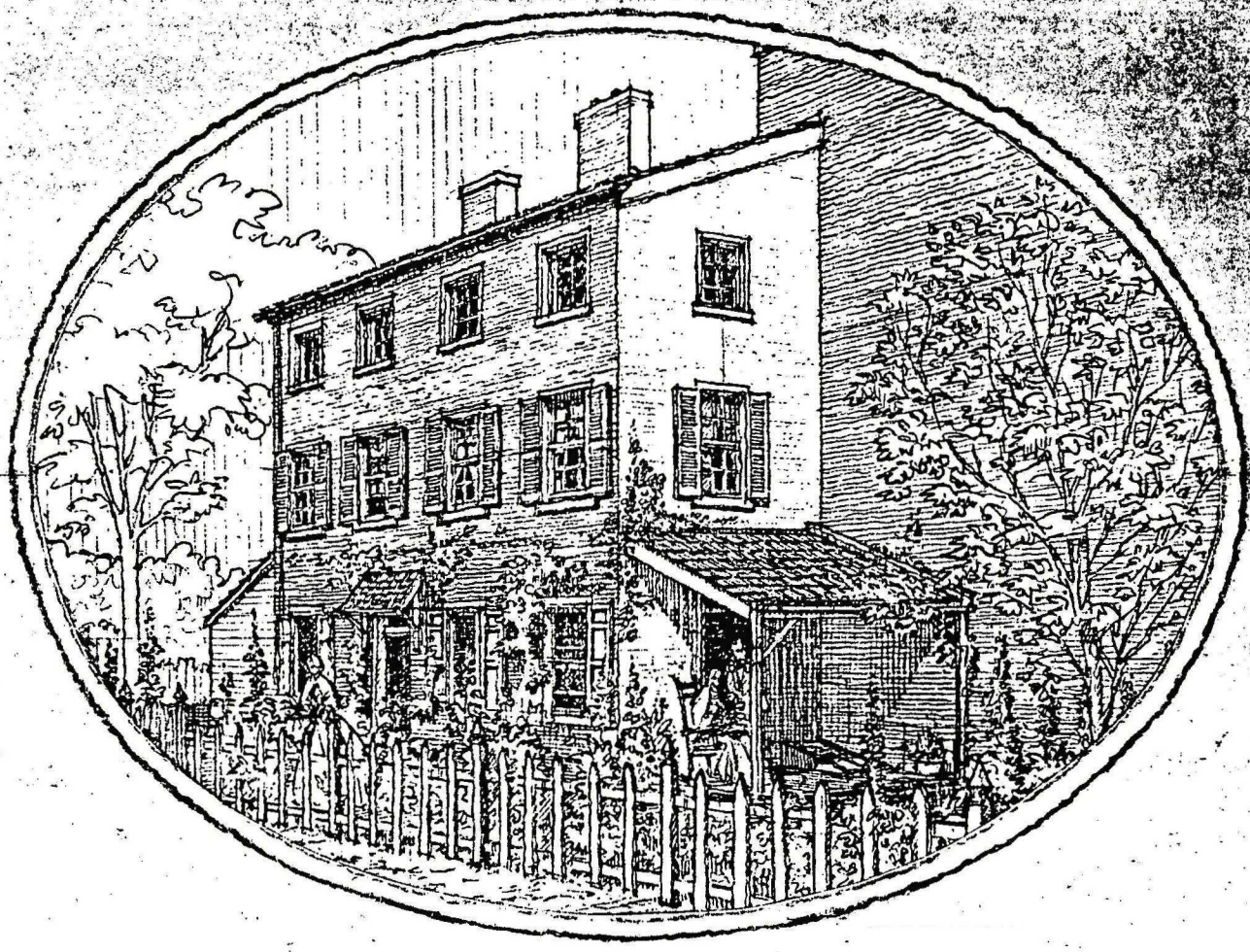
THE EDGAR ALLAN POE HOUSE



A HISTORICAL STRUCTURE REPORT

BY ALVIN HOLM A.I.A

1982

EDAL.002
CRBIB#011817

United States Department of the Interior

NATIONAL PARK SERVICE
WASHINGTON, D.C. 20240

IN REPLY REFER TO:

H30(418)

OCT 31 1983

Memorandum

To: Regional Director, Mid-Atlantic Region

From: Associate Director, Cultural Resources

Subject: Historic Structure Report, Edgar Allan Poe House

Thank you for providing this office with copies of the subject report by Alvin Holm, A.I.A. My discipline specialists have read it carefully and find it an interesting and well written document. We do wish we had been permitted to review it in draft as specified in NPS-28 (chapter 3, page 18), so that we might have voiced certain concerns while the author was better able to respond to them. These concerns are such as to still warrant attention, we believe, despite the untimeliness of this response.

Chief Historian Bearss, like Site Supervisor Jenkins, questions Mr. Holm's extensive use of selective extracts from Poe's writings and the reminiscences of contemporaries compiled long afterwards. As Dwight Thomas has noted in his dissertation, "Poe in Philadelphia, 1838-1844: A Documentary Record," Poe wrote very little about his personal life. In several instances Mr. Holm has employed written material to draw conclusions that are not supported by an examination of the structure at 530 North 7th Street. In her well-informed and cogent analysis of the Holm report, Ms. Jenkins has advanced the possibility that most of the descriptions cited by Holm do not refer to this structure, where Poe lived less than a year, but rather to the 16th and Locust Street address where he spent nearly four years.

We question the soundness of Mr. Holm's proposal to reconstruct the east facade. This would require demolition of the front portions of the building at 530 North 7th Street, followed by reconstruction of the doorway, windows, cellar way, front porch, and other elements of the Poe House. Whereas Mr. Holm states on page 104 that "The difficulties involved in the restoration would not be great," on page 113 he calls it "a complicated and costly matter that cannot be adequately dealt with here." We incline to the latter view. In addition to the concern about cost, we are skeptical that sufficient physical or documentary evidence would be found to obviate undue conjecture. We advise that the reconstruction recommendation be deleted.

We also differ with the author's rationalization, found on pages 114-115, that because there is an almost total lack of information about Poe furnishings in the house, the problem of refurnishing is simplified. Mr. Holm would have us "evoke" the life of the poet as he imagines it with "a modest collection of ordinary furnishing of the period." The standards for refurnishing historic structures in NPS-28, on the other hand, require that "evidence of the design and placement of the historic furnishings [be] sufficient to permit accurate refurnishing with minimal conjecture" (chapter 2, page 10). We know you will share our conviction that the Service should not underwrite proposals inconsistent with the standards it has adopted to promote authenticity in its public presentations.

In the margins of the enclosed copy of the report, my staff have called attention to certain typographical errors and stylistic points that should also be addressed.

We recommend that this report be considered by your office as a draft (as Henry Magaziner's preface implies it may be), and that further revisions incorporating the review comments be made before it is accepted as a final product. I or my staff would be pleased to discuss any of our concerns informally during the revision process.

/s/Jerry L. Rogers

Enclosure

The Edgar Allan Poe House in Spring Garden

#530 North 7th St., Philadelphia

A Historical Structures Report

prepared for the

National Park Service

May 1982

by Alvin Holm A.I.A.

POE HOUSE HSR

Preface

Alvin Holm has given us the Poe House as we never had imagined. He is to be congratulated for finding the exciting evidence which is relayed in this report.

Holm states himself that he has raised more questions than he was able to answer in the constriction of time and funds. Further research is called for, composed of much more physical removal of later wall surfaces etc., and a full paint color analysis.

To help the next round of researchers, we have with the author's permission, appended at the end of the report two NPS comments on various aspects of Holm's work. These comments may also be helpful for those interpreting the house prior to the second research program.

Harry J. Magazines

Table of Contents Page #

	Acknowledgements	1
	Introduction	3
I	General Chronology - the First Ten Years	6
II	Tabular Chronology from Then to Now	11
III	The Buried Facade on the East	14
IV	The Missing Front Porch	18
V	The Kitchen Shift	22
VI	Privy Thoughts	26
VII	The Case of the Casement Windows	29
VIII	Shutters and Blinds	36
IX	The Old Original Roof	40
X	The Cellar and the Crypt	43
XI	Arguments for an Open Study	61
XII	Gaslight and Candles	67
XIII	Keeping Warm	71
XIV	Random Thoughts from Room to Room	75
XV	A Note on Finishes	91
XVI	A Restoration Portrait Part I The Setting in 1842 Part II The Cottage Itself	95
XVII	Resume & Recommendation Architectural Research Archeological Research Restoration Work Interior Furnishings An Interim Proposal Landscape Restoration New Construction	104
	A Dream	121
	Technical Appendix	122
	National Park Service Comments	i

ACKNOWLEDGEMENTS

Sometime in the summer of 1981 I was elated to receive word that I had been selected by the National Park Service to work on the Edgar Allan Poe House. Poe had been a kind of intellectual guru for me since childhood and I confess that his intrigue had never really lost hold. Working on his house as a "historical architect" was an exciting prospect to contemplate and now at the end of this research, I am pleased to report that the experience was even more exhilarating than I had anticipated. Part of this enjoyment came through Poe himself and the refreshing of that important old relationship. Part of it was simply the discovery that such a plain little house could yield such a lot of mystery. But another large part of my satisfaction with this work has been the excellent support of the National Park Service through everyone connected with the project. Happy is the architect to find such a client.

I am most grateful to Henry Magaziner, Regional Historical Architect for the Mid-Atlantic Region, for his vast knowledge, good counsel, and enthusiastic backing. To Penny Batcheler I am indebted for the sharing of her expertise and for a stream of fresh insights throughout the investigation. On a day by day basis, it was the staff of the Poe House who gave me continuing and cheerful support and it was their keen interest in the project that contributed greatly to its success. They were also prepared to listen to an often tenuous and convoluted theory and to share with me their own good speculations.

Mary Jenkins, Supervisor of the Poe House, was especially helpful in this regard.

The excellent historical study by Jacqueline Thibault was an invaluable reference that formed or buttressed the foundation of many of the arguments in this report. Finally I must acknowledge the genial authority of Mrs. Anthony Frayne, the curator of the Poe House for many years and still resident, without whose charming anecdotes and encyclopedic recollections this report would be quite different and less good. Mrs. Frayne introduced me to the House thirty years ago and I am delighted that she is still my guide.

Introduction

The Poe House has deceived us all. So many aspects of this house that seemed so clear and simple at the outset of this study have become quite complicated upon detailed examination. Some of the most obvious early conclusions have become problematical, and though much has been revealed still ever more questions arise. All old houses have their mysteries, but appropriately enough the residence of Edgar Allan Poe, all innocence to outward appearances, has more than its share of enigma. The plainest surface here, when scratched, will continue to baffle the conscientious investigator for many years to come.

If this introduction has begun to sound like a tale in itself, the experience of working on the Poe House during the course of this year was in fact quite like an unfolding narrative more suitable for the pen of an Edgar Poe than for a restoration architect. I confess to having been carried away again and again by a personal fascination with the details of Poe's life and work, that have no proper place in this Historic Structures Report. Poe's "Imp of the Perverse" has led me astray too often for a totally systematic investigation. Yet without that infatuation--that frequent foolishness that leaves one banging on blank walls too long--I think I might have missed some of the very most exciting facts that were disclosed. The Poe House might have remained blank walls alone, however meticulously documented.

Of course that is an excuse and a plea, as Poe might say, "to the indulgent reader." Pandora's Box is open, and I no longer have the time nor means--though I was given plenty--to track down all those far-flung fascinating clues that have emerged. Nor do I have the literary skill to do justice to a story of the search so far. Reluctantly then I have set about to wrap it up putting down in some sort of orderly prose an accounting of the study.

The format for this Report is generally conventional, as will be apparent from the table of contents, but I have chosen to deal more with issues than with the architectural elements in themselves. Rather than to present an inventory of all the pieces and their transformation through the years--which would be interesting enough though long--because the brief residency of Poe is the sole importance of the house, I have concentrated on those aspects of the building that may elucidate his life in those years. This was in fact, my charge, when the National Park Service wisely narrowed my focus at the outset to those few years and that portion of the National Historic Property in which Poe lived, the rear building at # 530 North Seventh Street.

In order to accommodate continuing research, I have arranged the material in packets of data and argument, each followed by a very brief summary that can be removed from context, amended and reshuffled or discarded. Many of these will represent specific "problems" which cut through categories of "exterior walls", "interior finishes", "mechanical systems," etc. The Technical Appendices at the end of this Report will display

the "raw" material in tabular form. This Historic Structures Report does not purport to be a comprehensive history of the building; rather, it is intended to illuminate our understanding of how it was when Poe lived there. Much work remains to be done; I am confident we have come a long way.

Chapter I

Chronology - The First Ten Years

The property at 530-532 North 7th Street assembled by Richard Gimbel now known as the Edgar Allen Poe National Historic Site (and the Poe House since 1936 when Gimbel opened it to the public as a private museum) consists of three distinct parts built within a ten-year period by three different owners. Poe lived in a small house to the rear of #530 along Wistar Street, later to be called Brandywine Street. The adjacent house at #532 was built about the same time as the Poe House and the larger front portion of the house at #530 came somewhat later. There is little doubt about these generalities and they have been documented by Jacqueline Thibault and others earlier, notably Beatrice Kirkbride in notes prepared for the Philadelphia Historical Commission in 1972.

The construction of the small house toward rear at #530 North Seventh Street may reasonably be dated to the interval between 9 September 1840 when William Alburger acquired the property from Casper Sharpless and 4 August 1842 when he transferred the property with a "...3 story brick building upon it" briefly to Jesse White. The terms of Alburger's purchase agreement required that he build a house on the property that would be rented to cover the taxes and his payments to Sharpless. The date may be further refined by supposing that construction was already underway when Alburger, a plumber, took out a water permit in his own name "for a dwelling" on

the west side of 7th between Spring Garden and Green Streets on November 23, 1840." This matter has been dealt with at length in Thibault's excellent historical study prepared for the National Park Service, Chapter One, Part II.

A tax assessment ordered in November of 1843 indicates that Poe was residing at the N.W. corner of 7th and Wistar Streets at that time. Thibault places Poe's move from his Coates Street House to Spring Garden prior to June 20, 1843 and after September 1842. He left Spring Garden on April 6, 1944 to take up residence in New York City.

Construction of the adjacent house at #532 took place also between 1840 and 1842. John Evans, a house carpenter, was deeded the land on September 9, 1840 and he sold the property with "a three story brick messuage" to Thomas Vallett for $7,000 on 13 October 1841.

It is tempting to imagine that Alburger the plumber and Evans the carpenter undertook the building of their adjacent properties together, perhaps simultaneously. Similarities in the construction and ornamental detail have been noted by Kirkbride and others to advance this view. Measurements done during this study however reveal more differences than similarities. The cellar joists, for instance, which measure 3" x 9" on 16" centers in the Poe House are heavier and more regular than in #532. The Poe House floor boards of the first floor which must be considered original because of the manner in which the closets and partitions are constructed

upon them are uniformly 4" T & G except for a slightly later section in the current kitchen area; the adjacent flooring in #532, apparently also original, is random width varying from 3" to 5". The foundation walls and cellar piers beneath the chimneys are not similar either, although much has been modernized in #532. The exterior brickwork on the rear portion of #532 is of 2" x 8" x 3 3/4" pressed brick with 3/8" joints whereas at #530 we find 2¼" x 8 3/8" bricks with 1/4" joints. A header course is used for the bonding every ninth course at #532, while at #530 an alternating header/stretcher course is used only at the 2nd and 3rd floor levels and a complete header course only appears at the first floor level. Similar interior moldings of a Grecian ovolo type appear in the rear portion of both houses but the third floor window architrave molding at #530 measures 1" by 3", the corresponding molding at #532 is 1" x 2¼", enough alike to be from the same period but probably not the same mill, certainly not the same run.

That the rear of #530 was standing before the adjacent house was built is clearly shown on the third floor of #530, where a portion of the party wall was removed at the intersection with the original east exterior wall of the rear building. The flush pointed face brick of the Poe House is shown to continue behind the unpointed salmon brick of the party wall which was necessarily constructed with the front portion of the adjacent building. It may be safely concluded then that the Poe House was built as a free-standing house, though it was joined by a party-wall neighbor within a matter of months.

When Poe lived there, the front portion of #530 was still unbuilt. A tax assessment of 1847 lists #530 for $1,400 and #532 for $3,400, suggesting that there was rather more than twice as much building next door on a virtually identical lot. Thibault and Kirkbride have separately concluded that the front portion was built within the next two years, citing as evidence an appreciable jump in value implied by a deed transfer of 22 May 1849, wherein Henry Jones transferred half-ownership of the property to James Jones for $2,899.25. Henry Jones and James Jones had acquired the property jointly on 11 January 1845 from William Alburger for only $1,000. This would seem reasonably conclusive and not inconsistent with architectural evidence. It should be noted, however, that sale prices recorded on deeds do not necessarily reflect the actual value of the property (especially when the transfer is within the family, as here), nor do rises in the valuation necessarily reflect an augmented property, any more than a drop in the recorded price indicates a reduction of the building itself. The same year half-interest in #530 was transferred for $2,899.25, for instance (which implied the full value was nearly $5,800), the adjacent property of the same size with a rather larger building was sold for $4,650. The value of #532 appears to have been rapidly declining from its original sale price of $7,000 in October of 1841 while #530 next door was appreciating, though more slowly.

One would imagine property values would be rising generally in the neighborhood during this period of residential development, but the record of #532 is to the contrary. It

seems odd also that the tax assessment of 1843 lists the property at #530 where Poe was living at $1,600 and four years later, it is assessed again for two hundred dollars less. One key to these puzzles might be found in the relationships between buyers and sellers, and also could lie in the distinction between lease-sale agreement and straight purchase. Whatever these records imply, it would probably be unwise to fix the architectural history of the buildings too firmly upon them.

Summary

The building at the rear of the lot at the corner of 7th and Wistar (Brandywine) Streets was built by William Alburger in 1840 as a free-standing three story shed roof brick house. In less than a year, the larger adjacent building at #532 was built by John Evans. Poe occupied the small rear house at #530 from sometime in 1842 or 43 for a period of 10 to 18 months until he left for New York on April 6, 1844. The front portion of the current full house was built sometime later, most likely around 1848.

Tabular Chronology: From Then to Now

22 March 1813	Spring Garden District is incorporated into Philadelphia County.
mid-1820's	Spring Garden District has water supplied from Fairmount Water Works.
November 1829	North Seventh Street is paved above Callowhill. Act of Assembly establishes Spring Garden Market.
9 September 1840	John Evans Jr., buys property #532 from Caspar W. Sharpless for $1.00 and yearly rent $114.00.
9 September 1840	William Alburger buys property #530 from Caspar W. Sharpless for $1.00 and yearly rent $114.00.
23 November 1840	William Alburger takes out a water permit for a dwelling on the west side of North 7th Street between Spring Garden and Green Streets.
4 October 1841	Thos. F. Vallette buys #532 from John Evans Jr. for $7,000.00, a three story brick messuage on lot.
25 October 1841	Wistar Street is paved and Alburger is billed.
May 1842	Poe leaves Graham's Magazine.
4 August 1842	Property is transferred to Jesse White (3 story brick building).
February 1843	Poe moves to house on 7th Street (date uncertain, but certainly between September '42 and June '43) "The Gold Bug," "The Tell-Tale Heart," "The Prose Romances"

23 April 1843	Spring Garden Gas Co. Incorporated
late 1843 or early 1844	Tax Assessment (order in 1843) for N.W. corner of 7th and Wistar Street Notes: Jas. and Henry Jones....Est. House & Lot Edgar A. Poe....Editor $1,600 County 30 Personals 30 Trades etc.
6 April 1844	Poe leaves for New York
11 January 1845	William Alburger transfers #530 North Seventh Street to James and Henry Jones, brass founders, for $1,000.
1847	Tax Assessment: #530 - $1,400 #532 - $3,400
22 May 1849	Henry Jones sells half-share in #530 North Seventh Street to James Jones for $2,899.25
* *	* * * * * * *
November 1933	Anthony Frayne becomes Curator
1 December 1933	Richard Gimbel Foundation for Library Research buys the Poe House
9 December 1935	Gimbel buys #532 North Seventh Street
20 January 1960	Gimbel Foundation buys the lots to either side of Poe House Complex
1963	Interior of Poe House is refurbished
4 January 1963	National Park Service announces that Poe House has been declared a National Landmark

1971	Richard Gimbel dies
May 1971	Ordinance passed by Philadelphia City Council accepting the Poe House from the Richard Gimbel Foundation, to be administered by the Free Library of Philadelphia.
October 1973	"Architectural Report on the Restoration of the Edgar Allan Poe House" by John Lloyd and Associates, for the Free Library of Philadelphia.
January 1978	Renovations begun by John Lloyd Associates.
November 1978	Congress establishes Edgar Allan Poe National Historical Site.
25 March 1979	United States Department of the Interior suggests at least remedial work to be done on Poe House to modify work done by John Lloyd and Associates, i.e. sand walls, change light fixtures, replace outlet plates in closet.
March 1980	The National Park Service acquires the Poe Property as the Edgar Allan Poe National Historic Site.
June 1980	Dedication of Site by Superintendent Hobart Cawood of the Independence National Historical Park.

Chapter III

The Buried Facade on the East

Chief among the problems of conceptualizing Poe's life in his Spring Garden house on Seventh Street is squaring away what we see today with the tradition of the "Rose Covered Cottage." The image was promoted by Anthony Frayne in his small book of that name, but it has been persistent from the earliest writings about Poe. Even imagining the house without the front building, as it was when Poe lived there, the picture is a rather dry one, far removed from the cheerful descriptions of Virginia and Mrs. Clemm, amidst the flowers. Was the connotation of the word "cottage" different in those days, that we have such trouble recognizing one when we see it? Surely Not! For it was the mid-nineteenth century that formulated our current ideas of the domestic cottage and its romantic associations. A.J. Downings' very influential book called "Cottage Residences" was published in 1842, about the time Poe moved to Spring Garden. Downing and Davis and Vaux along with scores of gardeners and carpenters throughout the country were cultivating in those days the very images we still share of what "cottage life" was like.

So long as we view the Poe House as an appendage, as it is today, or even as an appendage-to-be, as it was then, the cottage image is elusive. The key may be found in reconstructing the appearance of the one facade that has been completely obscured. Rather than thinking of the east

elevation as a temporary stub end waiting for the grand house to appear we can consider the building as fully formed and an end in itself. Suddenly the little house is flooded with light and open to the breezes. Now we can see it in a garden setting and the entire picture is changed.

These thoughts gave rise to a scrupulous study of the east wall, mostly by rapping and thumping but also through close visual examination and some demolition. Two stages of development prior to the present condition soon emerged. The most obvious from a logical standpoint consisted of the modifications that had been made on the east wall to facilitate access from the piazza and stairway of the front building. For this phase there were plenty of clues in old interior photographs and in notes on the drawings for the 1978 renovation. It might have occurred to us that living memories also would have been very useful here because much of the work that concealed that phase is quite recent. The earliest phase of course is beyond recall, obliterated by the 1848 front addition. (SK-12)

The more recent, and less interesting, hidden construction consisted of three doors in the east wall, each giving access from a floor of the rear building to a stair landing in the piazza. The first floor of the Poe House is eight inches lower than the piazza elevation so the step we see today at the doorway to the parlor was undoubtedly in place since the 1848 addition.

The more exciting discovery was the first phase Poe era construction that included windows on the second and third floor on the east wall and an exterior doorway on the first floor. This presented the possibility that the whole house was oriented toward 7th Street rather than to Brandywine (or to Wistar as it was known then). (SK-12) and (SK-3)

Rapping on the third floor east wall from the Poe side revealed the centered pattern of a square window of the same size and height as the ones on the South wall. (SK-15) (SK-16) Selective demolition on the other side of the wall on the third floor of the front building confirmed this evaluation. A similar result was achieved on the second floor where a window was indicated by rapping, but here demolition was not pursued because of the new toilet room installed in 1978 on the other side, and because the case had already been made on the third floor. The first floor east wall had no windows but it did contain a doorway that was possibly as wide as the present piazza door, and like it, could have included a pair of sidelights. This we may never know because we have only the northernmost jamb to locate the door, and the rest of the wall has been removed and replaced by lath and plaster and a modest panel door. During the Victorian period, or earlier, it is possible that a broad cased opening separated the piazza hall from the dining room which had once been the parlor of the Poe House. The flat-pointed screws in the hinges of the present door suggest, however, that it has been there since the mid-19th Century. (SK-17)

If the east wall was once the principal facade (and there is no longer any doubt about it) then we ought to be able to find a portion of that wall where the original brick surface has never been destroyed. This would demonstrate the original appearance of the wall that had been obliterated everywhere throughout the rest of the two buildings by incautious restoration procedures. The desired unblemished patch of masonry was first found on the east wall beneath the floor boards of the third floor. It had escaped being plastered over because it fell within the joist spaces between floor and ceiling below. Later, larger areas of untouched wall were found on the first floor where they had been concealed behind the stairway construction. The fine grained dense and deep red pressed brick measured 2¼" x 8 3/8" x 4¼". The horizontal joints are a uniform ¼" to 3/8", while the vertical joints range from 1/8" to 3/16". The pointing is perfectly flush and neat, and the mortar is dense, smooth, hard, and white. Clearly this was a first-rate handsome masonry wall, hardly what one might expect for a rear building or a temporary wall awaiting completion.

Summary

Contemporary descriptions of the Poe House as a cottage gain credibility with the realization that the East wall, now buried behind the front building, was the principal elevation, fully developed and well finished. A window was centered on each upper floor to match those on the southern elevation, and a doorway into the parlor was the principal entry from Seventh Street. (SK-3)

Chapter IV

The Missing Porch

Mary Phillips, in her biography called Edgar Allan Poe the Man, recounts the story of the Poes' arrival at their Spring Garden house, page 843, and "Mrs. Clemm (finding) in the neglected garden a struggling climbing rosebush, which she cheered into generous growing with attractive effects all over their front porch...This pretty aspect, with other plentiful flowers and vines about the place, named it 'the poet's rose-covered cottage'." And again, "The neighbors noted Virginia as laughing among her flowers and sewing on their porch." Where did this well-recollected porch go?

It certainly has not been seen for 140 years. Speculation has ranged on the veracity of this tradition, and Anthony Frayne was apparently forced to assume the references must somehow have transformed the "rear shed" which existed when Gimbel purchased the place into the "front porch." Others have also accepted the pretty description as a romantic embellishment of the reality. Thibault has suggested that the varied attributes of several Philadelphia houses have merged into a coherent legend. The discovery of the front door on the east, however, casts a whole new light on the question of the front porch. Where better seek it than at the front door?

In another passage of her book on page 821, Phillips discusses the setting of the house with great precision. "The absence

of the present front building, in Poe's day left his home some ways from the corner of North 7th Street and Brandywine, a little lane north of Spring Garden, and inside a pale fence closed by two gates. A long narrow walk through his garden led to their door; and around the corner to a side entrance and small rear yard with its pear tree shade under which Poe legends seem sure he wrote part or all of "Gold Bug'." This passage puts everything in its proper place, and the entrance on Brandywine Street, for so long thought to be the front door, can now resume its former position at the side of the house. One of the gates is in front of the side entrance, and the other one would have been on Seventh Street at the end of the long walk through the garden from the front door.(SK-2)

Having found so plausible a location for the legendary front porch, it was only necessary to uncover the physical evidence, and this was not long in coming. The eastern face of the Poe House wall, which had become the western wall of the piazza, proved to be a mine of good information when it was stripped of plaster to expose the original facade at the first floor level. In the first place the brick and pointing was found to be a finished exterior wall, and the location of the front door was established. In the second place enough small traces of white paint remained to show the shape, extent, and color of wood trim and cornice above the door.

Similar paint traces identified a ledger beam across the face of the building at just the height of a shed porch roof. Wooden wedges were also found at intervals in the vertical brick joints with square nail holes indicating their use as nailers for the ledger. Searching the exterior portion of this wall outside the piazza, another vertical joint was found in the same course that appeared to have also housed a nailer plug. This showed that the porch extended the full width of the facade. At the party wall to the north the trace of a raised block appears that we may assume was a flashing curb along the junction of the sloping roof and party wall. (SK-13)

Very little plaster was removed from the north wall of the piazza because the party wall brick was not in itself worth exposing, but some exploratory holes were made in order to determine the depth of the porch. A tiny bit of white paint was found that we have assumed marks the porch corner post, and at a slightly higher level there is a small cement filled cavity in the brick that could very well have been a point where the post was made secure to the wall. The porch then is seen to extend about eight feet out from the front wall and is as wide as the house itself. (SK-13)

Because of extensive renovations to this east wall at both the first floor and cellar levels, there is very little of the original brick or stone left below the first floor line. Nevertheless, one joist pocket in the brick was found as a vestige of the original porch framing. This establishes the

porch deck at about 15 inches above grade, or two steps up. It is interesting to note that the joist was tenoned into the brick in exactly the same way headers are let into joists in the cellar of the Poe House. In each case the mortise is a square 2¼ inches on a side. It is not likely that further traces of the porch framing will show up. The only additional material that may be found would be beneath the plaster on the party wall, and that may help to ascertain the pitch of the roof and perhaps some eave, gutter, or downspout information.

Summary

The poetic image of little Virginia sitting amidst flowers on the vine-covered porch of the Poe "cottage" should no longer be considered to be stretching a point about life in Spring Garden. Ample physical evidence for the existence of this porch, as described in the romantic legends, has been uncovered. It was as wide as the house, two steps off the ground, framed with three by eight joists mortised into the front wall, and eight feet deep. The roof was probably covered with 6 inch by 27 inch cedar shingles like the other roofs of the house, and it sloped from a ledger 8 foot 4 inch high above first floor wall down to the eave at the front supported by squared and bracketed corner posts. There was probably a round tin gutter along the eave and a downspout. And there was undoubtedly a profusion of greenery. (SK-0) (SK-2)

Chapter V

The Kitchen Shift

Discoveries in the course of this study have always proceeded from suspicions, the sense that something is wrong here but we don't know quite what. A good example of this unraveling process is the peculiarity of the rear door leading to the back porch from the western room traditionally identified as the kitchen. The door itself is close to "right" but the quirked ovolo moldings of the panels are slightly "wrong", not inappropriate to the period but slightly convex rather than very flattened like the "Grecian Ovolo" moldings characteristic of the house. The hardware is wrong too but that is the case throughout the house, so nothing is especially odd about that. The interior casing resembles that of the south door, but it is the very strange "reveal frame" on the exterior that strikes a very false note. Unlike all the other doors in both houses this frame resembles nothing so much as the front window frames of #532.

On the front of #530 the frames have a shallow ogee reveal whereas on #532 they are the more standard long elliptical ovolo. Here on the rear of the Poe House it appears that a window frame has been put in place of the original door frame. Another indication that the frame is a replacement is the sagging masonry over the head which was presumably better supported by the original frame, which was probably of the "plank frame" type found everywhere else in the windows and doors of this rear portion of the building.

Another peculiarity of the door is the raggedly uneven brick jambs seen on the exterior of an otherwise crisply finished house. Then there is the wall itself beneath the shed, the surface of which is part plaster and part peeling paint and whitewash. More than irregular maintenance is responsible for a surface like this, and beneath it was found a partial explanation. Below the line of the shed roof the masonry is salmon brick, never intended for exposure to the weather, and above the roof line for the upper two stories is conventional face brick matching the rest of the building. Once this was observed, many pieces fell into place, and it became apparent that what is now an outside wall was once inside a room. Assuming that it was a frame addition to the brick house because there was no evidence of keyed masonry, it also became clear that a vertical trace along the north corner of the lower wall which had been dismissed as the vestige of porch post was actually the line of the stud connection between the wooden shed and the masonry wall.

Now the literary evidence came into play and helped to clarify the architectural findings. Early accounts of visits with the Poe family made note of a parlor between the front room and kitchen, and references to the Poes having rented out the front room to a tenant make more sense if there were three rooms on the ground floor.

In The Home Life of Poe, by Susan Archer Talley (1907),

we read , " [Mrs. Clemm] rented out her front room to lodgers, and used the middle room, next to the kitchen for their own living room or parlor." Thibaut's history hints at this possibility, and now the physical evidence confirms it. That it was a kitchen in the rear one-story shed and not another sort of auxiliary room is clearly demonstrated by the discovery of the thimble in the outside wall where the stove pipe entered the main house chimney flue.

What, then, can be made of the other kitchen, the one before the last that is so well documented and so clearly remembered? This kitchen, with its enormous and elaborate iron-topped stove encased in brick, was far too grand to have been a part of the original cottage. Conversely, the small frame kitchen shed was too modest and remote to serve the very large house to which the cottage was annexed in 1848. The front house was built with one large parlor occupying the whole ground floor east of the piazza, and no dining room. To the west and rear of the piazza, then, the room which was used by the Poes as a parlor - and sometimes as a room-to-let - was impressed into service as the dining room of the big house. At this point, the marble mantlepiece was introduced, the kitchen came in from the cold and new equipment was installed, and the rear shed probably became a laundry.

Summary

During Poe's occupancy the front room on the east was

considered the parlor, separated by the stairway from the second parlor or dining room, and the kitchen was located in a one-story frame shed to the west. In 1848, when the front building went up, the Poes' parlor became the dining room for the large house, the kitchen was brought indoors to occupy the former dining room, the shed became a general service area, and it all worked out very neatly. (SK-3)

Chapter VI

Privy Thoughts

It has been assumed that the reconstructed tiny building at the rear of the Poe House which now contains air conditioning gear stands on the site of Poe's privy. The present building was constructed in 1978 replacing what was most likely an older privy shed. The property records indicate however that the lot on which the Poes' house stood extended only 8' beyond the rear brick portion of the present building, and the land occupied by the privy in question, as well as the garden to the west with its legendary pear tree, was not acquired until 1852, eight years after Poe had left. Until that time the house at #530 including the one story rear wing or porch extended to within a few inches of the western property line. While it is readily conceivable that the residents of #530 could enjoy the trees on the adjacent lot to the rear, and perhaps even do some light gardening, it is not so easy to suppose that the privy house would be constructed on someone else's land. (SK-1)

A newspaper photograph from 1909 reveals a soil stack emerging as a vent from the second floor rear, which clearly identifies that room as the toilet room and probably bathroom as well. While it is quite possible that a bath was installed during the second phase of building around 1848 it is not likely that the toilet is that early, and it is extremely doubtful that a toilet was present in the modest first-phase

dwelling. The question remains then, where was the toilet of Edgar Allan Poe?

If it can be imagined that the privy was in the front yard toward 7th Street--and this seems unlikely in view of the developing pattern of the neighborhood which Thibault outlines--then all traces will have vanished in the excavation of the front house. If the toilet had been in the frame shed to the rear of the small house--which also seems problematic because of the rear door and the apparent location of the kitchen stove--then here too all evidence would have been removed in the excavation for the new cellarway. *

Second story frame bathroom additions occur on the rear of some houses in the neighborhood at this time, as demonstrated by surveys included in the Thibault Appendices in 1844. It is possible that such a bathroom was once located in the two story frame addition to the rear of #532 next door which was removed in 1978, but there is no indication that any additions had ever occurred above the first floor at the rear of #530.

The lot to the rear which is shown as a vacant lot and which did not become part of the property at #530 until 1852 nevertheless remains the most likely location for the earliest privy. In the year that James Jones acquired it to extend his own property, the purchase for $1400 included that section behind the adjacent lot which he promptly sold to Charles Shoemaker, the owner of #532, for $600. Thibault

* The Wistar St. frontage is a remote possibility, though unlikely, and evidence would be similarly unavailable.

speculates that Jones bought the lot to build the stables that appear listed on his household inventory taken April 10, 1871, but if the stables were there the privy would not be.

Summary

No fully satisfactory location for the privy during Poe's tenancy has been discovered. The rear lot which was not annexed to the property until 1852, eight years after Poe left, remains the best guess. Archaeology may be able to verify it.

Chapter VII

The Case of the Casement Windows

The earliest photographs we have examined that show the exterior of the rear building at # 530 N. 7th Street are from 1909--one in a newspaper article about the Poe House, and another from Arthur Hobson Quinn's bigoraphy of Poe. Casement windows with three-lights each side are clearly visible in both photos at the third floor level. Twelve-light double-hung sash appear on the first and second floors. The plank frames and projecting wooden sills are the same on all floors. A later photo from 1939 shows that all the windows have been changed and each sash now has a single light including the third floor casements. The projecting sills have now been replaced by flush sills suggesting that the original sills had thoroughly deteriorated and therefore probably the sash as well. This photo illustrates the condition of the house when Richard Gimbel took possession. Gimbel himself changed the windows once again this time giving the third floor casements six lights on each side. Eventually Gimbel also installed storm windows on the exterior which have confused the issue by giving the appearance in photographs of double hung sash on the third floor in place of casements.

In the most recent renovation of 1978 all the windows on the rear house were again replaced, this time returning the windows on the lower two floors to their original appearance as 12-light double-hung. The six-light single-hung windows of the third floor from the recent renovation remain problematical.

There is a persistent tradition that the third floor had casement windows from the outset. Richard Gimbel and Anthony Frayne were convinced of this, and the earliest photograph of the house would tend to support the idea. It is perhaps odd that casements would have been employed in the first place, though it would seem odder still to imagine replacing existing hung sash with casements fifty years later. It could be argued that casements provide a greater open area than could be achieved with hung sash at the same frame size, and that maximum visual area was sought for the low-ceilinged rooms on the third floor. The casement could be opened fully while the sash never more than half. The hinged casement would also probably be less troublesome than a weighted hung sash in a frame of square proportions which tends to rack and jam. These are as awkward mechanically as they are visually. Whatever the reasons for there being casements there at all, they would probably be as valid in 1840 as they presumably were around 1900 when the photographs were taken, long before anyone was interested in "restoring" the house to the Poe period.

The principal reason for suspecting that the casements were not original to the house is that they seem anomalous with respect to the double-hung windows on the other floors and also, perhaps, in context with the other houses in the neighborhood at the time. They are, however, quite sensible in this instance from the standpoint of good ventilation which was a major issue in the mid-nineteenth century. It was a special concern to

Poe as noted by many biographers in consideration for his wife's ailments. Also they make good mechanical sense in a window frame which is only as high as it is broad. Finally, it should be noted that the whole original house is somewhat anomalous in the neighborhood, having been clearly designed as a free-standing, self-contained house unlike the first-phase constructions to which it is often compared as being typical at the time. Had it been erected as the initial stage of a larger house to come later it would not have had to be so radically altered, as it was, to accommodate the front building eight years later. This argument, however, must be more fully developed in other sections. It will suffice to note that anomalous window treatment might well be expected in an anomalous house.

In another sense the casement window itself cannot be considered a novelty here in a house built squarely in the middle of the Romantic Period, which is considered to span from 1820 to 1860. Gothic, Tudor, and Italianate revival buildings all are characterized by casement windows. They are especially appropriate to the "cottage" wings gaining great popularity at the time. We know too that Poe himself was enchanted with this romantic ideal as is evident from his curious essay on "Landor's Cottage" published in 1849.

The physical evidence for original casements on the third floor remains somewhat ambiguous but tends to confirm their presence. Disassembly of the window frame reveals that it was internally similar to but slightly different from the ones on the first and second floor. It would appear to have been shop-fabricated as was customary, and perhaps it was intended for use with a single-hung sash, the upper sash being fixed. There is only one sash pulley on either side and the weight box is too narrow to accommodate more than one. It is not uncommon for small low windows to have only one operable sash. This might suggest that a casement was not the original intent, but considering that stock similar frames would be employed anyway to present a uniform exterior appearance and modified to accomodate casement the question still remains whether the modification was done immediately or somewhat later.

The weight of evidence begins to tip the balance in favor of original casements when we discover that the jamb access panels to the weight box appear to have only been closed twice in their very long life. Only two nail holes appear in the wood and we know that one of them was made in 1978 when the last casements were removed, the box was opened to attach the sash weights for the brand new window, and then nailed shut again. The other nail hole was made when the frames were installed, perhaps even having arrived on the site with the panel nailed in place. Thus both holes are accounted for and no other openings or closings were made. The authentically old sash weight pulley

could also have been in place from the beginning as a part of the preassembled frame prior to modification for casement windows at the site.

Several other peculiarities are present in the third floor frames that argue for original casements. The sash cord pulley for instance is centered on the jamb between inner and outer sash beads instead of being centered in the track of the operable sash as might be expected. This suggests that the pulley was mortised into a frame it did not fit in order to accommodate double sash that also did not fit.

The access panel to the weight box is cut out behind the parting bead rather than confined within the sash track as is conventional. (See SK-20) This peculiar feature requires that the parting bead be removed for access to the weight box. Again this suggests a clumsy modification rather than original detail.

Comparing the third floor frames to the second floor frames we find that the sash beads employed on the third are significantly smaller than the others, obviously in order to accommodate sash of the same size. (See SK-21) The interior sash bead on the second floor is a standard 7/8" bead 3/4" wide, while the corresponding bead on the third floor is 3/8" thick and 1/2" wide. The second floor windows parting bead is 3/8" thick and 3/4" wide while on the third it is 1/4" thick and 1/2" wide. The sash on both floors is a standard 1 3/8" thick.

The reason for these many odd details in the window frames of the third floor is probably not to be found in eccentric carpentry performed on these windows. Rather it is the inevitable result of trying to accommodate double sash in a frame designed for one. In other words, the frame itself measuring 3/4" less in depth than those on the first and second floors is simply too narrow to hold the standard sash in the conventional way. Hence we find the very skinny sash bead flush with the fascia rather than beaded; the very narrow parting bead mounted upon rather than beside the access panel and thereby blocking its removal; the eccentric pulley mortise out-of-line with its sash; and a weight box too narrow for two sash weights to pass. Whether one sash or two were actually "hung" the overall depth of the frame assembly woould have to be the same as long as two sash were present.Because the basic frame on the third floor is too narrow for two it may be assumed it was intended for one, and that would be of the casement type. (SK-22)

It must be admitted that later modifications may have confused the conditions in such a way that the full story of these windows may never be known. However, there is no doubt that the interior and exterior teim is original, the frames remain in their original position and the entire wall is the same thickness on the lower floors as it is on the upper. The dimensional differences that arise in the frames from third to second floor then--such as the depth of the interior casing return, the overall box depth, and the exterior brick reveal--are clearly conditions that date from the initial construction.

Very similar windows are found on the third floor rear of # 532 and these hold double hung sash. Unlike their counterparts at # 530, however, the frames here are deep enough to bear conventional sash and beads like the double hung windows in both buildings at the first and second floor level. (See SK-23)

Summary

The weight of physical evidence supports the tradition that the third floor rooms had casement windows during Poe's day. The fact that the frames are substantially shallower than those on the first and second floor and therefore require eccentric details to allow them to accommodate conventional sash, leaves little doubt that casement existed from the beginning.

Chapter VIII

Shutters and Blinds

The many photographs of the Poe House over the years show a bewildering succession of shutter and lower blind combinations. The earliest photographs, which were found in a newspaper of 1909, show the condition as it probably was originally with three-panel shutters only on the first and second floor. The casement windows on the third floor have none, nor is there any visible evidence of shutter hardware that would indicate there might have been shutters at any earlier time. Close inspection of the wall today confirms that the only trace of shutter dogs at the third floor level are small lead shield inserts in neatly drilled holes presumably dating from the latter part of the 20th century and certainly not from the 19th century. A photo from 1962 shows the louver blinds at the third floor held back by the rosette type dogs which were attached at the lead plugs. This photo also shows the modern butt hinges on the blinds, the traces of which are the only indication of any sort of shutter hardware on the window jambs today. The panel shutters on the first floor are here similar to the ones in 1909.

In a photograph from 1939 the house is shown with what appear to be different casement windows on the third floor but again no shutters and again there is no apparent trace of dogs or hinges on the third floor, whereas on the

second floor where there are no shutters this time the hardware for the shutters that had been there is clearly visible. Here a different set of panel shutters appear on the first floor. Colonel Gimbel had been at work on the house by this time and the Fraynes were living there in the front portion.

In 1969 louvered shutters are again seen on both upper floors with panel shutters on the first, while in a photo from 1974 the shutters have disappeared from the upper floors and only the solid shutters of the first floor remain this time of the three-panel sort.

No shutters are present today on the third floor, which is as it should be. The louver blinds on the second floor, though new, could possibly resemble the original type although a better guess would be to assume that the solid shutters shown in the 1909 photo are themselves the originals, and to change the present ones accordingly. Although a convention prevailed from the late 18th Century to employ solid blinds on the ground floor and louver blinds above, we see from the Fire Insurance surveys of contemporary buildings of the time that many buildings in this neighborhood are described as having panel blinds on first and second floors with louver or "Venetian" shutters above. Frequently the lower two floors are specifically noted as having panel shutters and no mention is made of the third floor windows having any sort of shutter, whereby we may assume they had none, as was apparently the case with the Poe House.

Of the nine fire insurance surveys Thibault has included in the appendices to her history which describe three-story contemporary houses in the neighborhood, all list panel shutters on the first floor, only one mentions no shutters on the upper floors, and only one mentions "venetian" shutters on both upper floors. The other seven surveys describe panel shutters on both first and second floors, and four of these omit mention of the third floor windows having shutters at all, thereby implying that they do not. Of particular relevance here is the survey for #534 North 7th Street, a row twin to #532 and similar to #530, the front portion of the Poe House. This house for which we can assume stylistic similarity to the Poe House is described as having "panel shutters to first and second stories front and back." The 1909 photos show no shutters on the front of #532 but on the front of #530 there are four-panel shutters on the first floor, three-panel shutters on the second and louvers on the third. On the rear both lower floors have three-panel type shutters.

The three-panel shutters in place today on the first floor, though convincingly old, are clearly not from this house. They do not fit the window size, nor are the strap hinges properly offset to permit the shutters to close. The 18th Century style hand wrought rat-tail shutter dogs in place today are a type unlikely to have been used on the original 19th Century house.

Summary

On the basis of contemporary survey information and the absence of any traces of early shutter hardware it may be assumed that the third floor windows were not shuttered in Poe's day. It also appears from the surveys most likely that both first and second floor windows bore panel-type shutters. As the 1909 photograph shows this arrangement of two-panel shutters on the rear of the Poe House we are justified in supposing that they were the original shutters.

Chapter IX

The Old Original Roof

During the renovation of 1978 the entire roof was removed from the rear portion of #530 and replaced with plywood sheathing clad in metal. All conclusive evidence was therefore presumably removed and discarded for adducing the materials and construction of the original roof. It is possible that subsequent research or renovation will disclose clues of original roofing--scraps of earlier material fallen between the ceiling joists, for instance, and now covered with batt insulation, or traces of shingle lath on the upper surfaces of the rafters now sheathed in plywood--but for the purpose of this study there remain no positive indicators of the first roof.

The earliest roof of which we can be certain was the metal cladding shown in the photographs of 1909 elsewhere noted. This is not the roof that immediately preceded the present one, for felt paper strip roofing is shown in a photo from 1929, but this metal roof provided the precedent for the 1978 renovation. The roof of the front portion and of the adjacent building at # 532 are also shown to be metal in the earliest photos. Doubts as to the authenticity of that metal roof arise, however, from finding that virtually all of the descriptions of contemporary buildings in the neighborhood as found in insurance surveys list them as having cedar shingles.(SK-1) It is altogether standard for old wood shingle roofs to have acquired subsequent layers of diverse roofing as the years go by and as material preferences and economies change. It is not uncommon today to find Philadelphia houses of about the same age as the Poe House having two strata

of different shingles on the original shingle lath, then cedar furring and tar paper with a tin sheet roof covering that, six or eight layers of bituminous felt roofing and perhaps some asphalt shingles before two inches of rigid insulation was applied beneath the final layer of "hot roof and paper."

A search throughout the attics of the adjoining portions of #530 and #532 showed that virtually all the roofing had been replaced in 1978, but some areas of the original board sheathing remained on the rafters near the ridge of the front buildings. A variety of nail points were visible in these areas, and in the front dormer of #532 a clear pattern of points indicates that this roof too, like the others described in the surveys, bore wood shingles. On the north slope of the front dormer beneath the lath and plaster is a broad sheathing plank containing a row of nails in pairs roughly 1½ inches apart and separated by intervals of 6½ inches. Another identical row can be seen parallel and 9 inches lower but at staggered intervals with the row above. From the clear display in this location the same pattern can be discerned in other areas such as the attic of 530 where subsequent nailings and replacements have confused the matter. The evidence is clear for 8" wide wood shingles, undoubtedly cedar, at least 18" long and probably twenty-seven, with a nine-inch exposure.

If the front of both #530 and #532 are shown to have had cedar shingles, almost all the other contemporary houses of the neighborhood had them as well. It is not stretching a point to assume that the rear portion of #530, where Poe lived, was wood shingled too. And these shingles were still probably

beneath the metal roofing prior to 1978.

When the first metal roof went on sometime before 1909 the pole gutter was installed and a downspout was located on the west facade near the southwest corner as shown in the early photographs. For the shingle roof, however, a hanging tin gutter might have been used running along in front of the corbeled eave.* The downspout, or "tin conductor" as mentioned in the survey, would then have appeared near the southwest corner on the south elevation. Traces of the anchors for this downspout are still present. Note should be taken that the downspout in this location does not interfere with either the front porch on the east side or the kitchen shed on the west, both as described elsewhere in this report. The surface for both these lower shed roofs would undoubtedly also have been cedar shingles. The effect of the whole house would have been a great deal more warm, "romantic" and homelike with shingles than with the metal or felt-paper roofs that appear in all the earlier photos.

Summary

Based on physical evidence and archival inference we may be reasonably certain that the Poe House was roofed with cedar shingles and bore a tin gutter and downspout on the south facade.

* Insurance surveys on adjacent and nearby properties which are included in the Thibault Report support this contention, but whether the gutter was of the pole type or the hanging type remains unclear. The pole gutters were far more common.

Chapter X

The Cellar and the Crypt

Part One

The fascination of the Poe House cellar is obvious to any reader of "The Black Cat" or "The Cask of Amantillado". The damp darkness and the red-stained cellar walls provide the suggestion of terrible secrets that visitors find nowhere else in the house. For many it is the memorable bright-point of their pilgrimage to the house of the master of horror. For the literary scholar it is especially interesting to see the brick piers supporting a chimney above which may well have given Poe the idea for walling up his fictional victims. "For a purpose such as this," Poe writes, "the cellar was well adapted. Its walls were loosely constructed and had lately been plastered throughout with rough plaster, which the dampness of the atmosphere had prevented from hardening." Such is the case today, and he goes on, "Moreover, in one of the walls was a projection, caused by a false chimney, or fireplace, that had been filled up and made to resemble the rest of the cellar. " The description from "The Black Cat" is close, even to the filling in between the piers which today is only partially complete, apparently in order to provide a shelving niche.

At the east end of the cellar near the northern corner there is a three-foot portion of wall made of newer stone masonry that might well give the imaginative reader of Poe a sense that a body could be concealed beyond. To the serious student, however, the patch is too obvious, remembering that in The Black Cat the hero "made no doubt that [he] could readily displace the bricks at this point, insert the corpse, and wall the whole up as before, so that no eye could detect

anything suspicious." In fact this walling-up was done as part of the 1978 renovation when new stairs were built in the piazza, and the modern metal door was installed in a new passage to the south of the earlier one. (See SK-17) Prior to this the passage from cellar of the front house to cellar of the rear occurred in the east wall along the northern party wall.

At first it seemed this mystery was none at all--that the patch in the wall was simply the trace of the earlier passage--"only this and nothing more." But examination of the plaster wall above (again by tapping) indicated an apparent lintel within the eastern parlor wall eight or ten inches above the first floor level. (SK-17) If the cellar passage were only a cellar passage why would the lintel in the brick wall above be so much higher than the bottom of the first floor joists? When the plaster was removed from the opposite side of the wall in the piazza stairway area this eight-inch wooden lintel was uncovered measuring 3'-8" long with a four-inch rabbet on the visible eastern end, the other end remaining concealed in the foundation portion of the party wall. (See SK-13) The rabbeted end gave a clue that the lintel had once been fitted with some sort of 4" x 8" member projecting at right angles to it. Also it was clear from the masonry joints that the lintel had been in place when the wall was built, and therefore it was at least eight years earlier than the present piazza and front building. It served as lintel to the cellar passage once the front cellar was built, but it obviously had another use before that time when the front porch was in place where the piazza now stands.

In what can only be called a small "Eureka experience"--a sort of flash of recognition--it became clear that this condition of an elevated lintel in the end wall was just like the one at the opposite end of the cellar where a well extends to the west and ladder stairs rise up through a cellarway with sloping doors to the open shed in the rear. Assuming that two cellarways is too many for such a small cellar, the rear one was examined more closely with a view to determining its age. Though much of the painting was very recent and extensive repairs were obviously part of the 1978 renovation, the basic masonry was quite old but not concurrent with the cellar walls. The grey mortar of the brick cellarway matched alteration areas of the adjacent brick piers beneath the kitchen chimney, but the joists between the foundation wall and cellarway clearly indicated a subsequent addition. It is also apparent that the end cellar joist had been shifted away from the end wall and some other reframing had been done beneath the hearth. The high lintel here accommodates the pitched doors and head-room for the steep ladder-steps, just as it did on the east end when the cellarway was there. (See SK-25)

Now most of the pieces of the puzzle are in place. It was difficult to imagine the kitchen in the rear shed while the cellarway occupied so much of the area, yet the case had been well made that this kitchen was originally there. Now it is obvious that the west cellarway was not in the first phase of construction, but was only added to the rear when the original

kitchen was removed. At that time the original cellarway on the east, which rose up into the front porch, was removed for the construction of the piazza and front house. The lintel remained in the wall and the opening for the original cellarway became the passage between the new and the older cellars, front and rear. (See SK-3)

The new kitchen, now within the brick rear house, was fitted with the large iron-topped stove described elsewhere in the report and recessed into a broad new masonry niche with three individually dampered flues. It seems likely that in order to support this new and massive structure on the first floor the heavy brick pier was constructed in the cellar, wider and deeper than the ones below the eastern chimney. The header and trimmer arch was modified as well for an extended brick hearth and perhaps to gain additional headroom for the new cellarway. During this operation a large portion of the flooring was also replaced in front of the hearth and alongside the rear wall. This area is clearly marked by three-inch boarding within the standard four-inch floor boards characteristic of the first and second floors.

The precise sequence of events here and the extent of reconstruction at the time remains unclear. There is some reasonable doubt about the rebuilding of the cellar pier for

instance. All this may be ascertained when subsurface investigation is undertaken in the kitchen walls.

The Cellar and the Crypt

Part Two

There is a tantalizing tradition that speaks of a summer kitchen in the cellar and of a spring-fed cistern. While Frayne in his monograph (The Rose Covered Cottage, 1954) remains skeptical of the kitchen idea, which he refers to as "the John Donkey" theory, "perpetuated in some current biographies," he does point out with apparent conviction " "the unbricked outline marking the location of what once was the cellar spring which, we are told, provided water and refrigeration as do outside spring-houses on many farms throughout the countryside to-day." Both ideas demand consideration though both seem far-fetched considering current appearances.

Cellar kitchens were not uncommon in smaller Philadelphia houses of the time and they make excellent sense in terms of the dependable coolness and the economical use of space. But if we are to identify a kitchen here we must find a place to cook and no such hearth is present. Neither of the chimney foundations that appear today can be construed as a one-time cellar fireplace nor is there any trace of a flue pipe present. On the other hand we are also convinced that the western chimney and its supporting pier in the west end of the cellar have been reconstructed and whatever evidence there might have been of an original cellar fireplace and flue would have been removed in the 1848 construction for the new kitchen.

Some factors speaking for the possibility of a cellar kitchen include: adequate natural light from the three high windows on the south wall; a number of nailer pegs in the masonry throughout the cellar that suggest built-in furnishings of some sort; a cupboard built into the piers in the east portion of the cellar; and an especially handsome brick floor of uniform pavers laid double in a thoughtfully contrived pattern--a far more tasteful surface than might be expected in a cellar intended only for storage. Though the looks of the walls today belie it, one can well imagine the space being very pleasant in the heat of a Philadelphia summer, especially if we are to believe the stories of Mrs. Clemm's compulsive white-washing of the walls. For all this, however, the positive evidence for the rear shed kitchen with its very clear stove pipe thimble in the wall far outweighs speculation on a kitchen in the cellar. Also, it is true that cellar kitchens at this period would have had wooden floors laid on sleepers, and either plastered walls or wood wainscoting.

The spring house story is another matter. Lifting bricks in the northwest corner of the cellar revealed a cavity below that suggests the earth had been washing away. Ground subsidence under the brick walls in the rear yard, which has apparently been a long term problem, also hints at the underground water. Mrs. Frayne, who has lived with the Poe House since 1936, recalls that within the "unbricked outline" in the southeastern corner of the cellar, the soil would have to be filled in periodically to replace what had sunken, and this is another indicator of moving water. Again, a linear

pattern of dampness in the floor prompted us to remove some of the bricks in this area and we found that a kind of channel existed where there was only a single layer of bricks, implying perhaps that the flooring had been repeatedly lifted and leveled. The water seepage in the cellar was regarded as enough of a problem to warrant, during the 1978 renovation, excavating the entire perimeter of the foundation walls down to the footings in order to install dampproofing and waterproof membranes. This is shown on the Lloyd Drawings. None of these observations are conclusive, nor is the fact that a number of experienced dowsers have identified a pattern of water veins flowing beneath the house; but these factors all tend to support rather than to deny the idea that some sort of spring-house could have been present. The water, at least, is definitely there.

Three veins of water, we believe, enter beneath the house along the west wall and flow the length of the cellar in a slightly diagonal direction toward the south-east corner. These follow a general pattern of water in this part of the city moving down toward the Delaware River. Two of these veins converge about five feet before reaching the east wall and leaving the house a few feet north of the corner where "the unbricked outline" of the alleged cistern was reported to be. So far this makes good sense; it would be a good place for a spring well, whether there ever had been one or not. Unfortunately the cellar flooring in this area had been removed, regraded, and replaced in the 1978 renovation in order to

provide a new access way to the front cellar area. The present ramped area was necessitated by the slightly lower level of the front cellar floor. Whatever the wisdom of this particular aspect of the latest renovation, it is deplorable that some archaeological/architectural examination and records were not made of the existing condition before a new doorway and ramp were cut in. Less than three feet of the original wall was left at the corner.

Believing that some physical hints must remain of whatever it was the "unbricked outline" did represent, a very close examination was made of the small section of original east wall south of the new door. To square off the jambs in the rough stone masonry a large amount of red brick was used keyed into the stone in a very irregular way. This brick and the associated mortar is easily identified. Beneath the parging and many coats of stained whitewash, however, there appeared traces of another kind of brick, resembling yellow clay and set with a softer mortar. In knocking off the crust of white-wash yet another sort of brick came to light and a regular vertical joint was found extending through several courses immediately suggesting a much earlier bricked-up aperture. Soon a metal stud appeared, which proved to be iron, secured deep within the yellow bricking but corroded away almost down to the surface. Another stud was found four courses below in a vertical line. Though otherwise unidentifiable,

the position of these iron studs suggested that they may have been pintels, perhaps for a swinging device over the legendary cistern. As the excavation in this wall proceeded, however, it became reasonable to imagine that they were hinge pintels for a small door to close the neat square brick aperture that was being disclosed in the east rubble masonry foundation wall. (See SK-18)

What had appeared at first to be a brick of yet another color was revealed to be a 2¼" thick granite slab, smoothly dressed, and eighteen inches wide forming a lintel for this littel aperture which was ten inches square. The yellow brick jambs returned within the wall to form trim pointed walls of a little cell or crypt, twenty inches high and fully as deep as the thickness of the foundation wall, extending, in other words, all the way through. The soffit of this crypt was the granite slab only 11½" in depth, but the brick flooring went back at least 20" and appeared to have extended further forming, perhaps, a little platform on the other side of the wall. (See SK-19) But the situation at this point becomes confusing because the crypt occurs precisely centered on the outside face of the south foundation wall of the 1848 piazza. It may clarify this condition to say that a rod thrust through the southernmost half of the crypt (on the right side) would enter the earth outside the piazza cellar wall, whereas the same rod thrust through the northern half (on the left side) would encounter the rubble masonry of the piazza cellar foundation wall itself. It is this peculiar position with respect to the piazza construction that argues most strongly

that the crypt was in place, and presumably in use, before the front building went up in 1848. There is every reason to believe that it was available for Poe's use, though what that use might be we still must wonder.

Describing the masonry in greater detail, we may note that the entire wall in this area was covered with what appears to be a homogeneous coating of layers of light parging and much lime whitewash. This fact and the soft orange-colored mortar common to the cellar stone masonry and the brick casing of the crypt leave little doubt that the crypt was installed when the cellar was built. The upper portion of the red brick that sealed up the opening was layed with a gray mortar of a consistency sufficiently different from that of the lower portion that it appeared to form a separate phase of the reconstruction. The 10" square aperture thus formed also relates nicely to the position of the pintels for a possible ten by ten hinged panel or hatch. Thus we have, in section, a twenty-inch high cell, ten inches wide, with a ten-inch square door at the top, ten inches above the bottom surface (or floor) of the cell. This seems odd, and is by no means a clear conclusion. The lower portion of brick on the face of the crypt might also be infill from when the crypt was closed, presumably in 1848, and this possibility is suggested by the unstruck mortar on the inside surface of the facing brick versus the flush pointed joints of the jambs and inner walls. It is equally likely, therefore,

that this crypt presented a full 10" by 20" vertical aperture to the Poe House cellar. (SK-18)

When the outer brick infill was removed the crypt was found to contain only rubble bricks loosely packed. No black cats, no boxes of secret letters, and certainly no treasure was disclosed. And this was, of course, something of a disappointment. The brick rubble filled the lower half of the crypt to a height of about ten inches and consisted of used brick shades with the mortar of earlier construction still clinging to it. At roughly the same height as the top of the rubble a hardened dark pitch-like substance adheres to the otherwise clean brick of the side walls in an accumulation that grows toward the rear. To date this substance has not been analyzed, but to this examiner it would appear to be organic material, somehow introduced from the rear after the crypt had been partially filled.

A loosely-set brick wall was in place at the rear of the crypt when the excavation was made, and the upper portion of this remains. The lower part was removed to ascertain the original depth of the brick crypt floor which was found to extend beyond the rear wall. The rear bricking was laid with thick grey lean mortar, still moist, not yet set after possibly a hundred and thirty years. By the position of this bit of masonry rising behind and well above the granite lintel slab, by the red color of the bricks and the grey color and distinct consistency of the mortar (and its inferior quality), and by the way the mortar has been forced out between the

joints into the crypt, it is clear that the rear closure was layed up from the outside of the cellar, and some time after the construction of the cellar and the crypt. This took place most probably when the piazza was built and its foundation and cellar wall was joined to the existing cellar wall at a point where it partially blocked up the crypt. (SK-18)

No obvious function for the crypt has so far presented itself though many suggestions have been made. It is definitely not part of a chimney flue, an ash box, or a coal chute. It could have been a secret vault for the storage of valuables such as silver, though this seems unlikely in such a modest house, as it was during the only period when the crypt could have been in use. That it was some sort of storage cupboard seems logical, though a little peculiar in its size and location, two feet above the floor and eight inches from the corner. And what is its relationship, if any, to the "unbricked outline" of the mysterious cistern? Most peculiar perhaps is the fact that it extends all the way through the cellar wall and beyond into the earth, which is now backfilled against the piazza foundation. Whatever it was good for originally, it could no longer function once the piazza and front house were in place and so it was filled up with rubble and bricked in fore and aft. If the interior bricking were done when the rear house stood alone, perhaps in

some appropriately Poe-esque manner to bury a secret, then the immured and forgotten contents would have been removed in 1848, from the outside without having ever to break the seal from within. Obviously, speculation could go on in this vein with no prospects for resolution.

Several factors urge continuing work on this problem that might otherwise be considered only a matter of what might have been put in the odd little cupboard. In an otherwise ordinary basement this seems to be an extraordinary feature, built in from the outset for a very particular purpose. It is not merely a recess in the wall as a candle-niche might be but an actual passage through the wall and out the other side. Something else must have been there that was lost. Dismissing the idea that it might have been a chute or ingress for the delivery of some material, which it does not resemble, the most likely sort of thing to find on the other side would be another space--a small chamber, another portion of the cellar, or a cistern. Enough material was removed from the rear of the crypt to indicate this possibility but a close examination of the outside of this wall is extremely difficult from inside the rear cellar. The end of the piazza foundation wall is now visible, as is the backfilled earth outside both walls, but conclusive evidence has not been found. Nothing further may ever be found if the excavation and dampproofing of the most recent renovation was as thorough as it was specified to be in 1978.

Another factor suggesting the existence of a chamber outside the cellar wall appeared beneath the new plaster wall in the current stair well leading to the front cellar. Between the old cellar passage, now walled-up with stone, and the new steel door, and between the lower stone foundation portion and the floor joists of the piazza, there is a small portion of brick wall that has been whitewashed with lime. This was concealed behind the wood lath and plaster of the 1848 wall and stairway to the cellar and would have been exposed beneath the deck of the front porch. It is possible that the exterior of the building was whitewashed in a ten-inch crawl space beneath the porch and nowhere else, but not likely, and certainly never more than once--before the deck was built. Because the inside cellar walls were all whitewashed (and none of the exterior walls were) it may be reasonable to assume this area was once an interior wall as well. Neat brick-chinking that supports the studs of the 1848 renovation of this wall at the first floor level is inserted in the cut-away portions of the white-washed brick, and does not bear the whitewash itself, further indicating that the whitewash is associated only with the first phase rear building, and hence concurrent with the front porch, the front cellarway, and the crypt.

A hypothesis has emerged that beneath the front porch beside the cellarway and on the other side of the little cellar crypt, there was a chamber. Noting the convergence of the third water vein at this point beyond the cellar with the other two already joined within the cellar we are tempted to imagine this small chamber, which must have been about eight feet square, to have contained the cellar spring that tradition has claimed for the Poe House. If this be the case it is possible to imagine that the crypt served as a kind of cold-box for the storage of small items like butter and a pitcher of milk, accessible from the main cellar, but actually within the cooler damp springhouse. Entry to the spring would have had to be from the cellarway in the front porch which itself formed the roof of the spring house. The "unbricked outline" which Mrs. Frayne has described as a kind of quarter-circle in the southeast corner could have once been a cistern for the spring water that was installed after the spring house was demolished in 1848 with the construction of the front house. Archaeological excavation at this point in the cellar floor would easily ascertain this possibility. The rest of the matter may have to rest until greater portions of the walls around the new stairs to the cellar are removed, perhaps during a future renovation to restore the front of the Poe House itself.

Summary

Persistent tales of a kitchen in the Poe House cellar remain unsubstantiated. No firm evidence for such a kitchen has been adduced during this study but in view of the extensive rebuilding of certain portions of the cellar and notably the northwest corner, the possibility should not be entirely dismissed.

Another tradition, that there was once a spring house in the cellar, has received convincing support from the discovery of a small crypt in the south-east corner of the cellar, that might have been a cold-box for the Poe family. The details of the well-built brick cell, ten inches wide and twenty inches high, and the circumstances of its removal from use, suggest a larger chamber beyond the cellar wall and beneath what was then the front porch on the east wall of the smaller house. The possibility is strong that this chamber was the legendary spring house of which few traces survive from its destruction in 1848 with the building of the front house. Further excavation is required to prove it.

Note: One matter of record remains unresolved in this context. William Alburger, the owner of the house, and himself a plumber, took out a water permit for a dwelling on the west side of 7th Street between Spring Garden and Green Streets. Though he took out other permits in this area and on this street for other owners, it is assumed because this was in his own name that it was for his own property which he bought two months previously. If he had a well would he have needed city water?

And if he had city water would he have constructed a spring house in his new house? In the first place the spring house would serve very usefully as refrigeration even if the water were not suitable for drinking, and this latter possibility is clearly present if the location of the privy was beyond the northwest corner of the house as is frequently supposed. In the second place, there remains some doubt that the permit was taken out for Alburger's own house, and that even if it were it may have been for the greater convenience of water under pressure delivered to the first floor from a spigot instead of a jug.

Chapter XI

Arguments for "the open study" on the Second Floor West

On reaching the top of the narrow stairs at the second floor the visitor is turned 180° into an equally narrow parallel hallway. This returns to the south wall where there are doors to the east and west chambers and the next stair run to the third floor.

Through a window gives light to the landing at this point the rest of the hallway and the stairway down are notably narrow and dark. The west room, referred to as "Poe's Study", is also peculiarly narrow and because of the placement of the closet and hall doors it seems less than satisfactory as a "useful" room. A standard bed for instance would not fit. The difficulty is partly resolved by finding indications that the room was used as a toilet and/or bathroom during the twentieth century, but before the bathroom was installed we are left with an odd arrangement of uncertain use. (SK-6)

This puzzling layout of rooms and hall prompted the speculation that the east wall of "the Study" was added only when the new bathroom was installed and before that time the room extended from stair wall to west outside wall. A door in the cased opening at the head of the stairs would inhibit the draft and heat loss from below, and the arragement would resemble the kitchen directly below and the bedrooms above. A close examination of the east partition has revealed a series of anomalous details that support this hypothesis. A review of these points follows:

1. Whereas all the other walls in the house are notably plumb this partition is conspicuously tilted as if it had been inserted at a later date and the studs were cut somewhat too long. It might be supposed that the carpenters who assembled the rest of the house would have done the same meticulous job here if they had in fact been responsible for it.

2. That portion of the wall within the closet is not in the same plane as the wall within the room. The closet wall surface is an average of 3/4" further east than the surface of the wall in the room.

3. The base mold in the east wall of the closet is recessed into the surface of the wall so that it is almost flush, whereas the base of similar profile on the east wall of the room is a standard 3/4" in front of the wall surface. The base mold on the north side of the closet is normal and matches the base mold of the room.

4. The plaster on the east wall inside the closet is only a 1/4" thick on the lath while in the room the corresponding wall is 5/8" thick.

The foregoing pecularities are easily explainable if it is assumed that the closet was built in the initial construction period and the wall to separate the room area from the hallway was added later. Other anomalies exist too that set this wall apart from the others.

5. Here the wall measures only 3" in thickness, plaster to plaster, whereas other partitions in the house are almost a full four inches, except for the center hall wall west of the stairway which is 4 3/4". Assuming a uniform plaster and lath thickness we must imagine that the partition for this study was constructed using smaller studs, and this seems unlikely if all were built at the same time. The trim too is proportionately smaller.
6. The jamb molding of the door to the room is pushed uncomfortably close to the outer wall and varies from 3/4 " to touching because the door frame itself is not plumb. The door on the opposite and eastern side of the hall is spaced generously from the exterior wall to accommodate a small return of the base mold. It would be reasonable to assume that if both doors had been installed by the same carpenter at the same time they would have been set in very similar fashion, but such is not the case. The conditions at the south wall are quite different.

7. The doorframe at the north end of the second floor hall giving access to the stairs down shows evidence of having held a door at some point. Traces of both butt hinges and latch hardware are visible in a raking light. The width of the door that would fit the frame is however greater than the width of the hallway, thereby creating a situation in which the door cannot be fully opened. This is either bad planning or evidence of construction in several phases. In the latter case the door would represent an earlier phase when the hallway partition was not present and it could open freely. Evidently the phases overlapped because there are nicks in the baseboard opposite the doorway that correspond to the swing of the door. To avoid the conflict the door was probably removed and another door was installed to take its place, this time at the bottom of the stairs at the first floor where there are still traces of it on the stringers. There is a photograph at the Free Library from the thirties that shows this door at the foot of the stairs just inside the front door.
8. The floorboards on the second floor run continuously from the far west wall and beneath the east partition to terminate at the stairway wall. This would certainly be the case if the partition were added later but it does not preclude the possibility that it was built that way in the first place.

9. From a strictly "plan" point of view the partition seems unlikely because it is the only departure from the plan of the first and third floors. It creates a room that is rather too small for a comfortable bedroom and not especially useful for other purposes. Because we know that there was no toilet room in the house originally and that when a toilet was introduced it was placed in this room, we are inclined to believe that the partition was added to create a private toilet room or bath. Before that the room may have functioned as a more commodious study than current interpretation has it. It might have been just an upper parlor, too, that would have been useful when the first floor front parlor had been rented out to a separate tenant.

10. Two factors remain that prevent this theory from being conclusive. One is that investigation of the area where wall plaster meets ceiling plaster has not revealed a clear sequence, and the other factor is that paint layer analysis has neither supported nor refuted the idea that the second floor west room was once open from west wall to stairway wall.

Summary

Evidence is inconclusive but many small reasons are present for believing that the second floor west room was once larger and the hallway partition was not part of the original construction. (SK-6)

Chapter XII

Gaslight and Candles

Poe expressed himself frequently on the subject of taste in interior design, and it is well known that he harbored an aversion to gaslighting. It has then been assumed that he did not use it himself and that it was presumably not a part of his Spring Garden house. Gaslighting was certainly well established in Philadelphia at the time, and Thibault has demonstrated that gas service became available as far north as Spring Garden Street around 1840. Home generators were also available though uncommon in this area. The possibility of Poe's having had gas was established at the outset of this study.

Methodical knocking on walls soon revealed gas piping throughout the house though no visible traces had survived the many restorations, not even in the cellar. Searching has failed thus far to locate the entry point of gas into the house, but the distribution of piping is fairly clear. The main risers are in the middle of the south exterior wall between the two windows of the parlor and bedroom above. The brick wall was channeled out to receive the pipe during the construction period and the plaster covering the pipe is continuous and homogeneous with the rest of the wall. In this joist space at the second and third floor level branch laterals bring gas to the center of each eastern room where it once served chandeliers on the ceilings below. The western rooms are similarly supplied by branch headers running beneath the flooring along the south wall of the house.

The rooms of the first two floors were lighted by chandelier gas fixtures and may have also had sconces on the southern wall, though this has not been ascertained. The third floor rooms, however, had a different arrangement of special interest. Removal of the floor boards along the south wall of the east third floor bedroom showed that the risers go no higher as might be expected if they were to serve a third floor sconce or ceiling fixture. Instead, one line turns east for about ten inches, then is fitted with an elbow turning upward. This has been capped but apparently it once rose through the floor-boards to serve a floor mounted gas "pillar" fixture beside the window. The original floorboard is long gone so the method of attachment cannot be determined, but Russ Smith of the National Park Service has called our attention to several possibilities in Myers book on Gaslighting in America. The pillar type with jointed branches makes special sense in this location. According to Myers, they were already in use during the 1820s and "continued in use until the end of the gas era, particularly in bedroom fixtures." He goes on to say that "their flexibility was particularly advantageous where light was desired in close proximity to mirrors."

A particularly vivid picture emerged in this room which is traditionally associated with Poe's young wife, Virginia, of a dressing table on the south wall with its inevitable complement of brushes and pin boxes, a mirror above between the two windows, and on the left a pillar-mounted gas lamp with adjustable

brackets for getting just the right light for putting up her hair. The image is strongly reinforced by finding hairpins in profusion beneath the floorboards between the windows. So many hairpins of such great variety of size and age were found at this location that it is tempting to imagine a comprehensive history of the hairpin being written from this single cache. Many other tiny articles were found beneath the floor here that expand the sense of a real domestic situation--buttons, straight pins, a collar button, bits of costume jewelry, scraps of lace, a spent shell of .22 calibre (not contemporary with Virginia Poe), crumpled newspaper, a six-inch ruler advertising a Baltimore Apothecary and a hundred and forty years' worth of household dust. A wooden pen holder was also found here that might have been used by Edgar himself. These articles are all now packed in little plastic bags at the Poe House awaiting analysis by someone with a taste and diligence for the minutiae of daily life.

When electrification took place in the early twentieth century the gas jets were removed and capped off beneath the floor. Wiring was routed up through the central partition east of the stairway, through the joist spaces and over the ceilings to the same holes then occupied by gas chandeliers. The tantalizing cut floor boards in the center of the east rooms on the second and third floors inevitably remind us of the Tell-Tale Heart, but upon removal they disclose only where the gas lines were capped and the wiring inserted for

the chandeliers below. Examination of the nailings in these floor boards further corroborates that they were cut for access and replaced only once, all during the conversion to electricity, and not as might have been supposed once for the gasification then later for conversion. It may also be noted that the length of straight piping under the floor, the shallow joist space between ceiling and floor boards, and the lack of adequate back-up space in the room, all preclude the possibility of having inserted the piping through the access panels in question. The evidence is conclusive that gas lighting was installed when the house was built.

Summary

Edgar Allan Poe may not have liked gas lighting,* and we may suppose therefore that he didn't necessarily use it. But it is altogether certain that in his Spring Garden House he had it. Other alternatives were available and had some advantages of portability such as a whale oil and kerosene lamp. He probably used these too. When all is said and done, however, it is probably the fitful flickering light of a candle that we will continue to associate with Poe.

* cf. Poe's Essay, The Philosophy of Furniture

Chapter XIII

Keeping Warm in 1842

Central warm air heating was a familiar amenity in new houses of the 1840's. No evidence has been found, however, for its presence in the house at Wistar and 7th. And by the looks of the cellar joists, first floor flooring, and the soffits between the chimney piers, no central air system was ever installed in #530 rear. The existing system which includes air conditioning services the Poe House from the adjacent house at #532. The previous warm air system devised by Gimbel worked in the same way, bringing air up through #532 and laterally into #530. Indeed it is difficult to imagine how the house was heated.

The easy part of this problem is the first floor parlor where the open fireplace we see today is very much like the fireplace of Poe's day. The brick hearth was reset in 1978, and according to John Lloyd's working drawings the "iron liner" was wrapped with metal lath", then replastered and painted. This raises the question of what sort of liner was in place before 1978, and the suspicion that it might have been an ornamental cast iron reflector liner of the sort that was popular in those days. If such a liner was ever there it probably still is there in place beneath the new metal lath and plaster. In any case such a liner was a likely appurtenance to the fireplace in Poe's day. A fancier one might have been installed when the front building was erected and Poe's parlor became the dining room of the

larger house. At that time we believe that the present marble mantelpiece was installed in place of the simple original wooden mantelpiece. The wooden one was then installed in the third floor front room of the large house where it remained until the renovations of the 1930's when it was removed to the cellar. This mantelpiece and another one like it are identical to the marble one in size and detail except for a narrow fillet between plaster caps and the frieze which does not appear in the marble version. Positive identification of one of these wood mantels as the original parlor mantel may be made during some later restoration construction.

During the Gimbel era, from the 1920's until the City of Philadelphia took over the property, a cast iron stove stood in the parlor in front of the fireplace with its stove pipe entering the chimney flue beneath the mantel. Rapping the wall above the mantel indicates that a stove pipe probably entered at that point as well, and it is not unlikely that the use of the wood burning fireplace for heating soon gave way to the more efficient cast iron stove which in its turn was supplanted by central heating.

The kitchen was heated by the stove, and the dining room probably had a fireplace like the parlor. But the heating of the rest of the house is something of a mystery. The fireplace we see in the kitchen today is a creation of the 1978 renovation and essentially a dummy. No evidence has

been seen that either the fireplace, the hearth or the new shelf mantel has any resemblance to what might have been there originally. The brick hearth is new and was made to resemble the one in the parlor. Photographs are available of the impressive kitchen hearth and cooking stove that was removed in 1978 and that undoubtedly had been in place since the building of the front house in 1848. It was a large and elaborate affair with three fire chambers and corresponding adjustable flues. Though it was not part of the Poe household it was a fine contemporary domestic device and too good to lose.

Before 1848 when the kitchen was a frame shed addition to the rear there was probably a fireplace in the room now occupied by the kitchen. The kitchen stove vented into the flue from this fireplace through an opening in the rear brick wall which was discovered beneath the paint and cement below the present rear porch roof. The chimney emerges from the western end of the roof in early pictures that indicate it only had a single flue. We must assume then there were no other fireplaces above (or below) the first floor rear. The room immediately above the kitchen or dining room was probably heated by rising warm air from the cooking stove or the fireplace below and admitted through the floor by a vent which no longer exists. The upper east room may have relied on the heat from the rest of the house rising through the stair hall and trapped by a plenum effect of the

attic. In the absence of evidence one can only surmise. It was quite common in this period for there to be no heat in the bedrooms.

The other chimney that rises through the eastern rooms does contain three flues which admits the possibility of a fireplace on each floor. The fireplaces do not exist on the upper floors today nor did they in the recent past, to judge from interior photographs. Evidence for stoves does exist in the walls above the mantels and it is likely that that was the principal heating device in the nineteenth century. It is possible that a multiple flue arrangement was contrived to provide warm air to the upper rooms through registers in the mantelpiece front from heated chambers adjacent to the fireplace on the first floor.

Another possibility exists that the flues were employed for ventilation rather than specifically for heating. Wholesome air and its critical effects on health and well-being were widely discussed in the middle of the nineteenth century and scores of clever systems were devised to prevent "vitiated air" from accumulating. Some of these systems involved ventilating flues adjacent to (or within) heating risers or smoke stacks. Lewis Leeds, J. P. Putnam and Harriet Beecher Stowe, among others have all written about this. On this matter further study is clearly indicated.

Chapter XIV

Random Thoughts from Room to Room

The following notes on a room by room basis seek to cover the many small details and some general observations that have been omitted in the previous chapters devoted to particular larger issues of importance. Some duplication should be anticipated and frequent references will be made to the earlier sections for a more complete argument.

The cellar (SK-4, SK-22, SK-23)

This area has been more fully covered than the other rooms in the chapter on the Cellar and the Crypt. It appears today probably much as it was in Poe's day, although if "Muddy" Clemm was half the housekeeper she was reputed to be the whitewashed walls were considerably brighter. The present red staining is due to water penetrating the porous red brick at the rotted sills the house had developed by the 1920's, and at other notably deteriorated surfaces. The woodwork too, such as there is, was whitewashed, in the stair assembly and the shelving within the chimney piers. Whether there was ever a kitchen here is extremely doubtful, but it was probably a pleasant and comfortable workspace for a variety of household activities, and of course it was used for storage. The joists and the floor boards above were never finished off, and the natural rough cut surfaces always looked pretty much the same. The wood is in very good condition throughout, with the exception of the lintels near the springer arch in the north east corner, which was infested with insects.

We may assume the brick flooring is largely original although portions were reset from time to time. A long strip of single brick flooring in an otherwise double thickness may indicate a sewer line had been buried and/or removed along the south wall. Light excavation may verify all this. The ramped portion of floor and the southeast corner are new since the 1978 renovation as is the steel doorway to the front house cellar.

The new stone masonry on the east wall near the northeast corner is also part of the 1978 renovation, blocking up the previous passage to the front celler which was originally the cellar way entry up until 1848. The present cellarway at the opposite end was installed in 1848 to replace the one from the front porch. The brick piers in the front half of the cellar are original whereas the larger pair at the west end is most probably also a product of 1848. The proof of this awaits further investigation. Glazed brick headers in both sides of piers suggest the use of brick from demolition of 18th century buildings in the Northern Liberties section to the east. Modern corbeled brick posts support the joists above the stone foundation wall. The newer masonry is obvious and dates from the 1978 renovation.

The wooden stair in the center of the cellar must look as it always did, though we know that considerable restoration has taken place. During the Gimbel era, from the 1920's

to the fifties, the risers were all replaced with carefully fitted old wood planks while retaining the original well-worn treads. We believe the stringers and posts are also original and the latter are badly in need of repair at the base where they penetrate the damp brick. The handrails while possibly replacements are old and perfectly appropriate.

The furnishing of this area should imply a more active occupancy than storage alone, perhaps a simple work table and a chair or two. The persistent stories of some such use, though tenuous, should not be dismissed altogether, and the cellar would certainly serve as pleasant refuge in the merciless heat of a Philadelphia summer.

The Parlor - First Floor East (SK-5, SK-13, SK-17)

The front room referred to in all early accounts is unquestionably this one serving as parlor to the Poes in better days and as a rental bedroom when times were bad. The house was entered here from the front porch on the east facade through a doorway centered in the wall. For a time during this study it was believed that the door might have been flanked by side lights similar to the present piazza entry. No clear evidence for this has been found, although the possibility remains open and the assumption has been made that the door was simple and lined up with the two windows above. The trace of trim and simple cornice

found on the exterior indicates that there was no transom here either. Because there is a transom on the secondary south door to light the stairway, the absence of a transom on the principal door is evidence for the deep eastern porch having been part of the original design of the house, for a transom would serve no illuminating function in such a situation. (SK-17)

The eastern wall of the parlor was most heavily changed over the years and the pattern of various kinds of wood lath and plaster suggest that a wide opening from the piazza into what was then the dining room preceded the small doorway in place today. This is not certain however because the butt hinges of the present door are fastened with pointless screws that suggest a pre-1850 construction. The framing of the steps also appears to be part of the 1848 renovation. The entire baseboard on the east wall is a replacement for the original one and although it matches exactly in profile the rest of the baseboard in the room it is composed of a fascia board with a separate bead rather than having been run with an integral bead like the originals. Evidence of square cut nail holes in the plaster beneath the base indicates that only two baseboards were ever in place, the original one and the current one.

The doors on the east and west walls of the parlor are new with the 1978 renovation and bear inappropriate colonial reproduction hardware, as do all the rest of the doors in the house. The two closet doors in this room are old if not original and bear traces of appropriate nineteenth century hardware filled and painted over.

Both closets now are fitted with shelving but it would appear that only the eastern closet had shelving from the start. All shelves in the eastern closet, like the top shelf in the western, and like all other closet shelving in the Poe house have quirked beads on both corners. The lower three shelves in the western closet have ploughed or sunk faces between the beads, suggesting that they were not part of the original construction. It seems reasonable to assume that this closet was intended for hanging gear and was fitted with hooks during the first period when this room was the front room directly off the porch. This arrangement would be identical to the two closets flanking the mantel in the 2nd floor room directly above. When it became the dining room in the second phase after 1848, the hanging space became less useful and shelves were added for additional storage of china and related articles.

The fireplace and hearth though modified in 1978 dates from 1848, so far as we can tell. The marble mantel replaces a wooden mantel that was until recently stored in the cellar of #532. This matter is more fully covered in another section on heating.

The floor is original and was never painted until the 1970's. The story related by Mrs. Frayne that the floors and woodwork were cared for my Mrs. Clemm with lard seems altogether reasonable, though a variety of other substances were used since then. Frank Welsh, the noted authority on paints and finishes, has suggested that the reference to Mrs. Clemm using "lard" may have meant that she was washing the floors with "lye and lard soap".

The walls here, as elsewhere, have yielded no definite evidence of original covering, and again the writer is inclined to believe the Frayne account of Mrs. Clemm's housekeeping that says that all the walls were whitewashed regularly. No traces, however, of whitewash have been found yet. Subsequent occupants certainly supplied wallpaper of which traces remain, and paint was probably applied to that from time to time. The walls were thoroughly stripped by Richard Gimbel and the grafitti on the west wall was discovered beneath the paper. There is no trace of paint on this surface of original plaster or within the scratches and we believe the writing on the wall appeared in the earliest years of occupancy before any other wall treatment was applied. Deep soiling of the plaster in areas where everything else has been removed suggest that bare plaster was left exposed during the first several years.

There are tantalizing traces of a silvery substance directly on the plaster in various parts of the room that recall Poe's description of Landor's Cottage. "The walls were papered with

a French paper of great delicacy - a silver ground, with a faint green cord running zigzag throughout." Silver wall paper was also recommended elsewhere in Poe's critical writing on interior decoration. Most researchers have agreed, however, that such opulence was beyond Poe's means in this simple house he only briefly rented. Frank Welsh believes the silver traces must be aluminum paint of very modern origin.

Another clue from Mrs. Frayne is the recollection of a letter written by Mrs. Clemm that describes an experimental blue coloring she added to the whitewash for application to the parlor walls. On the basis of this letter, which cannot now be found, Richard Gimbel painted the parlor a light blue. This color as well as a light green paint can be found beneath the layers of textured latex paint on the center of the east wall of the parlor, unfortunately on a surface that did not exist during the Poe years.

The West Room, First Floor

During Poe's tenure this room served as a second parlor and dining room, the kitchen occupying a one-story frame shed on the outside west wall. The argument has been followed at length in the sections on Kitchen & Heating. Elsewhere the many early changes in this room are described which make a definitive picture very difficult of how it was when Poe lived here. The fireplace and mantelpiece of today were installed in 1978 and have little to commend them as an accurate interpretation. Neither was the very generous hearth and stove of the second phase of which we have photographs (and clear memories) likely to have resembled the fireplace of Poe's day.

If we are correct in our identification of one of the wooden mantelpieces found in the cellar as the original mantel for the parlor, it is most reasonably to suppose that the other piece once adorned the dining room. A similar hearth must then be postulated, probably centered in this room as it is in the others. Tracing the flue within the chimney breast may verify the location of this fireplace but this may prove troublesome without dismantling the masonry.

The greater depth of this closet may have been meant to accommodate china and dinnerware so that it served as well for kitchen utensils in the next phase. It is interesting to observe how the wear marks on the upper shelf suggest repeated reaching for items from a position directly in front of the stove. Had the dining room phase been more than a brief moment compared to the lengthy life of the room as a kitchen, this dramatic trace of the users would not exist.

The short run of plain unmolded chair rail on the east wall is undoubtedly an original feature. It is most likely that a similar rail appeared on the opposite west wall during the Poe period as a dining room for reasons of utility as well as decorative symmetry. The physical evidence for this additional section of chair rail however has not yet been found in the plaster and brick wall to the west.

An exterior photograph from the Gimbel years of the south face of the Poe House shows the exterior door open and another door at the foot of the stairs within. Traces of the jambs of this door are faintly discernible on the bottom tread and on the stringers at this point. We believe this door

had a transom overhead to admit light to the stairway from the transom window above the outer door. A similar door still exists in the front attic at the top of the steps next door at #532 N. 7th St. The purpose of this very awkward arrangement here at the side entrance was presumably to reduce drafts up the stairway and preserve heat on the first floor during the day and evening. A more satisfactory solution existed when there was a door at the top of this run of steps on the second floor level where traces of the butts and latch are still discernible. This upper door was removed, we believe, when it could not longer swing open fully as a result of a new partition on the second floor installed to enclose a bathroom. The argument for this hypothesis is advanced in another section of this report devoted to the room on the second floor west called the Study.

The phantom door at the foot of the stairs which was opposite the side entry on the south wall during the Gimbel years is no longer there, nor was it there in Poe's day. And it need concern us no longer except insofar as it casts light (through its transom?) on the issue of the open study on the second floor elsewhere developed.

The stairway itself is substantially unchanged except for the recent addition of the lights, which should be concealed and the hand rails which for reasons of safety probably cannot be removed. If similar stair runs in the third floors of the front houses at #530 and #532 are reliable indicators then it is not likely that a handrail was present in the early

years of the Poe House. The treads are very old, if not original, and the risers and stringers, as in the cellar, were probably replaced under the Gimbel auspices.

The Second Floor Hall and the Study

The argument why this hall probably did not exist in Poe's day is fully developed in the section on the Open Study. The fully trimmed doorway at the north end once framed a door which opened from the stairway into an upper parlor which it is likely that Poe used as a study. The wall, and hence the hall, was added later in the century when a bathroom was installed.

The Bedroom on the Second Floor East

Tradition holds that this was the bedroom of Edgar Allan Poe, and there is no reason to doubt it. A close reading of The Black Cat, which is presumed to have been written while he lived in this house, suggests that the first-person protagonist occupied a similar bedroom in a similar house. It may be recalled that "On the night of the day on which [the] cruel deed was done"--that he murdered his cat--his house collapsed in flames. "The walls, with one exception, had fallen in. This exception was found in a compartment wall, not very thick, which stood about the middle of the house, and against which had rested the head of my bed.

The plastering had here, in great measure, resisted the action of the fire...". There is only one wall in the eastern second floor room against which the head board could be placed, considering the windows on the south and east walls and the closets and mantel on the north, and that wall is the plaster partition wall, not very thick, about in the middle of the house, just as described in the passage above.

Admitting the slenderness of this reasoning, it is nevertheless tempting to deduce from The Black Cat context that a tree stood in the front yard to the east from which Poe imagined that his troubled hero might hang the murdered cat. "The cat, I remembered, had been hung in a garden adjacent to the house. Upon the alarm of fire, this garden had been immediately filled by the crowd--by some one of whom the animal must have been cut down from the tree and thrown, through an open window, into my chamber...with the view of arousing me from sleep." The only adjacent area of this house where there could have stood a tree, and from which the cat could have been thrown through a window, is on the east, or in front, toward 7th Street. Further, if we can envision the trajectory of the flung cat in the story which struck the wall above our hero's bed we can see that it must have been the second floor bedroom in question and not the third, which is the only other possible alternative.

This line of literary reasoning cannot be admitted as equivalent to any kind of proof that Poe occupied the second floor east bedroom. It is probably as good an indication as any, however, if we accept the obvious (and often demonstrated) fact that much of what Poe wrote about was drawn directly from his own experience. That other details in The Black Cat were also suggested by this particular house, such as the cellar wall where the murdered wife was buried, cannot be easily dismissed.

Returning to more solid footing we may observe that the chamber door has been reversed so as to swing into the southern window wall instead of against the west partition as it did previously. The present arrangement seems more sensible but the traces of earlier butt hinges and latch are clearly evident on the opposite jamb. Here again, as in all other rooms of the house, the hardware replaced in the 1978 renovation is out of character (by a century) with the 1840 period we seek to restore. Traces remain throughout of the original hardware and it should not be difficult to select appropriate fittings when the time comes.

The north wall cannot be different from the wall Poe saw except for the "gothic" gray marble mantelpiece with the flat ogival arch and the cast iron operable vent that is disturbingly mounted on its side. This may have come into the house when the marble mantel was installed in the parlor below in 1848, but more likely it was an improvement of

several decades later, to judge from the style of the vent. The idiosyncratic position of this warm air register may safely be attributed to the 1978 renovation when the badly cracked marble center panel that appears in a photograph from the 1940's was replaced by the clean one we see today. Somehow the hole was cut wrong and the register had to be rotated ninety degrees to fit. In Poe's day there would have been a far simpler mantel and, if we are correct in our assumptions about the parlor mantel, this one too would have been wood, if indeed there were a mantelpiece at all. It is quite possible that the mantel consisted only of a shelf and bracket. Removal of the present mantel and plaster shim coat will probably reveal the configuration, if any, of the earlier installation.

The east wall has been the most radically altered of all the walls. From 1848 when the front house was built, until late in the twentieth century there appeared on this wall within two feet of the windows on the south, a door and a step leading to the landing of the piazza stairs two-thirds of the way between the first and second floors of the front building. Though this door remained throughout the Gimbel era it was blatantly an anachronism in the bedroom of Poe for in those days it would have led into space. The past presence of the door is indicated by a strip patch at the edge of the floor boards where a step occurred, and by the pattern emerging from judicious rapping on the wall.

Before the doorway to the front house--before the front house itself--there was a window centered in the east wall and matching the windows on the south. This too, both aperture and framing, can be accurately discerned by percussion. Once again"the gentle rapping,"tapping at the chamber wall proves all. (SK-25)

The Third Floor West

"Muddy" Clemm's room, by all reports, was the small one on the third floor west. There is not much to say about this one but that it is certainly the least altered of any room in the house. It cannot have ever looked much different from the way it looks today. Unlike the room below, called the Study, this room has two full windows, now with single hung sash, but then casements. The most interesting feature is the pattern of four depressions by the floor which may have been made by "Muddy's" treadle operated sewing machine. Considering however that 140 years have elapsed since her eight to fourteen months occupancy, it is wishful thinking to imagine that Mrs. Clemm made such a deeply ineradicable mark on the house.

It should be noted that the small closet in this room contains a ceiling trap door for access to the loft area beneath the roof. A small portion of the stile from an early nineteenth century panel door with integral molding was found nailed to a pair of hanger studs above the hatch,

apparently as a grab bar for getting into the loft. Directly above this was a roof hatch, visible in the earliest photographs but now missing from the newly reconstructed roof.

The Third Floor Stairway

The steel door at the head of the stairs obviously is a 1978 addition to provide a secondary means of egress and to permit tours to leave by the rear fire stairs without encountering the next group of visitors on the narrow stairs coming up.

The Third Floor East

Visitors to the Poe House frequently remark upon reaching this third floor room how pleasant it is. Though it resembles the rest of the rooms in most respects there is undeniably a special quality inherent in this room, perhaps due to the direction of entry moving toward the small square windows or perhaps because of the gentle downward slope of the ceiling toward the south. In any case it is fitting that special charms should inhere in the room associated with that most romantic of figures, Poe's young wife, Virginia.

As in the room across the hall, where her mother, Mrs. Clemm, would sleep, this room too is assumed to have had casement type windows rather than the single hung double sash we see today. This theory is developed elsewhere in the report.

As in the room below, which is thought to have been Poe's bedroom, this room too had a window centered on the east wall to match the two windows on the south wall. And also like the room below here too appeared a doorway from the piazza stair after 1848 and until late in the twentieth century. The outlines of both these apertures have been ascertained by tapping, and then confirmed by excavating in the wall from the other side on the third floor of the front building. (SK-16)

The small marble mantelpiece here is more likely to be an early addition than the one in the room below, resembling as it does the mantel in the parlor. But for the reasons outlined in several other sections of this report this chimney breast is more likely to have displayed a wooden mantel than the present marble one, however simple. Again removal of the mantel might tell us a great deal.

The flooring here and in the west room is distinctly different from the uniform floorboards found on the lower levels. Here it is generally broader and of random width. It is also apparently softer.

With the east window in place the room must have been exceptionally bright and pleasant, the open casements providing a picturesque note and excellent fresh air. The mornings especially would have been pretty as the sun streamed across the floor toward the bed of Virginia, backed up against the west wall as her husband's was directly below.

Chapter XV

A Note On Finishes

When Richard Gimbel took over the house at #530 N. 7th Street it had had nearly a century's worth of tenants of all sorts, most recently as a rooming house, and had accumulated a heavy layering of wall papers and paints. In transforming the house to a Poe Museum he very methodically stripped all the walls to the bare plaster and painted them white, believing them to have been white-washed during Poe's day. The parlor he had painted a blue color to resemble the tinted whitewash that Mrs. Clemm is said to have experimented with on that room. The story is recounted in a letter from Mrs. Clemm that was in Mrs. Frayne's possession until 1978 when it was apparently lost in the confusion of the restoration project undertaken by the City of Philadelphia.

During the restoration work of 1978 all walls and woodwork were stripped again, this time with even more zealous efficiency, the specifications for which are included in this Appendix. All woodwork that could be removed such as doors and much of the trim, was stripped by dipping in acid baths.

The result of all this enthusiastic stripping is that almost nothing could be found of the original finishes when this current investigation took place, so thoroughly had they been effaced. The preliminary conclusions of this study therefore were largely based on negative findings - the absence of early finishes. In most respects these conclusions were confirmed by the special consultant for this study, Frank Welsh, the noted authority on historic paint analysis.

The general recommendation of Mr. Welsh (and shared by this writer) is that an exhaustive analysis of the wall finishes is not justified at this time but should be undertaken as a part of the next phase restoration work. If portions of original whitewash are to be found they will probably only appear when the present textured acrylic paint, which should be removed in any case, is stripped. Until such time as that work is done we may assume that the original walls were left unpainted plaster for several years, as indicated by the degree of soilage beneath later layers of paint and/or paper found in the parlor. Whether the Poe's moved into a bare plastered house, however, we do not know though it seems most likely. Evidence for the whitewash of Mrs. Clemm is not conclusive.

The discovery of woodwork and trim colors was similarly thwarted by the history of zealous stripping, but from the many samples that were examined the only color that emerges consistently as a first strata is a yellowish-white. Again, there is a layer of dirt beneath the first coat that implies an initial period in which the wood was unpainted. Also, however there is a good accumulation of dirt on top of the first layer especially noticeable in samples taken from the door jambs of the second floor hall, would suggest that the Poe's, living there when the house was perhaps only a little over two years old, are likely to have enjoyed that particular yellowish-white woodwork. Samples from the "kitchen" are similar, though with a rather yellowish-white and a heavier layer of grime. The baseboard in the parlor revealed

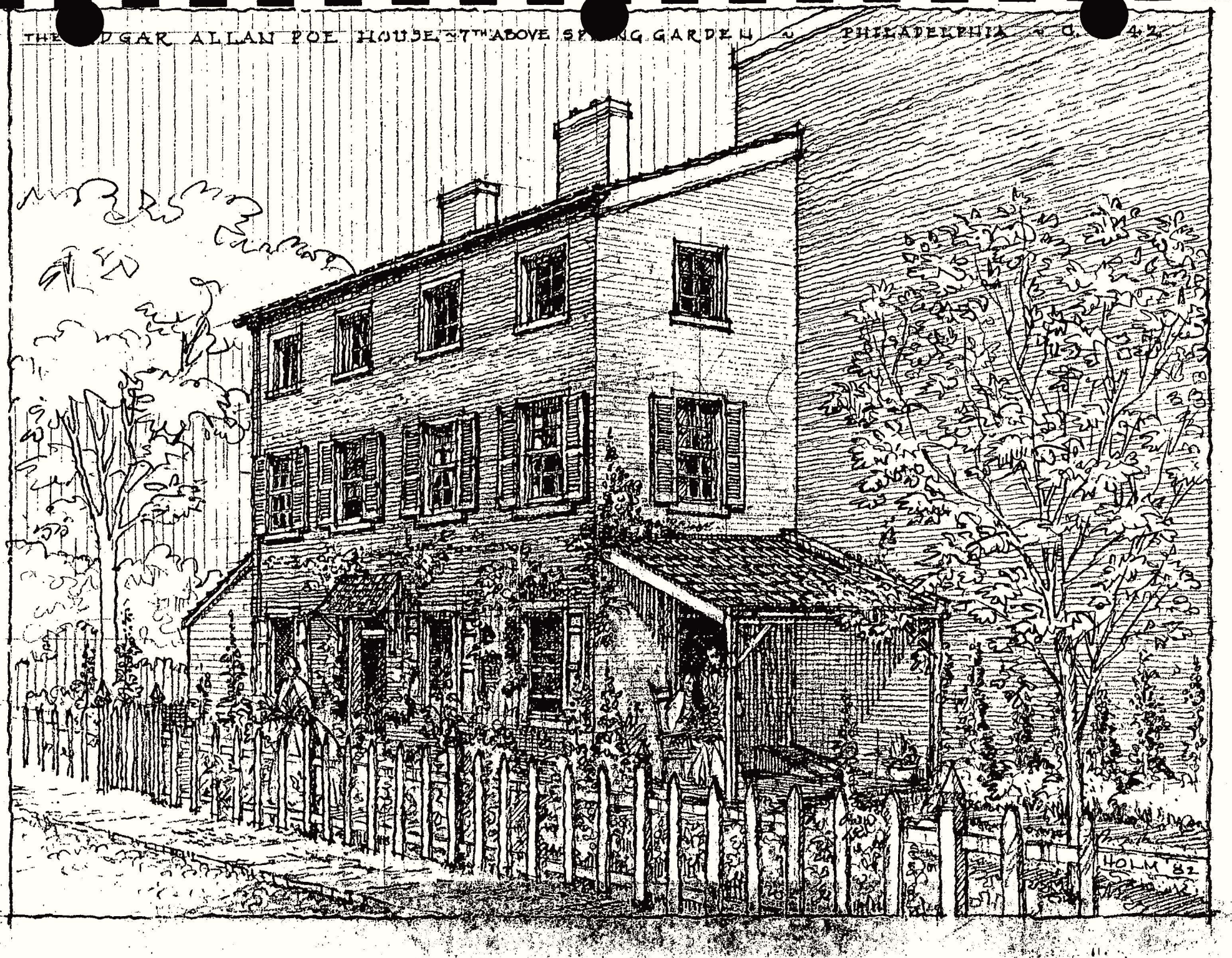
the same yellowish-white base coat with perhaps one or two layers above though the samples were extremely difficult to evaluate because of the stripping. The return edge of the eastern window of the parlor yielded again a similar base coat. Of special interest is the fact that paint layer analysis bore out an earlier conclusion that the lower shelves of the parlor's western closet were added much later than the shelves in the eastern closet. On the upper shelf of the western one and on all the shelves of the eastern there is a layer of dark brown paint that does not appear in the stratification of the lower shelves of the western. The upper layers on all are of course similar.

Another note of particular interest is that layering on the wooden mantelpiece that we have identified as likely to have come originally from the parlor is similar to the paint layering on the closet shelves including the layer of dark brown. This supports the identification of the mantelpiece, and also suggests that the additional shelving in the western closet came in after the wooden mantelpiece was replaced by the marble one. This also conforms to our hypothesis that the western closet was for coats when the parlor was the front room,and the extra shelves were added for china and tableware when the parlor became a dinning room for the front house built in 1848.

One further item that emerged in the course of the paint analysis is a comparison of the two existing exterior doors on the rear house, both of which had been "dip-stripped". The South door measures 1 3/4" thick and is probably the original door though it is clear that the hardware has been changed,

many dutchman*added, and the ovolo moldings have been replaced. The west door is also original to its frame though it measures only 1 3/8" thick, suggesting that it was at first an interior door. It bears its own original ovolo molding which is of a slightly different profile from the other "grecian ovolo" in the house. This squares with the hypothesis discussed elsewhere that the doorway was originally an interior doorway to the shed kitchen on the west and became an exterior door in 1848 when the kitchen moved inside.

* wood patches


THE EDGAR ALLAN POE HOUSE 7TH ABOVE SPRING GARDEN PHILADELPHIA C. 42.
HOLM 82

Chapter XVI
A Restoration Portrait
Part 1
The Setting in 1842

During the course of this study the image of the Poe House in Spring Garden has been slowly transformed from a bleak little brick shed in the rear of the more stately homes of 7th Street. The emerging picture is much closer to the more cheerful descriptions of the house found in the Poe biographies, many of which have been thought until now to be wishful romantic embellishments of a reality far more grim. The drawing presented herein seeks to render the house as it probably was in 1842, based on the foregoing research, with a view to showing how it could fairly be described as "the rose-covered cottage of the poet."

First the setting must be understood to have been far different than today, with the front building not yet built and the little house sitting within a garden two or three times as large as its own area, surrounded by white picket fence running across the frontage on 7th Street and all the way down Wistar, a distance of eighty feet. To the rear there was a vacant lot with planting, and across Wistar Street the land was clear all the way to the farmers market on Spring Garden Street, a full block away. The "delightful vista of well-kept lawns and neat gardens dotted with stately old shade trees" of which Anthony Frayne writes seems something of an exaggeration of the suburban quality of the neighborhood, yet it was a well settled area at this time when the larger land

holdings, presumably small farms, were being parceled off as urban lots for development.

The "towering pear tree" of which Anthony Frayne writes and beneath which Poe is said to have written "The Gold Bug" suggests the site was cultivated long before William Alburger bought it to build his "three-story brick structure" in 1840. Frayne believed the tree to have been in the rear of the house, which would have placed it in the neighboring lot beyond the line of Alburger's property and hence outside of Poe's yard. He claims the tree was still standing until 1920 when it was razed by lightning. This may be the case, but it is also quite likely that it stood in front of the house toward 7th Street where it would have been within the garden and within the picket fence. In Landor's Cottage Poe describes just such a situation: "Not more than six steps from the main door of the cottage stood the dead trunk of a fantastic pear-tree, so clothed from head to foot in gorgeous bignonia blossoms that one required no little scrutiny to determine what manner of sweet thing it could be." Elsewhere we have noted that the tree Poe describes in The Black Cat, if we are to imagine that his own circumstances provide the setting for the story, could only have been located in the front of the house to the east.

Any trace of this tree, so prominent in the literature of and about Poe, would have been effaced with the construction of the front building. It is possible that another tree to the rear, on property acquired in 1854, took on the role of the lost legendary tree when the rear shed became confused with the front porch which had also been lost in the building of the front house. Frayne and others, in trying to reconcile the literary descriptions with the observable conditions quite understandably identified the only existing porch which was now on the rear to the west with the porch of Poe's day, which we now know to have been on the east. Where the present shed roof porch now stands we have demonstrated was the kitchen lean-to for the Poe family in 1842. It is this line of thought that has suggested that in this restoration portrait of the Poe House, a large tree be drawn in the garden in front of the porch.

From the many accounts of the abundant flowers and vines that envelop the house we may assume that the garden was well established before the Poes came to Spring Garden. Phillips recounted in 1926 a story that "when they arrived there, Mrs. Clemm found in the neglected garden, a struggling, climbing rosebush, which she cheered into generous growing with attractive trellises all over their little front porch." She also writes that "the neighbors noted Virginia as laughing among her flowers and sewing on their porch." Clarke has written

in a similar vein that "their little garden in summer, and the house in winter, were overflowing with luxurious grape and other vines and ornamented with choice flowers of the poet's selection." Because the Poes were there for little more, and perhaps less than, one cycle of seasons, it is hard to imagine that such a lavish garden could be solely their creation. The house itself was barely two years old, if our interpretation of the deed recordings is correct, and this suggests that there could have been no more than one or at most two tenants before the Poes, who must have applied themselves with zeal to the business of gardening. Or perhaps the house was somehow older than we think.

Certain details of the yard layout seem so explicit in the accounts--and reasonable--that we have assumed they are accurate. For instance, in Phillips we read about the "pale fence closed by two gates" and we may guess that one gate was on Wistar Street in front of the side entrance and the other was on 7th Street in front of the lot. Again she writes, "A long narrow walk through his garden led to their door and around the corner to a side entrance...". This description fits perfectly the situation as it now appears. According to English, writing in 1896, "the ground where the front [house] was to stand in the future had been turned into a grass plot, with a flower border against the adjoining

brick wall," as now shown in the drawing. There were flowers also along the south wall of the house as described by "a lady who was a resident of Spring Garden" and quoted by Reid in 1869: "I had to pass their house, and in the summer time I often saw them. In the mornings Mrs. Clemm and her daughter would be generally watering the flowers, which they had in a bed under the windows."

Note: The literary references quoted above have generally been thought to describe the house at 7th and Spring Garden, though there has always been the possibility that some descriptions may actually apply to other houses Poe occupied in Philadelphia during the same general period. Confused recollections and "the telescoping of events" have been cited as factors casting doubt on the accuracy of various accounts. This author has found however, that new physical evidence discovered in the course of this study has tended to confirm the accounts and has explained some of the passages hitherto seen as inconsistent.

Chapter XVI

A Restoration Portrait
Part II

The Cottage Itself

Most of the architectural details of this "restoration portrait" have been discussed fully in the foregoing chapters on various issues. This section summarizes very briefly the appearance of the house in 1842. (SK-0)

The brick is a refined deep red with clear white mortar struck flush and laid in common bond on all four sides. Bonding courses appear as alternating header and stretcher only at the floor levels. Reddish parging now covers the lower courses along the south wall to the height of the cellar windows, but this is of recent origin, and the same brick surface originally went into the ground with no water table. Early photographs show brick paving right up to the wall and we believe this was also a later condition. The bricks measure 2¼ x 8 3/8 and are 4 1/8" deep. The joints are 1/8" on the vertical and a 1/4" to 3/8" on the horizontal. Never were they, as has been recently supposed, the butter joints of the sort found on the front building eight years later.

At a point sometime after the construction of the adjacent buildings to the front and side and before the 1909 photograph, the Poe House with presumably the front as well, was covered with a deep red brick stain. This was common around the 1860's and gave to the wall a dark even homogeneous appearance

that resembled the effect of the butter-joints, although it was often used with butter-joint recasing too.

The most conspicuous feature of the house, unlike anything found today, is the front porch which we have reconstructed in the simplest possible manner for the picture. The height and depth are known as is the roof line and the small curb along the adjacent wall. The roofing is cedar shingle, and a semi-circular tin gutter runs along the eave to a round tin downspout. The details are unknown, but more investigation may yield additional information if the time should come to restore the porch. The pitched double-door cellarway may be seen within the porch at the northwest corner. Two steps lead down to grade level and what we guess to be a gravel walk. There is a small wood cornice and frontispiece at the front door. All the trim is painted white.

Minute traces of white paint indicate a small pent roof appeared over the side door, interpreted here as a miniature version of the larger porch. Trellises against the southern wall are suggested and a variety of vines and climbing roses can be safely assumed to have covered large portions of the walls and porch.

To the rear is seen the kitchen shed also with cedar shingle roof and clad in horizontal board siding, probably beaded, and also painted white.

The shutters are most likely to have been painted dark green if we are to believe the complaints of more progressive writers of this period that green shutters are ubiquitous. Poe himself might have chosen a more adventurous treatment but the shutters were undoubtedly in place and new when he arrived. Shutters of the three-panel sort were used on the ground floor, louver blinds appeared on the second, and none were apparently present on the third. The windows had double-hung six-over-six sash on the first and second floors, and on the third floor there were three-light double casement windows. A single window appears on both upper floors, centered on the east facade of the same types found on the south. There were no windows on the west or north. Though it seems strange that there should be no windows on the west, a close examination of the brick work reveals no trace.

All windows had projecting wooden sills in the beginning as shown in the drawing and these were still in place in the 1920's. At some point later they were replaced, having presumably become rotten, with flush sills. This episode is likely to relate to the pattern of water damage within the house still present. The damage is discernible in later photos on the exterior and may still be traced on the brick face today. Caulking as applied to the flush wood sills in the 1978 renovation does help an intrinsically bad situation but does not compensate for the drip-cap effect of a projecting still.

The sills should be restored to their original condition for practical and aesthetic and historical reasons.

The upper roof which is very prominent from Spring Garden Street was originally a richly textured surface of dressed cedar shakes rather than the painted metal sheet that it became later in the century. Like the lower roofs, the main roof has a simple tin eave-gutter with a round metal downspout at the west corner of the southern wall which probably debouches on a marble splash block. Of all elements, this major roof with its two flanking sheds and the small pent at the side door, does more to establish the "cottage" character of the house than any other single thing, save perhaps the roses. (SK-0)

Chapter XVII

Resume & Recommendations

All things considered, the Poe House is in pretty good shape. No really serious (in the sense of irreversible) modification have been made since 1848 when the front building was constructed and the free-standing cottage became a rear appendage. Renovations since then have not altered the basic building and since 1978 the house may be said to be generally sound. But it does not have much of Poe about it as it stands. The house where his fortunes peaked out and reversed, the rose-covered cottage where the family spent their happiest days and their most anxious, is not readily accessible to the visitors imagination as it stands today.

To restore Poe's house in Spring Garden to the way it was in his brief tenure it is necessary to demolish the front portion of the house that was added to the cottage in 1848 and reconstruct the east facade. The difficulties involved in the restoration would not be great, amounting to little more than matching bricks in the areas of the wall where doors once were and matching new windows to the existing. A little more research done in the course of demolition, would undoubtedly yield more clues as to the exact character of the front porch and perhaps the cellar spring-house. Exchange the third floor windows for casements, rebuild the kitchen shed and replace the wooden mantels, and but for the finishes and furnishing, this restoration would be almost complete. Then for the total transformation, the garden must be recreated.

Nothing short of this approach will yield any kind of approximation of the way it was, and nothing more need be done to reproduce this house exactly (or at least with a very high degree of accuracy). The major point here is that Poe lived in a small house with a front porch facing east on a large lot in the midst of a garden; and what we see today is not like that at all, but could be. Today it is a very large house on a small site with the rear portion having no front porch, and it faces south. The impression is totally unlike the reality as it was.

While the rest of the neighborhood still stood, as late as the 1950's, the little back portion of #530 tucked away on Brandywine Street had the kind of charm of a thing discovered in an unexpected place, and the contextual incongruity was interesting in itself. If the Poe house was not quite like it used to be, well then neither was the rest of the neighborhood, but the organic relationship was clear. Now the two rowhouses stand alone, displayed as a specimen in a vast showcase, and we should expect that what we see is what the labels say it is. In the light of what we know today the impression is quite misleading. Interpretation can help correct the misconception, but it cannot eradicate a strong visual recollection.

The main problem in eliminating the front portion of #530 is the loss of valuable floor space for visitor orientation and the caretaker's apartment. Additional area might have to be built, perhaps in a modern structure to the north, where space is plentiful and there is no visual contact with the Poe House proper. This would be a most desirable situation in which the new spaces could be designed to serve their optimal functions outside the con-

straints of the existing residential structure.

This report may serve as a guide for the complete restoration of the Poe House proper, but the redesign of the adjacent property as would be required and the design proposal for a brand new wing for staff and visitor services are beyond the scope of this project.

It is clear that the optimal development scheme for this historic property includes total restoration as described in the report. Because restoration presents no unusual difficulties of a technical nature, it is also clear that nothing short of this will be fully satisfactory. The work may be divided into several parts, however, of varying magnitudes that could be undertaken in stages over a period of time. While again, it is beyond the scope of this report to propose a sequence and schedule for the work, and impossible in any case without a program for the supporting facilities which might be added when existing areas are demolished, a general outline is presented herewith. The work falls into the categories of Architectural Research, Archeological Research, Surface Restoration, Structural Restoration, Interior Furnishings, Landscape work, and New Construction.

Architectural Research

Several areas for continuing architectural research remain that may precede the restoration work or be done in conjunction with it:

1. North Wall of Piazza: Removal of additional plaster may yield more specific details of porch structure. Removal of new wall surface below first floor level may reveal details of cellarway.
2. West Wall of Piazza: Behind new wall surface at stairway there may be additional information on cellarway and possible cellar spring-house.
3. West room, first floor: Both west and North walls may still yield details of original dining room, such as chair rail nailers, fireplace location, etc.
4. West exterior Wall: At the first floor level the paint and plaster probably conceals details of the original kitchen such as shelving, pantry, position of stove, etc.
5. Hallway, Second Floor: It is believed that this partition was added after the period of Poe's tenancy and therefore should be removed. Additional investigation should be done to prove this contention before demolition.
6. Mantelpieces and adjacent plaster on all floors should be removed and examined carefully at some point to determine outlines of original mantelpieces (if any).

Two special projects of limited scope should be undertaken before any interior surface restoration begins:

7. Hardware Inventory: On the third floor front of the adjacent house of #532 N. 7th there is a large collection of locks, knobs, hinges, light fixtures. and miscellaneous items that are believed to have been removed from #530 and #532 during the renovation of 1978. These should be examined methodically to determine if any items match the many hardware traces on doors and jambs in the Poe House.
8. The Graffiti: The west wall of the first floor parlor should be carefully stripped in the area of the Graffiti to determine if any additional words are traceable to complete the sense of the message. Examination under ultra-violet light or with infra-red photography may be helpful.

Archeological Research

In 1978 the entire perimeter of the Poe House foundation wall, was excavated in order to parge, reinforce and dampproff. This work is described in the Lloyd Drawings and Specifications (Appendix). This must have necessitated removal of the earth to a distance of six to eight feet out from the walls and down to the depth of the footings. The possibility that archeological examination of these areas would yeild much of value is therefore remote. Several other areas however, remain to be explored:

1) The bricked area of the rear shed may still conceal footings (or footer trenches) from the original kitchen shed. It is also possible that small articles from the house and kitchen may be found in the earth.
2) The Privy House area: This is more difficult because of the new construction and air conditioning equipment in place, but at some time in the future it might be considered a promising area for excavation. The area just south of the present rear porch might also be investigated as a possible though unlikely alternate location for the privy.
3) The Piazza Foundation: Outside the doorway and beside the steps it is likely that a vestige of the cellar spring-house (if it ever was there) might still exist deeply buried. In any case it would be useful to expose the cellar wall from the earth side for what

it might reveal of the mysterious "crypt" found in 1982.

4) The Cellar Floor: Potentially the most fruitful dig might be made in the southeast corner of the cellar where the cistern is alleged to have been. If such a construction had been there once, some portions would still remain.

Restoration Work

Two categories of architecture restoration work may be distinguished as Surface Restoration and Structural Restoration. In the first category are included the many minor tasks that may be undertaken piecemeal but which when completed present a unified authentic appearance. The second category contains complex portions of work involving constructions.

A partial listing of items in the Surface Restoration category follows:

1) Hardware: Virturally all the knobs, locks, and latches in the Poe House should be replaced with appropriate 19th century materials. Many of these may be found on the third floor front room of the adjacent house #532. The mortise lock and door knobs for the side door on the south wall (once thought to be the front door) are especially important and are believed to be still on the premises. (Check Lloyd Specifications - Appendix)
2) Period Lighting Fixtures: Wall sconce and ceiling fixtures for gaslight should be installed where outlets are identifiable such as in the centers of the first and second floors east. Contemporary lighting fixtures in the staircase should be removed and concealed lighting installed.
3) Anachronistic Fixtures: Sensing devices and electrical outlets should be concealed.

4) Exterior Trim Paint: (White to match traces discovered on brick wall)

5) Shutters and Appropriate Hardware (Greek) Three Panel Shutters below, louver blinds on the second floor, none on the third, round shell motif cast iron shutter dogs.

6) Eave gutters and round downspouts (tin) (or lead-coated copper)

7) Floors: Wood floors should be stripped and treated to resemble an oiled finish.

8) Walls: Textured latex paint should be removed throughout, unless further evidence is forthcoming for another treatment. The walls should be painted to resemble white-wash or left bare.

9) Interior Wood Work: Stripped and oiled, or painted as directed, according to proposed research.

10) Mantel pieces: Replaced as research indicated.

Work in the category of Structural Restoration may be grouped as follows:

1) Dining Room Reconstruction, First Floor West: mainly the fireplace and mantle as research directs.

2) Study/Hall, (Second Floor West: Removal of wall if confirmed by research.

3) Shed Kitchen Reconstruction: This involves the removal of the 1848 cellarway.

4) Third Floor Windows: Replace casements.

5) Roof: Existing metal roofing should be covered with fireproofed cedar shingles (or visually identical substitute)

6) East Bedrooms Second and Third Floors: Windows should be reconstructed in existing voids (now plastered over) to match existing windows respectively. Closed shutters should be mounted behind windows to disguise blank wall on other side until such time as the front building is removed.

7) Exterior Wood Sills: All sills now flush should be removed and replaced with sills that project. This is done for esthetic and practical reasons, the latter being possibly at the root of much of the water damage to interior plaster. While the sills are out this should be investigated and the possibility of sealing between wythes explored. (SK-16)

8) Cellar: Posts supporting stairway should be repaired by replacing rotted bottoms where they are seated in the brick floor.

In a category of its own is the restoration of the East Facade. This is the big one (and the most important) that involves the demolition of the entire front portions of the building at #530 North Seventh Street. The reconstruction of the windows, doorway, cellarway, front porch, etc., and whatever new construction might be necessitated by the elimination of existing spaces. Obviously this is a complicated and costly matter that cannot be adequately dealt with here. A separate architectual study should be undertaken to determine the ramifications, probable costs, and interpretative potential.

Interior Furnishings

If restoration priorities were to be assigned on the basis of this Historic Structures Report the East Facade would be far and away the paramount task, with the other Structural Restoration items following in variable order. Those items in the category of Surface Restoration, however, while collectively having a significant impact, are of less consequence than the Interior Furnishings might be in interpreting the residence of Edgar Allan Poe. It is vital, in other words, for our understanding of the bedrooms where Poe and Virginia slept to know that there was an eastern window in each room through which the morning sun light entered. Without those windows they are different rooms. It is also important for visualizing the life that took place in the rooms to have furnishings that demonstrate the use and evoke the occupants. Without furnishing these rooms, of no particular architectural distinction, are interchangeable with a thousand other rooms, but seeing a few chairs and a candle we can imagine Poe and his friends conversing into the night. It is of considerably less interest on the other hand in a barren room vacated by the Poes a century and a half ago to see that their floor had a natural finish. That there was a tiny bolt latch on the closet door instead of the small brass key hole we see today is only significant in the context of period furnishings. Even the occasional glimpse of an electrical receptacle is not especially jarring in a bare room though it might be if the room were fitted out convincingly from a pre-electrical era.

Furnishings then, it may be argued, take precedence over many of the items of Surface Restoration.

With the Poe House, unfortunately, the problem of furnishings involves an almost total lack of information about what the family possessed at the time. It is reported that they brought little with them, sold much of that while they lived there, and had to sell more when they left. Mrs. Clemm is said to have bargained for used furniture and sold it again as necessary. In a sense this simplifies the problem, first because the furnishings will be sparse, and second because no pains need to be taken to track down family heirlooms, to search out records, or otherwise to strain for a particular characteristic piece or suite. The Poes, it is said, had no such thing. Here it would seem adequate to our purpose to make a modest collection of ordinary furnishing of the period (and slightly before) guided by what literary references as are available. A disclaimer of authenticity is easily made if there is a concern for possible misrepresentation; and a far more effective evocation of the life of the poet is achieved with some furnishing than with none.

An Interim Proposal

Much of the Surface Restoration can be accomplished in increments over a period of time; some of the Structural Restoration may be staged as well; but the major work of Restoration the, reconstruction of the East Facade, must await the documentation, funding, and scheduling of a large scale project. In the interim it is recommended that exhibits be made within the house illustrating some of the findings in the course of this investigation. Already the bare rooms are enlivened by the exploratory holes and the linear taping on the walls that indicate the position of earlier doors and windows. A systematic presentation of this sort of material should be prepared, preferably by the historical architect, that will elucidate for the visitor the investigation that has been done and the significant conclusions that modify and enhance our understanding of the house.

The exhibits should consist of graphic material applied to the walls with outlines, labels, and drawings, some at full scale. The main areas of concentration would be a piazza walls, west and north, and the east walls of the parlor and bedrooms on second and third floors. Some indication of the extent of the porch and its roof should also be made. Notes and arrows pointing out point traces and other evidence of earlier stages of construction should be included. The system of graphic display must be carefully designed and coordinated to be self-explanatory requiring only a minimal amount of additional information furnished by the guides. It should also be sufficiently low-key and tasteful so that it does not detract from the sense of the building as Poe's home.

Landscape Restoration

Throughout this report and, indeed, throughout the literature of Poe's life, the abundant vines and flowers that surrounded the house appear as characteristic of the Spring Garden tenure. They are important to Poe in his writing, and they are therefore important to the interpretation of this Historic Property. Some sort of garden including roses, should be cultivated at the earliest opportunity simply for the general effect, but substantial research should also be undertaken for an appropriately romatic 1840's flower garden. Downing, Davis, and Vaux are good guides.

A further step should be considered in the recreation of a portion of Brandywine Street with whatever street furniture it might have had such as lamps or posts. Effective landscaping will greatly enhance the attraction of the site, as well as more clearly convey the sense of how it was when Poe lived there.

The issue of a possibly overly romanticized view of Poe's Spring Garden house is an important one that cannot be adequately argued in the context of this Historic Structures Report. It should be noted however, that this researcher has tended to trust first, rather than doubt, the traditions and literary references, however florid or fantastic. And it must also be stated that this policy has proved exceptionally fruitful in the course of this work. The persistance of the "cottage" image for instance has been of critical importance to the discoveries made in this investigation. Accounts of the flower

garden are integral to this picture and should not be discounted by reference to the inconsistency of any given witness. The traditional consensus is clear and Ms. Thibault has dealt with the principal sources in full detail in her excellent historical study though admittedly with a rather different emphasis. Some of these sources are also included in this Appendix. Hard evidence on the landscape issue is hard to come by at this point a century later, but the weight of the literary testimony is considerable, and perfectly consistent with the house as we have re-discovered it.

New Construction

New Construction is properly the province of a separate study even though it is inextricable from the issue of restoring the East Facade. Demolition of the front portion of #530 eliminates the existing public toilet rooms, the Audio-Visual Orientation Room, and one-half of the caretaker's quarters. These functions must be accommodated elsewhere, presumably in newly constructed space to the north of #532. Without suggesting a solution to these problems which demand fuller treatment than can be given here (and require extended consultation with the National Park Service as well) a few considerations may be observed.

First, there is additional unused space in the adjacent portion of the building at #532, a small amount of area in the cellar, a full third floor empty in the front, and a small amount of space in the attic. Some of this space may be employed in the ultimate development of the site, while much of it could be used as interim facilities if the project were phased. Public toilets for instance might be accommodated in the cellar front; the A/V orientation might be done in the newly renovated library on the first floor rear; additional living space for the caretaker provided on the third floor; and temporary guides room in the attic.

A second consideration is the use of the land to the north. Here there is enormous potential for development along many different lines, unlimited by any visual impact on the historical focus of the site, the Poe House itself. The use of that portion of the northern block to Green Street could conceivably help support

through sale or lease the proposed restoration. The two areas most useful to the Poe Museum itself are the front and rear of the site immediately adjacent on the north, avoiding the middle area which was always open. In other words, the side yard area outside the piazza of #532 and along the rear building should be kept clear as it was continuously from the 1840's in order to preserve a vestige of the original neighborhood and a sense of the contemporary houses.

Many possibilities exist both at the front and the rear of the adjacent lot for development of the Poe Museum. Further speculation on this issue may be idle without direction from the National Park Service. Some linkages must be considered, however, between any future development and the Poe House itself, with a view to visitor circulation. The existing link at the top of the stairs at the third floor to the north building and fire stairs should undoubtedly be retained. Another link should be made as the cellar level through the party wall into the restored cellarway, thereby providing access to (or egress from) the famous cellar in a way very much as Poe knew it. Limited access from Museum to House could conceivably be provided through closets whose doors would ordinarily be closed. Access is also possible through the reconstructed frame kitchen shed at the rear. Primary access for the visitor should ultimately be provided through the front door on the restored east facade.

A Dream

One day the visitors to the Edgar Allan Poe Historical Site may walk down 7th Street to a gate in a white picket fence, enter a garden overflowing with flowers and move down a long narrow path past a towering pear tree to arrive at the front porch of the little house where, as Poe has written in "Landor's Cottage", his last published story:

"The pillars of the piazza were enwreathed in jasmine and sweet honeysuckle; while from the angle formed by the main structure and its west wing, in front, sprang a grape-vine of unexampled luxuriance. Scorning all restraint, it had clambered the latter, it continued to writhe on , throwing out tendrils to the right and left, until at length it fairly attained the east gable, and fell trailing over the stairs."

TECHNICAL APPENDIX

A Brief Bibliography 123

Descriptions of the House from Literary Sources

Thomas, Dwight Rembert, Poe in Philadelphia, 1978 124

Phillips, Mary E., Edgar Allan Poe the Man, 1926 128

Frayne, Anthony, The Rose Covered Cottage, 1934 131

A Description Prepared for the
Philadelphia Historical Commission, 1972 134

The Lloyd Documents, the Renovation of 1978* 138

Excerpts from the Specifications

Excerpts from the Drawings (notes)

Notes on Some Technical Analyses 163

Letter to Henry Magaziner from Alvin Holm, 1982,
summarizing the revised image of the house 165

Sketch Drawings: Plans, Details, etc.
prepared during the course of the Study 166

Annotated Sketches, first thoughts on the problem 198

Photographs, Black & White, Plates 1-5 202

Photographs, Color Plates, CP 1-20 208

*Copies of these documents may be seen at the Philadelphia Historical Commission.

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NOTE: The Lloyd Drawing, and Specifications for the 1978 Renovation were reviewed at the Philadelphia Historical Commission.

Thomas, Dwight Rembert. Poe in Philadelphia, 1838-1844: A Documentary Record, Philadelphia, U of P, 1978

p. 758 ...I volunteered to see him home, but had some difficulty to prevent his apparent desire to survey the sidewalk by a series of triangles. I managed to get him through the front gate of his yard to the front door. The house stood back, and was only part of a house. They had a habit at that time in Philadelphia of building houses so that there was a stairway between dining room and kitchen back, and the parlor in front. The owner of this house had only built the rear portion, and the ground where the front was to stand in the future had been turned into a grass plot, with a flower border against the adjoining brick wall.
(English was a writer and a teetotaller)

p. 736 "I was impressed by the singular neatness and the air of refinement in his home. It was a small house, in one of the pleasant and silent neighborhoods far from the center of the town, and though slightly and cheaply furnished, everything in it was so tasteful and so fitly diposed that it seemed altogether suitable for a man of genius. For this and for most of the comforts he enjoyed in his brightest and in his darkest years, he was chiefly indebted to his mother-in-law, who loved him with more than maternal devotion and constancy."
(Rufus Griswold)

p. 788 "The incidents concerning Poe were told me in 1852. My informant was a lady who lived in Philadelphia when Poe had "a little cottage on the outskirts"; she was in some way

connected with an association intended to assist in a delicate manner those in reduced circumstances who had been accustomed to a life of refinement and perhaps luxury. She became personally acquainted with the little family, and befriended them. This lady is dead."

...She had a voice of wonderful sweetness, and was an exquisite singer, and in some of their more prosperous days, when they were living in a pretty little rose-covered cottage on the outskirts of Philadelphia, she had her harp and piano. But these articles disappeared, with all the luxuries of house and of wardrobe, being disposed of one after another for the necessities of life, until when they left that place they had scarcely anything.

...And yet the room where she lay for weeks, hardly able to breathe except as she was fanned, was a little place with the ceiling so low over the narrow bed that her head almost touched it...

(taken from an article from Hearth and Home 1/9/1875. Thibault has said that one can hardly consider the above descriptions to be about the 7th Street house since it was hardly a suburban setting. Rather Harris has "telescoped events" since the article was written so long after Poe's death and after a great deal had been published and said.

p. 877 ...When I first became acquainted with Poe he was living in a suburban district of Philadelphia, called "Spring Garden." I have not been there for twenty years, and, for aught I know, it may now be in the centre of that progressive city. It was then a quiet residential neighborhood, noted as the chosen quarter of the Quakers.

Poe was no Quaker; but, I remember well, he was next-door neighbor to one. And in this wise: that while the wealthy co-religionist of William Penn dwelt in a splendid four-story house, built of the beautiful coral-colored bricks for which Philadelphia is celebrated, the poet lived in a lean-to of three rooms, (there may have been a garret with a closet), of painted plank construction, supported against the gable of the more pretentious dwelling.

...In this humble domicile I can say that I have spent some of the pleasantest hours of my life--certainly some of the most intellectual.

(Mayne Reid, Onward (a boys' magazine), April, 1869, "A Dead Man Defended"; note the discrepancy between the quote given here and that in Phillips. Phillips certainly had a bit of the censor in here.)

p. 933 "To a lady who was..a resident of Spring Garden we are indebted for a glimpse of the Poes in this their quiet and half-rural abode.

"Twice a day, on my way to and from school," she said, "I had to pass their house, and in summer time often saw them. In the mornings Mrs. Clemm and her daughter would be generally watering the flowers, which they had in a bed under the windows. They seemed always cheerful and happy, and I could hear Mrs. Poe's laugh before I turned the corner. Mrs. Clemm was always busy. I have seen her of mornings clearing the front yard, washing the windows and the stoop, and even white-washing the palings. You would notice how clean and orderly everything looked. She rented out her front room to lodgers, and used the middle room, next to the kitchen, for their own living room or parlor. They must have slept under the roof. We never heard that they were poor, and they kept pretty much to themselves in the two years we lived near them. I don't think that in that time I saw Mr. Poe half a dozen times. We heard he was dissipated, but he always appeared like a gentleman, though thin and sickly looking. His wife was the picture of health. It was after we moved away that she became an invalid."

"Mrs. Clemm, she added, was a dress and cloak maker; and she thinks that Mrs. Poe assisted her, as she would sometimes see the latter seated on the stoop engaged in sewing. 'She was pretty,but not noticeably so. She was too fleshy.'

(Taken from Susan Archer Talley Weiss <u>The Home Life of Poe</u>, 1907)

Phillips, Mary E., Edgar Allan Poe The Man, Philadelphia: John C. Winston Co., V.I., 1926.

p. 843 In his "Memories of Men," Dr. Thomas Dunn English gives a pathetic note of Poe, and his Spring Garden Home, described "only part of a house,--the owner had built the rear portion, and the ground where the front was to stand had been turned into a grass-plot with a flower border against the adjoining brick wall." This writer gave details of aiding Poe to his home from street straits caused by his inability to withstand stimulants. It seems Mrs. Clemm came to the door and some unpleasing words passed between the three; yet the writer, if clothed in normal conditions, being the most responsible, should have been least objectionable in his expressions....

Another record of Poe's Spring Garden home is, when they arrived there, Mrs. Clemm found in the neglected garden a struggling, climbing rosebush, which she cheered into generous growing with attractive effects all over their little front porch...This pretty aspect, with other plentiful flowers and vines about the place, named it "the poet's rose-covered cottage." Mrs. Clemm and Virginia were of record as happy and busy. The neighbors noted Virginia as laughing among her flowers and sewing on their porch; and Mrs. Clemm as window-washing--also white washing the fence. When distress was near, it is said the front room was rented to lodgers; also that Poe and family kept to their living-room and kitchen next to it.

p. 838 ...I was impressed by the singular neatness and the air of refinement of his home. It was in a small house, in one of the pleasant and silent neighborhoods far from the center of the town, and though slightly and cheaply furnished, everything in it was so tasteful and so fitly disposed that it seemed altogether suitable for a man of genius...

p. 827 ...Dr. Oberholtzer continues: "Across the street from Poe's Spring Garden home to the West, was the large lumber-yard of Peter A. Gorgas. On the East side of 7th Street, in a block, was an old farmhouse, with a post and rail fence around it, occupied by a teamster, whose carts and furniture wagons stood on the place,--that was what Poe looked upon as he came out of his flower-garden to walk down 7th St. into the city."

p. 828 Captain Mayne Reid

...Then Poe was"living in suburban Philadelphia," called Spring Garden--a quiet quarter of the Quakers. "Poe was no Quaker"; but he was next door to one who dwelt in a splendid four-story house--the poet lived in a lean-to, supported against the gable of the more pretentious dwelling where lived his landlord. In Poe's "humble domicile I have spent some of the pleasantest hours of my life,--certainly some of the most intellectual...passed in the company of the poet and his wife--a lady angelically beautiful in person and not less beautiful in spirit...In the lean-to, besides the poet and his wife,.....

p. 827 ...on the large, roomy mahogany, hair-cloth sofa which Mr. Alburger took in lieu of other payment when Poe left the city....

p. 825 ...three straight, hard-bottomed wooden chairs--then had little roses painted on their backs--are valued by Mrs. Mary Walker and her sister Margaret Alburger, daughters of Poe's Spring Garden home Landlord...

p. 827 ...Miss Lydia Gaarigues as another person who had living memories of Poe; that her grandfather, John Hart, lived next door but one to the poet...

p. 824 Interior print showing the second-story low studded room in which Poe is said to have written "The Gold Bug" and worked on "The Raven"

p. 825 picture of 2nd floor study

p. 822 picture of drawing from photo 1842. From photo of Mr. Charles H. Bradford and description of his landlord's daughter.

p. 821 Poe's North 7th Street, Spring Garden, home, a two and one half story brick structure, was built against a high, side-brick wall on the rear portion of its lot. The absence of the present front building, in Poe's day left his home some ways from the corner of North 7th Street and Brandywine, a little lane north of Spring Garden, and inside a pale fence closed by two gates. A long narrow walk through his garden led to their door; and around the corner to a side entrance and small rear yard with its pear-tree shade under which Poe-legends seem sure he wrote part, or all, of "Gold Bug." Concerning this home of Poe, Thomas Cottrell Clarke wrote: "Their little garden in summer, and the house in winter, were overflowing with luxuriant grape and other vines and ornamented with choice flowers of the poet's selection."

Frayne, Anthony. The Rose Covered Cottage. Philadelphia: Gimbel Foundation, 1934.

p. 5 ...Comfortably arranged and surrounded by a garden, the house faced the pleasantly warm sun of the south and a delightful vista of well-kept lawns and neat gardens dotted with stately old shade trees from which were emitted the cheerful songs of myriad birds completing the symphony of sight, sound and fragrance of which only Nature is capable. Truly it was Spring Garden!

p. 7 Fronting on Brandywine street, the anticipated somberness of the plain, square-looking structure with tinned roof sloping gently from the rear is completely dispelled by the pleasant note of freshness generated by the newly-painted white door and window frames, simple white curtains heightening the pleasant contrast with the bright-green, latticed shutters.

p.8 A low door at the left of this entrance leads into the Poe House proper--into the cheerful little parlor of the cottage. Cozy and bright, the impression conveyed by the parlour restoration is in complete harmony with Griswold's description of the house "altogether suitable for a man of genius." Comfort and homeliness are the keynotes echoed by the old-fashioned open fireplace with closeted book shelves on each side, by the little square piano, and by the well-disposed horse-hair furniture of the period.

p. 8 A low-ceilinged room about twelve feet square with two large, curtained windows admitting the welcome sun-light reflected by the white-painted walls, this inviting little parlor derives cheering color from the unfigured bright-red carpet covering the entire floor.

Here, before the little brick and plaster fire-place with its quaint movable grate and its low mantel of white marble holding the usual brick-a-brac, were served those "enjoyable Sunday breakfasts of shad and waffles" so glowingly described by Henry B. Hirst who, during the Spring Garden residence was probably Poe's most intimate friend, seeing him "thrice or twice a day for two years."

p. 13 Attractive trellises invite attention to the surprising beauty of the little garden and grass plot now enclosed at the west side of the cottage where ramblers in profusion cover the rear and sidewalls and encircle the supporting posts of the homely little porch.

p. 13 Here Poe delighted to sit in the shade of the towering pear tree which withstood the ravages of time until razed by lightning in 1920.

Though the original tree is no more, other features of the yard and garden remain little changed. The brick paths, the old-fashioned flower beds, the closely cropped grass plot, the hanging vines, and the profusion of potted plants bring again to life the lovely atmosphere of 1842.

p. 14 In another corner is the unbricked outline marking the location of what once was the cellar spring which, we are told, provided water and refrigeration as do outside spring-houses found on many farms throughout the countryside today.

Dividing the cellar is a short flight of stairs, the treads worn noticeably thin, yet firm to the step on ascent to the kitchen. Here one large window faces the front yard and a heavy door opens on the side porch affording a second glance of the garden. Standing at this deeply worn and age scarred threshhold, obviously "dated back"....

p. 15 ...Instead of the expected open fireplace with swinging crane common at that time, it is now assumed that Mrs. Clemm cooked over an iron-topped, brick-encased stove having three fire-boxes individually controlled by separate dampers in the wall above. Topped by a metal shelf, the whole is enclosed in a framework of brick now painted black in striking contrast to the white, rough-plastered walls.

p. 17 There in the middle of the rear wall between two large closets, is the unchanged marble mantel-piece and the tiny register to control whatever modicum of warm air could be adduced from the open fire in the parlor immediately below.

At other times she was content to sit idly at the low casement windows in the healthful sunshine and gaze out upon the expansive lawns and well-kept gardens on every side while listening rapturously to the never-tiresome song of the many birds which served momentarily to revivify the spirits.

EDGAR ALLAN POE HOUSE 530 North Seventh Street July 1972
(A description prepared for the Philadelphia Historical Commission in July 1972 by Beatrice Kirkbride)

Poe House (rear building of No. 530 North Seventh Street). Poe House and the front building to which it is attached, built at a later date than the rear building, as well as the adjoining house at No. 532 North Seventh Street were acquired in the early 1930's by Richard Gimbel, founder and then president of the Edgar Allen Poe Club of Philadelphia and the Richard Gimbel Foundation for Literary Research. Mr. Gimbel's plan was to preserve the buildings as a museum and monument to Edgar Allen Poe.

Poe lived in what is now the back building of No. 530 from 1842-1844, writing there such works as the "Gold Bug" and "The Raven." At that time the front building had yet to be built.

The ownership of the properties has lately passed from the Gimbel Foudation to the City of Philadelphia and the Poe house is now being administered by the Free Library of Philadelphia. The following description is intended to outline details important in restoring the buildings to their original character and facilitate the acquisition of federal funds for that prpose.

The front of No. 532 is a three-and-a-half story facade of pressed brick laid up in common bond with butter joints, a squarehead door with stone lintel and marble steps; a marble watertable; two reveal windows in each story with stone sills and lintels at the first two floors; frame box cornice; gable roof; arched head dormer window.

The north wall of the piazza and back building of #532 has plank framed windows, apparently with their original shutter pintels; a brick cornice; and an enclosed veranda at the rear of the second floor. This latter is partly clad with flush boarding having a very narrow bead.

The first floor of the front building of #532 has a passage and one long room. The parlor windows have crosetted architraves and splayed jambs of Egyptian Revvival design and below their openings, panels with implanted mouldings. The two fireplaces

The first floor of the front building of #530 is in one room and passage. A single double door opens from the passage into the parlor. The centerpieces are gone. The architraves surrounding the windows are the same as those at #532. However, the doors are slightly different in design as are the panels under the windows.

The second story of the front building is in two rooms. Wide architraves incorporating corner blocks surround the windows and doors. The back room has a range of closets with the same door mouldings as found in the front room.

The doorway leading from the piazza to the yard is similar to the one already described at #532. The stairway is "geometric".

The attic here is in one open room but has a dormer front and back. In the piazza, the cornice remains, but a skylight formerly above the stairwell is now encompassed by a small bathroom built at the third story.

The first floor of the back building, the "Poe House" Property is in two rooms without cornices and with straight stairs between the rooms leading directly from the passage at the third bay. The closet door panels are the same as those in the front building, the mouldings here though, have a little bead, like #532's. There likewise remains a piece of a chair rail which apparently never had a top moulding and in the easternmost room, there is a plain white marble mantelpiece. The two rooms in the second and third storys are quite plain.

In the cellars of both #530 and #532, the joists are double on each side of the chimneys and the hearth, the framing is mor-ticed and tongued. The Poe House cellar has unusually heavy joists, a brick floor, support bases for two chimney stacks, but no evidence of use as a kitchen.

have identical mantels of wood, apparently of a later period. Wide plaster cornices and three "centers" complete the trim.

Leading from the passage to the parlor are two four-panel doors with implanted mouldings and architraves similar to those already described.

In the piazza, a doorway with sidelights and shutters gives access to the garden. The door is of similar design to those already described but altered by the insertion of glass in the upper half. Marble steps lead from this doorway to the ground. The arch connecting the passage and the piazza is probably original. The stairs are open string with turned balusters, heavy turned newels, and a paneled closet underneath. There is a "center" in the ceiling.

The back building contains a dining room and kitchen. The Dining room has a white marble and Roman style fireplace on the south wall, no cornice, a low ceiling, and a closet in the circle. The kitchen has a chimney on the east wall, no cornice, a low ceiling, and a wooden shed at the rear.

The second story of the front building is divided into two rooms in each of which is an "Egyptian" black and gold marble mantelpiece, the one in the front room having a chimney closet. The architraves and mouldings surrounding the doors and windows in both rooms are narrower and plainer than those found on the first floor.

The second story back building contains a chamber and an enclosed veranda. The cornice of the chamber is interrupted; the window sash with narrow muntins is possibly original.

The third floor of the front building is in two rooms each with a fireplace with wooden mantelpieces. One of these is equipped with a grate. Around the windows, the mouldings are narrow. There is likewise a closet under the stair to the attic.

The door opening to these stairs apparently has the original latch. The attic windows which are dormers also have the original sash; a trap door leads to the roof.

No. 530 has a three-and-a-half story facade of pressed brick laid in common bond with butter joints, a box cornice and a gabled roof with a gabled dormer. The front door is framed by a squarehead doorway. The door has implanted mouldings and the whole is surroundedby a marble frontispiece. As at #532, there are marble steps and a marble watertable. In each story are two reveal windows each with a stone sill and lintel.

The gable wall of this building is of the same pressed brick as the facade. The basement window with a stone lintel and one reveal window with a stone sill on both the second and third floors pierce this wall. A curtain wall connects the two chimneys. On the west wall of the front buildings, there is a plank framed window at each story. In order to accomodate the shutters originally attached to these windows, the south wall of the piazza had a niche built into it at the appropriate spot on each story so that these shutters may be opened safely. These niches are unique, and, consequently, of considerable architectural interest.

The piazza itself is shorter and wider than the one joining the front and back buildings at #532. Its shape was dictated by the space available between the already existing back building and the later, front structure. This also accounts, in all probability, for the difference in the stairs at #532 an #530.

The back building is four bays wide and three stories high, built of brick layed in common. It has a single pitched roof or shed roof. The windows are plank frames with shutters, paneled on the first floor. The louvered shutters for the second and third storys have been removed for repair. The door occupying the third bay at the first floor is set in a simple wooden frame with a square head and transom.

Excerpts from the Specifications

for renovation of

The Edgar Allan Poe House Complex

530-532 North Seventh Street
Philadelphia, Pennsylvania

for

The Free Library of Philadelphia

1977

These specifications have been valuable in determining not only what was done but also the conditions existing before the work was done. They are included here, without annotation only as resource material. The selection was made however with a view to to critical relevance, and the most important items have been identified by an asterisk in the right hand margin.

It should be noted that the work was not necessarily done according to the specifications. An important example is the fact that the brick joints of the rear building were not all cut out by tuck-pointers'grinder as required by Section 4B Masonry Restoration. This was fortunate because the bricks in the original portion of the building where Poe lived have thereby remained intact.

General Construction Work — Bid No. 4783
HVAC Construction Work — Bid No. 4784
Plumbing Construction Work — Bid No. 4785
Electrical Construction Work — Bid No. 4786

SPECIFICATIONS FOR

THE EDGAR ALLAN POE HOUSE COMPLEX
530-532 North Seventh Street
Philadelphia, Pennsylvania

for

THE FREE LIBRARY OF PHILADELPHIA
Philadelphia, Pennsylvania

CITY OF PHILADELPHIA, DEPARTMENT OF PUBLIC PROPERTY
ROBERT SILVER, COMMISSIONER

PAUL J. MARZULLO, DIRECTOR
ARCHITECTURE AND ENGINEERING DIVISION

C. FREDERICK WISE, PROJECT ARCHITECT
A & E DIVISION

ROBERT C. BELFI, CHIEF DESIGN ENGINEER
ARCHITECTURE AND ENGINEERING DIVISION

JOHN LLOYD AND ASSOCIATES
ARCHITECTS
1411 Walnut Street
Philadelphia 561-1234

PAUL H. YEOMANS, INC.
CONSULTING ENGINEERS
Philadelphia

Bids will be opened in the Procurement Department, Room 1385, Municipal Services Building, Philadelphia, Pennsylvania, at_____p.m., local time,_____, 1977.

Project No. 52-038-1-001
Federal EDA Grant No. 01-51-24279

Set No._____

I N D E X

DIVISION		PAGE NUMBER
	Invitation to Bid	1 - 2
	Instructions to Bidders	1 - 5
	General Construction Proposal	1 - 3
	HVAC Construction Proposal	1 - 3
	Plumbing Construction Proposal	1 - 3
	Electrical Construction Proposal	1 - 3
	EEO Certification for Prime Contractor (ED-119)	One Sheet(2 sides)
	EEO Certification for Subcontractor (ED-120)	One Sheet(2 sides)
	EDA Contract Clauses	EDA-1 thru EDA-15
	Eligibility Affidavits	EDA-16 thru EDA-18
	Affirmative Action Requirements	AAR-1 thru AAR-5 AAR-19 thru AAR-22
	Affirmative Action Compliance	AAR-13
	Standard Contract Requirements	1 - 14
	Modifications to Standard Contract Requirements	1 - 12
	Special Requirements	1 - 2
	Schedule of Minimum Wage Rates	1 - 1
	List of Drawings	1 - 1
DIVISION 1	GENERAL REQUIREMENTS	
1A	Scope of the Project	1A-1 - 1A-2
1B	Special Requirements for the Work	1B-1 - 1B-5
1C	Temporary Facilities	1C-1 - 1C-2
1D	Temporary Services	1D-1 - 1D-1
1E	Temporary Protection	1E-1 - 1E-2
1F	Meetings, Schedules & Reports	1F-1 - 1F-1
1G	Project Closeout	1G-1 - 1G-2
DIVISION 2	SITE WORK	
2A	Demolition	2A-1 - 2A-2
2B	Excavating, Backfilling & Clearing	2B-1 - 2B-2
2C	Paving	2C-1 - 2C-2
2D	Site Improvements	2D-1 - 2D-2
DIVISION 3	CONCRETE	
3A	Cast-In-Place Concrete	3A-1 - 3A-2
DIVISION 4	MASONRY	
4A	Brickwork	4A-1 - 4A-2
4B	Masonry Restoration	4B-1 - 4B-3
4C	Concrete Masonry	4C-1 - 4C-2
4D	Marble	4D-1 - 4D-2
DIVISION 5	METALS	
5A	Miscellaneous Metals	5A-1 - 5A-2

DIVISION		PAGE NUMBER
DIVISION 6	CARPENTRY	
6A	Rough Carpentry	6A-1 - 6A-1
6B	Finish Carpentry	6B-1 - 6B-3
DIVISION 7	MOISTURE PROTECTION	
7A	Roofing & Sheet Metal	7A-1 - 7A-2
7B	Rainwater Conductors	7B-1 - 7B-1
7C	Dampproofing, Waterproofing & Caulking	7C-1 - 7C-2
7D	Building Insulation	7D-1 - 7D-1
DIVISION 8	DOORS, WINDOWS & GLASS	
8A	Doors	8A-1 - 8A-2
8B	Windows and Glass	8B-1 - 8B-2
8C	Finish Hardware	8C-1 - 8C-3
DIVISION 9	FINISHES	
9A	Plaster and Stucco	9A-1 - 9A-2
9B	Gypsum Drywall	9B-1 - 9B-1
9C	Ceramic Tile	9C-1 - 9C-2
9D	Resilient Tile	9D-1 - 9D-1
9E	Carpeting	9E-1 - 9E-1
9F	Painting	9F-1 - 9F-3
DIVISION 10	SPECIALTIES	
10A	Toilet Room Equipment	10A-1 - 10A-3
10B	Kitchen Cabinets	10B-1 - 10B-2
DIVISION 11	EQUIPMENT	
11A	Kitchen Appliances	11A-1 - 11A-1
DIVISION 15	MECHANICAL	
15A	HVAC-General	15A-1 - 15A-3
15B	HVAC-Materials	15B-1 - 15B-10
15C	Plumbing - General	15C-1 - 15C-5
15D	Plumbing -Materials	15D-1 - 15D-6
15E	Plumbing - Fixtures	15E-1 - 15E-4
15F	Plumbing - Tests & Finishing	15F-1 - 15F-2
DIVISION 16	ELECTRICAL	
16A	Electrical Work	16A-1 - 16A-12

LIST OF DRAWINGS

	Cover Sheet
A-1	Site Plan
A-2	Basement Plan, First Floor Plan
A-3	Second and Third Floors Plan
A-4	East and West Elevations
A-5	South Elevation
A-6	North Elevation
A-7	Stairs and Miscellaneous Details
A-8	Schedules
PE-1	Site Plan
P-2	Basement, First Floor Plan
P-3	Second and Third Floors Plan
P-4	Attic Plan and Riser Diagrams
M-1	Basement, First Floor Plan
M-2	Second and Third Floors Plan
M-3	Attic Plan and Details
E-2	Basement, First Floor Plan
E-3	Second and Third Floors Plan
E-4	Riser Diagrams and Details

DIVISION 1 GENERAL REQUIREMENTS

SECTION 1A SCOPE OF THE PROJECT

1A.1 Location

a. The work of the project is the restoration and rehabilitation of The Edgar Allan Poe House Complex, 530-532 North Seventh Street, Philadelphia, Pennsylvania.

1A.2 Definition

a. The portion of the Complex occupied by Edgar Allan Poe in 1842 to 1844 is the back building of 530 North Seventh Street. Exterior and interior restoration shall be executed.

b. The exterior of the front building and piazza of 530 and the entire structure of 532 shall be restored.

c. The interior of the front building and piazza of 530 and the entire structure of 532 shall be rehabilitated.

1A.3 Work Included

a. The work generally includes, but is not limited to, the following:

1. New roofing of the structures.
2. Masonry restoration of the structures.
3. Repair of and replacement of exterior millwork including frames, sash, shutters and doors.
4. The demolition of the existing structure and the construction of a new stairwell at the rear of 532.
5. Site work in both the South and North Gardens to include paving, lighting, landscaping and the reconstruction of the Necessary.
6. The restoration of the interior of the Poe House and an accommodation for the circulation of visitors.
7. The rehabilitation of the remainder of 530 and 532, as follows:

   (A) Exhibit and holding area

   (B) Circulation

DIVISION 1 GENERAL REQUIREMENTS

SECTION 1F MEETINGS, SCHEDULES AND REPORTS

1F.1 Meetings

a. The Architect will conduct a regularly scheduled meeting at the site for the purpose of coordinating the work. Meetings will be held at least every two weeks or as often as the Architect may direct.

b. The Architect shall keep a record of the meetings and shall distribute typed copies of the minutes to the Owner, the Architect, all contractors and all other interested parties.

1F.2 Schedules and Reports

a. Together with the monthly application for payment, each contractor shall forward to the Architect a summary report of the progress of the work in the shops and in the field.

1F.3 Photographs

a. Along with the monthly application for payment, the General Contractor shall forward to the Architect two prints each of four progress photographs, 8" x 10" glossy, mounted. These photographs shall be views taken from points to be agreed upon.

b. Upon acceptance of the work, deliver all negatives to the Owner.

DIVISION 2 SITE WORK

SECTION 2A DEMOLITION

2A.1 Stipulations

a. Applicable provisions of the Contract Documents shall govern the work of this Section.

2A.2 Work Included

a. The work of this Section includes the demolition to the project area, as well as the interior and exterior of the building; generally as follows:

1. The one and two story structure at the rear of 532, retaining the brick for reuse.
2. The removal of the concrete sidewalk along Spring Garden Street, Seventh and Greene Streets and in the North Garden.
3. The removal of the brick sidewalk throughout for reuse. *
4. The removal of the concrete entrance steps at the side of 530. *
5. The cutting for the new stairway to the basement of 530, Front Building. *
6. The removal of partitions and the cutting of partition openings as indicated. *

2A.3 Work Not Included

a. Demolition work that shall be performed under other applicable sections is Necessary demolition and chimney reconstruction, removal of stairwell at 530, Front, removal of historical elements and the cutting and patching for Mechanical and Electrical Contractors. Execution Section 2B.4 applies to this work, however.

2A.4 Execution

a. Prior to demolition, the extent of all work shall be reviewed with the Architect to confirm the Contractor's understanding of all elements to be removed. Exercise care in removal in order that no historical elements are damaged.

b. Unless otherwise noted, all salvage material shall be the property of the Contractor and shall be removed from the site.

DIVISION 4 MASONRY

SECTION 4B MASONRY RESTORATION

4B.1 Stipulations

a. Applicable provisions of the Contract Documents shall govern the work of this Section.

4B.2 Work Included

a. This Section includes all labor, materials, equipment and services necessary for the restoration of the masonry as shown on the Drawings and/or as specified, generally as follows:

1. Repairing and cleaning of existing brickwork.
2. Cleaning of the existing stonework.
3. Pointing of masonry.

b. The removal of the paint from the existing brickwork shall require different approaches on the front and back buildings since the number of coats varies between these surfaces. A sample of the cleaning test, approximately 2' x 4', shall be conducted on each of these surfaces (2 required) to illustrate the method to be utilized and the quality to be obtained, which shall be approved by the Architect before proceeding.

c. The procedure for masonry restoration shall be executed by workmen experienced in historical brickwork as follows:

1. Preliminary cleaning of the brickwork.
2. Cut out existing mortar joints and replace defective brickwork with raked joint
3. Delay completion of work to permit drying of walls.
4. Final cleaning of the brickwork.
5. Tuck pointing of the joints.
6. Application of the sealer
7. It is not the intent of these Specifications to remove all paint or stain for a new building look.

4B.3 Materials

a. Replacement brick - ASTM C-62, Grade SW, of size and color to match existing, as manufactured by V. Cushwa & Sons and as approved by the Architect.

b. Masonry Cement - ASTM C-91, Type II.

c. Lime - ASTM C-207, Type S.

d. Sand - ASTM C-144.

e. Brick Sealer - Hydroza as manufactured by Hydrozo Products Company.

4B.4 Execution

a. The existing brickwork for the front buildings shall be cleaned primarily with steam. A mild solution of trisodium phosphate may be used, the solution thoroughly scrubbed into the surface, then removed by steam jets. A mild solution of muriatic acid,ammonia fluoride, or a solution approved by the Architect, may be used if it is completely removed by thorough washing.

b. The brickwork in the back buildings contain additional coats of paint. In addition to the procedure in (a) above, a first application of a commercial chemical cleaner may be required at the direction of the Architect. Mechanical cleaning shall not be permitted.

c. Mortar joints in existing brickwork shall be cut out to a depth of approximately 1" to receive pointing. This shall be accomplished with a tuck - pointer's grinder, no chipping permitted.

d. All defective brickwork shall be carefully removed and replaced to match existing and scored with a raked joint for pointing of the entire surface.

e. The waiting time for drying shall depend on the time of the year and the construction schedule. Delay as long as feasible; a minimum of two months.

f. The stone masonry (front base course) shall be cleaned using the high primer water method with aerating nozzle. Individual stains and marks shall be hand stoned.

g. A final wash down cleaning shall be done prior to pointing. Final condition of the brickwork shall be subject to the approval of the Architect.

h. Mortar mix for tuck pointing shall be 1:1:6 lime cement mortar of a color similar to the original and approved by the Architect. Pointing shall be executed in warm weather since no anti-freeze compounds or bonding agents shall be permitted. The joints shall be compacted in layers for the 1" depth to create a flush joint. Care should be exercised to create a slight indentation of the joint; no excess mortar. Sample panel shall be approved by the Architect before proceeding.

i. All brickwork shall be sealed with Hydrozo in strict accordance with the manufacturer's recommendation. It shall be only applied in hot dry weather. Care shall be exercised to protect the stonework.

DIVISION 4 MASONRY

SECTION 4D MARBLE

4D.1 Stipulations

a. Applicable provisions of the Contract Documents shall govern the work of this Section.

4D.2 Work Included

a. The work in this Section includes all labor, materials and equipment required for the marble work, generally as follows:

1. New entrance steps, side of 530.
2. Resetting of entrance steps, 530 and 532 east side and 532 north side.
3. Restoration of mantlepieces throughout.
4. Shop Drawings required.

4D.3 Regulations

a. Work on the marble fireplaces is restricted to craftsmen experienced in the removal, repair, restoration and setting of historical work. Proof of experience shall be furnished to the Architect.

b. Pieces removed from the site for restoration shall be marked for reassembly and all pieces are the responsibility of this Contractor.

4D.4 Materials

a. New stone steps (530, South Side) and the new door sill (1/105) shall be Georgia Marble, ASTM C-503, color and finish similar to 532, North Side.

b. Missing elements of mantlepiece shall match existing pieces.

c. Mortar shall be 1:1:6 lime cement mortar as specified elsewhere.

4D.5 Execution

a. After a qualified workman has removed the broken pieces, they should be carefully removed in order for reassembly to their original pieces. They can then be removed from the site for doweling, epoxy glueing and cleaning (not polished) and reinstalled.

DIVISION 6 CARPENTRY

SECTION 6B FINISH CARPENTRY

6B.1 Stipulations

a. Applicable provisions of the Contract Documents shall govern the work of this Section.

6B.2 Work Included

a. The work of this Section includes all labor, materials, equipment and services required for the finish carpentry; generally as follows:

1. Removal and reinstallation of millwork restoration items of DIVISION 8.
2. Job fabricated items of millwork to match historical elements, such as trim, frames, moldings, wood ornamentation, kitchen fireplace.
3. New items of non-historical nature such as shelving, plaque board, counter top.
4. New wood flooring to include patching, ramps and the area of stair removal of 530.
5. Shop drawings required.

6B.3 Regulations

a. The work of this Section shall be executed by men experienced in restoration work, documented and approved by the Architect.

b. Historical elements shall be carefully removed, marked, original hardware retained for reuse.

c. Historical elements not to be reused, as directed by the Architect, shall be turned over to the Free Library.

6B.4 Execution

a. Items of job fabrication shall match in species, profile and detail, the historical fabric that it is repairing or restoring. Idaho white pine, Clear No. 1, Select, shall be utilized generally.

b. After paint removal from all wood elements, exterior and interior, restore and repair in accordance with the Architectural Woodwork Institute.

c. New items in the historical area of the Poe House.

1. Install a header for the first floor joist at the entire door, doweled and wood pins as window headers. *

2. Install stair railing, first to third floor, of Idaho white pine, as detailed. *

3. Install new basement steps to the outside as detailed. *

4. Install wood surround and mantle for restored fireplace in the Poe kitchen. *

d. Exterior items of historical significance.

1. New barge boards throughout to match existing of 5/4" x 6", with one beaded edge. *

2. Dormer moldings to match existing as detailed.

3. Dormer siding shall be 1" x 10".

4. All door and window frames and moldings. Restore window sills at all window openings.

e. Additional items.

1. Furnish plastic laminate counter tops for locations in the Ladies Room and Curator's bath.

2. Plaque board of clear Phillipine mahogany for clear finish as detailed.

3. White pine book shelves, 1" x 12", clear, to be painted with adjustable hangers in the Seminar Room.

4. Install 1" x 3" pine rail, and two shelves in closets of the Curator's quarters, all white pine, clear.

f. Flooring.

1. The finish of the wood floors throughout the Poe House and the uncarpeted area of the remainder of the used areas of the buildings shall be painted. *

However, unmatched jointing of flooring shall be repatched to match the existing as well as replacement of distressed boarding.

2. All new wood framing including ramps shall be edge grain, yellow pine, 25/32" thick, best grade, tongue and groove, Southern Pine Association grading.

3. Sub-flooring for the Curator's bath area shall be 3/4" water proof plywood with joints taped.

DIVISION 7 MOISTURE CONTROL

SECTION 7C DAMPPROOFING, WATERPROOFING AND CAULKING

7C.1 Stipulations

a. Applicable provisions of the Contract Documents shall govern the work of this Section.

7C.2 Work Included

a. The work under this Section shall include all labor, materials, appliances and services necessary to complete all waterproofing, dampproofing and caulking and related work required; generally as follows:

1. Dampproofing

(A) At entire perimeter of building foundation walls of the back buildings of 530 (Poe House) and 532. *

2. Caulking

(A) At jambs, heads and sills of all windows, louvers and wall vents in exterior walls.

(B) At heads and jambs of all door openings in exterior walls.

(C) At all joints between exterior walls.

b. All other items of dampproofing, waterproofing, caulking and related work reasonably inferred as needed to make work of this Section complete.

7C.3 Materials

a. Dampproofing of walls abutting earth shall be accomplished by treating exterior surfaces of walls with one coat of Tremco 121.

b. Vapor barrier for the concrete floor slabs shall be 6 mil. polyethylene sheet.

c. Caulking compound shall be two part polysulfide conforming to F.S. TT-S00-227e, Type II.

d. Joint filler or backing shall be a non-staining compatible cord conforming to ASTM C-509-63, Type 3.

DIVISION 8 DOORS, WINDOWS AND GLASS

SECTION 8A DOORS

8A.1 Stipulations

a. Applicable provisions of the Contract Documents shall govern the work of this Section.

8A.2 Work Included

a. The work of this Section shall include all labor, materials, equipment and services required for the doors; generally as follows:

1. Restoration of existing doors in the Poe House and other exterior doors. *
2. Rehabilitation of existing wood doors to remain. *
3. New wood doors.
4. New metal doors.
5. Shop Drawings required.

8A.3 Regulations

a. All restoration shall be executed by workmen experienced in this field in a first class manner. The Architect shall be the judge of acceptance of quality of restoration as well as which original fabric not to attempt altering.

b. Referring to Section 6B, it is assumed that all doors, including hardware, shall be removed from the Poe House. * It is recommended that they be milled stripped and repaired. Strip paint with commercial remover by dipping when possible. After stripping, the Contractor shall cooperate with the ARchitect to record the scars.

8A.4 Execution

a. Restore and rehabilitate existing panel doors with dutchman of Idaho white pine, Clear No. 1, Select, filling as required, retaining the profiles and integrity of the doors.

b. New wood doors for the Curator's quarters shall be six panel, 1-3/8" thick, white pine in accordance with Commercial Standard CS-120, Grade No. 2.

c. New wood doors for exterior openings throughout and the Poe House shall be custom millwork of Idaho white pine

d. The missing elements of the frames shall be restored under Section 6B.

e. The third floor windows of the Poe House shall be changed from casement to double hung sash, 3/3, similar to 532 rear building. These windows shall be weatherstripped with 32 B&S gauge, 1" fastened with bronze nails.

8B.5 Shutters

a. Install period shutters at windows openings as follows - first and second floor throughout, third floor front buildings only.

b. Construct shutters of Idaho white pine, Clear No. 1, Select, to exactly match original as detailed.

c. Install with original fastenings and hold backs where existing, and new ones to match.

8B.6 Storm Sash

a. Install new frames, storm sash and screens at all window openings for the first, second and third floors except the Poe House.

8B.7 Glass and Plastic Sheet

a. Replacement and new glass shall be sheet, double thick, B Grade, conforming to FS DD-G-451.

b. Glazing compound shall conform to FS TT-G-410 that shall remain plastic under surface film.

c. All exterior glass, new and existing, shall be reputtied.

d. Aluminum storm sash and basement sash shall be glazed with polycarbonate lens - 1/4" thick, G.E.'s Lexan or approved equal. Glazing compound, where required, shall be compatible, as G.E.'s Silglaze.

2. Passage, first floor - 6" x 4" surface box required, iron.

3. Passage, second and third floors - 5" x 2-1/2", keyhole latch, iron.

4. Closets - 2" x 3-1/2" vertical, back surface, key front.

b. Other Doors (Period)

1. Exterior doors - 2-1/2" mortised, brass, keyed alike, with 2" brass knobs.

2. Passage - 2-1/2" mortised, brass, with throw lock with 2" porcelain knobs.

3. Closet (2/201, 3/201, 2/202) - 1-1/2" brass pulls; metal closet rods.

c. Other Doors (Modern)

1. Stair Tower - 1/105, 1/306.

2. Basement Doors - 1-1/2 pair spring hinges, paint both - push plate, pitcher handle, other - brass lockset, matched keyed.

d. No hardware shall be required for the third floor and attic of the front buildings.

e. All shutters similar to Ball and Ball:

Hinge - X1201
Pintle (where required) No. 3
Slide Bar - X1224
Holdback - Type A

f. All windows - sash locks of Allen bead machine screw with matching stud threaded insert.

8C.4 Execution

a. Finish hardware shall be fitted and installed in wood doors, such as built-in features and other millwork as shown on the Drawings and shall be protected from damage. Hardware shall be fitted prior to application of painter's finish; removed during the finishing operation and reset after the completion of the finish except for the last coat. All hardware shall be accurately and securely installed.

DIVISION 9 FINISHES

SECTION 9F PAINTING

9F.1 Stipulations

a. Applicable provisions of the Contract Documents shall govern the work of this Section.

9F.2 Work Included

a. The work of this Section shall include the labor, materials, equipment and services required for the painting; generally as follows:

1. The removal of paint from all wood surfaces on the exterior of the buildings.
2. The removal of paint from all wood interior surfaces of the Poe House and on the first and second floors of the other buildings.
3. The removal of paint from plaster walls on the first, second and third floors of the interior of the Poe House.
4. The removal of the wallpaper from the plastered surfaces of 530 and 532 throughout (excluding the Poe House).
5. The painting of all exterior wood and metal.
6. The painting and/or material finish of all surfaces.
7. The refinishing of the flooring throughout except the third floor and attics of 530 and 532, front buildings.
8. The cleaning of the basement of the Poe House and the attics of 530 and 532.

9F.3 Regulations

a. Paint removal shall be executed with men experienced in historical restoration. The Contractor shall cooperate with the Architect in establishing the original colors of the Poe House.

Laboratory analysis shall be executed by the Architect to establish the finish colors.

b. All paint shall be removed with approved chemical solution only; no burning shall be permitted.

c. Care shall be exercised in order that original detail shall not be destroyed. Scraping of wood surfaces of scroll work and carved woodwork shall be done with rounded edges to preserve the original appearance of the woodwork.

d. It is assumed that the movable historical elements of the Poe House shall be removed for dip-stripping, including doors and sash. All parts shall be protected from damage and loss. After dipping, the Architect shall inspect for significant data.

9F.4 Execution

a. Surface preparation shall be:

1. Wood Surfaces, Painted: paint removed, primed, filled, sanded, finish.
2. Wood Surfaces, Natural (Stair Railing): paint removed, sanded, finish.
3. Plaster Walls and Ceilings: paint removed, wash with tri-sodium sulfate, patch, sand, finish.
4. Metal Stairwork: touch-up, paint.
5. Flooring and Stair Treads: light sand, finish.
6. Attic: vacuum clean, wash all surfaces with tri-sodium sulfate, no finish.

b. The finish schedule: (The third floor area of 530 and 532 shall receive one finish coat of paint only.)

1. Wood Surfaces, Exterior: one coat alkyd undercoat, two coats alkyd semi-gloss.
2. Wood Surfaces, Interior: one coat alkyd undercoat, two coats alkyd Eggshell enamel.
3. Plaster Walls: one coat alkyd primer-sealer, two coats alkyd flat.
4. Plaster Ceilings: one coat alkyd primer-sealer on repairs, two coats alkyd flat.
5. Gypsum Wallboard: one coat alkyd primer-sealer, one coat alkyd semi-gloss.

6. Metal: one coat primer, one coat alkyd semi-gloss.

7. Natural Wood, Stairwell: one coat sealer, two coats urethane satin varnish.

8. Flooring, Poe House: two coats floor paint, color by Architect.

9. Flooring, Other: One coat oil stain, two coats of urethane satin varnish.

c. Paint and finish products shall be the highest quality, standard brand of approved manufacturer. Submit list of products proposed and used.

d. Apply coats evenly in a first class manner in all respects. Protect adjacent work. Sand and adhere to established drying times between each coat. Remove all material that has spilled, splashed or spattered.

Notes on the Lloyd Drawings, 1978

The following notes were taken from the working drawings prepared by John Lloyd for the City of Philadelphia for the 1978 renovation of the Poe House at 530 and 532 North 7th Street. Because a full-blown Historic Structures Report was not made before the renovation took place and no record photos were made during the work, the Lloyd Construction Documents, including the Specifications for the Work, remain a very important document for the history of the house. In many respects it is the only record of the condition of the house before the recent renovation. Unfortunately much of the evidence is indirect, i.e. by inference, between the lines. It must be understood, of course, that these drawings were not intended, nor could they be expected, to record the existing conditions except insofar as it was necessary to perform the required work.

Presented here this listing will serve only to point up details and notes that provide clues to the way things were before the work began.* They will be useful only in conjunction with the full documents themselves and may be of greatest service when new documentation is prepared for a future restoration.

---

* Sometimes omissions are significant such as the gap in the window schedule where the third floor windows appear.

Notes on the Lloyd Drawings for the 1978 Renovation
Working Drawings prepared for the City of Philadelphia
by John Lloyd, Architect

Sheet Number		Remarks
A1		-"Brandywine Street restored"?
		-"New brick walk"
A2		10-10-77
		-"cut new opening", "new brick floor"
		-"close opening with stone" cellar
		-"new wood stairs at cellarway"
		-"repair brick jambs" (at rear door) first floor
	*	-"remove existing door and jamb (at stairway up to 2nd)
A3		-"remove existing window and frame" (second floor)
		-"remove existing window and frame" (third floor)
A4	*	-"install new small light sash and new shutter throughout"
		-"repair all barge boards and cornices" (How was it originally? see photos)
	*	-"repair existing door and frame" (at first floor rear door)
		"new brick jambs"!!!
		-"parge stone foundatons and foundation coatings" (archaeology goodby!)

Sheet Number	Remarks
A4 (continued)	-"reconstruct shed roof, new flat seam metal roof"
	-"new wood shutters throughout" 10-10-77
	-"stair rail detail" (How was it originally?)
A5	10-25-77
	-new brick outbuilding, "necessary house"
	"reconstruct brickwork from foundation up"
	-"parge stone foundation and foundation coating"
	-"rebuild existing first floor shutters"
	-"remove skylight" (over stair well)
	-"new flat seam metal roof" (What was it?)
	-"restore chimney" (How was it really?)
	-fireplace in kitchen new mantel, new plaster in closet, new brick hearth (*match the one in parlour)
	(note: no stone lintel to remove)
*	-parlour fireplace wrap iron liner with metal lath, replaster and paint, reset brick hearth
A6	-"two story brick and frame addition"
	"new wood shutters throughout" (note)

A Note on Technical Analyses

In the original discussion of this project it was anticipated as a matter of course that certain specialized studies be made such as Paint Analysis, Mortar Analysis, and Structural Analysis, and the results included in the technical Appendix to this Historic Structures Report. As the project developed however, it became clear that these particular studies were of less direct relevance to the basic problem of determining how the house was when Poe lived there. The saga of the house itself after 1844 was of no special interest except insofar as it could shed light on how it was during those first few years before 1844 when Poe moved away. The period we were dealing with was neither remote nor long and Poe's tenancy was both early and brief.

On the other hand, a great deal of destructive investigation was performed that had not been contemplated at the outset. Thus both the approach to the problem and the scope of the work was altered as the project progressed, and the final form of the Report reflects these modifications. As discussed in the introduction, this Report has taken a narrative form focusing on issues rather than an analytical form addressing building components or phases. And, while standard techniques of paint analysis, for instance, were employed in the course of the study, the results of such analysis appear throughout the body of the Report, but do not take the form of systematic tabulation at the end. For reasons already developed in the chapter on Finishes and elsewhere a more exhaustive paint analysis was not warranted.

While the visual analysis of mortars and plaster proved very valuable, often providing an explicit color-coding of building components, the chemical analysis of these materials was similarly regarded as irrelevant to our purposes. Again while such issues are discussed throughout the text, no tabular analysis of the cement, mortars, and plasters was developed.

One more study mentioned in the project directive but absent from the report is the Engineering Analysis for Structural Stability. And once more it was acknowledged that this was not germane to the problem. Such structural deficiencies as there might have been before 1978 were corrected in the recent renovation undertaken by the City of Philadelphia. That project involved a full scale Mechanical, Electrical and Structural Engineering contract, and all systems and structure were brought up to (and beyond) code standards. The drawings and specifications for the project by John Lloyd & Associates Architects, and Paul H. Yeomans, Inc., Consulting Engineers are the property of the City of Philadelphia, Department of Public Property. The cover sheet and excerpts from the specifications are included in the Appendix to this report.

Note: In the above referenced specifications a "laboratory analysis of existing paint" was called for to determine the new colors to be used.

ALVIN HOLM A.I.A.

ARCHITECT

25 January 1982

Henry Magaziner
National Park Service
143 South Third Street
Philadelphia, PA 19106

Dear Henry,

In the last months I have produced evidence that radically revises our earlier image of the Poe House on Seventh Street. Briefly the revisions are as follows:

1) The Poe Kitchen was not west of the stairway in the main body of the house but was in a one-story frame shed to the rear.

2) What has traditionally been identified as the kitchen was in fact the kitchen only after the front building was added. In Poe's day this room was the dining room.

3) The present cellarway at the rear was added when the kitchen was relocated at the same time the front house was built. The original location was at the east end of the cellar where it became a passage between front and rear portions of the enlarged building.

4) The east wall of the original house against which the front house was built was a finished wall of face brick with windows on each floor.

5) The front door of the house was on this east wall and what has been thought to be the main entrance on Brandywine Street was actually the side entrance for the Poe family. When the Poe's rented out the front room however this did become their principal entrance.

6) I believe the contemporary descriptions of the Poe House were correct in describing the long walk from the front gate on Seventh Street through the flower garden to the front porch. This must have stood against the east wall of the cottage.

The house of Poe was therefore quite different from the house we see today. It was not simply the rear end of a much larger house to be constructed later, but was indeed the "Rose-covered Cottage" of which the legends SPEAK //

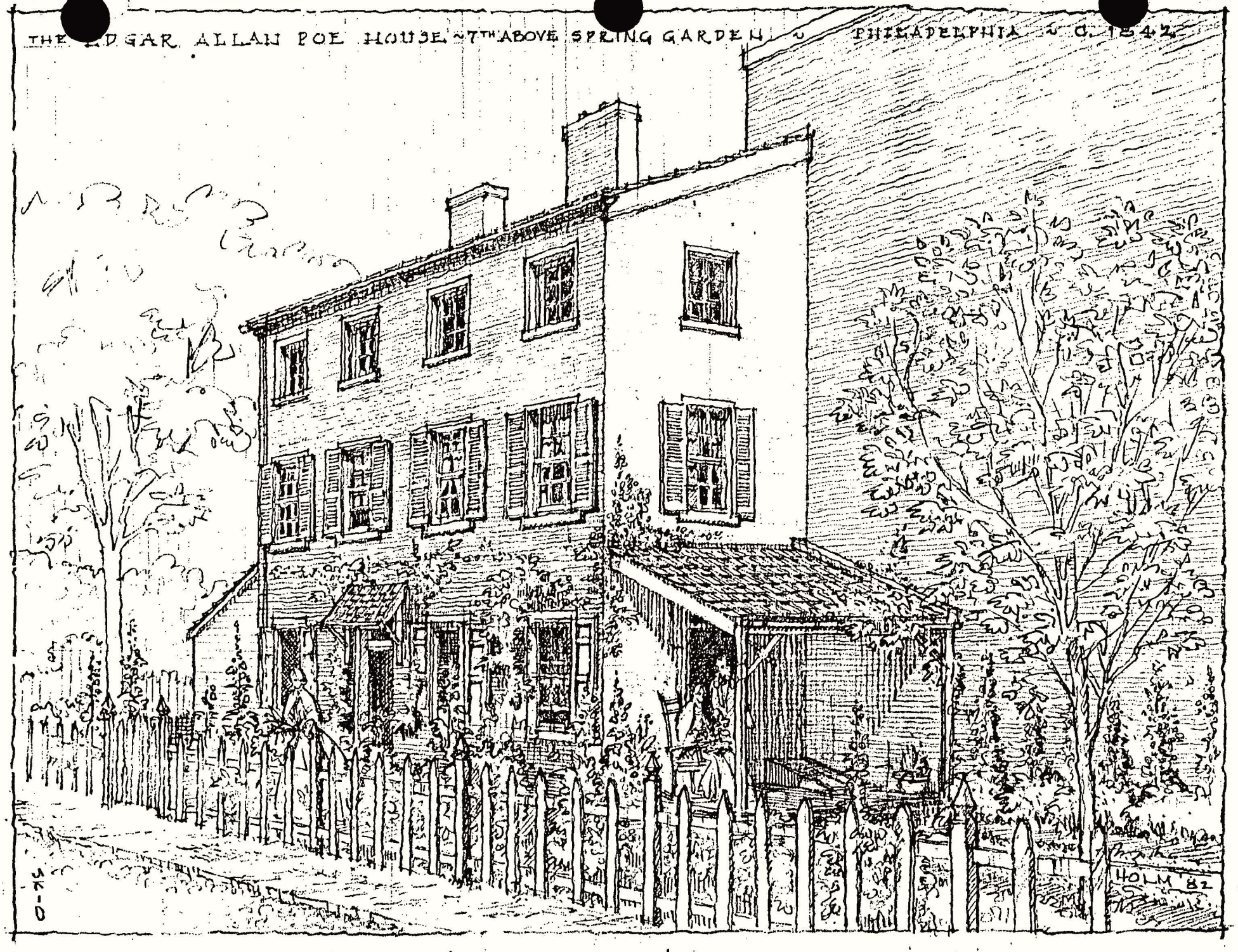
(THE REST OF THE LETTER IS NOT RELEVANT HERE)

2014 SANSOM STREET, PHILADELPHIA, PENNSYLVANIA 19103 (215) 963-0747 A.H.

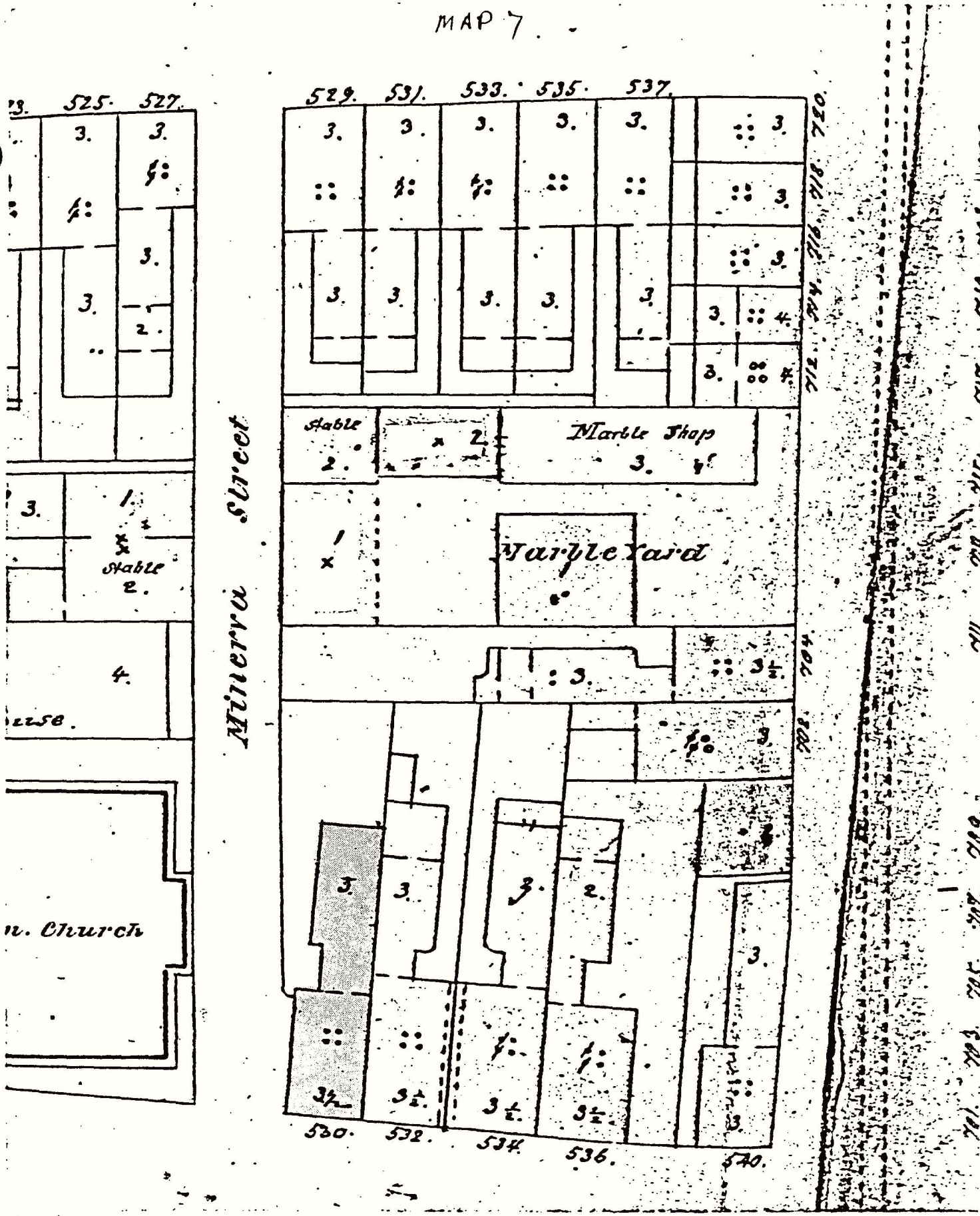
INDEX OF DRAWINGS

		p.
SK-O	A Restoration Portrait: Reconstruction of the Poe House as it was in 1844	168
SK-1	Site Plan at 1"=10'-0"	169
SK-2	Schematic View of #530 N. 7th Street, 1840 to 1848	170
SK-3	Comparison of First Floor Plans for 3 Periods	171
SK-4	Cellar Plans, #530 and #532 in 1982	172
SK-5	First Floor Plans, #530 and #532 in 1982	173
SK-6	Second Floor Plans, #530 and #532 in 1982	174
SK-7	Third Floor Plans, #530 and #532 in 1982	175
SK-8	East Elevation 1982	176
SK-9	South Elevation 1982	177
SK-10	West Elevation 1982	178
SK-11	North Elevation 1982	179
SK-12	Evolution of East Wall, Rear Bldg. @ #530	180
SK-13	The Hidden Facade Section through Piazza @ ½"=1'0" Showing Exploratory Demolition and Traces	181
SK-14	Details of East Wall, original Facade	182
SK-15	Discovery of the Front Door and Windows on the East Section looking East @ ¼"=1'0"	183
SK-16	Discovery of the Windows on the East Wall East Wall Elevations @ ½"=1'0" Second and third floors	184
SK-17	Discovery of the front door on the East Wall East Wall Interior Elevations @ ½"=1'0" Cellar and First Floor	185
SK-18	Cellar Elevation of East Wall and Crypt Detail	186
SK-19	Sketch Details of Crypt	187
SK-20	Third Floor Windows, "Virginia's Room", Details at Full Size	188
SK-21	Second Floor Windows Details at Full Size	189

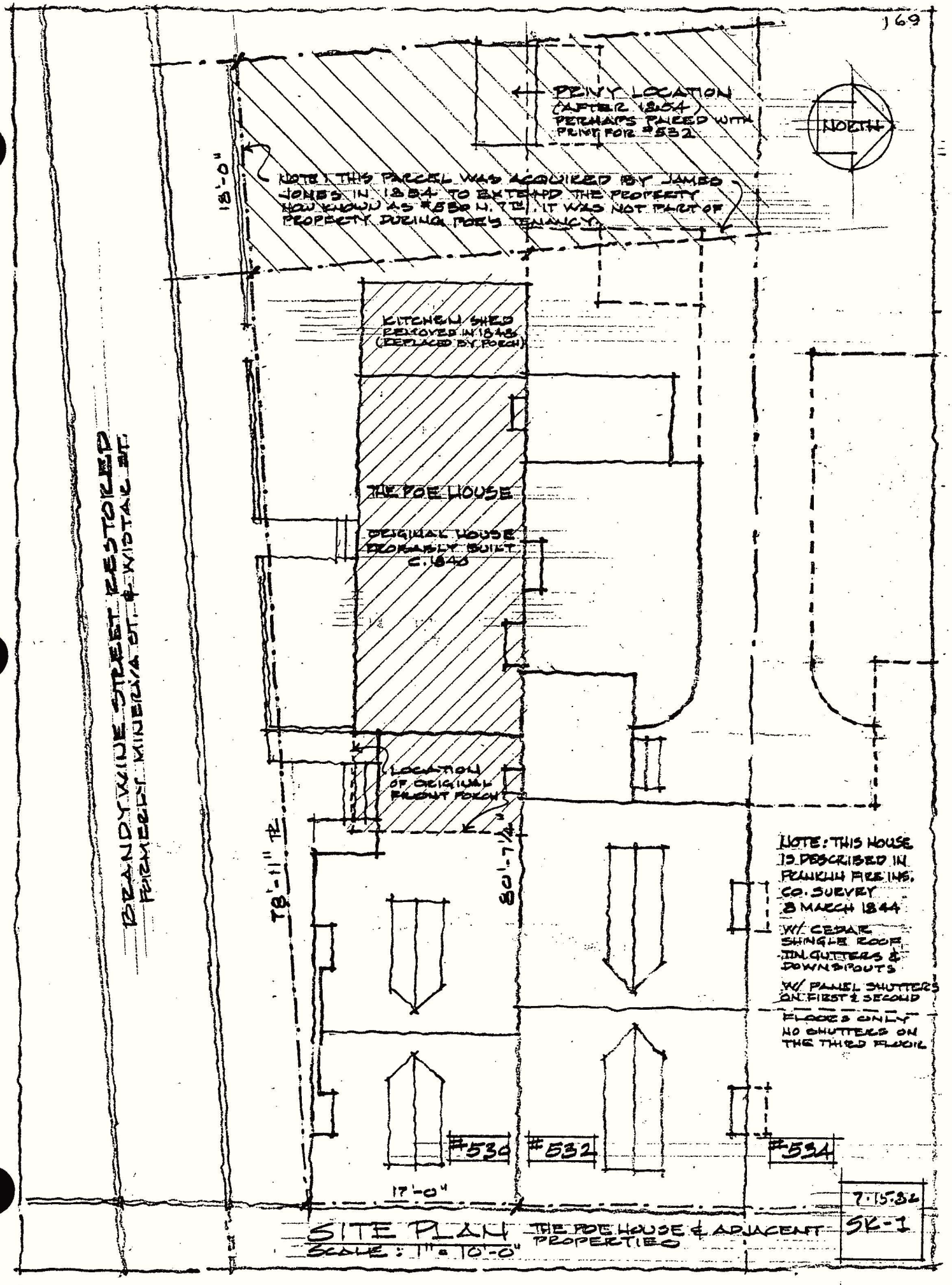
SK-22	Comparative Window Details, Full Size	190
SK-23	Third Floor Windows @ #532	191
SK-24	Schematic Drawing of Cellar Way @ West Wall	192
SK-25	Sketch Detail of Cellar Way lintel	193
SK-26	Sketch details of Mantels from cellar	194
SK-27	Sketch details of Mantel "A" from cellar	195
SK-28	Excerpts from Lloyd Window and Finish Schedule	196
SK-29	Excerpts from Lloyd Door Schedule	197
SK-30	Preliminary notes on cellar plan	198
SK-31	Preliminary notes on first floor plan	199
SK-32	Preliminary notes on second floor plan	200
SK-33	Preliminary notes on third floor plan	201


THE EDGAR ALLAN POE HOUSE ~ 7TH ABOVE SPRING GARDEN ~ PHILADELPHIA ~ C. 1842
JK-D
HOLM 82

MAP 7



Hexamer and Locher Map - 1858, Map 7
Free Library Map Depart.
:: indication of shingle roof.

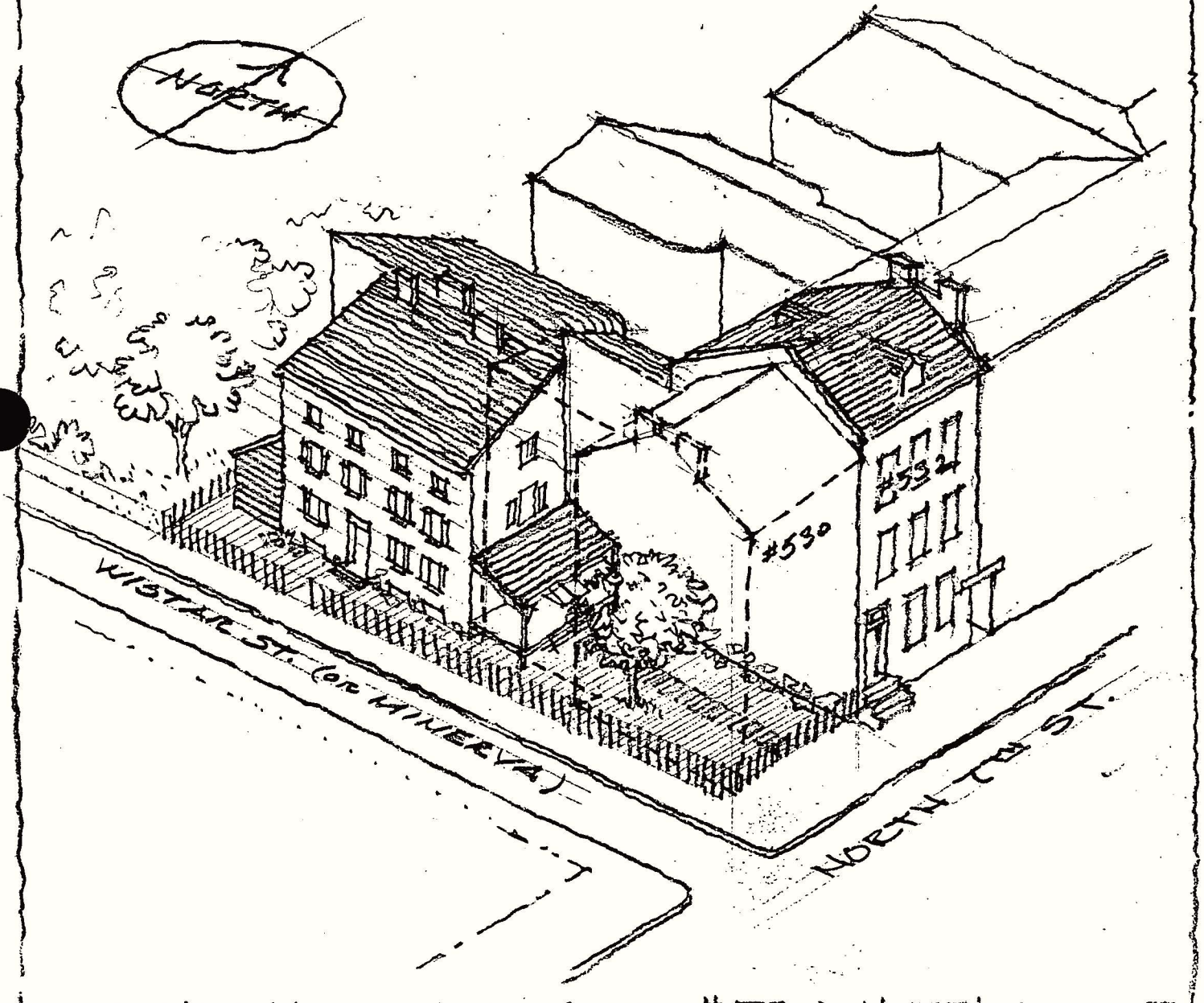


SITE PLAN THE POE HOUSE & ADJACENT PROPERTIES

SCALE: 1" = 10'-0"

7-15-52

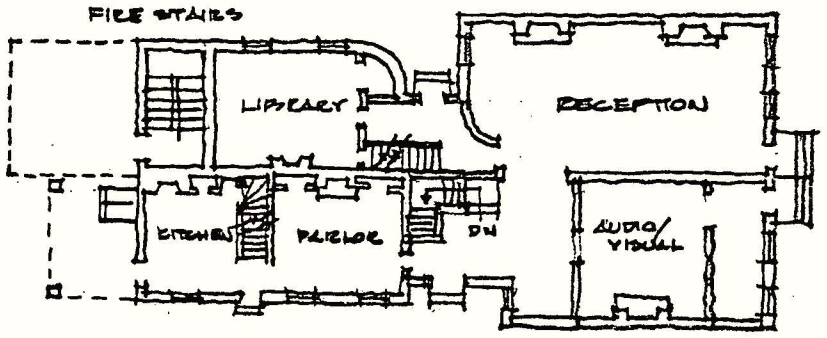
SK-1



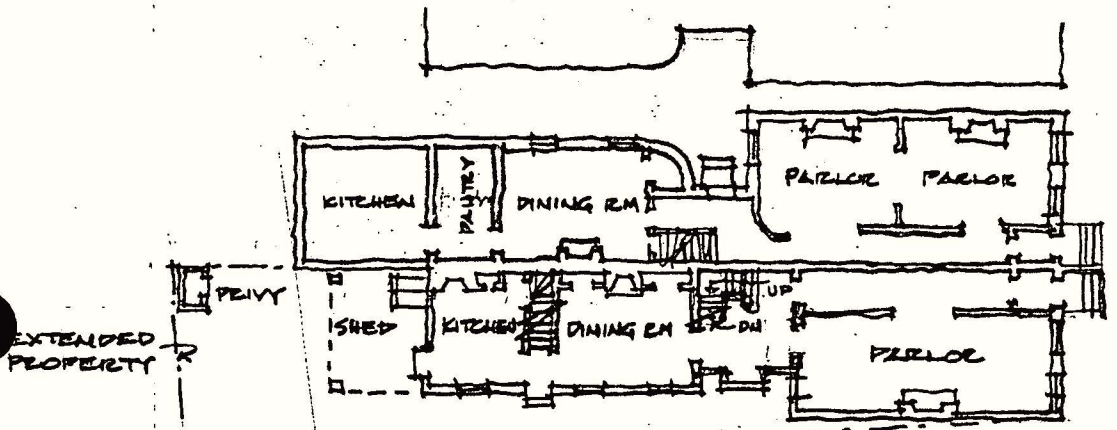
SCHEMATIC VIEW OF #530 N. 7TH STREET AS "THE COTTAGE" BETWEEN 1840 & 1848 BEFORE THE FRONT HOUSE WAS ADDED

7.15.82
SK-2

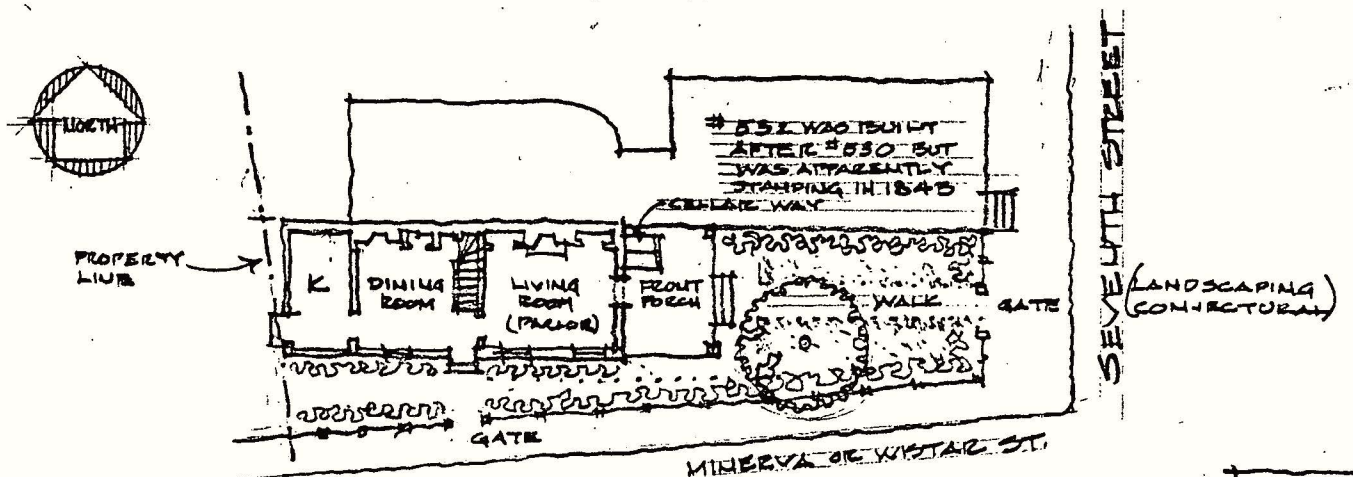
ALVIN HOLM A.I.A.



C — THE POE HOUSE TODAY, 1982 (THE LLOYD RENOVATION OF 1975) — FIRST FLOOR — NOT TO SCALE



B — ULTIMATE DEVELOPMENT BETWEEN 1845 AND 1940'S(?) — FIRST FLOOR — NOT TO SCALE

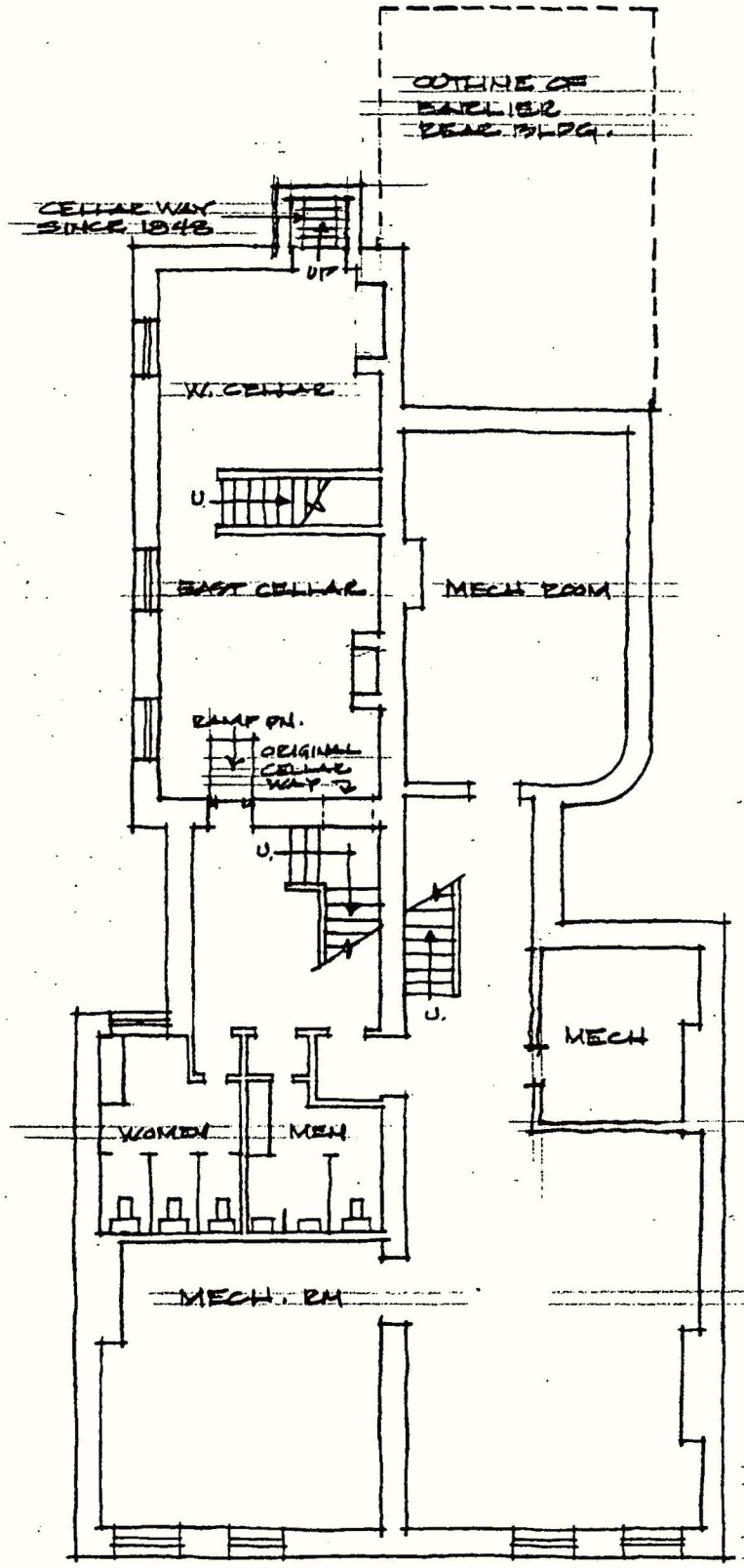


A — "THE COTTAGE" 1840(?) TO 1848 (ORIGINALLY FREE-STANDING) THE HOUSE AS IT WAS WHEN POE LIVED THERE

COMPARISON OF FIRST FLOOR PLANS N 3 PERIODS

7.15.82

SK-3



THE POE HOUSE IN 1982

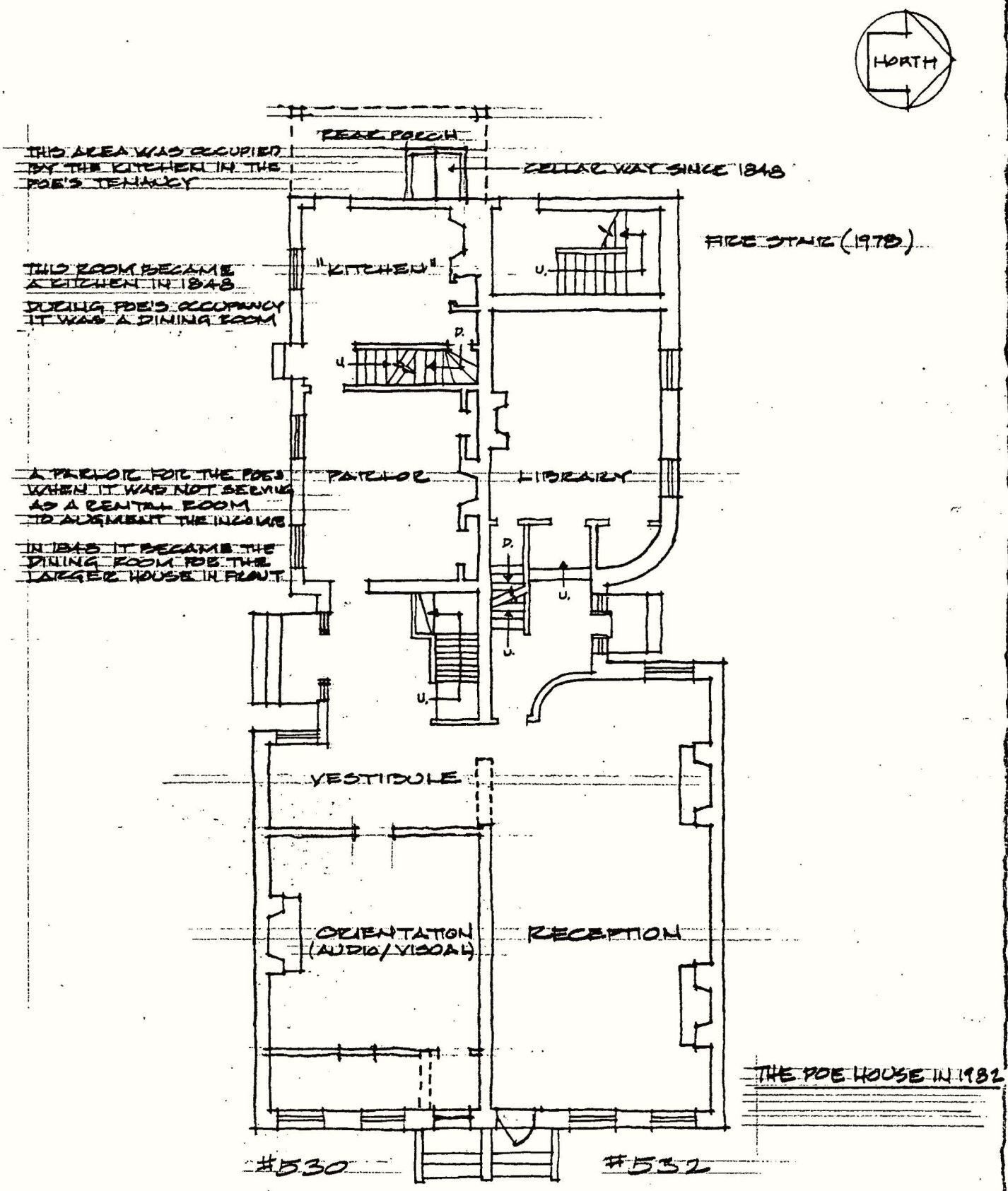
#530 #532

CELLAR PLANS

NOT TO SCALE

7.15.82

SK-4



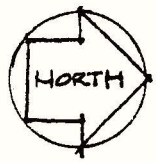
THE POE HOUSE IN 1982

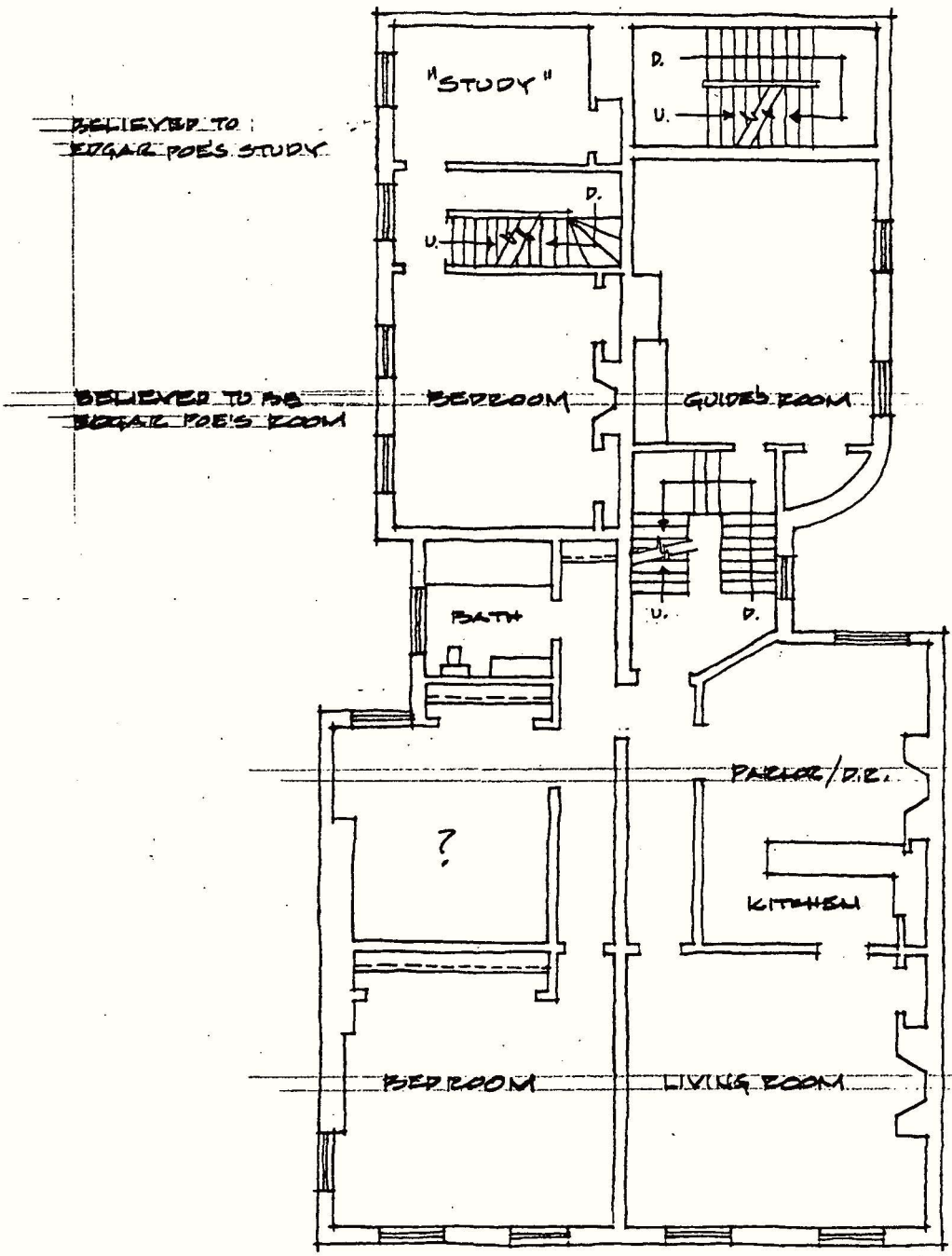
FIRST FLOOR PLANS

NOT TO SCALE

7.15.82

SK-5





THE POE HOUSE IN 1932

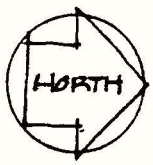
#530 #532

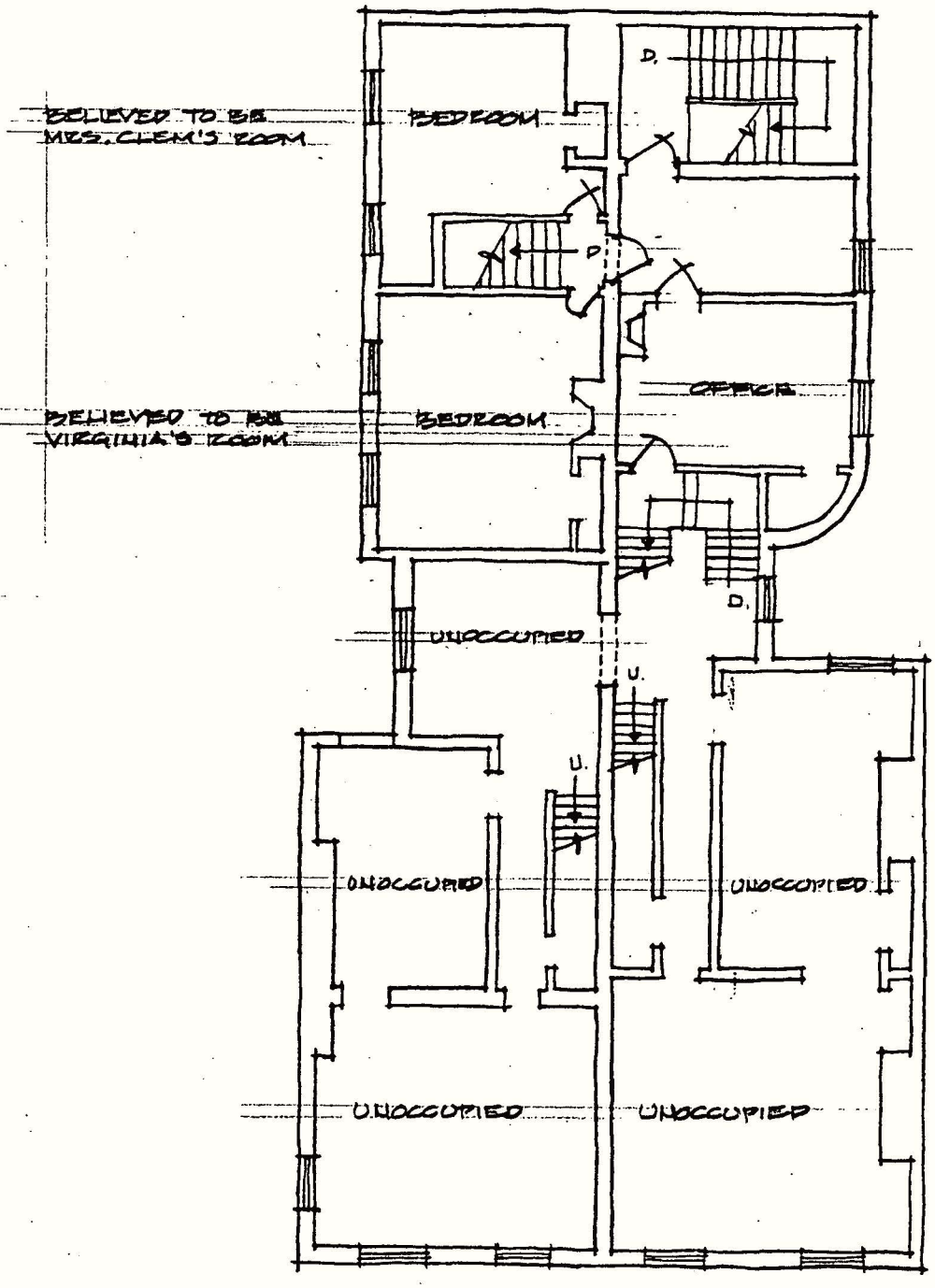
SECOND FLOOR PLANS

NOT TO SCALE

7.15.82

SK-6





THE POE HOUSE IN 1982

THIRD FLOOR PLANS

NOT TO SCALE

7.15.82

SK-7

EAST ELEVATION SEVENTH STREET

SCALE: APPROXIMATELY 1/8" = 1'-0"

0 5 10

#550 #532

NOTE: THESE ARE NOT SURVEY DRAWINGS

7-15-82

SK-8

ALVIN HOLM AIA

SOUTH ELEVATION

THE POE HOUSE "THE COTTAGE"
THE ORIGINAL PORTION 1840 & 1848

BRANDYWINE (WISTAR) FRONTAGE
NOTE: THESE ARE NOT SURVEY DRAWINGS

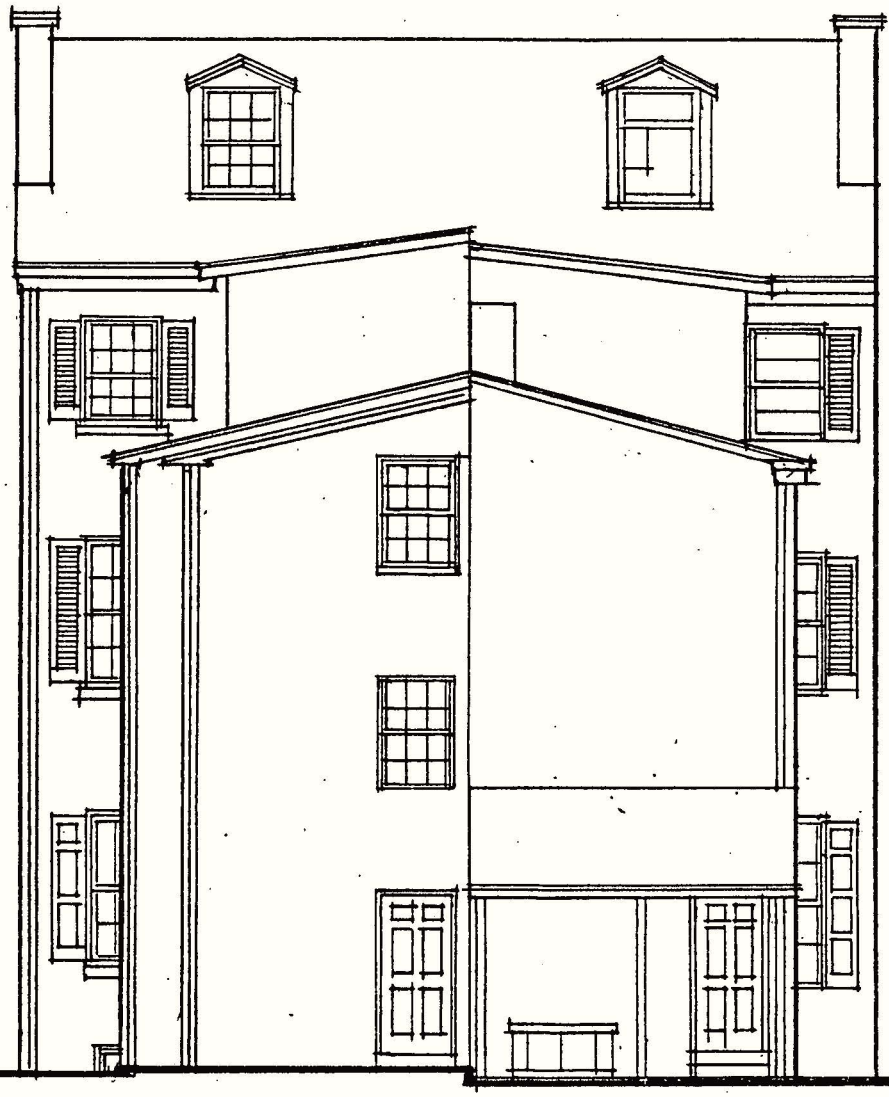
SCALE: APPROXIMATELY 1/8" = 1'-0"

0 5 10

ALVIN HOLM AIA

7.15.82
SK-9

121



WEST ELEVATION

SCALE: APPROX. 1/8"=1'-0"

0 5 10 15

THE POE HOUSE

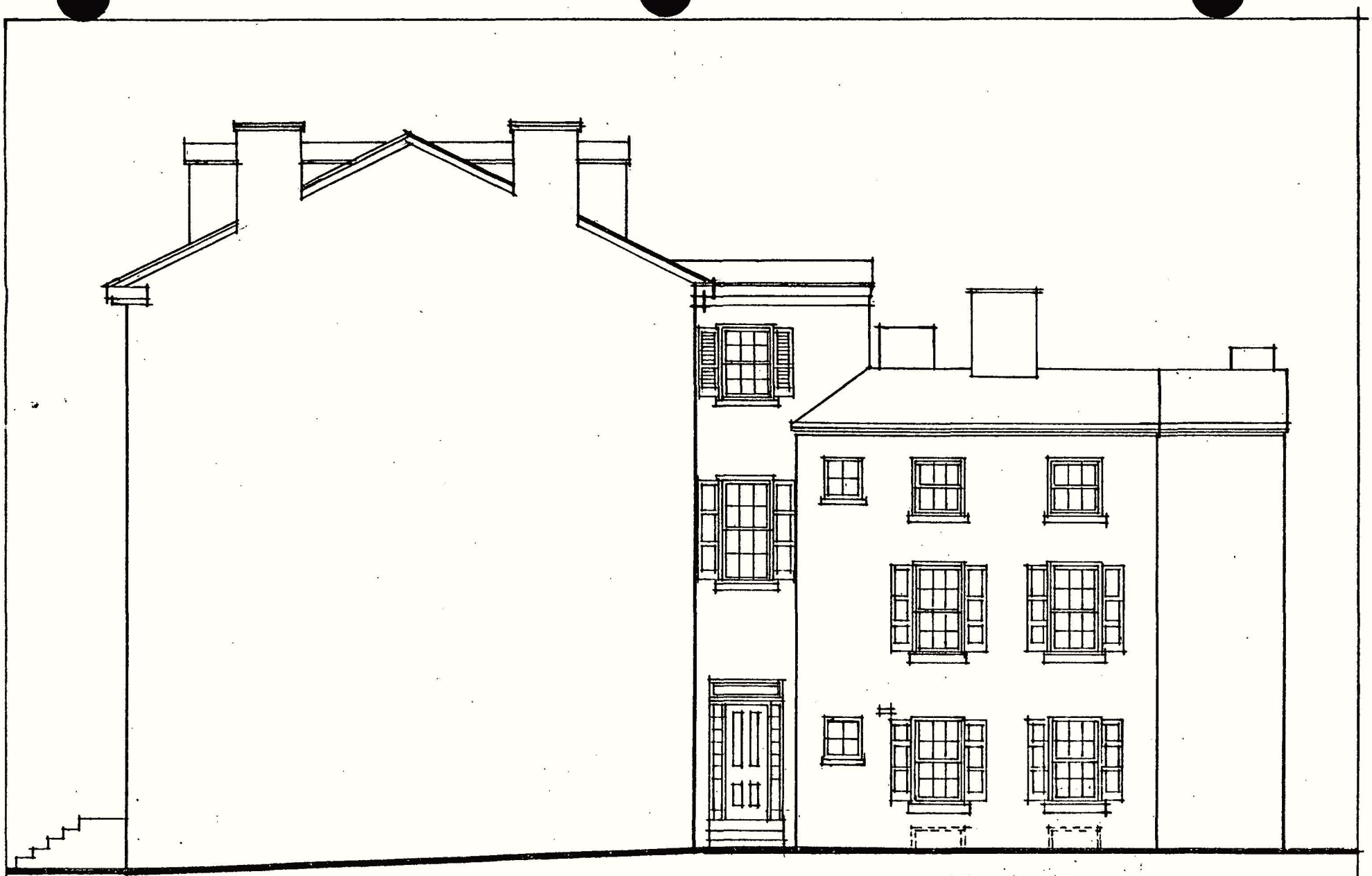
#532 #530

NOTE: THESE ARE NOT SURVEY DRAWINGS

ALVIN HOLM AIA

7.15.82

SK-10



NORTH ELEVATION

THIS IS THE HOUSE AT #832 N. 7TH ST.
TO THE NORTH OF THE POE HOUSE

NOTE: THESE IS NOT A SURVEY DRAWING

SCALE: APPROXIMATELY 1/8" = 1'-0"

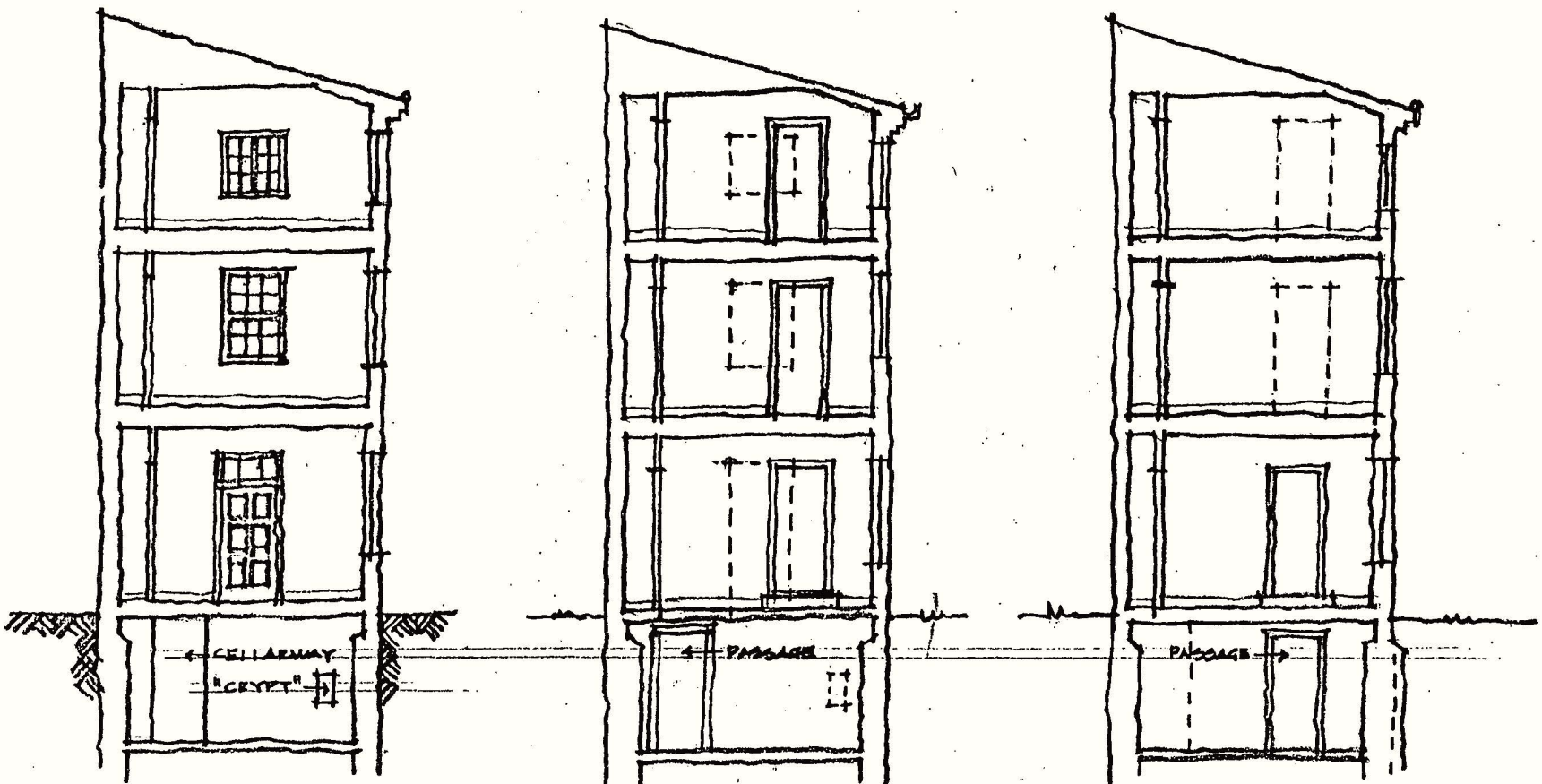
0 4' 8' 16'

ALVIN HOLM A.I.A.

7.15.82

SK-11

179



A ORIGINAL HOUSE
1840 - 1848
(DOES YEARS) '43 & '44

B ENLARGED HOUSE
1848 - 1978

C TODAY'S HOUSE
SINCE 1978 RENOVATION

EVOLUTION OF EAST WALL ~REAR BLDG @ 530 HUDSON ST.
SECTIONS THROUGH FRONT ROOM (PARLOR) LOOKING EAST

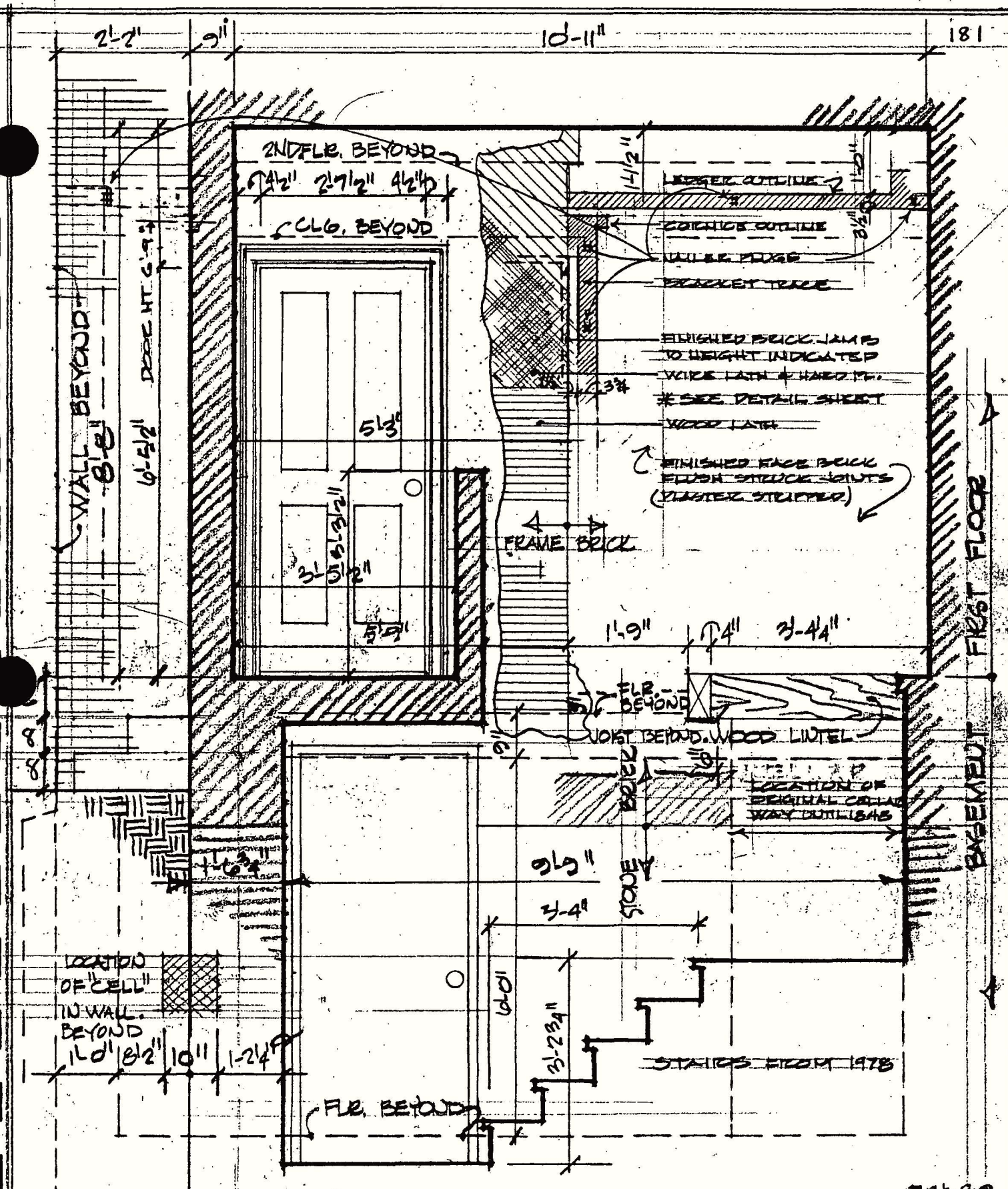
0' 10' 20' APPROXIMATE SCALE : 1" = 10'-0"

ALVIN HOLM A.I.A.

7.15.82

SK-12

140



5.11.82

THE HIDDEN FACADE

SECTION THROUGH PIAZZA

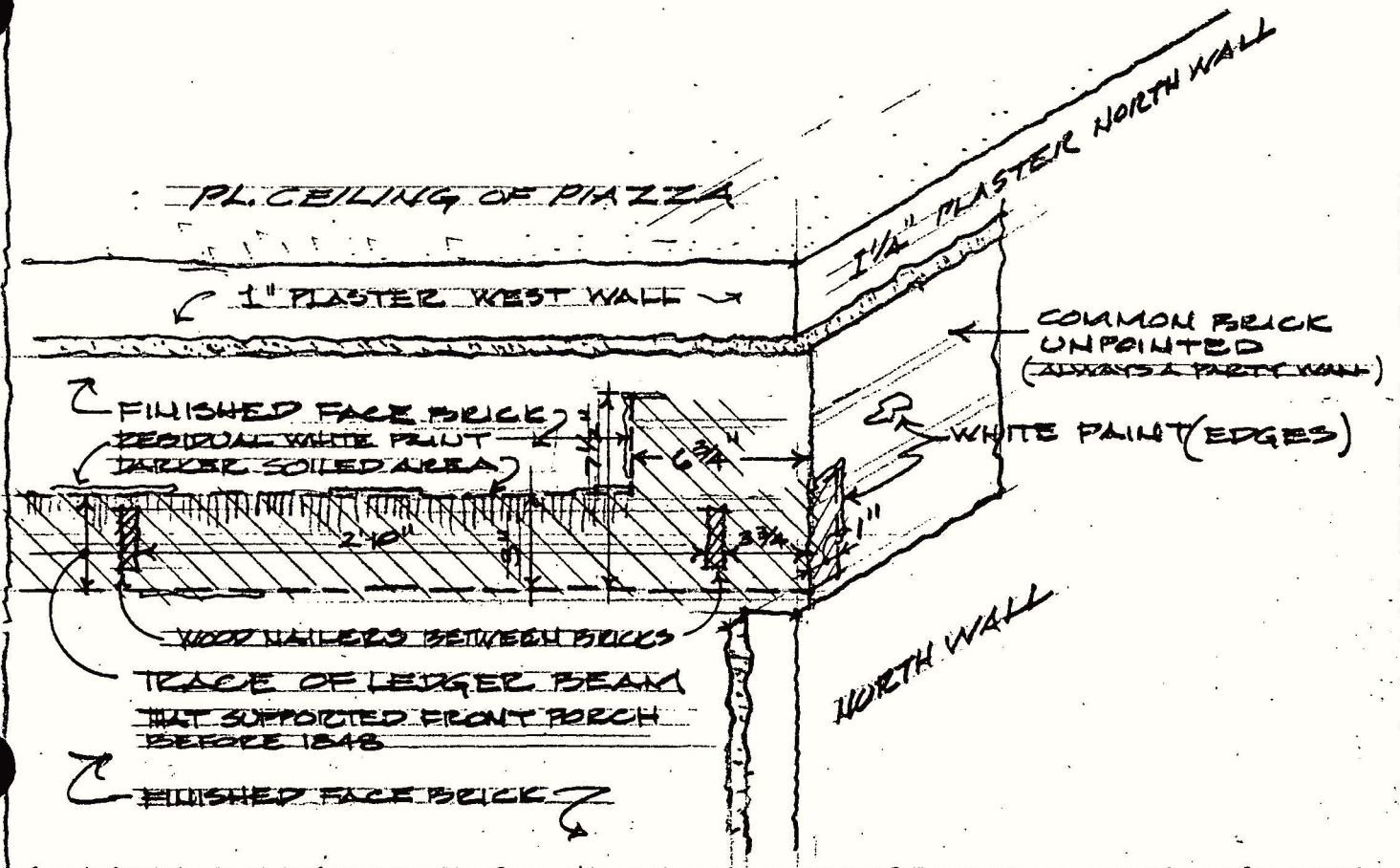
SCALE: ½" = 1'-0"

POE HOUSE

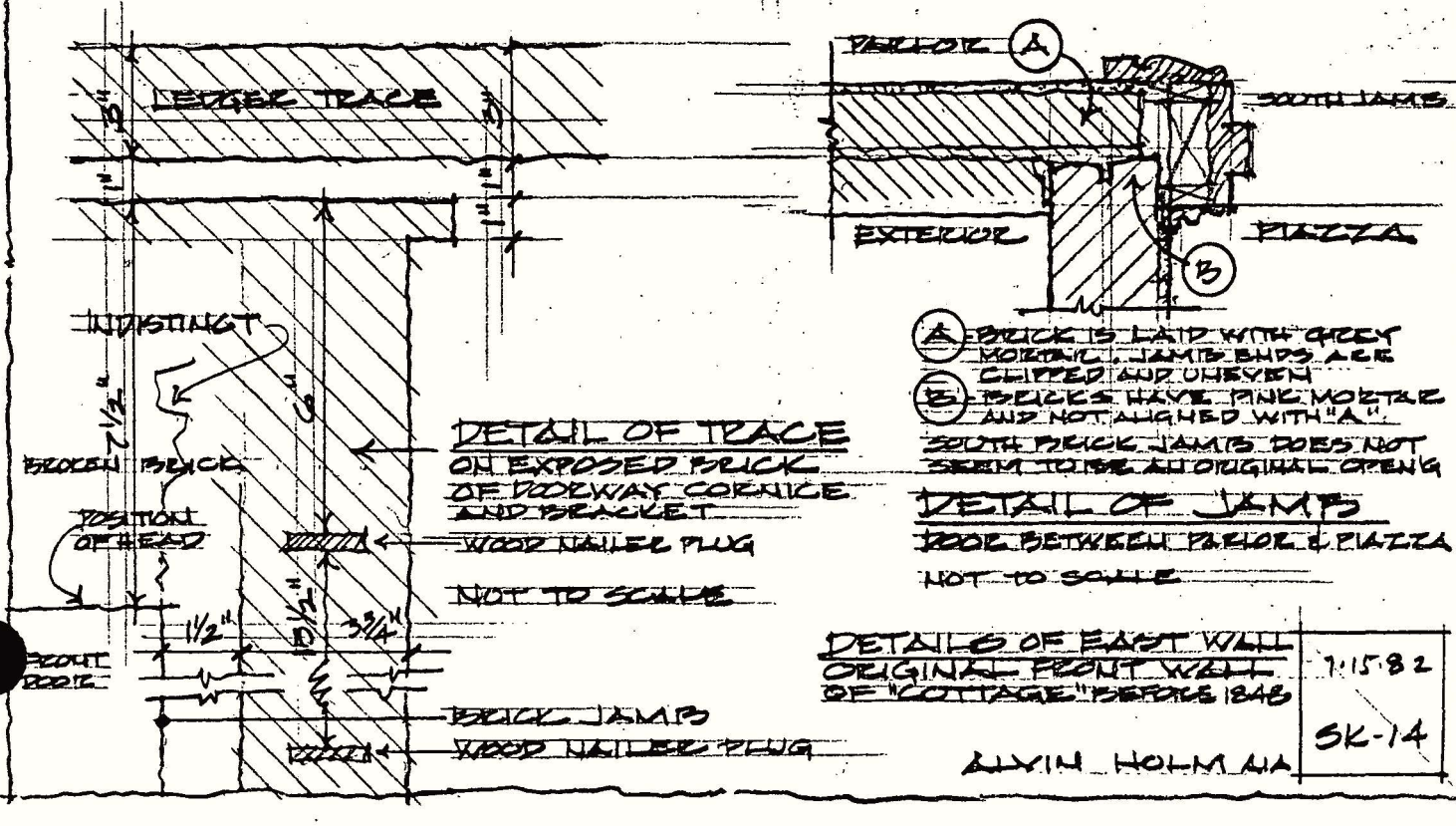
ELEVATION OF WEST WALL
FIRST FL. & BASEMENT.
ALVIN HOLM AIA. PHILA PA.

7.15.82

SK-13



SCHEMATIC VIEW OF UPPER NORTHWEST CORNER OF WEST PIAZZA WALL
FIRST FLOOR WITH PORTIONS OF PLASTER REMOVED TO DISCLOSE PORCH STRUCTURE



DETAIL OF TRACE
ON EXPOSED BRICK
OF DOORWAY CORNICE
AND BRACKET

A BRICK IS LAID WITH GREY MORTAR. JAMB ENDS ARE CLIPPED AND UNEVEN

B BRICKS HAVE PINK MORTAR AND NOT ALIGNED WITH "A". SOUTH BRICK JAMB DOES NOT SEEM TO BE AN ORIGINAL OPENING

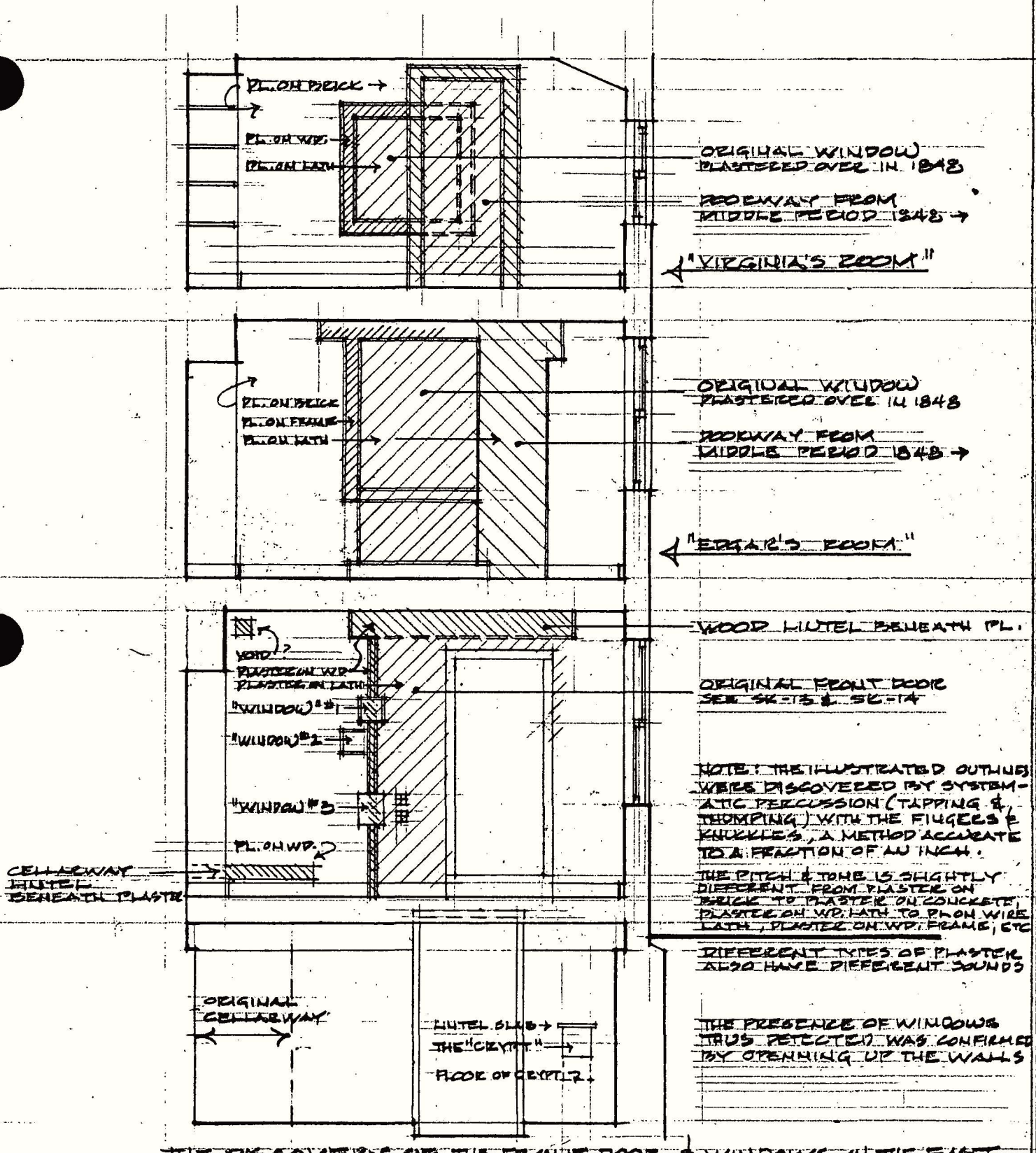
DETAIL OF JAMB
DOOR BETWEEN PARLOR & PIAZZA
NOT TO SCALE

DETAILS OF EAST WALL
ORIGINAL FRONT WALL
OF "COTTAGE" BEFORE 1848

7.15.82

SK-14

ALVIN HOLM AIA



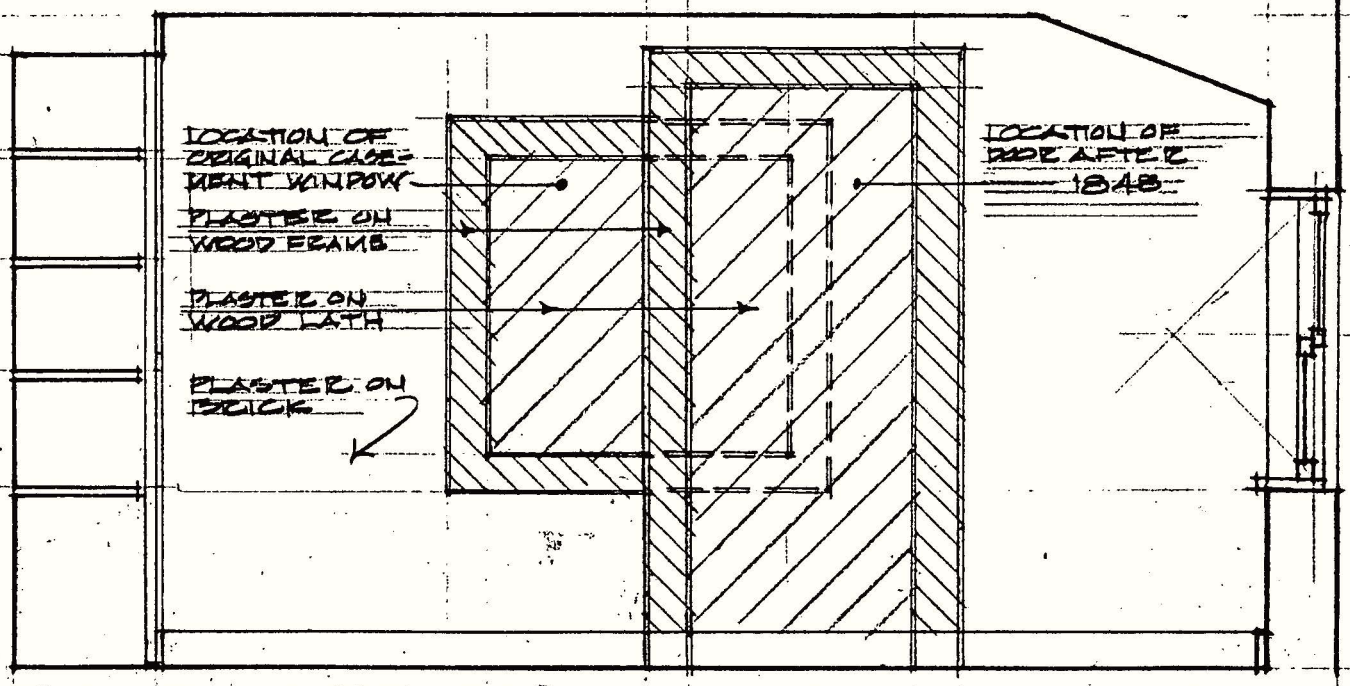
THE DISCOVERY OF THE FRONT DOOR & WINDOWS ON THE EAST

SECTION "C" LOOKING EAST
1/4" = 1'-0"

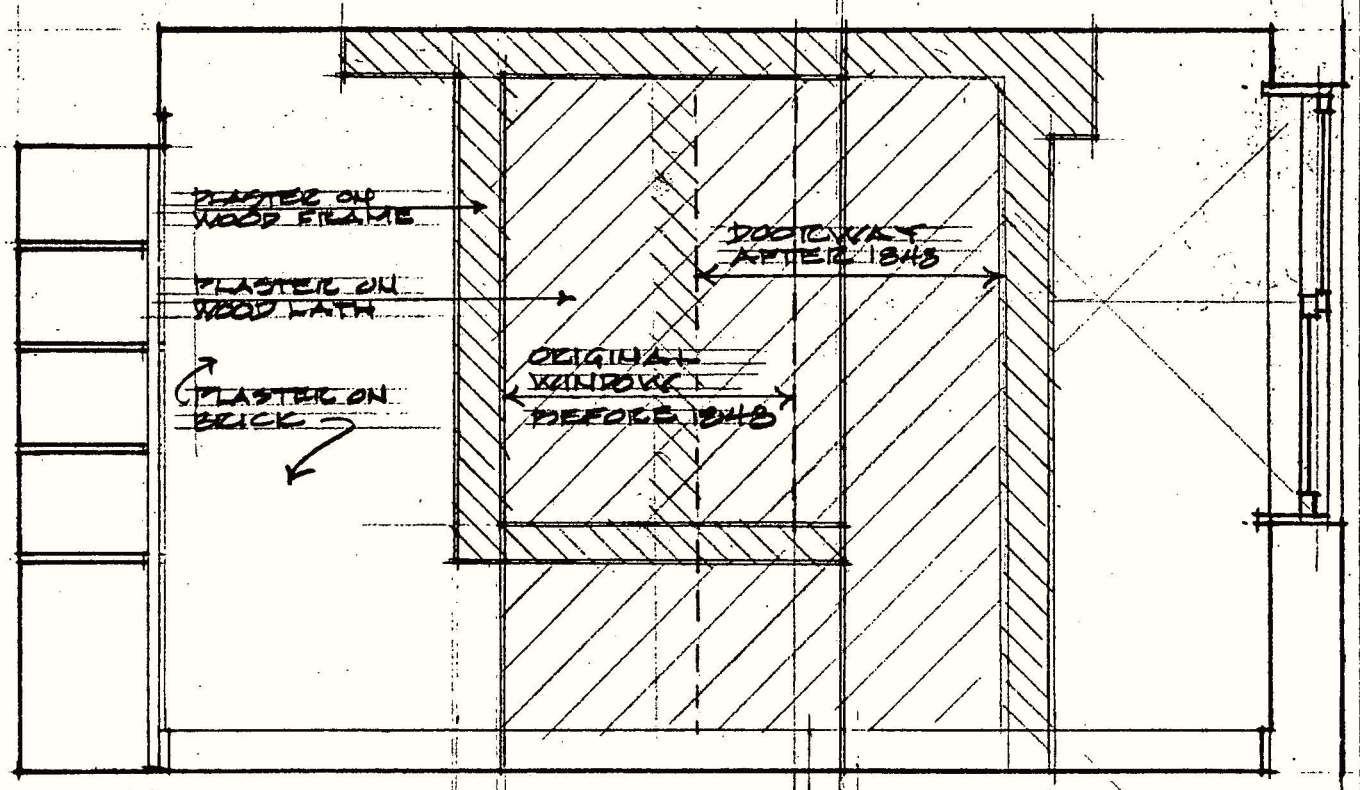
POE HOUSE

SURVEY ELEVATIONS, 1/4" = 1'-0"
ALVIN HOLM AIA, ARCHITECT

5.11.82
SK-15



THIRD FLOOR ELEVATION "VIRGINIA'S BEDROOM"
1/2" = 1'-0"



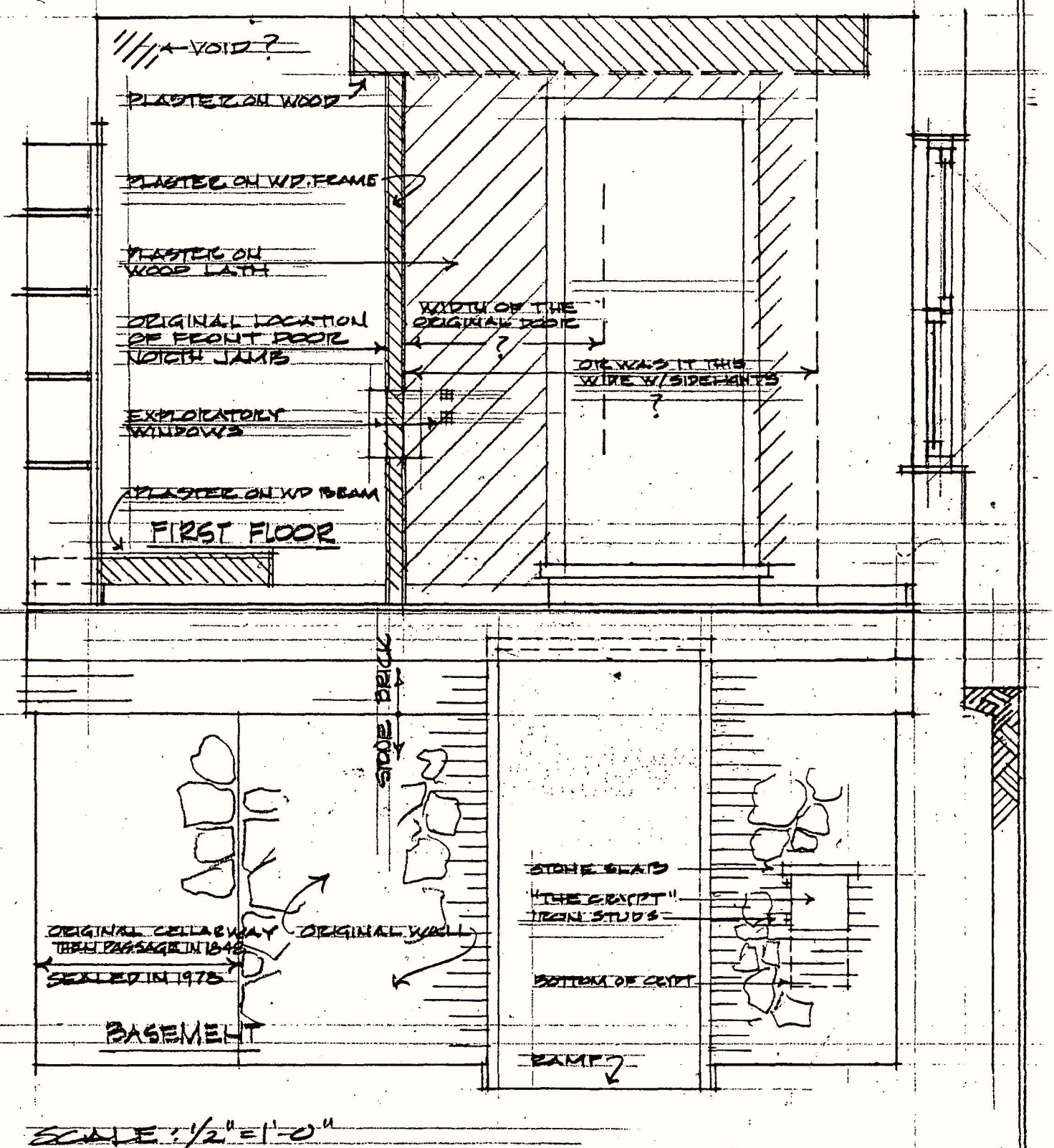
SECOND FLOOR ELEVATION "EDGAR'S BEDROOM"
1/2" = 1'-0"

DISCOVERY OF WINDOWS ON THE EAST WALL

5-11-82

POE HOUSE
EAST WALL ELEVATIONS
ALVIN HOLM A.I.A.

6-15-82
SE-16



SCALE: 1/2" = 1'-0"

DISCOVERY OF THE FRONT DOOR ON THE EAST WALL

5.11.82

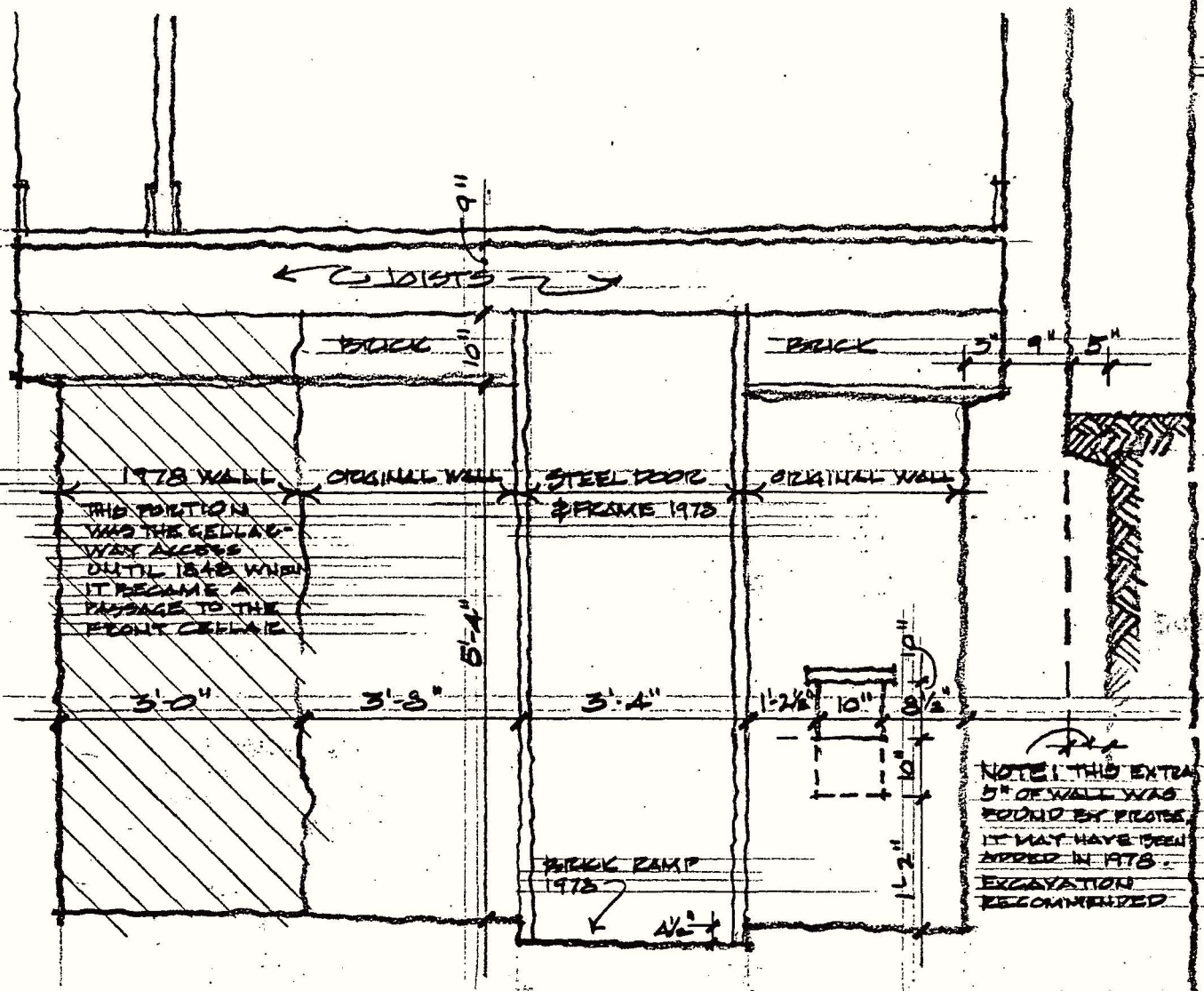
POE HOUSE

EAST WALL ELEVATIONS

ALVIN HOLM AIA

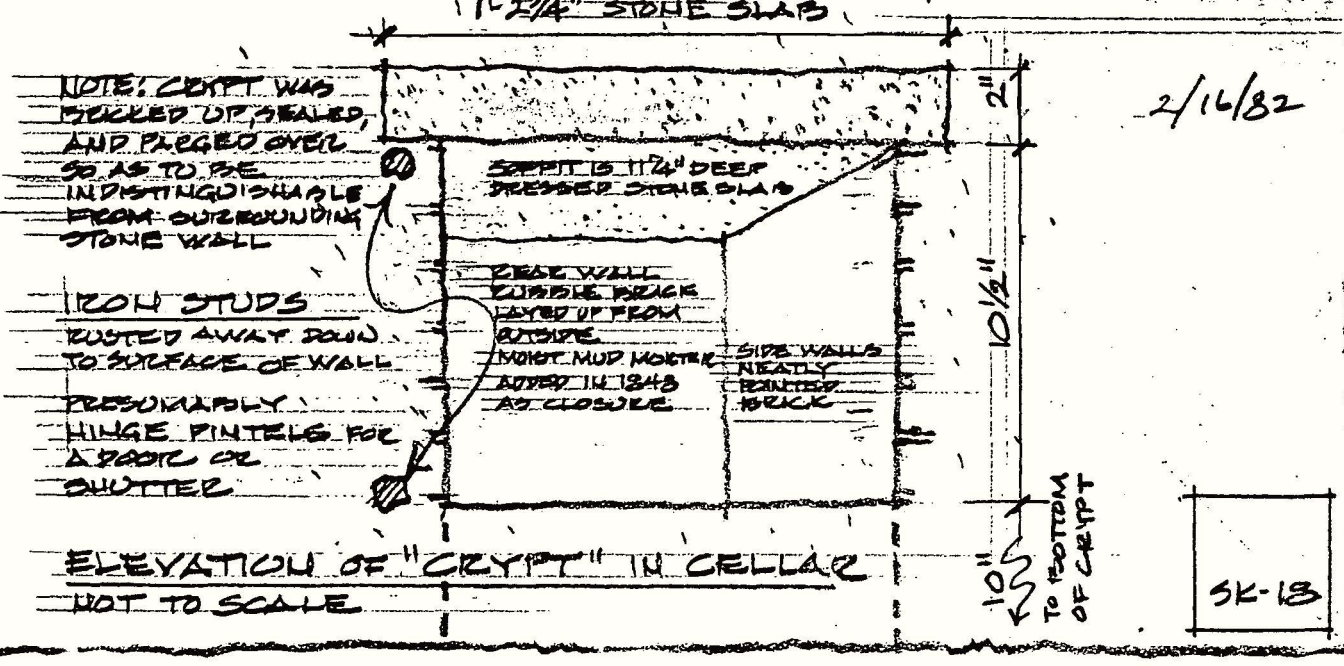
6.15.82

SK-17



ELEVATION OF EAST WALL CELLAR

NOT TO SCALE

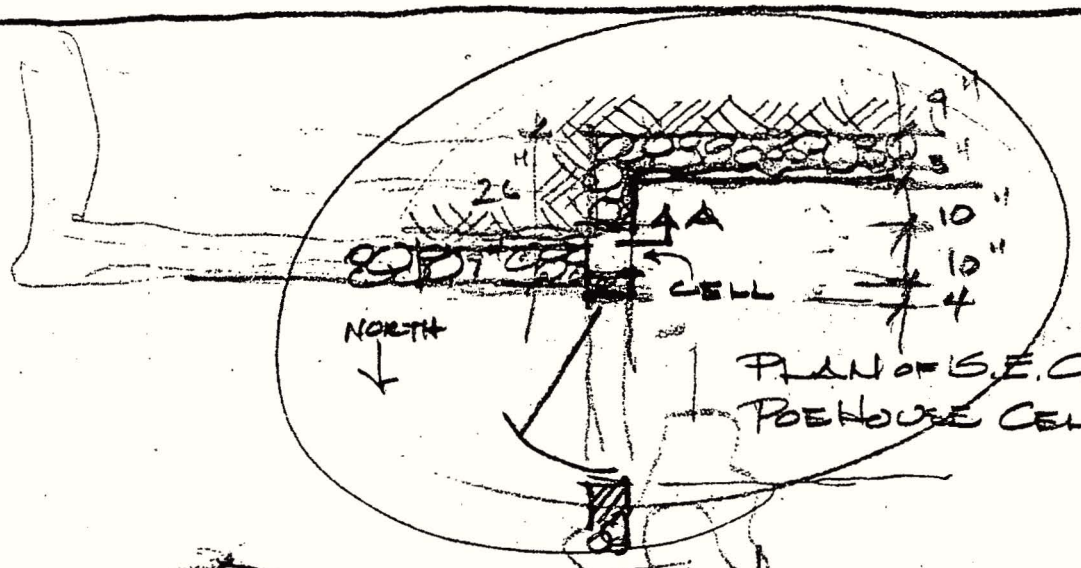


2/16/82

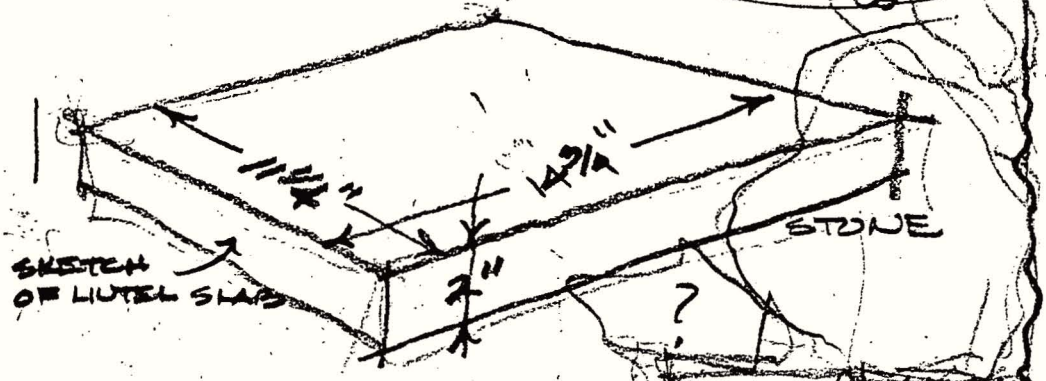
ELEVATION OF "CRYPT" IN CELLAR

NOT TO SCALE

SK-13



PLAN OF S.E. CORNER
POE HOUSE CELLAR



SKETCH OF LINTEL SLAB

STONE

THIS BRICK IS USED BRICK LAYED UP FROM THE EXTERIOR TO SEAL THE CELL WHEN THE FOUNDATION OF THE PIAZZA WAS CONSTRUCTED

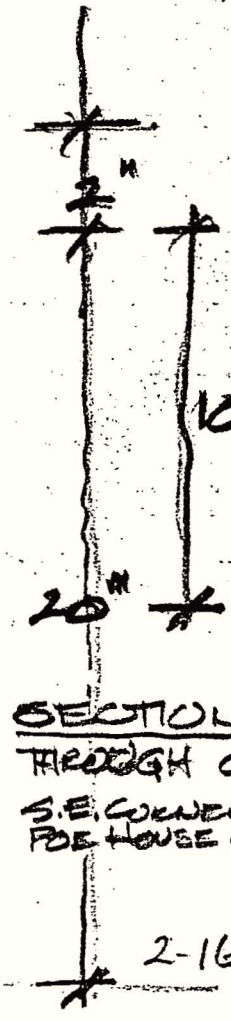
11 1/4" THIS IS THE DEPTH OF THE CELLAR WALL

BRICKS REMOVED DURING EXCAVATION BY A.H.H.

ENTIRE CELL WAS FILLED W/ RUBBLE BRICK BEFORE EXCAVATION

STONES OF PIAZZA FOUNDATION

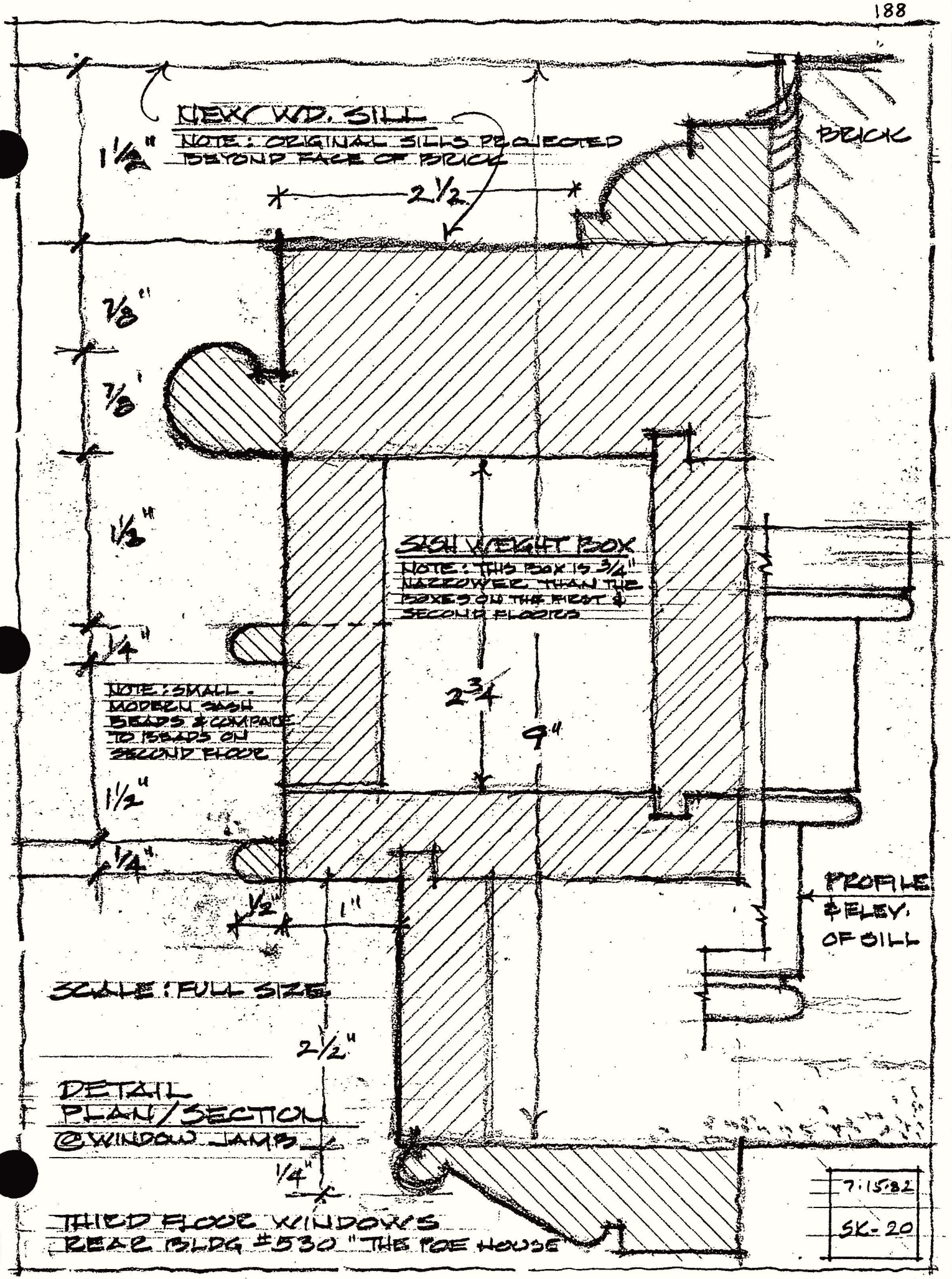
BRICK "PAVING" OF CELL FLOOR WAS FOUND TO EXTEND AT LEAST 15" BEYOND CELLAR WALL



SECTION A-A THROUGH CELL S.E. CORNER POE HOUSE CELLAR

2-16-82

SK-19

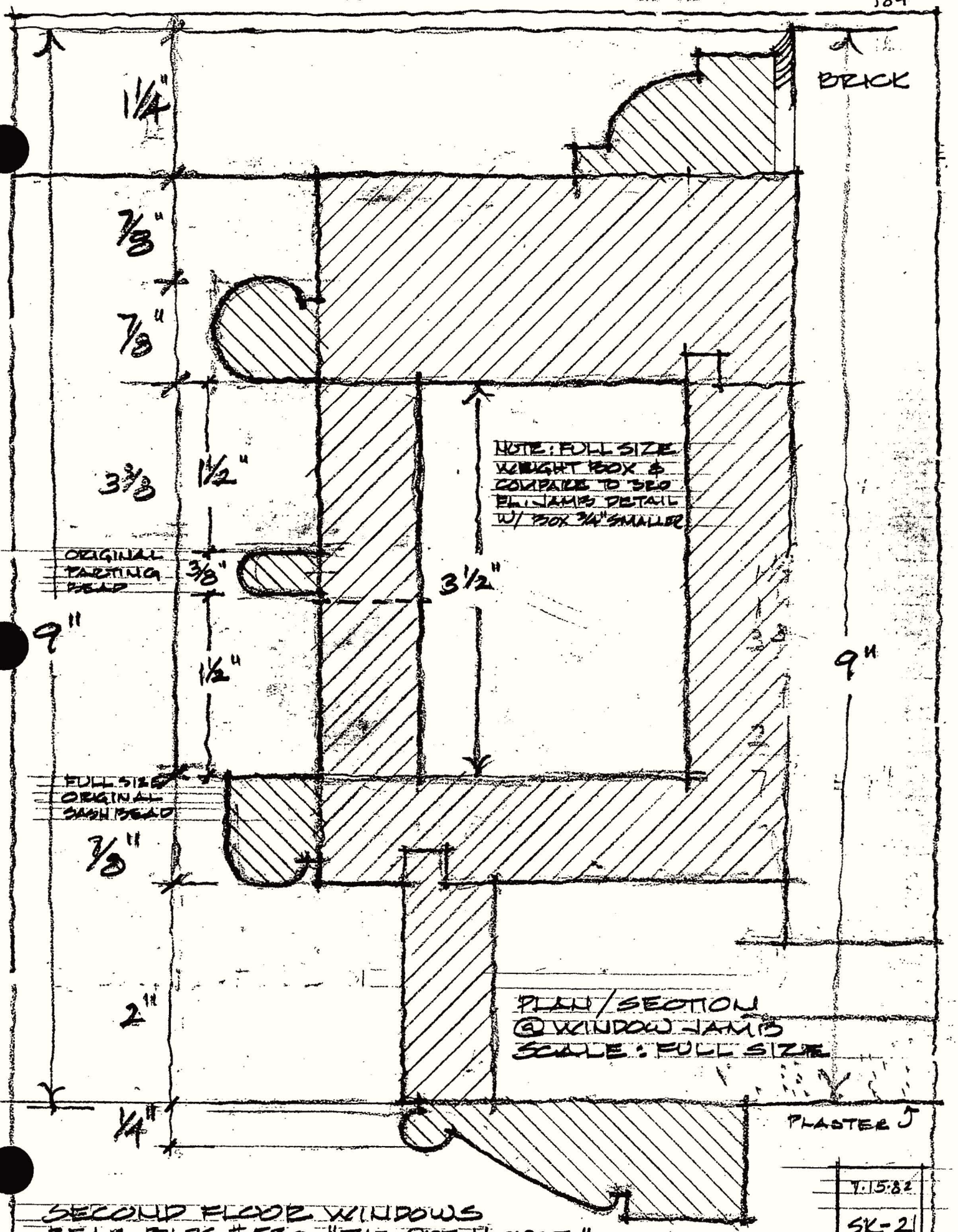


DETAIL PLAN/SECTION @ WINDOW JAMB

THIRD FLOOR WINDOWS
REAR BLDG #530 "THE POE HOUSE"

7.15.82

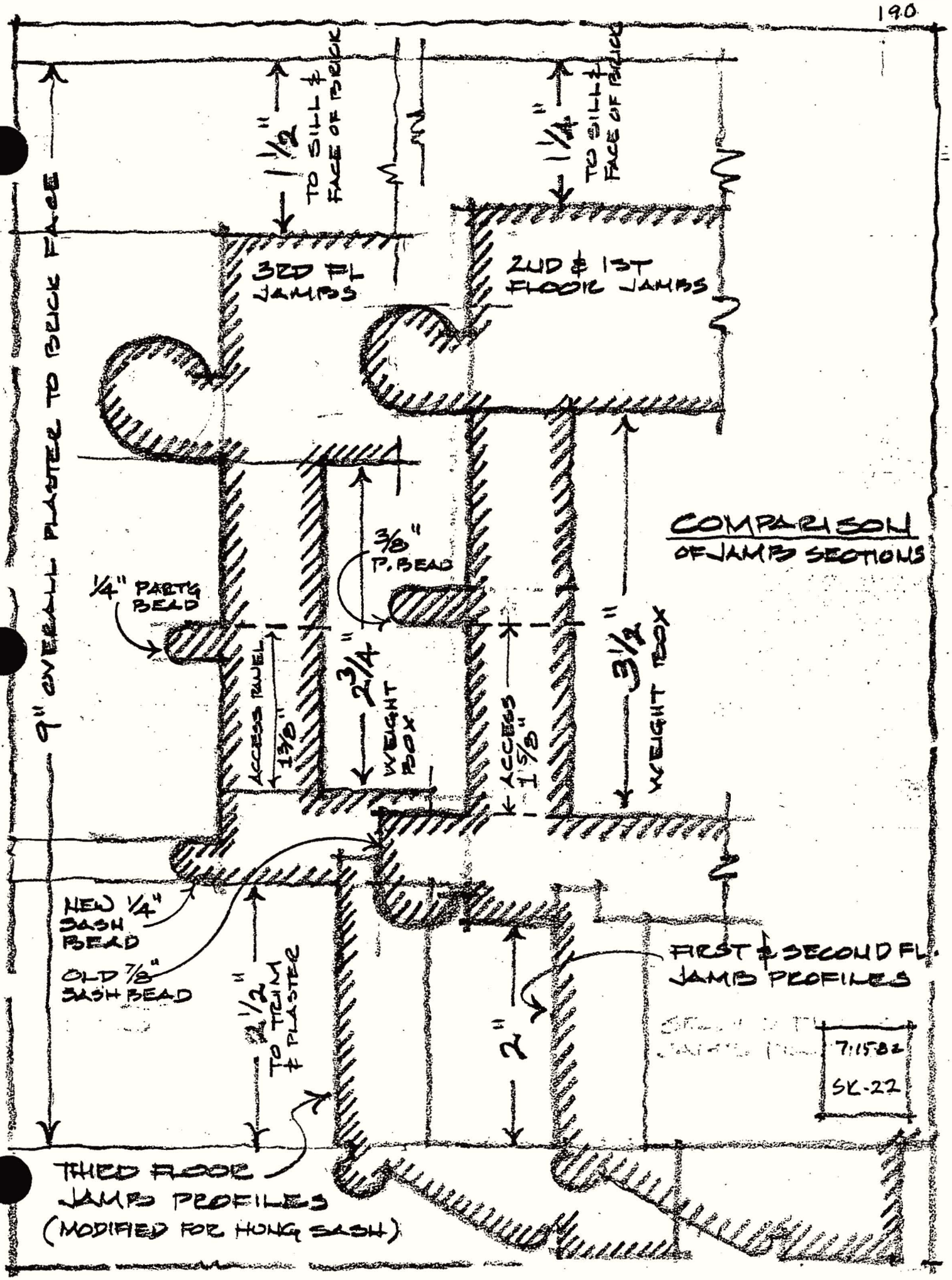
SK-20

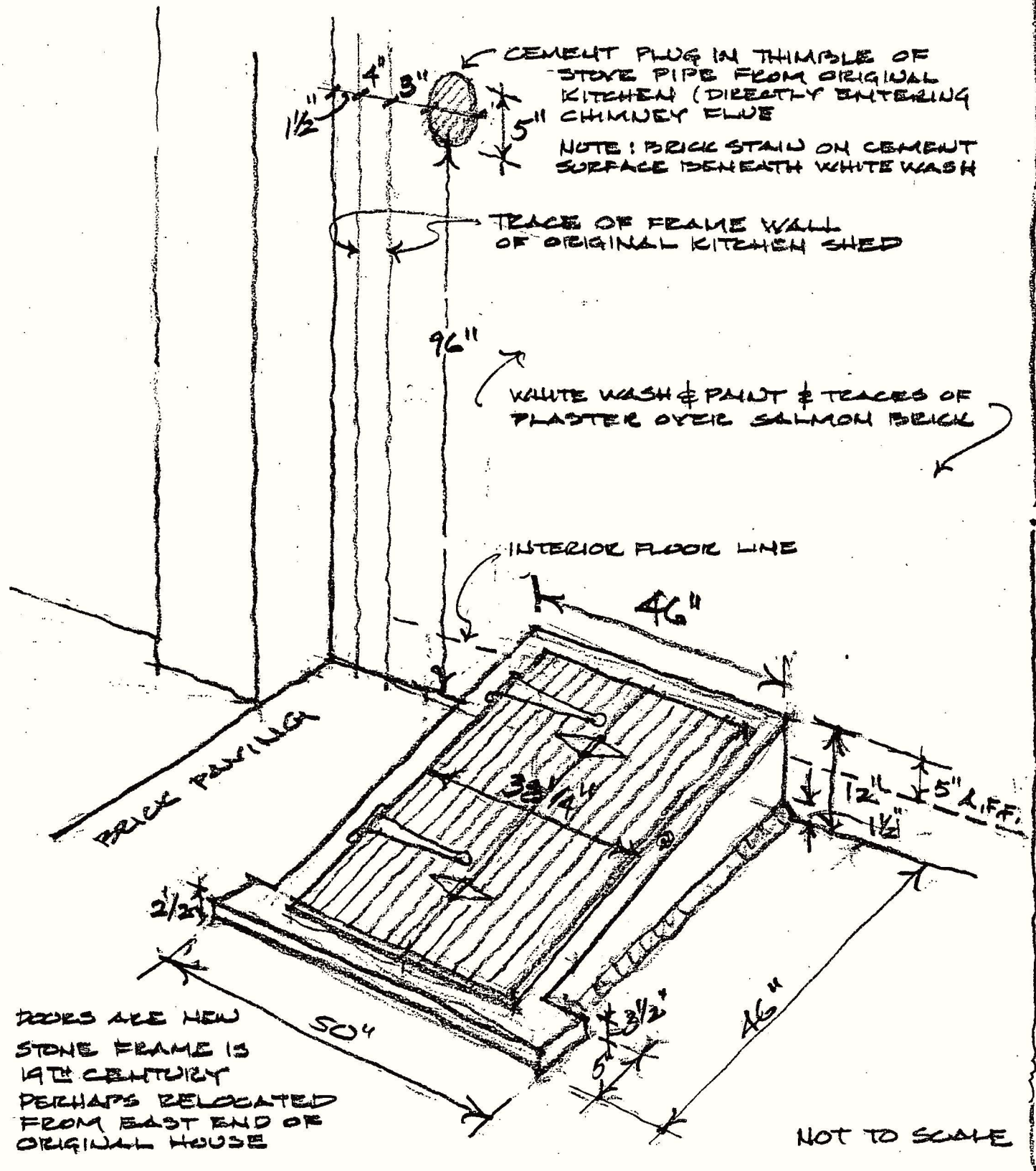


SECOND FLOOR WINDOWS
BEAR BLDG #530 "THE POE HOUSE"

7.15.82

SK-21

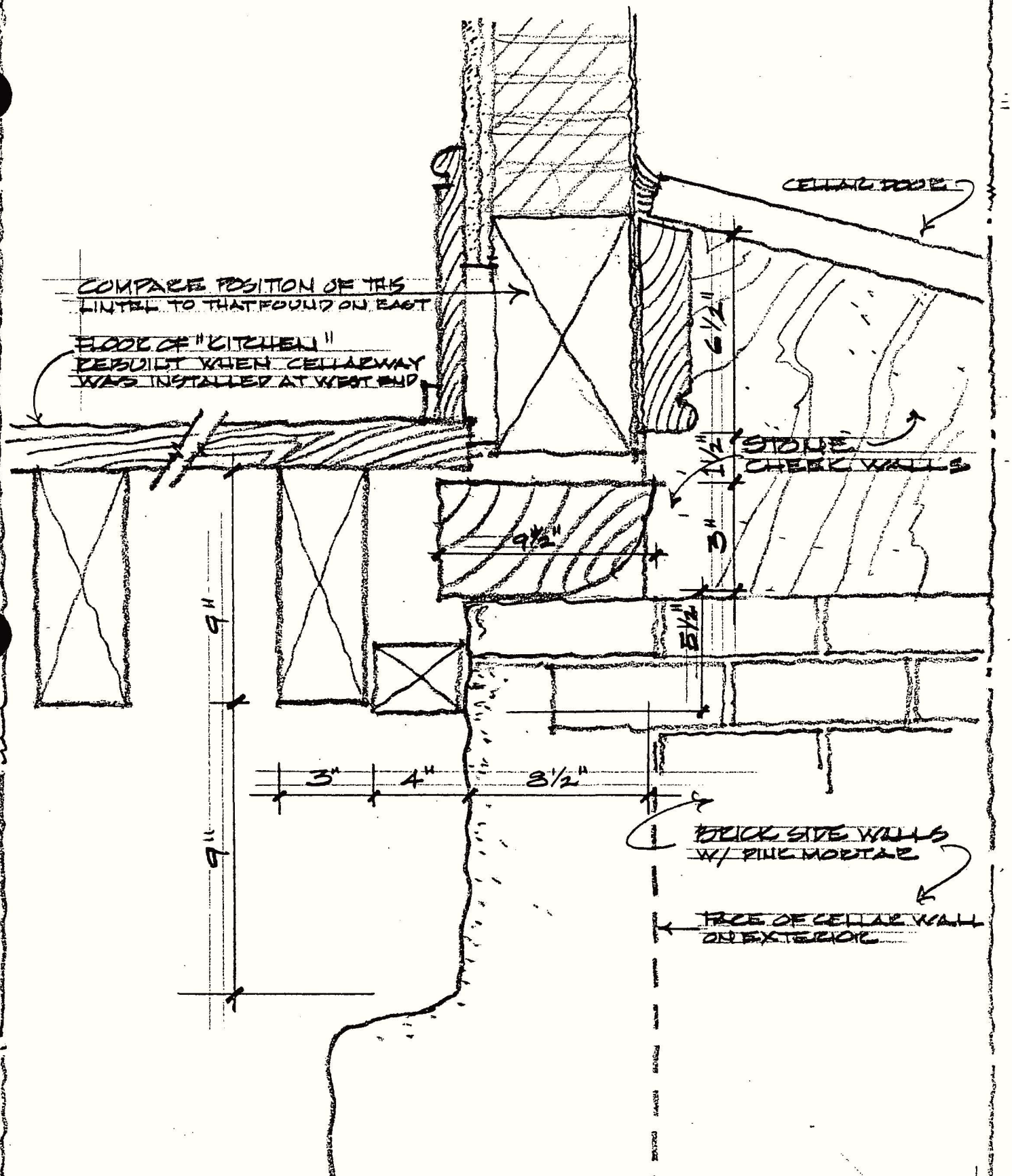

9" OVERALL PLASTER TO BRICK FACE
1 1/2" TO SILL ℄ FACE OF BRICK
1 1/4" TO SILL ℄ FACE OF BRICK
3RD FL JAMBS
2ND & 1ST FLOOR JAMBS
COMPARISON OF JAMB SECTIONS
3/8" P. BEAD
1/4" PARTG BEAD
ACCESS PANEL 13/8"
2 3/4" WEIGHT BOX
ACCESS 1 5/8"
3 1/2" WEIGHT BOX
NEW 1/4" SASH BEAD
OLD 7/8" SASH BEAD
2 1/2" TO TRIM ℄ PLASTER
2"
FIRST ℄ SECOND FL. JAMB PROFILES
7:15-82
SK-22
THIRD FLOOR JAMB PROFILES (MODIFIED FOR HUNG SASH)



WEST WALL & CELLARWAY

EXISTING SINCE EXPANSION & RENOVATION OF 1845

4K-2A



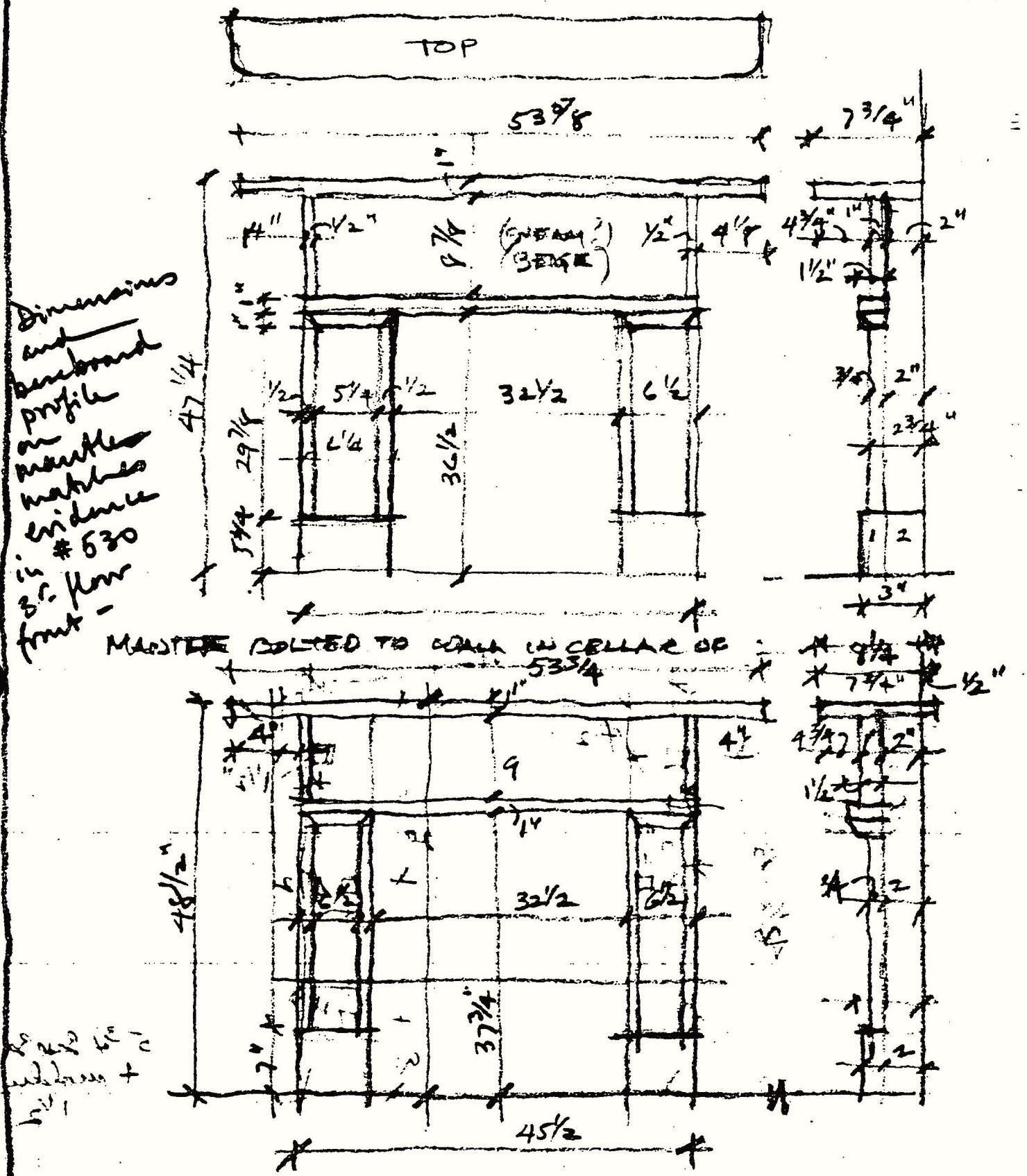
SKETCH DETAIL OF CELLARWAY LINTEL

INSTALLED IN 1848 AT WEST END OF CELLAR

ALVIN HOLM A.I.A.

7-14-82

SK-25

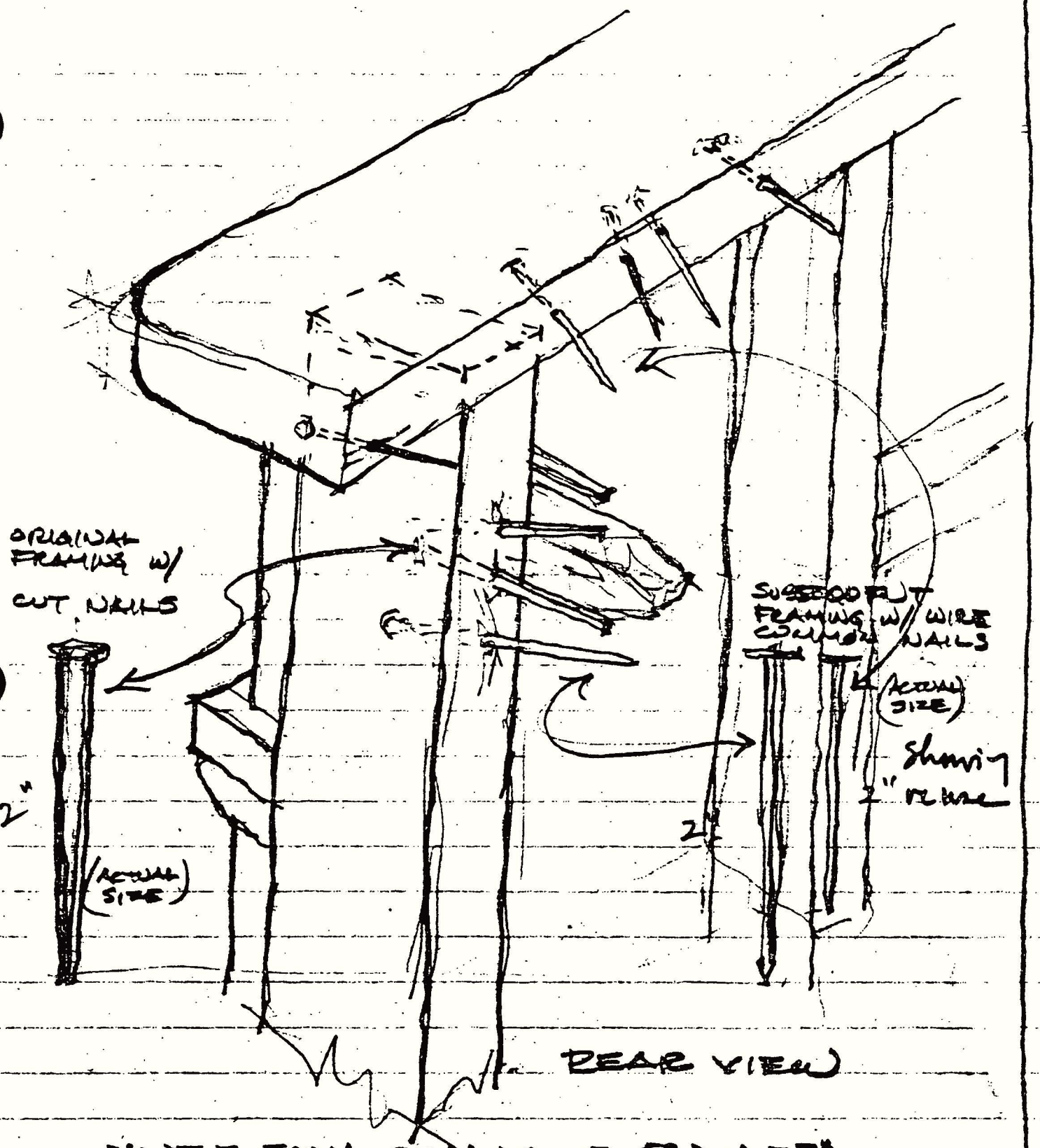


Dimensions and baseboard profile on mastic matches evidence #630 in Br. Hall front -

MASTICS IN CELLAR

POE HOUSE
ALVIN HOLM AIA
DECEMBER 17, 1981

SK-26



MANTLE FROM CELLAR OF 530 N. 7TH

POE HOKE
ALVIN HOLM AIA
DECEMBER 17, 1981

SK-27

ROOM FINISH SCHEDULE

EXCERPTED FROM LLOYD, SHEET A-8 10-10-77

NO.	NAME	FLOOR	BASE	WALL	CEILING	REMARKS.
B-6	FOE CELLER	EXPOSED BRICK	NONE	EXPOSED STONE	NONE	PATCH & RESET PAVING
103	PARLOUR	EXPOSED WOOD	EXPOSED WOOD	EXPOSED PLASTER	EXPOSED PLASTER	PATCH AS REQUIRED
104	KITCHEN	EXPOSED WOOD	EXPOSED WOOD	EXPOSED PLASTER	EXPOSED PLASTER	PATCH AS REQUIRED
205	2ND FLOOR SITTING ROOM EAST	EXPOSED WOOD	EXPOSED WOOD	EXPOSED PLASTER PT'D	EXPOSED PLASTER PT'D	
206	2ND FLOOR HALL	EXPOSED WOOD	EXPOSED WOOD	EXPOSED PLASTER PT'D	EXPOSED PLASTER PT'D	
207	2ND FLOOR BEDROOM WEST	EXPOSED WOOD	EXPOSED WOOD	EXPOSED PLASTER PT'D	EXPOSED PLASTER PT'D	
304	3RD FLOOR BEDROOM EAST	EXPOSED WOOD	EXPOSED WOOD	EXPOSED PLASTER PT'D	EXPOSED PLASTER PT'D.	
305	3RD FLOOR BEDROOM WEST	EXPOSED WOOD	EXPOSED WOOD	EXPOSED PLASTER PT'D	EXPOSED PLASTER PT'D.	

WINDOW SCHEDULE

NO.	NAME	FRAME	SASH	SHUTTER	STORM	REMARKS
B-5		REPAIR EXISTING	REPAIR EXISTING	NONE	NONE	UNBREAKABLE LENS
B-6		REPAIR EXIST.	REPAIR EXIST.	NONE	NONE	UNBREAKABLE LENS
B-7		REPAIR EXIST.	REPAIR EXIST.	NONE	NONE	UNBREAKABLE LENS
104	PARLOUR WEST	REPAIR EXIST WOOD	NEW	REPAIR EXIST. WOOD	EXIST. ALUMINUM	SEE DETAIL
105	PARLOUR EAST	REPAIR EXIST. WOOD	NEW	REPAIR EXIST. WOOD	EXIST. ALUMINUM	SEE DETAIL
106	KITCHEN	REPAIR EXIST. WOOD	NEW	REPAIR EXIST. WOOD	EXIST. ALUMINUM	SEE DETAIL
206	2ND FLOOR SITTING ROOM EAST	REPAIR EXIST. WOOD	NEW	NEW	NEW ALUMINUM	SEE DETAIL
207	2ND FLOOR SITTING ROOM WEST	REPAIR EXIST. WOOD	NEW	NEW	NEW ALUMINUM	
208	2ND FLOOR HALL	REPAIR EXIST. WOOD	NEW	NEW	NEW ALUMINUM	
209	2ND FLOOR BEDROOM WEST	REPAIR EXIST. WOOD	NEW	NEW	NEW ALUMINUM	
306	3RD FLOOR, EAST BEDROOM EAST.	REPAIR EXIST. WOOD				
307	3RD FLOOR, EAST BEDROOM WEST	REPAIR EXIST. WOOD				
308	3RD FLOOR WEST BEDROOM EAST	REPAIR EXIST. WOOD				
309	3RD FLOOR WEST BEDROOM WEST	REPAIR EXIST. WOOD				

ALVIN HOLM A.I.A.
2014 SANSOM ST. PHILA. PA.
MAY 11, 1982

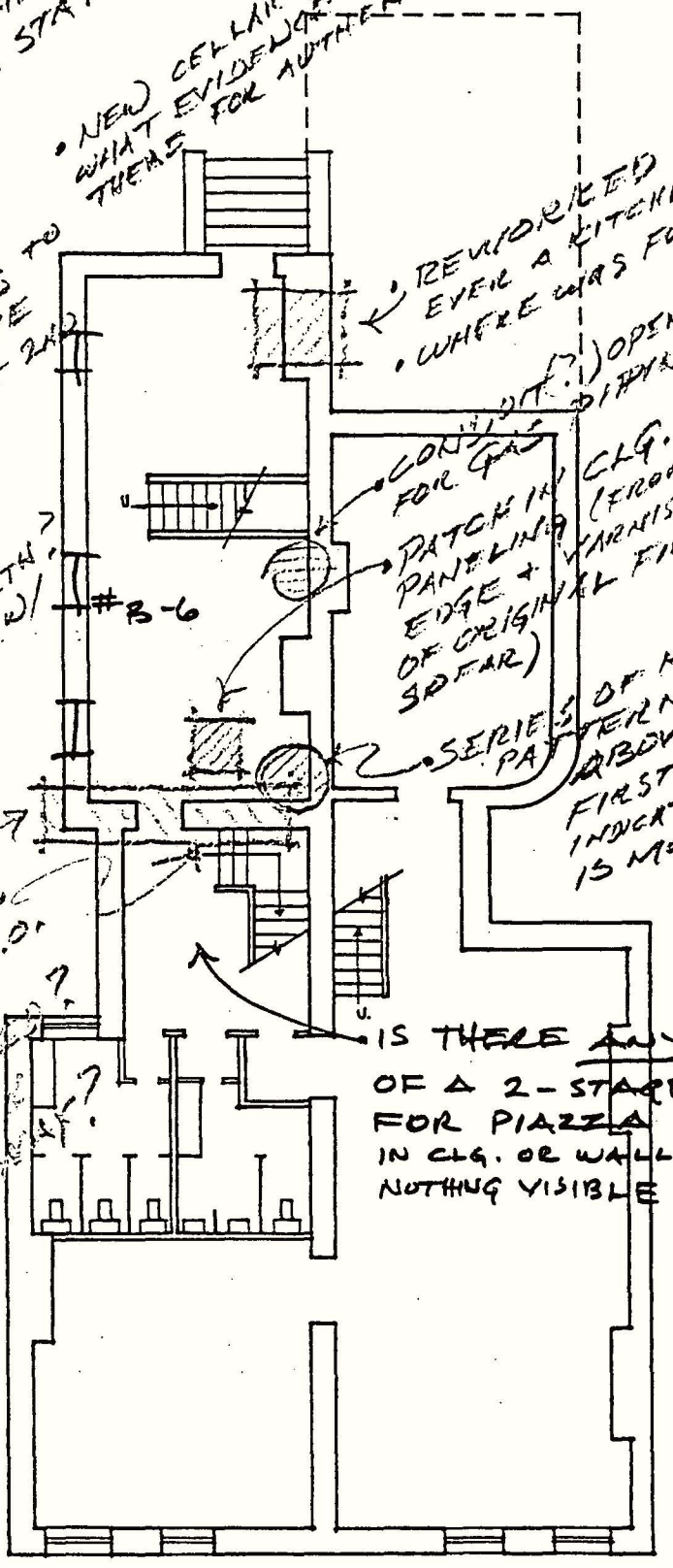
SK-28

DOOR SCHEDULE

EXCERPTED FROM LLOYD, SHEET A-5 10-10-77

NO.	NAME	FRAME	DOOR	TYPE	HARDWARE	REMARKS
1/104	REAR L. DOOR	REPAIR EXIST. WOOD	REPAIR EXIST. WOOD	ANTIQUE	REPAIR EXISTING	
2/104	FRONT DOOR	REPAIR EXIST. WOOD	REPAIR EXISTING	ANTIQUE	REPAIR EXISTING	
1/103	PARLOR TO FRONT	REPAIR EXISTING.	NEW WOOD	ANTIQUE	REPAIR EXISTING	TYPE F.
2/103	PARLOR TO HALL	REPAIR EXISTING	NEW WOOD	ANTIQUE	REPAIR EXISTING	TYPE F.
3/103	PARLOR CLOSET WEST	REPAIR EXISTING	REPAIR EXISTING	ANTIQUE	REPAIR EXISTING	
1/103	PARLOR CLOSET EAST	REPAIR EXISTING	REPAIR EXISTING	ANTIQUE	REPAR EXISTING	
3/104	KITCHEN TO CELLER	REPAIR EXISTING	REPAIR EXISTING	ANTIQUE	REPAIR EXISTING	
4/104	KITCHEN CLOSET	REPAIR EXISTING	REPAIR EXISTING.	ANTIQUE	REPAIR EXISTING	
1/207	REAR BEDROOM TO HALL	REPAIR EXIST. WOOD	REPAIR EXISTING	ANTIQUE	REPAIR EXISTING	
	NOTE! CLOSET	DOOR MISSING ON	PLAN &	SCHEDULE		
1/205	SITTING ROOM TO HALL	REPAIR EXIST. WOOD	REPAIR EXISTING	ANTIQUE	REPAIR EXISTING	RETAIN GATE
2/205	SITTING ROOM TO WEST CLOSET	REPAIR EXISTING	REPAIR EXISTING	ANTIQUE	REPAIR EXISTING	
3/205	SITTING ROOM TO EAST CLOSET	REPAIR EXISTING	REPAIR EXISTING	ANTIQUE	REPAIR EXISTING	
1/304	BEDROOM HALL EAST	REPAIR EXISTING	REPAIR EXISTING	ANTIQUE	REPLACE	RETAIN GATE
2/304A.	BEDROOM EAST CLOSET	REPAIR EXISTING	REPAIR EXISTING	ANTIQUE	REPLACE	
2/304B.	NO NOTES: (MISSING ON PLAN & SCHEDULE)					
1/305	BEDROOM WEST	REPAIR EXISTING	REPAIR EXISTING	ANTIQUE	REPLACE EXISTING	
2/305	BEDROOM CLOSET WEST	REPAIR EXISTING	REPAIR EXISTING	ANTIQUE	REPLACE EXISTING	

ALVIN HOLM A.I.A.
2014 SANSOM STREET PHILADELPHIA PENNA.
MAY 11, 1982



• WHAT INDICATIONS ARE THERE FOR USAGE DURING POE'S STAY? (NOT MUCH SO FAR)

• NEW CELLARWAY IS WHAT EVIDENCE THERE FOR AUTHENTICITY?

• REVERBERATORY FLUE FOUNDATION EVER A KITCHEN HEARTH?
• WHERE WAS FURNACE (IF THERE WAS)

(ALMOST) NO CLUES AS TO SERVICE ENTRIES IN BEAMS OR FLOOR LEVEL?

(?) OPENINGS IN BEAMS FOR PIPING? WHERE ELSE?

• ORIGINAL PARGETTING? WAS ORIGINAL FLOOR EARTH?

• NEW OPENING THROUGH ORIGINAL FLOOR! OLD PASSAGE BLOCKED UP? DOES THIS AND ORIGINAL M.O. OR WHEN IT PUT IN WHEN FRONT HOUSE WAS ADDED? MIGHT THIS HAVE BEEN AN ORIGINAL CELLARWAY?

CONN'S FOR GAS

PATCH IN CLG. W/REUSED WOOD PANELING (FROM WHERE) BEADED EDGE + VARNISH, MAYBE A PIECE OF ORIGINAL FINISH (THE ONLY CLUE SO FAR)

• SERIES OF HOLES IN CIRCULAR PATTERN W/METAL PLATE ABOVE, INVISIBLE FROM FIRST FLOOR, DOES THIS INDICATE CLOSET? IS MORE RECENT

IS THERE ANY TRACE OF A 2-STAGE CONSTRUCTION FOR PIAZZA LINK? IN CLG. OR WALLS OR FOUNDATION? NOTHING VISIBLE!

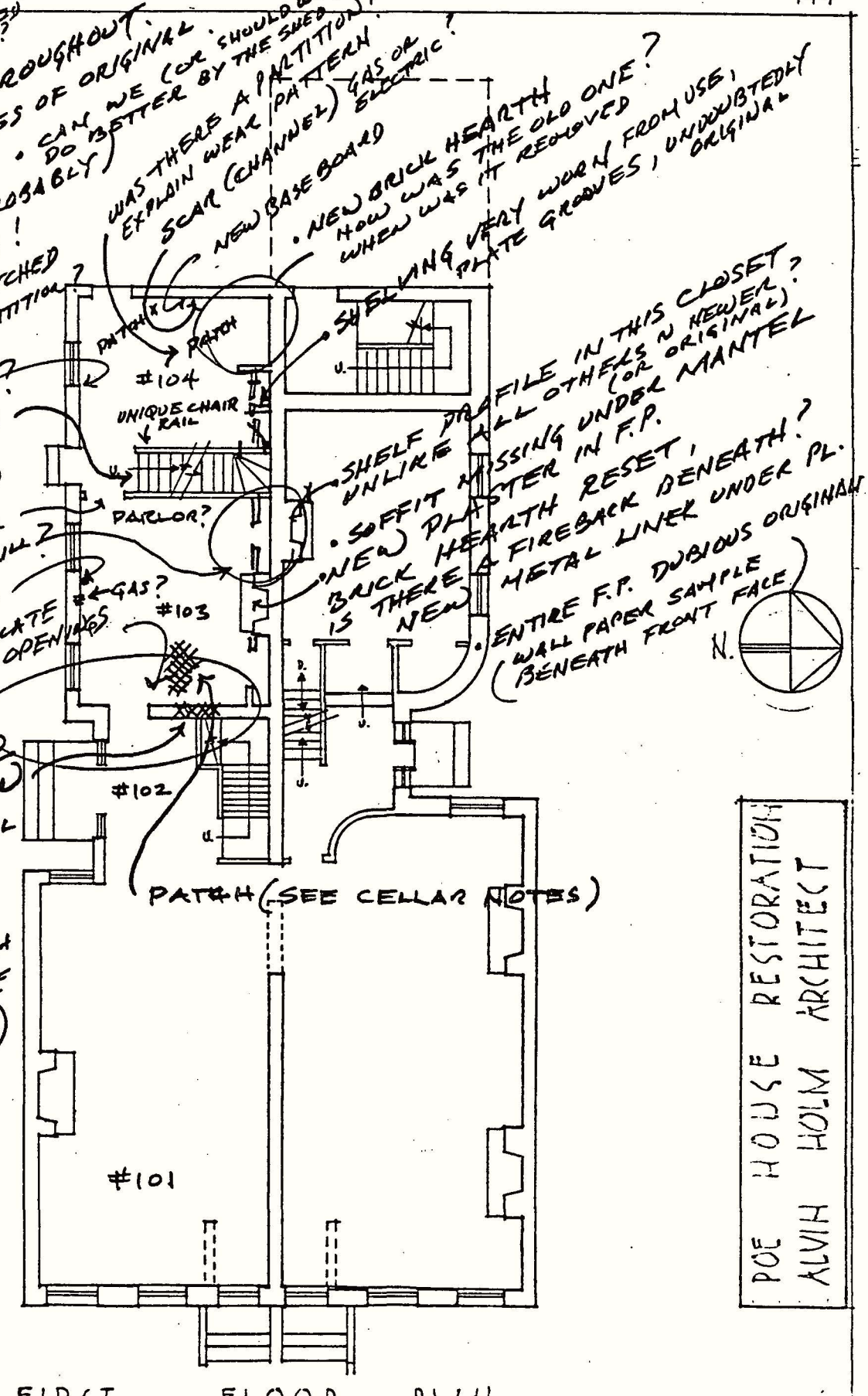
POE HOUSE RESTORATION
ALVIN HOLM ARCHITECT

BASEMENT PLAN

18" 1'-0"

PRELIMINARY REVIEW 10-15-81

SK-30



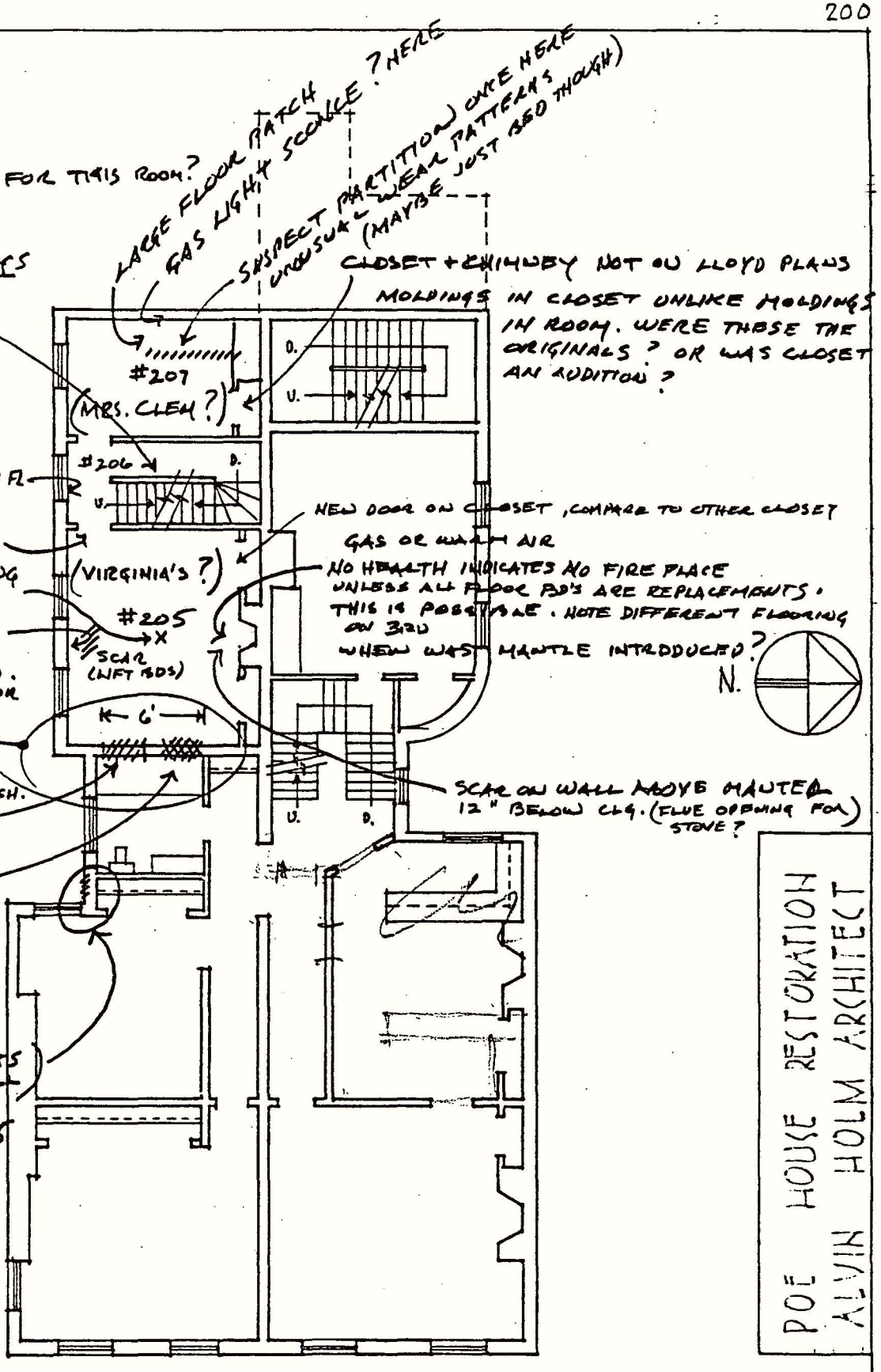
FIRST FLOOR PLAN

1/8"=1'-0"

PRELIMINARY REVIEW 10/15/81

POE HOUSE RESTORATION
ALVIH HOLM ARCHITECT

SK-31



POE HOUSE RESTORATION
ALVIN HOLM ARCHITECT

SECOND FLOOR PLAN
1/8"=1'-0"

PRELIMINARY REVIEW 10/15/81

3.
SK-32

- FLOOR BOARDS HERE ARE WIDER (8") THAN 1ST OR 2ND (4" TO 5")
  ARE THESE THE ONLY ORIGINALS
  CHECK BASE MOLD HERE + ON OTHER FLOORS TO COMPARE
- ALL WINDOWS WERE CASEMENT
  (ONLY ON THIS FLOOR)
  (PROPORTION)
- DOORS SUSPICIOUS
- HOLLOW SPOT 2' A.F.F.? (TOO LOW FOR LIGHT)
- VERY INTRIGUING SCARS
  SOMETHING HEAVY W/ 4 LEGS
  (STOVE?)
- TOE HOLD
- HOLLOW 2' A.F.F.
  TOO LOW FOR LIGHT
- FLOOR PATCH (LIFT)
- NEW BASEBOARD HERE
- POSSIBLE WINDOW (OR DOOR)
- POSSIBLE DOORWAY (OR WINDOW)

GAS LIGHT?

WHERE'S THE HEAT FOR THIS ROOM?

POE'S WRITING ROOM? #305

THESE DOORS MUST BE ANALYZED. HARDWARE TRACES CONFUSING

LIFT FLOOR BOARDS (ALREADY REPLACED)

(POE'S B.R.?) #304

NO HEARTH SEE NOTES FOR 2ND FLOOR (DWG 3)

N.

This seems like the best room in the house. Why?

*LLOYD'S DWGS SAY "REMOVE WINDOW" THIS WAS PROBABLY AN ORIGINAL WINDOW THAT WAS RETAINED WHEN THE WIDENED PIAZZA WAS CONSTRUCTED

POE HOUSE RESTORATION
ALVIN HOLM ARCHITECT

THIRD FLOOR PLAN

1/8"=1'-0"

PRELIMINARY REVIEW 10/15/81

4
SK-3

List of Plates

Black & White Photographs

Plate 1 203

Figure 1 Face Brick of Original East Facade Uncovered on Third Floor of Piazza

Figure 2 Face Brick of Original East Facade Revealed beneath third Floor Piazza

Plate 2 204

Figure 3 Western Chimney Piers Beneath "Kitchen"

Figure 4 Eastern Chimney Piers on the North Cellar Wall

Plate 3 205

Figure 5 The "Crypt" in the Cellar

Figure 6 Close up view of "Crypt"

Figure 7 Interior of "Crypt" built in 1840

Plate 4 206

Figure 8 Wood Mantlepiece Found in Cellar of #560

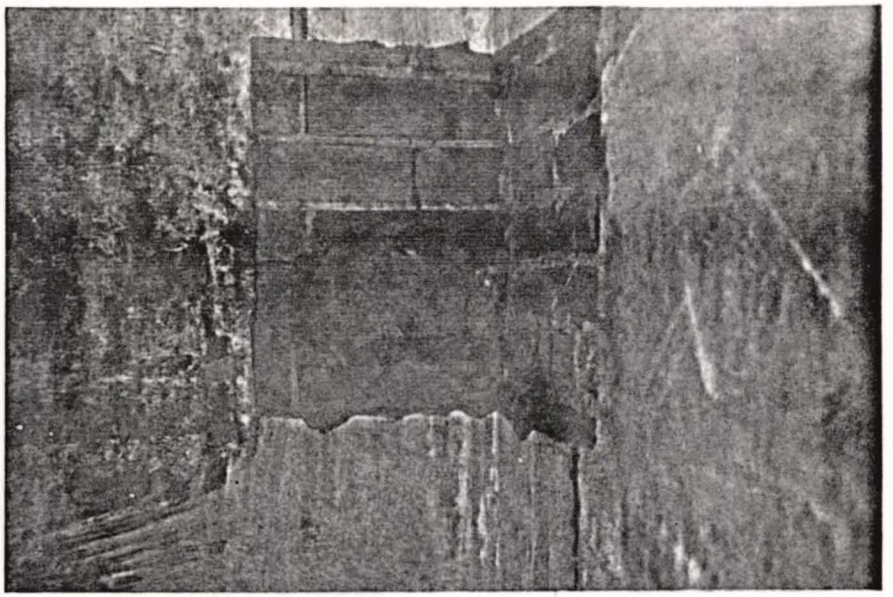
Figure 9 Wood Mantlepiece Found in Cellar of #532

Plate 5 207

Figure 10 Third Floor Middle #530

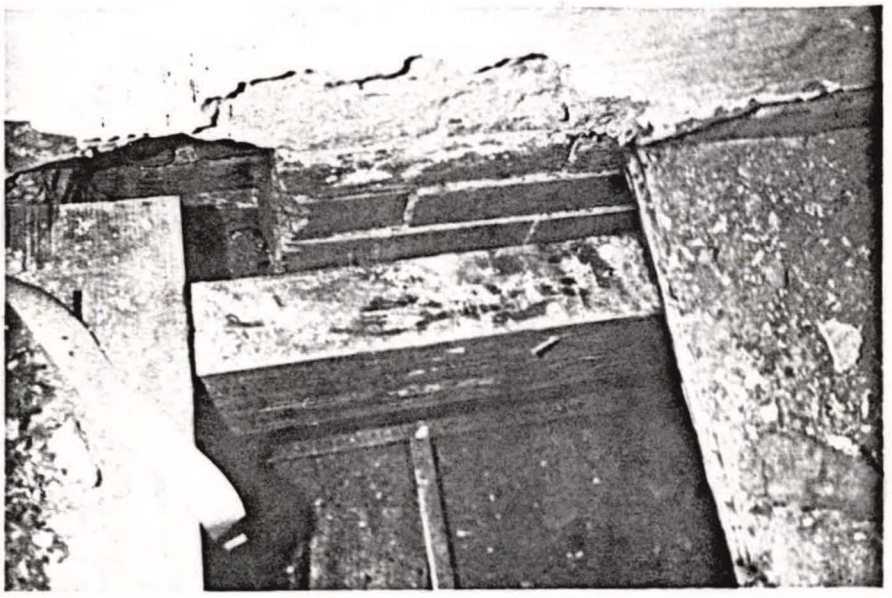
Figure 11 Third Floor Front @ #530

Figure 12 Cap Mold from Baseboard of 3rd Floor



12/10/81

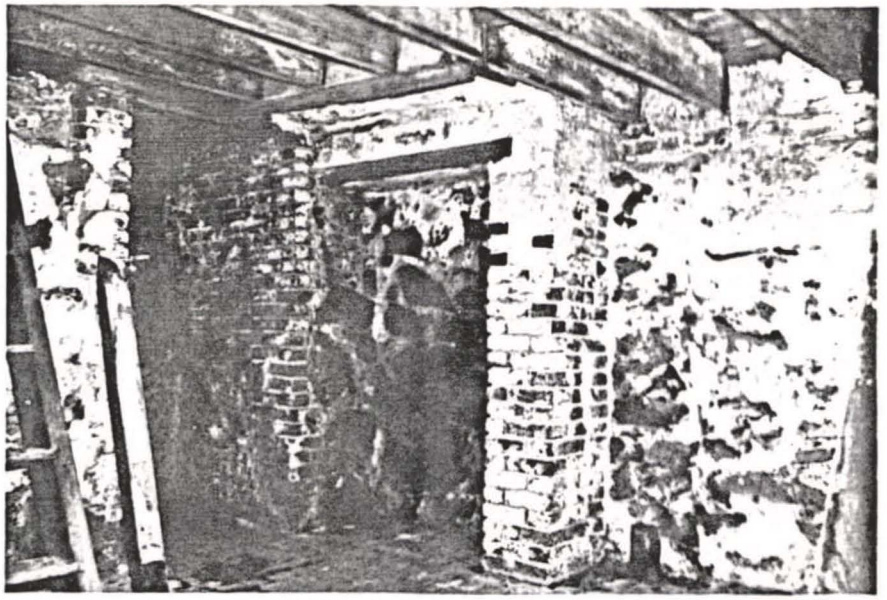
FIG. 1. • FACE BRICK OF ORIGINAL EAST FACADE UNCOVERED ON THIRD FLOOR OF PIAZZA, WEST INTERIOR WALL AT NORTH CORNER, BENEATH PL.
• UNPOINTED COMMON BRICK TO RIGHT IS PARTY WALL.



12/10/81

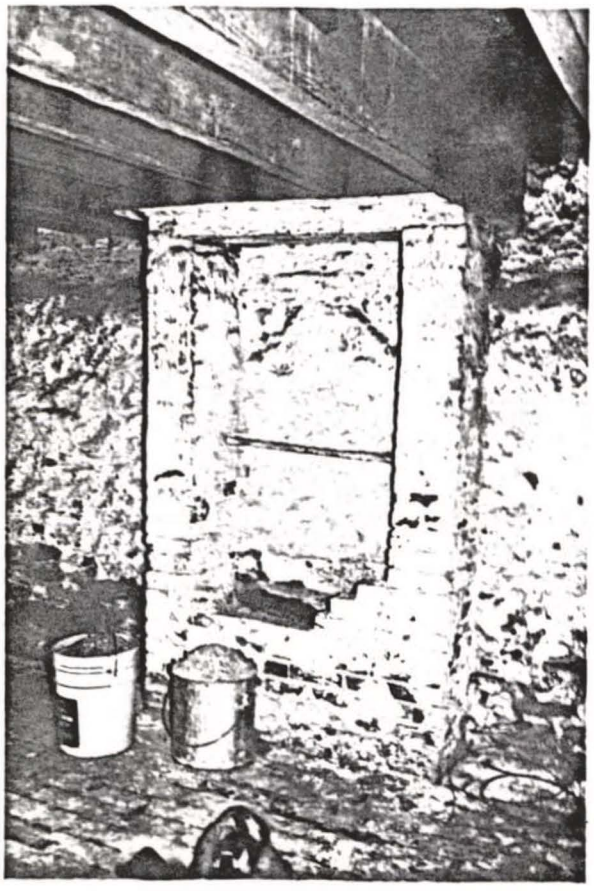
FIG. 2. • FACE BRICK OF ORIGINAL EAST FACADE REVEALED BENEATH THIRD FLOOR PIAZZA FLOORING NEAR INTERIOR WEST WALL
• THIS PORTION, BETWEEN CEILING & FLOOR OF THE 1948 FRONT HOUSE, IS IN PERFECT CONDITION HAVING NEVER BEEN PLASTERED OVER.
• NOTE: 1948 JOIST POCKET TO LEFT.

7.15.82
PL. 1



3/12/82

FIG. 3 WESTERN CHIMNEY PIERS BENEATH "KITCHEN"
NOTE: 1848 CELLARWAY ON LEFT



3/12/82

FIG. 4 EASTERN CHIMNEY PIERS ON THE NORTH CELLAR WALL

7.15.82

PL-2

FIG. 5 ~ THE "CRYPT" IN THE CELLAR SOUTH EAST CORNER
NOTE: RUBBLE BRICK IN FOREGROUND WAS REMOVED FROM WITHIN CRYPT

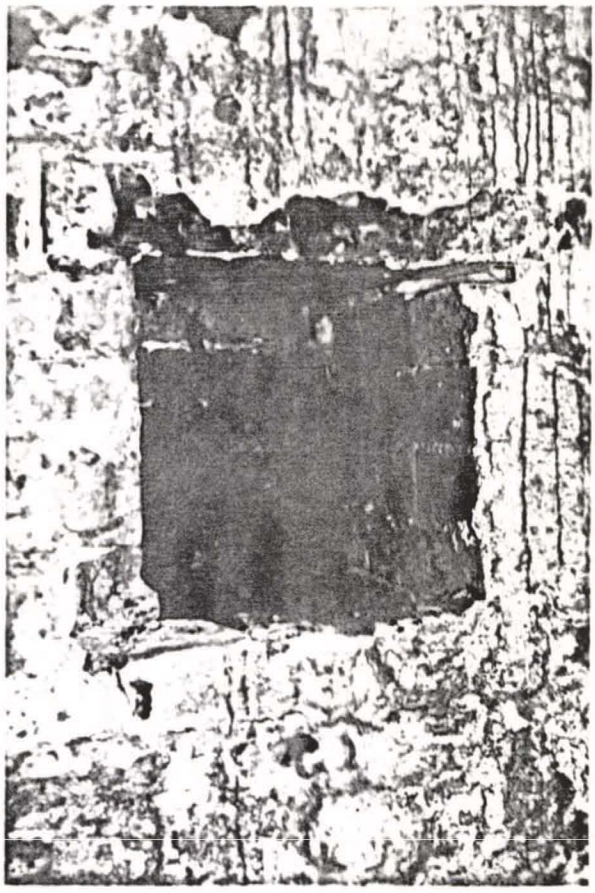


FIG. 6 ~ CLOSE-UP VIEW OF "CRYPT"
NOTE: STONE SLAB LINTEL AND IRON STUDS IN LEFT SIDE

3/12/82

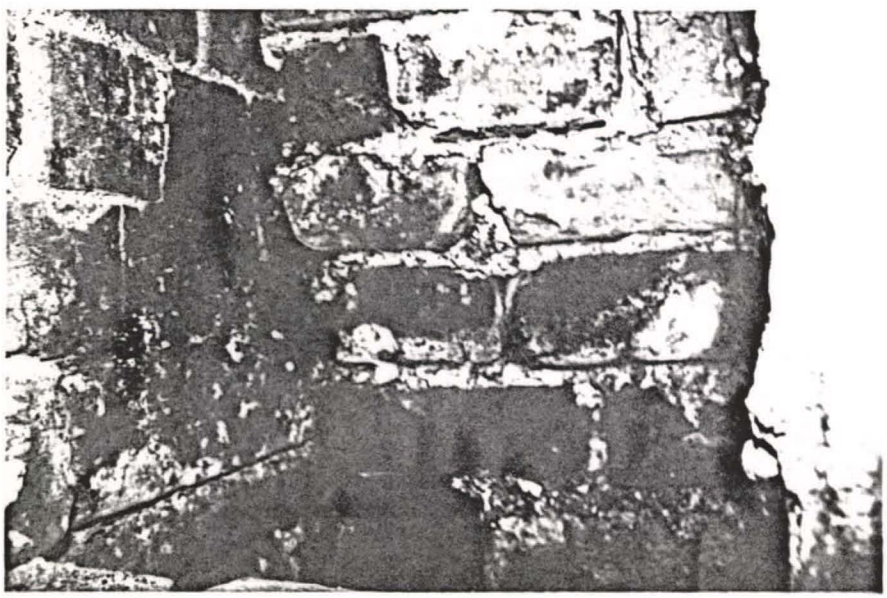
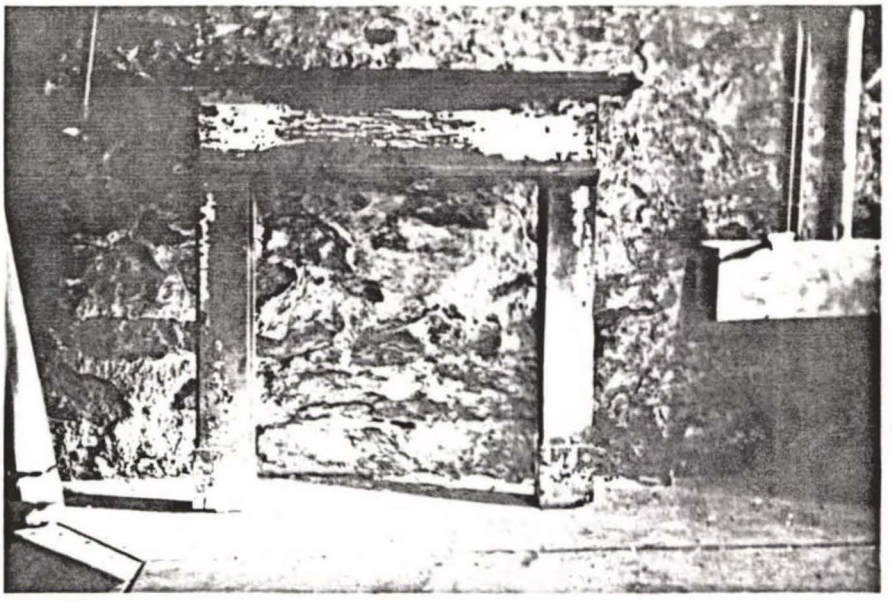


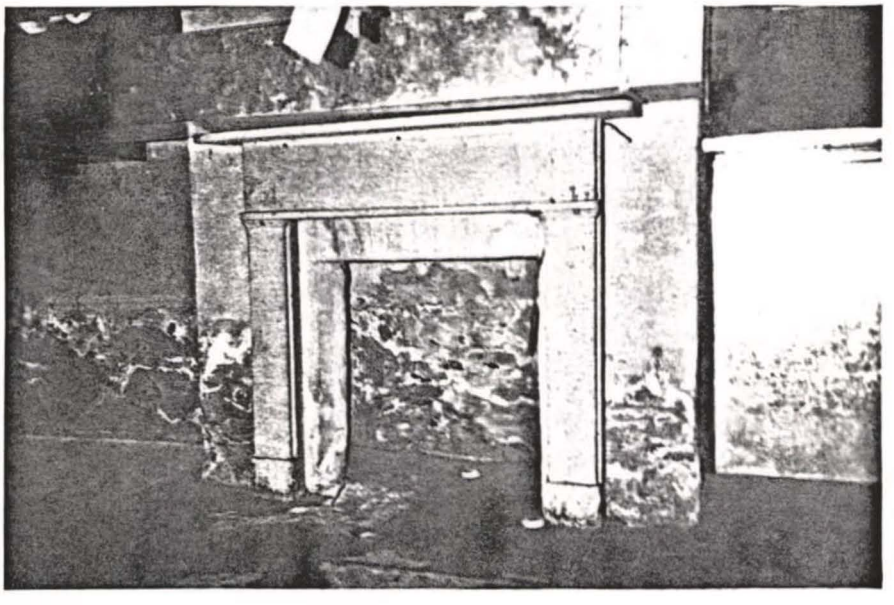
FIG. 7 ~ INTERIOR OF "CRYPT" BUILT IN 1848
FINISHED POINTED BRICK FORMS LEFT SIDE (AND RIGHT)
RUBBLE BRICK WITH "MUD" MORTAR AT REAR FROM 1848

7-15-82
PL-3



1/5/82

FIG. 8 • WOOD MANTLEPIECE FOUND IN CELLAR OF #530
• PROVED TO HAVE BEEN INSTALLED ON 3RD FL. FRONT
• BELIEVED TO HAVE ORIGINATED IN 1ST FL. REAR PARLOR



1/5/82

FIG. 9 • WOOD MANTLEPIECE FOUND IN CELLAR OF #552
• PROVED TO HAVE BEEN INSTALLED ON 3RD FL #530 FRONT
• BELIEVED TO HAVE ORIGINATED IN 2ND FL BEDROOM OF REAR HOUSE #530

7.15.82
PL-4

FRONT HOUSE 3RD FL. 1848

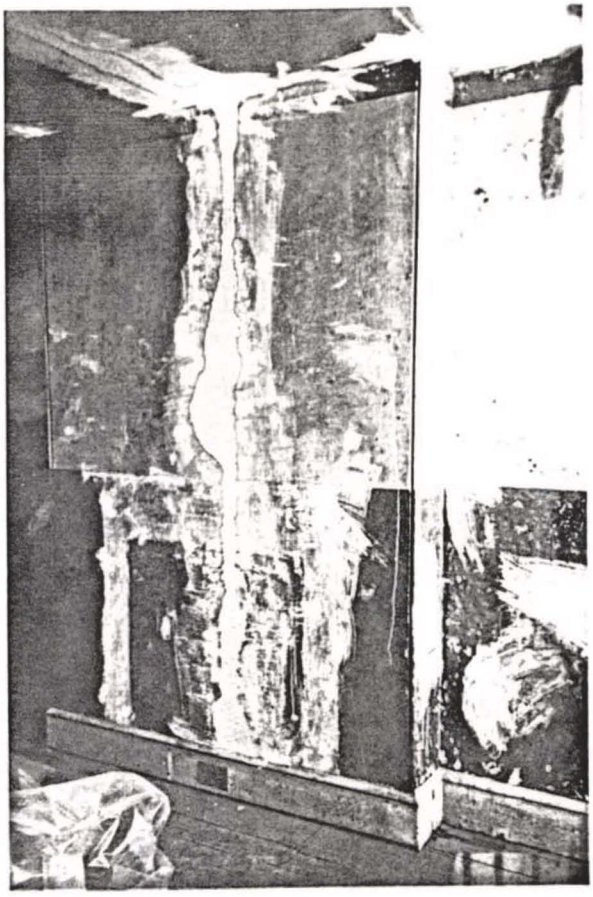


FIG. 10 ~ THIRD FLOOR MIDDLE #530
NOTE OUTLINE
FOUND IN CE

1/5/82

FRONT HOUSE 3RD FL. 1848

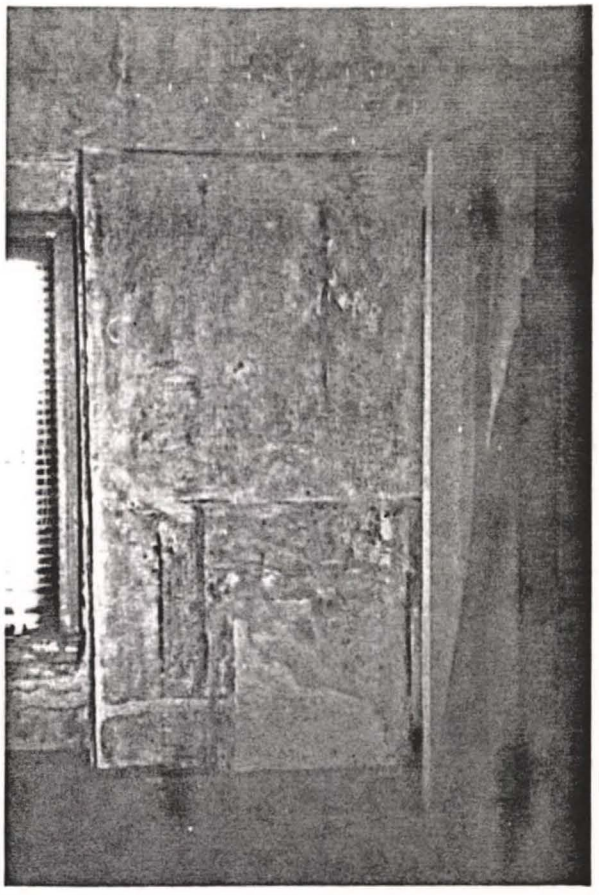


FIG. 11 ~ THIRD FLOOR FRONT @ #530

PIECE
@ #530

5/82

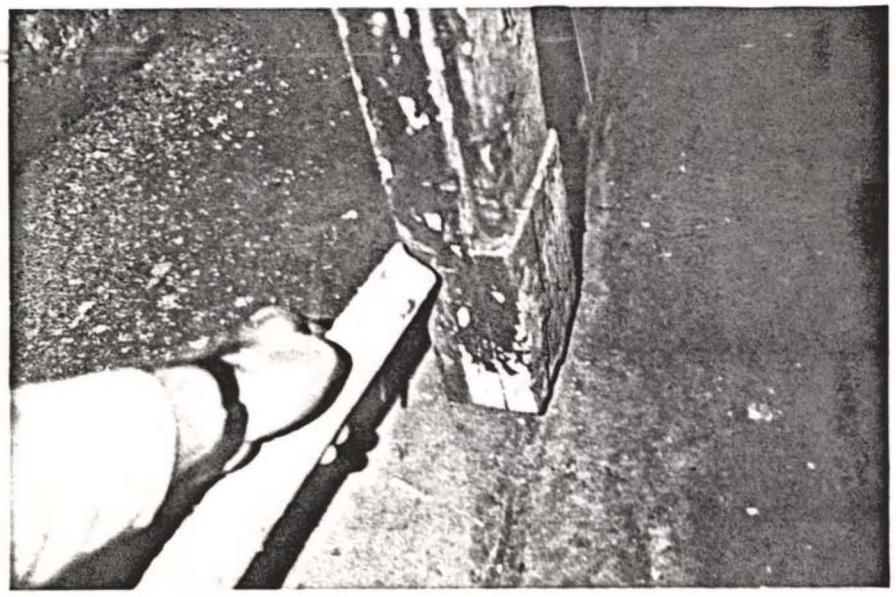


FIG. 12 ~ CAP MOLD FROM BASEBOARD OF 3RD FLOOR FRONT MATCHING TRACE ON WOOD PLINTH BLOCK OF MANTLEPIECE FOUND IN CELLAR (#530)

15-82

PL.-5

List of Color Plates

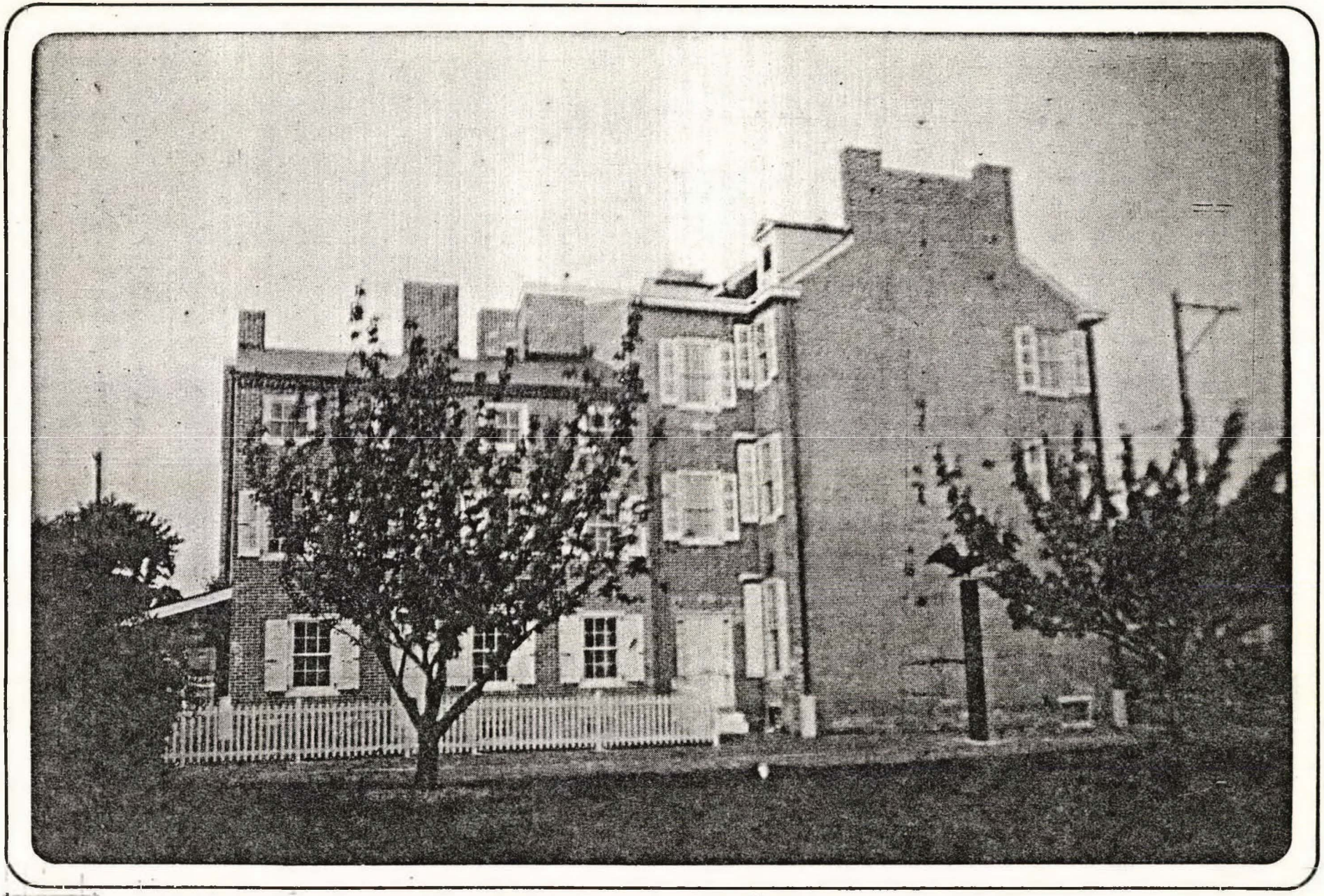
CP	1	Seventh Street Facade of #530 & #532	209
CP	2	Overall South Elevation of #530	210
CP	3	South Facade of Poe House Today	211
CP	4	View from South West circa 1930	212
CP	5	View from South West circa 1920	213
CP	6	Rear Porch Poe House	214
CP	7	Detail of Rear Door	215
CP	8	"Poe's Bedroom" circa 1930	216
CP	9	"Virginia's Bedroom" third floor East	217
CP	10	Investigation of Third Floor Piazza Interior West Wall	218
CP	11	Discovery of Third Floor East Window	219
CP	12	Discovery of Original East Facade	220
CP	13	Uncovered original brick surface of East Facade	221
CP	14	Examination of interior East Wall of Parlor	222
CP	15	North East Corner of Cellar showing Chimney Piers	223
CP	16	West End of Cellar showing Chimney Piers	224
CP	17	East Wall of Cellar	225
CP	18	Section of East Cellar Wall with "Crypt"	226
CP	19	Close-up view of open "Crypt"	227
CP	20	Interior close up of "Crypt"	228

PHOTO BY HEIM

A-H #45

SEVENTH STREET FACADE (EAST ELEVATION)
#530 AND #532 N. 7TH STREET C.1848 AND C.1842 RESPECTIVELY

PHOTO REF MEHLM



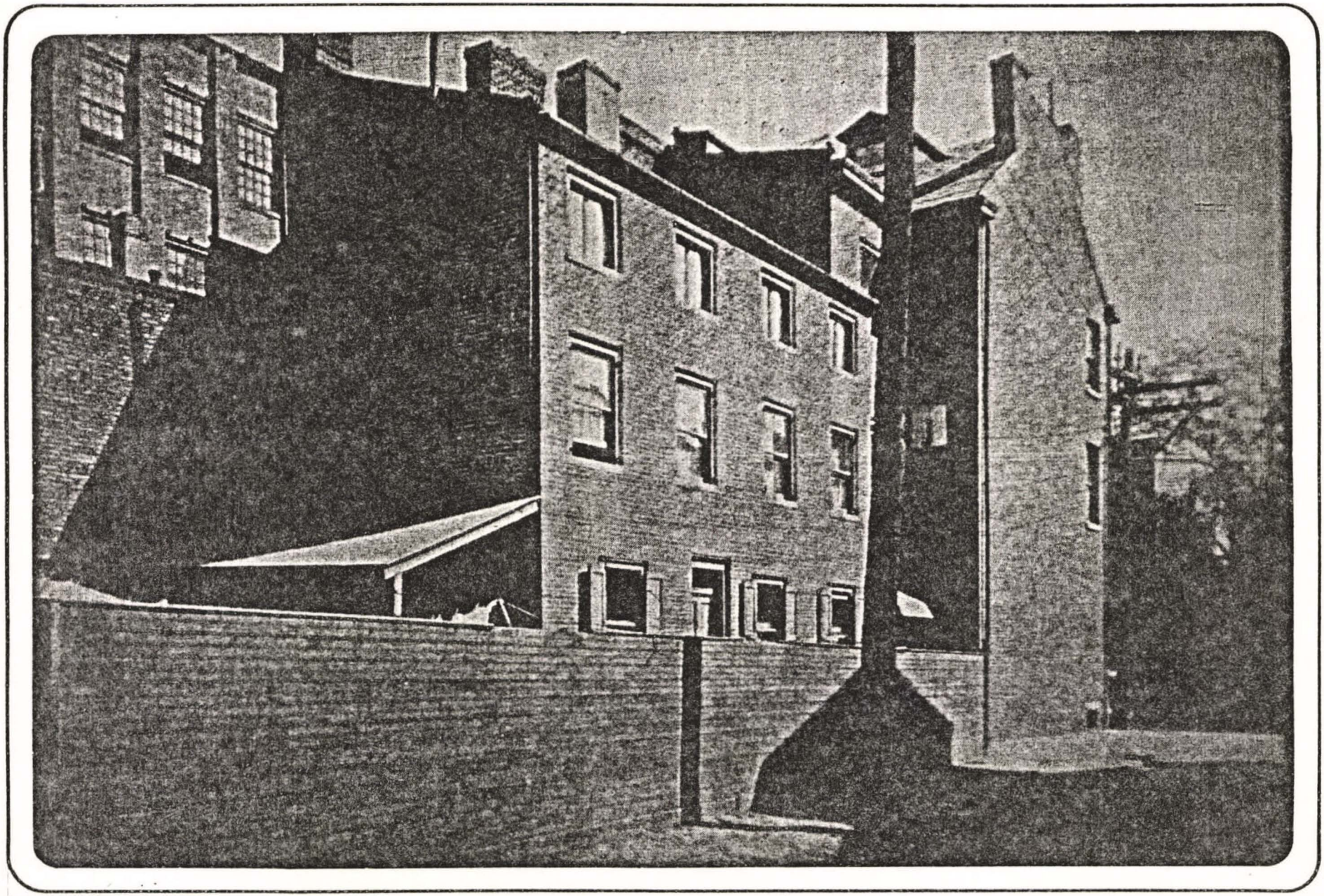
OVERALL SOUTH ELEVATION OF #530 IN 1982

C.R.
#22

SOUTH FACADE OF POE HOUSE TODAY (1982) REAR OF #530 N. 7TH

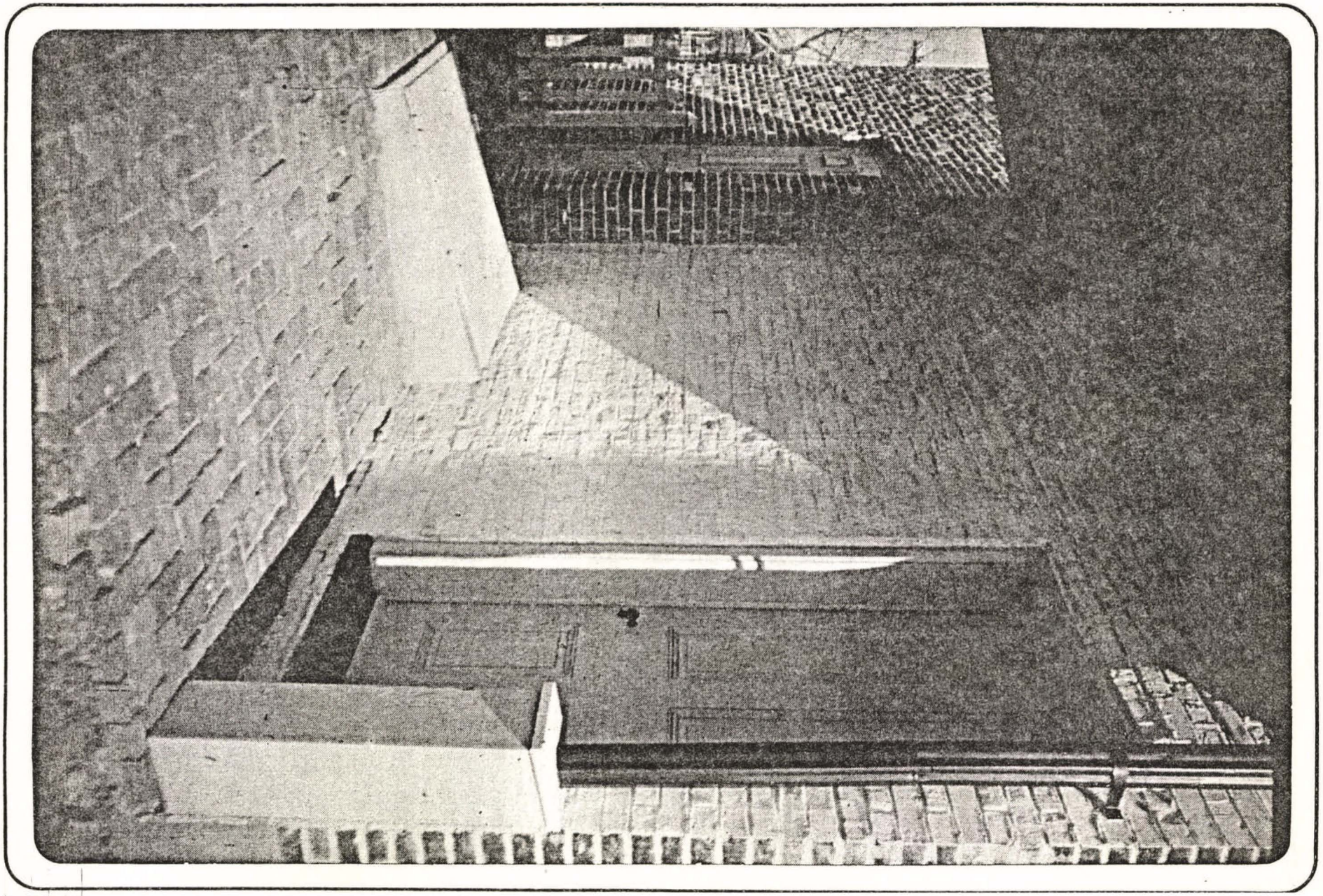
PHOTO BY HOLM

#530 GP



VIEW FROM SOUTHWEST CIRCA 1930

CP #5



C.P. #6

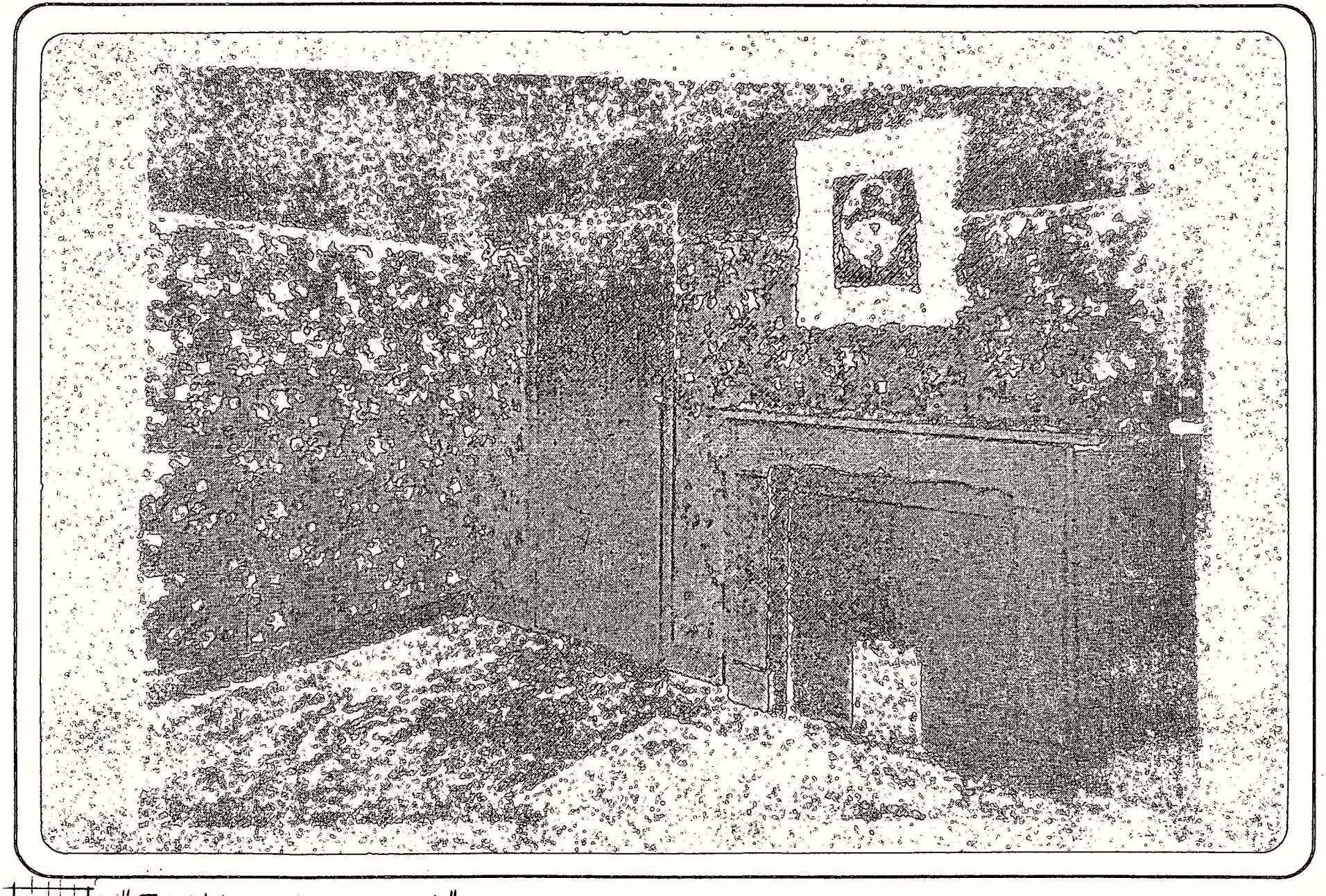
DOWNSPOUT & ROOF FROM 1770 ; PORCH AREA AND CELLARWAY FROM 1948

PHOTO BY A. HOLM

DETAIL OF REAR DOOR AND BRICK JAMBS AT REAR PORCH
NOTE "UNFINISHED" CORNER OF JAMBS, OGEE MOLDING OF DOOR, AND OVOLO DOOR FRAME. THIS WAS ORIGINALLY AN INTERIOR DOORWAY

C-R #7

PHOTO BY HOLM



#2.18

"POE'S BEDROOM" AS IT APPEARED IN A PHOTO CIRCA 1950

PHOTO FROM PHILLIPS' BIRAK ALLAN POE, THE MAN

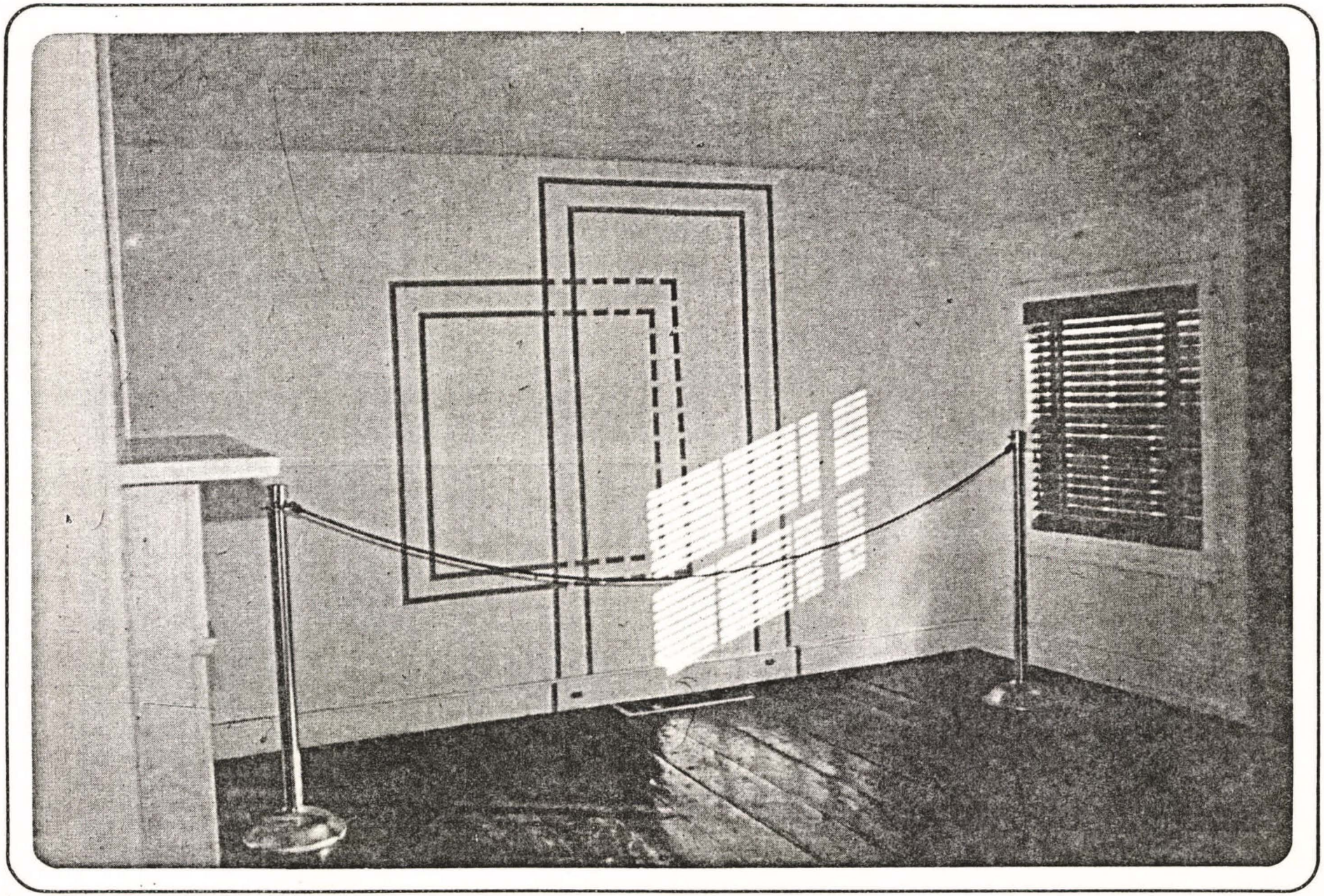


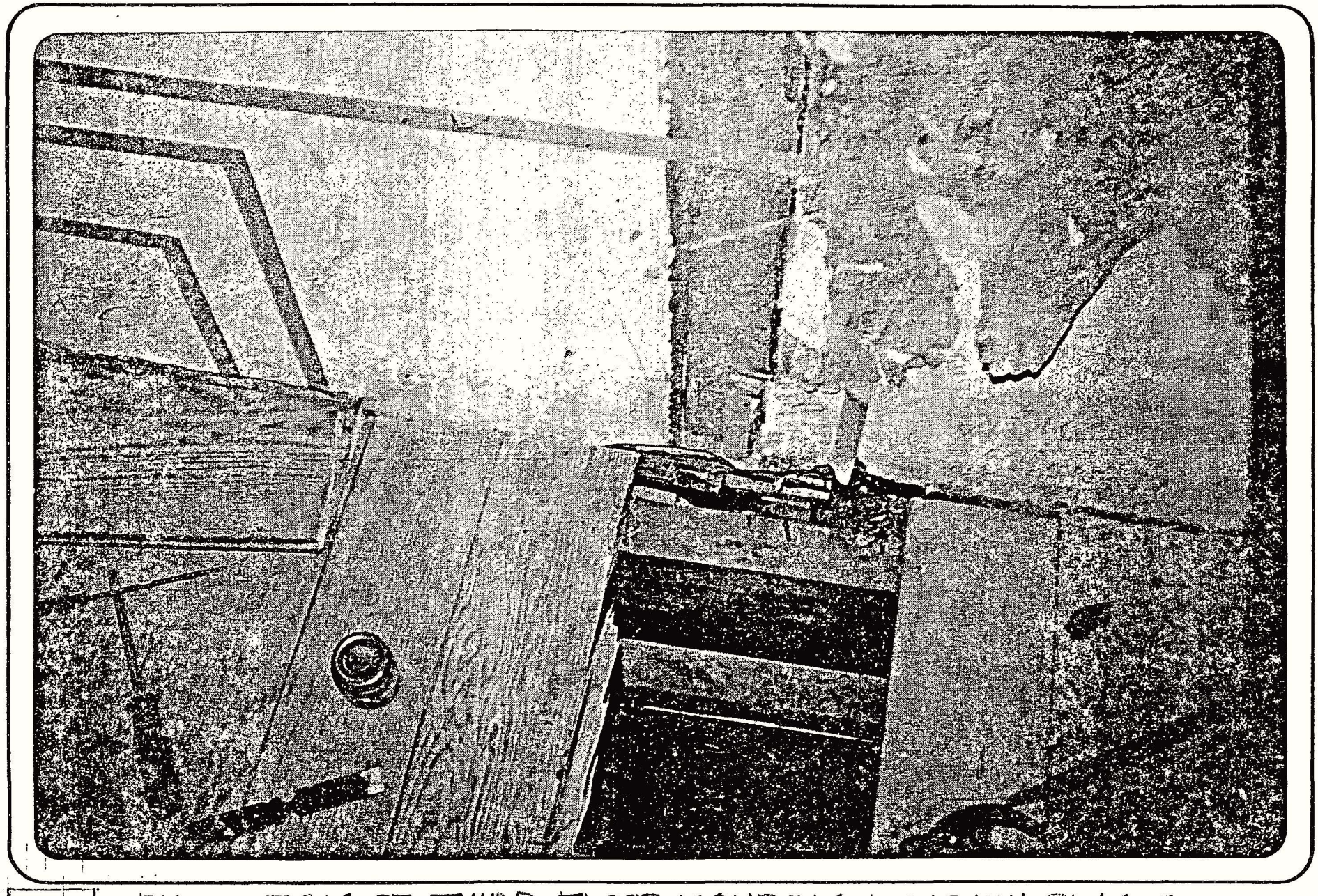
FIG #17

"VIRGINIA'S ROOM" THIRD FLOOR EAST
WITH OUTLINES OF ORIGINAL WINDOW FRAME ON EAST WALL
AND SUBSEQUENT DOORWAY AFTER 1848

PHOTO BY HOLM

C.P. #10

PHOTO BY HOLM 1982



DISCOVERY OF THIRD FLOOR WINDOW BENEATH PLASTER ON WEST WALL- THIRD FLOOR PIAZZA AND BELOW FLOOR BOARDS. TAPED OUTLINE OF FORMER DOOR TO LEFT

PHOTO BY HOLM '82

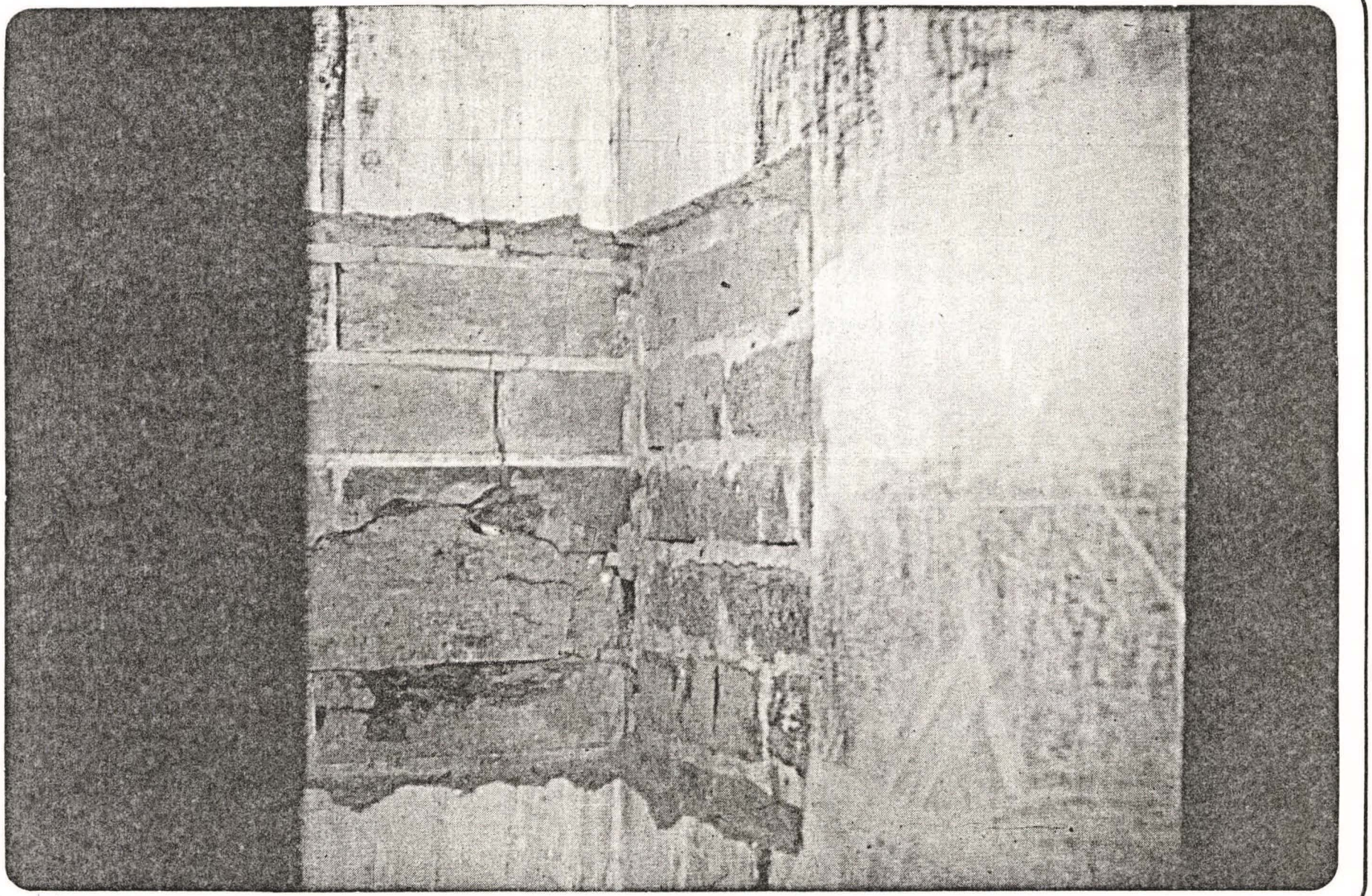
11 — 12

219

DISCOVERY OF ORIGINAL EAST FACADE
BRICK BELOW THIRD FLOOR PIAZZA FLOORING ON EAST WALL (WEST INTERIOR WALL OF PIAZZA) IS IN PERFECT CONDITION, POINTING, ETC.

PHOTO RAY HOLM '82

#12 C.P.



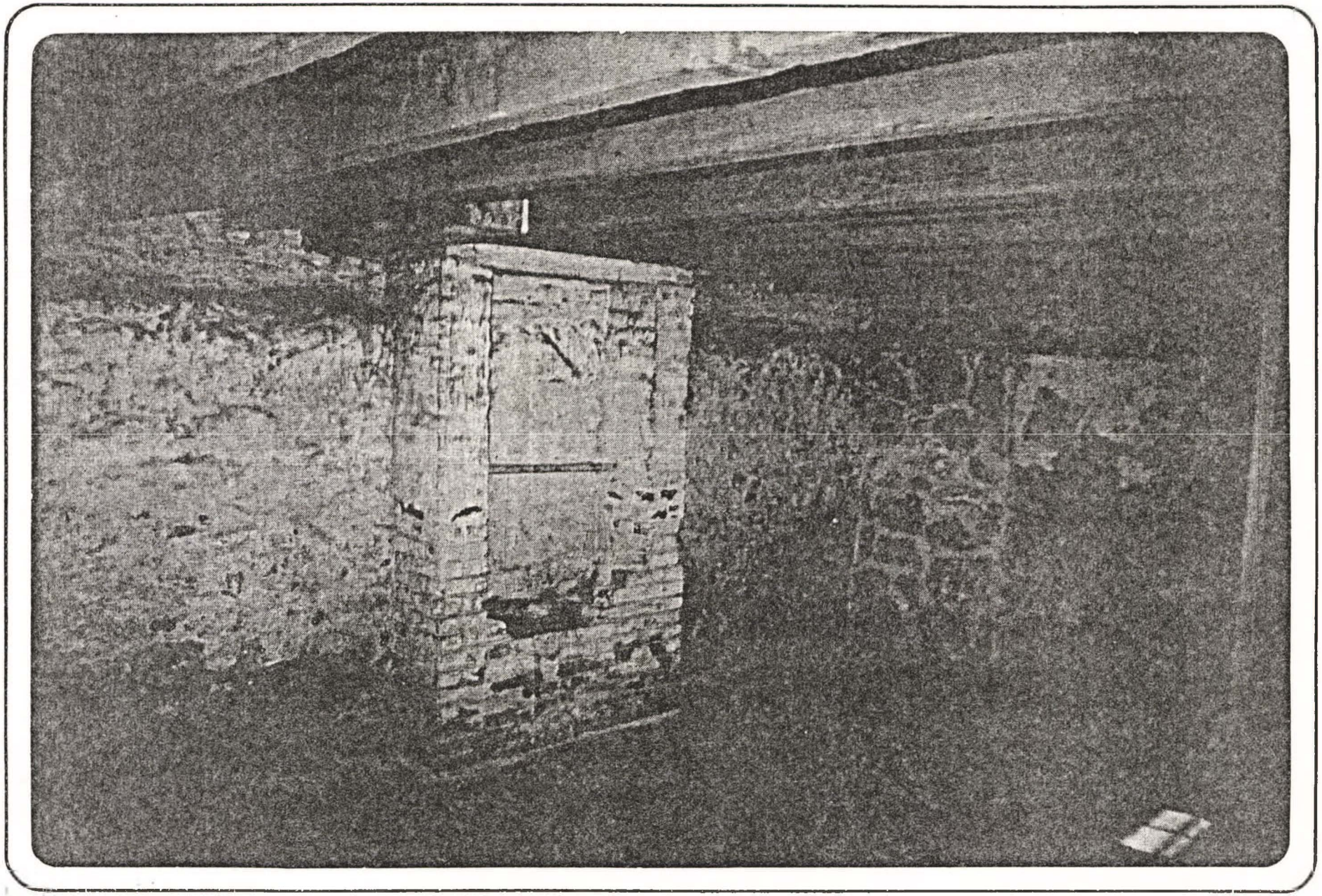
UNCOVERED ORIGINAL BRICK SURFACE OF EAST FACADE
NOTE ORIGINAL FLUSH STRUCK POINTING TO LEFT
COMMON BRICK UN-POINTED PARTY WALL TO RIGHT

PHOTO RAY HOLM '82

PHOTO BY HEIKEN, 1982

EXAMINATION OF INTERIOR EAST WALL OF PARLOR (BEHIND BASEBOARD)
NOTE TAPED OUTLINE LINTEL FOR ORIGINAL CELLARWAY AT LEFT.
ALSO NOTE GREY PLASTER "WINDOW" LEFT OF CENTER, PINK PLASTER TO RIGHT

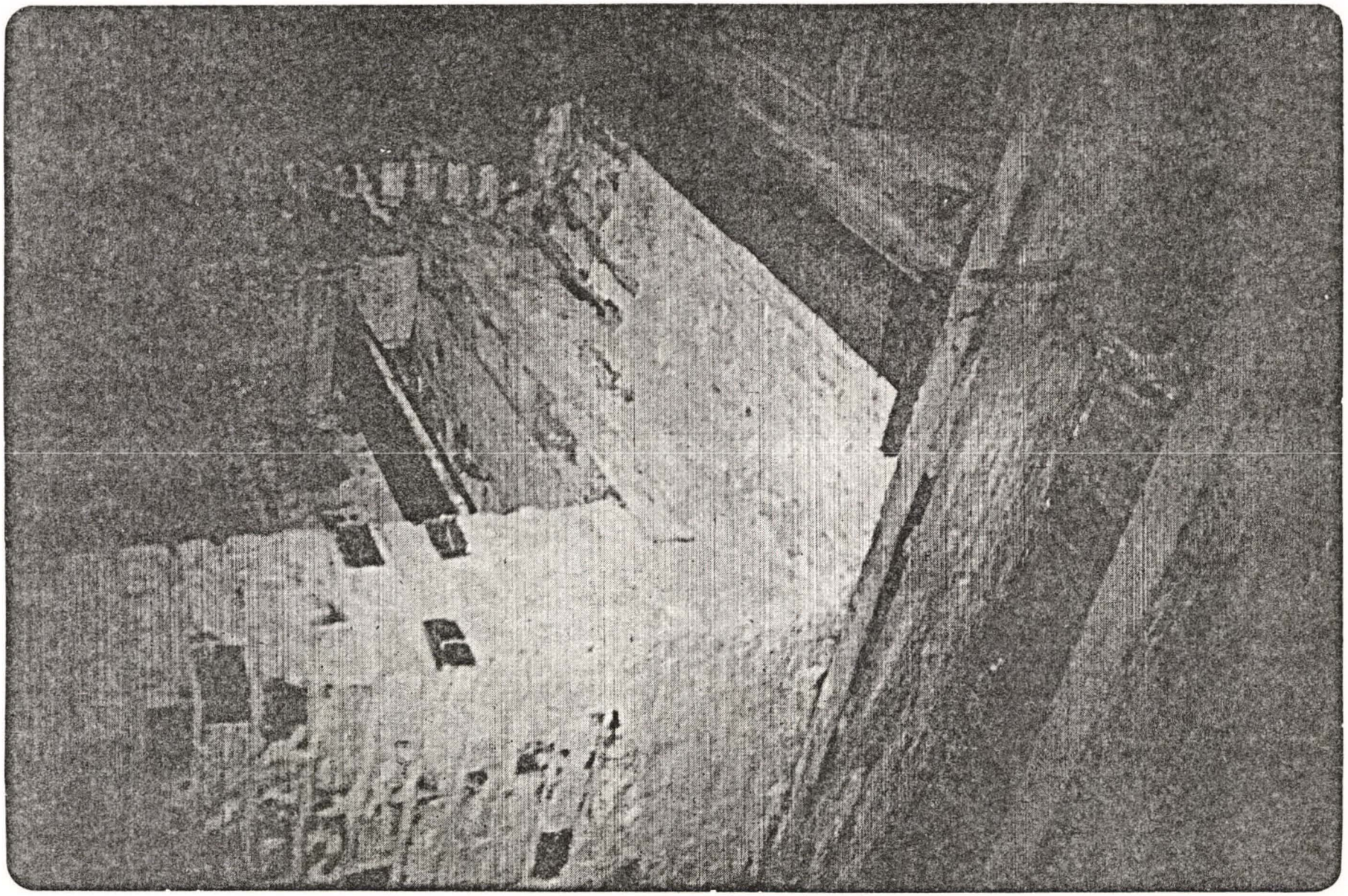
C.R.Z. #47



C.P. #10

NORTH EAST CORNER OF CELLAR
SHOWING PIECE BELOW PARLOR CHIMNEY

PHOTO BY HOLM '52

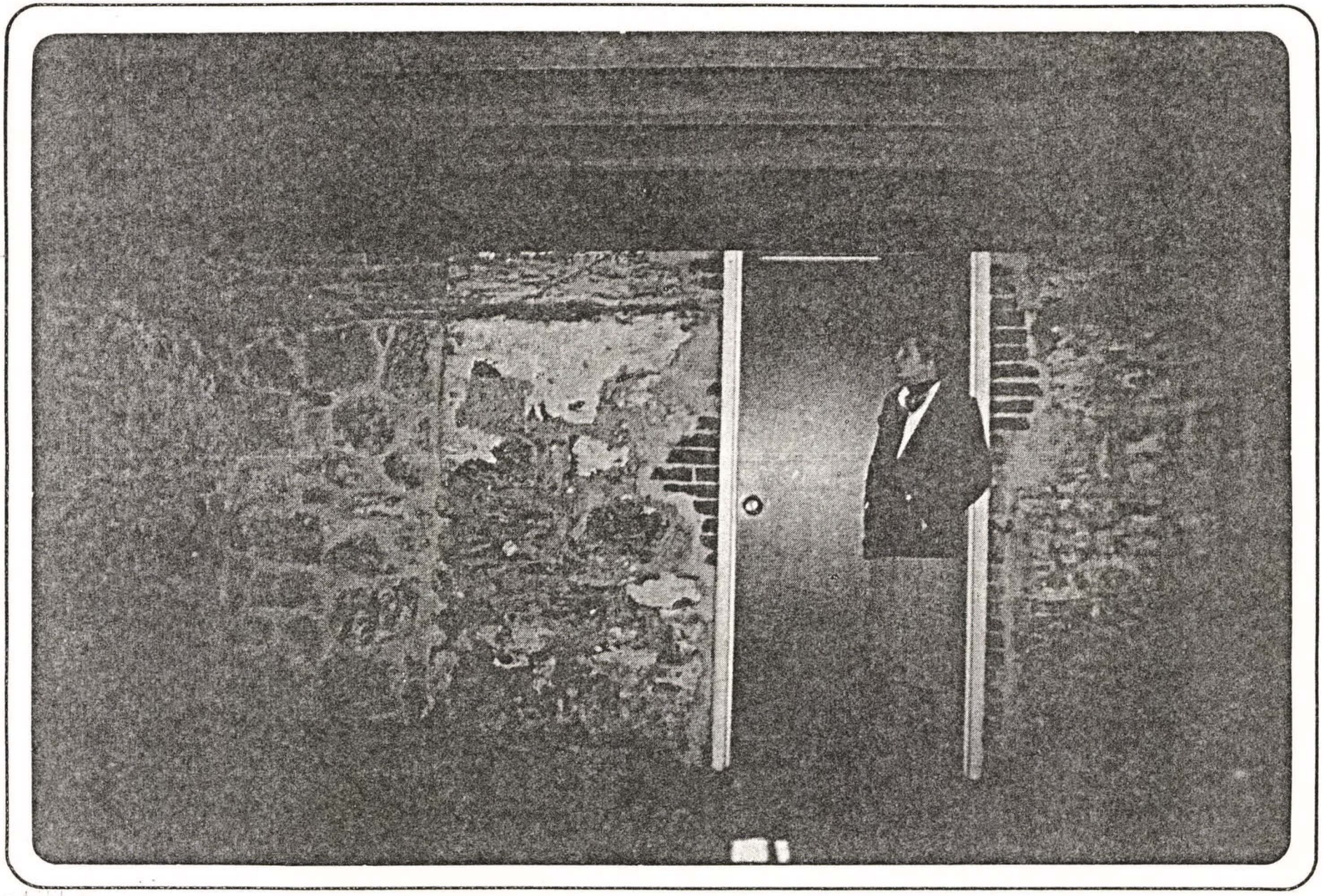


CP #16

WEST END OF CELLAR SHOWING CHIMNEY PIERS

PHOTO BY T. HOLM 1982

PHOTO BY JEFF HEWITT 1982



C.P. #17

EAST WALL OF CELLAR SHOWING (FROM LEFT TO RIGHT): 1) SEALED-UP AREA OF ORIGINAL CELL-AIRWAY, 2) PORTION OF ORIGINAL STONE WALL, 3) 1978 PASSAGE TO FRONT BLDG, 4) LOCATION OF "CRYPT"

PHOTO BY HELMS 1932

#0.12

SECTION OF EAST CELL S.E. WALL SHOWING INITIAL STAGE OF EXCAVATION FOR "CRYPT" ~ HANDS ARE POINTING OUT IRON STUDS BELIEVED TO BE FROM HINGE PINTELS ~ EDGE OF APERTURE HAS BEEN OPENED & LINTEL EXPOSED

CLOSE-UP VIEW OF OPEN "CRYPT"
NOTE: STONE SLAB AT TOP, FINISHED BRICK AT SIDE.
UNPOINTED BRICK W/ MUD MORTAR AT REAR

PHOTO BY HOLM

CA-17

PHOTO PART HOLM 1982

C.2. #20

INTERIOR CLOSE-UP VIEW OF "CRYPT" (DOWN ↓)
FINISHED BRICK SIDES & FLOOR, BUBBLE BRICK CLOSURE AT REAR,
UNIDENTIFIED BLACK MATERIAL ON LEFT WALL HALFWAY UP

228

United States Department of the Interior

NATIONAL PARK SERVICE

MID-ATLANTIC REGION
143 SOUTH THIRD STREET
PHILADELPHIA, PA. 19106

IN REPLY REFER TO:

H30

February 4, 1983

Memorandum

To: Regional Historical Architect, MARO

From: Site Supervisor, Poe House

Subject: Alvin Holm's Architectural Data Section on the Poe House

Mr. Holm has amazed everyone at the site by the things he has revealed about the Poe House by his keen probing eye, his tapping (rapping) on the Chamber Walls and his selective investigations. With his discoveries he has transformed the cold, empty shell of a house into a warm, cozy home where we can imagine the Poe's, Edgar, Virginia, Mrs. Clemm and the cat, living and working.

The main reservations I have with this report concern his use of historical and literary evidence. Both Jackie Thibault in her Historic Structures Report Historical Data Section, and Dwight Thomas in his dissertation, Poe in Phila., 1838-1844, point out that Poe wrote very little about his personal life. Descriptions of his Philadelphia years by other writers or friends are vague, contradictory, and often written long after the fact. When Mr. Holm used the written material as a clue for his own architectural investigations and based his conclusions on the evidence he found in the actual building, I feel that he is on solid ground. However, in several places he uses the written material to draw conclusions which are not supported (at least for now) by any physical evidence. In these cases the conclusions should be considered simply as speculation until further research can be completed. His comments on landscaping are one example, no physical evidence has been found to support the notion of flowers and vines covering the house.

The problem with the written descriptions is that to date there has been no comprehensive study done of Poe's Philadelphia

Year of the Visitor

residences, his dates at each place and an attempt to accurately match the descriptions with a particular house. According to Dr. Dwight Thomas, Poe lived at four locations in Philadelphia:

1. A boarding house at 202 Arch Street (old street number) - for about 6 months in 1838 when he first arrived.

2. A small house at 16th and Locust - for almost 4 years until May 1842.

3. A house near 25th and Coates (now Fairmount) - from May 1842 until at least Sept. 1842.

4. Our site, 530 N. 7th Street - from at least June 1843 until April 1844 where he moved to New York City.

In doing some research on Poe's locations using his letters, the descriptions and other material, I offer the possibility that most of the descriptions do not refer to our site (530 N. 7th), but rather to the 16th and Locust Street Location. Briefly, some of my reasons are as follows:

1. He spent almost 4 years at 16th & Locust, including at least 3 summers, he lived there longer than any other locations.

2. 16th and Locust although within the boundaries of Philadelphia in Poe's time was in the western half of the city and could well be what was meant by the description "outskirts of town." 530 N. 7th Street on the other hand was within Spring Garden a bonafide separate "District" which at that time was well developed at the eastern half of its territory, and would more than likely have been referred to as just "Spring Garden".

3. 16th Street was known as "Schuylkill 7th Street" until 1853, so references to "Seventh Street" could be for either location.

4. Houses built back off the street, with a small front lawn or garden were not rare, in fact they were becoming popular in the 1840's, see Phila. Preserved by Richard Webster, p. 287. Thus the other houses Poe lived in could have been similar to the set back N. 7th Street home.

Mr. Holm has made a fine start at uncovering Poe's house using the actual physical evidence. Therefore I don't see any reason to muddle the picture by drawing conclusions based upon the written descriptions. As more architectural (and historical and archaeological) work is done the house should continue to emerge from the past. Poe, who was a master of fiction, was careful always to base his conclusions on reality, so we should be too.

Mary Frances Jenkins

Mary Frances Jenkins

UNITED STATES GOVERNMENT

memorandum

DATE: October 13, 1982

REPLY TO ATTN OF: Historical Architect, Penelope Hartshorne Batcheler

SUBJECT: Comments on Poe House Historic Structures Report by Alvin Holm A.I.A., 1982

TO: History Files

Alvin Holm's report reads very easily and clearly. His enthusiasm for the subject lead him to explore details which the less inspired might have overlooked. However there are a few points made about which I disagree.

First Floor West Room Hearth as it Influences Room Use

I disagree with Holm's statement that the hearth framing and trimmer arch of today are not original. On September 29 I re-examined the framing members to find they are so inter-mortised and tenoned that they have to be original (see attached sketch). My conclusion is that this room could originally have been the kitchen as the hearth size here is greater than those built for the other Poe House fireplaces. A large hearth implies a different need and use, thus undoubtedly a kitchen.

The stove pipe thimble hole indicated by a patch in the west exterior wall could well have been from a stove placed in a back shed where laundry was done.

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To further confirm this the following additional research should be carried out: See photo in Thibault HSR showing opening sized for a built-in range. Remove present mantle shelf (1978) and plaster skim coat to examine evidence of original mantle and fireplace opening. Open thimble hole to confirm its connection with the fireplace flue. Conduct archeology in the back shed area to determine shed existence and size, and find artifacts to ascertain its use. Look also for "necessary" location etc.

Third Floor Windows

I do not believe enough research has been done to completely determine if these windows were fitted out with casement sash when first installed. I disagree with Holm's assessment of the present window frames as built. These frames of the third floor were built to hold hung sash of thickness 1 1/8 - 1 1/4". The pully is located to be centered on the bottom sash track. There is no pully for the top sash. We therefore assume the top sash was meant to be fixed. How it was fixed we do not know as enough of the 1978 window trappings have not been removed as yet. (see sketch).

The present 1978 sash are stock 1 3/8" thick - thus the modification of the stops and the off-center relationship of pully to sash which Holm points out.

To confirm the sequence of sash changes I believe more research should be done. ie. examine each of the four windows. Two points to be examined are:

Access panels to see if one can determine how many times they have been removed and replaced. Screws or screw holes from casement butt hinges to see if they were machine tapered screws or earlier non-tapering screws, thus indicating relative age of casements to be seen in two extant old photographs, (See Thibault report for old photographs. It is regretable that both Holm and Thibault have not listed sources for all extant early photographs).

Roof Materials

A minor point is that the Hexamer and Locher 1859 map in Thibault's HSR Appendix shows the roof of the front building of #530 N. 7th Street with four dots (see attached copy). These dots indicate that the roof is shingle (see key on 1858 issue of map - Free Library Map Divison). As the back building is left blank one assumes it was also shingle as the only back buildings which are given roof indications are those where the roof material varies from its front building.

Also regarding roofing, I do not think the gutters of the Poe back building would have been hanging gutters as Holm suggests. All the insurance surveys of neighboring buildings, to be seen in Thibault's Appendix, speak of "tin gutters" and "spouting" - whether for front or back buildings. As no distinction for type of gutter is included, I would suspect they are apt all to be the most commonly used pole gutter type, built on the roofs with the pipes projecting down thru the brick or wood cornices.

Re-Possible "Spring House"

I agree with Holm that the whitewash to be seen on the east face of the east cellar wall indicates a space use there of some sort; but whether pre or post 1848 is a question. Archeology and further stripping of that wall surface would be called for if it is deemed important to understand this area better.

Paint Color Analysis

The HSR "Invitation Proposal to Furnish Professional Services" did not specify the desired paint analysis format, extent of work, or possible conclusions which could be reached.

Historic Paint Color Consultant Frank S. Welsh was called in by Holm. He verbally verified that old paint layers are to be found. But his observations were not documented with layering sequences or Munsell color references, nor were the areas examined identified. A full paint study should be made of this house. Attached is a preliminary examination of three pieces of woodwork in the house, made to demonstrate how layering can be found and noted, and eventually through layering comparison room colors can be established and construction alterations and sequences confirmed.

Penelope H. Batcheller

Poe House Paint Study Prototype
by P.H. Batcheler, October 8, 1982

Sample #1 - Back Building

Second Floor west Room closet, peg rail, sample retrieved 9/28/82

Layering: Wood

6 layers off white (Munsell 2.5 y 9/2)

thin layer transluscent off white - ? primer

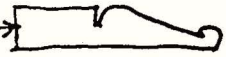
1 coat brown (Munsell 5 yr 3/4)

2 thick coats of white (1978)

Note the paint has never been removed from these closet rails and one can see the ridges of paint marking the number and position of the cast iron pins as originally located. This evidence should be preserved.

Sample #2 - Back Building

First floor, East Room, East Door, South Jamb trim (applied with cut nails).

Front face paint stripped. Presently only top modern *white paint on its surface.* * 

Layering: wood (* on Return edge.)
6 layers off white 5 y 9/2
Orange yellow 10 yr 7/8
Pinkish cream 10 yr 8/4
dirt
Wallpaper from adjacent wall
Green brown 2.5 y 3/4
White
Cream
White
Silver
White
Tourquoise
White textured paint (1978)

} *Layers apparently from adjacent wall treatment*

Poe House Paint Study Prototype cont.

Sample #3 - Back Building

First Floor, East Room, North Wall,

NE corner baseboard.

Front face paint has been stripped. Presently only top modern white paint on its surface.

Layering: wood (on top return only)

6 coats off-white, + 2.5 y 9/2

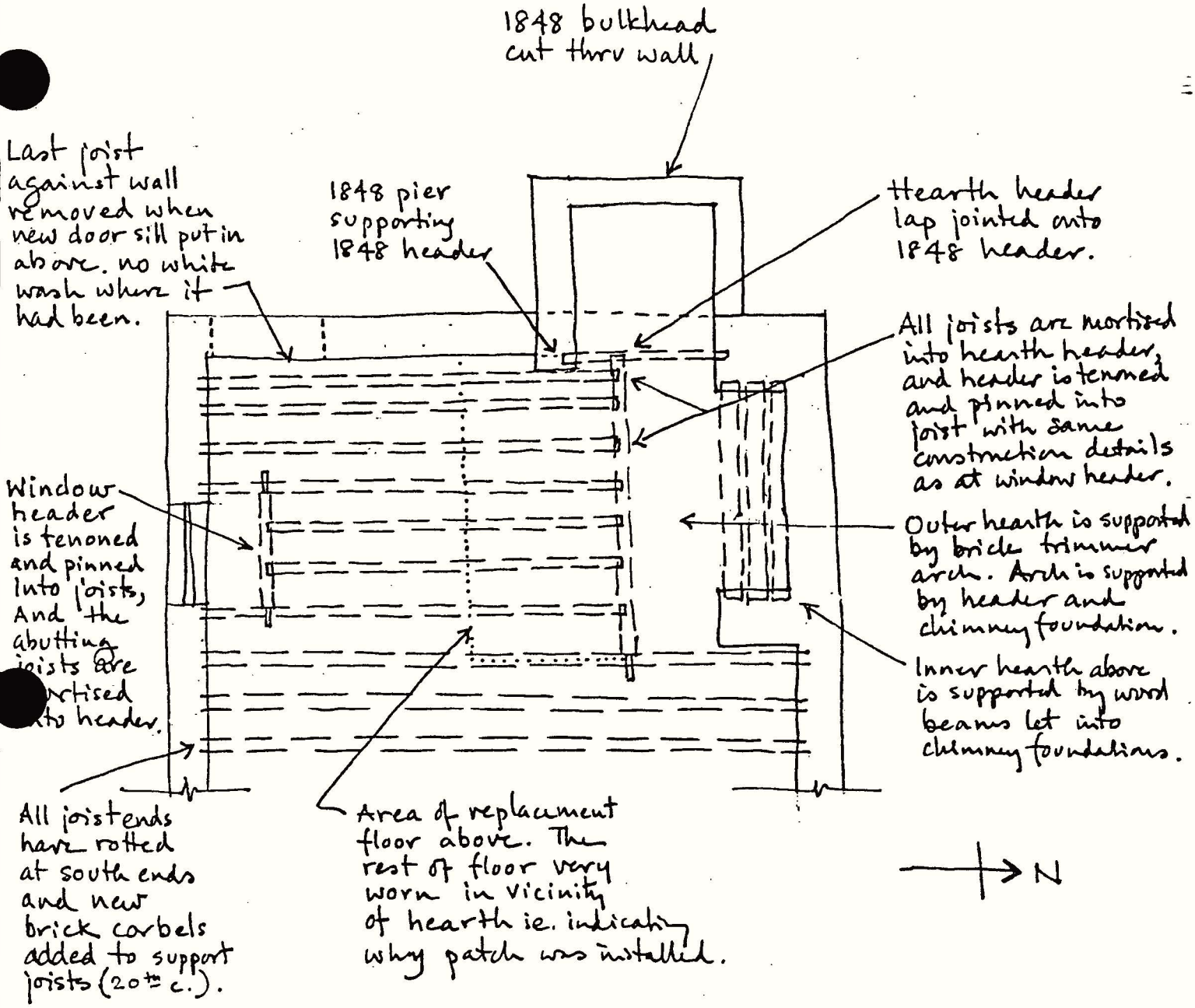
yellow cream 2.5 y 8/6

Off-White 2.5 y 9/2

red brown 7.5 r y 3/4

} layers found at foot of closet north jamb trim location only

white (1978 paint)



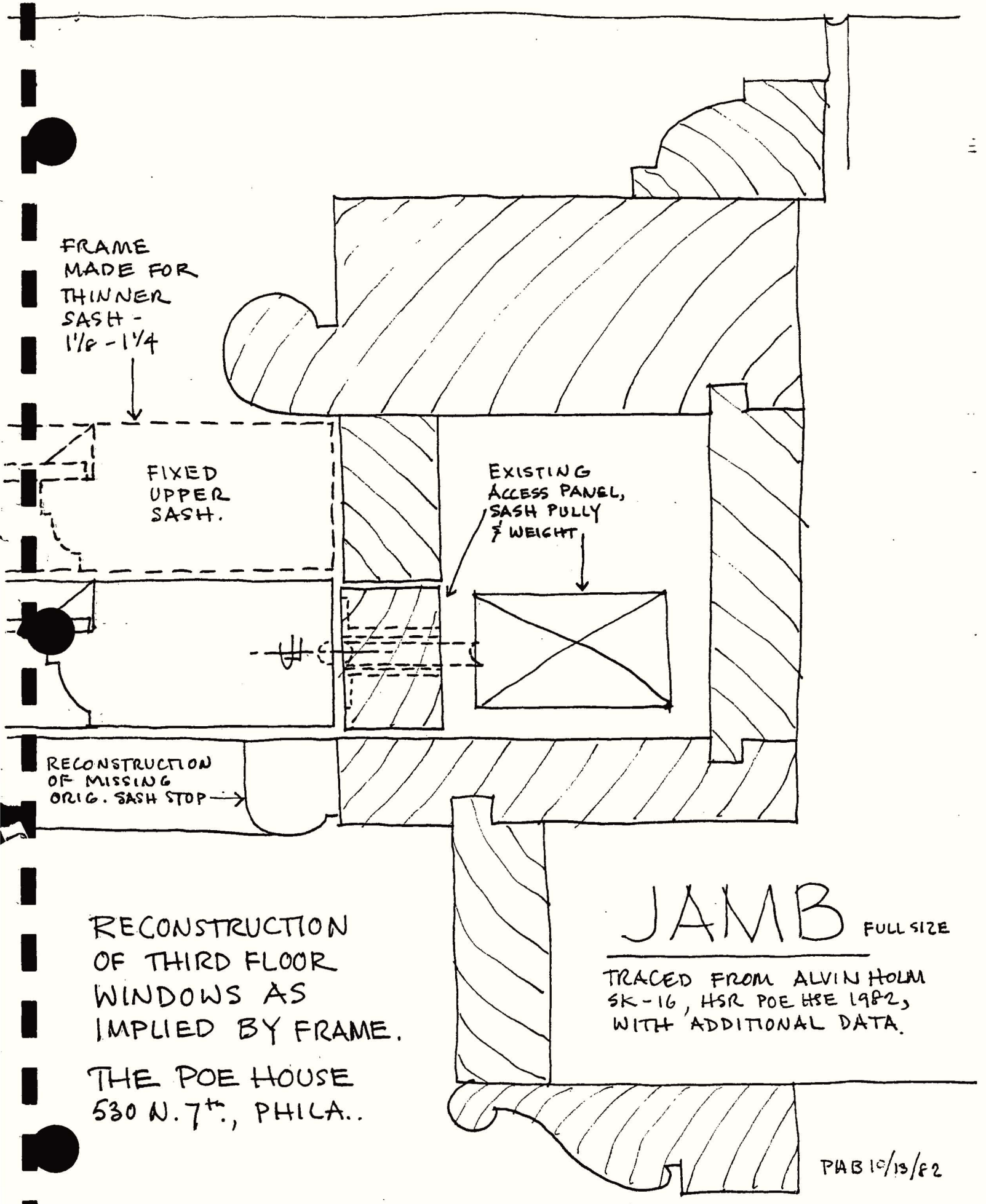
POE HOUSE - WEST CELLAR

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 <u>after</u> the building was built - ie. it is original - ie. the present hearth size is original.



RECONSTRUCTION OF THIRD FLOOR WINDOWS AS IMPLIED BY FRAME.

THE POE HOUSE
530 N. 7th., PHILA..