# The Edgar Allan Poe House

## Historic Structures Report Supplement

July 1990

by

Penelope Hartshorne Batcheler

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## Foreword

An Historic Structures Report Architectural Data Section written by Architect Alvin Holm was issued in 1982. This supplement to that report results from additional research done periodically in the intervening years. The principal participants have been: Penelope Hartshorne Batcheler and William D. Brookover, National Park Service Historical Architects; Frank S. Welsh, Historic Paint Color Consultant; and Hildegarde Kalthegener, a 1990 summer intern/trainee.

The Poe House mysteries have been hard to "crack." Essentially no documentation has come to light, and the house has had such repeated well meaning attention that the evidence of its structural history is hard to interpret. Specifically hard is to say what the walls of the house looked like when Poe lived there. If, as historian J. Thibaut said in her Historic Resource Study, the house was built between September 1840 and August 1842, and Poe moved in about six to ten months later ("early 1843"), it is hard to know if they moved into a house "done to the nines" or a house with bare plaster, just having dried out over the recommended slow drying period. Poe is said to have lived in the house until April of 1844 (i.e. about one year). Would he, or his landlord, have invested in decorating the house for such an uncertain tenancy? These are questions one must ask. It would be far easier for us if we were only seeking "the original finish" i.e., the first finish put on the house. Specifically we are concerned about the choice of: wallpaper or bare plaster in the first floor stairhall and possibly the Parlor; green paint or bare plaster in the kitchen; whitewash or bare plaster in all the other rooms.

One can assume that mantelpieces were all installed as the house was being built, so Poe had a shelf on which to put his chamber sticks in the kitchen, parlor and second floor east room. And we also can assume when Poe lived there the exterior and interior doors had latch and dead bolt action where appropriate.

The following studies have tried to gather all possible evidence to do with these subjects, even though they did not answer the above questions about the extent of the finishes in the house in Poe's time.

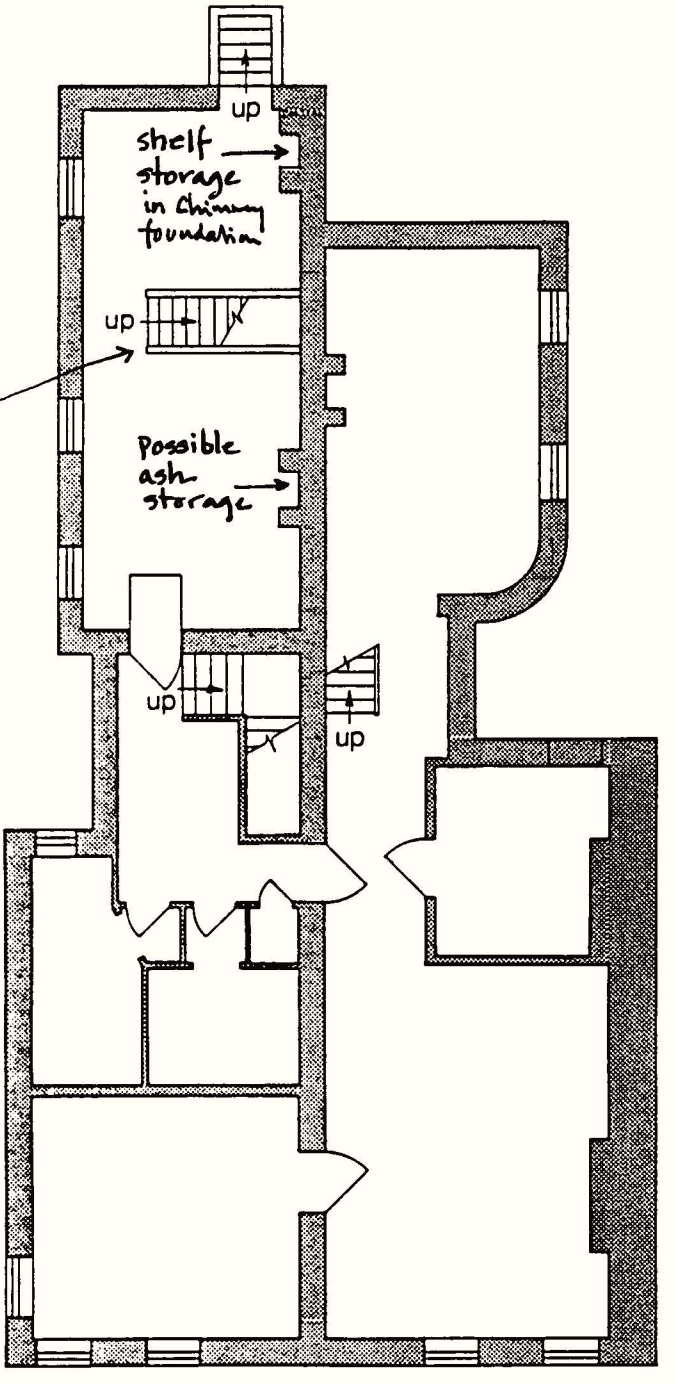
In the Recommendation Section we have presented treatment options for the Poe House, with their advantages and disadvantages. We have then chosen the preferable option from the architectural point of view, and have included plans and sketches showing the recommended treatment.

Penelope Hartshorne Batcheler
January 1991

NOTE:
Kitchen hearth framing with mortise & tenon construction - same as at cellar windows.

original stair

See A. Holm HSR, 1982, for more evidence found in cellar.



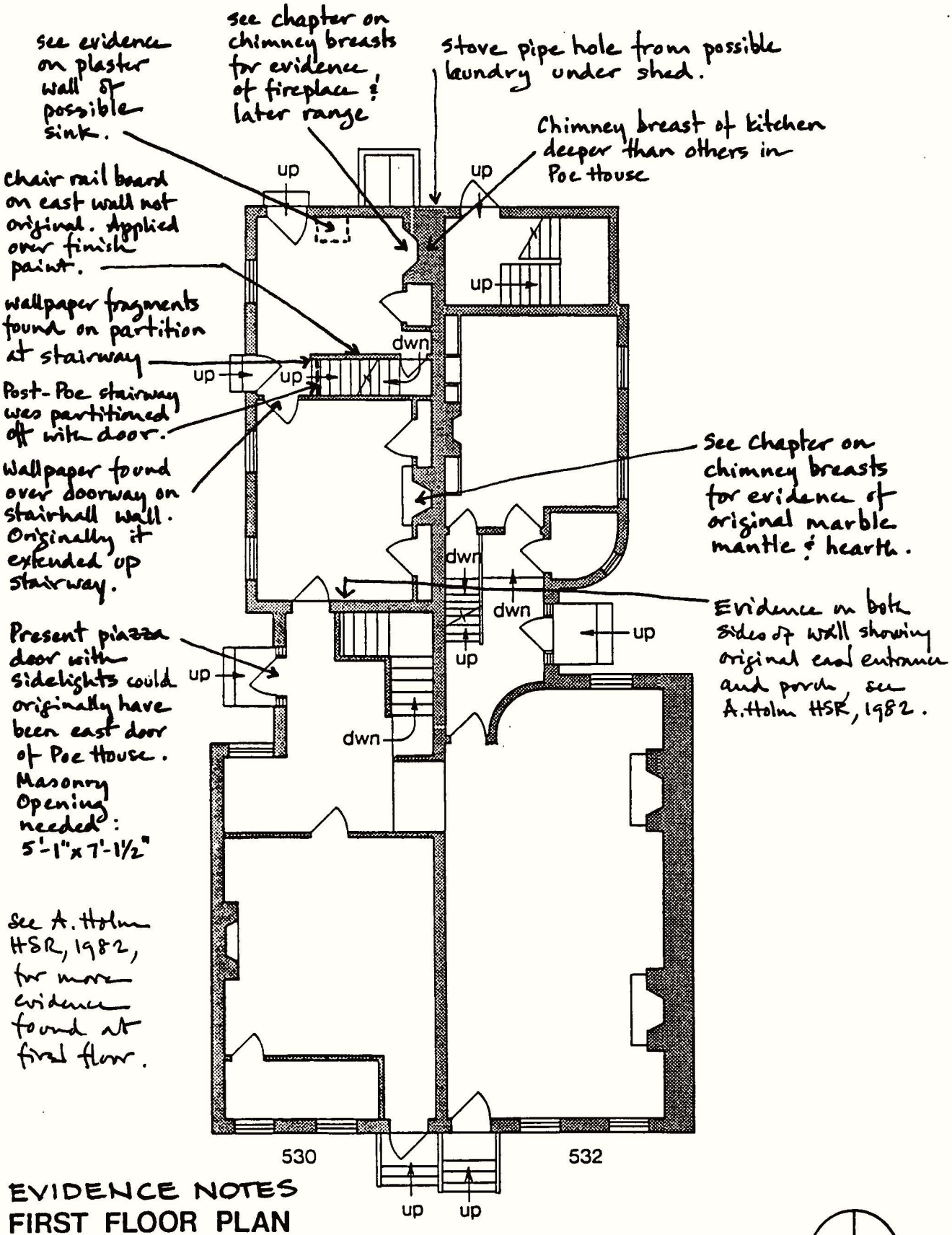

# EVIDENCE NOTES
# CELLAR PLAN
# POE HOUSE - 1801

Edgar Allan Poe National Historic Site 530 - 532 N. 7th Street

Scale: 0 5 10 15 20 feet

PHB 7/1990

1985

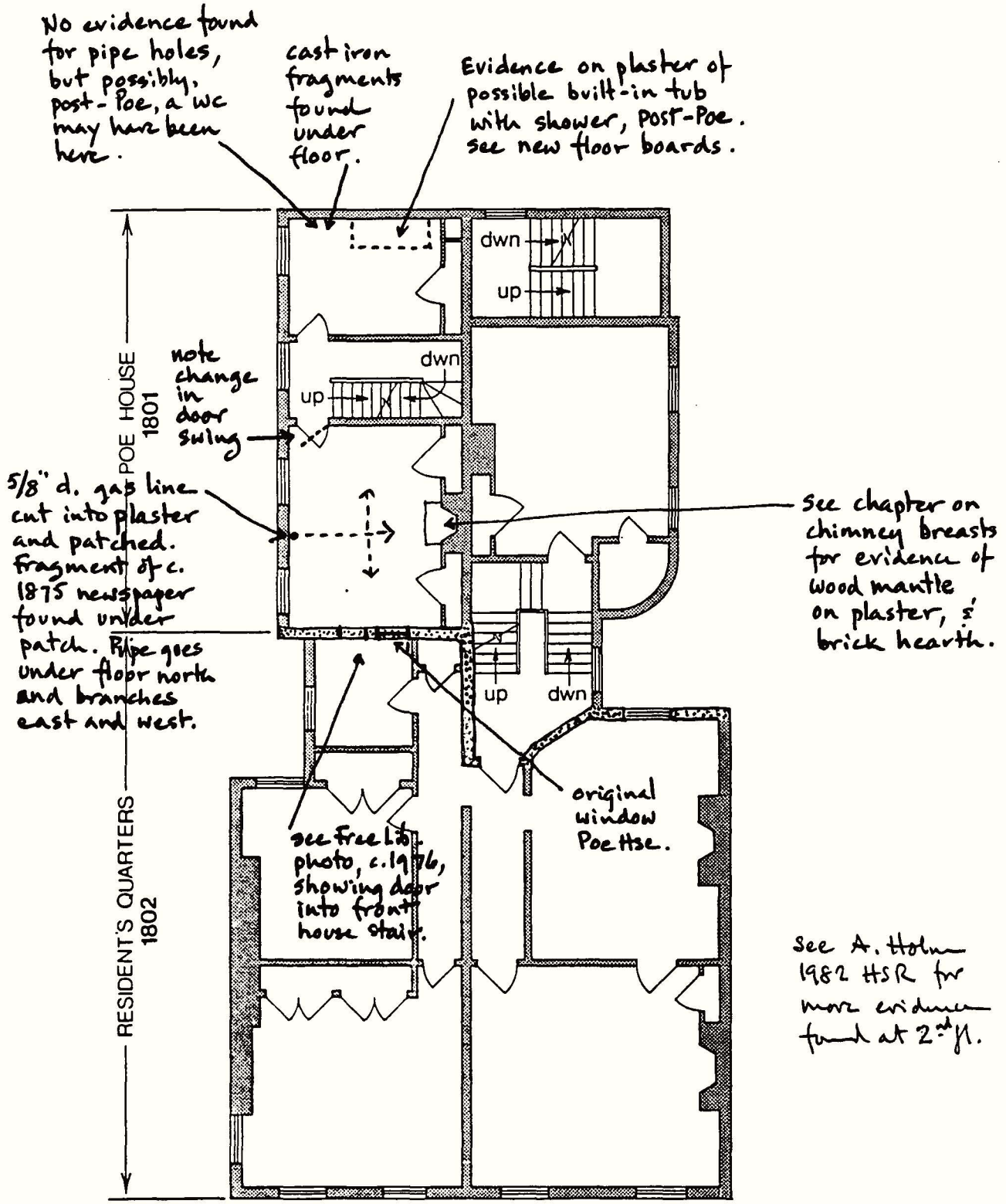



# EVIDENCE NOTES
# FIRST FLOOR PLAN
# POE HOUSE - 1801

Edgar Allan Poe National Historic Site 530 - 532 N. 7th Street

Scale: 0 5 10 15 20 feet

PHB 7/1990 1985




# EVIDENCE NOTES
# SECOND FLOOR PLAN
# POE HOUSE - 1801

Edgar Allan Poe National Historic Site 530 - 532 N. 7th Street

Scale: 0 5 10 15 20 feet

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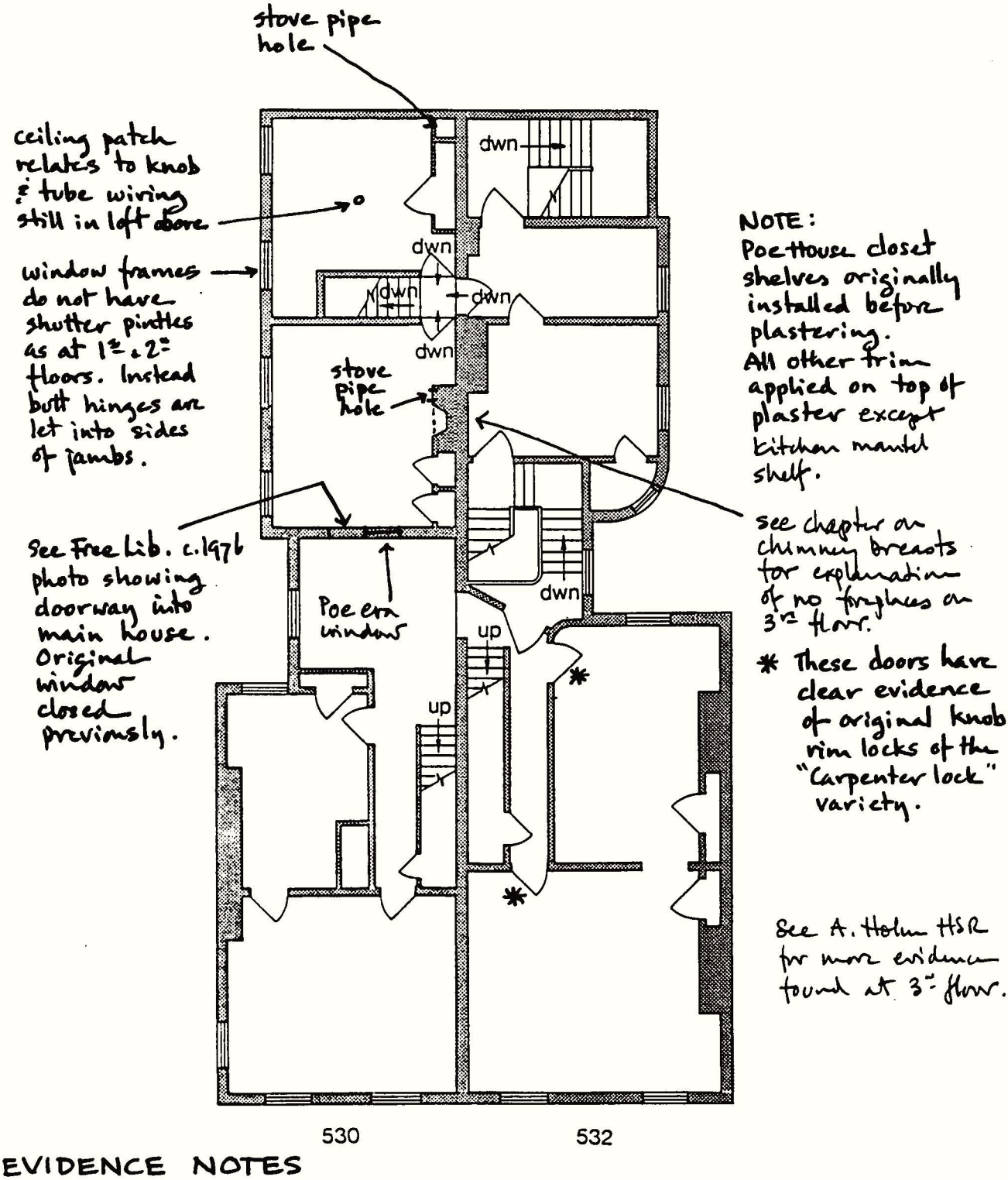
PHB 7/1990 1987




EVIDENCE NOTES

# THIRD FLOOR PLAN
# POE HOUSE - 1801

## Edgar Allan Poe National Historic Site 530 - 532 N. 7th Street

N

Scale: 0 5 10 15 20 feet

PHB 7/1990 1985

## 1990 RECORD PHOTOGRAPHS OF THE POE HOUSE
## 530 N. 7th Street, Philadelphia, PA.

Photographer Thomas L. Davies, October 17, 1990

| Location | INHP negative |
|---|---|
| 1. South Elevation, Poe's residence back building at left. | 157.5376-7 |
| 2. West Elevation, Poe's residence at right, 1848 bulkhead & kitchen door. | 157.5378-9 |
| 3. Cellar, E. Room, looking N., chimney fdtn. with built-in ash pit [?], original framing & "trimmer arch" above. | 157.5382-3 |
| 4. Cellar, S. wall, original framing at windows. | 157.5384-5 |
| 5. Cellar, center stair, original [?]. | 157.5386-9 |
| 6. Cellar, W. Room, looking NW -left to right: c. 1848 bulkhead, orig. kitchen chimney fdtn., trimmer arch with mortise & tenon framing, and recess shelving. | 157.5340 |
| 7. First Floor, Entrance to Poe House from 1848 front house (modernized in 1977). Bare brickwork contains evidence of original Poe House E. porch and E. entrance (see sketch in Recommendation section). | 157.5341 |
| 8. First Floor, E. Room, E. Wall. Holes expose N. brick jamb of E. entrance. S. brick jamb is at right of door to 1848 front house. Such a wide masonry opening originally probably had a door with side lights (see sketch in Recommendation section). | 157.5342 |
| 9. First Floor, E. Room, N. Wall, with chimney breast and two breast closets. See chapter on chimney breasts and sketch in Recommendation section with reconstruction of missing mantelpiece. And see Hardware section re. closet door hardware. | 157.5343 |
| 10. First Floor, E. Room, S. & W. Walls. Plaster patched chase in S. wall is left from gas pipe installation probably post-Poe Door leads to stairhall and kitchen. Hole to right of door is from a thermostat. To left of hole is graffiti recorded in neg. 157.5319. | 157.5344 |
| 11. First Floor, W. Room, N. Wall chimney breast, with original brick hearth, 1977 reconstructed open fireplace, patched plaster at original mantelshelf location, and | |

two stove pipe holes above. See chapter on chimney breasts and Recommendation section. 157.5345

12. First Floor, W. Room, W. Wall with original paint evidence and profile of possible kitchen sink. See chapter on post-Poe kitchen fixture. 157.5346

13. First Floor, W. Room, S. Wall, with S. exterior door, parlor door, and W. exterior door at right. 157.5347

14. First Floor, W. Room, E. Wall, with stair to cellar at left and parlor door with ashlar wallpaper above and start of stair to second floor at right. Note that the chair rail on wall is not original as it is mounted over original paint. 157.5348

15. First Floor, Foot of stair, W. Wall. Pencilled circle with arrow points to location of paint evidence which included a fragment of the green and black ashlar wallpaper showing that the paper was applied to both walls. The vertical stripe on the wall next to this evidence is from an added partition under which this wallpaper was also found on the stair E. wall. 157.5349

16. First Floor, Stairway. Evidence shows that the green and black ashlar wallpaper was put on these walls. We do not know if Poe ever saw the wallpaper. The handrails date from 1977. 157.5350

17. Second Floor, E. Room, N.Wall with chimney breast and two breast closets. Note the left closet had a peg board for hanging clothes as well as a shelf. The 1930s marble mantel parts are temporarily stored here while studying the original mantel evidence. See the chapter on chimney breasts. 157.5351

18. Second Floor, E. Room, E. Wall. The white plaster area is a patch over the original window opening and the later door opening into the 1848 front house addition. See the 1982 Historic Structures Report by Alvin Holm. 157.5352

19. Second Floor, E. Room, S. & W. Walls. Vertical strip of patched plaster at left is from gas pipe and fixtures installed probably with the 1848 front house addition. 157.5353

20. Second Floor, W. Room, W. & N. Walls with evidence of a bathtub and shower installation (see chapter on post-Poe Bathroom fixtures). Kitchen chimney flue rises to left of closet in NW corner. Note no stove pipe hole here. 157.5354

21. Second Floor, W. Room, E. & S. Walls. Door leads to stairhall. Plaster walls here have had skim coats of plaster applied beneath which wall finish evidence was found. 157.5355

22. Second Floor, Stairhall looking N. These walls had little evidence of finishes. 157.5356

23. Second Floor, Stair to Third Floor. 157.5357

24. Third Floor, E. Room, N. Wall with chimney breast and breast closets. See the chapter on chimney breasts which shows that no fireplace originally existed in this room. The stove pipehole shows that at sometime a free standing stove warmed the room. 157.5358

25 Third Floor, E. Room, E. Wall. The white plaster area is a patch over the original window opening and a later door to the 1848 front house addition. See the 1982 Historic Structures Report by Alvin Holm. 157.5359

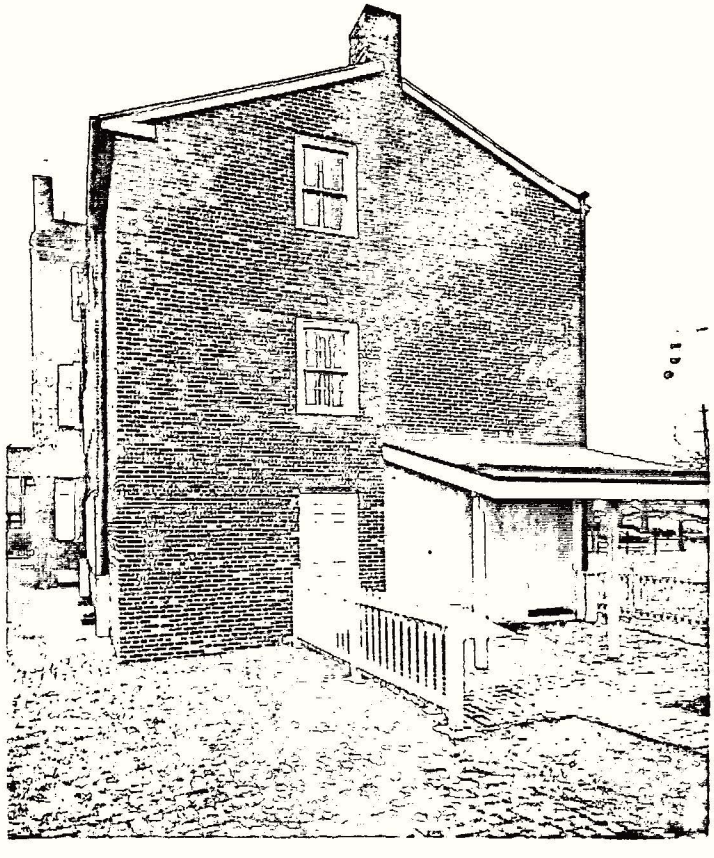
26. Third Floor, E. Room, W. Wall. 157.5360

27. Third Floor, W. Room, W. & N. Walls. Note stove pipe hole into kitchen fireplace flue in NW corner. Note peg board in closet and wood vertical bead on outside corner of closet wall, a practise done to protect the corner from damage. 157.5361

28. Third Floor, W. Room, E. Walls and door to stairhall. Note that the floorboards are wider at this floor level, flat grained and of lesser quality. 157.5362

1

2



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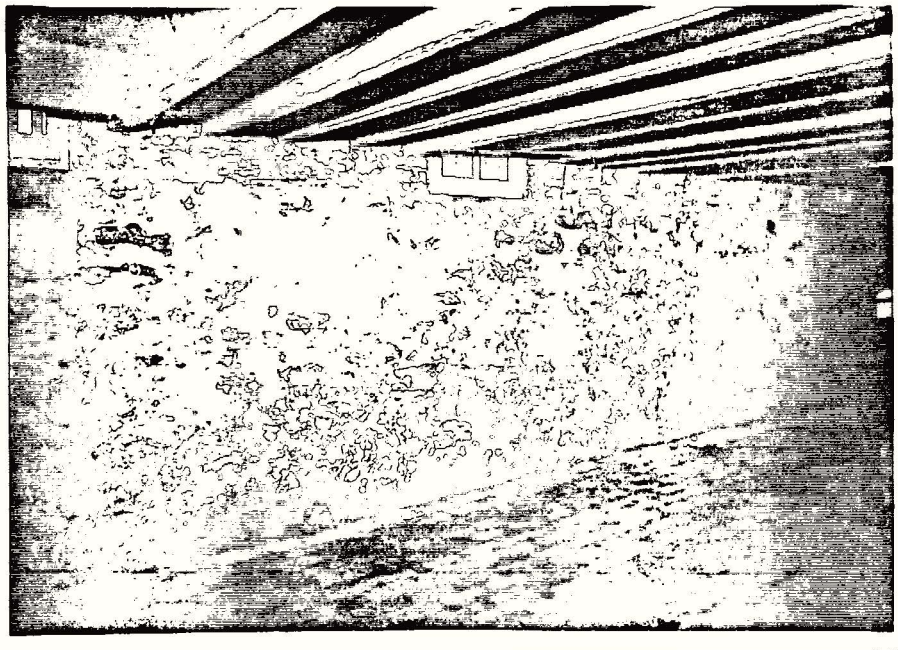

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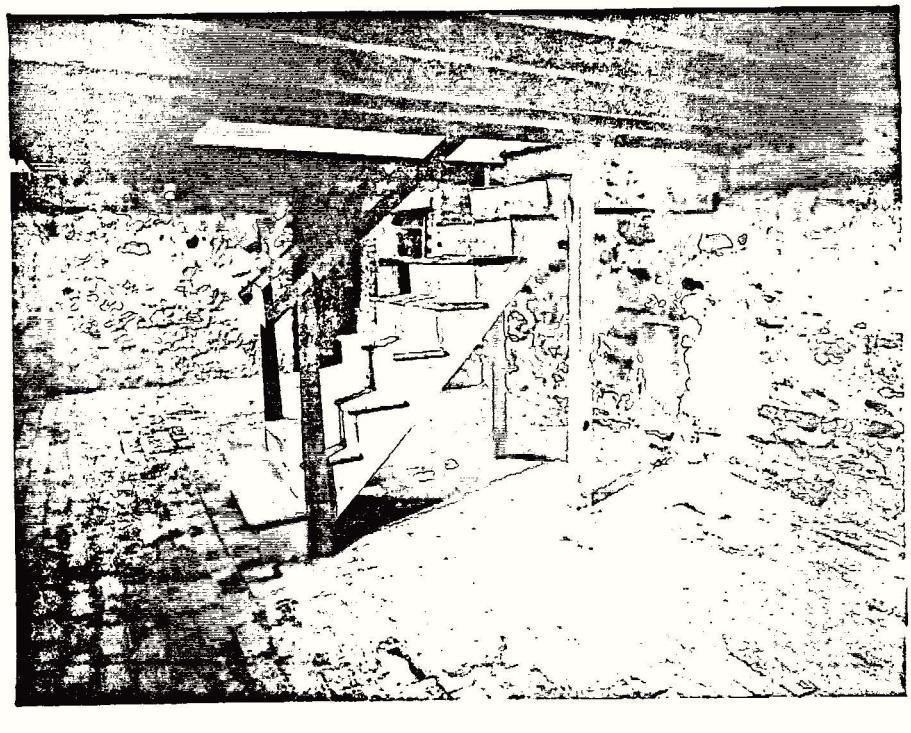

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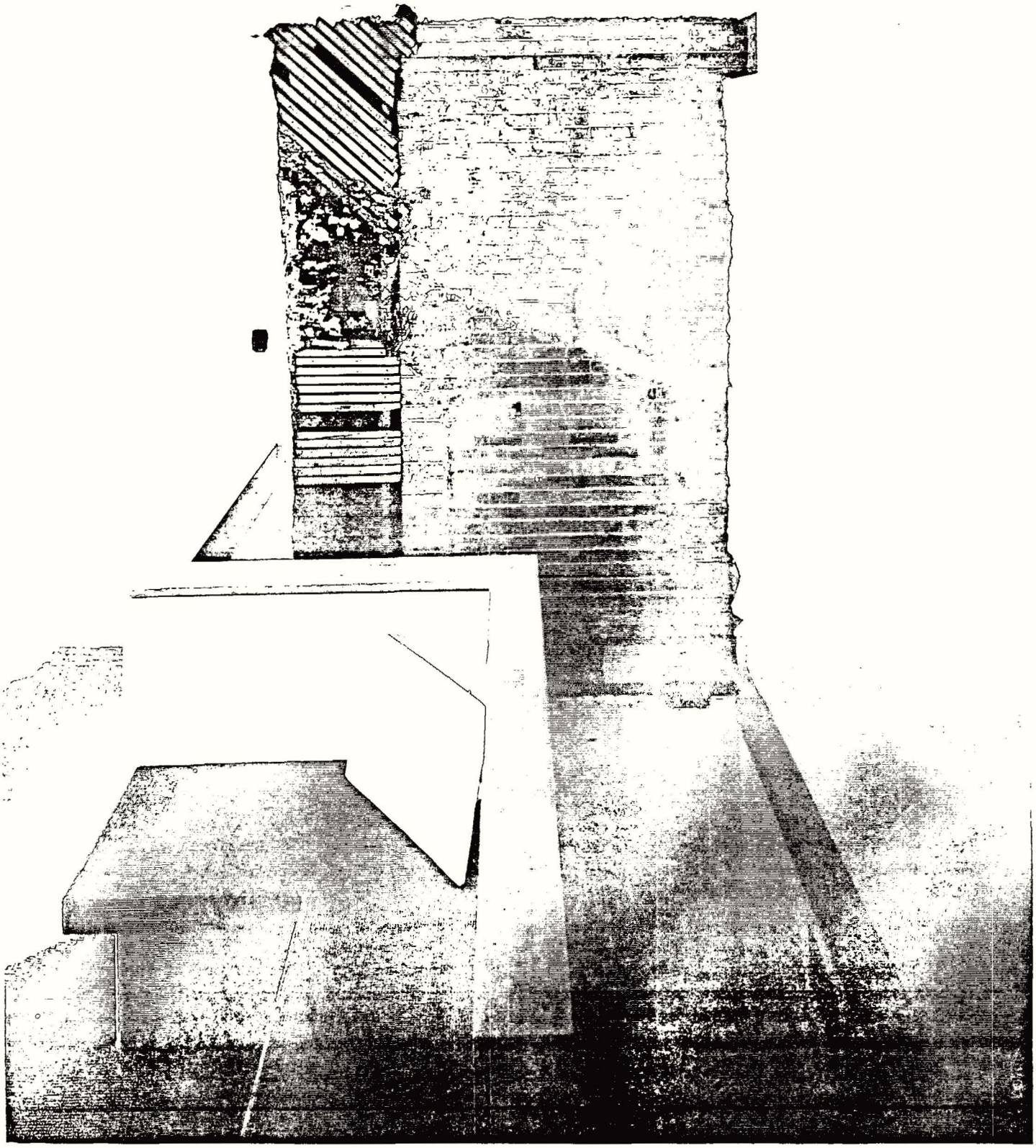

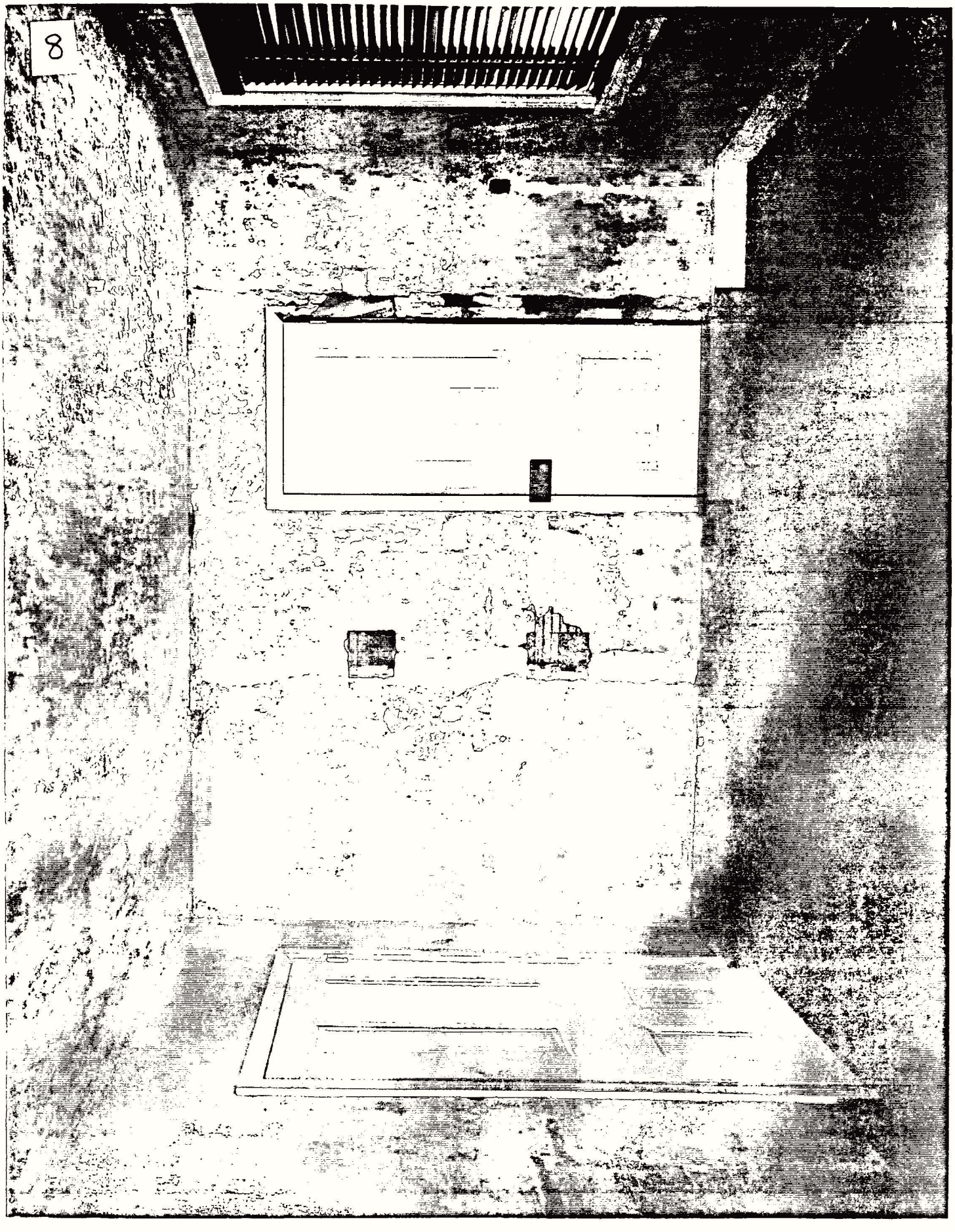
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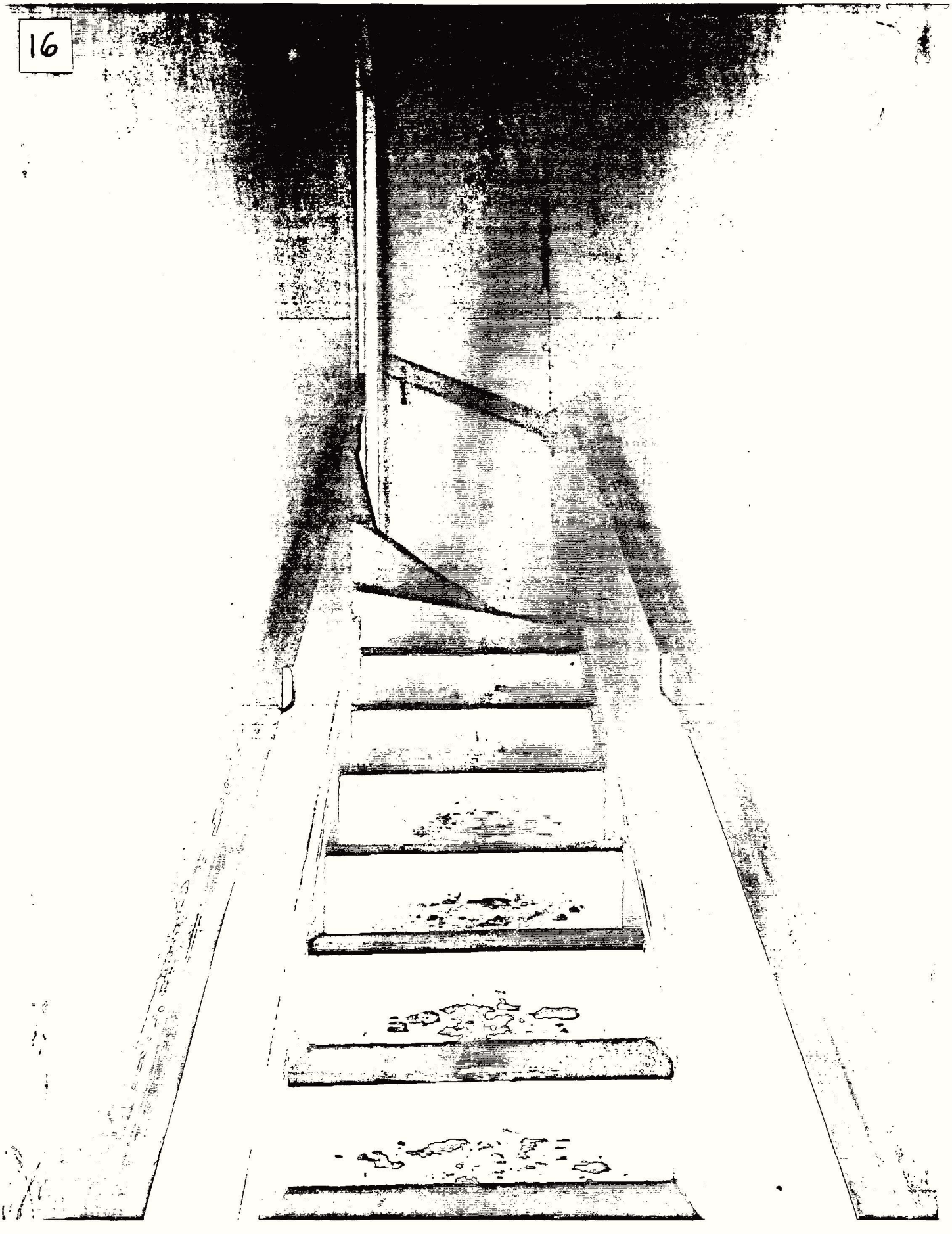
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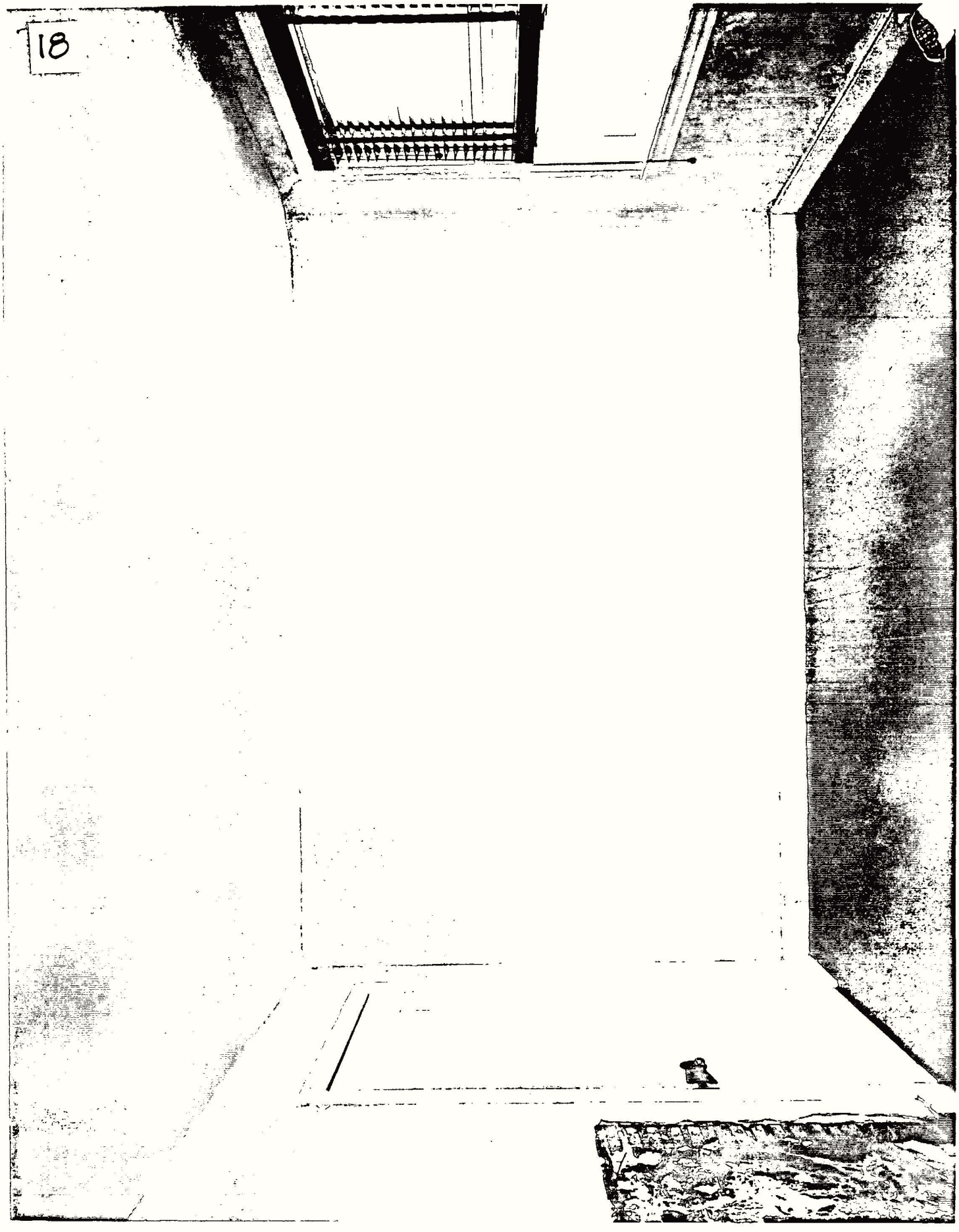
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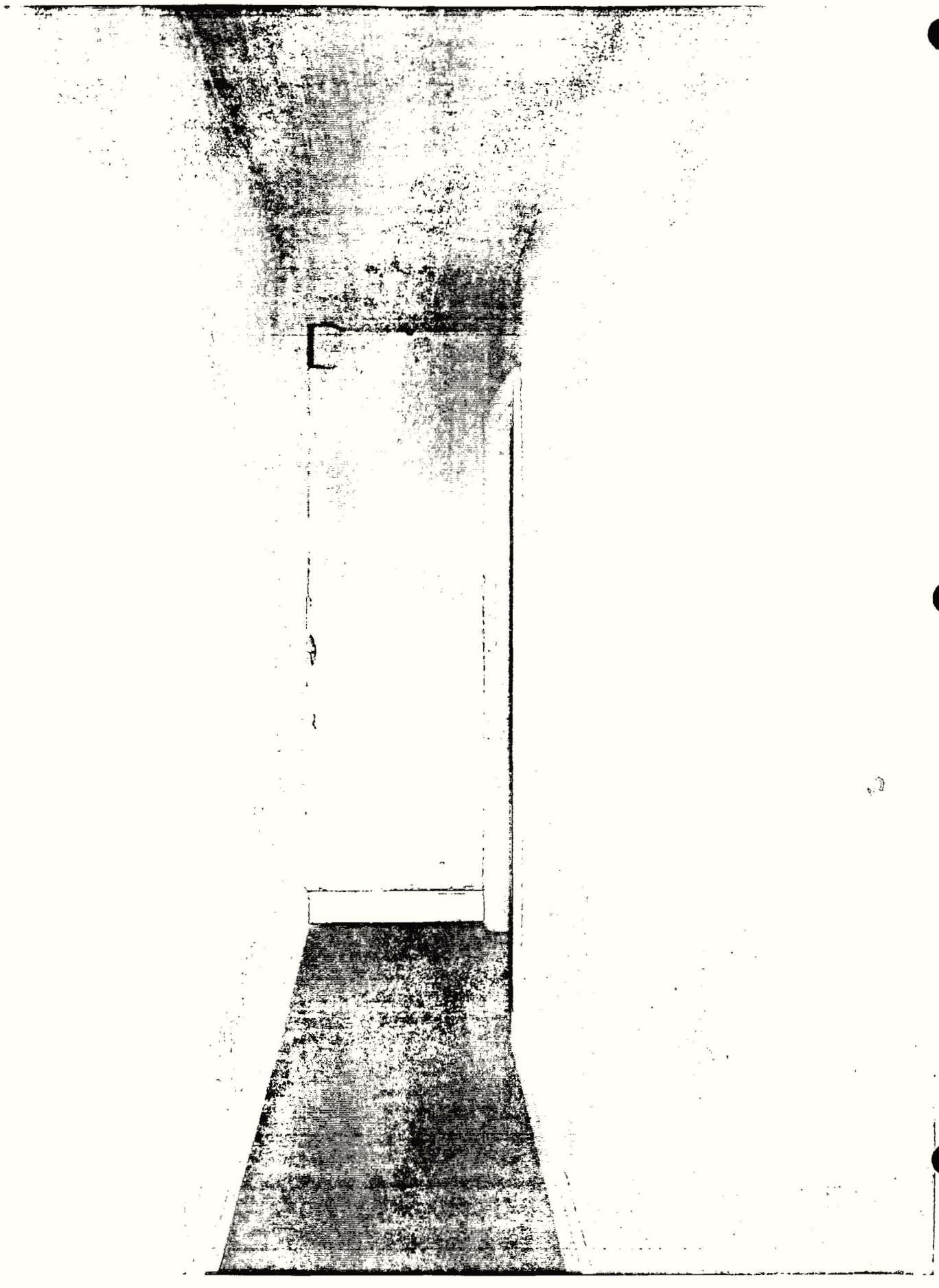

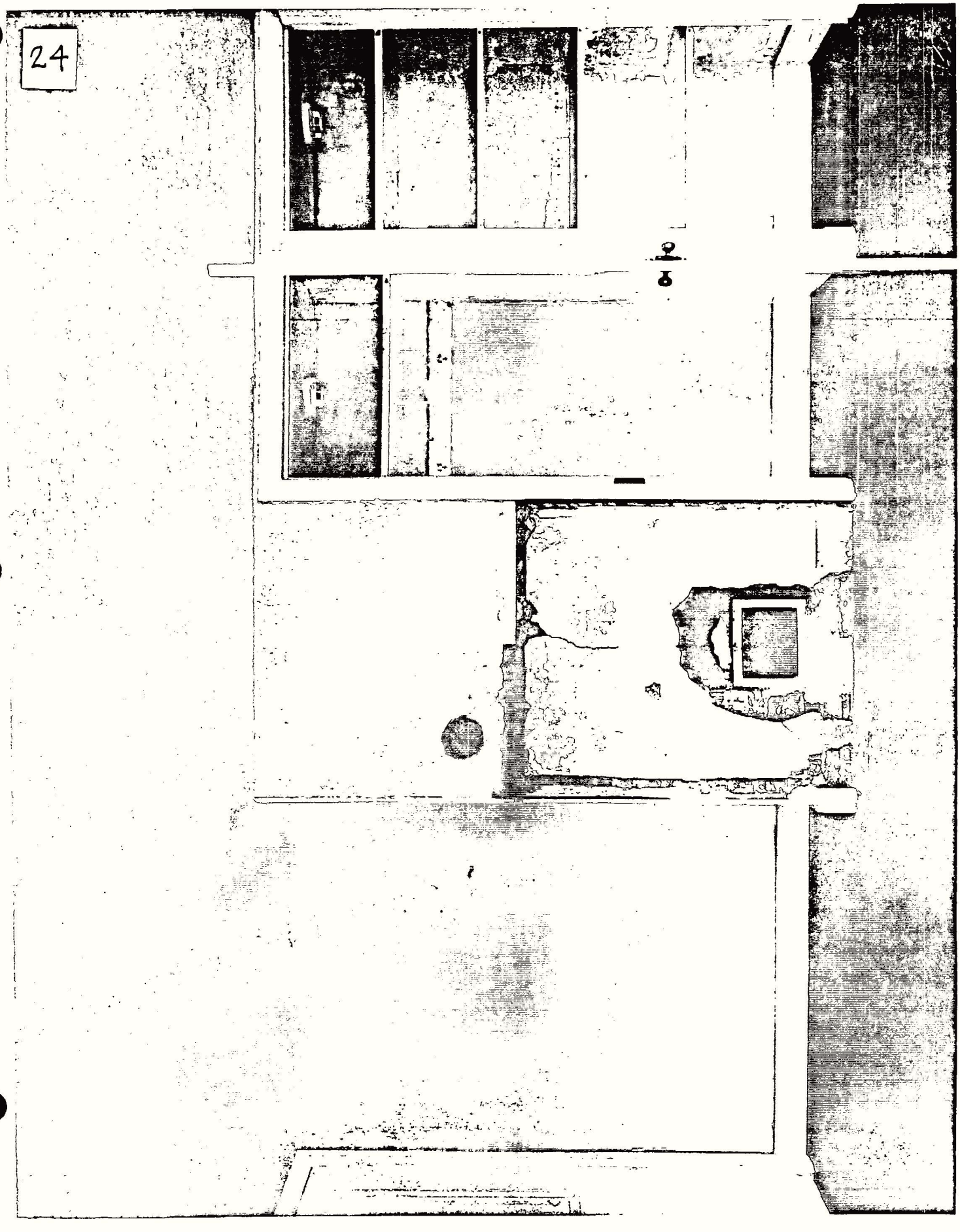
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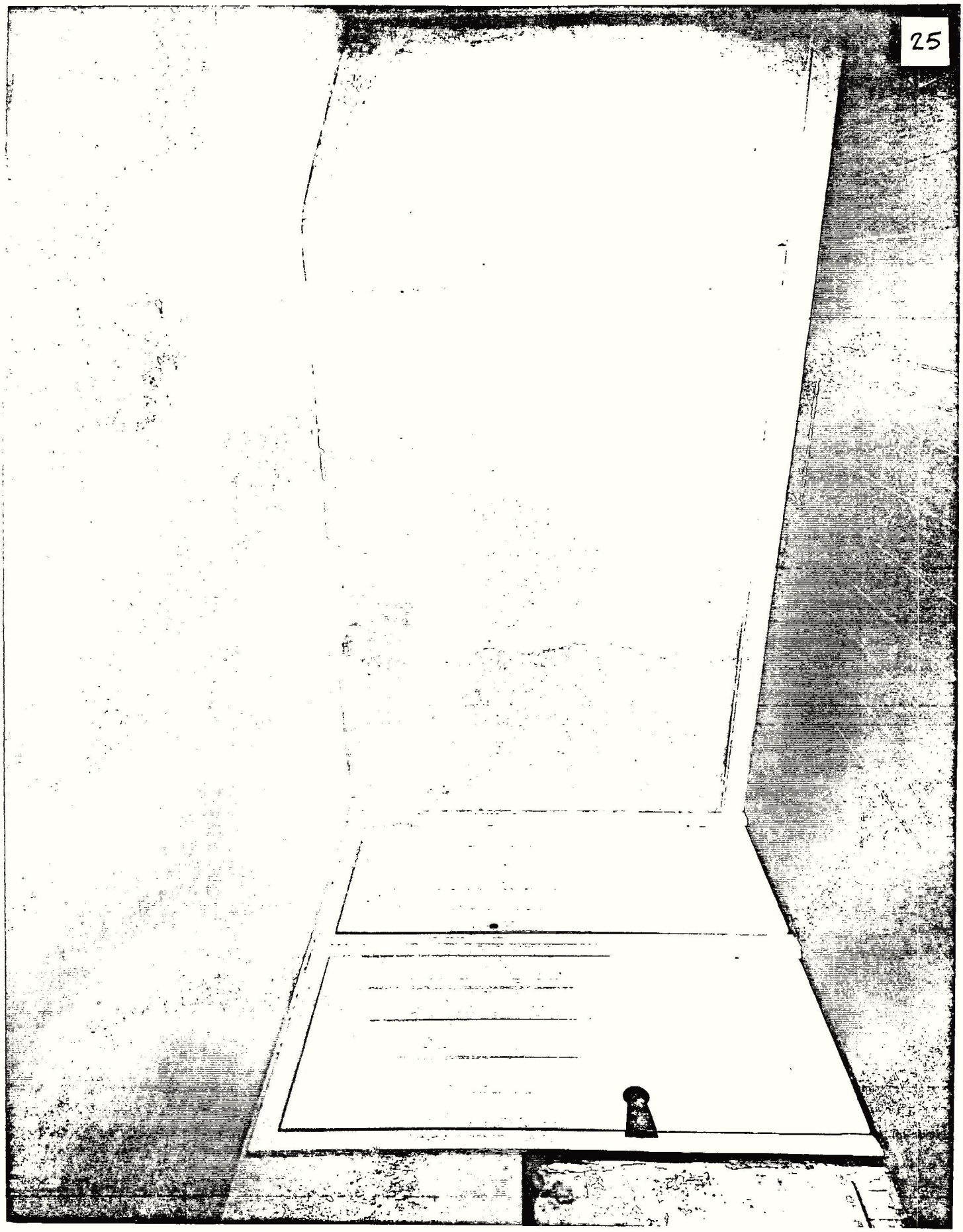
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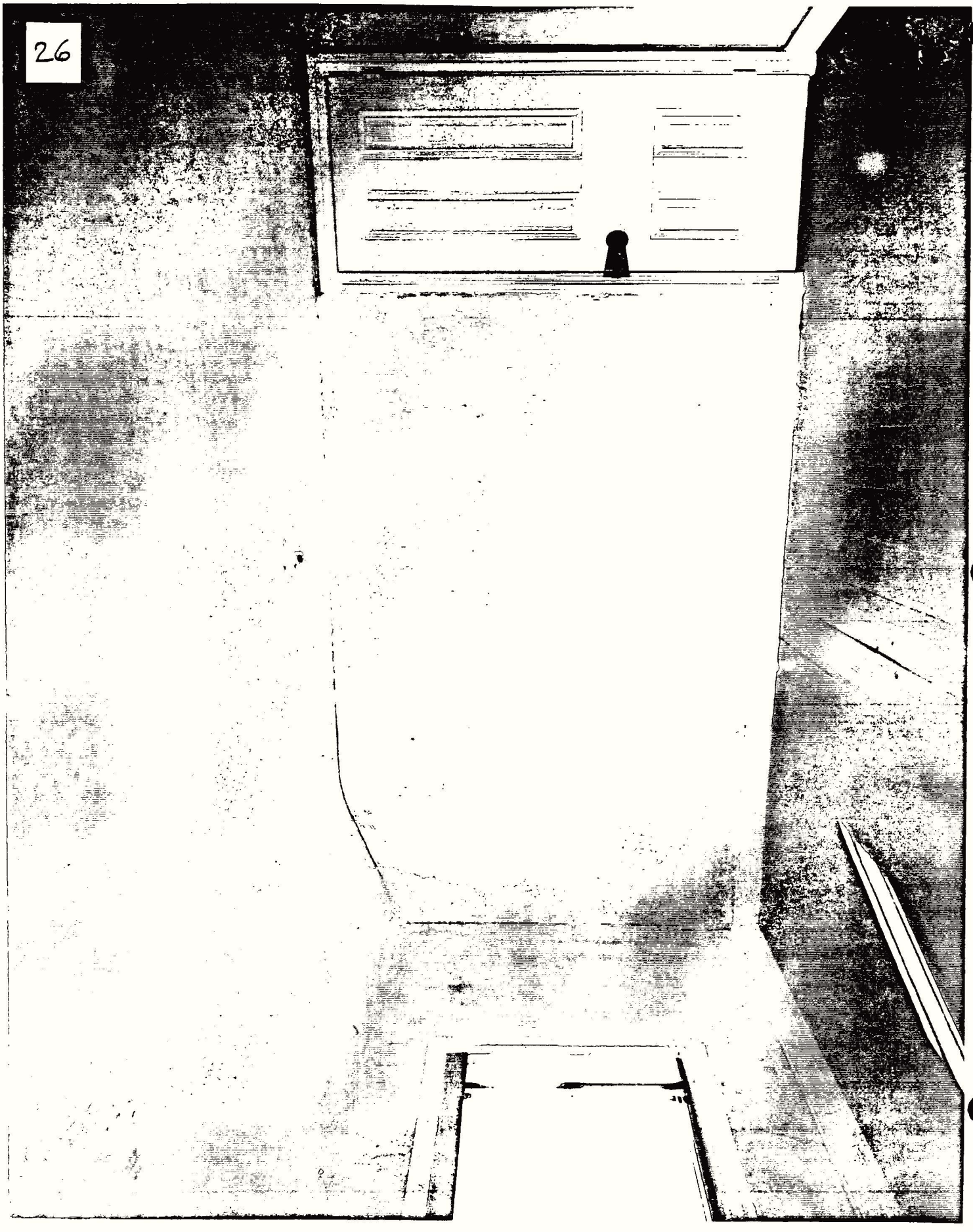
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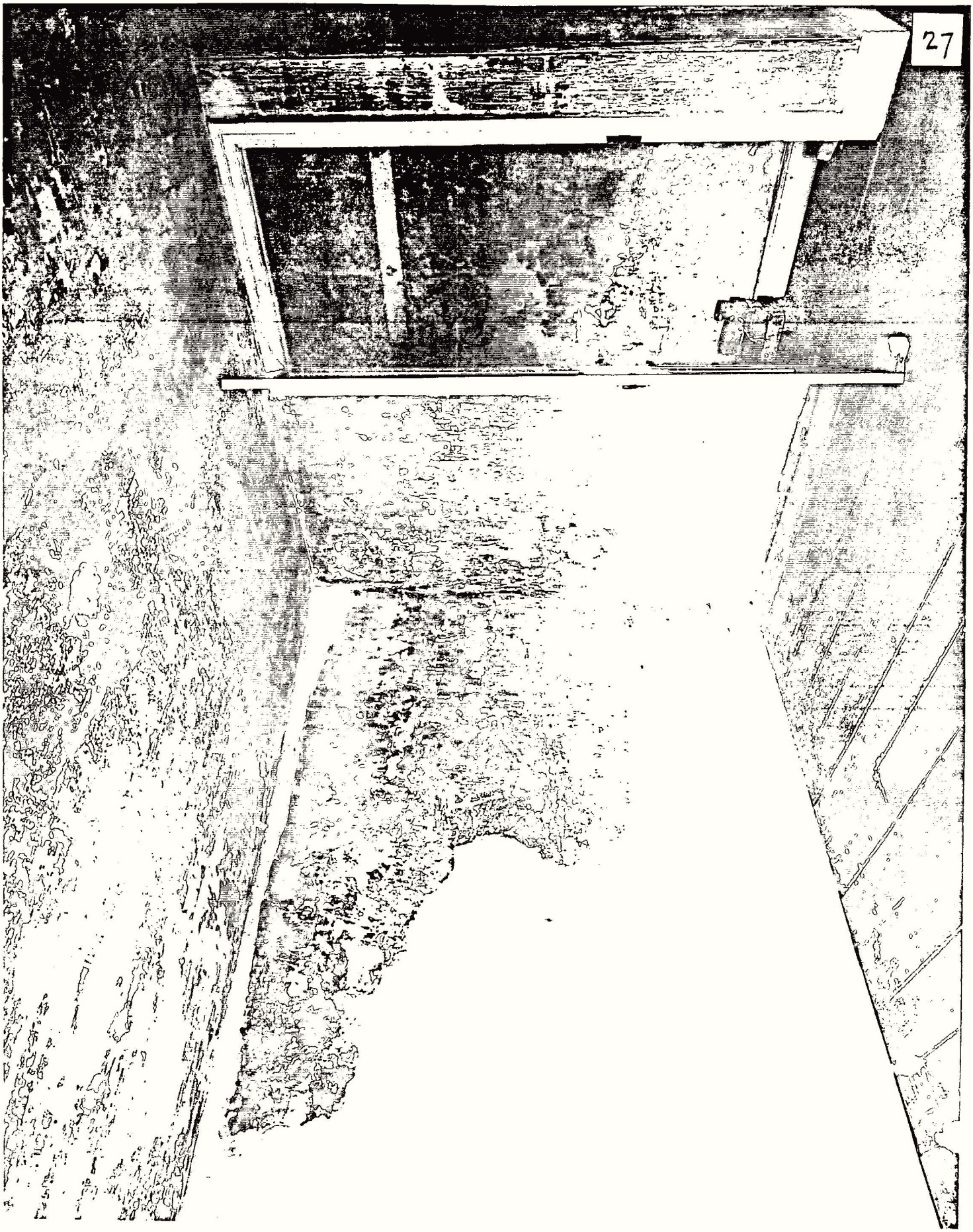
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**An Examination of the Poe House**
**Chimney Breast Treatments**
**Penelope Hartshorne Batcheler**
**July 1990**

The treatment of the chimney breasts throughout the back building of 530 N. Seventh Street, the Poe House, will be described room by room, accompanied by graphic material which records existing conditions and evidence of the original treatments.[1]

The Poe house originally seems to have had a marble mantel and marble hearth in the first floor east parlor; probably a fireplace with a mantel shelf in the kitchen (first floor west room); a wood mantel and brick hearth in the second floor east room; no heating device at the second floor west room (this space probably was warmed by the flue of the cooking activity below). Free standing stoves have heated both third floor rooms but probably not from the start.

In 1988 Architects William Brookover and Penelope H. Batcheler had extant first and second floor marble mantels removed. These non-original mantels were apparently placed in the house in good faith, wishing to return the rooms to their original appearance.

Since removing these marble mantels we have found evidence which tells us how the fireplaces were treated originally and likely therefore in the time when Edgar Allan Poe lived in the house.

This evidence has given us the perimeter lines of the missing mantels, but to reconstruct them all other elements such as supporting pilasters would have to be designed conjecturally. Furthermore, any three dimensional reconstructions would destroy the very evidence which tells us what they looked like. It is this aspect which has led us to suggest instead that the mantel "reconstructions" be drawn on evidence protecting wallboards (see Recommendations).

## First Floor East Room, Chimney Breast

After the replacement white marble mantel and the 1977 textured paint were removed we were able to see that the original mantel had fit into the same overall area of the wall that the replacement mantel used. The plaster had been applied after the original mantel was installed, and still has its hard smooth edge where the wet plaster met the mantel. And some of the ground coat oozed in under the mantel, into the spaces between the lath that extends from the adjacent closet partitions.

Two features of the original mantel differ from the recent replacement. The original mantel had a shelf which extended 6 5/8" out from the main rectangular form. This was a greater projection than that of the replacement mantelshelf. The evidence for this greater projection (shown on sketch 4), was found by removing an obvious plaster patch at the east jamb to find the same hard smooth edge resulting from the wet plaster of the wall meeting the mantelshelf projection. We have purposely not removed the west jamb patch as it is not quite as obvious having crack fissures around it, but also because we want to be able to show the next generation how the evidence was found.

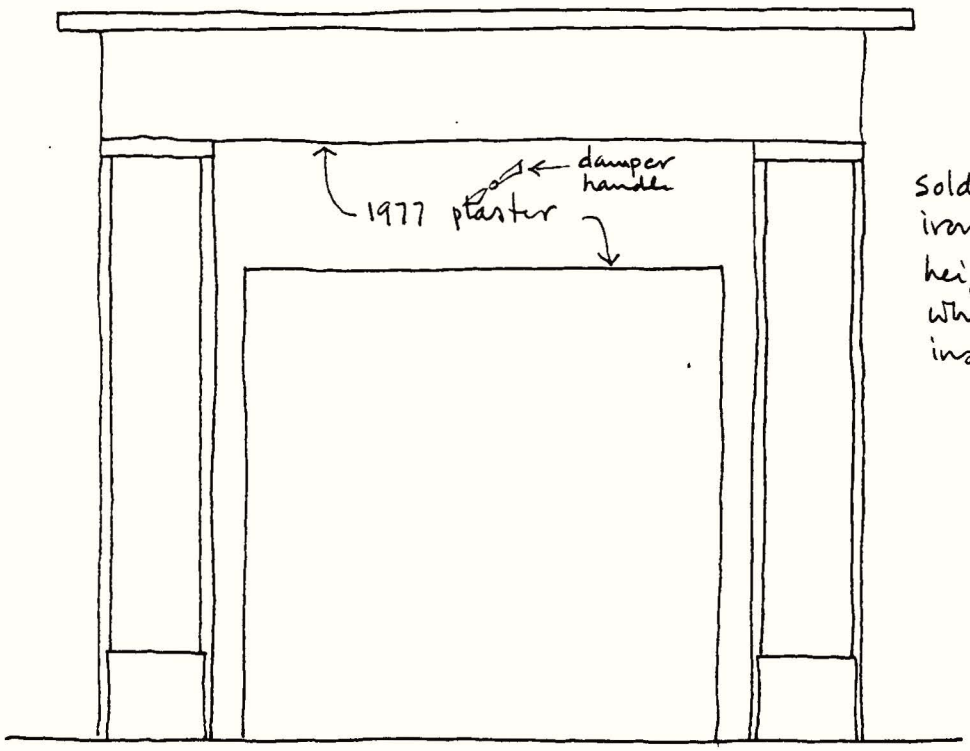
The second feature is that we think the original mantel was dark green and not white. This is based on the assumption that it matched what is more than likely the original dark green hearth still in place. To reconstruct the missing original mantel one needs to follow the evidence shown on sketches 3, 4, 5/1E.

The sequence of chimney breast treatments at the first floor east room we think was as follows:

1841 - green-grey marble mantel installed along with the hearth probably by a mason. The room was then plastered. C.1900 - marble mantel removed and in its stead a wallboard was fastened with wire nails, some sort of wood trim applied and this intervening area covered with wallpaper. At this time the notches cut out of the hearth were filled in with mortar, and the resulting exposed hearth and mortar fill was painted brown along with the floor boards. C. 1933 - the Gimbel Foundation apparently installed the white marble mantel, and removed the brown paint from the exposed area of the original hearth. They also apparently installed an iron frame in the fireplace opening to support a new lintel of soldier bricks and a new damper. In 1977 two small jamb marble pieces were added inside the c. 1933 mantel jambs, and the whole interior surround was covered with plaster.[2]

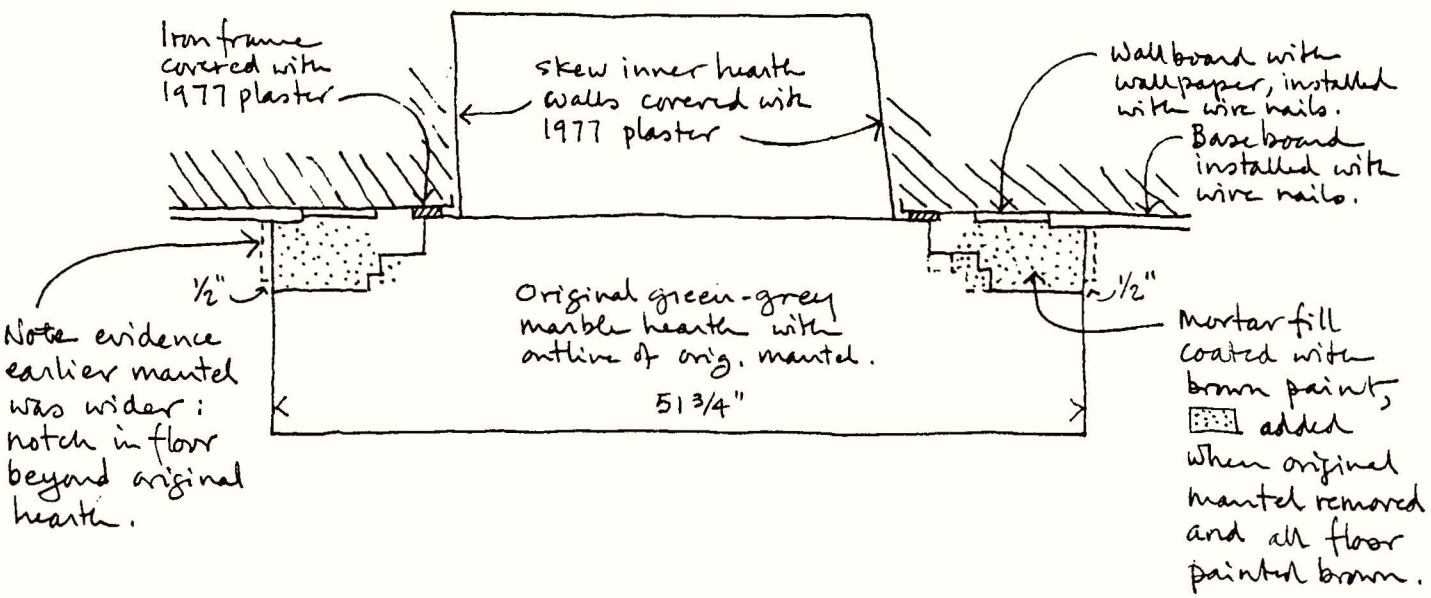
Although there is enough evidence to draw a reconstruction of the first floor east room original mantel (see sketch 5/1E), we do not recommend reconstructing it in three dimensions. We know its perimeter lines and shelf projections. We know it had pilasters and what their projections were. But we do not know their height or degree of elaborateness. We therefore suggest that the mantel be drawn on an evidence protective wall board instead.

1
1E




Soldier bricks on iron frame lowered height of opening when damper installed.

White marble mantel removed by N.P.S. 12/14/88
It was mounted on top of wall board mounted with wire nails and covered with wallpaper – ie. not original.

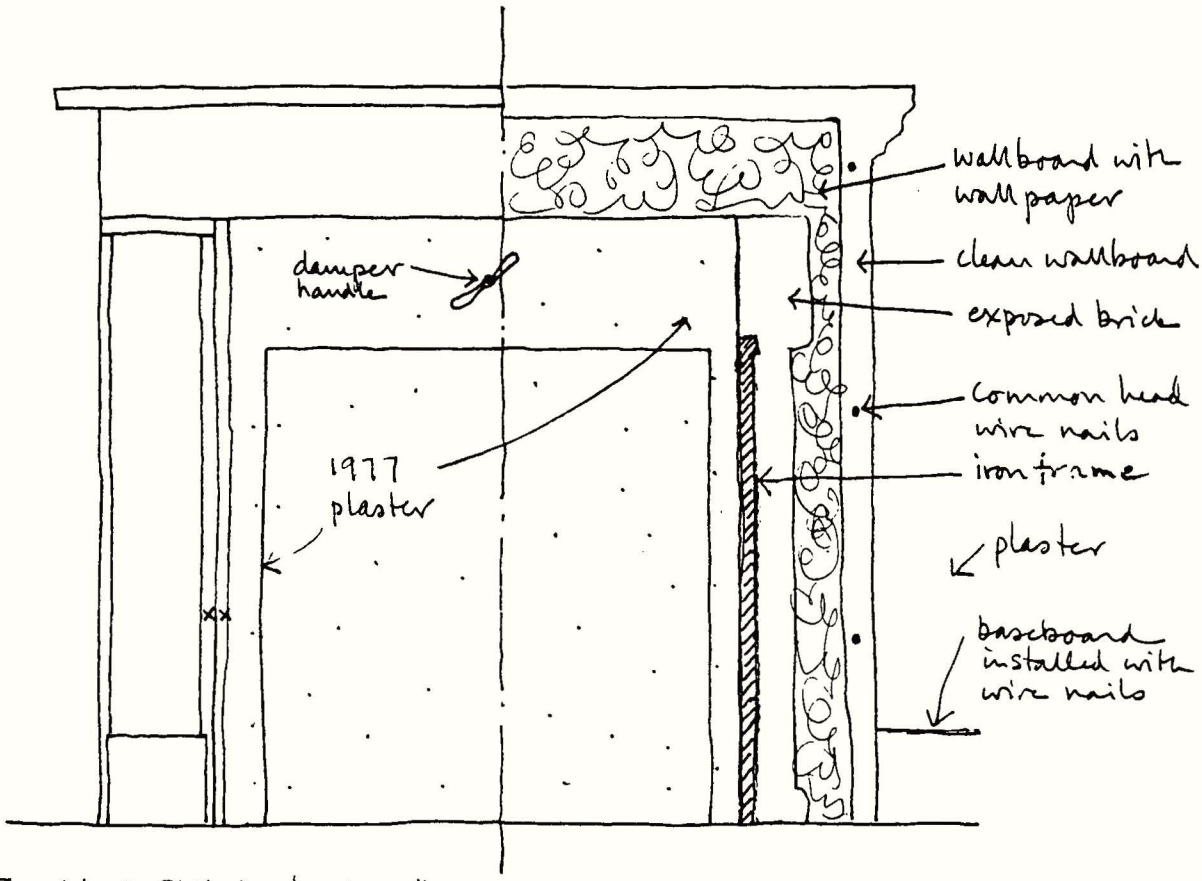



# POE HOUSE 1ST FL. E. RM. MANTEL

PHB - 1988

1" = 1 FOOT
0 6" 12"

2
1E




The City of Phila "restoration" seems to have added marble jambs x + x, and plastered over iron liner.

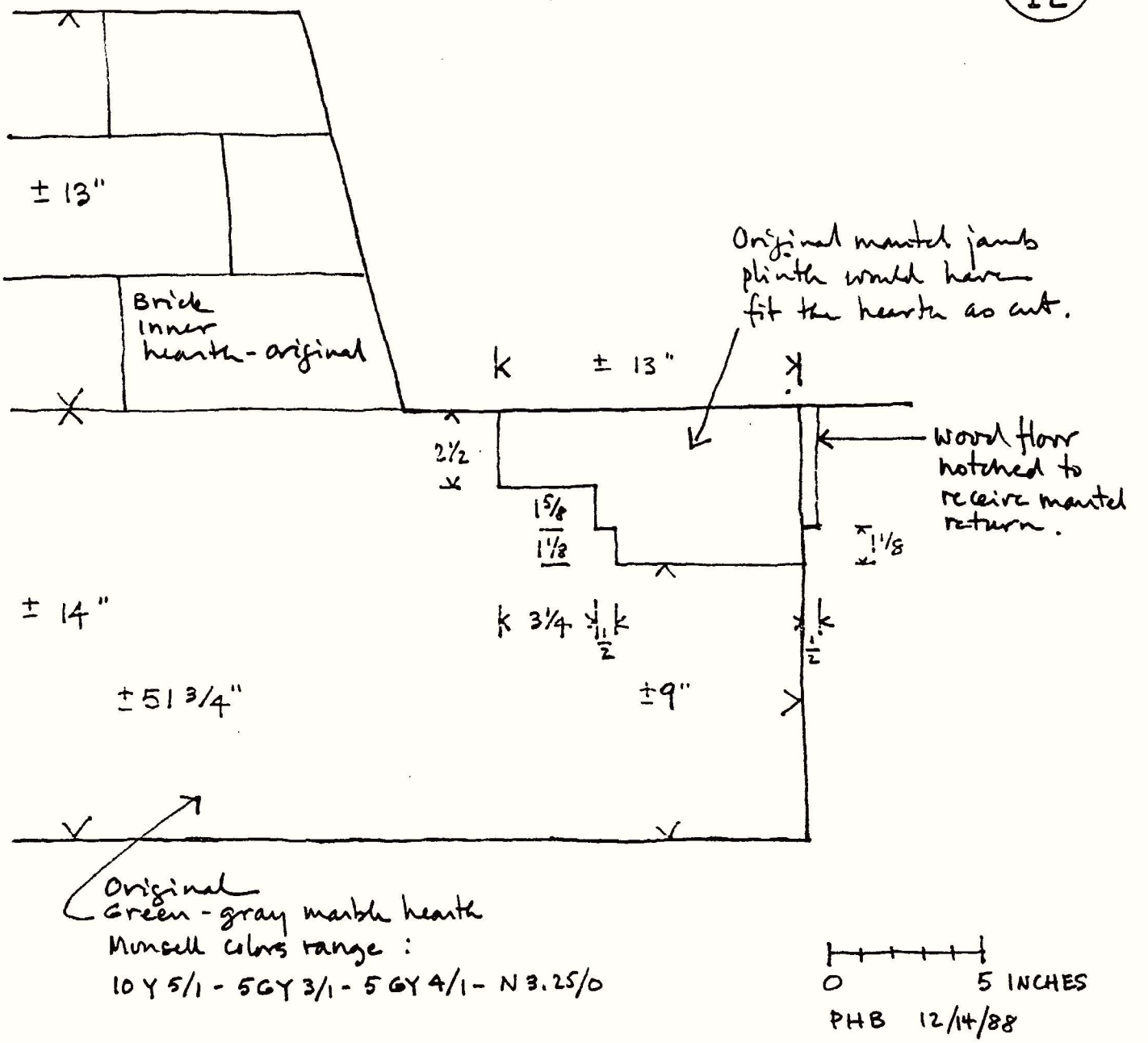
# EVIDENCE UNDER POE HOUSE 1ST FL. E. RM MANTEL

1" = 1 FOOT
0 6 12"

P.H.B.

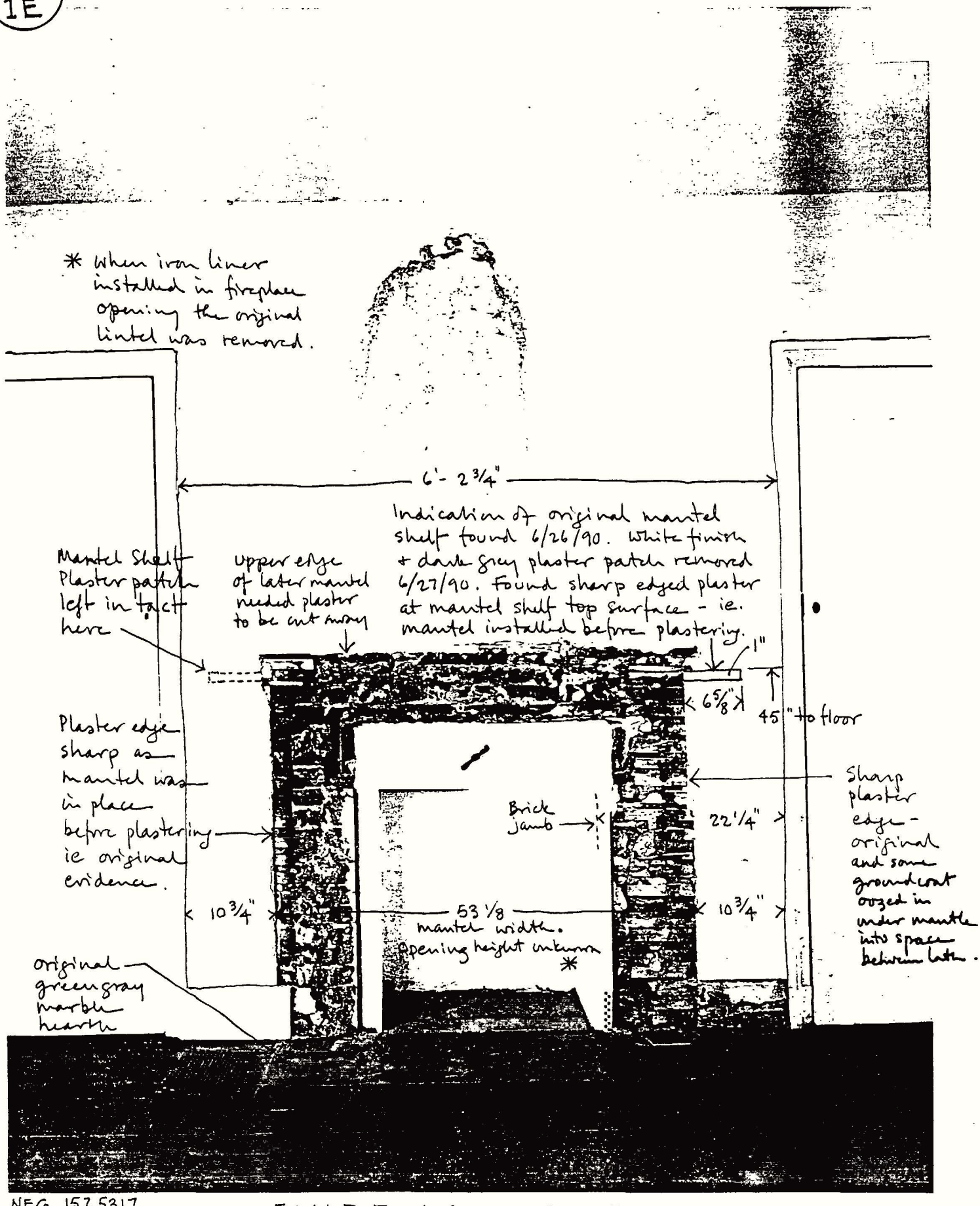
see photographs taken while mantle being removed.
INHP Architects - 157.5186, 12/14/88 by Wm Brookover.
and record photographs by T. L. Davies
157.5317 and .5343

3
1E




# HEARTH & JAMB EVIDENCE
## POE HOUSE 1ST FL. E. RM. MANTEL

4
1E



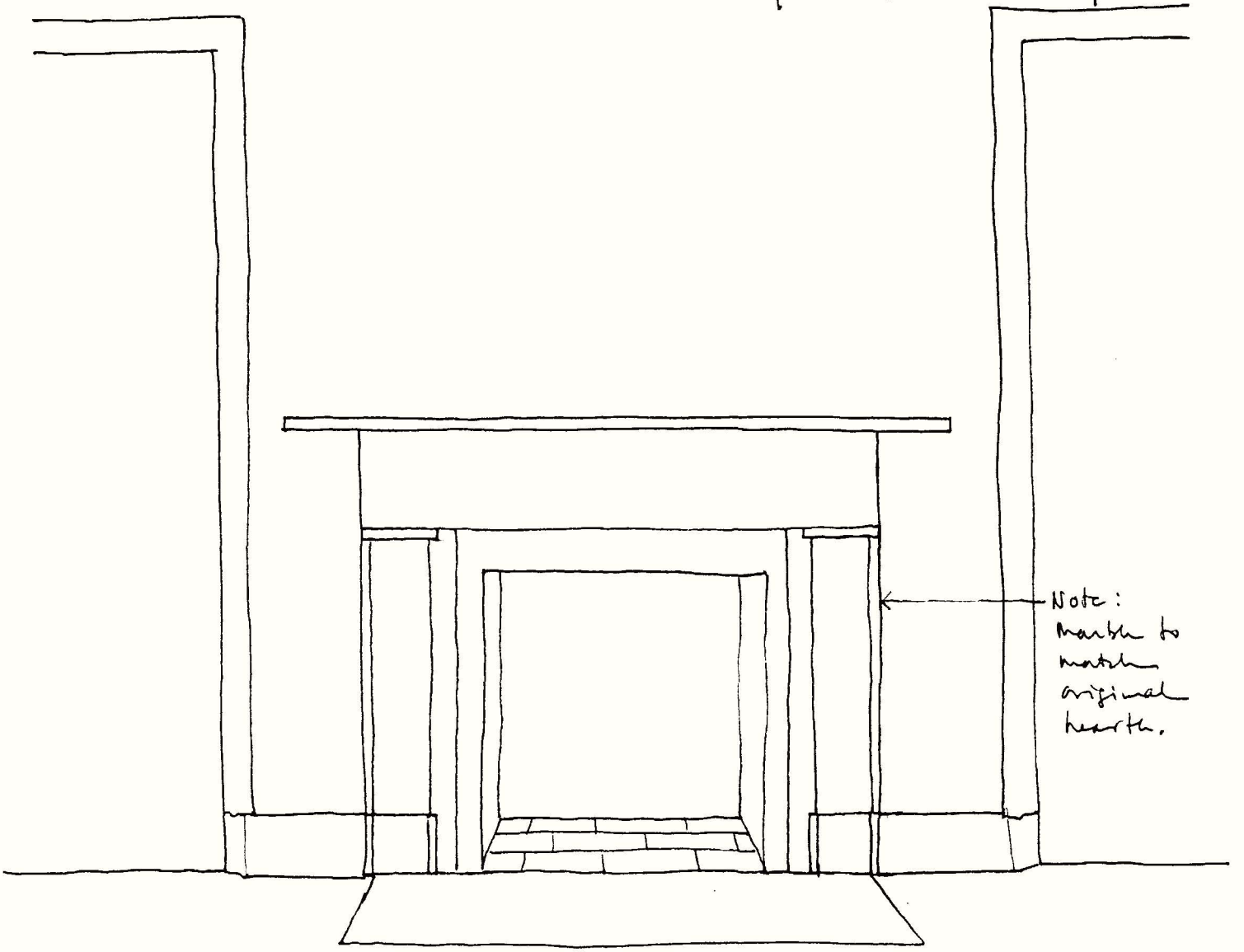

NEG. 157.5317

EVIDENCE UNDER

POE HOUSE 1ST FL. E. RM MANTEL

5
1E

Recommendation:
Cover chimney breast with white wallboard, and draw mantel reconstruction as shown here.
Note: The perimeter of mantel shown is based on evidence — The pilasters etc. are conjectured.




RECONSTRUCTION ORIGINAL MANTEL
POE HOUSE 1ST FL. E. RM.

OVERLAY NEG. 157.5317

PHB 7/3/90

**First Floor West Room - the Kitchen Chimney Breast**

On October, 13, 1982, I wrote comments on the Historic Structures Report by Architect Alvin Holme in which I showed that the first floor west room hearth was original and because it was larger than the other hearths its use was special and more than likely it served the kitchen. Sketch 4/1W is the evidence drawing developed for this argument. It is included again here for its continued relevance. The principal evidence which establishes that this larger hearth is original is that the mortise and tenon construction of its framing could only have been installed as the house masonry walls were being built (see (photo 157.5340).

Of the fireplaces in the Poe House it is this one which suffered the most in the name of "restoration" in 1977. Photograph 5/1W was taken by the Free Library c. 1976 prior to the restoration (see Free Library pre-1977 record photographs in INHP Archive "Poe House"). And sketch 6/1W is Architect John Lloyd's only record of the existing conditions and his proposed restoration which was carried out. Unfortunately Lloyd left no record of what he found which led him to believe the kitchen had originally an open fireplace. There apparently were until 1977 masonry jambs and a metal hood which once housed a built-in range. Three small cast iron flue dampers were included in this assemblage, and are presently among the items salvaged in the 1977 "restoration." At this point we cannot say when this cooking facility was installed. Illustration 7/1W shows that cooking ranges were known in Philadelphia in the 1840s. But at the same time kitchen open fireplaces were built as well. The ten houses built c. 1846 in the 300 block of S. American Street all had cellar kitchens with open fireplaces including cranes (see Illustration 8/1W, see Housekeeper's Almanac..., Turner & Fisher, Phila., 1842, Fig. 7 of Philadelphia Kitchens by Jane Busch, INHP, Aug. 1983).

Knowing that both types of cooking facilities were available in Poe's time makes the decision of which facility his mother-in-law used more difficult to make. Illustrations 1, 2 & 3/1W show all the evidence we were able to observe at the kitchen chimney breast.

The best piece of evidence which indicates that the built-in range jambs and hood were not original is that the east masonry jamb overlapped the wood floor about 2 3/4 inches. If this masonry jamb had been installed when the building was being built masonry would never have been built atop wood.

An open fireplace seems likely to have been built in 1841, for not only was there a bigger hearth to hold all the associated cooking activity, but the inner hearth and chimney breast were the deepest of those in the house, also indicating a need for inner hearth activity space.

The next indications which show that originally there may have been an open fireplace are the stove pipe holes in the chimney

breast above the present fireplace opening (see 1/1W). If a built-in range had been installed to start with you would not think there would have been the need to go back to a free-standing stove. But fireplaces notoriously sucked the warm air out of houses, and cooks were quick to understand the advantages of stoves rather than bending over hearth fires. Thus, stoves were very frequently installed for heating or cooking, and the fireplace openings bricked-up.

The sequence at the Poe House kitchen may then have run like this: 1841 - fireplace, possibly with a small crane, was built for cooking in the first floor west room. A mantel shelf about 5'-5 3/4" above the floor was apparently installed before the room was plastered (see 2/1W), as there is a sharp smooth plaster edge formed by the wet plaster meeting the hard form of the back board. The mantelshelf was used later than the open fireplace, in other words, it was used when a stove was in use. Paint sample N-10 shows that the stove pipe hole in the NW corner near the ceiling, was patched (closed) and discontinued in use before the mantelshelf was removed. In comparison with sample N-6, there are more paint layers on the pipe hole patch than there are on the patch where the mantelshelf was. Thus while the shelf was still in place the second pipe hole may have been cut and put to use (see sample N-3). Sometime later such as the 1870s, the fireplace was removed and the built-in range masonry jambs were installed (overlapping the floor at the east jamb), and the metal hood installed 4'-9 1/2" above the floor (see 1/1W). Above the hood the old mantelshelf was removed and a patch of plaster put into its place (see 2/1W).

It is therefore possible that John Lloyd in 1977 found evidence of the early fireplace. If the NPS took off all the 1977 plaster and perhaps some of the 1977 brickwork we might hope to find the back of the old fireplace where the splayed sidewalls tied into the brick wall. And if we were very lucky we might find in the east splayed jamb a "pintle" for a crane. We also could hope to find evidence of the method used to attach the possible original mantelshelf if we took off the 1977 plaster where it encroaches on the shelf position.

Otherwise, the house could be interpreted with the fireplace as is and a mantelshelf carefully installed at the correct 5'-5 13/16" height. But this shelf would have a conjectural projection and supporting molding and would threaten the evidence available. Therefore we suggest that the mantelshelf be drawn on an evidence protecting wall board.

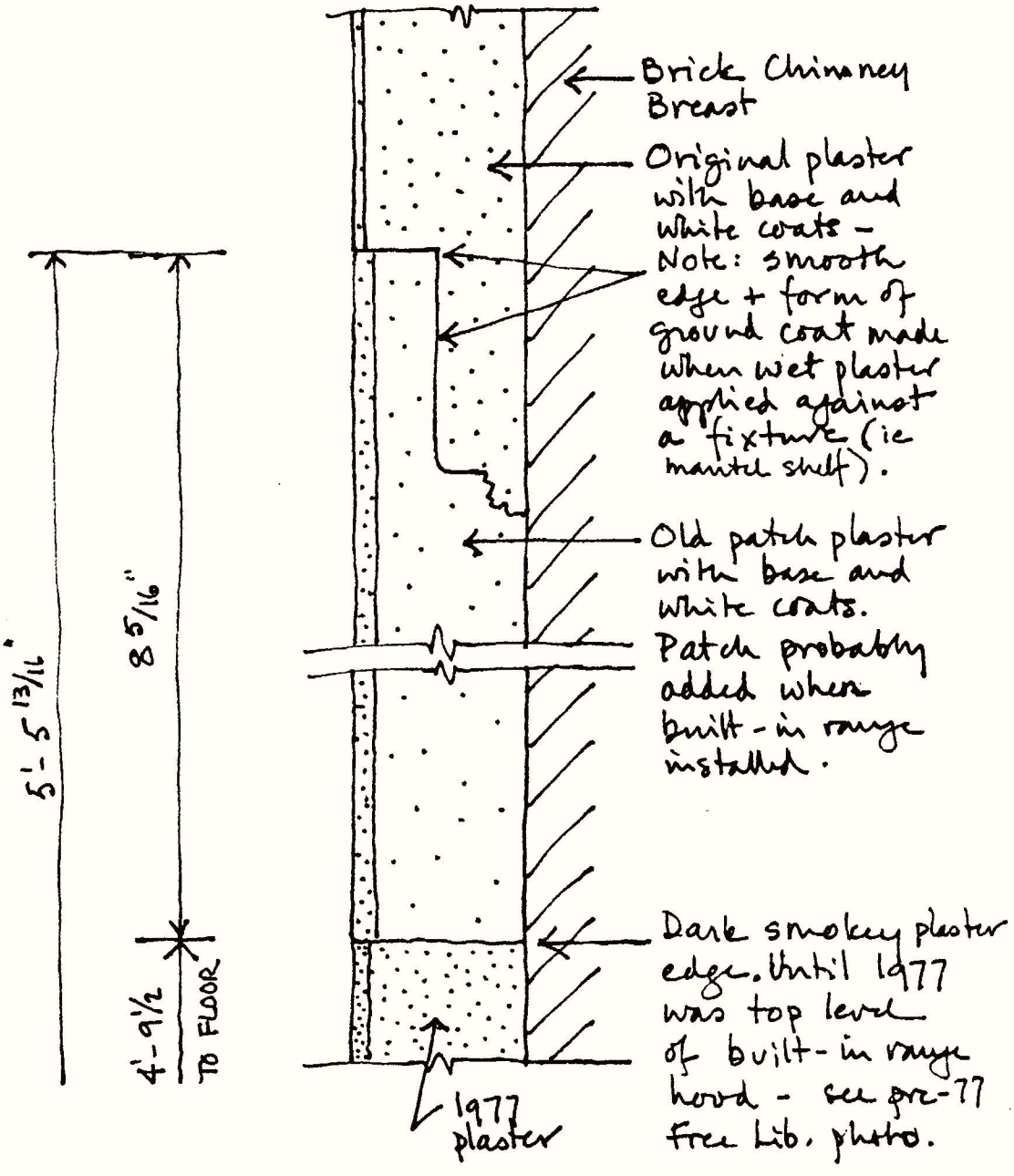
# POE HOUSE KITCHEN CHIMNEY

see neg. INHP 157.5345

PHB 7/11/90

1 INCH = 1 FT.
0 12 IN.

2
1W



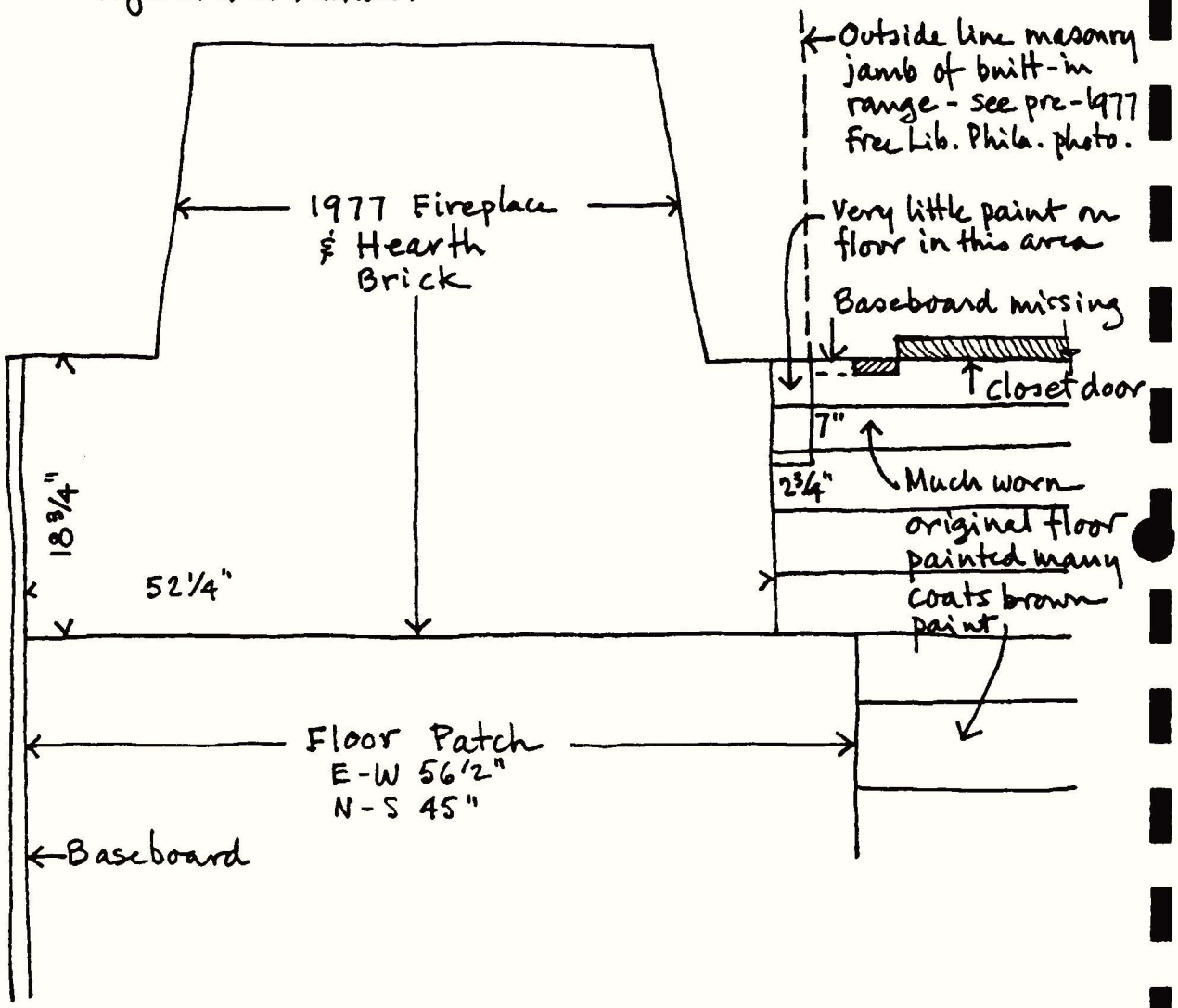

SECTION A-A

MANTEL SHELF EVIDENCE
POE HOUSE KITCHEN - FULL SIZE

see neg. INHP 157.5345

3
1W

Note: The masonry jamb of pre-1977 built-in range photographed by Free Lib. Phila. overlapped the original floor as shown here (see also NPS Dwgs 478/60912 by John Lloyd for Free Lib.- which show extent of jambs before demolition). Such a condition would not have been part of original construction.



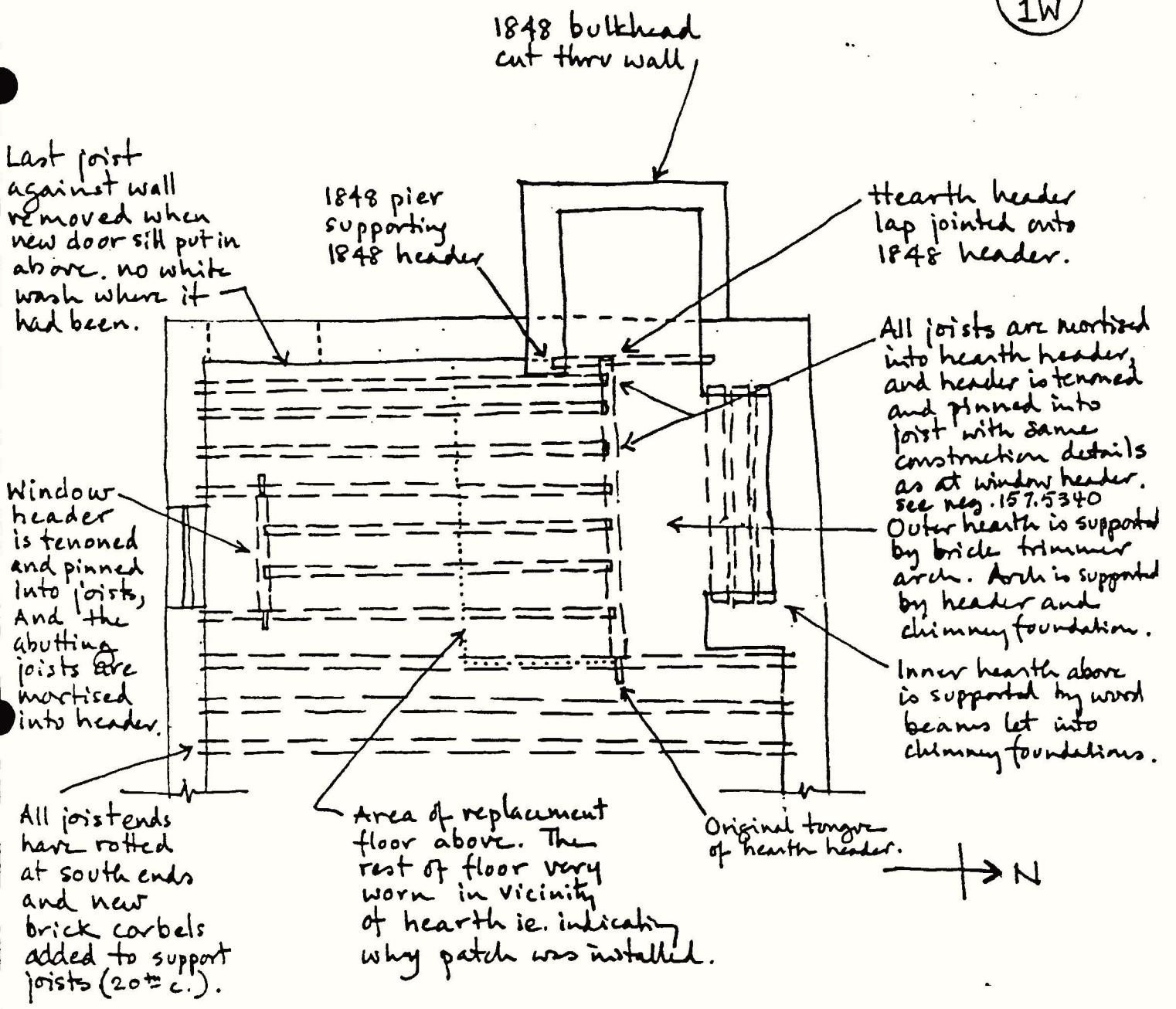

N

# POE HOUSE KITCHEN HEARTH

PHB 12/21/88
7/11/90

0 12" 1 inch = 1 ft.

4
1W




# POE HOUSE - WEST CELLAR

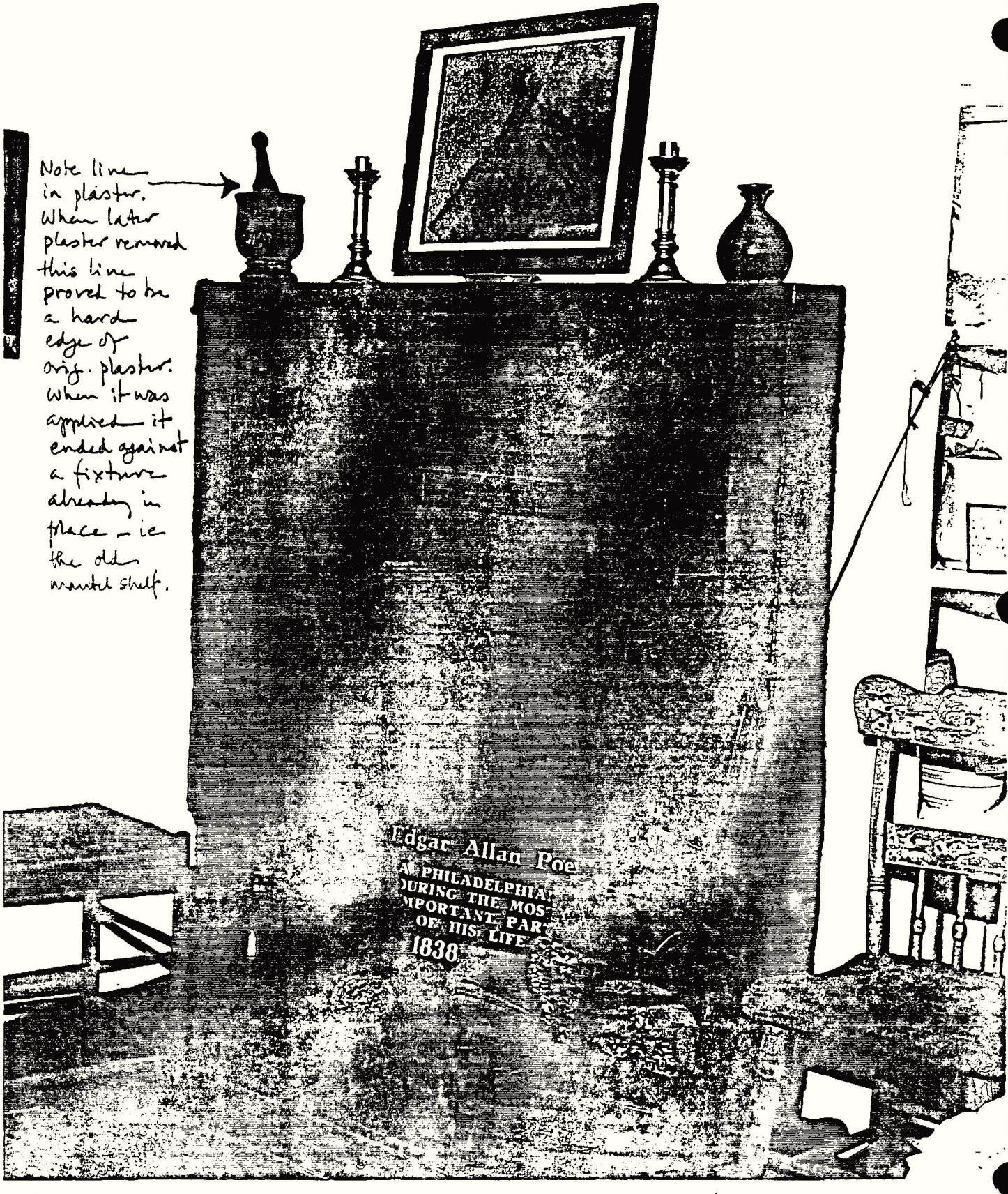
## PLAN SHOWING FIRST FLOOR FRAMING.

NO SCALE

P. Hawthorne Batcheller
October 1, 1982.

COMMENT: It would be impossible to construct the framing system shown at anytime after the building was built. ie. it is original - ie. the present hearth size is original.

5
1W




Note line in plaster. When later plaster removed this line proved to be a hard edge of orig. plaster. When it was applied it ended against a fixture already in place – ie the old mantel shelf.

Kitchen Chimney Breast - showing brick piers and metal features related to a built-in range. Question, what caused higher level of original plaster limit? Mantelshelf?

Poe House
c. 1976-7
Free Lib. Phila. + HABS Archives

6
1W

# POE HOUSE KITCHEN

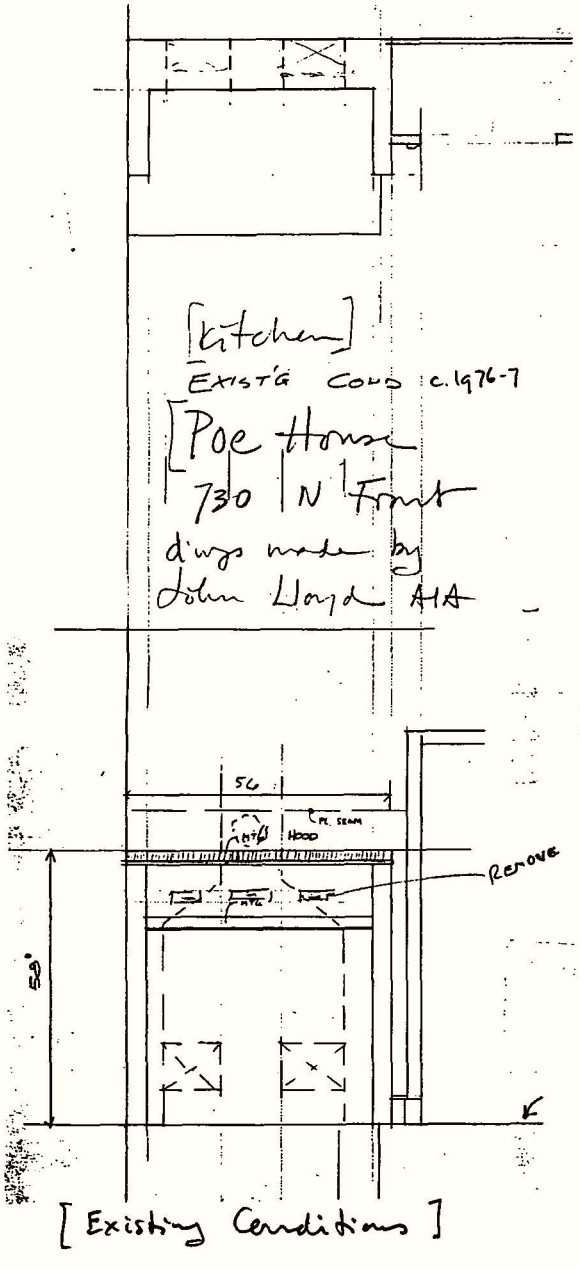
Existing Conditions c. 1976-7 and Proposed Plan for "Restoration" of fireplace. John Lloyd, AIA.

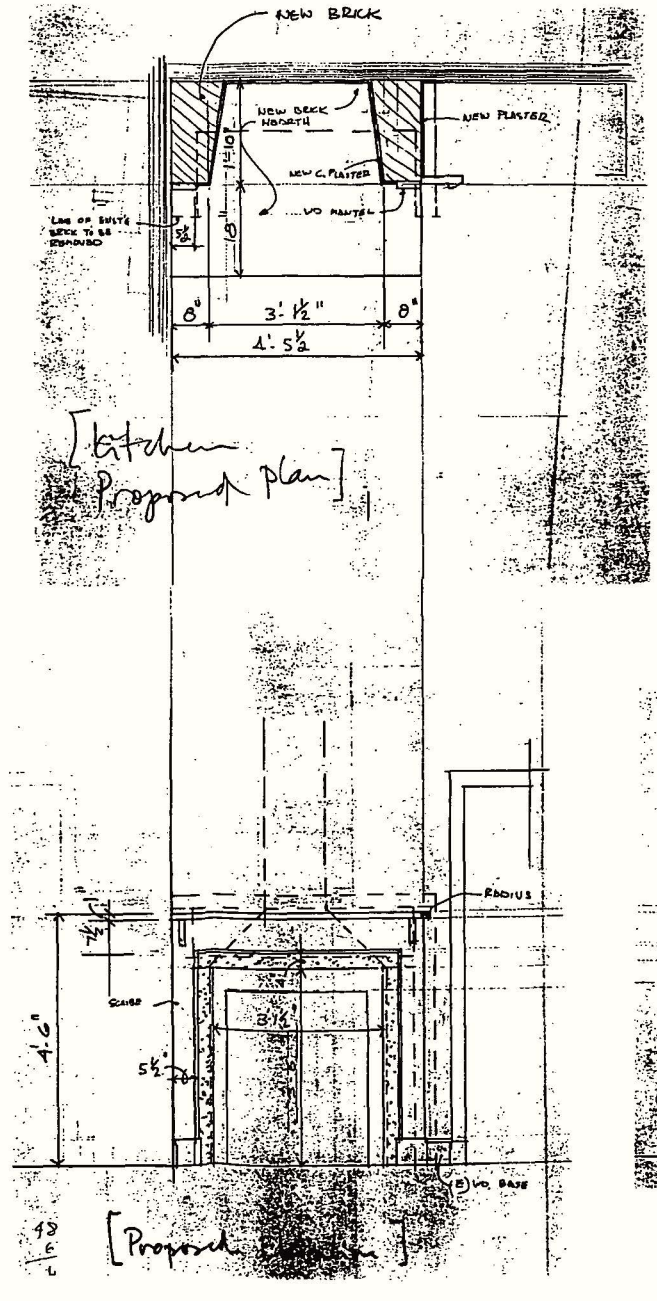
Drawing in NPS file # 478/60912

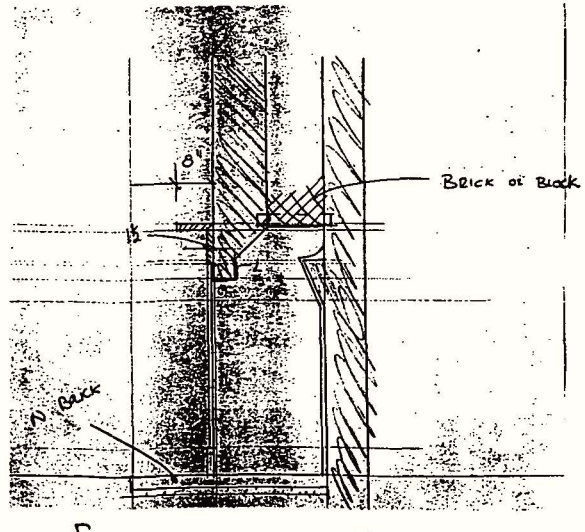
Note existing condition of masonry jambs and hood for a built in range.

Note no description of evidence, if there was any, for the reconstruction of open fireplace.

P.H. Batchelor 7/16/90



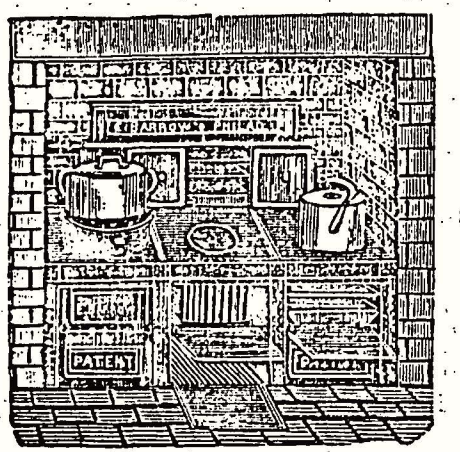



M'Elroy's Philadelphia Directory, 1840



# BARROW'S PATENT COOKING RANGE.



The undersigned has made arrangements with Mr. Barrow to make and vend the above articles. This apparatus was exhibited at the last Fair of the Franklin Institute, where its superiority over all others exhibited, was attested by obtaining from the Committee on Premiums, the SILVER MEDAL. Boilers can be placed back of the cylinder, which will, with the same fire, supply sufficient hot water for bathing and culinary purposes.

SAMUEL LLOYD, 406 Market Street.

The following certificate will show the estimation in which it is held by those who have used it:

The undersigned have had in use in their families, for some time past, Barrow's Patent Cooking Range, which has operated to their entire satisfaction. Its simplicity is such that any person desirous of using it, can do so without difficulty, while at the same time it will do more cooking with a similar amount of fuel than any other apparatus that has come under our observation.

A. FERGUSON,
THOMAS SNOWDEN,
JOHN L. GRANT,
HARRISON BEARL,
JOHN H. CRESSON,
HENRY BIRD,
JOHN WIEGAND.

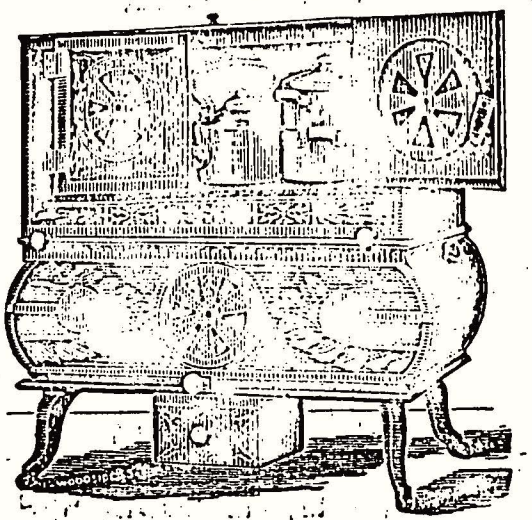
50

M'Elroy's Philadelphia Directory, 1840, A.P.S. Library.

from A.P.S. Library Nov. 1940 Wendy Wolf, [illegible]



# NONPAREIL COOK STOVES.



## AULD & COX'S PATENT.

MANUFACTURED AND SOLD BY SAMUEL LLOYD,

406 MARKET STREET, PHILADELPHIA.

The above Stove, which is entirely original, and totally different from any of its predecessors, has succeeded even beyond the most sanguine hopes of those who study domestic comfort and economy.

These Stoves preserve an even temperature and pure atmosphere, by carrying off the gas, effluvia and surplus heat, while all danger from accidents by fire is effectually prevented. They may also be used as PORTABLE AIR HEATERS, to warm the apartments over them. Different sizes, calculated for Hotels, Steamboats and private families, are supplied by the manufacturers on reasonable terms.

For the accommodation of those who cannot conveniently procure Anthracite coal, a pattern for burning wood, and another for Bituminous coal, has been constructed.

The subscribers, having used AULD & COX'S PATENT COOKING STOVE, cheerfully testify to its great superiority over all others with which they are acquainted; and certify that said Stove requires but one ton of coal to do the cooking for a family of more than forty persons, for three months, and that said Stove is managed with very little trouble, and performs every variety of cooking in the best manner.

CHARLES S. FRICK, Publisher of the American Sentinel, 87 S 11th st.
SARAH LIPPENCOTT, No. 4 Crown street.
HENRY T. REES, Crown street.
THOMAS BIRD, No. 35 Girard street.
JOHN KIEHL, No. 48 South Second street.
THOMAS WILMER, No. 173 North Fourth street.

Cellar kitchen, 311-320 S. American St.. Note "pintle" in right wall of inner hearth. Kitchen dresser is built in (behind water tank). Phila. City Records Dept. #43952, 8/20/61

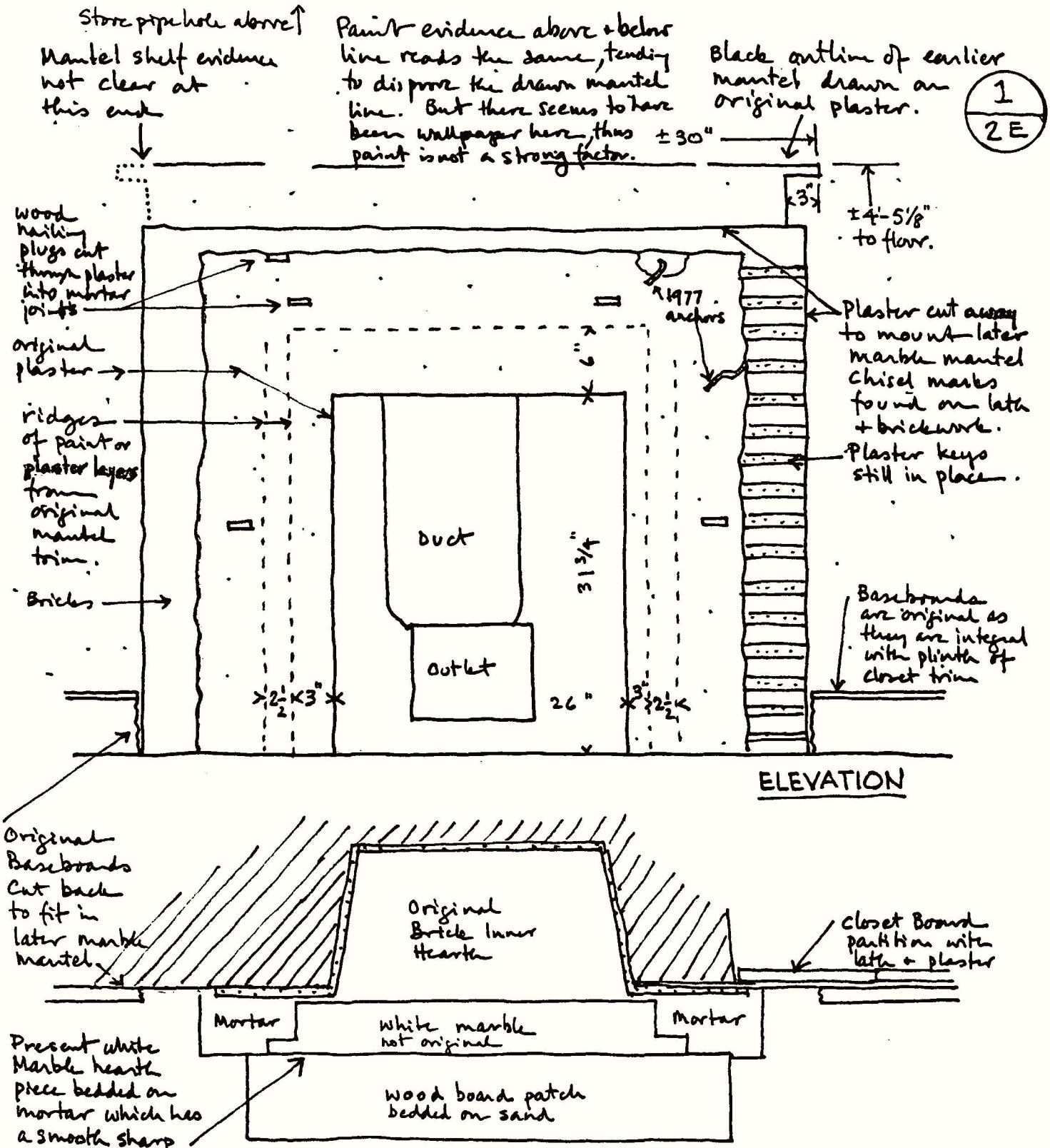
51

## Second Floor East Room Chimney Breast

The second floor east room was the second genteel room of the Poe House, and it also had a mantel at its fireplace. In hierarchy, however, it was less important than the first floor east room. And the evidence left us for the original mantel is quite different from that found for the first floor. At the first floor the mantel was installed before the room was plastered, thus the mantel when removed left sharp edges of plaster marking its outside lines. At the second floor we have a drawn line demarking a mantelshelf on the surface of the plaster, thus indicating the mantel was installed after the room was plastered. If we observe the construction method in the house, all finish wood trim was applied on top of the plaster, we can therefore suppose this mantel was like the trim, made of wood.[4] See sketches 1 and 2/2E for the evidence of the original second floor east room mantel. The hearth treatment had brick instead of marble. Like the wood mantel, also less in hierarchy. Sketch 1/2E explains how we know it was of brick. Marble slabs are usually bedded in mortar; old brick hearths, on the other hand, were usually bedded in sand. There is a sand bed in place today.

The sequence of chimney breast treatments at the second floor east room probably was as follows: 1841 - a brick hearth was installed at the time the room floor was laid, the room was plastered, and then a wood mantel was installed by the carpenter atop the plaster, nailed into wood blocks driven into brickwork. Sometime in the 19th century the fireplace was closed up and a free standing stove installed with pipe entering the flue above the mantel. C. 1900 a white marble mantel with "scalloped" edged lintel was installed, cutting the plaster away to fit. By 1926 a hot air heating system had been installed and a supply duct placed within this fireplace opening surrounded by the white marble mantel and a marble cover over the opening (see illustration 4/4E)[5]. In 1977 this mantel was temporarily removed, probably[6] to enable the installation of new ductwork, and then reinstalled.

We suggest not trying to reconstruct a mantel in three dimensions to match the evidence found. Too much of it would be conjectural. Instead, as at the other locations, we suggest drawing the mantel on evidence protecting wall boarding. An opening for the duct outlet should be made in the board.




# EVIDENCE UNDER POE HOUSE 2ND FL. E. RM. MANTEL

0 12" 1" = 1 FT.

PHB 7/6/90

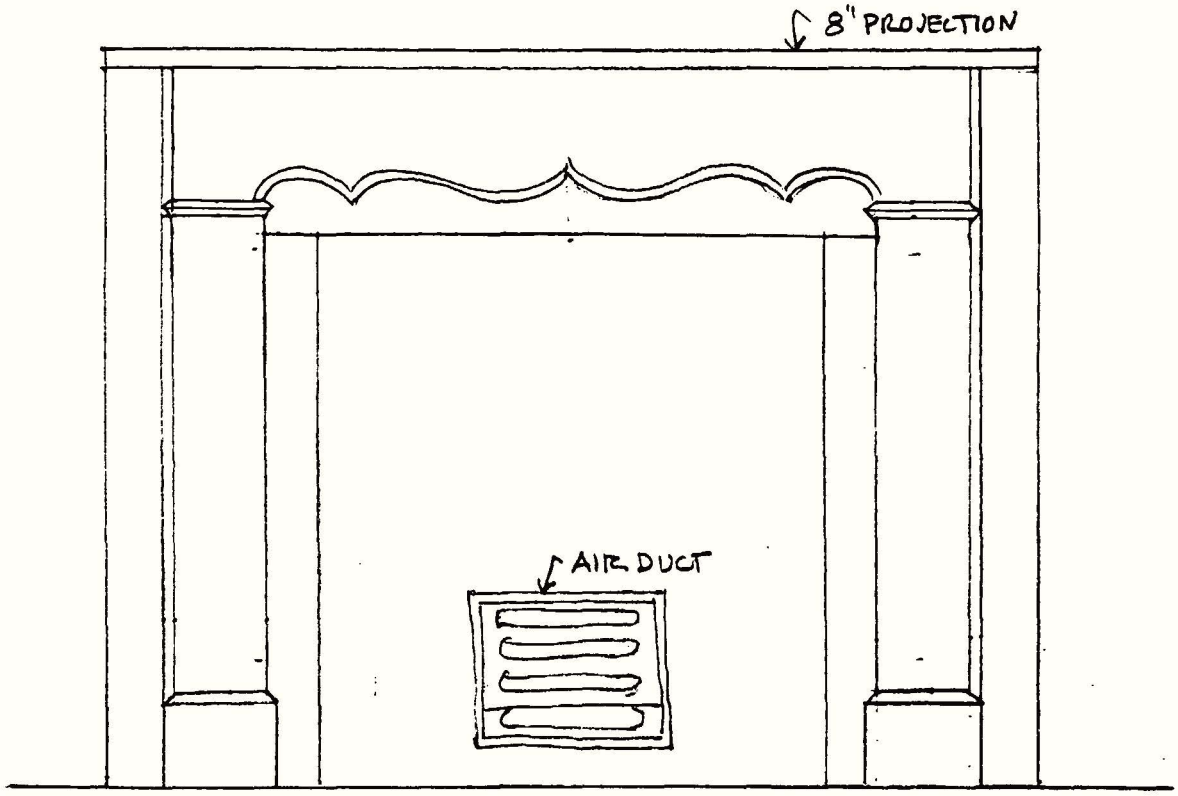
2
2E

← stove pipe hole

POE HSE
2ND FL. E. RM.
INHP neg. 157.5322
see also
neg. 157.5351

Note: If these walls are ever to be covered with a coating or wall boarding, special care must be taken to preserve these mantel lines

3
3E




MANTEL (REMOVED 12/15/88)

MANTEL MADE OF REUSED PIECES AND INSTALLED WITH 20th C. METAL (WIRE) ANCHORS. MANTEL INSTALLED PRIOR TO 1926. SEE PHILLIPS, EDGAR ALLEN POE THE MAN, Chicago, 1926, p. 825

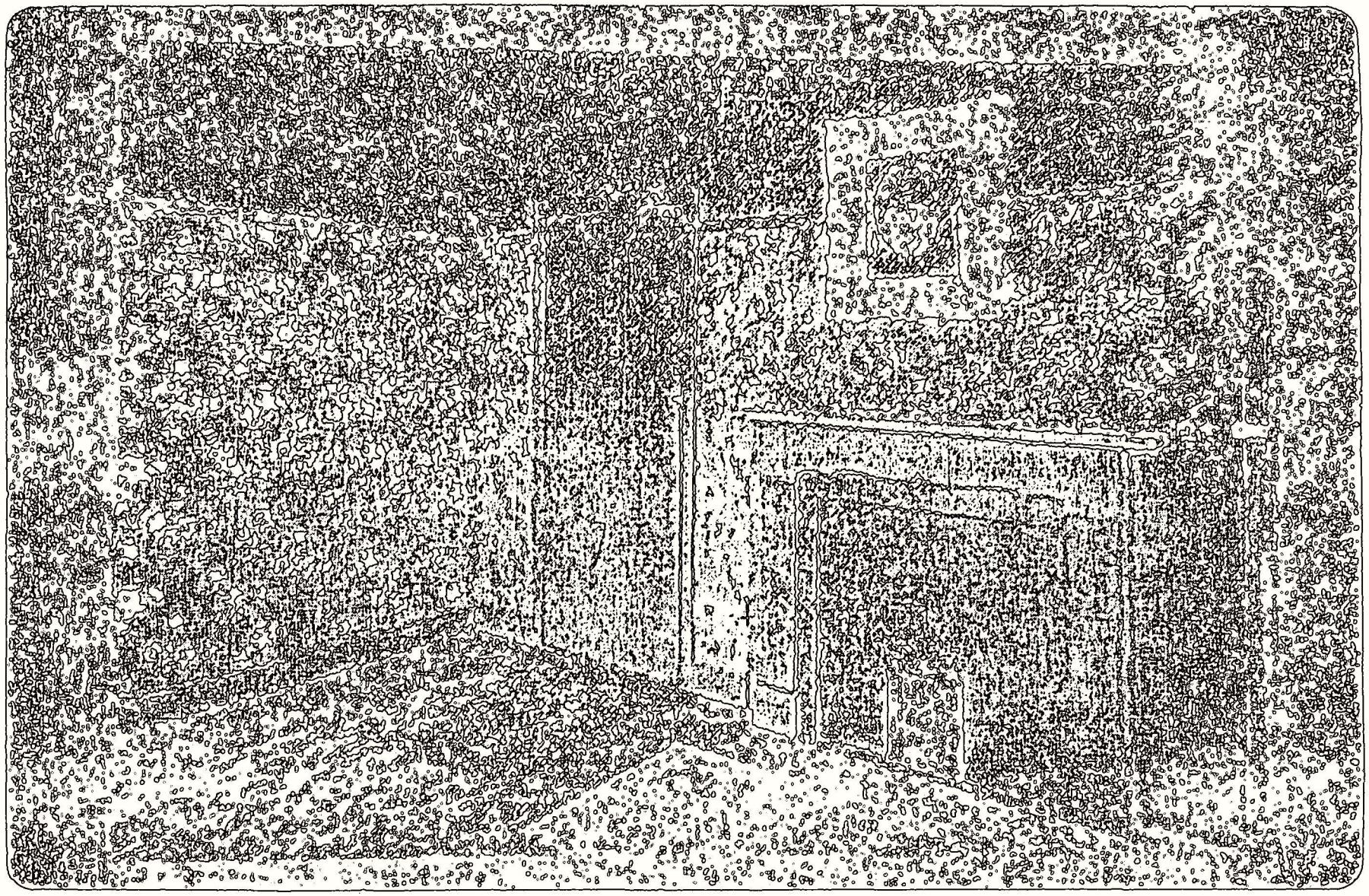
SEE SEPARATE SKETCH FOR EVIDENCE OF PREVIOUS FIREPLACE TREATMENT.

SEE PHOTO BY CITY, PRE-1977 RESTORATION, IN INHP ARCHIVES. SEE ALSO DWG 478/60912

POE HOUSE 2ND FL E. RM. MANTEL

0 6" 12" 1" = 1 FT.

PHB 12/21/88



"POE'S BEDROOM" AS IT APPEARED IN A PHOTO CIRCA 1926.

PHOTO FROM PHILLIPS' EDGAR ALLAN POE, THE MAN pub. 1926, p. 825

**Poe House Lesser Room Chimney Breasts**

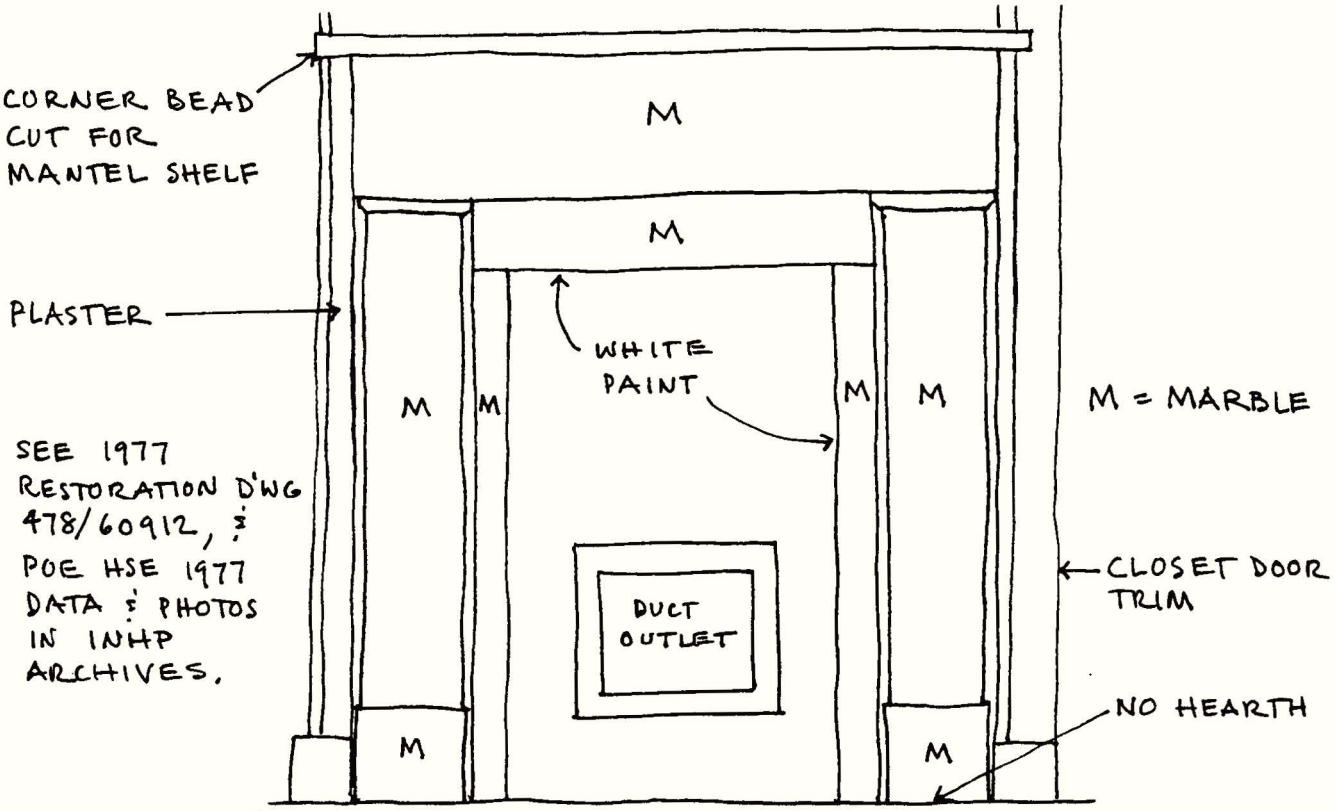
The other rooms of the Poe House had no heating devices when first built. The cellar has only the chimney foundations. Under the east parlor the foundations were partially filled in to apparently create an ash storage bin. (Hot ashes are dangerous and must be stored in a masonry container until cooled.) The west chimney foundation had wood shelving built into its recess, utilizing all possible storage space in the small house.

The second floor west room had the flue of the kitchen fireplace rising in its northwest corner. Because cooking went on for such a long part of the day, this flue probably radiated enough heat to make this small room comfortable in the days when people were not as spoiled as we are, and when their clothes were heavier and warmer. No stove pipehole exists in the wall of this flue, showing that no stove has been added here.

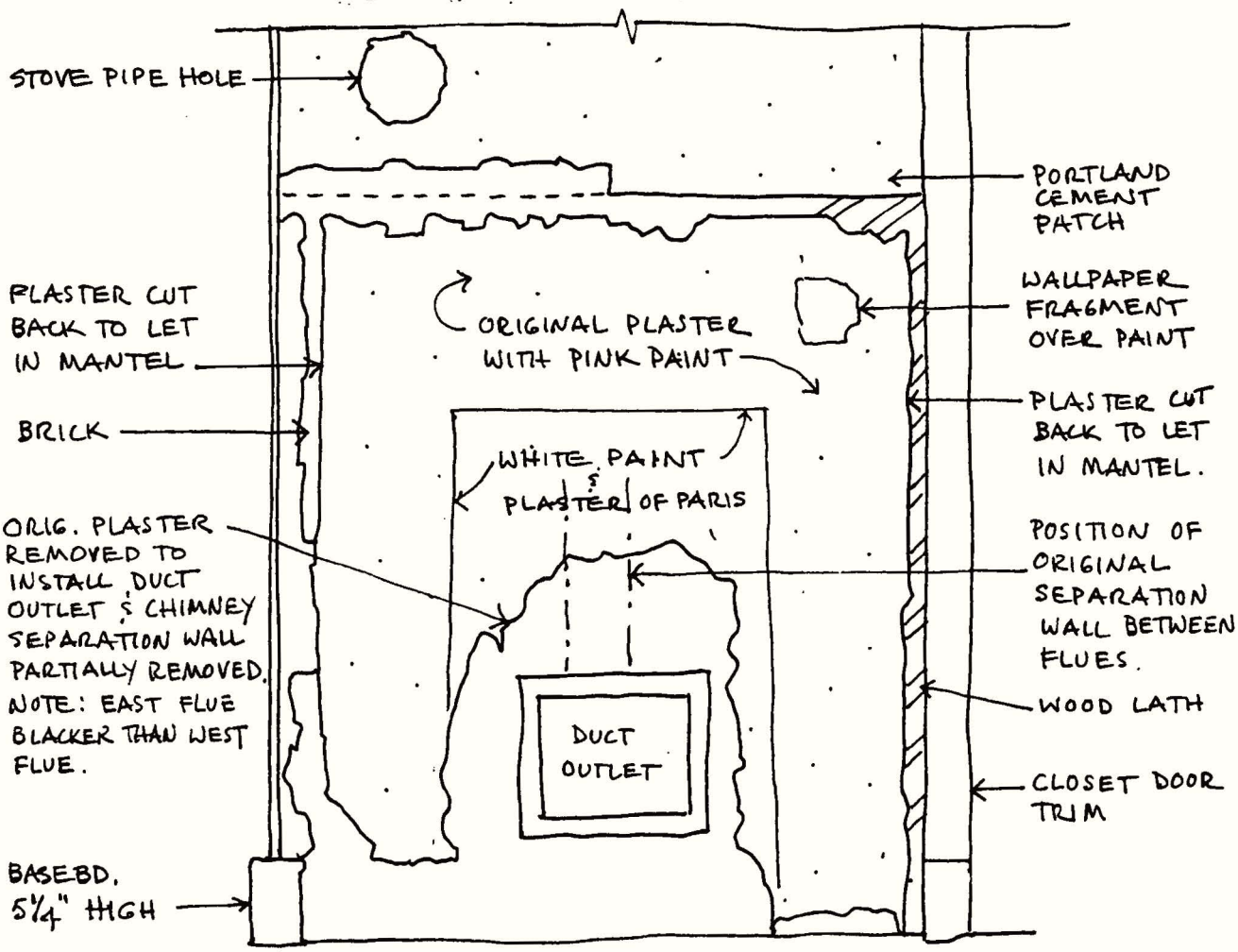
The two third floor rooms were also built without fireplaces. Probably planned as bed chambers. In those days they counted on people taking the chill off the sheets with coals in long handled bed warmers, and staying warm with feather beds as well as blankets. However, at some point both of the third floor rooms were given stoves. There is one pipe hole in each chimney breast. It is impossible to date the installation of the stoves. We may be able to say which hole was used most recently by comparing the number of paint coats found on the plaster plugs closing them. Clearly the reason for their installation was either that someone was confined to the room due to illness, or the stoves were installed for a less hardy later generation of occupants.

We suggest that wall boarding be applied to both third floor room chimney breasts to cover all the past instrusions. At the east room, the baseboard should be continued across the chimney, and a hole should be made in the wall boarding for the air duct.

1/3E




3RD FL. E. RM. - 1930 MARBLE MANTEL

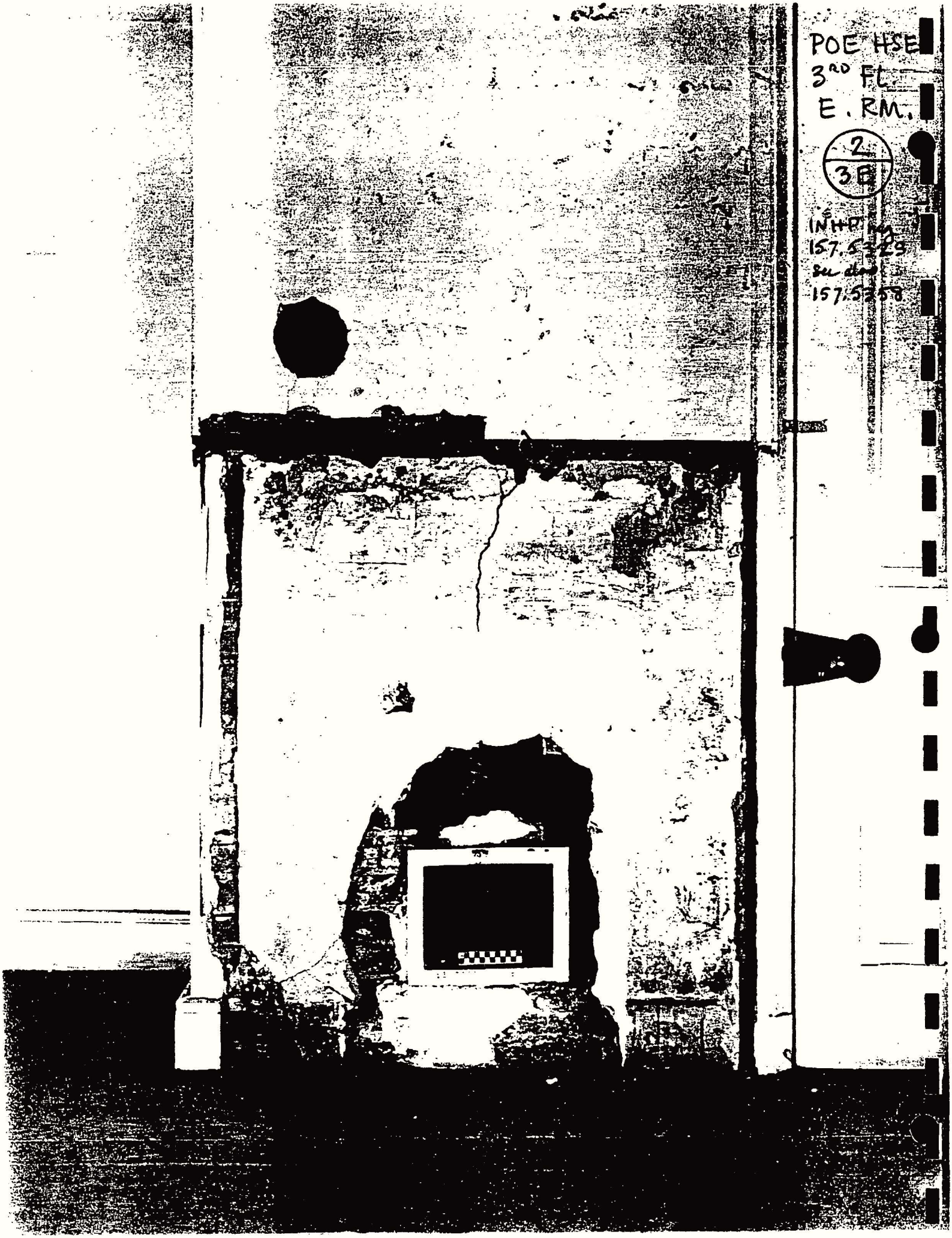



# POE HOUSE - 3RD FL. E. RM. MANTEL REMOVED

see neg. 157.5323 & .5358



PHB 1991


POE HSE
3RD FL.
E. RM.
2
3B
INHP
157.5329
See also
157.5358

**Notes: An Examination of the Poe House Chimney Breast Treatments**

1. There have been two wood mantelpieces stored in the front houses which have by everyone at one time or other been thought to come from the Poe House. Paint color comparisons between the mantels and the room trim have shown that these mantels were never used in the Poe House. They may have come from the top floors of the front houses. There are two other wood mantelpieces photographed in the book Edgar Allan Poe -the Man, by Mary E. Phillips, vol. 1, p.797, which are said to be "Mantelpieces of Poe's North 7th Street Spring Garden House built into the halls of the late Dr. Matthew Woods'Broad Street House, Philadelphia, prints by Chas. S.Bradford." The evidence presented in this report shows the original mantels were smaller than these, and higher compared to their width. Perhaps Dr. Woods procured them from the front house of 530 N. 7th.

2. For evidence of the existing conditions as of 1977, see the drawings of the chimney breasts made for the Free Library of Philadelphia by Architect John Lloyd. These drawings have now been copied into the National Park Service drawing files: Drawing number 478/60912.

3. As is said in the section dealing with the second floor east fireplace, the Poe House wood trim was usually applied to the surface of the plaster. Thus any evidence of trim being installed before plastering must not have been wood. However, the closet partitions and original shelving were installed before the rooms were plastered. Perhaps a kitchen mantelshelf, which would hold heavy items like irons, was better anchored directly to the masonry, and thus was installed before the walls were plastered, leaving the evidence shown in sketch 2/1W.

4. The woodwork in the house which definitely was installed before the plastering was done were the vertical boards of the closet partitions and the original closet shelves which were put in with the partition boards.

5. We know this mantel pre-dates 1926 as it was published on p. 825, vol. 1, of Phillips, Edgar Allan Poe - The Man, Chicago, 1926.

6. Drawing 478/60912.

7. The Free Library of Philadelphia hired architect John Lloyd to restore the Poe House. A print of his 1976-77 drawing of the fireplace work has been incorporated into the NPS drawing files (478/60912) in Denver, Colorado. Unfortunately they do not show any evidence of or why Lloyd created a fireplace opening in the kitchen.

## History of the Paint Research in the Poe House

The paint research at the Poe House has been done in several steps. Architect P. Batcheler worked on this project in 1982, and took one crucial sample with all the paint layers on it from the first floor stairhall between parlor and kitchen in 1985. Frank S. Welsh provided a detailed report on the painted wooden elements of the interior of the house in 1984. In July of 1985, he continued his research, now focusing on the plaster walls. In October of 1985 Frank S. Welsh exposed and analyzed wallpaper, found in the first floor stairhall. Following his recommendation, the textured white plaster finish all over the house from the 1970s was removed by the NPS painters. In all rooms, the old finishes were then exposed. The painters retrieved a few samples and submitted them to the Architects. In 1989 P. H. Batcheler and William D. Brookover studied some architectural details.

The following report by Hildegard Kalthegener (H.K.)* is based on results of all this previous research, and the analysis of numerous samples, taken from all walls and ceilings in the nine rooms of the structure. Most of the work was done on site. Generally speaking, Frank Welsh's results/assumptions were confirmed.

All the paint samples and analysis sheets have been accessioned in the INHP Museum Collection, Accession 3504. Also in the Accession 3504 folder are the Frank S. Welsh Paint Analysis reports of 1984 and 1985.

*H.K. worked as a color designer on historic buildings in Germany, and joined the Historic Preservation Program at the University of Pennsylvania for a year. She did the research on the Poe House as an intern with the National Park Service.

Poe House - Comparative Microscopic Paint & Color Analysis,

Frank S. Welsh, 1984, pages 6-7 (wood trim examination).

## PREFACE

The on site investigation and microscopic analysis of the surviving paints on the wood trim at the Poe House indicates that essentially the same type and color of paint was used throughout the entire house (1st, 2nd, and 3rd floors) originally (1842). The color of that oil paint is a yellowish white (or cream color) and might best be described in Munsell Color notation as (2.5 Y 9/1). This (2.5 Y 9/1) is a visually estimated notation and is midway between 2.5 Y 9/2 and N 9.0/ . In some rooms, the color may now appear closer to 10 YR 8/2 or even 2.5 Y 8/2 or somewhere in between because it is the nature of the oil mediums to yellow with age and to darken when hidden from light (i.e. covered by later paint layers). The flooring, stairs, and the top and undersides of the closet shelving was left unpainted in the 1840's. (The front edges of the shelves were painted originally the same color as the room's trim.)

Microscopic analysis of the original paint with a high powered (400 X) polarizing microscope identified white lead as the primary white, hiding pigment. There was also some calcite. The only tinting pigments seen were iron earths such as burnt umber and red oxide but only in the 1 to 2% range. Therefore, the original color was very close to white.

I was able to identify a coating on top of the original (2.5 Y 9/1) paint in all 2nd and 3rd floor rooms which had all of the characteristics of an applied oil glaze. I did not see this glaze coating on any of the 1st floor rooms. Glazing with an oil film was common at the time and also earlier in the 18thc. The purpose was to heighten the existing gloss of the paint (and to maintain that gloss longer) and to make the paint more durable or more wearable. The oil glaze on the samples I examined seemed to have a partial resinous quality as if mixed with (25% to 50%) a natural resin varnish. It is very difficult, if not impossible without great effort and expense, to identify an exact formula. This can be reasonably reproduced by using a non-yellowing acrylic varnish over a semi-gloss paint.

The basement masonry and stair framing and support may or may not have been whitewashed originally. I suspect that it may have been whitewashed after several years of usage and the space needed to be freshened up. This, generally, was the reason whitewash was used.

The whitewash can be reproduced by actually making a batch from bags of lime mixed with water and salt. An acrylic binder can be added for strength, if desired. I can supply several formulas on request.

The exterior trim was also painted a white with an oil paint. The very best evidence found was on the East brick wall where there are drips and splash lines from painting the original 1840's door and porch trim. This area was recently uncovered by Architect,

Alvin Holm, during his investigation for the Historic Structures Report. These are the best samples because they have discolored the least. It is a lead paint with very little tinting pigmentation. I was only able to identify a dark iron earth, probably burnt umber.

I found my curiosity extending to look at the plaster wall coatings and I did take one sample from the kitchen wall. It appears that it may have been painted green in the 1840's. I suspect, though, that most of the other rooms were papered, not whitewashed, originally. It can be investigated, though, at any time. There is plenty of evidence to work with and I hope it will be looked at in the same fashion the wood trim paints have been examined.

## The E. A. Poe House: Plaster Wall Paint Colors

By Hildegard Kalthegener
July 6, 1990

**SUMMARY**

First Floor:

Kitchen (West Room). On all walls the first layer on the plaster was a green paint coat of a low sheen. The Munsell notation is 7. 5 GY 5/4 or bluer 10 GY 6/2. The ceiling was whitewashed 2.5Y 8. 5/1 or N 9.5/-.

Parlor (East Room): An 1860s wallpaper was found as the first finish on plaster. Either an earlier wallpaper or a whitewash could have been there originally and was removed. On the ceiling, several layers of whitewash are first on the plaster.

Staircase: An 1840s wallpaper piece is exposed over the door trim in the vestibule between parlor and kitchen. It might have gone all the way up the stairway to the 2nd floor. Several layers of whitewash were found on the ceiling.

Second Floor:

West Room: All walls and ceiling had 2-3 layers of whitewash 2.5Y 8.5/1 or N 9.5/-.

East Room: The 1985 analysis can be confirmed: walls and ceiling were probably originally whitewashed.

Hallway passage: Walls and ceiling have either been whitewashed or not been treated at all in Poe's days. The Munsell notation determined here was 5Y 8.5/1, or N 9.5/-..

Third Floor:

West Room: Recent paint removal made the evidence hard to read. Beneath several modern paint coats, the original finish on walls and ceiling was a whitewash.

East Room: The pinkish color found here is not original to the room. Beneath it, there was whitewash on ceiling and walls. 5Y 9/1 ,5Y 8.5/1, or N 9.5/- would be appropriate for repainting.

Staircase, upper part: Poe might have had mere plaster walls or whitewash (5Y 8.5/1 or N 9.5/-) in this part of the house. The whitewash now is darkened and has a dirt layer on top of it.

**Poe House, 1st Floor, East Room (Parlor)**

**Samples taken from this room:**

S-1, N-1, W-1, W-2,
E-1, E-2, C-1

The results of the paint analysis in this room are highly speculative. Frank Welsh in his July 1985 study found residues of wallpaper on one wall, and glue on another. This wallpaper, however, was dated as post 1860s (pulp paper) and can therefore not be the original wall finish, even if it was found directly on the plaster in some locations. Frank Welsh assumes the original use of wallpaper in this room. For me, this assumption is highly speculative since not the tiniest bit of wallpaper was found and identified as pre-1860s (neither by me or Frank Welsh in 1985).

I found the following evidence:

Tiny bits of darkened brown wallpaper were left on all four walls. Without the Polarized Light Microscope it can not be determined what the nature of their fiber is, although P. Batcheler thinks it is pulp paper, i.e. post 1860s. A precise date cannot be provided at this point. Also, on some samples I was not sure whether I see wallpaper as the first layer on the plaster, or whether there is a layer of whitewash underneath it. The layering sequence in this room is hard to read due to paint removal.

The biggest piece of wallpaper is on the north wall on the left side between the fireplace and the doortrim. But even here the residue is too little to determine color or pattern of the wallpaper. (Turquoise spots on paper of sample N-1 are not the wallpaper pattern, but are identified as part of a later paint layer.)

On the later added plaster of the east wall (around entrance) I had the hardest time to find residues of wallpaper. Even under the microscope I cannot determine for sure whether the evidence contains fibers or not (E-2).

Even if we could establish the fact that all parts of the room, except the plaster around the entrance, contained wallpaper for sure, we could not definitely conclude that this is what Poe saw. The uncertainty is based on the fact that the newly added plaster at the east entrance dates from six years later than the other walls. This then means that the wallpaper on the "regular" wall could date from any time within this six year period, maybe it dates from a year after Poe had left the house.

In my opinion Frank Welsh's result of whitewash for the parlor ceiling (sample 103-3p p.2-3, July 24, 1985 Report) could also be true for the walls. There is no difference in paint coats or wall treatment above the fireplace to indicate the possibility of a mantelshelf having been located on the plaster above the present mantelpiece area.

**First Floor, Stairway**

**Samples taken:**

#I, by P. Batcheler, used as "Reference sample, Stair I"
W-1, W-2) from staircase, 1st floor
C-1 ) " "
C-2 from ceiling beneath partition

In the vestibule between the kitchen and the first floor parlor, over the doortrim on the east wall, part of an early wallpaper (1840s) was exposed and analyzed by Frank Welsh (see separate report on this wallpaper). As a "reference sample" for my further research I used a paint sample taken by P. Batcheler in 1985 from this location over the doortrim ("Stair I").

On this reference sample "Stair I" I counted 21 layers of paint on top of two wallpapers. I have referred several times to the layering sequence of this sample in the analysis of the kitchen walls. The first layer of wallpaper is applied to clean plaster, meaning that this could possibly be what Poe saw. It looks as if the wallpaper went up the whole first floor staircase, based on the fact that the paper extends 3/4" under a later added partition.

On the east and west wall and also on the extension of the kitchen ceiling into the stairhall we found a 1 1/2" wide outline of a partition which was apparently added at the foot of the stairs to reduce drafts. We feel that this partition was added because the wallpaper on the east wall extended 3/4" under the outline. The second reason for this assumption is that at the ceiling there are fewer paint coats within the outline than there were outside of it. The partition was added fairly early since at least the last eight layers found on the kitchen ceiling are missing here.

A major paint and wallpaper removal must have taken place in the stairway while the partition was still in existence. One can see clean plaster in some locations. On other spots, there are 2-3 layers of whitewash, with modern (20th c.) paint on top of that. On the ceiling, the paint has not been stripped off that thoroughly. Three to five layers of whitewash in different stages of aging (yellowish-gray-dirty) with 1-2 layers of white 20th c. paint on top of it were found here. None of these layers contains white lead.

**Poe House, 1st Floor West Room (Kitchen)**

**Samples were taken from this room:**

S-1
E-1A, E-1B, E-2, E-3, E-4
N-1, N-2...N-8 (see sketch and measured drawing)
C-1

South Wall: The first paint coat on the plaster is a "pea-green" (ca. 7.5GY 4/4). On top of that were 21 paint coats, which were also found in the reference sample "stairs I." The green is not a homogeneous color.

East Wall: Samples E-1A and E-1B (1985) do not allow a satisfactory analysis due to turbulence and inconclusive sequence order. Samples E-2 and E-3 from above the chair rail, as well as E-4 from below the chair rail show similar, probably identical layering as found on south wall. The "original" layer is green (ca. 7.5GY 5/4, estimated notation). The "original" was also found behind the chair rail which therefore is not original to the building.

North Wall: The "original" green layer found on the South and East walls is partially exposed here. The "regular" wall has all layers which were analyzed before in (E-3), and were first found in the 1st floor, "Stairs I" reference sample. I checked this on several samples (N-8). The tentative assumption that layers 1-9 of the regular wall are missing behind the mantelshelf above the fireplace (N-1) was confirmed by careful analysis of sample N-6. Paint samples N-3, N-4, N-5 taken from the plaster patch (pipe hole) do not show all paint layers, where as a sample from right beside the patch has the whole layer sequence. The other pipehole in the NW corner of the wall (N-10) has at least all the layers from layer 7 of "Stairs I" up. By chiseling away the 1977 smooth plaster from right above the fireplace no further evidence could be discovered. One sample (N-7) from between the fireplace and door is inconclusive, whereas on the other side of the door trim the full layering sequence was found.

West Wall: W-1 and W-2 (1989) are inconclusive. W-5 from "regular" wall contains the full layering from the reference sample, including the "original" green. All differently appearing areas within the "dry sink" markings have the same green as the bottom layer. This means that whatever this fixture was,

it is not original to the room. Without further documentation it cannot be determined what kind of element might have been at this location. For further details, see reports W-3 to W-7 and the sketch of this wall.

Ceiling: Although the layering system is, due to paint removal, not the same on all samples, my research confirms basically the results of Frank Welsh's analysis from 1985. The bottom layer is a whitewash, followed by several more whitewashes* and other paint layers. Part of these layers are the same as on the wall.

*Most amazing was the determination of 13! layers of whitewash in this location by Frank S. Welsh -- which were hardly perceivable under my microscope.

Concerning the "Original" Green

Frank S. Welsh analyzed this layer as being made up of white lead, calcium carbonate and copper resinate (verdigris) as a tinting pigment. This green is hard to be identified as a single Munsell notation. A whole range has been given in my reports, since I encountered different nuances in different locations. Frank Welsh splits this "first layer" into five layers. I saw only 1-2 layers staining the substrate, probably due to the lower magnification power of the microscope available. The surface of the green paint coat is streaky and has cracks (7.5 GY 5/4); some areas contain darker green chunks (2.5G 3/2); others are faded and of a paler, slightly more bluish tone (10 GY 6/2). At Frank S. Welsh's Lab we determined 7.5 GY 5/4 as the most appropriate Munsell notation.

**Comment by P. H. Batcheler:**

The reaction to chemical tests on the kitchen green layer show it to be an oil base, white lead paint. As both of these ingredients over time have tendencies to yellow, I believe the green was a less yellowed lighter green 2.5 G 6/4 rather than the 7.5 GY 5/4 which Frank Welsh and Ms. Kalthegener agreed upon.

If this green layer and the ashlar design wallpaper at the stairhall (see wallpaper chapter) ever coexisted, which they probably did, the green paint may likely have coordinated with the green of the wallpaper.

**Poe House, 2nd Floor, East Room**

**Samples taken from this room:**

S-1
E-1
N-1, N-2
W-1, W-2
C-1
+ red brick dust samples

Frank S. Welsh in his 1985 report analyzed three samples from one corner of the room (two from walls, one from ceiling). After having compared several samples from different locations on all walls and ceiling, I can definitely confirm the evidence as follows:

There are 1-3 layers of whitewash on all walls, on top of that tiny residues of wallpaper. Over this, there is at least one further layer of white paint. The evidence is hard to read because of recent paint removal and numerous plaster patches.

Red pigments (brick dust)? were found along cracks on south wall and ceiling. These pigments do not appear to be related to the room finishes.

The question as to whether the mantelshelf above the fireplace is original to the room or not cannot be answered with certainty, if solely based on paint analysis. It could very well be the case that there is one layer of whitewash missing behind the "possible shelf." On the other hand, this subtle evidence is strongly obscured by recent paint removal (see N-2).

**Poe House, Second Floor, Hallway**

**Samples taken in this room:**

S-1
E-1
N-1
W-1
C-1, C-2

The evidence is hard to analyze because of chemical and mechanical influence of paint removal by painters. It can be said for sure, however, that neither a wallpaper nor a colorful paint coat was the original condition here. Walls and ceilings have either been whitewashed -- or not been treated at all in the 1840s. Wallpaper residues were found on top of 2-3 layers of whitewash. There is not enough evidence left to determine color and/or pattern of paper.

Recommended Munsell notation in case of restoration: 5Y 8.5/1.

The only kind of unusual evidence found here are reddish pigments (ca. 5R 4/6 and 7.5R 4/6) along cracks in the ceiling and on the south wall, probably brick dust.

**Poe House, 2nd Floor: West Room**

**Samples taken from this room:**

W-1, W-2, W-3, W-4
N-1
S-1
E-1, E-2, E-3
C-1

On walls, and ceilings as well, several changes have been made. Without further written documentation, the sort of changes and the time they occurred cannot be determined precisely.

Paint evidence is hard to interpret, due to paint removal and renewed plaster. First on the substrate, I found 1-3 layers of whitewash in all locations, which probably makes up the original finish since there are no obvious dirt layers beneath it. Above these paint coats I found a pale blue layer, which was perceived as two by Frank S. Welsh.

An area of the west wall has a greyish-brown paint on it. This area could have been covered by a shower bath fixture of unknown date. Beneath the grayish-brown there are, at least, 3-5 layers of whitewash (W-2), meaning: whatever fixture was here - it is not original to the building. On other parts of the wall, a dark brownish paint or stain was found. Beneath this there is whitewash, too (see sketch).

As found before in the hallway passage of the second floor, there are red pigments along the cracks in the south wall and ceiling here. They do not contain lead pigments. (I wonder whether it could be red brick dust from behind the plaster.) Sample of dust was taken on the 2nd floor, hallway passage.

> My analysis basically confirms previous research here: The recommendation in case of restoration is to paint the room white (ca. 2.5Y 8.5/1).

**Poe House, 3rd Floor, East Room**

**Samples taken from this room:**

W-1...W-5
N-1, N-2, N-3
S-1, S-2, S-3
E-1
C-1

A pinkish pigment of a paint coat was found on all walls and ceiling. it could be the same as the one along cracks in south wall and ceiling in all rooms of the 2nd floor. A pigment analysis might be helpful (color ca. 10R 6/4).

On some locations (left corner south wall; above fireplace north wall an orange paint layer was found. This is probably a 20th c. paint coat.

My investigation confirms Frank Welsh's report insofar that I believe that walls and ceiling as well were either whitewashed or not treated at all in Poe's time. In case of restoration I would recommend a tone such as 5Y 9/1. N9.5/1 and 5Y 8.5/1 could also be discussed.

**Poe House, Staircase Between 2nd & 3rd Floors**

**Samples taken in this room:**

E-1
W-1
C-1

In my opinion, it is comparatively safe to say that the walls in this part of the house were most probably white during Poe's days. He could have looked on either mere plaster or whitewash. Whitewash is probable since no dirt layer could be seen on the plaster.

Frank Welsh has provided an analysis for this space which is more detailed than what I could determine, due to his long-year experience and most sophisticated equipment.

I personally had a hard time to see what Frank counted on his samples 306-1P to 306-3P (p. 6/7; 1985). I could hardly see any difference between the result of 1-2 and 3-5 layers of whitewash. (Most amazing was the determination of 13! layers of whitewash on the kitchen ceiling, which were hardly perceivable under my microscope.)

Also, it is hard to submit one precise Munsell notation. Frank Welsh apparently gives N 9.5/- as the "color" for whitewash, regardless of dirt layers or yellowed surfaces. On some parts of the wall the whitewash is now as dark as 2.5Y 7.5/3 and 2.5Y 7/4. This is probably caused by chemicals and partial paint removal. Under intact layering I found whitewash as dark as 5Y 8/5/1.

**Poe House, 3rd Floor West Room**

**Samples taken from this room:**

C-1, C-2, ...C-5
E-1, E-2
N-1, N-2, N-3
S-1, S-2, S-3
W-1, W-2

The analysis of samples from all walls in this room confirms Frank Welsh's assumption of whitewash as the first layer. The exact layering sequence is extremely hard to determine in this room, particularly on ceiling and east wall, because of paint removal and migration.

The 2nd layer- a light blue - offers an interesting opportunity to study the aging process of a paint color. The blue found at different places differs extremely, due to influence of light location ...(N-1).

**Wallpaper Evidence found and uncovered in 1987 at the Poe House Stairhall above the Parlor Doorhead**

March 10, 1988

by
Penelope Hartshorne Batcheler

In the 1980s, while investigating paint colors, fragments of wallpaper were found above the parlor door in the first floor stairhall. A small area was uncovered and photographed by Thomas L. Davies. These color pictures were sent to curator Richard Nylander of the Society for the Preservation of New England Antiquities, which has a large reference collection of wallpapers. The response was that the "colors are like those used in wallpapers of the 1830s and '40s." And went on to say, "The fragments you have found are so small, it is difficult to provide any information." (Nylander to Reinhart, Dec. 31, 1986).

It was next determined that more of the paper should be exposed. A contract was let to Historic Paint Color Consultant Frank S. Welsh to uncover the remainder. The following is from a telephone conversation with Frank Welsh and conservator Steven Erisoty who did the uncovering (Erisoty, 2223 E. Susquehanna Ave., Philadelphia, PA 19125, (215) 739-9957).

There were two layers of paper and a border beneath the layers of paint. The top layer of paper was of wood pulp and very difficult to separate from the paint layers above it. A small portion can be seen to the south of the lower layer border. Its colors are essentially the same green and black combination as the lower paper, but the pattern is of a grosser scale. (Note by PHB--The color photographs taken by T. L. Davies recorded a third wallpaper of grey ground with black and white dots. Unfortunately this sample went unnoticed and was lost in the process of uncovering the bottom paper (see 157.5375).

To remove the upper layers of paper Mr. Erisoty says he chipped off the paint layers first and then softened the pulp paper with water and Q-tips. The pulp paper was then eased off the lower paper. The painted pattern of the lower layer did not dissolve in the water although some powdery pigments were carried away.

The lower paper was a rag paper with rag border applied directly on the finished plaster (see INHP neg. 157.5324 and sketches). Mr. Erisoty believes the amount uncovered is the full extent of what survives. Where the lower layer rag paper came loose from the plaster Mr. Erisoty reattached it using a wheat starch glue.

The rag paper pattern seems to be essentially a green and black ashlar stone pattern with leaf "rosette" and leaf "ropes" in the wide joints between the "stones."

The border paper is also green and black. It is more delicate in scale having black dots on the ground as well as emphasizing its pattern.

**Further comments on the wallpaper of the first floor Stairhall in the Poe House - July 17, 1990, PHB:**

In addition to the sketches made of the rag paper and its border, we present here a Xerox of a matching wallpaper in the collection of the Athenaeum of Philadelphia. The patterns match exactly, but the colors are different. The Athenaeum wallpaper "ropes," are all green, dark and light. Whereas the Poe paper "ropes" are of black and green. The curators of the Athenaeum date their paper as approximately 1825-35 (it was removed from the front stairhall of the Thomas Sully House, 523 Spruce Street, Philadelphia). The Athenaeum is now arranging to have this paper reproduced commercially. It will be installed in the stairhall of the Hill-Physick-Keith House at 321 South 4th St., Philadelphia.

Apparently imitation stone pattern wallpapers were used widely in stairways and entrance halls of the first half of the 19th century. See Wallpaper in America from the Seventeenth Century to World War I, by Catherine Lynn, New York 1980, and Wallpaper in New England, by Richard C. Nylander, Elizabeth Redmond and Penny J. Sander, Boston, 1986.

## Conclusion

Having established that the Poe House stairhall ashlar design paper was laid directly on bare plaster shows that it was the first applied finish in the stairhall. And as it was found projecting 3/4" under a later installed partition at the foot of the stairs, shows that the paper once extended up the stairway on both walls (see the paint color study for this stairhall for a fuller explanation of this evidence).

The great question is, did Poe see this wallpaper?

Let us first examine the context. This stairhall has always connected with the kitchen, a circumstance which lowers its importance as a space in the house. It therefore seems that the wallpaper was applied perhaps to dress up the stairway, but also, perhaps, because it was paper left over from its use in another room --the Parlor?

The fact that this paper is predominently green may be the reason why the kitchen was painted green (some of the readings of the wallpaper green color do not exactly match the "all over the map" paint color readings due to dirt, yellowing and repeated layering). Or, although much less likely, if the kitchen was painted green first, the paper may have been chosen to "match.

If the back building was built by 1842 and Poe moved in sometime in 1843 and lived there about a year, physically there is no reason why wallpaper couldn't have been applied during his tenancy.

If Poe was absolutely destitute, was he able to pay a low rent for this house because it was small, modest and unfinished? One can't really lean on this possibility for the house after all did have a marble mantel. But perhaps the mantel was what attracted Poe to this otherwise affordable house.

There is no question Poe was very aware of furniture, fabrics and wallpaper (see "The Philosophy of Furniture" published in Burton's Gentleman's Magazine, May 1840; Broadway Journal I., 18, and reprinted in The Complete Works of Edgar Allan Poe edited by J. A. Harrison, N.Y. 1965, Vol. 14, p. 101). From these opinionated remarks you could almost say he knew better than to put such a large scale designed paper in such a confined space. This gives more credance to the theory that this paper was left over from another installation --not necessarily by Poe.

Indeed, after reading the above essay NPS Architect William Brookover says he even doubts that Poe would have liked this wallpaper. The room he admired in his vision had a homogenous wallpaper as a backdrop to pictures, curtains and furniture.

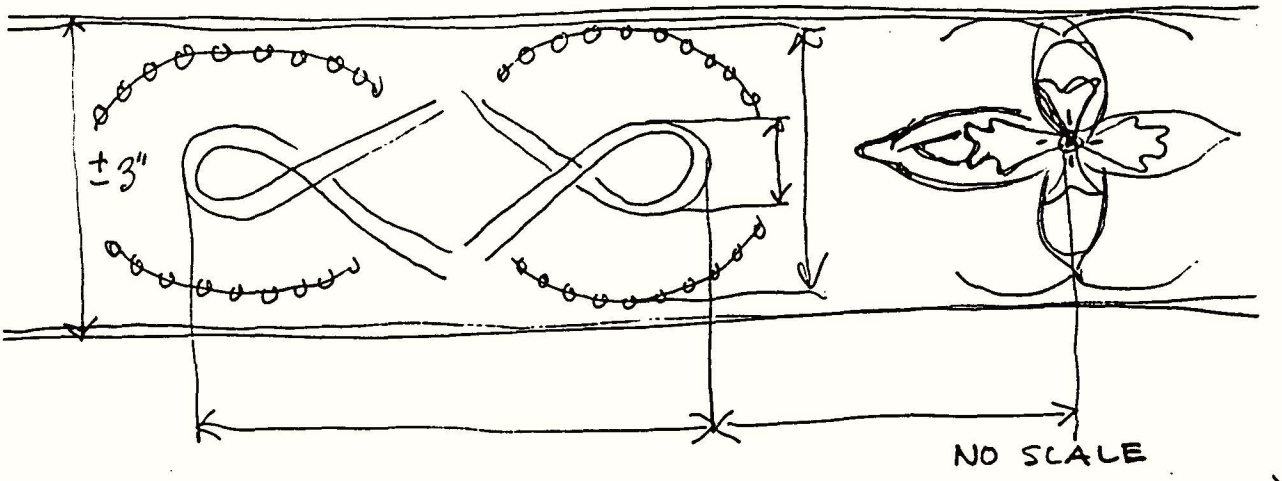
Altogether the Historical Architects of INHP suggest that Poe experts be brought in, much as for the development of Franklin Court when Franklin scholars were gathered for their opinions. Perhaps such scholars can react to the scenarios and say whether or not Poe would have liked this paper, could have afforded to install it, or could have lived with it in case his landlord imposed it upon him.

negatives 157.5324 by T. L. Davies

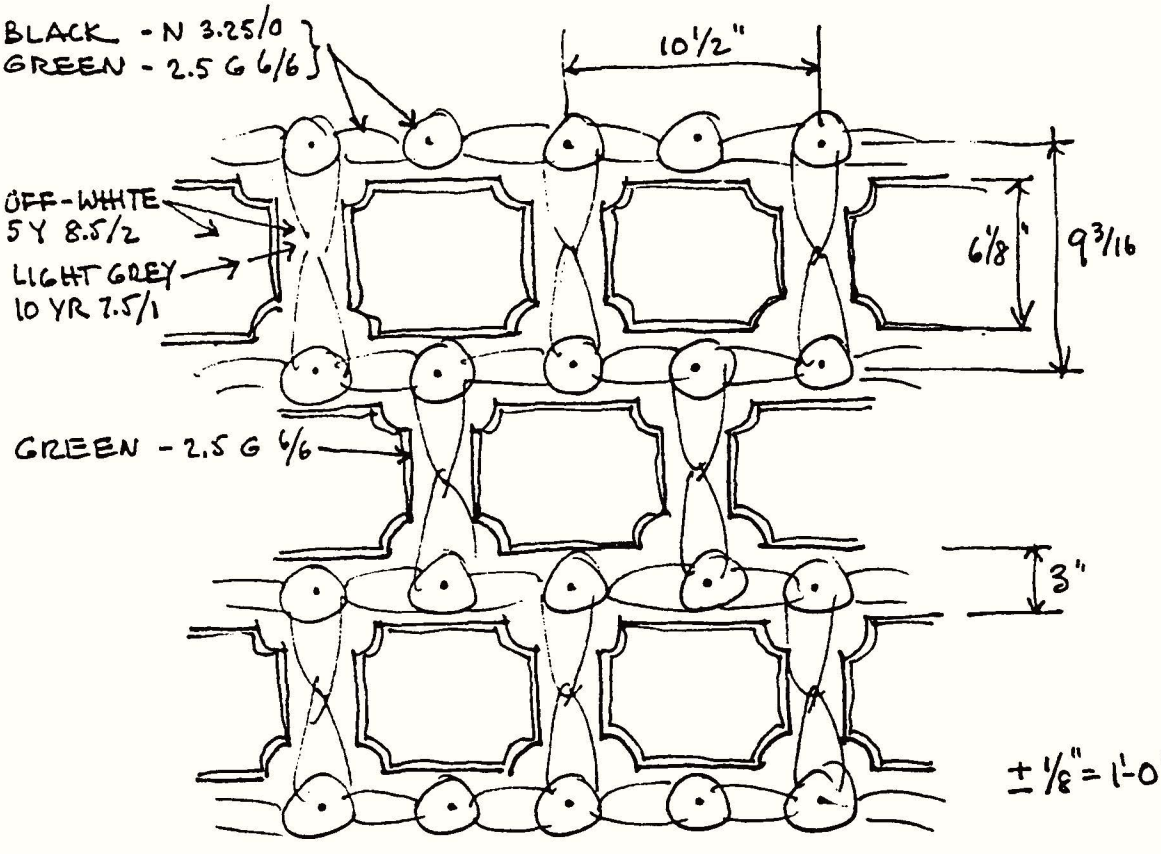
POE HOUSE - FOOT OF STAIR, OVER PARLOR DOOR - WALLPAPER FRAGMENTS AS UNCOVERED IN 1988.

The Athenaeum of Philadelphia — Wallpaper Collection
Block printed, rag paper, distemper color, c. 1825-35
Removed from front stairhall, 523 Spruce St., Phila. 8/21/87 by Gail Winkler

BLACK - N 3.25/0
GREEN - 2.5 G 7/6 - 6/6
WHITE - ?




CEILING BORDER PATTERN (NEEDS VERIFICATION)




POE HOUSE - FIRST FLOOR STAIRHALL
WALLPAPER PATTERN - c. 1825-35 MANUFACTURE
See photographs 157.5324 (35 mm overall and details in color)

**Evidence of Post-Poe Kitchen and Bathroom Fixtures**

The 1977 Free Library of Philadelphia restoration of the Poe House finished all the interior walls with a skim coat of textured white paint. To do a thorough paint study it was necessary to remove this pervasive coating. To our surprise two areas of the old plaster walls had evidence of fixtures having been attached to them.

In the kitchen against the west wall, between the exterior door and the fireplace, a table-like fixture with a back board was apparently mounted against the plaster wall (see photo 147.5346). It looks to be the outline of a sink, and in the old flooring below there is possibly a hole next to the wall for a pipe. (There is also a hole in the new patch flooring for possibly a later sink which would have backed up onto the vertical beaded boards showing in a Free Library pre-1977 photograph.) The paint research in this room showed the earlier sink post-dated the first finish of green paint as this layer was found where it would have been hidden by the sink.

At the second floor west room, against its west wall, an equally interesting profile was uncovered by removing the 1977 textured paint. Here what looks to be a built-in bathtub had its long side against the west wall, and near its north end a tall board was mounted on the west wall upon which piping was possibly attached for an above-head shower (see photo 157.5354, and attached 1850 print). At the bottom of the board it had a circular bulge to provide extra width for valves for turning off and on or mixing hot and cold water. This evidence of bath fixtures was also found to post-date the early wall finishes of this room and therefore was not likely present for Poe's family to enjoy.

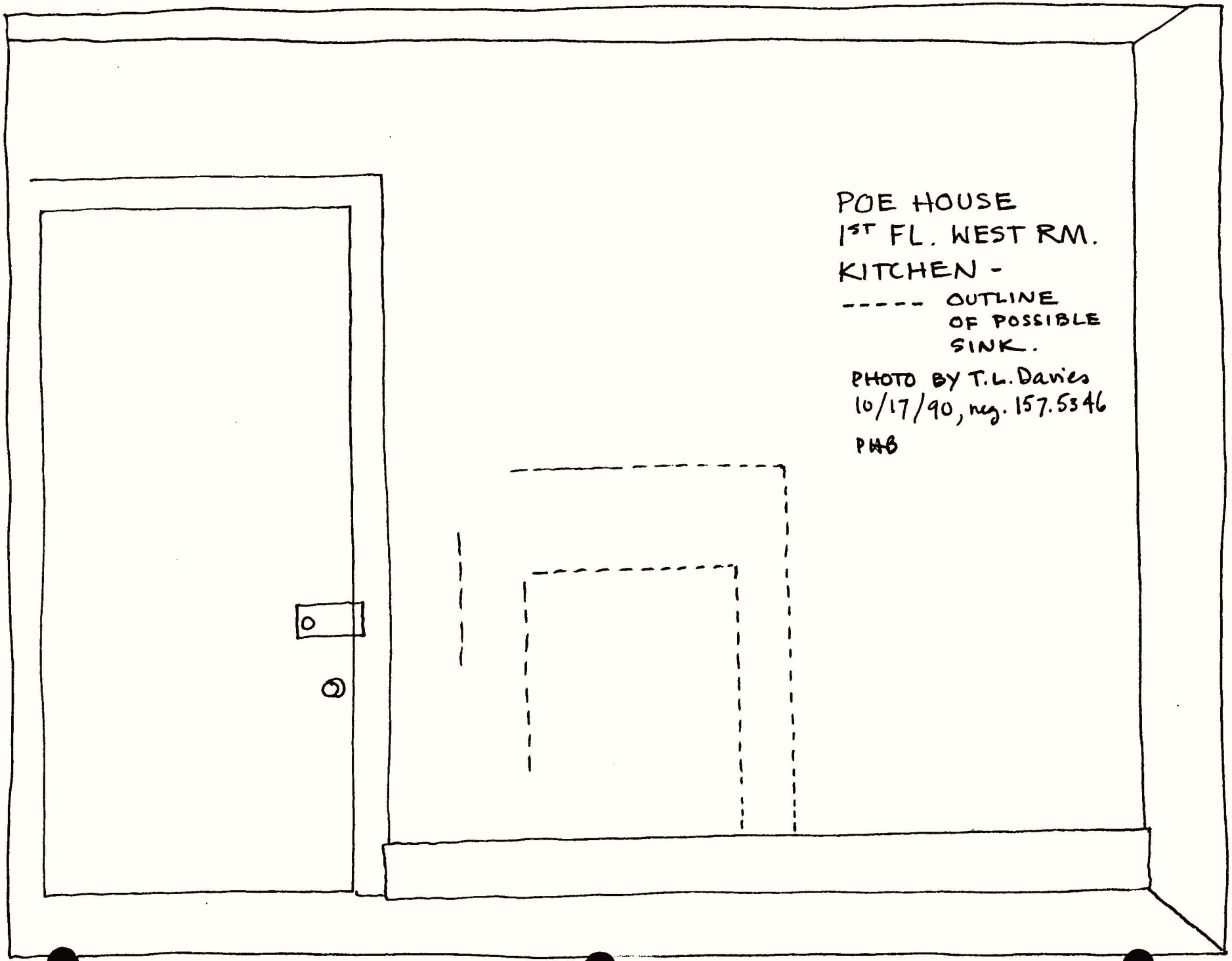
It must be noted that according to J. Thibault in her 1981 Historic Resource Study on the Poe House, the builder of the house, William M. Alburger, was a plumber. He "took out a water permit for a dwelling on the west side of 7th between Spring Garden and Green Streets on November 23, 1840," permit no. 2566. Perhaps Alburger had water brought in from the street to a yard hydrant, a step up in convenience from a hand pump over a well.

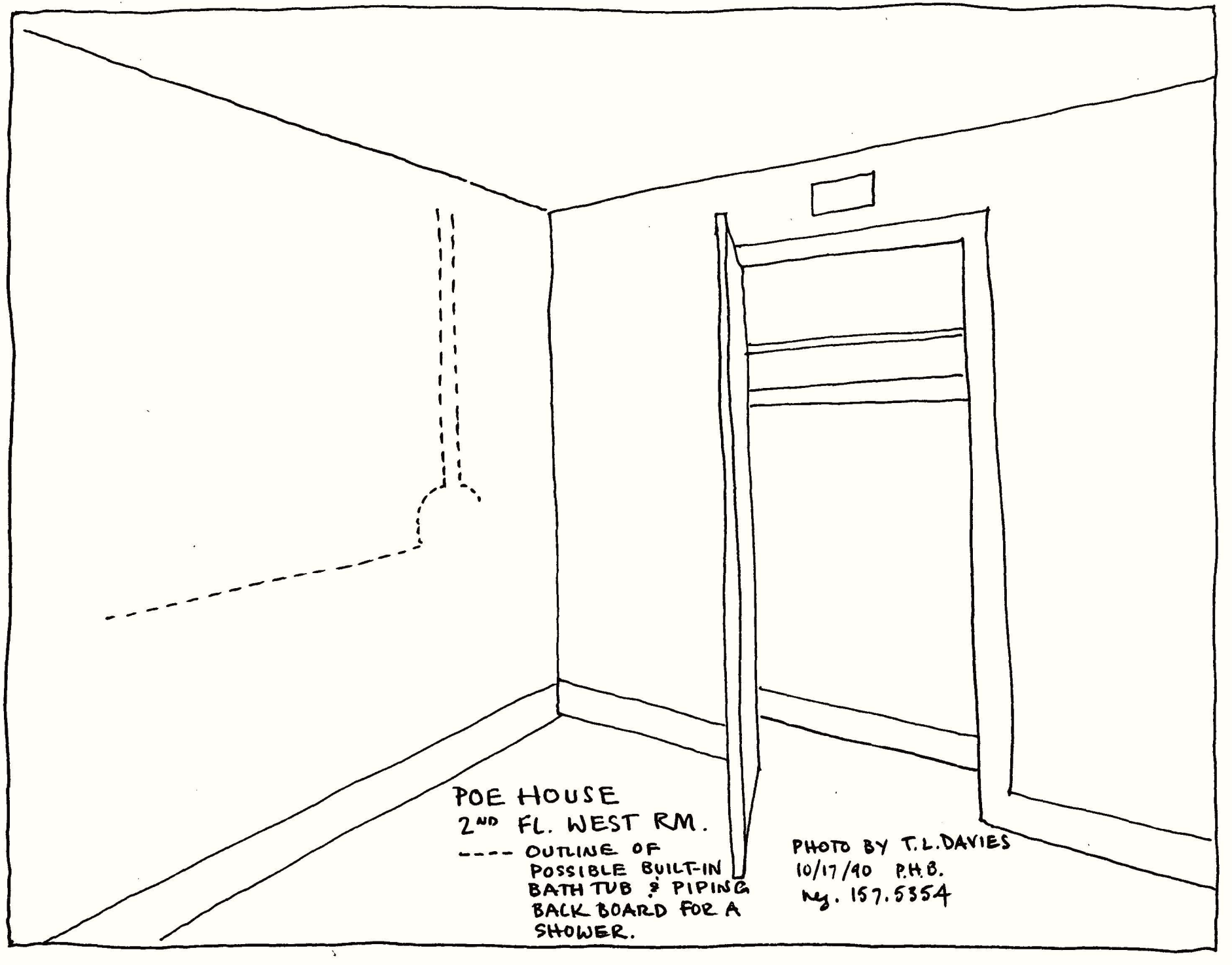
It seems most likely that these two features were installed when the front house was built c. 1848. This would have been a time when a room could have been relegated to only the use of a bathroom, and when the standards of the house were raised for a housekeeper to need a sink.

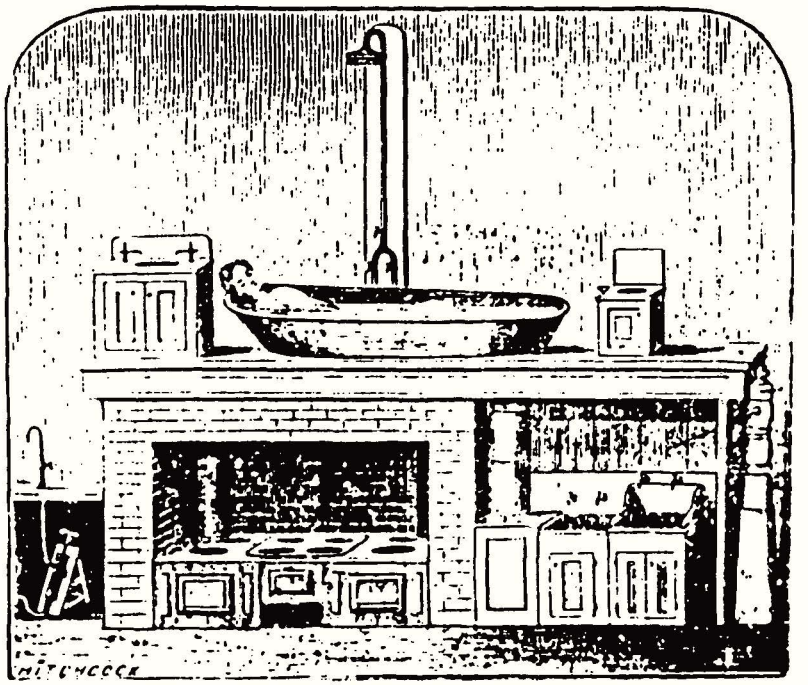
Indeed the insurance surveys of Appendix C.2 in Thibault's Historic Resource Survey describe kitchens and bathrooms in houses of Poe's period. See p. 393-4, for an 1843 survey of a house in the Spring Garden district which mentions a "Bath room," and the kitchen included: a "dresser with doors and drawers, closet, mantelshelf and sink." See p. 400-401 for an 1844 survey describing a house much like 530 N. 7th Street which also places

the kitchen and bathroom in the back building. See p. 410-11 for a house which relegated the bath room not only to the back of the back building, but to a frame appendage.

Because this evidence of a sink and built-in bath and shower is rare, it is important to preserve it for restudy in the future. Consideration for this preservation should be given when deciding how to finish the interior walls of the Poe House.


POE HOUSE
1ST FL. WEST RM.
KITCHEN -
----- OUTLINE OF POSSIBLE SINK.
PHOTO BY T.L. Davies
10/17/90, neg. 157.5346
PHB


POE HOUSE
2ND FL. WEST RM.
---- OUTLINE OF POSSIBLE BUILT-IN BATH TUB & PIPING BACK BOARD FOR A SHOWER.
PHOTO BY T.L.DAVIES
10/17/90 P.H.B.
Ng. 157.5354



*Plumber's Advertisement, Boston, Mass., 1850*

a lady and her daughter were seated at the fire, the former was killed and the latter scalded; the ceiling was brought down, the walls battered, the windows smashed; a cat and a dog crouching by the fire also died. The cause of these bangs was the practice of putting the hot water storage cylinder near the top of the house, and with no safety-valve. The cold water tank aloft freezes unobserved; hot water is drawn off and not replaced; the boiler runs dry; the cold tank thaws, and cold water enters the red-hot boiler. If the boiler is kept very small, and the cylinder is put downstairs, a freeze-up aloft will merely stop the flow at the taps; the cylinder and boiler remain full, and there can be no explosion. The plumbers learned these simple truths, at the expense of their customers and their dumb pets.

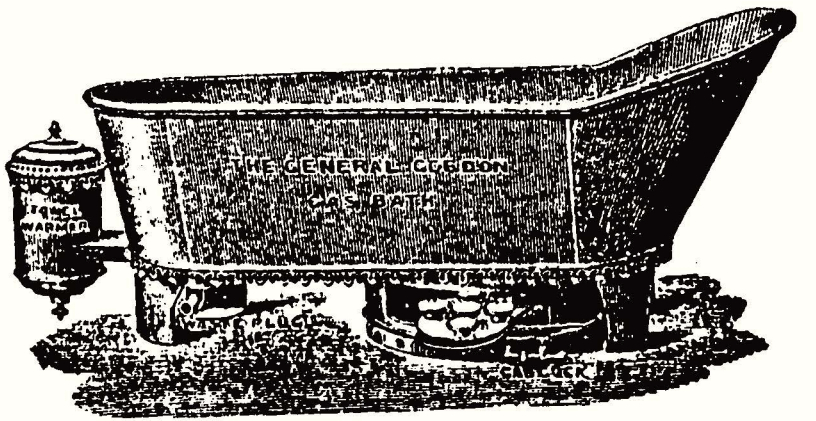
The hot water cylinder, near the range, was vertical, of copper, and uninsulated. No really orderly sequence of development in hot water plumbing can be traced and dated. There might still be no cold water tank aloft to provide pressure, but a hand pump, perhaps in the basement so that a servant could work it, could send both cold and hot water up to the bath and basins. A plumber's advertisement



Clean + Decent by Lawrence Wright, New York 1968



of 1850 from Boston, Mass., shows such an arrangement, but its interpretation offers some puzzles. The lady in the bath appears at first glance to be on the kitchen mantelpiece, but when the conventions of the diagram are grasped it will be seen that she is on the upper floor. The bath is rather long, or she is rather short. Bath and shower have mixing taps. The pump, seen below on the left, seems to be portable, and its flexible tubes suggest that its connections may have been variable. It can hardly have kept up an adequate pressure for very long in the system. The 'closet' seems to have no water-flush or waste, but to be a mere 'commode'. There are presumably bath and lavatory wastes under the floor, unseen. The object on the extreme right invites interpretation.




In the Gas Bath proper, combining bath and gas heater, the gas burner swings out for lighting, and as in Defries' 'Magic' Heater it plays directly on the underside of the bath. It is turned off, one hopes, before entering; if not, the error would not be made twice. Ewart's were very early in this field, and the Gas Bath was later to come to full flower (in 1882) in their 'General Gordon', with its charmingly-detailed Towel Warmer. A cheaper device was the portable heater, connected to a gas lighting bracket and placed in the bath water itself; this type survived until the 1920's, or revived, as the 'Otazel'.

In 1868 Benjamin Waddy Maughan produced the first gas 'Geyser'. (Every reader of Cleasby and Vigfusson's *Icelandic Dictionary* knows that the word *geyser* is the same as *geiser* or *geisir* and is from the Icelandic *geysir*, gusher or rager, from the verb *geysa*, a derivative of *gjosa*, to gush, meaning an intermittent hot spring.)

**Hardware at the Poe House**
**by**

**Penelope H. Batcheler**

**7/18/90**

The 1977 Free Library "restoration" changed all the hardware at the Poe House. Fortunately they took a series of photographs of the house which record what they found and removed in the name of restoration.

Starting with the exterior of the house, a Philadelphia Department of Transportation photograph of 1928 (courtesy of the Historical Society of Pennsylvania) shows the house with shutters only at the first floor level (see Thibault Historical Resources Study, Illust. 7, p. 358). These look to be two paneled with the top panel taller than the bottom in order to have the bolt rail accessible below the sash meeting rails. No hardware shows as the foreground fence is just high enough to cover this bolt rail, and the shadows are such that you cannot see the pintles in the frame. In this photo there is no visible sign of pintles or holdbacks at the second or third floor.

In the 1930s the Gimbel Foundation supplied shutters to all three floors. These survived into the 1960s (see City of Philadelphia Negative 52269, Aug. 28, 1962. Sometime before 1976 the second and third floor adjustable louvered shutters were removed and replaced with fixed louvered shutters (see Free Library of Philadelphia photo by Frank Merrick, Aug. 2, 1976). And in 1977 the third floor shutters were removed entirely and the second floor was given adjustable louvered shutters again.

Such louvered shutters make sense in the hot days of Philadelphia summers. Stopping the radiation during the day was, and is, important. At night when the shutters remain closed, the louvers allow air to flow, and can be adjusted to prevent sight lines from the street.

The Poe House first and second floor window frames have drive pintles to support the shutters. Drive pintles were used in the 18th century at all windows with heavy plank frames. When in the 19th century such heavy plank frames were used at back buildings, such as at the Poe House, drive pintles continued to be used. At the third floor, however, we do not find drive pintles. Here butt hinges were let into the side faces of the frames to hold the Gimbel 1930s louvered shutters. One wonders, however, how they could have done without shutters at this top floor. It therefore would not surprise me if at some point in the future we find that butt hinges were proper to support 1840s small shutters.

As it is known that the Gimbel 1930s shutters were antiques purchased for installation, the National Park Service was free to choose to copy a period shutter when they had to replace the

first floor shutters recently. They copied the original 1846 shutter from 314 South American Street (Accession 3482). (When these were made the writer thought the 1846 shutter was being used as a prototype for only the front building of 530 N. 7th St. It may be that the back building had more "old fashioned" style shutters to match the old fashioned window frames.)

The shutter bolts and rings and strap hinges are all appropriate. However, the hold backs (shutter dogs) of all the shutters on the building are of the wrong period in design. The 1977 "restoration" chose an 18th century and early 19th century rat tail type of hold fast. By the 1840s shutter hold fasts were cast iron mounted on drive pins. Their cast portion was often in the design of flowers (see original hold fast from 315 South American Street (1846) INHP Accession #3578-0).

The south entrance to the Poe House was photographed by the Free Library on August 2, 1976 (see INHP Archives Poe House file), and a similar photograph was taken sometime previous to this (see attached photo INHP neg. 1147A). This earlier view shows not only the door knocker, which could be from Poe's time, but also shows an oval key escutcheon and round brass knob, both of which activated an iron rim lock which appears in another Free Library record photograph attached here. Unfortunately the Free Library "restoration" removed this undoubtedly original knobbed rim lock and substituted a reproduction made by Ball & Ball, Whitford (Exton), Pennsylvania. They also removed two cast iron barrel bolts from this south entrance. They were of Poe's period and likely added security when the family retired. The outline for this hardware ought to be forthcoming if one removes paint on the lock stile of the door (I believe the original door is still in place.)

The west exterior door as photographed by the Free Library (see attached) had already lost its old rim knob lock. It is shown with an early 20th century mortise knob lock. On the north jamb in this photograph you can see two keepers for two other cast iron barrel bolts. At present this door has only a Ball & Ball reproduction knob rim lock.

The present house east door which leads to the main house is not of Poe's period. The original Poe door had been placed further north and probably had side lights to fit the wide masonry opening. The present door is a compromise, and will undoubtedly remain so. It presently also has a Ball & Ball reproduction rim knob lock.

All the exterior doors are properly hung on butt hinges.

The interior doors are all also properly hung on butt hinges. The door leading from the second floor hallway into the east room has been hung from the north jamb previous to its present arrangement of being hung from the south jamb. To give the 1977 restoration credit, they may have seen dutchmen in the south jamb and have restored the door to the correct position. This could be verified by seeing if 1977 wire nails hold the present

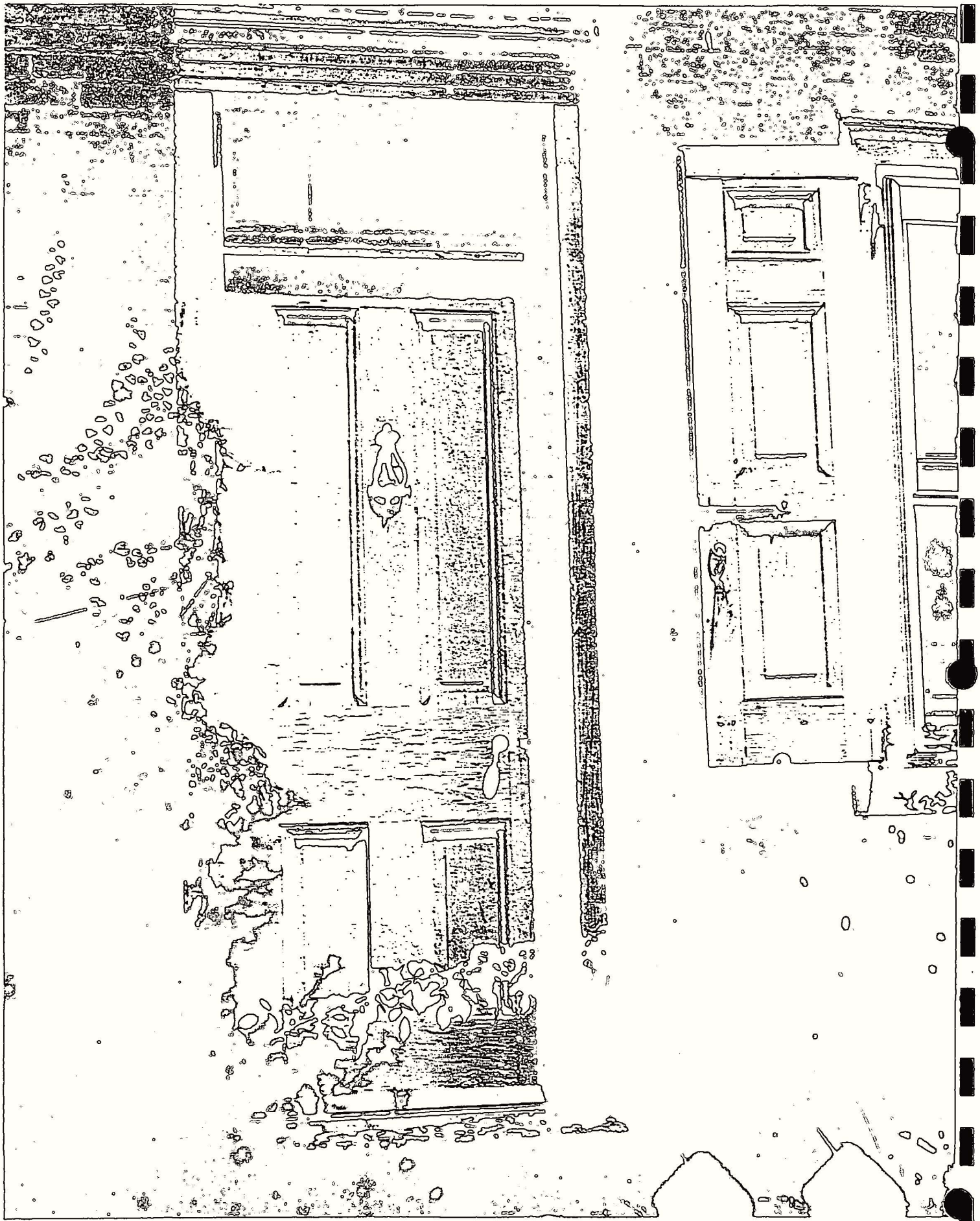
dutchman in the north jamb. Or if there are two sets of screw holes in the south jamb.

The interior room doors probably all would originally have had knob rim locks. The third floor of the main house of 532 N. 7th St. still has its original room doors and these have clear evidence of originally having rim knob locks, "Carpenter Lock" types.

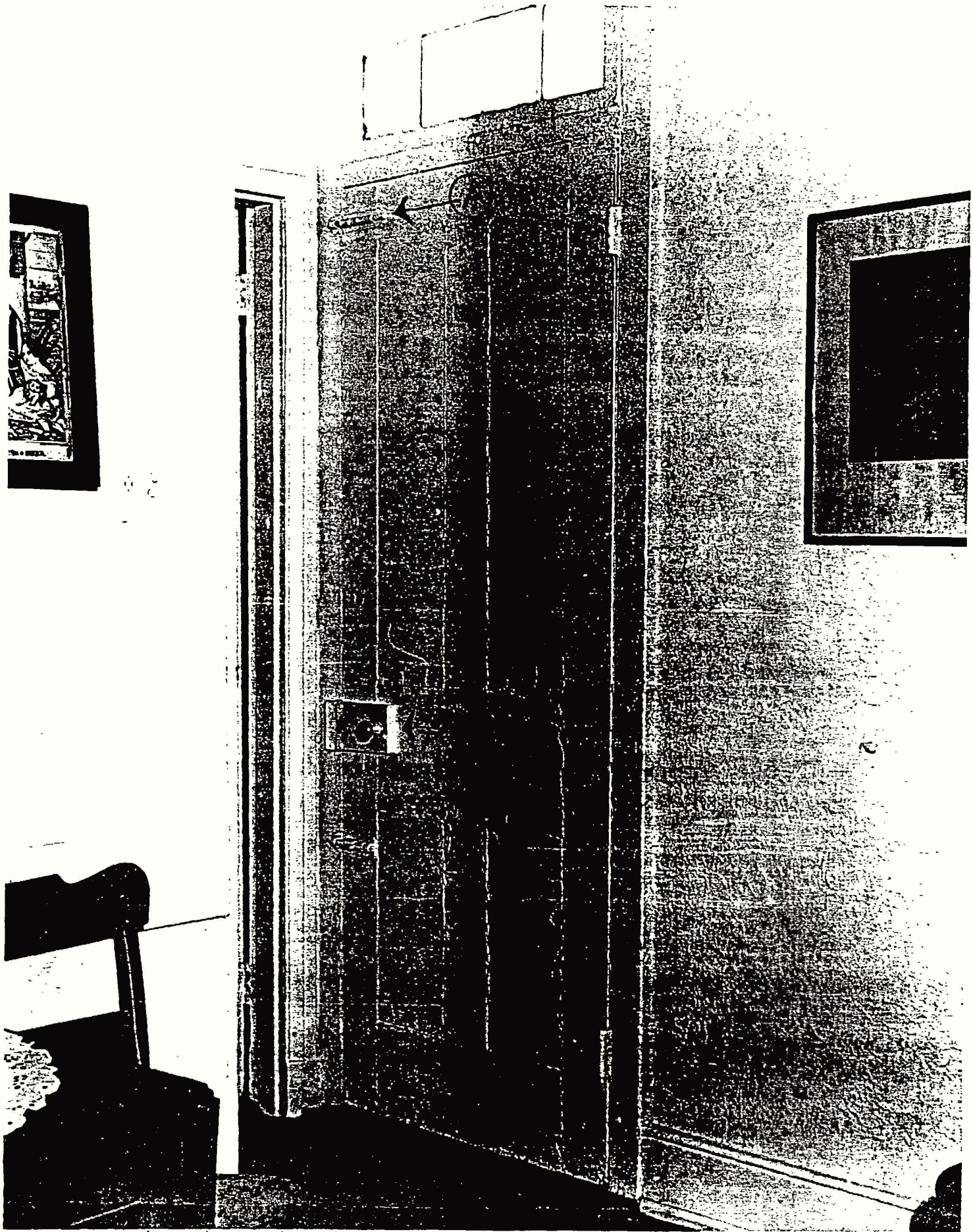
Room doors needed the knob latch action, and for privacy could have been dead bolted with the key action. At present the Poe House room doors have been"restored" with Ball & Ball reproduction plate latches. Ball & Ball derived these from 18th century spring latches that are totally inappropriate for this 1841 house.

The cellar door opening off the kitchen apparently originally had a cast iron thumb latch which was still in place to be recorded by a Free Library photograph taken just before the 1977 "restoration"; see attached. (Such cast iron thumb latches were patented in 1840 and are known as "Blake's Pattern" latches. The Mercer Museum in Doylestown, Pa., has some in their hardware collection.)

The closet locks in the house prior to the 1977 "restoration" were photographed with late 19th century surface mount (rim) latches with small turn knobs. Also to be seen in the photo of the third floor east room, mounted on the inside face of the door lock stile, is a small surface mounted steel plate closet lock apparently activated by a key with escutcheon. This small rim lock, I suspect, was typical of all the closets in the house. One can see dutchmen in the doors which seem to fill the old keyholes. Typically, see the closet doors of the second floor east room where keyhole dutchmen are on the lock stiles 52" above the floor. This assumption can be verified by removing the paint on the inside surface of the lock stiles of these doors to look for the lock profiles. See the Poe House Door Hardware Inventory for specific recommendations.

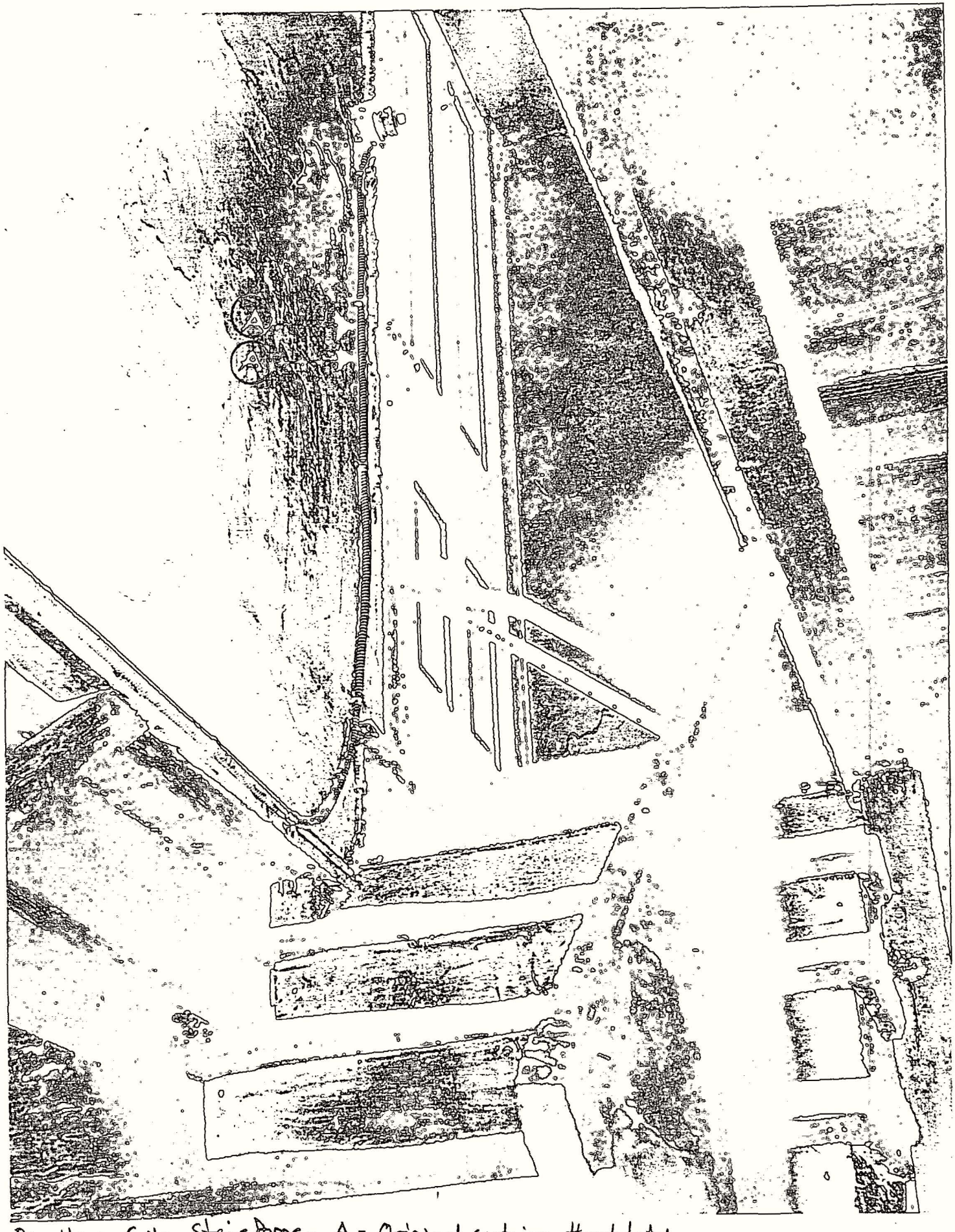


Poe House (Back Building) Entrance & Shutters; probably door original with original hardware. Free Library photograph Aug. 2, 1976. Note: key escutcheon is missing here.



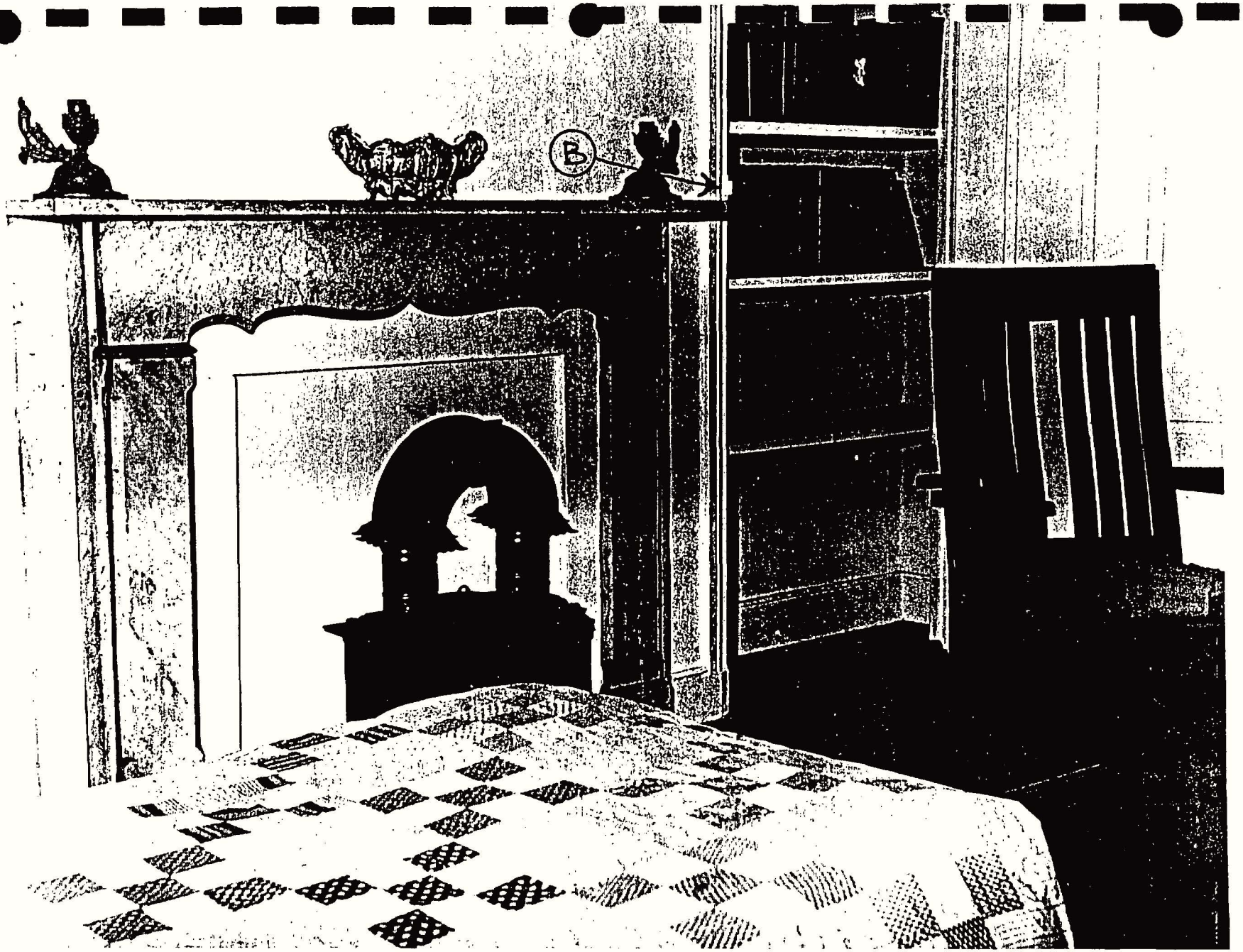
Poe House (back building) Entrance, inside view, Original barrel bolts + knob rim lock (A).

Poe House, kitchen back door, A = keepers for barrell bolts, B = 20½ c. Knob lock

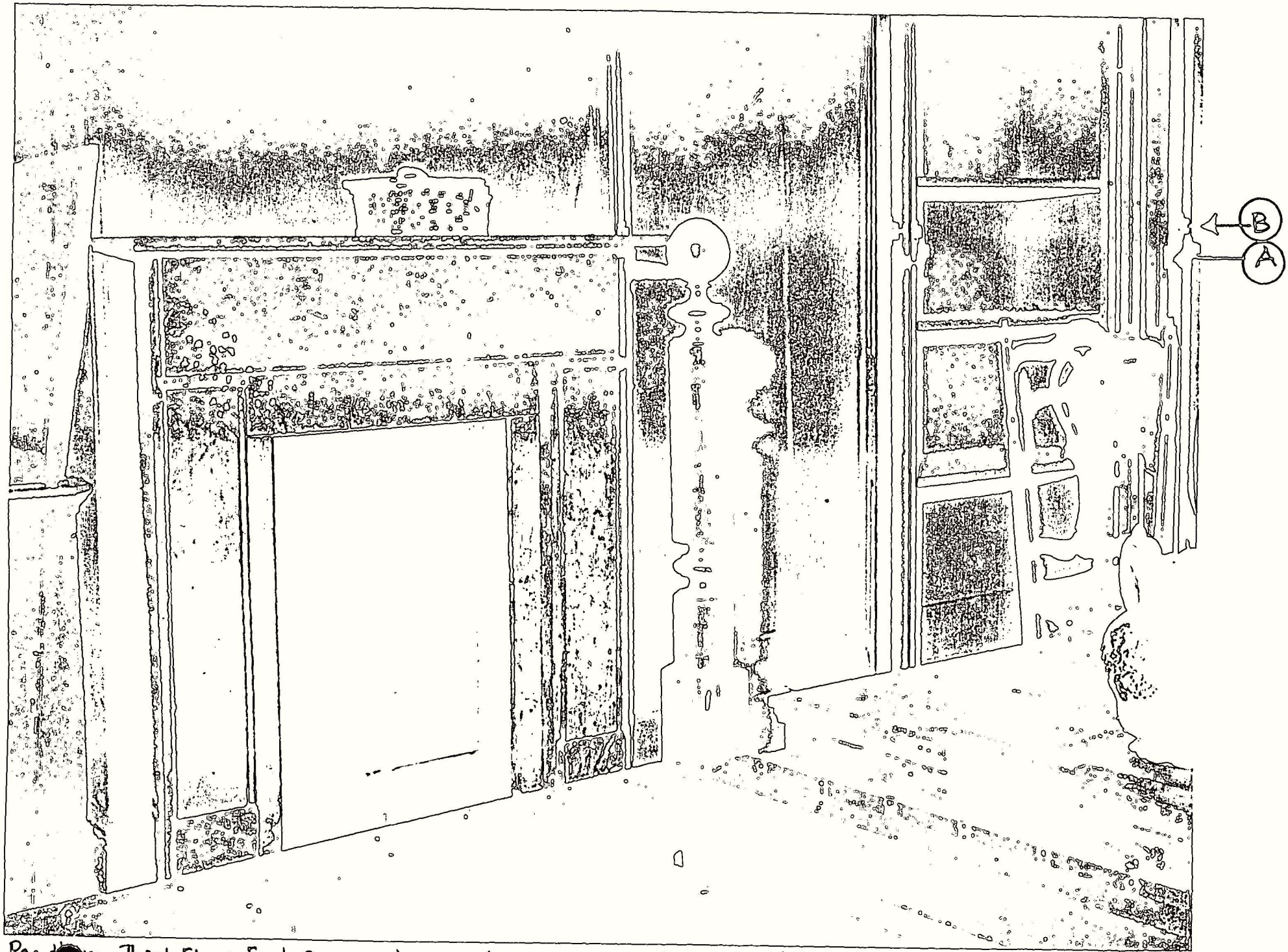



Poe House Cellar Stair Door - A = Original cast iron thumb latch and original hook + eye.

93




Poe House Second Floor East Room B = late 19th or early 20th c. keeper of closet rim catch.




Poe House Third Floor East Room A = possibly original rim lock, B = late 19th or early 20th c. closet rim catch

**Door Hardware Inventory - Poe House**

First Floor

East Room

East Closet
- Existing: Ball & Ball cabinet lock recessed in door back, keyhole, front escutcheon missing.
- Evidence: -
- Recommendation: Keep as is.

West Closet (same as above).

East Door
- Existing: Ball & Ball knob rim lock.
- Evidence: -
- Recommendation: Keep as is.

West Door
- Existing: Ball & Ball knob rim lock (knob missing).
- Evidence: Door lock new, jamb dutchman 28"-38" above floor.
- Recommendation: Keep as is and reinstall knobs.

West Room

Closet
- Existing: Ball & Ball cabinet lock recessed in door back, keyhole and escutcheon.
- Evidence: 52 1/2" up from floor is a dutchman.
- Recommendation: Keep as is.

Cellar Door
- Existing: Ball & Ball 18th century style plate latch.
- Evidence: See c. 1976 Free Library photo showing thumb latch.
- Recommendation: Remove paint, hunt for evidence of thumb latch and jamb keeper. Purchase antique to match evidence and pre-1977 photograph.

Pin Rail on North Wall
- Existing: 2 cast iron pins in place.
- Evidence: 5 pins total (paint ridges show where pins were located).
- Recommendation: Leave as is for now until funds are available to make copy pins.

West Exterior Door
- Existing: Ball & Ball knob rim lock and modern dead bolt cylinder lock.
- Evidence: See Free Library pre-1977 record photo showing on the north jamb two keepers for barrel bolts.
- Recommendation: With paint remover check evidence for barrel bolts --otherwise leave as is.

South Exterior Door
- Existing: Ball & Ball knob rim lock and modern dead bolt cylinder lock.
- Evidence: See Free Library pre-1977 photograph showing original 19th century iron rim lock with small brass knobs and 3 screws mounting it to door, and two barrel bolts. See exterior photo showing knob, key escutcheon and knocker.

Recommendation: Remove paint on lock stile to find location of barrel bolts and lock. If funds available, purchase antique lock to match, or leave as is. On exterior check with paint removal for evidence of knocker and key escutcheon shown in pre-1977 photograph. Have a hardware specialist advise on period of knocker.

Second Floor
East Room
East Closet
Existing: Ball & Ball closet lock.
Evidence: Late 19th century catch evidence 48" up from floor, keyhole evidence 52" up from floor.
Recommendation: Remove paint to examine evidence. Original may have been at keyhole evidence, related to a surface mount plate closet lock similar to those "salvaged" by 1977 "restoration."
West Closet - same as above.
See also Phillips, 1928, E. A. Poe the Man, page 825.
Pin rail originally had 6-7 iron pins (see original pins elsewhere in house).
West Door
Existing: Ball & Ball 18th century style plate latch.
Evidence: Door once hung from north jamb (see hinge dutchmen). Did 1977 restoration find evidence that door once hung on south jamb? It looks like this door most recently had a 20th century mortise lock with vertical rectangular plate escutcheon.
Recommendation: Remove door from south jamb to see if door originally hung from this jamb. Remove paint to look for evidence of early rim lock.

West Room
Closet
Existing: Ball & Ball cabinet lock and keyhole.
Evidence: Keyhole dutchman up 47" from floor.
Recommendation: Remove paint on door and jamb to find original closet lock size and location. Pin rail originally had 7 pins (see original pins elsewhere in house).
East Door
Existing: Ball & Ball 18th century style plate latch.
Evidence: There has been a mortise lock most recently.
Recommendation: Remove paint on door and jambs, and look for evidence of a rim knob lock.

Third Floor
East Room
East Closet
Existing: Ball & Ball cabinet lock recessed in door back,keyhole and escutcheon on front.
Evidence: Two dutchmen 44" and 47" up from floor. See pre-1977 photo showing surface mounted cabinet lock on inside of door.

Recommendation: Remove paint on door and jamb. Look for evidence of original lock.

West Closet

Existing: Ball & Ball 18th century style plate latch.

Evidence: Same as east closet.

Recommendation: Remove Ball & Ball latch. Remove paint from door and jamb and look for evidence. Pin rail originally had 6 cast iron pins. See pins elsewhere in house.

West Door

Existing: Ball & Ball 18th century style plate latch.

Evidence: Most recent lock seems to have been a mortise knob lock with vertical rectangular escutcheon plate.

Recommendation: Remove paint on door and jamb to find original closet lock size and location. Pin rail originally had 7 pins (see original pins elsewhere in house).

West Room

Closet

Existing: Ball & Ball 18th century style plate latch.

Evidence: Door may not be from this location as lock stile has been widened by the addition of an edge strip.

Recommendation: Remove Ball & Ball plate latch. Install lock indicated by other closet evidence.

East Door

Existing: Ball & Ball 18th century style plate latch.

Evidence: There may have recently been a mortise lock (see 3rd floor East Room, West Door). Keyhole dutchman at level of existing latch, and also at 47 1/2" up from floor.

Recommendation: Remove Ball & Ball latch, remove paint to find possible original rim lock evidence.

## 1977 Salvaged Hardware Collection

Among bottles, tumblers, a downspout splash stone, a stove pipe damper rod, and the three dampers of the kitchen range installation shown in the pre-1977 Free Library photograph of the kitchen (see INHP Archives "Poe House), there are numerous pieces of hardware salvaged during the 1977 "restoration."

Unfortunately the original rim lock and doorknocker from the south entrance, and the "Blake patent" thumb latch from the cellar door in the kitchen are not in the collection.

There are a number of five knuckle butt hinges which could have come from any number of doors in 530 and 532 N. 7th Street.

There are three barrel bolts, two of which possibly came from the south and west exterior doors of the Poe House and could be reused. One has a back plate 6" long, one 5 3/4" long. The third is a later type which has no back plate and is broken to measure only 4 1/2" long.

There are three brass round knobs of the 1840s period, two 1 7/8" round and one 2" round. These are more stylish than those to be seen in the photographs included here of the old knob lock at the south door. They probably came from the front house where higher style materials were incorporated.

There is one rectangular key escutcheon (steel, 1" x 1 5/8", with quarter round cut out corners). Its source is unknown.

A Norfolk type (having a back plate) cast iron thumb latch 6 3/4" x 1 1/16" and its latch bar 5 3/8" long, looks of the period but its source is unknown.

There are numerous late 19th century brown porcelain door knobs and other obviously non-Poe period pieces.

All of the material should be gathered up and either stored in a locked cabinet at the Poe House, or added to the Architectural Study Collection at Independence Park, accessioned into the Museum collection.

**Recommendations**

Options

1. Reconstruct all missing architectural features and refurnish to simulate Poe's household.

2. Reconstruct all missing architectural features but do not refurnish the house.

3. Protect architectural evidence with wall boarding and draw reconstructions on wall boarding, with no furniture.

4. Leave house as is with architectural evidence exposed.

5. Combination of 3 and 4.

Discussion of Options:

From the architectural point of view options 1 and 3, of total reconstruction, are possible if one accepts considerable conjecture. You could rip away the present first floor east doorway and install a conjectural Poe House entrance with side lights, compromising on installing it at a higher level to meet the 1848 front building floor level. You could at the second and third floors cut into the masonry walls to reconstruct the east windows there; building trompe l'oeil views on the "outsides" of each window. And you could install marble and wood trim mantels where called for. Needless to say the refurnishing would have the most conjecture of all as no inventory or other guide apparently exists.

The disadvantage of the reconstruction of building parts is that their installation guarantees the destruction of the very evidence which establishes the feature. Painting directly on the old plaster where paint and wallpaper evidence exists would essentially eradicate this evidence. Installing the mantels would undoubtedly dislodge the fragile plaster edges which provide their outline. At the mantels there would definitely be a degree of conjecture. We know the outline perimeters of the mantels but their moldings and inner proportions would have to be designed.

Option 3 has the advantage of preserving the fragile architectural evidence. At each of the wall or ceiling areas in the building which contains fragile architectural evidence which might want to be examined again (the wallpaper, paint evidence, chimney breasts, the post-Poe bath/shower evidence, the kitchen sink evidence, etc.) protective 1/4" plywood sheets could be applied to the surfaces and finished with the appropriate finish. Where there are missing architectural details such as the mantels, entrance door and windows, these can be drawn onto the finished plywood sheets. Not only would this treatment protect evidence, but the conjectural reconstructions would be less committing.

Option 4 presents the architectural history of the house as an artifact, and preserves the evidence. One could in each room hang a panel of the researched original finish so that the visitor could envision the room as Poe probably saw it.

Option 5 as a combination of 3 and 4 could provide inobtrusive hinged panels in the protective plywood which would allow examination of the original evidence of the wallpaper, paint colors or mantels.

Architecturally Preferable Option:

Option 3 (or 5) is preferred by the INHP historical architects as it presents what we know about the Poe House in Poe's time there. And yet if further information would ever be forthcoming it would be possible to reexamine the evidence and change the drawn presentation without damaging the evidence.

To give the visitor an idea of the kind of evidence found by the NPS, Option 3 may best be presented if at the tour start, at the outside of the east entrance, the evidence is interpreted much as it has been at 318 Market Street at Franklin Court (see sketch included here). This along with a reconstruction perspective drawing of the back building as first built, the interpreter can show our conclusions from the evidence displayed.

The next thought to get across to the visitor before entering could be:

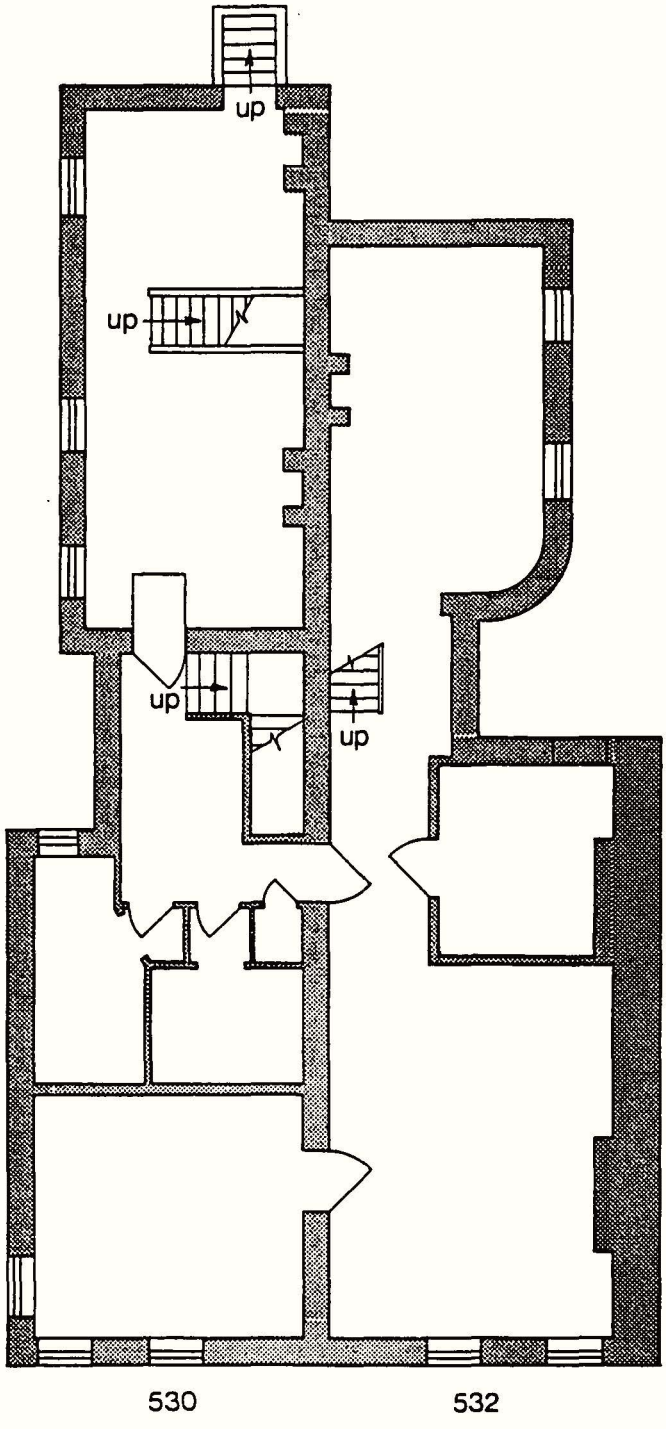
> "The Poe house has over time undergone other changes such as you see here. On the interior we have drawn those parts of the building which we know were here, but for which we haven't enough evidence for an accurate reconstruction."

See the accompanying plans and sketches which show where protective wall boards could be applied and how the drawn missing features could appear.

RECOMMENDATION :

PRESENT POE HOUSE CELLAR AS IS.

STABILIZE CELLAR STAIR & DO NOT USE.




# CELLAR PLAN
# POE HOUSE - 1801
## Edgar Allan Poe National Historic Site 530 - 532 N. 7th Street

N

Scale: 0 5 10 15 20 feet

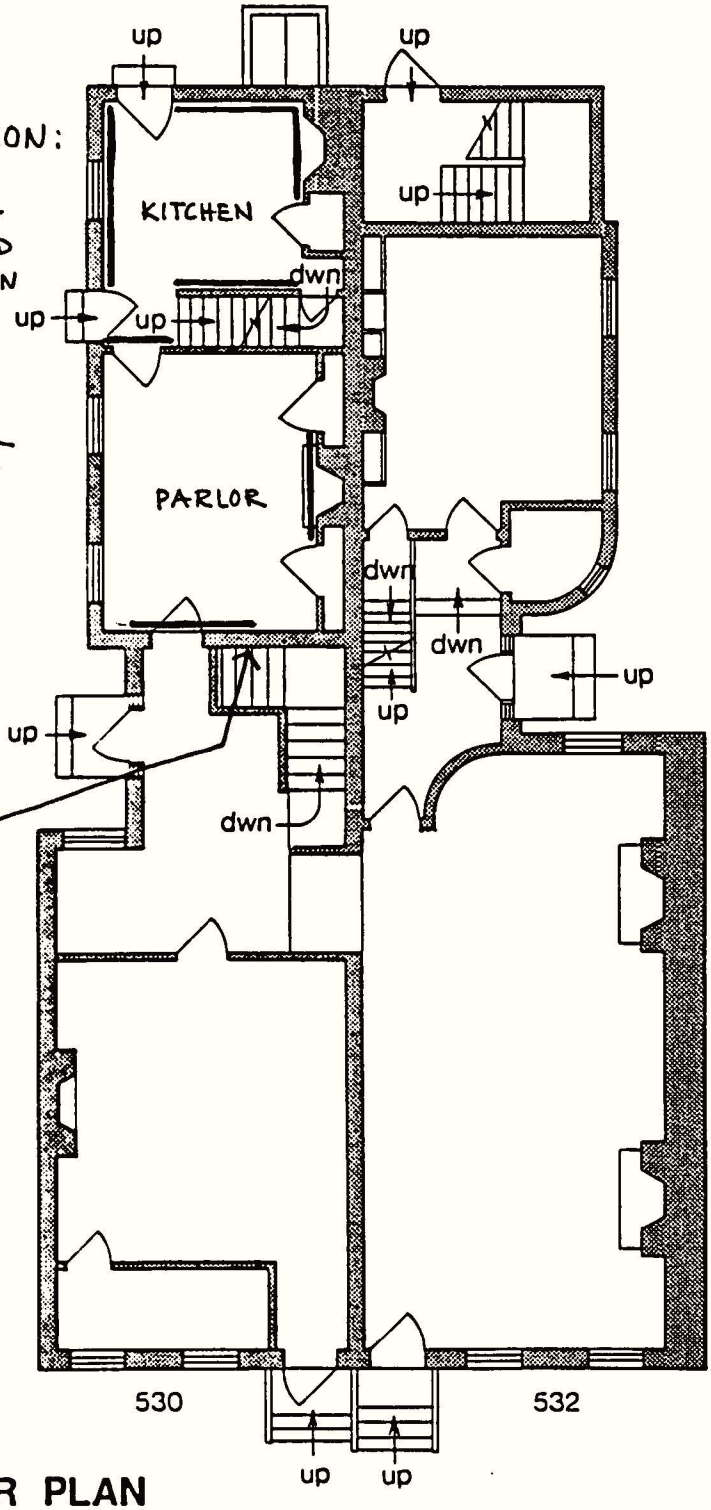
1985
1991 PHB

RECOMMENDATION:

—— APPLY PROTECTIVE WALL BOARD WITH INTERPRETATION OF MISSING FEATURES - SEE SKETCHES.

IN KITCHEN, COVER CEILING AS WELL.

INTERPRET EVIDENCE OF ORIGINAL EAST PORCH AND ENTRANCE - SEE SKETCH




# FIRST FLOOR PLAN
# POE HOUSE - 1801
## Edgar Allan Poe National Historic Site 530 - 532 N. 7th Street

N

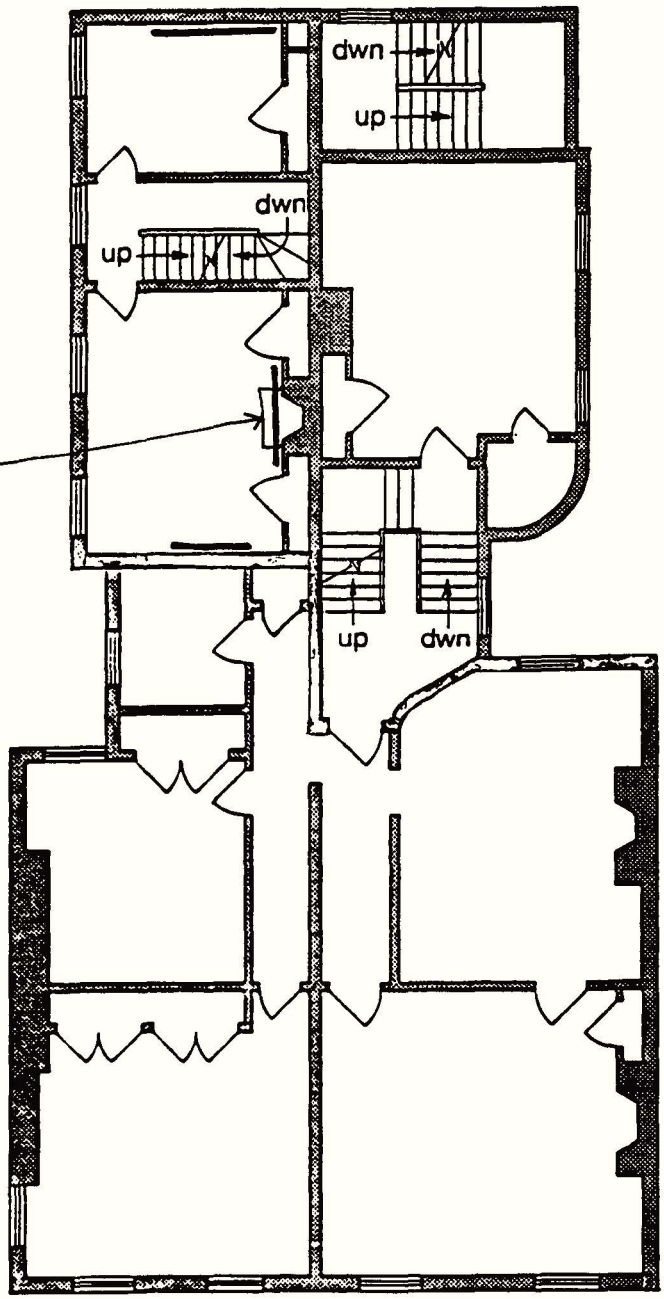
Scale: 0 5 10 15 20 feet

1985
1991 PHB

RECOMMENDATION :

—— PROTECTIVE WALL BOARD INTERPRETIVE DRAWINGS OF MISSING FEATURES.

RECONSTRUCT BRICK OUTER HEARTH ON EXISTING ORIGINAL SAND BED.




**SECOND FLOOR PLAN**
**POE HOUSE - 1801**
**Edgar Allan Poe National Historic Site** 530 - 532 N. 7th Street

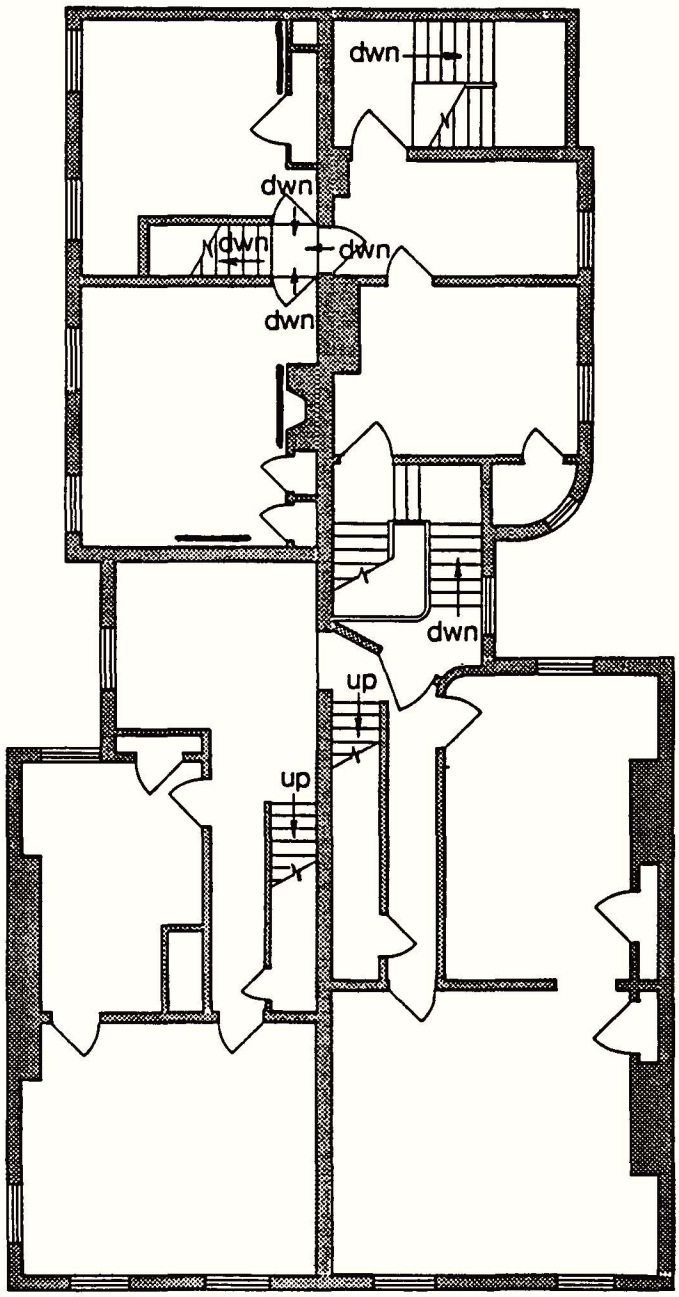
N

Scale: 0 5 10 15 20 feet

1987

RECOMMENDATION;

—— PROTECTIVE WALL BOARD WITH INTERPRETIVE DRAWINGS OF MISSING FEATURES.

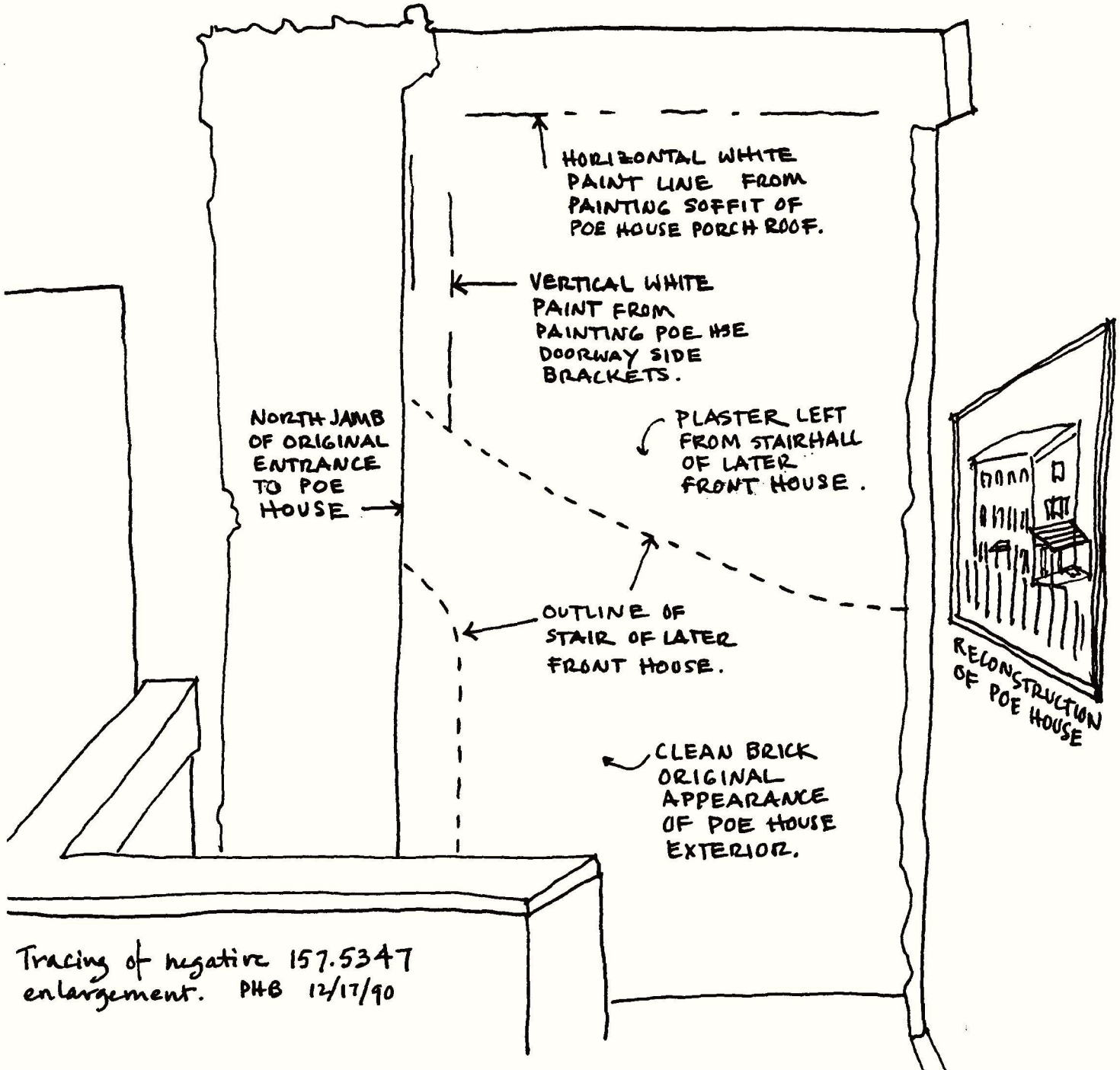



**THIRD FLOOR PLAN**
**POE HOUSE - 1801**
**Edgar Allan Poe National Historic Site** 530 - 532 N. 7th Street

N

Scale: 0 5 10 15 20 feet

1985
1991 PHB

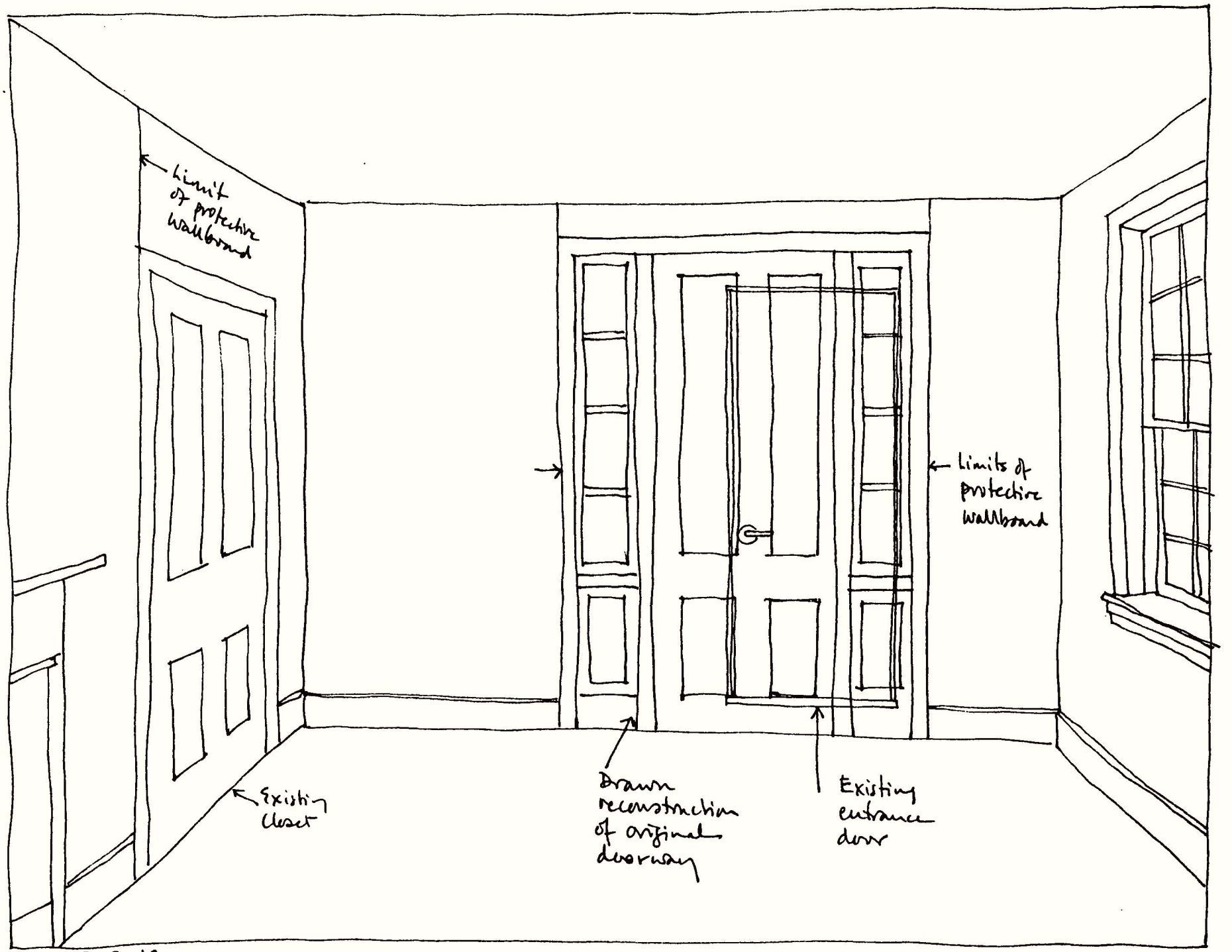



Tracing of negative 157.5347 enlargement. PHB 12/17/90

POSSIBLE INTERPRETATION TECHNIQUE
POE HOUSE - EVIDENCE OF ORIGINAL EAST PORCH AND ENTRANCE DETAILS.

Propose placing similar notes directly on wall in lieu of reconstruction - as done at 318 Mkt. St. exhibit.

PHB Jan 1991

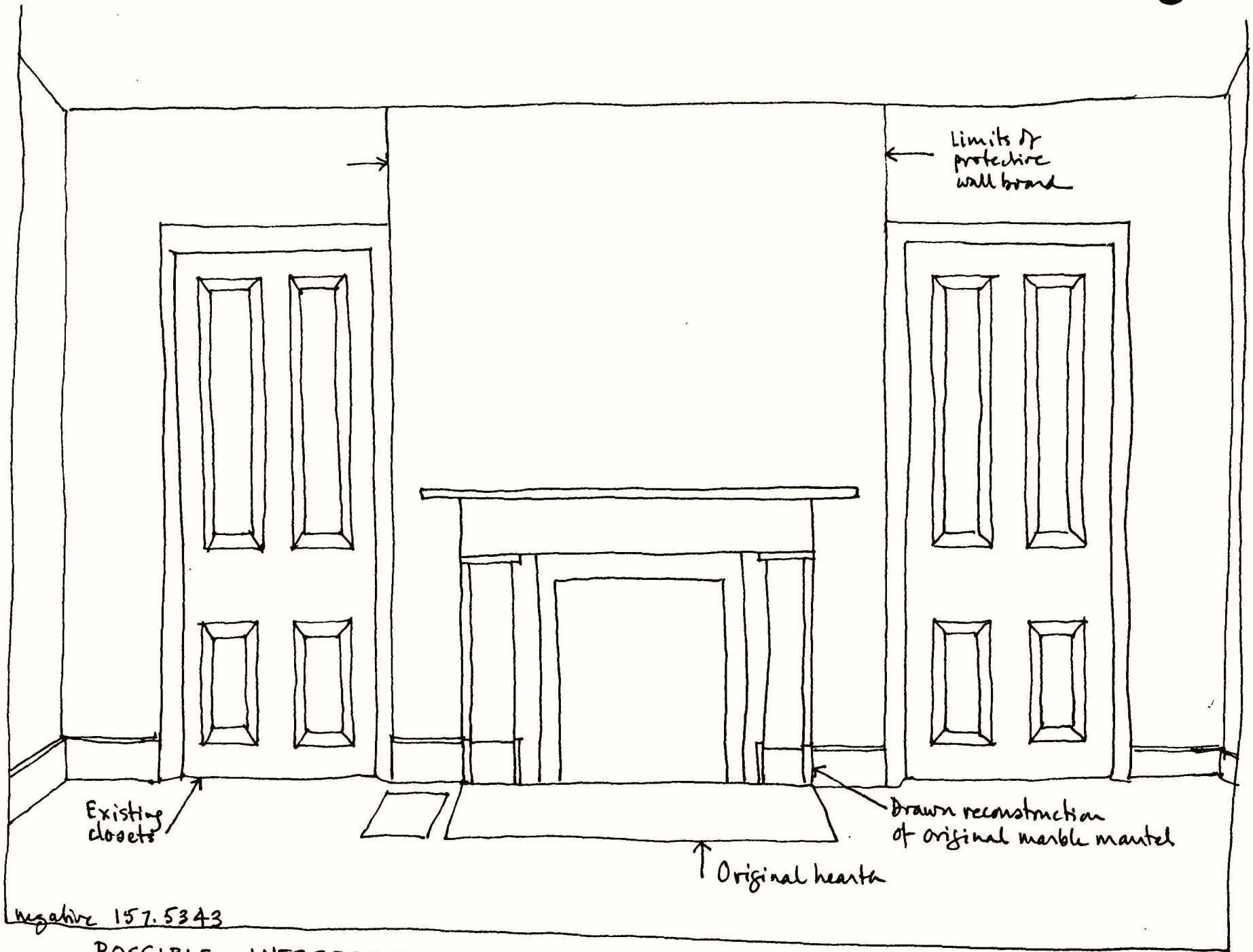



107

Neg. 157.5342

PHB 1991

POSSIBLE INTERPRETATION — 1ST FL EAST ROOM, EAST WALL

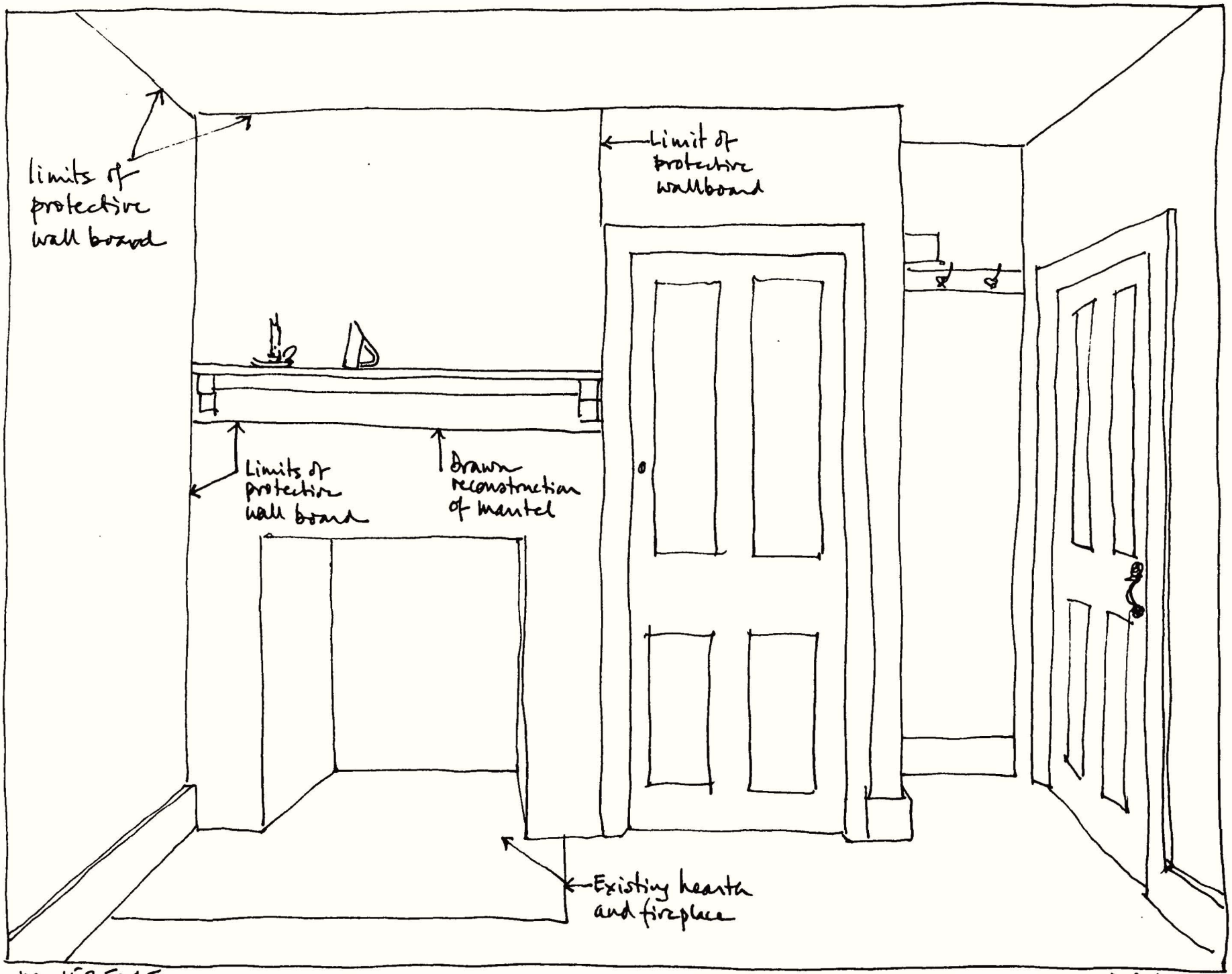



801

Negative 157.5343

POSSIBLE INTERPRETATION – 1ST FL. EAST ROOM, NORTH WALL

PHB 1991

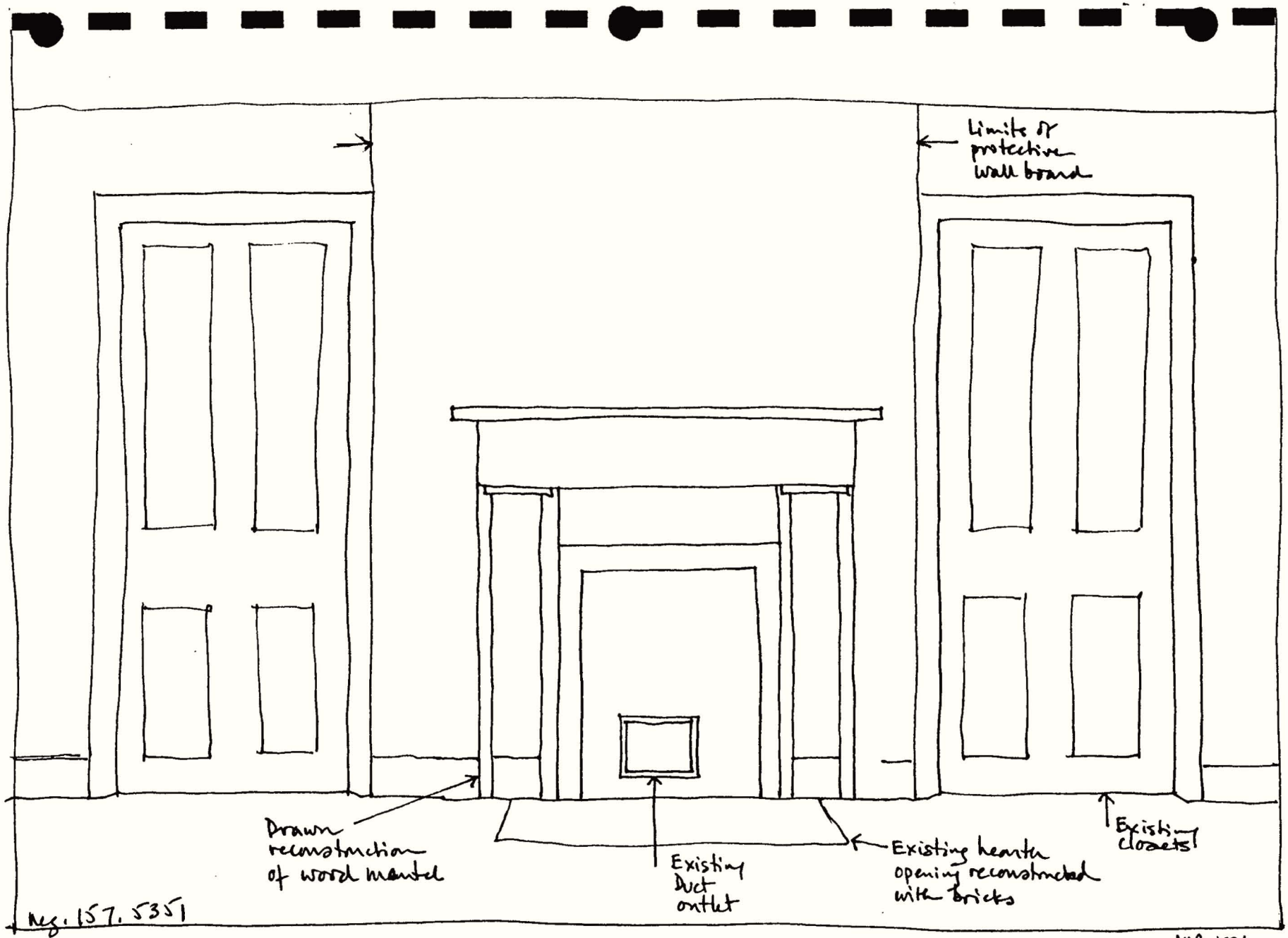



neg. 157.5345

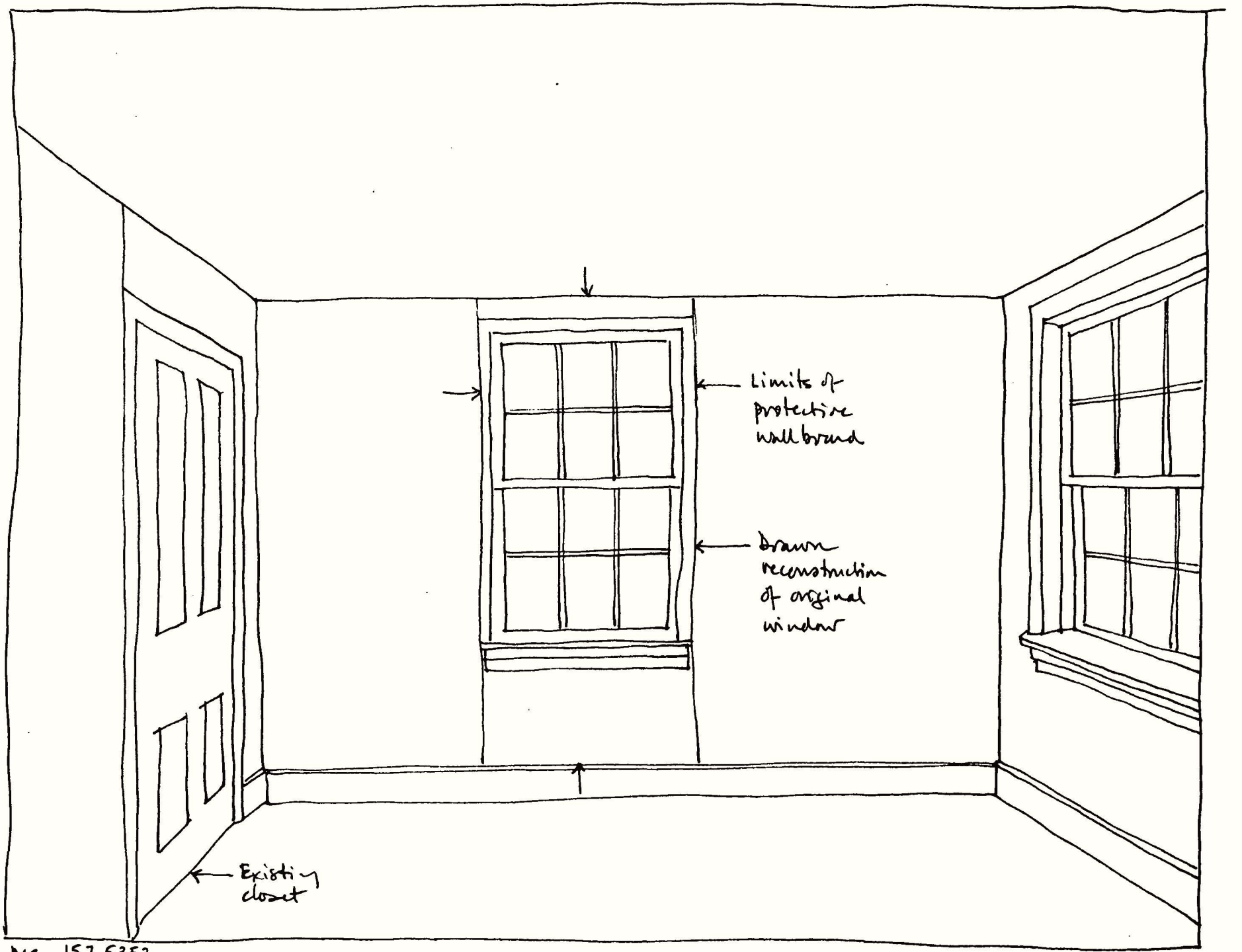
PHS 1991

POSSIBLE INTERPRETATION 1ST FL. WEST ROOM (KITCHEN) NORTH WALL

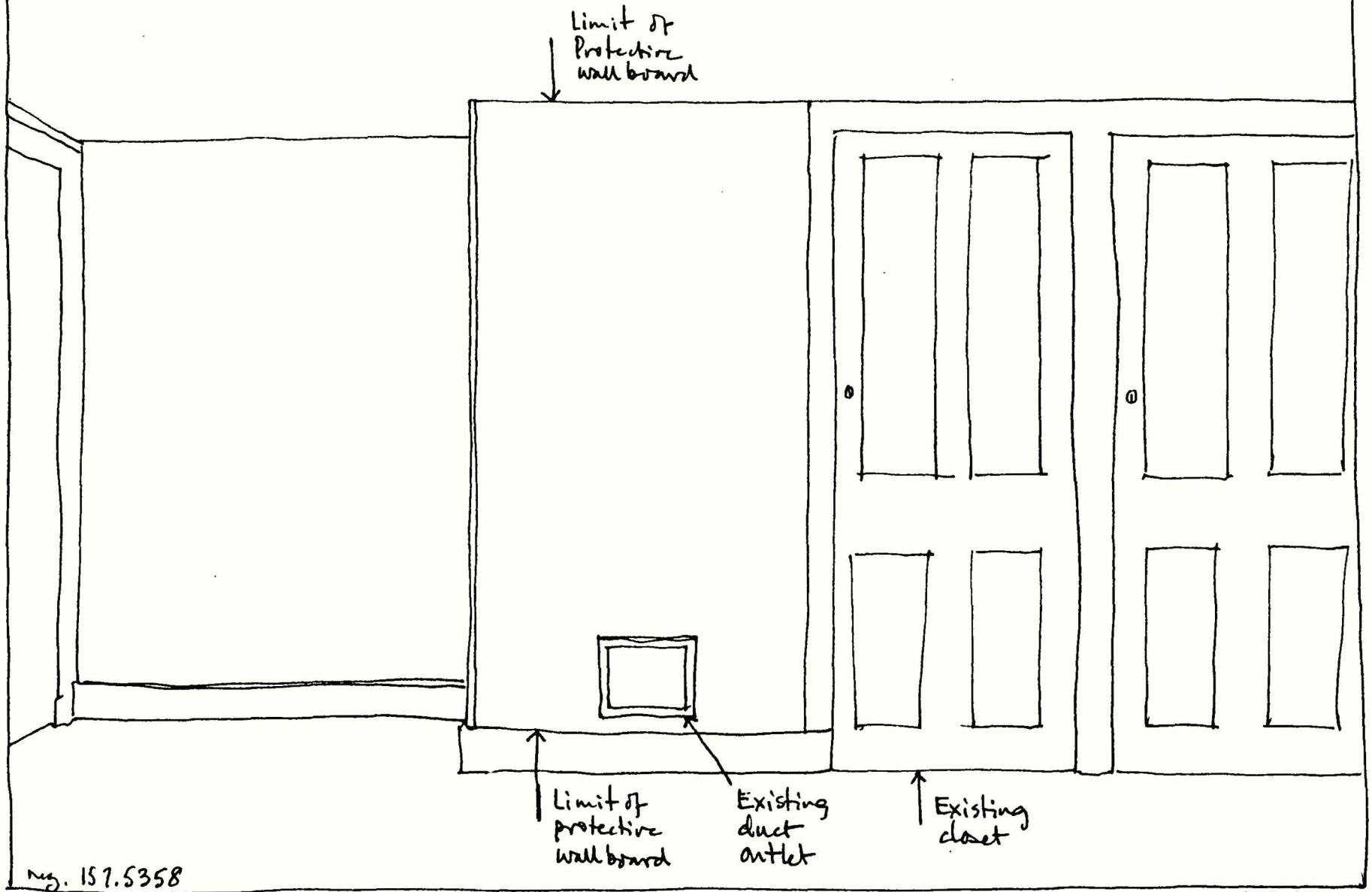
109



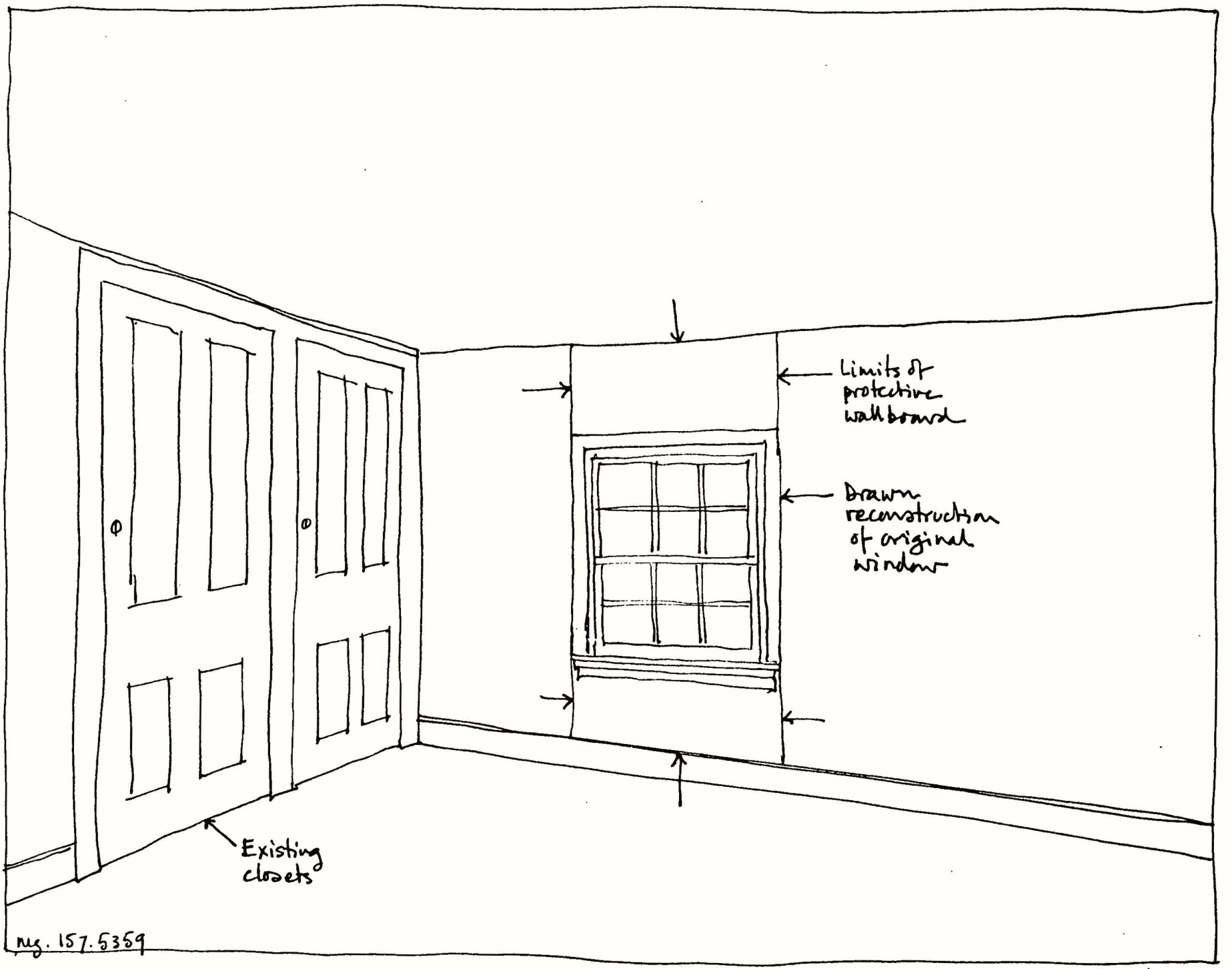

POSSIBLE INTERPRETATION - 2ND FL. EAST ROOM, NORTH WALL




POSSIBLE INTERPRETATION - 2ND FL. EAST ROOM, EAST WINDOW




POSSIBLE INTERPRETATION - 3rd FL. EAST ROOM, NORTH WALL




PHB 1991

POSSIBLE INTERPRETATION – 3rd FL. EAST ROOM, EAST WALL