dr. F. E. Woodehouse, who bought it from the Robinson family in 1889, at which time, he says, it was at least fifty years old. It is an Ionic four-column temple. The capitals of the columns are of cast iron. There are small frieze windows on the sides having cast iron grilles the gratings of which are rectangular in section, similar to those of the Fitch house at Fitch's Bridge west of Elmira. The entrance door has quite elaborate foliate ornament carved on the pentagonal board above the lintel, and pilasters supporting an elaborate entablature with a bulging frieze. The corner pilasters are surmounted by a small section of simplified entablature, similar to the work on the Fitch house. Moldings of the interior are refined in scale. There is a tiny fireplace on the south side of the main living room having stubby pilasters supporting an entablature.

Source of information: Dr. Woodehouse, owner.

OLD FITCH HOUSE, 402 WEST WATER STREET, ELMIRA

The house, built about 1835, is a two-story frame one and has a four-column Doric order. The corner pilasters have very heavy capitals, and the pitch of the roof has been made steeper by the present owners. The old shingle has been changed to slate. The house is very well preserved, painted white. The original interior trim is delicate in profile. There is an interesting triple window in the pediment, divided by colonnettes of Tuscan Doric order. The sash bars are extremely thin, about five-eighths of an inch wide, and painted black. The windows, which are in good scale, are twelve light panes, eight by fourteen inches. The house is built of pine throughout. Floorboards average twelve inches in width.

Source of information: Owner.

(See photograph below.)
JENNINGS HOUSE, 452 WEST WATER STREET, ELMIRA

This two-story frame house, in temple form, was built about 1840. It has four columns of the
Doric order, slightly attenuated, and having fluting which stops abruptly on a fillet eight inches from the top of the column, giving it an odd jack­eted appearance. There is a wide single doorway with panelled pilasters and sidelights. The trim around the windows is very narrow (about three inches) and is not molded, being covered by blinds. The entablature over the columns is fairly light in scale. In the interior there is a narrow hall with stairs, opening to the right into a parlor and to the back into a narrow room which was probably used as a pantry. In the parlor there is a panelled wainscoating about twenty-eight inches high, and delicate moldings around the windows and door (See sketch) which cut up into the cornice. The plaster cornice itself is small in scale and deeply undercut. Against the east wall of the parlor and against the north wall of the dining room, which opens out of the parlor, are tiny pilastered fireplaces. The house is now used as an apartment house, and Mr. Jennings, the owner, who is a teacher at the West Side High School, has done much remodelling in good taste.

Source of information: Mr. Jennings.

FITCH HOUSE, FITCH'S BRIDGE, ELMIRA.

This house, built about 1830, is of the temple type, with four panelled piers. It originally belonged to the Fitch family, who owned about eight hundred acres of timber land and operated a saw mill on the premises. The present owner has added to the old house and enlarged the second story windows, which were originally only half-size. There are tiny frieze windows with iron grilles similar to those on the Robinson house. The pier capitals are also very much like the corner pilaster capitals of the Robinson house. The house is in good condition,
painted yellow, and has on the grounds some fine old elms.
Source of information: occupant.

412 NORTH MAIN STREET, ELMIRA

It is a house of no particular importance, except for the fact that it was being torn down and afforded an opportunity to study construction methods of the times. The framing is of four by fours mortised and tenoned, and fastened with hard wood pins. The framing is braced at the corners as may be seen in the photograph. Cut nails were used. The plaster is about five-eighths of an inch thick and is applied over lath which was apparently split with a hatchet from roughly sawn logs, varying in width from half an inch to an inch and a half. (See enlargement no. 3, app. 2)

GOLOS BROS. PRINTING, ELMIRA

A sad-looking specimen still standing on East Market Street, Elmira.
The Booth house was built about 1820. The porch, however, is purported to be an exact replica of the Greek revival porch built about 1840. It has two finely wrought Ionic columns.
HORSEHEADS.

Horseheads was originally called Fairport. Fairport is mentioned as a thriving village on the Chemung Canal in Barber and Howe's Historical Collections of New York State, published in Albany in 1845. Since the Chemung Canal has fallen into disuse, the village has sadly dwindled.

The name was changed to Horseheads because there General John Sullivan mercifully disposed of his faithful pack horses, worn out by long services in his campaign against hostile Indian nations. Settlers, finding the bleached skulls, named the village Horseheads, that name finally supplanting the name Fairport.

ZENO CARPENTER HOUSE, HORSEHEADS

This two-story wooden house, built about 1828, is of the temple type, having four piers with unorthodox capitals, the principal molding being concave. There is a rectangular cupola or lantern, probably built on about 1890. The house was built by Zeno Carpenter before 1838, at which time it was bought by Thomas S. Day. By him it was willed to Elizer C. Day, who was the father of the present occupant, W. T. Day. The house was altered about fifty years ago by moving the kitchen wing back and inserting the portion which may be seen in the photograph. Source of Information: Mr. Day.

HOYT HOUSE, HORSEHEADS

This two-story frame house, built about 1835, has a four-pier portico. It faces west, and there is a small kitchen wing extending to the side. The piers have fluted boards attached, as in sketch
There are corner pilasters, and the windows of the facade are quite nice. (See enlargement no. 4 app. 2) The present owner is Cora Voight of Horseheads. The windows on the sides have simple trim which was probably covered with blinds. The house appears to be in excellent condition. The interior trim is not remarkable.

Source of Information: Occupant.

ROUTE 14, THE SULLIVAN MILITARY EXPEDITION ROUTE, FROM HORSEHEADS TO WATKINS GLEN ALONG THE OLD CHE-MUNG CANAL, IN THE SENeca VALLEY.

BENJAMIN WESTLAKE HOUSE, HORSEHEADS.

North of Horseheads, on Route 14, standing alone in wide fields about half a mile from the town, is the old Benjamin Westlake house. It was built between 1835 and 1840, of pine cut near the site. The present owner is a Mr. S. H. Moss, a pleasant man who is proud of the sound carpentry of his home. It is a two-story frame building, almost monumental in scale. It has a portico of four Ionic columns, whose bases have been removed by Mr. Moss and replaced with square concrete plinths.
The wooden facade behind the columns pretends to be rusticated stone. The doorway on the righthand side of the facade is large in scale, with small Ionic columns in the thickness of the wall, supporting an entablature, all in very good scale. The exterior window trim and the proportions of the windows are in bad scale and rather crudely detailed. (See sketch) Much of the original glass remains, and the sash bars are very narrow.

The interior is built to be in scale with a man at least six foot tall. The rooms are very ample in size, and high-ceilinged, and the stair-hall is spacious and well lit by the lights around the door. There is one fireplace, not especially beautiful, having a mantel-piece supported by large pilasters. The interior trim is good in profile, much like that of the Corson house in Ithaca. The floors are
wide pine boards, and the present furnishings are not original.
(See enlargements nos. 5, 5a, 5b, app. 2)
Source of information: Mr. Moss.

BARNES HOUSE, ROUTE 14.

The Barnes house is located on Route 14, south of Pine Valley, on a rise fifty or sixty feet above the old canal and about fifty feet west of the road. Built May 7, 1848 (date carved on foundation stone) by Barnes, the house was later sold to Fish, then to Wheat, then to Matthew Longwell, the present occupant. Barnes owned all the land across the valley to the opposite road, Route 13. (See enlargement no 7 app. 2)

The story-and-a-half house is long and low in massing, typically "country farmhouse" in style, the only Greek characteristic being a plain entablature. The walls are pine plan, flush under the long porch extending across the front. The windows in the second story gable end are probably original. There are no ornamental moldings, and the two front rooms are entered by separate doors from the porch.
Source of information: Mrs. Longwell.

PHELPS HOUSE, ROUTE 14, MILLPORT.

The Phelps house was built about 1846, and is one of the first houses on the right entering Millport from the south. This two-story frame house again is a good example of the simple farmhouse type of the time. It is constructed of pine, painted white, with green shutters turned a pleasant blue-green from the sun. To the north of the main block of the house extends a low wing with a narrow (five foot) porch.
having square piers and rather naive entablature. The simplicity of the porch wing is pleasantly emphasized by a small gnarled tree growing near it in the yard. In the interior of the wing the trim is painted white and there is a low wood wainscot to the window sills. Generally speaking the condition of the house is good. (See enlargement no. 6 , app. 2) Source of information: Mrs. Phelps.

HOWELL HOUSE, ROUTE 14, MILLPORT.

The Howell house stands in the center of Millport, at the northeast corner of Main and Mill Streets. This two-story house is the only really pretentious building in Millport, and although the date is not definitely known, the careful rendering of the Ionic style would indicate that it was built at a late date, probably near 1845. At present the house is unoccupied, owned by a Mr. Gerber of Elmira. It is rumored in the village that Mr. Gerber will sell for $2000.00. Mr. Howell, the original owner, was the village blacksmith, and his shop, now an auto-repair shop, was directly across the street. The house is of brick, and the four-column Ionic portico is of wood, originally painted white. The dentil course of the entablature is prominent, quite similar to that of the Westlake house. The columns are very slightly attenuated, and the doorway is so similar to that of the Westlake house as to suggest that the same builder did both jobs. The windows are twelve light, about seven by ten, and have limestone lintels and sills. To the north of the house extends a porch wing, also of the Ionic order, and having a shed roof.

The interior trim is of cherry painted white. The garage man across the street tells me that the furnishings may be original, and that the house is
well equipped with modern baths etc.
Source of information: garage man in shop opposite.

**METHODIST CHURCH, ROUTE 14, MILLPORT.**

The doorway of this church, built in 1833, illustrates one of the common dodges of Greek revival carpenter-designers, that of applying fretwork to panelled pilasters. (See enlargement no. 8, app. 2) Another favorite panel device was the palm-ette.

**RHINEHART HOUSE, ROUTE 14**

This one-and-a-half story house between Millport and Montour Falls is interesting because it is so tiny in scale. It was built in 1832, and has plank walls.
Source of information: Occupant.

**COOK ACADEMY, MONTOUR FALLS.**

On the outskirts of Montour Falls, easily visible on the righthand side of the road coming in on route 14 from the south, stands an imposing brick structure. The main building, built of brick in 1848 is five stories high, and was intended to have (had) wings extending back two hundred and fifty feet from the front portion. It is interesting to note romanticism creeping into the design by way of the cornice which was originally topped with crenelated battlements of brick, concealing the chimneys. The interior is spacious but poorly lit, and the trim is heavy and painted an uncomplimentary shade of brown. The stairs are probably not original, and the windows are excessively tall and narrow. The only other thing of particular note about the building is the doorway, which has two
Ionic pillars in the thickness of the wall and a low pediment. These are of cut stone, and it is my guess that they were done at Union Springs and shipped in to be erected on the site. The stone cutting in this vicinity at the time was quite rudimentary. The brick of which the building is constructed was made in the brickyard just southeast of town. Colonel Cook founded the school as "The People's College of the State of New York". Having erected the building, he set out to raise the endowment stipulated by the State Legislature. He was unable to do this and in consequence saw the title and the state grants of land go to Ezra Cornell for the founding of Cornell University.

Source of information: Mr. Diven, Treasurer.

COLES HOUSE, MONTOUR FALLS.

The residence west of Cook Academy was built about 1830, and was at one time the house of a doctor in the town. At present it is occupied by a large family of the name of Coles. The two-story frame house is in the temple style, with a four-column portico of the Doric order. The columns have square stone bases, no necking, and very flat, saucerlike capitals. The doorway at the front is very interesting, having a border of wide flat moldings, and paneled jambs. The side and transom lights
have applied cast metal ornaments. The windows are the original ones, and those on the ground floor have eighteen lights, about nine by eleven inches. The tall windows in the parlor have three by nine foot openings, which makes the parlor a very well lighted room. The fireplace in that same room has an entablature supported by small Doric columns, and the mantel shelf is at least five feet above the floor. The stairway is broad, with a simple hand rail, circular in section, which breaks into a spiral at the newel post. The plaster cornice in the main room is quite large, in scale with the rest of the architecture, and is in rather poor shape. The whole house is badly in need of paint and repair.

(See sketch and see enlargements no. 9, a, b app. 2)

Source of information: Mrs. Coles, occupant.

COURT HOUSE GROUP, MONTOUR FALLS.

The group of brick buildings at the end of Main street in Montour Falls was at one time the Court house group. In 1857 Hawanna, as Montour Falls was called at the time, was, for one year, the county seat, and the buildings on Main Street were, in order from north to south, the bank, the court house, and the county clerk's office. These buildings are at present the library, the town hall and the Episcopal rectory. The building in back of the rectory was the sheriff's office and the jail, and is now the residence of the Howell family, who runs it as an inn for tourists. The brick for the buildings was made in the brickyard just southeast of town. The order used in the three Main Street buildings is Doric, and the columns are made of brick. On these buildings is to be seen the same rather clumsy attempt to make tri-
glyphs of brick which is seen at Cook Academy. The doorways and windows are very simple. The cupola with its Doric pillars on the town hall is very well done. There is a definite attempt at refinement in the shape of the little dome which is more pointed than semispherical, and gives a very good effect from the street below. See enlargements no. 10, a app. 2)
Source of information: Mr. Howell; Mrs. Van Duser, occupant of the Jackson house described below.

JACKSON HOUSE, MONTOUR FALLS.

Opposite the court house group, at the end of Main Street in Montour Falls, is the Jackson house. It was built in 1840 by Mr. Jackson, a representative of this state in Congress. Later the family moved to Minnesota. Now the house is the residence of Mrs. Van Duser. The house appears to be the usual frame construction, but curiously enough the walls are filled with brick. The building has, to the rear, several additions to the temple form, and has in all twenty rooms. The style is Ionic, and the bases of the columns are very similar to those of the Strang house on Williams St. in Elmira. The doorway is on the left side of the facade and has side and transom lights. The entrance hall is about nine feet wide, and the stairs are about three feet six inches wide. The newel post, of curiously chunky form cut from a single piece of mahogany, resembles that of the Corson house. To the right of the entrance hall is the parlor; the ceiling is about twelve feet from the floor, and there are French doors out onto the porch. The mantel piece is of pinkish gray marble and I think, because of its simplicity, that
it is original. The interior trim is painted white, and is rather nice; some of the furniture is old. The house is in a very good state of repair.

Source of information: Mrs. Van Duser.

DR. CRAWFORD HOUSE, 201 SOUTH STREET, MONTOUR FALLS:

In Montour Falls, at the corner of South and Mulberry Streets, stands a house built about 1835 or '40. The present owner is Mr. Fudge. The one and a half story house is of wood, and the walls are about eight inches thick and framed like a barn. The style of the house is Ionic, with a four column portico having wide intercolumniations and rather thin columns. The door is wide and has the typical Greek revival splayed frame. The entrance hall is about eight feet wide and has an interesting hanging lamp which is of the period. It is of etched glass and of iron painted black. The stair is simple, with a heavy turned newel post and spindles. The windows have the original frames but not the original glass. A side porch has been added, and with it a huge window which has been fitted out with the trim of the period. To the north has been added a large room which is well in keeping with the style. Mr. Fudge has documents to prove that this room was added about fifty years ago. The old fireplace in the front parlor has been removed; the original was of marble. The interior trim has real interior character, which was not always the case, and the general state of repair is very good.

(See enlargement no. 11 app. 2)

Source of information: Mr. Fudge.
MONTOUR FALLS.

This town was originally named Catherine's, or Catherine's Town. It derived its name from having been the home of Catherine Montour, the wife of an Indian king. She is sometimes called Queen Esther. This remarkable woman is said to have been a native of Canada, a half-breed, her father being one of the French governors, probably Count Frontenac. During the war between the Six Nations and the French and Hurons, Catherine was taken a prisoner, when she was about ten years old, carried into the Seneca country, and adopted as one of their children. At a suitable age she was married to a distinguished chief of her tribe. The town was destroyed by Sullivan's army in 1779. At this time Catherine's contained some forty houses, with cornfields and large orchards.

In its place the village of Havana grew up, the first settlers coming into this region before 1790. The name was changed to Montour Falls in recognition of Chequaga Falls, at the head of Main Street. These falls are only eight feet less than Niagara. It is recorded of the noted Seneca chief and illustrious orator, Red Jacket, that in the earlier years of his eventful life he was in the habit of visiting this majestic falls, which in the Seneca dialect was called She-qua-gah (place of the falling or roaring waters), there in solitude to practice his oratorical powers. Its beauty so impressed Louis Philippe, afterwards Louis XVII of France, during a visit here in 1797, that he painted a picture of the falls and hung it in the Art Gallery of the Tuileries in Paris. (See photograph of Jackson House.)

Havanna was founded in 1829 by David Ayres, and incorporated in 1836. In 1845 it had some seven hundred inhabitants.*

Barber and Howe, Historical Collections of New York. Also, leaflet courtesy Mountour Falls Chamber of Commerce.
COUNTY BUILDINGS, WATKINS GLEN.

The county group at Watkins Glen was built in 1855. The buildings are of brick and are a curious conglomeration of styles. In the little porch projecting in front of the court house we see definite Roman tendencies in the Roman Doric order. This same Roman feeling is in the brick work. In the little cupola atop the court house there is a rather lush use of Greek motifs, and a batter in at the corners of about eight inches in a height of about ten feet. The small metal roof expresses budding romanticism in its oriental reverse curve.

Source of information: County clerk.

BEACH HOUSE, 701 FRANKLIN STREET, WATKINS GLEN.

This house was built between 1830 and 1840, and is now owned by Mrs. Tallman, who rents the old part of the house to Dr. J. Y. Roberts as an office. The house is of wood and is much like the Dr. Crawford house in Montour Falls, having the same rather miniature four column Ionic portico. The entrance door, which is very intimate in scale, (see enlargement no. 12, appendix 2) is pilastered and has side and transom lights divided horizontally and vertically. (See sketch) The exterior trim is simple, with only a single molding, but the interior trim is more ornate. The fireplace is modern; the furnishings are very new and Grand Rapids. The general condition of the house is good.

Source of information: Mrs. Tallman.

WATKINS GLEN, first known as Jefferson, was founded in 1828 by Dr. Watkins.
MC. MASTERS TAVERN, WATKINS GLEN.

At the west end of Water Street, which was at one time the main street of the town, the lower part of town being a treacherous bog, stands Mc. Masters Tavern. It is a particularly mild-looking building, but in days of shipping on the lake it had the reputation of being the toughest bar in the countryside. It was built about 1800, remodeled about 1830 at which time it acquired its portico, and remodeled again about fifty years ago, when it was moved back from the street about thirty feet. At the time of this remodeling it was owned by the Lewis sisters, who ran it as a girls' school. At present it is owned by the Durland family, who have done a little remodeling themselves. The house has now the appearance of a new house, and might easily be overlooked as modern. The house is of wood with a portico of four carpenter-Doric piers. Being on a hillside, the floor of the portico is about eight feet above the front ground level. In the days when the house was on the street, the sidewalk ran under the porch floor and the bar was in what is now the basement. The main entrance is on the East side and the woodwork of that entrance is modern. The hall is ample and the stair is not unusual. The ceilings are low, with false beams in the large living room entered to the right from the hall and extending clear across the front of the house. This room was originally two, the Durlands having removed the partition. The fireplace is tremendous, being all of fifteen feet wide; it was built by the Durlands in their recent remodeling.

The furnishings are remarkable, in that they are mostly very good old pieces. Among them are a Duncan Phyfe table and a sideboard which, from its huge scale, must at one time have been intended for a much larger house, and is similar at a larger scale to the one in the Curtis house in Penn Yan. The windows are original only on the front. The house is in excellent repair.

(See enlargement no. 13 app. 2)

Source of information: Mrs. Durland.
WICKHAM HOUSE, 209 SIXTH STREET, WATKINS GLEN.

This story and a half frame house has a farm house character. It has interesting cast-iron grilles in the frieze windows, and a small Doric porch. The interior trim is not unusual.
(See enlargement no 14,a, app. 2)

CHURCHES, READING CENTER.

On the main road through Reading Center are two churches which are very similar, and typical of the country church of the Greek revival period. They stand side by side and were both built in 1834-35. The one to the south, which was the Baptist church, is now in a sad state of disrepair, and is used as a recreation hall. The one to the north was the Methodist and is now the community church. Both are of the Doric style and have very heavy corner pilasters and small towers of two stories. The tower on the north building is about four or five feet taller than the tower on the south building. The doors are double and have on each side small pilasters supporting heavy entablatures. Beyond the doors there is a small entry hall extending clear across the width of the front. Beyond this the rest of the building consists of one large hall. The windows in this hall are tall and narrow and have no decorative moldings, only a simple flat frame. The condition of the old Baptist church is very poor, while that
of the Methodist is excellent.  
(See enlargements nos. 15, 15a app. 2)  
Source of information: Town librarian; storekeepers.

DUNDEE

"Dundee, late Harpendings Corners, is a thriving village, 14 miles south of Penn Yan, containing four churches and about eighty dwellings."*

CARPENTER'S HOUSE, DUNDEE.

On the west side of Union Street in Dundee is a small house which is reputed to have been the home of the village carpenter, Mr. Brown. The exact date of construction is not definitely known. The house is of one story and is of brick and wood. At the front there is a

* Barber & Howe, Hist. Coll. of N. Y. 1845.
broad low porch with four posts rectangular in
plan and having a greatly exaggerated entasis.
The posts and the pediment
are painted white and the
latter is flush boarded.
The door is rather low,
only about six foot five
or six, and has curious
moldings up the jambs. (See
sketch) The windows are very old and the glass
has taken on an opalescent
sheen. The original fire­
place, indicated by a cen­
tral chimney, has been re­
moved, and the interior
trim is not original and
not good. The plan is in­
teresting, (see sketch).
The general state of re­
pair is wretched.
Source of information: tenant.
(See enlargement no. 16 app. 2)

HARPENDING HOUSE, 38 WATER STREET, DUNDEE.

This house shows definitely the influence of
a builders handbook. The
house was built by Mr. Har­
pending about 1835, was
sold to Mr. Bauer of the
town, and is now being rent­
ed by a Mr. Scheffer who
runs a clothings store in
Dundee. The house is
painted white and has a
central portico with four
Doric columns about eight
and one half diameters high, flanked on each side
with low wings having four column Doric porches.
These porches are only about five feet wide. The
stairs have been recently replaced, and the fur­
nishings are not original. The window trim is
heavy and reeded, with square bosses at the cor­
ners. The doorway is offensive in that the entablature over the door, nearly four feet deep, is supported on pilasters about one foot wide. The side lights of the door are of etched glass in a charming floral pattern. The house is in very good condition.
Source of information: Mr. Scheffer.

WASHINGTON STREET, DUNDEE.

(See enlargement of complicated wooden cornice on small house in Washington Street: Enlargement no. 17 app. 2)

WASHINGTON AND STONE STREETS, DUNDEE.

This small brick house on the corner of Washington and Stone streets is interesting in that the architrave was dropped from the entablature, which otherwise would have been much too heavy for the intimate scale of the house. The iron grilles of the frieze windows are unusually good. The house is very badly kept up. (See enlargement no. 18, app. 2)

CHURCH, SECOND MILO.

Belfry probably originally designed to have shutters. Flush boarding on the front is effective. (See enlargement no. 18A app.)
Penn Yan was built on a street about a mile in length. It was founded by Mr. Abraham Waggener, and derived its name from the fact that its early settlers were Pennsylvanians and Yankees, in nearly equal numbers. In 1845, Penn Yan was "... a place of much business, and has many mercantile stores and about three hundred dwellings."*

**DR. BIRSALL HOUSE, PENN YAN.**

On the left hand side of the street coming into Penn Yan from Dundee, just before the business section, is the Dr. Birsall house, which is owned at present by Mr. J. Shannecker. The house was built about 1828, and was at one time a girl's school. At that time it was owned by the Wood family and was well kept, the front lawn being tastefully planted and the house painted white. At present the house is a poisonous dark green, and the older part is rented out. The portico is of the Doric order, and is quite Roman in feeling, arguing for the early date. The roof of the portico is flat and the pediment, which is set back to the main wall line, has a crude palladian window. In the interior of the old part of the house there are two fireplaces. The one on the second floor has its original mantelpiece.

Source of information: Deed in possession of Mrs. Schannecker.

* Barber and Howe, *Historical Collections of New York.*
The owner, Mr. Corcoran, lives at 108 Walnut Street. The house is not especially notable. It is a one and a half story frame house in the temple style without the portico, has corner pilasters and frieze windows which are recessed about six inches. The entablature is much simplified and the side porches are only about five feet wide. Most of the windows are original. The colors are a doggedly dirty black and gray.

This house, the most pretentious in Penn Yan, is located on Main Street just west of the business section of the town. The present owner is Mrs. Fox, whose husband, recently deceased, owned a paper mill in town. The two-story house is of brick and wood, and has a four-column Ionic portico which is very stately both in size and proportion. Beyond the temple form, to the rear, there are several additions nearly as large as the original house.
The house is set back from the street about a hundred feet, in a shaded lawn. Beyond it are stables and a well-kept garden extending back at least a hundred feet further. It was built as a copy of the Oliver house in Virginia, which was in turn patterned after the ancestral home in Scotland. The interior is planned for show rather than for comfort, and the main rooms are poorly lighted. The kitchen was originally in the basement, definitely a carry over from the Virginia house. When Mr. Oliver built it, about 1835, there was a small Ionic temple to the west on the old lot which served as Mr. Oliver's law office. The house is in excellent condition, and is now being painted tan with white trim. Source of information: Mrs. Oliver, granddaughter of the man who built the house.

YATES COUNTY COURT HOUSE, PENN YAN.

The court house is situated in a small park on the south side of Main Street behind a war memorial. The building was erected about 1840 to 1850 and was probably done by a good designer, judging from the meticulous detail of its Doric order. (See enlargement no.19,19a app. 2) The columns are properly about seven diameters in height and the entablature is a very carefully studied imitation of the complete Greek stone prototype.

There is a nicely proportioned cupola which may be seen to good advantage in enlargement no 19b,c. app. 2) The old building is in good condition and is newly painted red and white. The interior...