RESTORATION OF THE

DILWORTH-TODD-MOYLAN HOUSE

INDEPENDENCE NATIONAL HISTORICAL PARK

Architectural Data Section
Part II, Supplement I

Prepared by

George L. Wrenn, Architect

November 1961

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RESTORATION OF THE
BENJAMIN-HOUSE-MORTAR HOUSE
Independence National Historical Park
Architectural Data Section
PART II, SUPPLEMENT I

Prepared by
Architect George L. Neum
November 1961

RECOMMENDED

Chief R. Peterson
Supervising Architect, Historic Structures

Date Nov 24.61

Robert G. Hall
Chief, DDC

Date 11-24-61

United States Department of the Interior, National Park Service
Eastern Office, Division of Design and Construction

ON MICROFILM

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I. FOREWORD

Two Historic Structures Reports including Architectural Data Sections have been issued by Independence National Historical Park on the Dilworth-Todd-Moylan House. They are (1) Historic Structures Report Part I (April, 1958) by Resident Architect Grossman, approved by the Director but not by EODC, and (2) Historic Structures Report Part II (December, 1960) by Architect Campbell, approved by Region on February 23, 1961, but not yet by EODC.

This report is issued to cover two of the points brought up in a memorandum from the Superintendent, Independence National Historical Park, to the Regional Director, Region Five, dated October 26, 1961, commenting on Drawing No. NHP-IND 3207, Restoration of the Dilworth-Todd-Moylan House.

The first point concerns the change in the design of the entrance doorway from that shown in Part II to that shown in the working drawings submitted for approval on October 1961. The second concerns the result of the excavations carried on between July and October 1961. When the working drawings were submitted for approval the drawings of the excavation were not complete. Rather than wait it was thought best to submit the drawings in order that necessary exterior brick work of the "front building" could be accomplished before winter set in.

George L. Wrenn
November 1961

II. DESIGN OF ENTRANCE DOOR

The entrance door has been redesigned to conform to contemporary pre-revolutionary designs and to the simple character of the house itself. Because no physical, visual or descriptive evidence remains of the doorway considerable research had to be done in order to find one of a design suitable to the house.

We searched for existing frontispieces on houses of the immediate pre-revolutionary period and of similar unpretentious design to the Dilworth-Todd-Maylan House. Fortunately the house at 306 Delancey Street [Illustration No. 1] built by Benjamin Worrall in 1774 has most of its original frontispiece intact. This was used as the prototype for the design of the doorway shown on the working drawings. A corner house at 205 New Street [Illustration No. 2] probably built in the 1760's, retained the outline of its original frontispiece. The outline was measured and reference made to the measurements in the design of our doorway.

No other major changes were made in Drawing No. NHP-IND 2530. Because the working drawings were concerned primarily with the exterior of the building various interior details such as the mantlepieces have not been given complete study. Any significant changes made from those shown on the drawing will be covered in a future report.

III. HISTORIC GRADES

Much time and effort has been spent on excavations to determine ground levels of significant periods in the history of the house around both the front and back buildings. The results of this showing how the grade levels relate to the building itself are embodied in the attached drawing [Illustration No. 3] which was derived from the report "Archeological Evidence of Historic Grades, West Side, Dilworth-Todd-Moylan House" by Independence National Historical Park Archeologist B. Bruce Powell.

The importance of the grade level relates primarily to the back building where it will be possible to restore the original grade or the 1791 grade. The modern sidewalk level at the front building is already determined and all we can do is indicate the earlier grade on the drawing. The information contained in the archeologist's report will be used to determine the back building grade and consultations will be held with the Park before final determination.

ILLUSTRATION NO. 1

House at 306 Delancey Street built in 1774. The frontispiece is still intact except for top part of pediment. Originally there was no transom. This doorway was used as the prototype for the design of the doorway of Dilworth-Todd-Moylan House.

Photo: James L. Dillon, Inc., November 3, 1961
Neg. No. HODC 3161


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ILLUSTRATION NO. 2

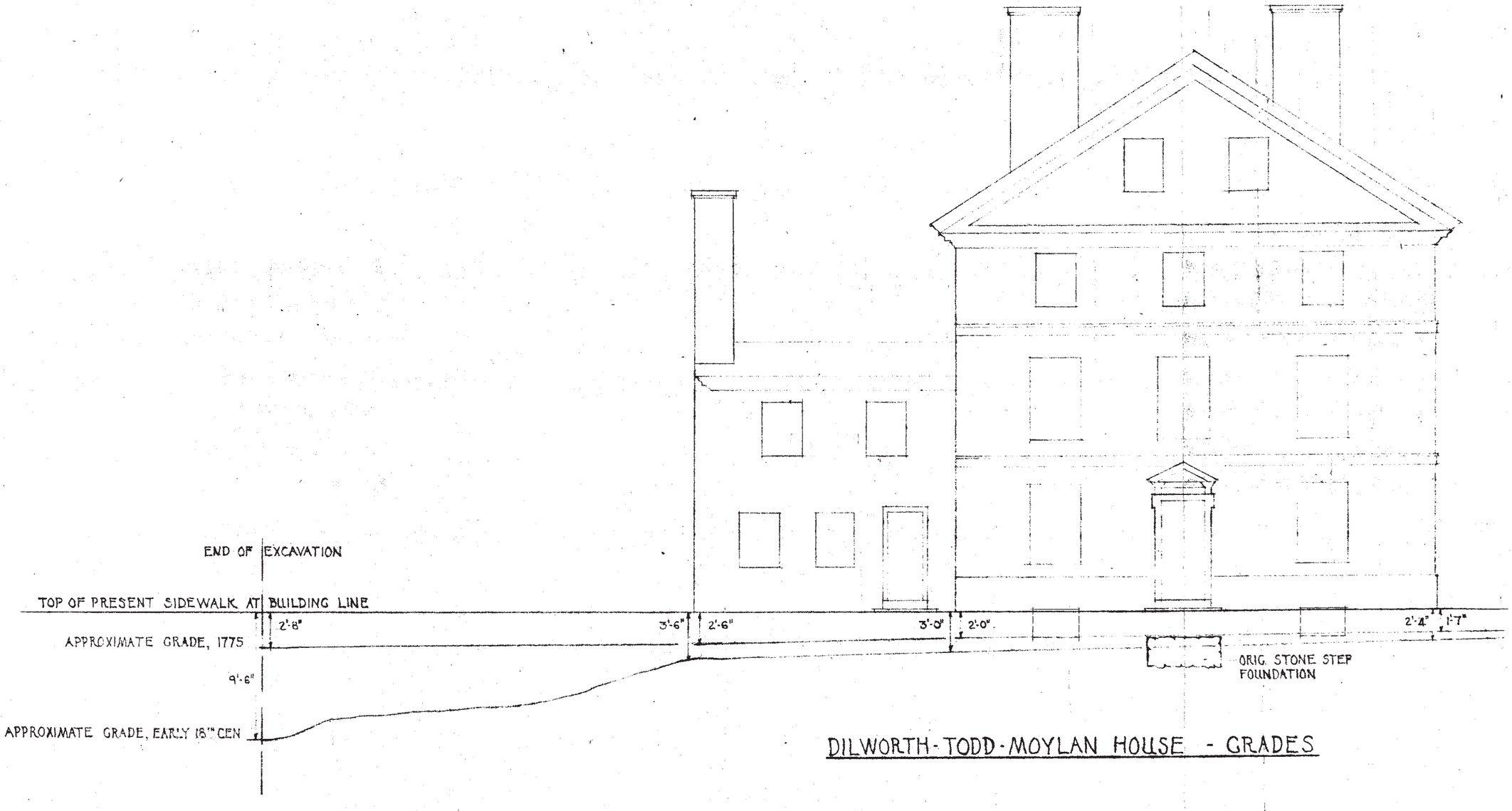
The corner house at 205 New Street was probably built in the 1760's. The outline of the pediment of the frontispiece can be seen over the doorway. There was no round arched or square head transom on this doorway.

Photo: James L. Dillon, Inc., November 3, 1961
Neg. No. HABC 3162



ILLUSTRATION NO. 3

The illustration shows grades along Fourth Street in relation to the modern sidewalk and to the house itself. Note that when the house was built there would have been more risers at the entrance steps and that there would not have been areaways around the basement windows. We have changed the original only to conform with present sidewalk level.



DILWORTH-TODD-MOYLAN HOUSE - GRADES

DRAWING BASED ON INFORMATION CONTAINED IN DWG NO. NHP-IND 2770 BY B. BRUCE POWELL

G L WRENN DEL.

SCALE 1/8"=1'-0"

D-27

EASTERN [illegible]
Division of Design & Construction
JAN 19 1961
Chief
Architect
Landscape Architect
Engineer
Hist. Architect
Proj. Coordinator
Adm. Officer
Personnel Officer

H30

Region Five
143 South Third Street
Philadelphia 6, Pa.

January 13, 1961

Memorandum

To: Director

From: Acting Regional Director

Subject: Historic Structures Report, Part II, Dilworth-Todd-Moylan House, Independence NHP

Attached are two copies of the Architectural Data Section for the subject report.

You will recall that in accordance with the old procedure the other sections of this report have already been distributed and recommended for approval by your office; this office has deferred its comments until the Architectural Data Section could be considered. This we shall endeavor to do in the near future.

We suggest that this section be combined with the original report.

(Sgd.) George A. Palmer

Acting Regional Director

In duplicate

Attachments

Copy to: Chief, EODC, w/c Architectural Section
Supt., Independence

SIGNATURE SHEET

RECOMMENDED

_____ Date _____
Superintendent

Harold Hess Date 2/23/61
Regional Director

_____ Date _____
Chief, Extern Office, Div. of Design & Construction

APPROVED

_____ Date _____
Director

CHAPTER III

ARCHITECTURAL DATA

Prepared by

William M. Campbell

and

The Architectural Staff

Independence National Historical Park

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FOREWORD

As architectural investigation of the Dilworth-Todd-Moylan House has progressed, new knowledge of the structure has unfolded and new eighteenth century houses of the same type have been found and investigated.

Such new findings have changed or confirmed former decisions; comparative microscopic studies of plaster have established or condemned the authenticity of certain areas and former loose dimensions have tightened. On the removal of later covering, be it plaster or wood, evidence of former stairways, shelving, partitions, cornices and what not have come out of decades of hiding, and the historical data unearthed by Charles E. Peterson of Historic Structures, EODC, David H. Wallace of the Museum Branch, and Martin Yoelson and David Kimball of the Branch of Research and Planning of Independence National Historical Park have shed rewarding light in formerly dark areas, and the trained eye of Architect Henry Judd of Historic Structures has fastened nails in their proper periods.

The bulk of eighteenth century architectural evidence, uncovered by and under the direction of Architect Hartshorne, and the drawings she and Architect Boeshore have produced comprise the main body of the restoration.

The original paint colors have been established by the painstaking and scientific investigation of Preservation Specialist Clapp, and Architect Hartshorne's exposing, layer by layer, eleven of the coats of paint on the trim of the breast closet, from the first applied to the last, adds a provocative element of time to that of area and color.

As the cellar floor is covered with earth from recent archeological excavations, further study is needed in this area, as it is in the matter of eighteenth century grades and of hardware.

The missing parts of the house, including the kitchen, have been redesigned from:

a. The architectural eighteenth century evidence found on the remaining sections of the house.

b. Early insurance records.

c. Contemporary historical documents.

d. Early photographs of this and similar eighteenth century Philadelphia buildings.

e. Comparison with similar eighteenth century buildings in the city still standing.

These sources, combined with the collective knowledge of interested and informed Park Service personnel, augurs, in the restoration of the building, a comforting degree of rectitude.

The building, for descriptive purposes, has been divided into: the House, the Stair Hall, and the Kitchen, each described a floor at a time in the order of floor, masonry, partitions, ceiling, trim.

The Dilworth-Todd-Moylan House is recorded on drawings

INHP 2579, sheets 1 to 16 -- eighteenth century evidence

INHP 2578, sheets 1 to 4 -- nineteenth century evidence

INHP 2572, sheets 1 to 7 -- some present conditions

INHP 2580, sheets 1 to 40 -- restoration

and in numerous photographs in the Independence National Historical Park iconographic file.

The footnote sources give abbreviated titles, the full titles for which will be found in the Bibliography.

As the name of the house is somewhat lengthy, it will frequently be referred to in the text as the D.T.M.

HISTORICAL AND STRUCTURAL
DESIGN INCLUDING COMPARISON
WITH OTHER BUILDINGS

The row corner house, having one more free side than its non-corner neighbor, presents from it a different problem, the solution of which produced a number of interesting variations.

As the front door of the in-row house must needs be on the short elevation; access from it to the rear must be made either through the rooms or, as was usual, through a long hall, thus diminishing the width of the front two rooms by the width of the hall.

The corner or end-row house, having in addition a long street elevation, admits of a centrally located entrance and stair hall between two rooms or "Parlours," the full width of the house.

Some builders, however, used for the corner house a continuation of the in-row plan, consisting of House, Piazza, and Kitchen, with the latter on the party line (S.E. Front and Stamper, 510 South Front) or on the building line (N.E. Fourth and Lombard), or a combination of the two (S.W. Fourth and Locust). Frequently there was no kitchen wing, that room being in the cellar (N.W. Seventh and Spruce) (Illustration No. 5).

The pertinent end-row centre door plan had a kitchen wing, either on the building line (N.W. Fourth and Pine) (Illustration No. 4) or on the party line with a garden facing the street (N.W. Front and Bainbridge) (Illustration No. 3).

Such as this last, was the Dilworth-Todd-Moylan House (Illustrations Nos. 1 and 2), so called because Jonathan Dilworth built it,

John Todd bought it, and Stephen Moylan rented it.

The House[1] had four floors, three to the cornice, plus a garret, and in the Kitchen, two stories surmounted by a flat, the whole "Finished in a good plain way."[2]

It was not as sturdily built as many, for no wall was over 9 inches thick, and in the gable party wall only 4, the usual thickness being 14 inches front and rear and 9 inches on the other two. The Captain John Woods house at the southwest corner of Front and Lombard Streets had "Walls on three sides 14 inches and the other 9 inches."[3]

Eight years after the house was built it was advertised as "Neat and well finished,"[4] and in another eight, as "Gentile and Convenient."[5] This advertisement may have caught the Todd's eye, for in that year, 1791, they bought it. The footwalk was already paved as in 1790 there was a petition from Jonathan Dilworth "Praying that the Foot Pavement now laid in Fourth Street from the corner of Walnut Street on the East side about seventy-nine feet Northward may not be altered."[6]

1 In the early insurance surveys, the building was divided into the House," the "Piazza" (Stair Hall), and the "Kitchen," each having its separate description and measurements, and stories were counted only to the cornice.

2 Philadelphia Contributionship survey 4th. February 1793, Book 1, Page 99, INHP Roll 6, Box 9.

3 Mutual Assurance Company policy 2186, INHP Box 29a.

4 Pennsylvania Packet, June 17, 1783.

5 Dunlap's American Daily Advertiser, April 20, 1791.

6 Minutes of City Council, 1789-1793. (Photostat in Philadelphia City Archives.)

Structurally, the building was much like its fellows throughout the city; stone walls in the cellar supporting brick above; wooden joists athwart the building on the first three floors, framed with larger members mortised together around stairwells and fireplaces, and longitudinally, in the garret between the North and South walls, the distance divided into thirds by the two summer beams. The House was covered with a shingled gable roof; the Kitchen, with a pent.

Access to the several floors was, in the House, by a board newel stairs running from the first floor to the garret, between the rooms, and thence by ladder to loft and roof; in the Kitchen, by winders from cellar to second floor.

As light was available in the garret from windows in the gable, there were no dormers. The windows throughout were hung lower sash and fixed upper, all, as the sash dimensions would indicate, with 8 x 10 lights.

Board partitions consisting of a double thickness of staggered vertical 1 inch boards let into a slot in the ceiling and covered with lath and plaster were usual eighteenth century non-masonry partitions. Such were those in the D.T.M., and such were those in part, and probably in all, of the quite elaborate Powel House, 1765.

Kitchens were sometimes on the first floor and sometimes in the cellar. Of twelve insurance surveys of corner houses in the vicinity, six had the kitchen in the cellar and of the remaining six, no mention was made of location. Where flooring in the cellar kitchen was

mentioned, it was invariably of wood, mostly "Narrow yellow pine boards."[7] Other evidence shows the boards to have been laid on a bed of lime.

The kitchen fireplace in the D.T.M. was on the now non-existant north wall, first floor, and was used for cooking, for in 1800 Moylan wrote to Madison "...the hearth in the kitchen has been long falling in, it is now completely so. I am getting a new hearth laid...I assure you the dinner for my family was yesterday cooked in the parlor."[8]

That the fireplace was on the north wall is substantiated by:

a. There is no evidence of a fireplace on the east wall.

b. As the room was less than 10 feet from east to west wall, there would hardly have been enough room before it to have a fireplace on either wall.

c. The scars of a shelf and partition on the north end of the east wall bespeak a recessed closet next a fireplace.

7 In the Bishop White house, 1784, the kitchen and wine cellar floors and maybe the rest of the cellar floor were laid with lime, the marks of the 10 to 13 inch boards being plainly visible. Samples in INHP Museum Branch files.

In Claypoole's American Daily Advertiser for January 27, 1798, appeared an advertisement for "An elegant house No 78 Walnut Street ...The cellars are laid with lime and floored with two inch plank."

N.W. 7th and Spruce cellar kitchen boards are 4 to 7-1/2 inches laid in sleepers in lime. In Benjamin Franklin's house, 318 Market, north end of cellar has lime floor with the marks of the boards definitely defined.

8 Stephen Moylan to James Madison, Phila., April 11, 1800. A.L.S. Papers of James Madison (MS Div., Library of Congress). Hereinafter referred to as Madison Papers.

d. The second floor joists ran parallel to the north wall and 3'4" from it is a joist hole wider than any of the others, evidently the header to receive the trimmer arch of the fireplace (Illustration No. 22).

e. In two houses with the same plan as the D.T.M., N.W. 4th and Pine and N.W. Front and Rainbridge, the kitchen fireplace is on the end wall.[9]

While a flat is not mentioned in any survey in our possession, both documentary and physical evidence support its existence. "Late storms," wrote Moylan in 1801, "Have made sad inroads on the aged [26 years old] building I now occupy, the fence around the flat over the kitchen is carried away with the spout which conveyed the rain water from the building...but the flat must be inclosed anew and the spout restored, otherwise the rain will ruin the walls."[10]

The fence, or railing, was for utility as well as safety; an insurance policy of 1790 gives for a house on Mulberry Street "Roof nearly new, and Posts and Rails up for the use of Dring Cloaths."[11]

An excellent view of a horizontal flat is of the former house at S.E. 3rd and Spruce Streets (Illustration No. 2 in Part I of this report). A view of Staffords Tavern and its neighbor, N.W. Spruce and

9 End kitchen fireplaces occupied this portion also at 510 South Front Street and 214 Spruce Street. Both in-row houses.

10 Madison Papers, May 20, 1801.

11 Philadelphia Contributionship Resurvey No. 618, HHP Roll 21.

Little Dock Streets,[12] shows another form of flat where the roof itself is the platform, the railings are sometimes horizontal, and sometimes follow the slope of the roof. This picture also shows typical chimney tops.

As thirty-two years from the time it was built went by, a score of which accounted for a parade of occupants other than Todd or Moylan, the house at times and in places was showing signs of deterioration.

During the Moylan tenancy of eleven years, 1796-1807, a series of letters to his absentee landlord gives us a running and informative account of needed repairs. Most of these are self-explanatory but one, 1798, says "I paid the bill...for 200 dollars & for weatherboarding the North side of the house...your house is suffering very much for want of being painted outside, the sills of the windows begin to decay...."[13] Where the weatherboarding was, I do not know as the north wall of the House was of brick and that of the Kitchen, with two fireplaces and their chimney, had little space for frame construction, but three years later "...the bill for keeping the bad weather out of the north end of the parlor. I think it amounted to something more than six dollars it is effectually done, and I have new papered & painted the room...."[14] In 1791 Ann Dilworth had advertised the house for

12 HABS Negative, Courtesy of the Historical Society of Pennsylvania, through EODC. Print in IMP iconographic file.

13 Madison Papers, April 25, 1798.

14 Ibid, May 20, 1801.

sale "With a lot adjoining in front on Fourth-street sixteen feet, whereon is erected a frame stable."[15] Could the weatherboarding have been for the stable and the repairs for the house? This needs further investigation. About six weeks later he wrote, "I have the painter's estimate, the good it will do the house will far exceed the expense."[16]

In 1800 a tax was levied for bringing water into the city, but it is doubtful if the D.T.M. had it during its historic period as "The following year only 63 dwellings, four breweries a sugar refinery and 87 hydrants were receiving the supply."[17]

If the chances of the D.T.M. having city water were small, those of its having a front door bell, and maybe bells in the rooms where "Two chimnies have marble," were great. Ten years before the Todd occupancy, bells were no longer a novelty. In 1781 there appeared in the Memoirs of the American Academy of Arts and Sciences of Boston an account of two Philadelphia houses struck by lightning.[18]

June 26th: "...Mrs. House's [house] was struck by lightning... where meeting immediately with the bell wire, it was conducted by it through all the chambers down two stories till it ended at the bell which hung over a back door near the kitchen...from this bell there was a wire which should have gone to the street door but was broke...." "All the chambers"--apparently a bell in each room.

15 Dunlap's American Daily Advertiser, April 20, 1791, p. 3, col. 5.

16 Madison Papers, June 4, 1798.

17 Jackson, Joseph, Encyclopedia of Philadelphia, vol. 4, p. 1174.

18 Memoirs of the American Academy of Arts and Sciences to the End of the Year 1783, vol. 1, pp. 247-252. Illustration facing p. 256.

On July 8, 1761 "...the home of Dr. Shippen Jun...was struck...the conductor is about half an inch in diameter,--enters about two feet into the ground and is fixt to the wall by six iron staples;...(the crank of the bell wire is fastened to the wall by a small iron nail entering about two inches...The manner in which the bell wires are distributed in a house is of great moment; and that they ought always to be disposed with a view to the possibility of becoming conductors....

"A section of Dr. Shippen's house [Illustration No. 30] which must be supposed to be that of the upper parts at the ceiling, in order to understand the course of the bell wires, and the passage of the electrical fluid.

"a. The bell in the kitchen, which answers to the parlour and dining room, which it pierces at e and is continued to the chimney, ending at f.

"b. The bell which answers to the front door: ...The bell b, is alineated with the bell a, and much nearer to it than the third.

"c. The bell which answers to the bed-chamber upstairs, by the faint dotted line which pierces the wall with the first wire; runs outside with it, and is fixt in the wall in the corner, by a crank, which is about three inches below that of the dining-room, at the corner, e, makes a short turn, and passes through the ceiling up to the chambers. At g, a wire goes off to the parlour...."

In both of these descriptions the wiring system is taken as a matter of course; the interest is solely in the effect of the lightning.

The wire was apparently visible due to the difficulty of running it in board partitions and through joists, although it would have been quite possible.

There is enough original work in the D.T.M. to fill many of the missing parts; window frames, surbases, mouldings, baseboards, peg boards, shelving, and flooring, at present in the building, have been used where appropriate; where not, details have been drawn from other sources.

There are in the city, within a distance of about a mile, a dozen or so corner houses of the same type and, within reasonable limits, contemporary with the Dilworth-Todd-Moylan House (see Appendix F). Most of these, like the D.T.M., have been converted into stores; indeed some may have been built as such, but while undergoing varying degrees of alteration to meet changing uses, contain, of the original plan or detail, nothing or little or much.

If the D.T.M. is mostly empty, it still exists in small, like pieces, scattered throughout the old city in numerous dwellings or vacant attics or cellars, and needs but to be reassembled to be made whole again.

EXISTING CONDITIONS AND
ARCHITECTURAL DESCRIPTION
OF THE FABRIC

HOUSE

The House above the base measures 16 feet 3-1/2 inches on Walnut Street and 35 feet 4-1/2 inches on Fourth Street and is roofed with two planes making ± 33° with the horizontal (Illustration No. 2).

The four walls above grade are of brick, one stretcher thick, with the exception of the east gable which is but one header thick, and all plastered on the inside. The bricks on the south and west walls are laid in Flemish bond with black glazed headers and measure 1-7/8 to 2-1/8 x 3-7/8 to 3-15/16 x 8-5/16 to 8-3/8 inches; those on the north wall measure 2-1/8 to 2-3/8 x 4 to 4-3/8 x 8-3/8 to 8-3/4 inches and are laid in common bond with a full row of ordinary headers every sixth course, or sometimes every seventh.

The east, or party, wall is laid in common bond; many are salmon bricks in bad condition. A new brick wall was built in 1960 to which this wall was tied with G.I. clips.

Framing

As the human element entered into the fashioning of the various timbers that went into a building, the dimensions given may vary slightly in individual members.

The roof meeting at an angle of ± 114° has ten 3 x 4-1/2 rafters on each side of the ridge spaced ± 19 inches on centre, mortised and fastened together with wooden pins and held with 2-3/4 x 6

inch ties, which form the ceiling joists, and resting on a 4 x 4 plate pinned with 1 inch square pins that go through each joist which, in turn, rest on a 3 x 8 plate atop the brick wall.

On the rafters are 1 x 3 inch shingle lath 9-3/4 inches O.C., over which are wooden shingles which, prior to 1909, were covered with a metal roof. The shingles are probably not even those suggested in 1805 when Moylan wrote to Madison, "I find the roof of the house I live in so bad by age that there will be no comfort to me or my family but by new shingling...."[19] The roof was put on, for in 1807 a "Green Tree" policy states, "The Roof is nearly new."[20]

19 Madison Papers, Philadelphia, February 11, 1805.

20 Mutual Insurance Survey 1194, Policy 2597. HHP Box XXIX.

FRAMING TABLE

	Dimensions in feet and inches		Dimensions in Inches				
	Floor to floor	Span	Size of joists	Distances on centres	Headers & trimmers	Width of floor boards	Direction of joists
Loft	7 - 6-3/8		Ties 2-3/4 x 6	19		None	NS
Carret[1]	8 - 2-1/2	1	2-7/8 x 6-1/2	17-1/2	4 x 7-1/2	9-1/2 to 14	NS
3d Floor	9 - 9-3/4	15-1	2-3/4 x 7-1/4	16-1/2	4 x 7-1/2	7 x 11-1/2	EW
2d Floor	9 - 9-3/4	15-1	3 x 8-1/4	17 to 21-1/2	4 x 8	8 to 11	EW
1st Floor		14 - 7-1/2	3 x 9-1/2	15 to 18	4 x 8	----	EW
Cellar	----	----	----	----	----	----	----

1 The Carret floor consists of two summer beams 11 feet 8 inches on centre, running east and west athwart the building, each 6-3/4 x 11-1/2 inches, with the short dimension vertical into which are mortised eleven joists 2-7/8 x 6-1/2 ± 17-½ inches O.C. These joists run from cornice to summer beam, between the two beams, and from summer beam to the opposite cornice.

An illustration of 1909[21] shows considerable alteration to the first floor and in 1931 plans were prepared for the removal of the first floor walls on the south and west elevations of the building and the north wall of the House,[22] their place to be taken by steel. Still later the north House wall came out on the second floor and steel supported it on the third. This wall is still in place.

Each window above the first floor on each elevation in the illustration was surmounted by a small cornice, one of which remains. The main horizontal cornice in the Fourth Street gable end was then, as it is today, missing but enough is left at each end as a return to give an exact profile for the restoration.

The chimney was shown in good condition and capped with a projecting stone.

The glass was not then original, each sash having a single vertical muntin.

Cellar

The cellar walls are of local field stone carefully laid up, with here and there, where not covered with mortar, a small amount of gallating (Illustration No. 21).

The south wall measures ± 14 inches thick and the north wall 13 inches. Those of the east and west are doubtless about the same dimension as they all carry the same one stretcher thick brick wall above.

21 Griffin, Martin I. J., Stephen Moylan, p. 136.

22 Drawings HHP-HHD 9291, sheets 1 to 6, by Barnet Glickter, R.A., March 1931. Also see drawings HHP-HHD 2572, sheets 1-2 and 5.

The foundations for the two chimney breasts have been removed but the framing for the hearths above is still in place.

There are two cellar windows in the south wall, that to the east has a vertical joint under the east jamb; the west is plastered over indicating that the cellar door was in that position on Walnut Street rather than the location of the present opening on Fourth Street which has brick jambs and is spanned by a 3 x 4 L. The ladder with 3 x 12 treads housed into 3 x 8 horses is hardly usable.

In the north wall is the opening into the kitchen with carefully dressed jambs (Illustration No. 7). Between this and a cellar window to the west is the scar of the west kitchen wall.

The joists in the cellar are apparently original, many of them impregnated with grease from the kitchen of the restaurant that was recently on the first floor and to one of which is attached an early iron hook.

Neatly cut in a stone on the south wall are the 2 inch high initials, T.M., too well cut for the ordinary juvenile effort of recording one's initials but not of the highest craftsmanship. They are V-cut with correct thicks and thins, serifs, and a round period after each letter; perhaps the initials of the artesan who laid the wall.[23]

As the cellar floor is covered with earth taken from the two wells and the surrounding area which have been excavated, it is impossible to make any report on it.

23 Prime, Arts and Crafts 1721-1785, has no Philadelphia builder or stone cutter with these initials, nor does the Record of Indentures of Redemptioners, Philadelphia, October 1771 to October 1773. The Prime "Directory of Craftsmen" lists ten Philadelphia carpenters from 1765 to 1800 with the initials T.M.

This excavation uncovered a brick pavement running at a slight angle from Fourth Street under the north cellar house wall and reappearing on the other side, evidently a pavement at a lower level and predating 1775.[24]

First Floor

With the exception of the east wall and the floor framing, the entire original first floor is missing. These two remaining features, however, are quite articulate and tell a fairly full story of the original arrangement of the house, consisting of a stair hall betweel two parlors and, to the north, a kitchen. For all of the east wall, see Illustrations Nos. 28 and 29.[25]

The wall seems to be in sufficiently good condition as does the plaster on it.

The chimney breasts are both missing; the evidence of that to the south is largely obliterated by a new chimney from a stove or furnace in the cellar, but broken brick defines its location; that to the north is defined by broken brick, and soot and remnants of wyths trace the course of the former flue. The first floor shows no evidence of closets.[26]

24 See archeologist's report.

25 These are montages of Photographs of the East Wall of the House and Kitchen. They tell photographically the story of the wall and its interceptors, which is further clarified by drawings Nos. 2578, sheet 3, and 2579, sheet 5.

26 This same condition exists in the south parlor of the Bishop White House.

In the south parlor the scars of baseboard and chair rail are clearly marked, the latter giving us the height of the first floor window sills. There is also evidence of a wooden cornice 4-3/8 inches high (Illustration No. 8).

In the north parlor the absence of evidence of chair rail or cornice indicates a more simple treatment.

The plaster for this portion has been removed but enough has been left to indicate where it was, nor is there any evidence here of any partition or shelving.

The position of the north wall of the main house is located on the east wall by broken brick but various changes in this area have left a less sharply defined outline than on the floor above.

Second Floor

Due to the fact that on the east wall the stair well from the first to the second floor was removed, as were the chimney breasts and hearths on the first, and the well and hearths floored over, and that columns and steel beams replaced the first floor west wall, nearly every joist has had to be either shortened to rest on the steel or new and longer ones put in to span from wall to wall where formerly shorter ones framed into the headers forming the openings for hearth and well. This condition negates the re-use of practically any of the present joists, be they original or not.

The trimmer beams and hearth headers and some joists are original, as is the flooring which has been taken up and put back. The

original nails, still in the boards, appear to be eighteenth century.[27]

In 1921 a permit was granted to "alter second floor and replace old floor with new Maple floor...."[28] The new floor was merely nailed over the old one; the old boards are still there.

The brick walls appear to be in good condition for the most part. At the southeast corner, the south wall has pulled away from the east wall by about 1 inch. The spandrel between the two windows in the south wall was removed to put in one large window, the masonry jambs of which are original, having been the outer jambs of the two original windows. These were the same width as those in the third floor above them and the same height as those in the west wall on the same floor.[29]

The south chimney breast (see Illustration No. 11) is hanging on the 8 inch party wall, the breast on the first floor and its foundation in the cellar having been removed. The fireplace had been bricked up and made a part of the flue for the later furnace in the cellar. The opening up of the fireplace revealed the usual jambs narrowing toward the back, rather than the parallel jambs as in the third floor fireplaces.

The north chimney breast and hearths, inner and outer, are completely missing but the presence of the breast is established by broken brick, and the shelf scars on the wall indicate recessed closets at each side.

27 Mercer, Henry C., The Dating of Old Houses, pp. 4-10 treat of old nails.

28 Permit #12133, Dec. 5, 1921, Bureau of Licenses and Inspections, City of Philadelphia.

29 Griffin, Martin I.J., Stephen Moylan, illustration on page 136.

The north wall is missing.

The plaster of the walls and ceiling is original and for the greater part in such condition that it can be left in place.

The position of the partition is clearly marked on the walls and ceiling.

The outside trim in the three west windows appears to be original. The outside sills have been replaced; the inside casing is original, and while it is fastened with modern nails, square nail holes in it proclaim a former earlier nailing.

The sash are all new and, of course, the entire south window.

The positions of the chair rail and cornice are plainly marked in the south room; there was none in the north (Illustration No. 9). There was a baseboard in each room but the plaster on the west and south walls runs to the floor; however, under where the baseboard was, it is new. When the original baseboard which had been applied before plastering was removed, the void was filled in.

The only interior trim that is left is the breast closet on the south of the south fireplace (Illustration No. 10). With the exception of the missing door, this is complete with the marks of the hinges on the jamb. From their position they seem to have been H rather than HL, as the latter would have demanded excessively wide upper and lower rails. The shelves are in place and in good condition, supported on lath on the frame side and housed into the plaster and brick on the east.

The profile of the chimney piece scar is a simple rectangle, indicating a not uncommon type of mantle[30] (Illustration No. 11).

Wooden wall plugs for architrave and cornice proclaim a wooden mantle. And the evidence points toward a wooden cornice.

There were two fireplaces with marble facings[31] and as the south room on both first and second floors had cornices, while those on the north side did not, it is presumed that those with the cornices were those with the marble facings. The hearths and trimmer arches are both missing.

Third Floor

The floor is original with random width boards running from 7-3/4 to 12-1/4 inches wide. Small areas have been removed for the bracing of the walls.

The walls appear to be in good condition, as is the original plaster that covers them, with occasional areas where original work has been removed that need attention. Removing the plaster from the north wall uncovered a former window opening, now bricked in, and on removing the nineteenth century trim from the doorway in the same wall, between the eighteenth century house and the nineteenth century addition, the original trim was found underneath (Illustration No. 12). This evidence, if all other were missing, bespeaks a flat over the kitchen.

30 This type is found in the Hacker House, 1772, 5214 Germantown Avenue. The Bilmeyer Jr. House, 6504 Germantown Avenue, and Cedar Grove, 1748, in Fairmount Park. The latter is illustrated in Wallace, Colonial Houses, p. 138.

31 The 1807 Mutual Assurance Co. survey says "two chimnies have marble."

Centrally located in each room is the chimney breast. These have been opened and show parallel jambs with 4 x 4 inch recesses from the face of the breast. The brick inner hearth in the south fireplace is undisturbed; in the north, only partially so. Both outer hearths are missing.

With the exception of an electric outlet in the centre, the south room ceiling is intact. In the north room, investigation and other causes make necessary a greater degree of restoration to that area of the ceiling.

The board partitions of the ends of the stair well remain in place. That to the south needs but to have the plaster patched; that to the north, re-lathed and plastered (Illustration No. 13).

Each chimney breast is flanked by recessed closets. The two next the stair hall are fitted with peg boards, the other two with shelves.

The scar in the west wall and a slot in the ceiling fix the location of the partition between the south room and the stair hall. The north partition of the stair hall is not as definitely marked as it is on the floor below, but the two present the same problem and have enough evidence in common to almost make duplication mandatory.

In the south room, the baseboard is in place on the west wall, is missing on the south, but clearly marked by a scar. The chair rail is in place on both walls. There was no cornice.

In the north room, the baseboard is in place on the west wall; on the north it has been removed and the void filled with plaster. There is no definite evidence of its ever having been on either chimney breast. In the north room there was neither chair rail nor cornice.

The mantle in the south room is missing but its "ghost" on the brickwork is sufficiently formed for the reproduction of a reasonable facsimile (Illustration No. 14). Despite the fact that the 1807 Mutual survey concerning the first floor says "the other Rooms have each a Mantle," no evidence has been found of a mantle ever having been in the north room (Illustration No. 15).

The sash in all five windows are new but the frames are original.

Garret

The flooring of the garret is original with T and G boards fastened with hand wrought common nails. Some of the flooring has been removed and is badly broken. That which remains is in good condition.

The brickwork appears to be in good condition and is covered with the original plaster.

Frame partitions are at the bottom of the sloping ceiling and at the north and south ends of the stair well, that to the north being a 1 inch board partition plastered on each side, the other a 15/16 inch

T and G beaded board not plastered. In the northeast corner is the opening into the nineteenth century addition to the building. This, of course, will be closed (Illustration No. 16).

There was neither baseboard nor surbase.

The window trim is the same as on the floor below; the casing projects slightly beyond the surface of the plaster and has a moulded edge.

A slot in the ceiling indicates the position of a former partition which, like the one on the floor below, does not clearly tell the whole story (Illustration No. 17).

None of the sash is original but some of the trim is. The moulding under the inner sill is worked on the sill and mitred at the ends. There is enough original trim left to insure a faithful restoration.

The east wall of the loft is but one header, ± 4 inches, thick; the west wall has the full thickness of 8 inches and stops about three courses from the peak showing daylight above the bricks.

The loft is without windows, even in the gable end, and is neither floored nor plastered. The rafters are mortised at the top and pinned together with wooden pins. For details, see Section 2, pages 1-2.

Stair Hall

The winding board newel stairs started on the first floor between the two parlors, continued to the fourth floor; above that is

a narrow steep straight stair or ladder to the loft, and above that a trap door to the roof.

Cellar

There is no evidence of any stairs at this location in the cellar.

First Floor

The scars of the risers, treads and soffit are clearly marked in the plaster on the east wall. At each side of the stair are the scars of the board partitions that separated the stairs and hall from the adjoining parlors. As both floor and ceiling have been replaced, there is no mark on either of where the partitions went after leaving the east wall. However, when the flooring is removed, the appropriate joists should be examined for evidence.

Under the stairs are the scars of shelving, substantiating the fact that the stairs went no further than the first floor (Illustration No. 18).

Second Floor

Again clear cut steps, as they are all the way up. The scars of partitions on each side marked on both the east and west walls, showing the shuth partition to have run straight across the building and the north to break and reach the west wall some 2 feet 9-3/4 inches further south than its starting point (Illustration No. 19).

Third Floor

On the third floor the board partitions at right angles to the wall, composed of two vertical boards staggered and covered with lath and plaster, are still in place and have the step scars outlined, not as clearly as on the east wall but sufficiently for restoration purposes (see Illustration No. 13).

Garret

The well ends at the fourth floor line where the 8 inch party wall is reduced to one of 4 inches. The board partitions continues to the ceiling. Single board plastered both sides, to the north, and finished and unplastered, to the south (Illustration No. 16).

Loft

From the fourth floor to the loft runs a narrow, steep, well built, well finished ladder with steps with a rise (no riser) of 10-1/4 inches and 7-1/2 inch tread, housed into horses, under which is a board soffit. The near horse is partially covered on the room side with a finished board with a moulded edge. Access to the roof above is by a trap door (Illustration No. 20).

The plaster in the stair hall is in relatively good condition, and should be preserved wherever possible.

KITCHEN

The kitchen measured 11'9" x 19'2-1/2" and was covered with a one slope roof of approximately 14 degrees, on which was a "flat." The

joist holes on the east wall show the height from first to second floor as 8' 6-5/8". The first floor joists were 3 x 11 inches ± 16 inches o.c., the second floor joists were 3 x 6 or 7 inches ± 17 to 20-1/2 o.c.; one of them is a 4 inch thick header to receive the trimmer arch of the second floor fireplace. The span was 9' 11-1/2". A projecting course of brick at the roof line acted as a sort of flashing and marked the height of the roof at its high point on the east wall.

The party wall extends beyond the north wall of the Dilworth-Todd-Moylan House to form the exterior west wall of the Hibbard-Griffitts House, terminated with properly placed queen closers.

Cellar

Of the original kitchen there remain in the cellar the east and south walls, nothing more. Even the archeological dig failed to uncover any foundations. Two wells below the floor level were excavated and a brick pavement was unearthed, running under the south wall (north wall of the House).[32]

The walls match in material and workmanship those of the House cellar. In the wall between the cellar and the House is an opening connecting the two parts (Illustration No. 7).

The not too sharp scars of the missing north and west walls on the remaining east and south give the Kitchen a fairly definite location which is fixed exactly in a north-south direction by the clean scar of the north wall at the second floor level.

32 See archeologist's report.

In the southeast corner of both walls are the marks of the winding stairway that ran from the cellar to the second floor (Illustration No. 21).

First Floor

Of course, none of the joists on either floor is original, as the Kitchen area was widened to the full width of the house. Most of the plaster has been removed from the east wall but at the north end there is a section of original plaster with the evidence indicating the end of a recessed closet beside an end wall fireplace (Illustration No. 22).

Second Floor

The scar of the north wall on the east is sharp and clean with brick courses alternately running through and broken off, showing that the walls of the D.T.M. and the Hibbard-Griffitts Houses were built as one operation.

Much of the evidence on this wall concerns the nineteenth century addition.

Roof and Flat

The ceiling joists for the second floor are plainly marked (Illustration No. 24) and a projecting course of brick that acted as a sort of flashing gives the height of the roof at the east wall. These two pieces of evidence fairly well establish the pitch of the roof.

The south wall (north wall of the House) is in place with the original doorway leading into the flat (Illustrations Nos. 25 and 12; also see No. 26).

Stairway

Of this stairway there remains definite but fragmentary evidence in both cellar and first floor and, while most of it is somewhat nebulous in character, it is enough to establish the stairs in this location and to reform them with a high degree of accuracy.

THE NINETEENTH CENTURY ADDITION

Somewhere between 1818 and 1843,[33] the Kitchen, with the exception of the east wall and the house north cellar wall, was removed and the present structure erected. From the evidence in the new part, it was erected nearer to the first date than the second. Wrought iron nails and hand split lath are in the ceiling of the fourth floor passageway. Wrought iron nails ceased to be in general use in Philadelphia after about 1797 and sawn lath did not appear until about 1825 to 1835, although split lath was used after that date.[34]

The nineteenth century addition is recorded on drawings NHP-IND 2578, sheets 1 to 4 (see drawing NHP-IND 2578, sheet 3). This and other evidence shows the arrangement to have been much like that of the 1775 building. Each floor divided into two rooms; in those to the south, on the east wall, a fireplace between recessed closets; in those to the north, travelling counterclockwise, a stairway with winders, a fireplace and a recessed closet.

On the second floor, an entire section of the original east wall, 5 feet 9 inches wide, was removed and the nineteenth century

33 See Part I of this report, Chapter II, Section 1, page 3.

34 Mercer, The Dating of Old Houses, pp. 3 and 25.

chimney breast was inserted. On the first floor no evidence of a chimney breast can be found; those for the fireplaces of the second and third floors may have been supported on corbels or by other means and stove pipes from the first floor run into them. As this part of the building will be restored as of 1775, further research on this will be purely academic.

All of the fireplaces and chimney breasts, with the exception of that on the third floor south room, have been removed to fit in with later changes.

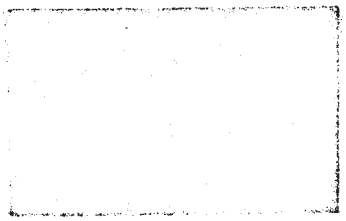
The west wall is 13 inches thick on both second and third floors and is laid in Flemish bond with plain headers. Two segmentally arched panels recessed ± 2-1/4 inches and 6 feet 7-1/2 inches wide run vertically through both stories and are penetrated from each of the four rooms by a single, plank front, double hung window.

On the first floor east wall, a brick segmental arch spans the distance from the north end of the Hibbard-Griffitts House to the north end of the addition. Its reason is not certain, perhaps to take a weight from a certain portion of wall or perhaps a wide entrance. There was a passageway atop the third floor leading northward from the garret of the House to a toilet at the north end of the nineteenth century addition. A row of small clerestory windows lighted it and a door gave access to the roof (Illustration No. 27). To get an allover picture of the evidence on the east wall, two montages were assembled, one

showing the House (Illustration No. 28) and one the Kitchen and nineteenth century addition (Illustration No. 29). Helpful in examining these are drawings NHP-HD Nos. 2578, sheet 3, and 2579, sheet 5.

Stencil Colors in Third Floor, North Room

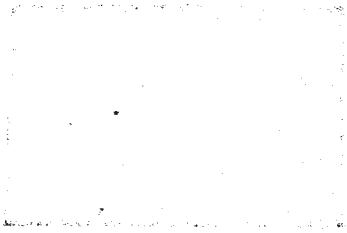
The swatches made by Preservation Specialist Clapp and Architect Hartshorne from comparison with the actual paint in the decoration are in the logbook of the D.T.M. on file in I.N.H.P. and should be used in the restoration rather than these copies of copies. An exact match with Munsell colors from the original paint would be even better.



Wall--Ground color

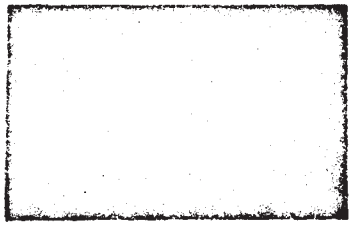


Walls--Ground color of framing stencils around doors, windows, and fireplace



Ceiling--Circular medallion

Ceiling--Ground color



Black stencils on walls and ceiling

THE STENCILING

The third floor, North room, was decorated with a stencil pattern on both wall and ceiling. This has been measured and recorded on drawing HAP-HD 2979, sheet 16.

Two excellent books, one by Nina Fletcher Little and one by Janet Waring, give a deal of information on the subject. Most of their examples are from houses in New England. The earliest found by Waring was 1778, and by Little 1793, but Waring knows of no early example in Pennsylvania.[1] "Their period of greatest popularity was apparently between 1815 and 1840."[2]

While no Philadelphia example is mentioned, the ceiling design is of the Moses Eaton type.[3] "These walls are usually divided into panels by small geometric or floral bands, the spaces containing alternate motifs of single designs."[4] This is exactly the design of the D.P.M. ceiling.

Interesting comparisons of the ceiling and borders on the walls can be made: for the general design of the ceiling, with Moses Eaton's stairwell sheathing in Athol, Massachusetts;[5] for the ribbon separating the panels, with the attic wall of the Josiah Sage house,

1 Waring, Early American Stencil Decoration, p. 20.

2 Little, American Decorative Wall Paintings, p. 99.

3 Moses Eaton, b. 1796-, perhaps the best known of the New England stencilers.

4 Little, American Decorative Wall Painting, p. 103.

5 Ibid, Figure 122.

South Sheffield, Massachusetts;[6] for the large medallion in the panels, with those in the Wood house, South Woolstock, New Hampshire,[7] and the Willard house, Still River, Massachusetts,[8] and also one of the designs of Henry O. Goodrich (1814-1834); for the border around the fireplace and other openings, with the Salmon-Wood house, Hancock, New Hampshire,[10] and the Curtis Hickox house, Washington, Connecticut.[11] As for color, "It should be remembered that it is only in rare cases that we see the actual colors in which the walls were originally painted, as most of them emerge from under many layers of wallpaper, their patterns dimmed through the action of the paper glue. Others which have never been covered, have lost their former brightness through dust or other defacement."[12]

Little feels "That borders of this style [such as those in the D.F.M.] constitute the earliest type of wall stenciling, and predate the large geometric patterns of the 1820-1840 period."[13]

"The pattern colors are usually a soft olive green, iron red, dark blue, black, and several shades of yellow. Distemper was the

6 Waring, Early American Stencil Decoration, Figure 30.

7 Ibid, Fig. 85.

8 Ibid, Fig. 21.

9 Ibid, Fig. 70.

10 Ibid, Fig. 43.

11 Ibid, Fig. 39.

12 Little, American Decorative Wall Painting, p. 99.

13 Ibid, p. 101.

usual medium."[14] With the exception of the dark blue, these are the colors of the D.T.M. stencils. "Distemper was a mixture of glue, water and coloring matter."[15] One of the ways of getting a beautiful rose color was by using red beets.

"Whitewash," says Little, "Is still the most satisfactory finish for an early room, because its thin, almost transparent quality enhances the irregularities of old plaster, in a way in which oil or modern waterbase paints do not seem to do....An old Essex County receipt which has been tested and found impervious either to rubbing or flaking is the following

> 2 pecks unslaked lime
> 5 lbs. rice flour
> 1 lb. common glue
> 5 Gallons hot water
> plus what is used for slaking the lime."[16]

Rufus Porter in 1825 published a cheap method of painting walls of rooms:

> 1/2 lb. common glue
> 1 gal. water
> 6 lbs. Spanish whiting
> "small quantity of yellow ochre, wet blue, or any other cheap coloring ingredient
> ----One or two coats of this composition will appear as handsome as oil painting...
> Note. If the glue be dissolved in skimmed milk instead of water it will render the paint nearly waterproof...[we are back to it with our casein paint]
> ...the walls of a room may be painted in figure much in the resemblance of paper hangings with trifling expense. If the whiting previously be stratified with red beets two or three weeks, it will give the work a beautiful color...."[17]

14 Little, American Decorative Wall Paintings, p. 9.

15 Ibid. p. 61.

16 Ibid, p. 80

17 Ibid, p. 81

I tried beet juice and permalba in the hope that it would prove to be the red in the D.T.M. The result was a very pretty color but not that in the room.

Some colors are permanent and some are fugitive. If non-permanent ingredients were used in the D.T.M., the color today may or may not be the same as when applied.

These notes were collected before, but written after the very careful report on the paint by Miss Clapp. I have tried to have as little duplication as possible.

THE DILWORTH-TODD-MOYLAN HOUSE

A PAINT STUDY

BY

ANNE F. CLAPP
AIDED BY MISS PENELOPE HARTSHORNE AND
MISS AGNES DOWNEY

INTRODUCTION

Determining the lowest layers of paint and their colors in the Todd House was an intriguing job but at times tantalizing and bewildering, the conclusions achieved one day being refuted by those arrived at the next, not once but an unadmittable number of times. Truth to tell, this searcher was so bedevilled on several occasions that she cannot withhold a caution to other workers there that they be on guard against the possibility of a gleeful ghost with a late 18th century sense of mischievous fun. Should they become bewitched by paint-layering, should they find their tools dropping from their hands to fall down from the third floor to the separately locked first or see precious notes wafted by unsuspected drafts down to hide in dirt heaps in the cellar, this explanation may be more satisfying to them, as it was to the writer, than to consider themselves awkward or stupid.

There are, however, logical and sensible reasons for the encountered difficulties--reasons taught by the search and realized by review of the conflicting evidence, reasons of which investigators should be aware when trying to determine the original colors of old, water-base house paints, including toned and untoned whitewash. They are: 1) Water paints tend to fade. 2) When subject to dampness or excessive heat, they stain and discolor. 3) Whether because of dampness or poor adhesion to plaster surfaces, they often flake off, sometimes in large areas, so that a bottom layer in one place will be found to be quite a number of layers away from the bottom in another.

4) The paints in the rooms but not in the closets of the Todd House were treated with a surfacing material to render them more durable. It also deepened their tones considerably, so that the same paint reads differently in the closets from in the rooms. From these facts it becomes evident that in a search for early paint colors, particularly if water-paints are involved, many samples taken from different parts of a room should be considered, and an attempt made to account for the variations in color of the same layer. Areas subject to weather, soil and heat such as below windows, above moldings and on fireplace walls should be avoided if possible in taking samples. A rule-of-thumb which may be helpful is that the most intensely colored samples are probably nearest the original, since fading, discoloration and staining all usually rob color of its brilliancy.

THE CRUCIAL PAINT LAYERS ON THE INTERIOR PLASTER WALLS--GENERAL

The assignment of this search was to try to determine what was the possible paint scheme of the house during the occupancy of Dolley Todd, that is from early 1792 when it was seventeen years old, to 1793. Before John Todd purchased it in late 1791, the house apparently had not been much occupied by its owner, if at all, but had been rented to quite a number of people. Six different tenants are associated with it between 1783 and 1791. Then the Todds lived in it for two years until the death of John in October 1793. In April 1794 it was rented to the Widow Grant. After Dolley's marriage to Madison it continued to be rented. During the next twenty-four years, at least seven

tenants lived in it whether as occupants of part or all of the house. In 1817 it was sold by Dolley's son, John Paine Todd, to a John Ray.

The paint structure on the interior plaster walls seems to reflect the history. Barring a single layer of whitewash which overlays the plaster throughout the house, the lowest paint complex of the principal rooms, usually several layers thick, is of a light warm tan description. The tone varies slightly from room to room, sometimes being more red, sometimes more yellow. The next paint complex, usually three or four layers thick, is of a greyish cream description. Since this change from a tan to a cream color scheme is general in the major part of the house, the assumption is easy that it occurred at a change of ownership, or when the house was acquired by John Todd. His Quaker taste certainly would have been suited by the simplicity and unpretentiousness of the second scheme. The creamy layers are numerous enough to account for the length of time the house stayed in the Todd-Madison possession.

Thanks to the remarkable discernment of Mr. Charles Dorman of the Independence Museum staff, the stenciled paint layer on the third floor gives a valuable assist in ascribing the cream layers to the ownership of the Todds. Judging from the character of the stenciled pattern, Mr. Dorman places it between 1810 and 1815. This dating can be partially substantiated from paint evidence. The stenciling must have been done before the rear annex was built because the pattern defines a window in the north wall, which was removed at that time. It

does, in fact, appear to be the last painting before this construction. Mr. Dorman confidently dates the annex not later than 1820. Presumably then John Kay who purchased the house in 1817 was responsible for the alterations and the stenciling was done, possibly for a third floor tenant, just before the house changed hands. Below the stenciling on the walls and ceilings of both north and south rooms lie only the creamy paint layers on top of the tan ones. For example, the layering of a typical specimen from the south room reads: 1) finish plaster 2) whitewash 3) yellow tan 4) lighter yellow tan 5) whitewash 6) cream 7) cream 8) whitewash, multiple layered (?) 9) stencil.

These are convincing arguments for placing the creamy paint during the better part of the Todd ownership. Unfortunately one cannot as satisfactorily show that this color rather than the warm tan covered the walls during Dolley's two-year residence. For the paint colors of the restoration, therefore, a choice between these two paint schemes will have to be made. The warm tans would be more lively, but considerably more difficult to achieve, not only because they vary from room to room, but also because they have changed in tone. For these reasons it is a satisfaction that the grey-cream is actually the more likely. The number of paint layers below the stencil is in its favor. If two to three tan layers represent the 17 years before the Todd acquisition, the three to four cream layers can proportionately cover the 25 years afterward. But more to the point is the general change in decor initiating the creamy tones. If this is admittable as evidence of a change

in ownership, the case for the cream color is won. The lowest layer of grey-cream is then the color that should be used in the restoration. It seems to have been uniform throughout the major part of the house and is best seen in the cleared area on the south wall of the south closet in the third floor north room. However, this is its unsurfaced color. Apparently, in the principal rooms, the ceilings and closets were painted with the same paint as the room walls. But the paint for the latter must have been mixed with some water-clear surfacing agent, undoubtedly for the practical purpose of making the paint more enduring and easier to keep clean. What this agent was is impossible to determine. According to trade methods of the time it could have been size or gum or more likely skimmed milk. Whatever the material may have been, the treatment deepened the tone, as may be seen if part of the cleared area in the third floor closet is brushed with a thin, clear varnish.

THE CRUCIAL PAINT LAYERS ON THE WOODWORK--GENERAL

It is almost certain that Dolley Todd saw much of the interior woodwork of her house covered with a varnished blond paint. With some justifiable exceptions, all the original wood tested was found to bear this bottom layering. Therefore, any questionable wooden members, such as the window frames of the second floor, may be judged original or not depending upon the presence or absence of this paint structure. The exceptions are: subordinate surfaces like the attic floor, the treads of the garret stairs and some of the closet shelving; and the baseboards, tops of the chair-rails and window sills, which for practical purposes

were painted dark brown. The use of toned varnish over a blond paint was characteristic of artificial wood graining during the late 18th and early 19th centuries. But there is no evidence of this contrivance in the Todd House, as is manifest on the un-repainted door frame of the third floor north wall, which by good fortune was concealed but not removed during the 1815-20 remodeling.

The door frame and the paint layering revealed by a scrape on the south window jamb of the west wall show unquestionably that the third floor woodwork was not repainted until the time of the annex, or when the house was over forty years old. Also the wood of the attic was almost surely not repainted before the 19th century. There is no paint evidence that this floor was treated differently from the third, and logically it would seem unreasonable to refurbish the least important area while the house was still comparatively new. Therefore, the restoration for the woodwork of these two stories clearly should be reproduction of the aspect of the paint-varnish layering.

Since there is no remaining original wood on the first floor, that of the second floor will have to be considered typical of the more public part of the house. A comparison between the paint sectioning made by Miss Penelope Hartshorne's skillful hand on the door frame of the second floor south room breast closet and the scrape on the third floor window jamb shows that the second floor wood bears a few more coats of paint than the upper floor. It is reasonable that the lower floors should have been painted more often than the upper or more private areas.

Could one of these repaintings have taken place during Dolley's time? In the restoration, this possibility leads to an arbitrary choice for the two lower stories between the varnished paint and the next layer, shown in Miss Hartshorne's section, a cream color. The writer finds herself very much in favor of restoring the varnished paint. If the wood of the top stories did not require repainting, inspite of all that was done to the walls, until the house was forty years old, the chances are that the painted wood of the bottom floors was still of good appearance after only seventeen years. Besides in making such a choice, one cannot avoid permitting the scales to be tipped by consideration of the finished aspect. Light greenish brown woodwork and dark brown baseboards with grey-cream walls would make a far more interesting interior than all-over cream.

Should the varnished paint layering be accepted for the restoration, to determine just what color it represents may be a puzzle. The underpaint is a nondescript color and the now darkened varnish, which more than likely was originally toned, renders it a greeny brown. This cannot be the exact color of the paint-varnish layering when it was fresh. Nevertheless, in the writer's opinion, it should be the color for the restoration. In Dolley's time, after seventeen years of aging, the varnish would have already darkened to the brown tone seen today on the door frame of the third floor north wall. It would have been, of course, more glossy and less worn and dirty, so that a coating of clear varnish on the door frame after it has been lightly washed

should give us a close approximation of the appearance in 1792.

THE STENCILED DECORATION OF THE THIRD FLOOR

Once, sometime around 1815, both north and south rooms of the third floor were sparklingly enlivened by multi-colored stenciling. It must have been in startling but pleasing contrast to the plain decoration of the lower house. The dating is almost certain, give or take a year or two, so that Dolley certainly cannot be associated with it. But this dating makes the stenciled walls in her house a unique document. Stenciled decoration was a fashion that seems to have been practiced principally in New England in the late 18th century and early 19th and that flourished elsewhere in the second quarter of the 19th century. The stencil in the Todd House is, as far as we know, the earliest one yet found in the Philadelphia area. Mr. Charles Dorman recognized it as the earliest he has seen, and Mr. William Campbell's researches corroborate his opinion. Mr. Campbell found the following pertinent statements by two authorities on the subject. Nina Fletcher Little in American Decorative Wall Painting, 1700-1850 says "It seems probable that stenciled walls first made their appearance toward the end of the eighteenth century, although their period of greatest popularity was apparently between 1815 and 1840." Janet Waring in Early American Stencil Decoration says "I have as yet been unable to find any stenciled walls in Pennsylvania...I know of no stenciled rooms of early date in William Penn's country."

This report will not take up the stencil and its colors, because it is not within the scope of the report, because careful work on the pattern has already been done by others and because, if it is to be preserved, further intensive work will have to be done on the colors. However, the writer would like to add her plea to that of many others that the valuable stencil of the north room be preserved as part of the history of the house, even though not of Dolley's time. The decoration in the south room is hopelessly lost, but in the north room enough remains to make complete reconstruction possible. Such a reconstruction would be exciting both from the documentary and the interpretive points-of-view. But at the least, preservation of the parts of the pattern that still exist seem essential.

DETAILED DESCRIPTION OF THE LOWEST PAINT LAYERS

This section itemizes the lowest crucial paint layers found on the remaining original surfaces. The information is a compilation based on samples taken from the surfaces and examined under a microscope and on scrapings in the house itself. The principal intention of the section is to aid the restorers in establishing exact colors. For this purpose the colors are referenced to matching color chips in the Munsell Color Book (Independence Park Library, Second Bank). The different layers in each itemization are numbered beginning with the lowest one, or that nearest the plaster or wood. Since it is hard always to differentiate each layer, especially when the colors are close, the numbers often represent a group of related layers rather

than a single one. The numbers, that is to say, are not to be considered a counting of layers so much as a marking of different color groups. When final decisions have been made, the restorers should review these matches by checking the actual chosen paint layers with the Munsell Color Book.

First Floor

South Room

a. Plaster south of fireplace: multi-layers of whitewash. This layering is peculiar because it differs from that in the same room to the north of the fireplace. Can the explanation be that this wall was covered by book shelves or some large piece of furniture?

b. Plaster north of fireplace: 1. whitewash 2. reddish-tan (surfaced) 10YR 7/4 3. whitewash 4. grey-cream (surfaced) 2.5Y 8/2.
Because there was some evidence of wallpaper here, the possibility of papering this room must be considered by the restorers. Below the chair-rail and against the plaster, several bits of wallpaper were found. Some pieces bore patterns but were too small and paint-covered for the patterns to be read. Other pieces appeared to have been plain paper painted a light blue with tempera. The writer believes that the use of wallpaper was later in the room's history because the paint layers found on other parts of the same wall agree closely with the paint structure of the rest of the house, and that the papers were against the plaster simply because the bottom paint layers had flaked off at these places.

Stair-hall

a. Plaster below the stair shadow: 1. whitewash 2. reddish tan between 10YR 7/4 and 10YR 8/2 3. grey-cream (surfaced) 2.5Y 8/2 4. cream (surfaced) 5. cream.

b. Plaster above the stair shadow: 1. whitewash 2-5. four layers of cream (surfaced) like 2.5Y 9/2 6. dark red-brown mop band 2.5R 3/2.

These are probably surfaced whitewash. It appears that the walls above the stair shadows were repeatedly painted an off-white. (The deep creamy tones found just above the shadows may be due to discoloration communicated by the dark mop band.) The explanation for the continued use of whitish paint in this area is, of course, to make the unlit stairwell as light as possible. Below the shadows the walls have the color-schemes of the rooms.

Back Building

a. Plaster: 1. whitewash 2. whitewash (surfaced) like 2.5Y 9/2 3-5. several layers of whitewash.
This probably utilitarian area was repeatedly painted an off-white. The second from the bottom layer appears to have been surfaced. Was this wall covered by cupboards?

South Kitchen

a. Plaster: 1. discolored whitewash 2. strong red 2.5R 3/8 3. strong yellow 10YR 7/6 4. whitewash 5. strong yellow 6. strong yellow.
Because of the nature of the area, kitchens were painted frequently, and it was customary at the end of the 18th century to use not only whitewash for this purpose but strongly colored paints. In the Todd House yellow ochre predominates especially on the second floor above the kitchen. It is only a matter of taste which of the colors found is used in the restoration: a) whitewash b) yellow ochre c) grey-blue d) red.

Kitchen

a. Plaster under stairs: 1. light blue 5B 8/1 2-3. several layers of whitewash.
This blue is not congenial with any of the other colors found in the area. From this fact and from the appearance of the plaster, it is probable that the surface here was at first not painted at all.

b. Plaster above and below bottom shelf: 1-3. several layers of whitewash 4. blue-grey, like Neutral 4/0 5. red 2.5R 3/8.

c. Plaster south of kitchen stairs: 1. discolored whitewash 2. red 2.5R 3/8.

Second Floor

South room

a. Plaster on all remaining walls except fireplace wall, where paint was too discolored to read: 1. warm tan (surfaced) 10YR 8/4 2. same 3. grey-cream (surfaced) 2.5Y 8/2 4. same.

b. Plaster on ceiling: The paint layering is the same as that on the walls, but not surfaced. 1. light warm tan 10YR 8/2 2. cream 2.5Y 9/2.

c. Interior of breast closet: north wall, light tan 10YR 8/2, probably the unsurfaced paint of the first complex; east wall, whitewash; wooden west wall 1. cream 2. greeny white; shelves 1. cream 2. greeny white; floor stained wood.

d. Wooden door jamb of breast closet: 1. cream 2.5Y 9/2, with varnish 2.5Y 7/4 2. deep cream 10YR 8/2 3. greeny cream 5Y 8/2 4. deep cream 5. white.

Stair wall

a. Plaster below stair line: 1. whitewash 2. warm tan (surfaced) 10YR 8/4 3. pinky tan 7.5YR 8/2 4. cream 2.5Y 9/2 5. same 6. grey-cream (surfaced) 2.5Y 8/2.

b. Plaster above stair line: 1. whitewash 2. whitewash or cream paint (surfaced) 3-6. several layers of cream paint or whitewash (surfaced) discolored, especially under mop-band 7. dark red-brown mop band 2.5R 3/2.

North room

a. Plaster of north and south closets: 1. whitewash 2. deep cream 10YR 8/2 3. same 4. cream 2.5Y 9/2 5. same.

b. Plaster of west wall: 1. whitewash 2. warm tan 10YR 8/4 (surfaced) 3. grey-cream 2.5Y 8/2 (surfaced).

Back Building

a. Plaster of south strip: 1. discolored whitewash 2. browny grey (discolored) 7.5YR 7/2 3. yellow ochre 10YR 7/8 4. whitewash 5. yellow ochre.

b. Plaster of north strip: same as "a" above.

c. Plaster of ceiling: 1. whitewash 2. yellow ochre 10YR 7/8 3. cream 5Y 9/2.

Third Floor

South room

a. Plaster on all walls: 1. whitewash 2. yellow tan 3. lighter yellow tan 4. whitewash 5. grey-cream (surfaced) 2.5Y 8/2 6. same 7. whitewash 8. stencil.

b. Parqueting at fireplace jamb: three or four layers of discolored paint which probably was whitewash. 5. deep green 5GY 5/4.

c. Plaster of closet: 1. light warm tan 2. grey-cream
Some of the closet surfaces are covered with plain paper and whitewash. These are probably restored surfaces.

d. Plaster of ceiling: 1. whitewash 2. warm tan 10YR 8/4 3. grey-cream (surfaced) 2.5Y 8/2 4. same.

e. Wood of closet jambs, window frames and jambs, wall-board of chair-rails, top molding of baseboards: 1. light grey 2.5Y 7/2 2. varnish 10YR 6/4 3. green-cream 4. white 5. grey.

f. Wood of tops of chair-rail, window sills, wall-board of baseboard: 1. cream (a thin primer) 2. dark wood color 10R 3/4 3. cream.
Since the chair-rails and baseboards of the lower house are missing, particular attention is drawn to the method of painting these members here. The top boards of the chair-rail were dark as were the window sills; the wall boards of the chair-rails had the paint-varnish coating. The reverse is true of the baseboards which had dark wall-boards and the varnished paint on the small top molding.

Vanity room

a. Plaster of walls: multiple layers of whitewash.

b. Plaster of ceiling: 1. whitewash 2. deep cream 10YR 8/2 3. creamy 2.5Y 8/2 4. warm cream 5. cream 6. warm tan 10YR 8/4.

c. Wood of window frame: 1. light grey 2.5Y 7/2 2. varnish 10YR 6/4.

d. Wood of window sill: 1. dark brown 10R 3/4

Stair-hall

a. Plaster of north face of stair wall between hall and south room: 1. whitewash 2. deep warm tan (surfaced) 10YR 8/6 3. deep cream (surfaced) 2.5Y 8/4 4. pinky tan 7.5YR 8/2.

b. Plaster below stair shadow between third and fourth floors: 1. warm tan 10YR 8/4 2. greyish cream 2.5Y 8/2 3. pinky tan 7.5YR 8/2.

c. Plaster above stair shadow: the same as "b" above.

d. Plaster of ceiling of stair-hall: same as "b" above.

North room

a. Plaster of walls: 1. warm tan (surfaced) 10YR 8/4 2. same 3. grey-cream (surfaced) 2.5Y 8/2 4. same. 5. creamy white 6. creamy white 7. stencil.

b. Plaster of closets (especially clear in south closet): 1. pinky tan 7.5YR 8/2 2. same 3. same 4. deep cream 2.5YR 8/2 5. same 6. warm tan (surfaced). Here is the best and least confused example of the lowest layers of paint without surfacing.

c. Plaster of ceiling: lowest layers are the same as the closet; 7. light tan 8. cream 9. stencil.

d. Wood of windows: same as that of south room.

e. Wood of shelves of north closet: stained wood with white at edges.

f. Wood of door in north wall: south face has still exposed the original paint: a blond paint under varnish. North face has the original exterior paint. Because of poor lighting, no attempt was made to match this color. However, the west jamb was lightly washed with soap and water to clear an area for matching.

Fourth Floor

a. Plaster walls and ceiling: multiple layers of discolored whitewash. Originally there was no finished plaster in the attic. The rough plaster on the ceiling, the walls and the stair well down to the level of the attic flooring were simply whitewashed repeatedly. The "mystery scar" on the north sloping ceiling probably looks as the entire plaster area of the fourth floor looked in Dolley's time.

b. Wood of garret bulkhead: 1. blond primer 2. cream paint 3. varnish 4. cream 6. cream 7. pink.

c. Wood of ladder rails: 1. cream 2. varnish 3. white 4. varnish.

d. Wood of ladder treads: unpainted.

e. Wood of window frames and sills: 1. cream 2. varnish 3. white 4. cream 5. pink.

f. Wood of floor: unpainted (estimated).

RECOMMENDATIONS and ADDITIONAL
WORK NEEDED TO ACCOMPLISH
ARCHITECTURAL RESEARCH

It is recommended:

That every effort be made to preserve in place as much original material as possible, but that at no matter what sacrifice of original material, the building be made absolutely safe for the concentration of visitors that will go through it.

That all steel be removed and replaced with masonry.

That the appearance and character of all visible new work match as nearly as possible that existing, but work not seen may be done in the most practical manner.

That before the bracing is removed from the first and second floors, the Hibbard-Griffitts and Marshall Houses be rebuilt to their original appearances and the Dilworth-Todd-Moylan House be securely fastened thereto.

That especial attention be given to the stability of the west wall.

That bad or missing bricks be replaced, and bricks made firm at joist lines.

That all fireplaces be made so that they can be used as such.

That all plaster tightly adhered to the original surface, whither brick or lath, be preserved in place. Where loose, plaster has to be removed; the lath, if in good condition, shall serve as the base for the new plaster.

That the original flooring be carefully removed, where necessary, and put back on the same floor from which it was taken, as nearly as possible in its original position.

That floors be surface nailed, with nails, the heads of which resemble the old ones.

That trim be put on before plastering.

That new plaster where former baseboards existed be removed and baseboards installed in the original way.

That the flooring in the cellar be 2 inches of lime (such as in the Bishop White cellar which was laid in 1784 and is still in the wine cellar and kitchen areas) and overlaid with 2 inch heart pine board.[1]

That all mechanical equipment for heating and plumbing be installed in the Hibbard-Griffitts House, as well as exits on the upper floors as shown on preliminary drawings of the Hibbard-Griffitts House prepared by INHP, or other approved plans.

That white lead and linseed oil be used in painting the house.

That a system of bells be installed in the kitchen, with bell pulls at the front door and the important rooms on the first and second floors.

That, as the house was insured by the Philadelphia Contributionship in 1783 and by the Mutual Assurance Company in 1807,[2] they either be reinsured by these two companies or permission be asked to affix the fire marks to the house without a reinsurance.

1 See Chapter III, Section 1, page 4.

2 Contributionship Loose Survey #2035, INHP, Roll 9, Box XXII; Mutual Assurance Co. Policy #2597, Survey #1194, INHP, Box XXIX.

That the two marks, if obtained, be affixed to the brickwork on the west wall, between the third floor windows, the Contributionship in the north spandrel and the Mutual in that to the south. As the Contributionship was the first to insure the house, it should, if chronological importance is considered and according to the rules of heraldry, occupy the dexter and the Mutual the sinister position.

A more thorough investigation of the cellar can be made after the earth from the excavations has been removed.

An archeological investigation of the 1775 grades might throw new light on the Kitchen.

A study of the proper hardware is necessary. While none exists in the house, there are the marks of the hinges on the second floor breast closet, the third floor south room closets, and on the south partition of the stairhall.

Doubtless, new evidence will come to light with the removal of the nineteenth century addition and with the reconstruction of the House.

The cost of further architectural research is estimated at $3900.

APPENDICES

Chronology

Year	Age	
1775	0	Built by Jonathan Dilworth
1783	8	Advertised as "Neat and well finished"
1790	15	Petition by Dilworth to City Council not to alter the Foot-Pavement.
1791	16	Advertised as "Genteel and Convenient"
1791	16	John and Dolley Todd move in.
1793	18	Dolley Todd and son move out.
1796	21	General Stephen Moylan moves in.
1798	23	Needs paint, window sills decaying. North side of house, new weatherboarding.
1800	25	Water brought into city. Tax on it.
1800	25	Kitchen hearth completely falling in. Relaid.
1801	26	North end of parlor lets weather in. Room painted and papered.
1801	26	Fence around flat and rainwater conductor carried away by storms. Four out of eight Lombardy poplars "were broke down."
1805	30	Roof needs new shingling.
c.1806	31	Roof gets new shingling.
1807	32	Marble "slab" in front room falls down and is replaced.
1807	32	General Moylan moves out.
c. 1818	43	Kitchen removed and present building erected.
1909	134	Changing brick windows. Taking out window on Fourth Street and putting in a door.

Year	Age	
1912	137	Remove four partitions.
1921	145	Replace old floor with new maple floor, new partition.
1923	147	New brick windows, 2-9 inch I's, 6 inch H column. Span 14 feet.
1960	185	Drawings for eighteenth century appearance completed.

Contributionship Loose Survey No. 2035

Survey^{d} 4th February 1783

A house belonging to Jonathan Dilworth situate on the North east corner of 4th and Walnut Street 35 x 16 feet 3 storys high 9 inch party walls--2 Rooms on a floor plastor'd partisions Board Newel Stairs finist in a Good plain way Carot plaster^{d} painted inside and out

The Kitchen 18 x 11-1/2 feet 2 stories high 9 inch walls--the whole about 8 years old--

Gunning Bedford

House £ 425
Kitchen 75 at 30%

[INHP Microfilm Roll 9, Box XXII]

Contributionship Book 1--p. 99

Surv^{d} 4th February 1783

A house belonging to Jonathan Dilworth Situate on the North East of Corner of 4th & Walnut Streets ---------.--------
35 x 16 feet 3 stories high 9 inch party walls 2 Rooms on a floor plastered petissions Board Newel Stairs finished in a Good plain way Carrot plaster'd painted inside and out-------.-------
The Kitchen 18 x 11-1/2 feet 2 Storys high 9 inch walls the whole about 8 years old--

Gun^{g} Bedford

House £ 425)
Kitchen 75)- 30%

[INHP Microfilm Roll 6, Box XIX]

[Reinsured March 25, 1790, and March 25, 1797]

Mutual Assurance Company Survey No. 1194

[Policy 2597 -- was cancelled September 25, 1818]

Survey of Doc^{r} Thomas Parkes three story House in trust, situate on the Northeast corner of Walnut and fourth Streets, Dimensions, 16 feet by 35 feet, lower story, south Room, Breast, surbase, washboards, windows cased and Cornice round the Room, the other Rooms have each a Mantle, Closets, washboards, surbase and windows cased, Garrets plastered and Trap Door, winding stairs, Kitchen 12 feet by 16 feet two stories high, the lower story is finished as customary, Chamber, washboards and windows cased, winding stairs, yellow pine floors, two chimneys have Marble, no Dormer Windows, nor Battlement to the East, the Roof is nearly new, ~~one Tree which is to be cut down~~

Decr 1807 --- Jones

$1250

On the Southern Moiety	$ 500		
Northern do	500		
Kitchen	250		
		$1250 at 2-1/2 pc^{t}	$31.25
		Policy & Incidental Expenses	6.--
			$37.25

The above is a Correct Survey of the Premises as now insured

Philad. December 17, 1807

Thomas Parke In Trust.

[IMP Box XXIX]

Survey of Two Houses
Valuable in the Restoration of the
Dilworth-Todd-Moylan House

Philadelphia Contributionship Survey of House at N.W. Corner of Fourth and Pine Streets, No. 3533

I have surveyed a house &c belonging to John B. Newman at the Northwest corner of Fourth and Pine streets, the house 17 x 53 feet, three stories high. Stairway and kitchen 12 x 25 feet two stories high. 14 and 9 in. walls. The lower story divided in two rooms. Floor of yellow pine. Base and Surbase, single architrave round the door and mouldings round the windows. Plain mantles to the fireplaces, marble jambs. The second story in two rooms, floor of yellow pine finished same as the lower story. The 3d story finished with base only. Single architrave and mouldings, plain mantles and breast closets. All the glass is 8 x 10 inches, winding stairs between the rooms from the 2nd story into the Garret. The garret divided in Two rooms, plaistered, no dormer windows, a trap door in the roof. Plain in front and back and large cornice. Outside shutters to the first and 2nd stories. Stairs between the back parlour and kitchen, open newel with winders in the corners and plain string leading into the 2nd Story. Kitchen with yellow pine floor. Base round, single Architrave and mouldings. Mantle shelf and dresser. A chamber over finished very plain, copper gutters and pipes. An ash hole in the cellar. 4 trees on Pine Street. Roof 1/2 worn.

No. 3533 - - - - - - - - - - - - - - - - - 7th mo. - 1812

Jno. C. Evans

Philadelphia Contributionship Survey No. 3017 -- 626 S. Front Street

Surveyed a House belonging to John Cobern on the West side of Front and North Corner of Shippen Street being 20 feet front and 34 feet back 3 stories high 9 and 14 inch walls two Rooms on each floor with Ornamented Mantles in the first and 2nd stories floors of yellow pine grooved and secret nailed inside Shutters in 2nd Story & sham ditto below Ornamented or fluted Surbase plain Skirting in both stories fluted pilaster & Circular Arch in passage Geometrical Stairs -- circular onto the Roof with Mahogany Rail & baluster all the way up & scroll at bottom Circular Skirting up the Wall. The 3d Story only skirting & Garret ditto & all plaistered frontespiece with Collumns at Street Door Venetian Shutters to upper Windows & panneled below Cornice carved and fluted Sky light on the Roof Glass 12 x 16 inches in the two lower Stories common in 3d Story & Garret painted outside & inside all through Lead Gutters to the Eaves and lead pipes 2 stacks down.

House £ 400
Kitchen £ 100 @ 6%

The Kitchen & private stairs 20 feet by 14 feet two Stories high 9 Inch Walls finished plain all through Glass 8 x 10 Shingling about 7 years old.

Surveyed 4th mo 3d 1802

HOUSES STILL STANDING, BUILD c. 1775

List taken from the Philadelphia Historical Commission, March 30, 1959.

First date is a vacant lot; second date is a lot with house on it.
PC = Philadelphia Contributionship; MAC = Mutual Assurance Company

223 Spruce (third story 1830)	MAC 1830	1765-1777
438 Spruce		1764-1777
114 Delancey	PC	1775
214 Delancey		1753-1775
315 Pine		1776-1780
321 Pine		1771-1782
223 Lombard		1767-1772
268 S. 2d		1758-1775
303 S. 3d	SAME DATE	1762-1776
305 S. 3d		-- 1769
330 S. 3d		1771-1778
317 S. 4th		1772-1777(?)
338 S. 4th		1767-1770
700 S. Front		1770
SW corner Front & Bainbridge		

From other sources:

Deshler-Morris House, Germantown Avenue	1772
Concord School House, 6313 Germantown Avenue	1775
Hacker House, 5214 Germantown Avenue	1772
Mennonite Meeting House, 6119 Germantown Avenue	1770
Church of the Brethren, Germantown Avenue	1770

Permits taken out at the Department of Licenses and Inspections, Room 219 City Hall Annex from March 25, 1909, and following. Records before 1909 not available.

Permit No. 1747, March 25, 1909: N.E. corner 4th & Walnut--Cigar Store
Changing brick on 4th Street side and changing brick on Walnut Street side. Taking out one window on 4th Street and putting in a door in place of mahogany wood.

Size brick on 4th Street -- 11'7" x 6'0"
Size brick on Walnut Street -- 5' x 8'0"
Minor interior alterations and fittings.
Estimated cost: $1000.
Owner: United Cigar Stores
Contractor: J. F. McCloskey, 210 New Street

Permit No. 9227, November 21, 1912
Present offices
New offices
Remove four partitions to enlarge rooms
Estimated cost: $150.
Owner: Manhattan Life, 424 Walnut Street
Contractor: Smith & Lathringer, Manhattan Building

Permit No. 12133, December 5, 1921
Present use: Store and storage
Alter second floor and replace old floor with new maple floor.
New partitions to be fireproof. No structural changes.
No change to stairways or exits.
Owner: J. M. Lang, 308 Walnut Street
Contractor: Bonis Dubin, 431 Jackson Street
$1300.

Permit No. 10723, September 17, 1923
Present: Store, 3 story
New: Store
New brick window carry wall above on two 9" I 75 [illegible]
6" H col. span 14'0"
No change to stairways or exit, no addition, $2000.
Owner: United Cigar Stores Col, Franklin Trust Co.
Contractor: Lam Building Co., 1001 Wood Street

Corner Houses Still Standing (1960) of Same Type as D.T.M.

[Numbers refer to HHP negatives and prints]

1. SW Front & Bainbridge--very dirty, much altered, little left. HHP Photos: Surbase in garret--6790, 6793, 6794; cellar stairway--6792.

2. NW Front & Bainbridge--Survey of 1802 (see Appendix C) says roof about 7 years old. Little changed above the first floor. Has kitchen in same place as D.T.M. with fireplace on end wall. Kitchen cellar has arched or vaulted foundation for fireplaces above (6701 & 6705) and kitchen or private stairs from cellar to second floor (6702). Second floor has fireplace (closed in) with recessed closet with original hinges (6690). In the house a "Geometrical" stair, not applicable to the D.T.M. (6691). The exterior is black glazed header brick covered with plaster imitation bricks (6697, 6680B). Opening between house and kitchen in second floor; owners say originally there but they enlarged it. Garret (6692, 6693). Trap door to roof (6694). In good condition and a valuable source.

3. SW 2d & Fitzwater--first floor bar. Good exterior (6676); same fenestration; linette in peak. No horizontal cornice on gable. Stone keystone lintles. Backbuilding added. Owners say no detail inside.

4. 3d & South--black glazed header wall. No kitchen. No horizontal cornice in gable. Entire first floor gone. Have not been in yet.

5. NW 3d & Pine (3364)--much altered and black headers covered with stucco. Have not been inside. Contributionship Survey Book #1, p. 72, p. 89. CLS 6675.

6. NE 3d & Delancey (3666)--glazed black headers. Horizontal cornice in gable. Band courses and window heads as in D.T.M. Evidence of former central doorway. Some 1 inch unplastered board partitions in garret.

7. NW 4th & Pine (6674)--black headers questionable. Same fenestration. Much like the D.T.M. Horizontal cornice in gable. Kitchen like D.T.M. but on the street side fireplaces on end wall. Plan and detail of garret floor (6704) practically that of D.T.M. Very valuable for reference; rough sketches in HHP file. CSB 1795-1824, p. 110, Survey #3533. [illegible] C

8. NE Delancey & Phillips--not a D.T.M. but had a kitchen (now demolished) with a fireplace with an oven (4434A).

9. SE 4th & Lombard (6673)

10. SE 6th & Spruce (6677)--kitchen in same position as in D.T.M. Has a flat (5838B) in same position as that in D.T.M. 3d floor details (5837A-B-C, 5840A-B-C), 4th floor (5839). Policy 3821, Survey No. 2404, Roll XXX, HHP. Was a store in 1817 but roof was 1/3 worn.

11. SW 6th & Spruce--1805, MAC Survey 857, Policy 2062, Roll XXXIX, HHP.

12. NW 7th & Spruce (6621B)--1796-1799; only example in area of this type house with the original centre door and frontispiece and marble steps still inplace. Plan unchanged. Kitchen in cellar with plank floor laid in lime. The only example found with the boards still intact (6925). Cellar kitchen cupboard beside chimney breast, cupboard may be later (6926). Cellar board partitions (6927).

13. NE 5th & Pine (6679)

14. SW 4th & Locust (41-4449)

NE 6th & Pine -- CSB 1824-1837, Survey 4920.

SE 7th & South -- no detail left.

NE Front & Monroe -- no detail left.
SW Front & South -- no detail left.

Other photographs in the IMHP Iconographic file helpful in the restoration of the Dilworth-Todd-Moylan House:

NW South & Water--Exterior (3446)

510 S. Front (5377)

501 S. 4th--board newel stairs (5618A)

408 Locust--cellar door (4451)

Little Dock& Spruce--flats and chimney tops (2193)

NE 2d & Walnut--board newel stairs (2260)

520 S. Front--piazza doorway (3633); cellar door interior (3642)

239 Pine--1795; front steps and footscraper (4177B); cellar door--footscraper--pavement (4177C)

336 Spruce--piazza exterior door, excellent for D.T.M. kitchen door. Measured drawing in old Philadelphia Survey, Free Library of Philadelphia (4681, 4683, 4684); breast closet door (4696, 4679); cellar window interior (4810).

SE 8th & Zane--The Golden Lion Inn; note frontispiece--much like that at 338 Spruce (5004).

SE 3d & Spruce--exterior (5070)

423 Locust--garret floor, stairs (5477)

214 Spruce--fireplace without mantle (6445A); kitchen fireplace (6446B).

In the file are many others.

BIBLIOGRAPHY

Publications Found Useful in Aiding the Research

Memoirs of the American Academy of Arts and Sciences to the end of the Year 1783. Volume 1. Boston, 1785. In American Philosophical Society.
Gives plan and description of bell wiring system in Dr. Shippen's house in 1781.

Claypoole's American Daily Advertiser, Saturday, June 27, 1798, #5869. In Historical Society of Pennsylvania.
Advertisement of a house with a lime and plank floor.

Dunlap's American Daily Advertiser, 20 April 1791. In Historical Society of Pennsylvania.
Advertisement for the Dilworth-Todd-Moylan House.

Griffin, Martin I. J., Stephen Moylan, Philadelphia, 1909, pp. 142 Ill. In INHP library.
Page 136 shows a view of the D.T. M. showing the second floor south windows.

INHP Iconographic File
In this ever growing collection of presently over 6700 photographs and prints, there is a wealth of material for this, or any, Philadelphia eighteenth or early nineteenth century restoration.

Jackson, Joseph, Encyclopedia of Philadelphia, Harrisburg, 1931. 4 volumes. pp. 1243 Ill.
A topical work arranged alphabetically.

Little, Nina Fletcher, American Decorative Wall Paintings 1700-1850, Sturbridge, Mass.& New York, 1952, pp. 145 Ill. INHP library.
Chapter on stenciled walls sheds much light on the decoration of the third floor north room.

Madison, James, The Papers of (MS Division, Library of Congress)
Excerpts in INHP Research Notecard File.
The correspondence between Moylan and Madison sheds considerable light on the restoration of the D.T.M.

Mercer, Dr. Henry C., The Dating of Old Houses, pp. 28 Ill. Reprint from papers of Bucks County Historical Society, vol. V, 1923, pp. 536-549. In INHP library.
Valuable for fixing dates through the examination of rough and finish hardware and certain woodwork.

Minutes of the City Council, 1789-1793. Photostat in Philadelphia City Archives.
Refers to foot pavement.

Pennsylvania Packet, June 17, 1783.
Advertisement for the D.T.M.

Prime, Alfred Coxe, The Arts and Crafts in Philadelphia, Maryland and South Carolina, 1721-1785. Gleanings from newspapers collected by Alfred Coxe Prime, p. 323 Ill. The Walpole Society, 1929, INHP library.
Contains among others the advertisement of six Philadelphia newspapers prior to or during the building of the Dilworth-Todd-Moylan House. Gives invaluable information on the materials and methods used in the construction of an eighteenth century Philadelphia house.

Prime, Phoebe Phillips, The Alfred Coxe Prime Directory of Craftsmen. Compiled by Phoebe Phillips Prime from Philadelphia City Directories, 1785-1800. February 1960. INHP library.
Listed by both name and trade.

Record of Indentures of Individuals bound out as apprentices, servants & of Orphans and other Indentures in the Office of the Mayor of the City of Philadelphia from October 3, 1771 to October 2, 1773. MS in the American Philosophical Society Library, class 647, No. P53.
Used without success, for an apprentice stonemason with the initials "T.M."

Wallace, Philip B. and Miller, M. Luther, Colonial Houses Philadelphia Pre-Revolutionary Period, New York, 1931, p. 240. INHP library.
Excellent photographs and measured drawings of houses and their details in and around Philadelphia.

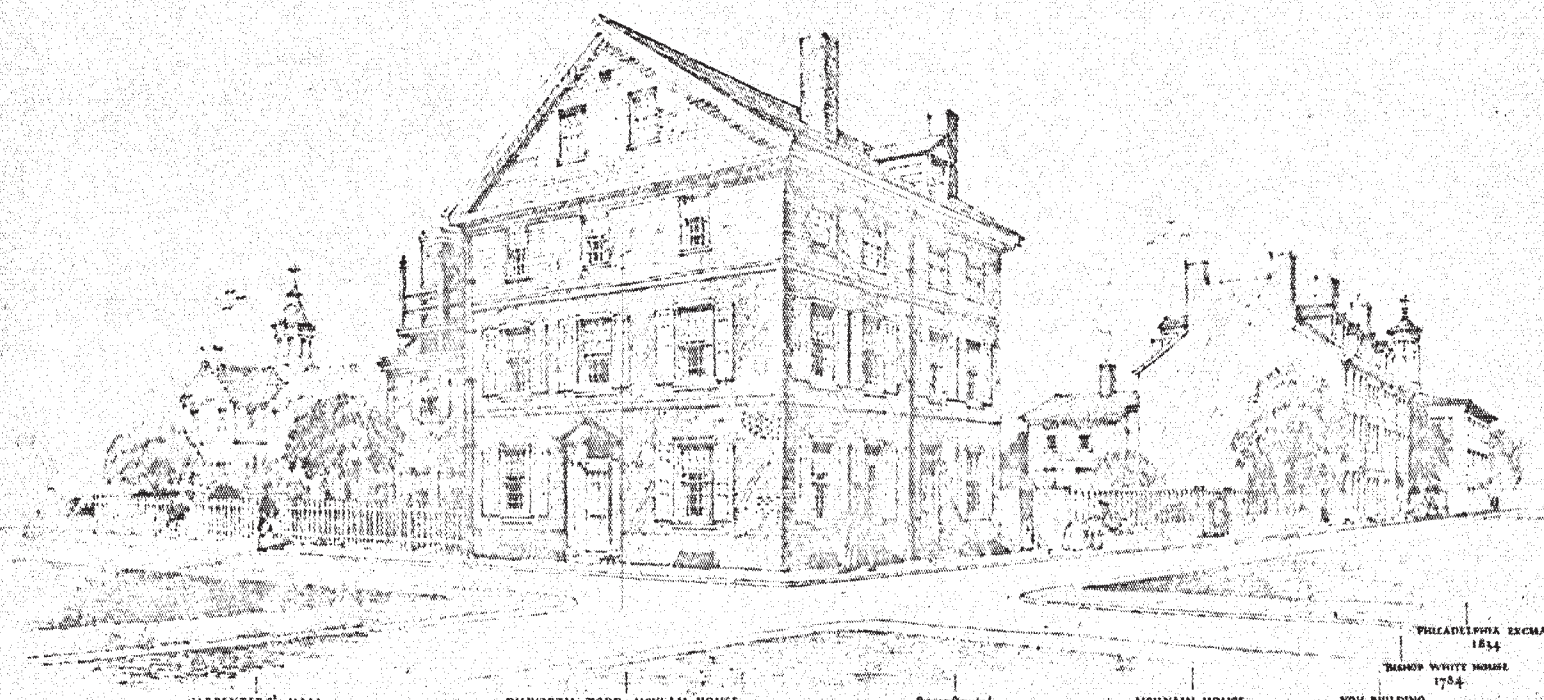
Wallace, Philip B., Colonial Ironwork in Old Philadelphia, New York, 1930, 248 pages of photographs of which 16 are footscrapers. INHP library.

Waring, Janet, Early American Stencil Decorations, p. 150 Ill. Century House, Watkins Glenn, N.Y., 1937. William B. Scott, Inc., New York, 1937.
Throws an illuminating, if not conclusive, light on the third floor wall stenciling.

ILLUSTRATIONS

ON MICROFILM

Chapter III
Illustration No. 1



BASIC DATA

RECOMMENDED ..... DATE .....
APPROVED .....

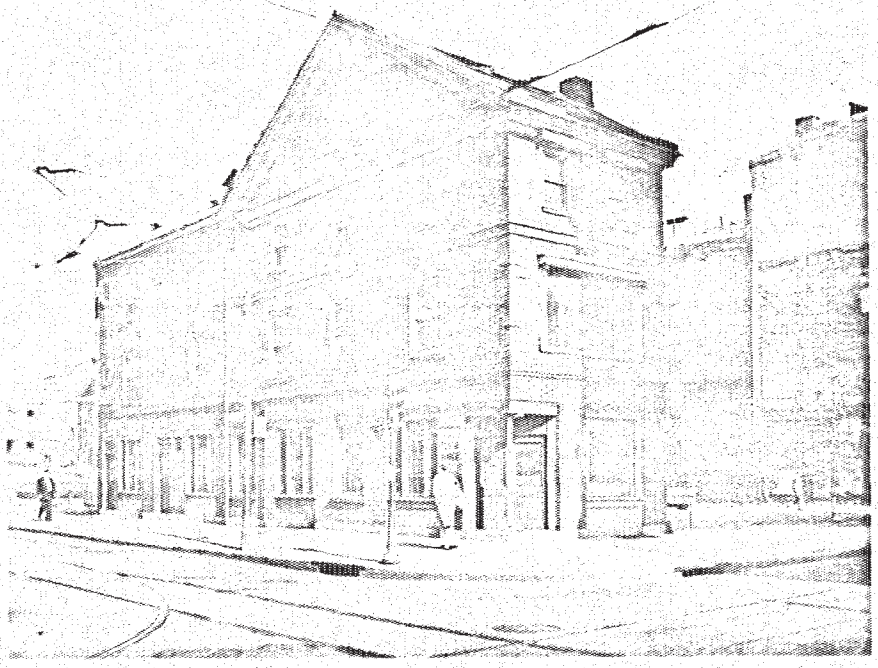
UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE
MAINTENANCE AND REHABILITATION

TITLE

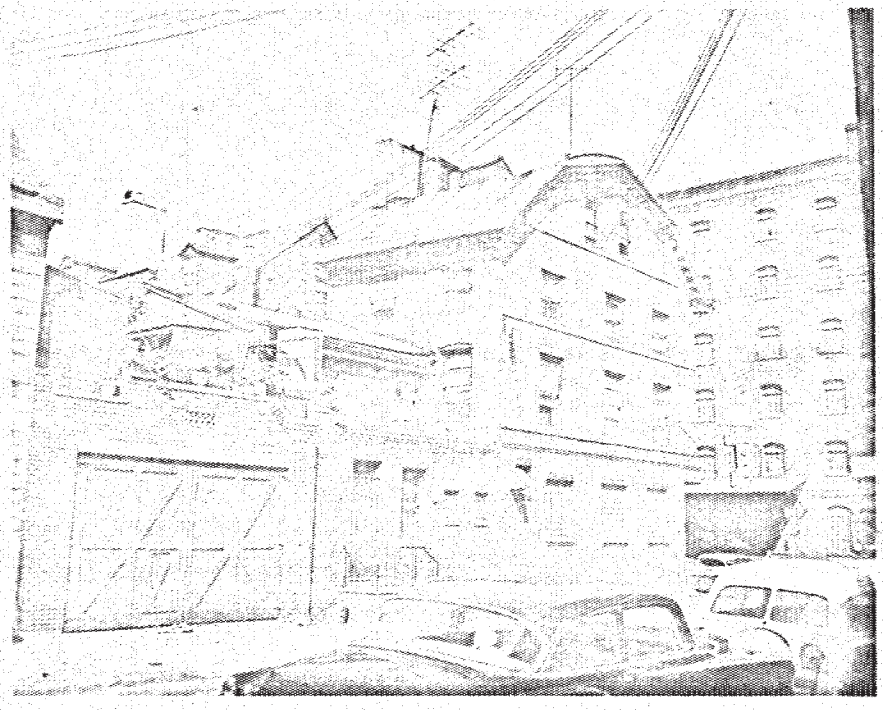
PROPOSED TREATMENT OF HISTORIC HOUSES
NORTH SIDE of WALNUT STREET between 3rd and 4th
INDEPENDENCE NATIONAL HISTORICAL PARK

Proposed restoration of the Dilworth-Todd-Moylan House.

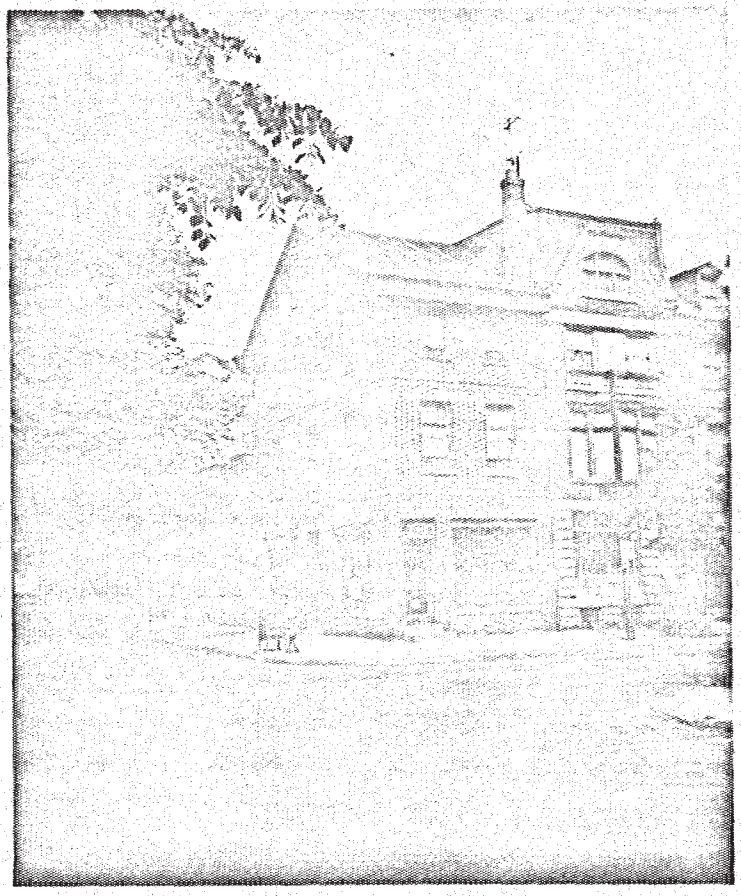
Chapter III
Illustration No. 2



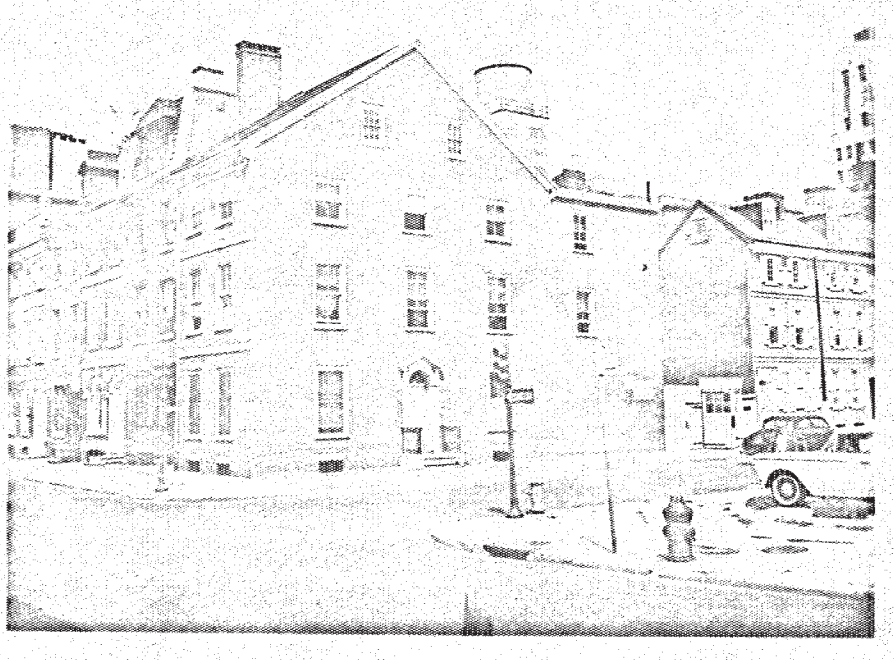
The Dilworth-Todd-Moylan House, 1775.
The kitchen was torn down and the wing added c. 1818.



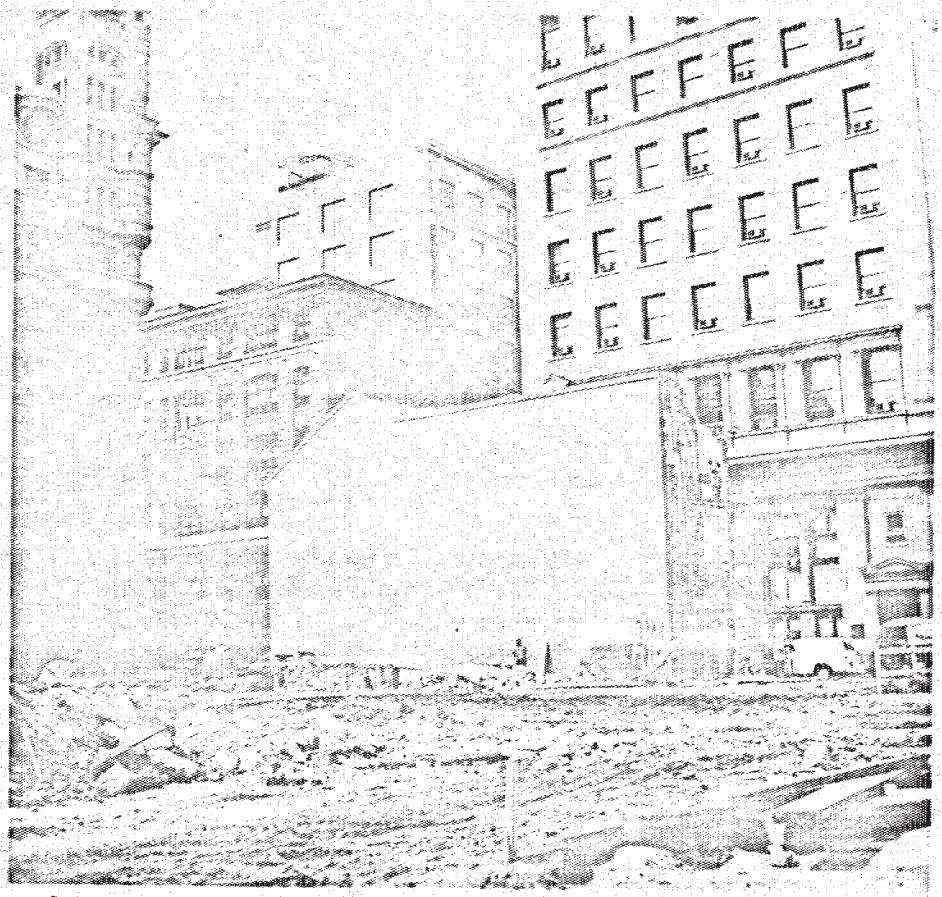
Northwest corner Front and Bainbridge.
The "bricks" are plaster imitations over original wall with glazed black headers.
Kitchen in same position as that in D.T.M.



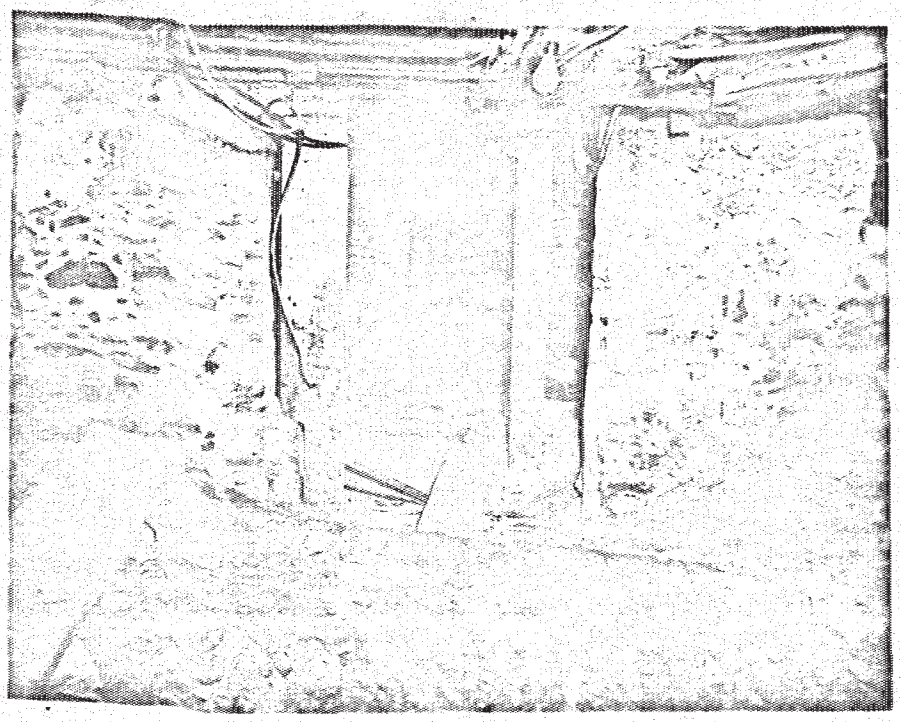
Northwest corner Fourth and Pine. Kitchen on street side but otherwise like D.T.M. Centre door probably in original opening.



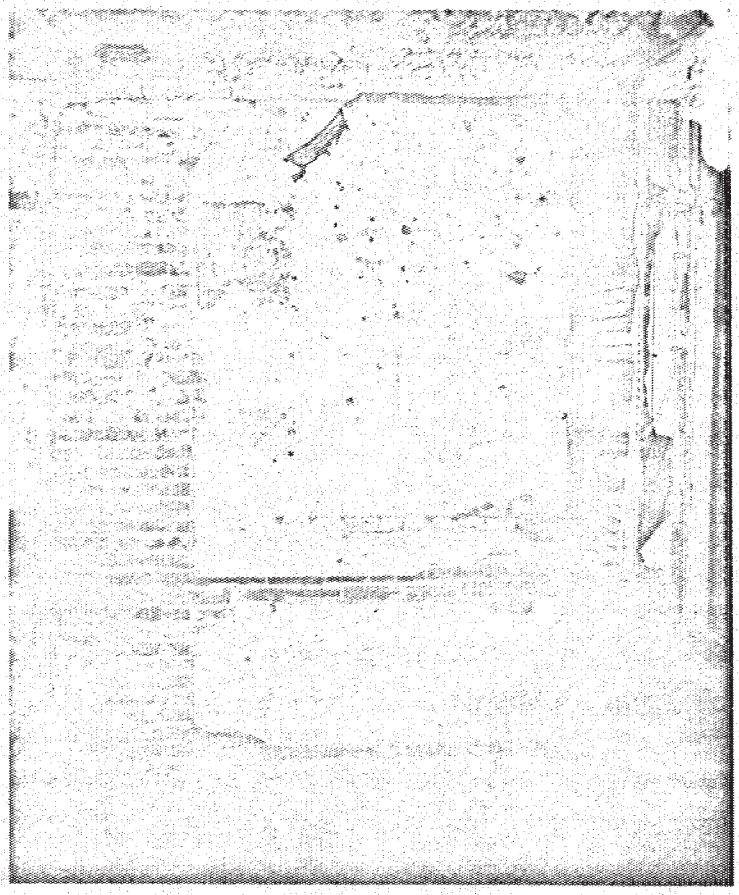
Northwest corner Seventh and Spruce, 1799. Wing added later. Original frontispiece and steps railing Federal. The 18th century character would be enhanced if shutters were replaced.



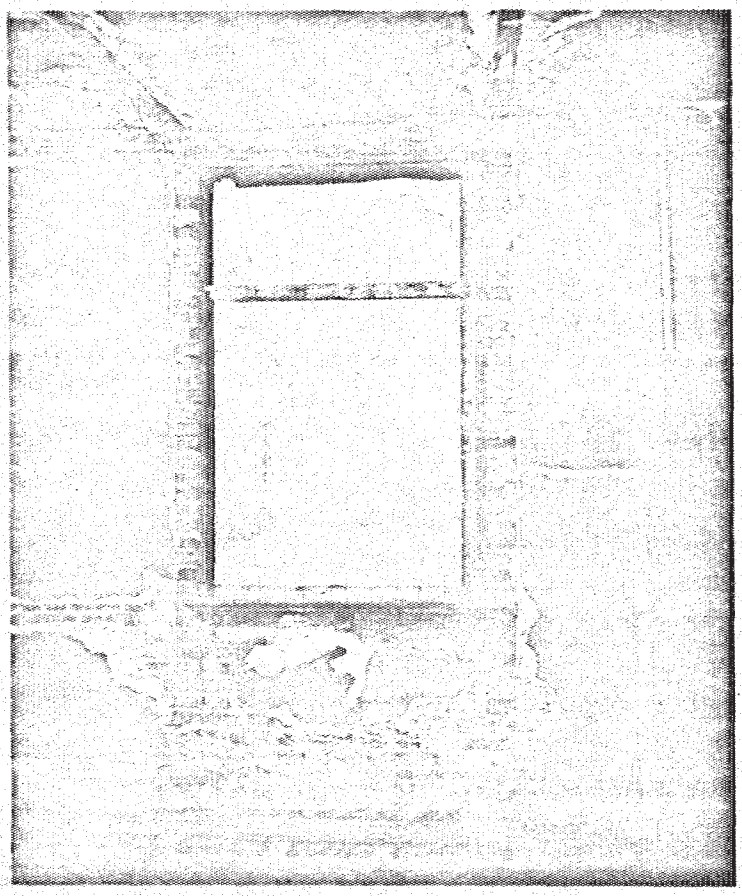
New 8 inch wall tied to Original wall with G. I. clips.



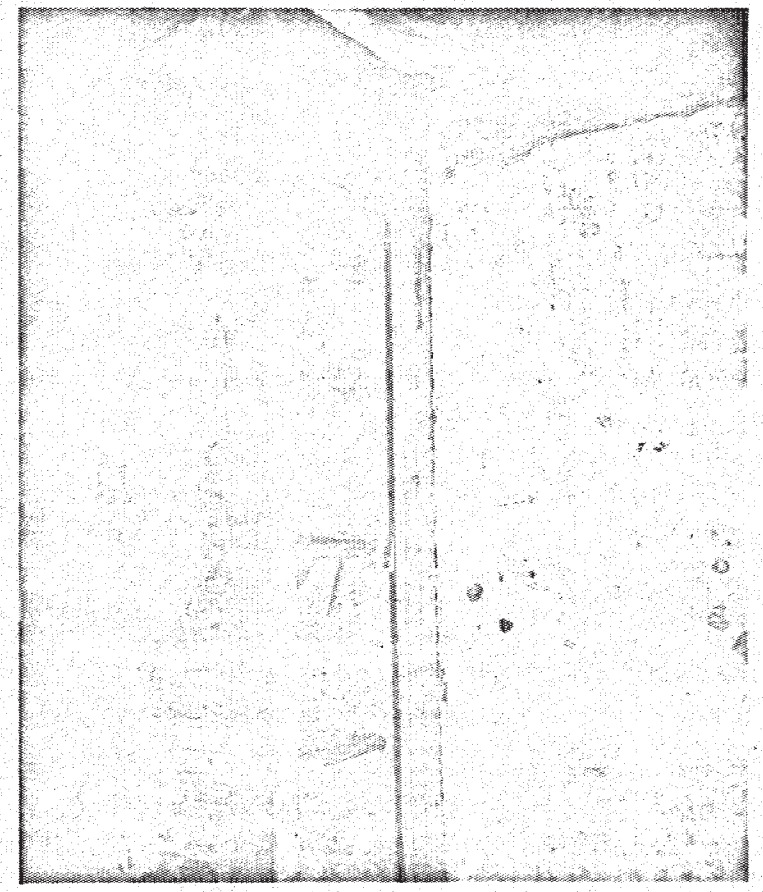
Cellar, standing in kitchen looking south into house. Edge of cellar window in upper right corner. Note gallating on left side.



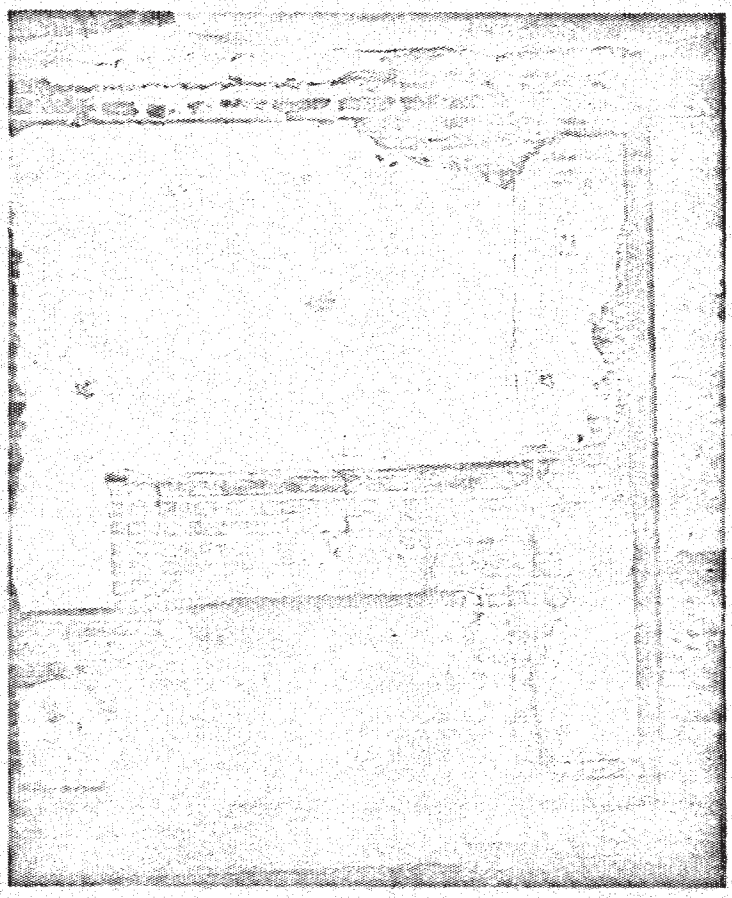
First floor, south parlor, south end of east wall. Scars of baseboard, surbase and cornice. The ceiling is below the level of the original. At the extreme left is modern flue.



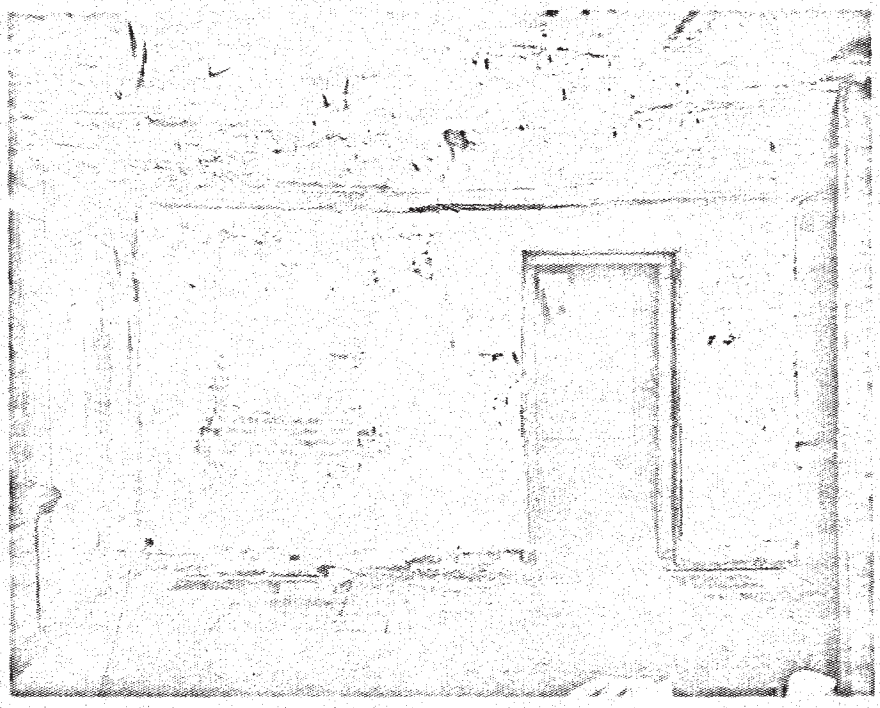
Second floor centre window, west wall. The position of the board partitions are plainly marked by the housing in the ceiling and the chases in the wall. In the south room (left) are the scars of baseboard, surbase and cornice. In the north room there is only a baseboard.



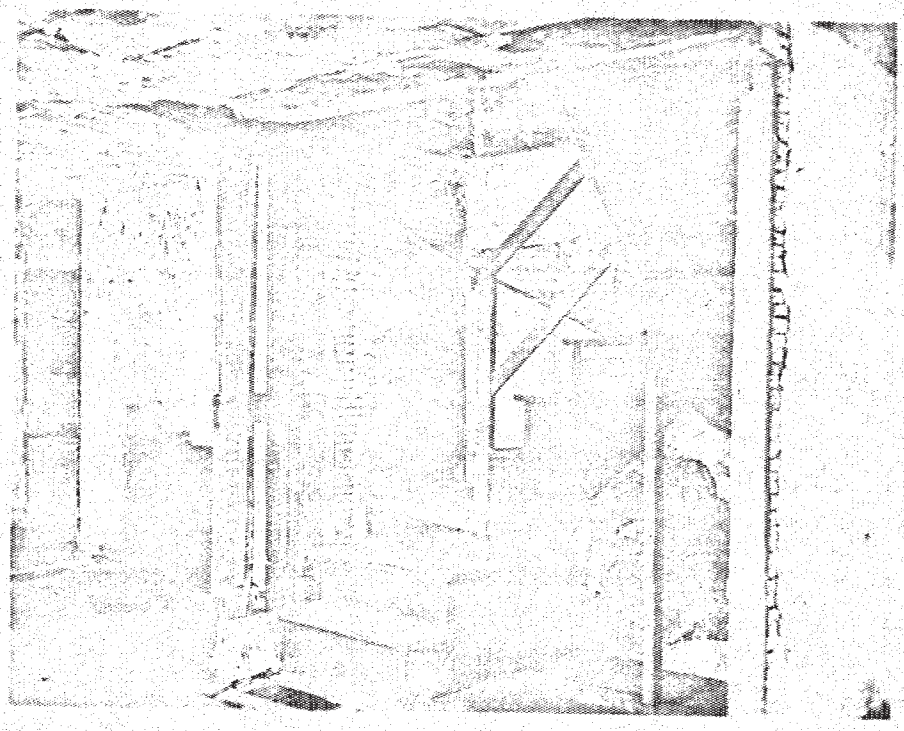
Second floor, breast closet on south chimney breast. Note scar of H hinge upper right of trim.



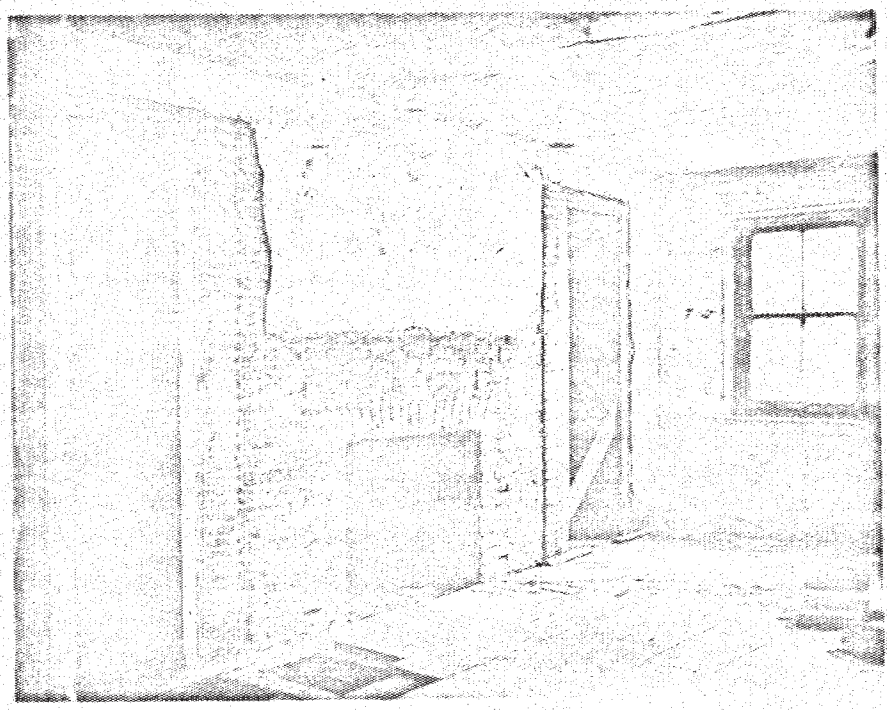
Second floor fireplace, south room. Edge of breast closet at right. Note slots for plugs to attach wood mantle. Brickwork stops just about floor line.



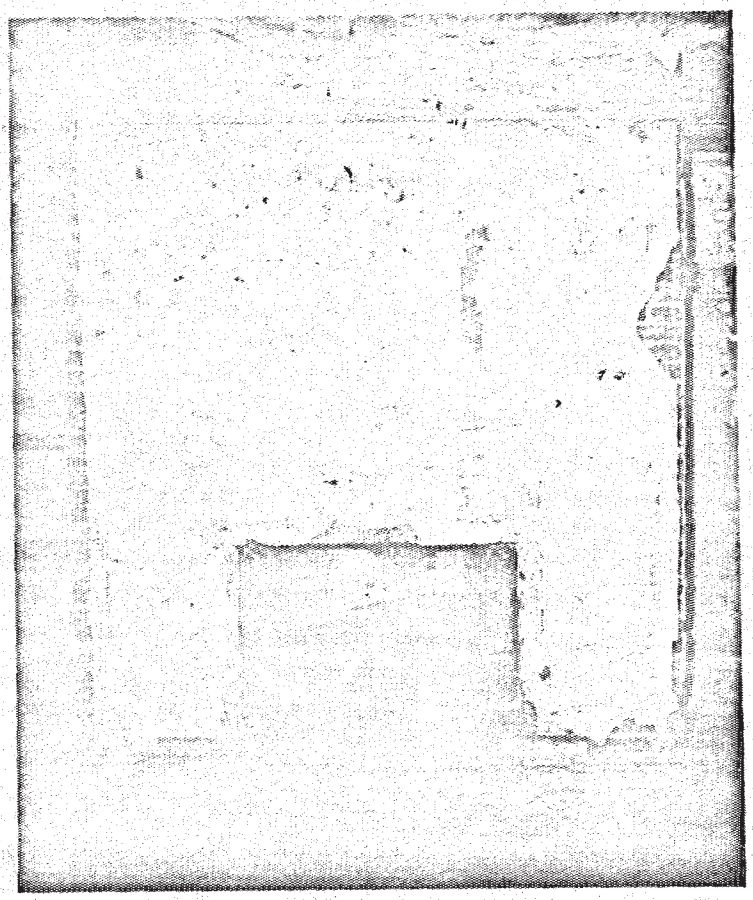
Third floor, north room, of original house, north wall. Original doorway to flat and evidence of window overlooking the garden. Original baseboard removed and scar plastered. Note stencil over door. See illustration No. 46 (drawing INHP-IND 2579, sheet 16).



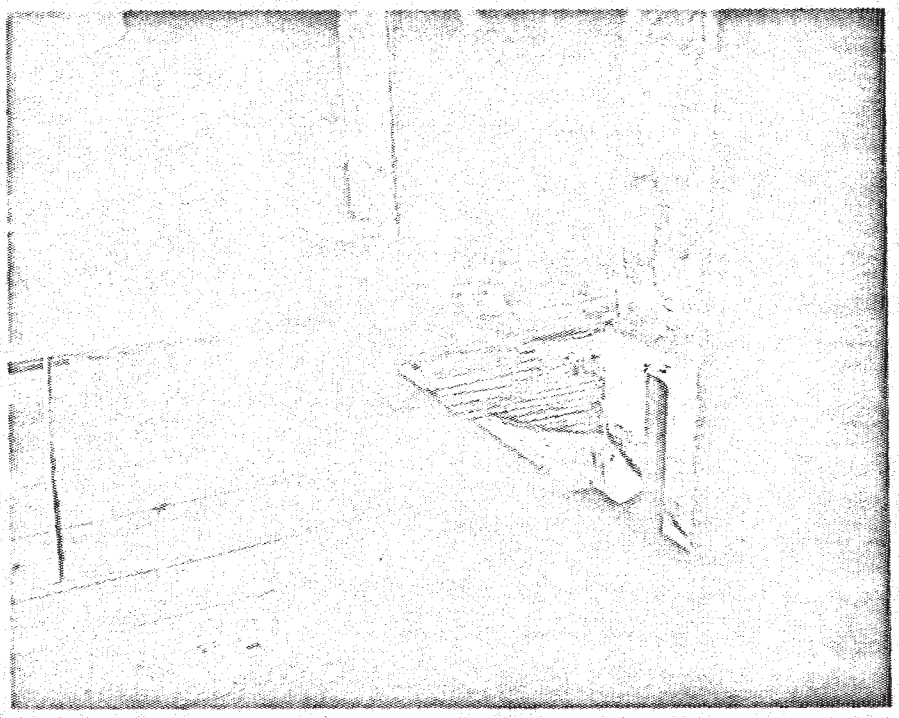
Stair well, third floor, looking northeast. Note condition of board partitions and scar of stairs on east and north stairwell walls.



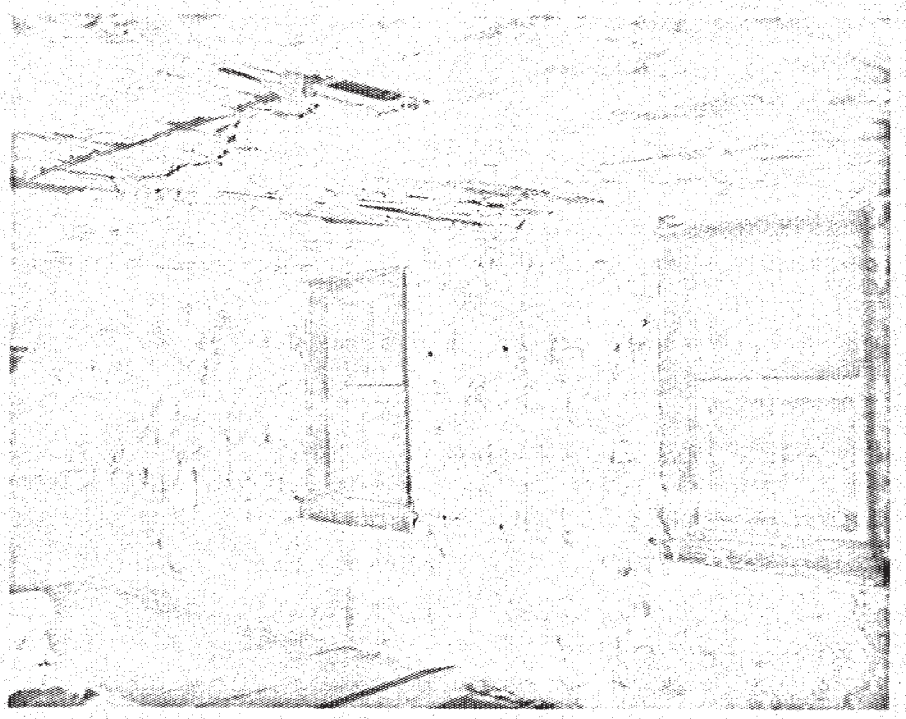
Third floor, south room, looking southeast. Note "ghost" of former mantle and framing for hearth. Recessed closets. Scars of baseboard and surbase. No cornice.



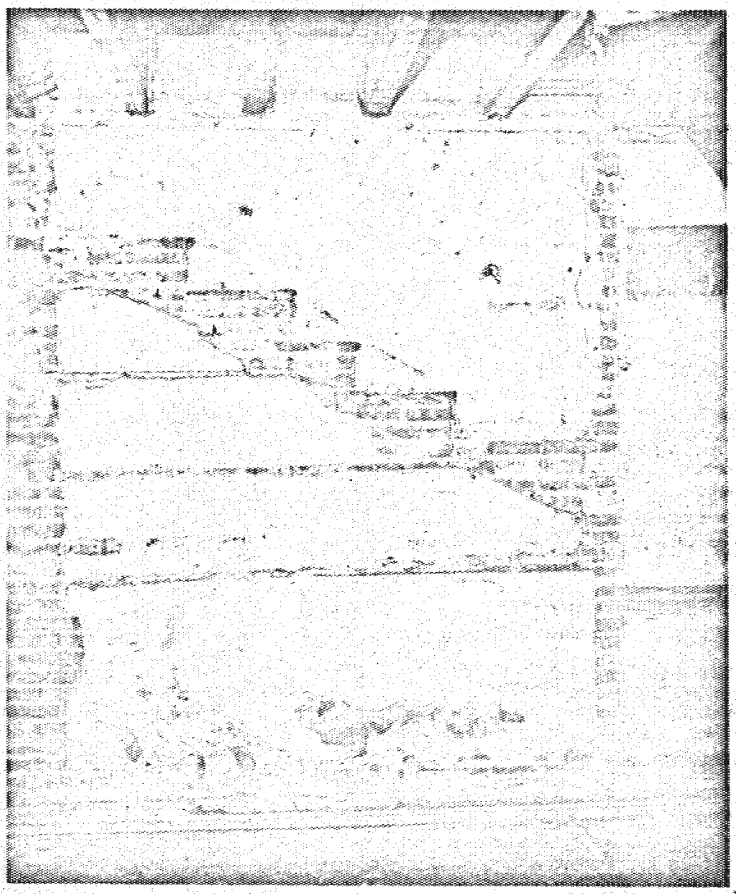
Third floor, north room. Fireplace between recessed closets. No evidence of mantle or baseboard. Note stencil decoration. See illustration No. 46 (drawing INHP-IND-2579, sheet 16). See also Illustration No. 12.



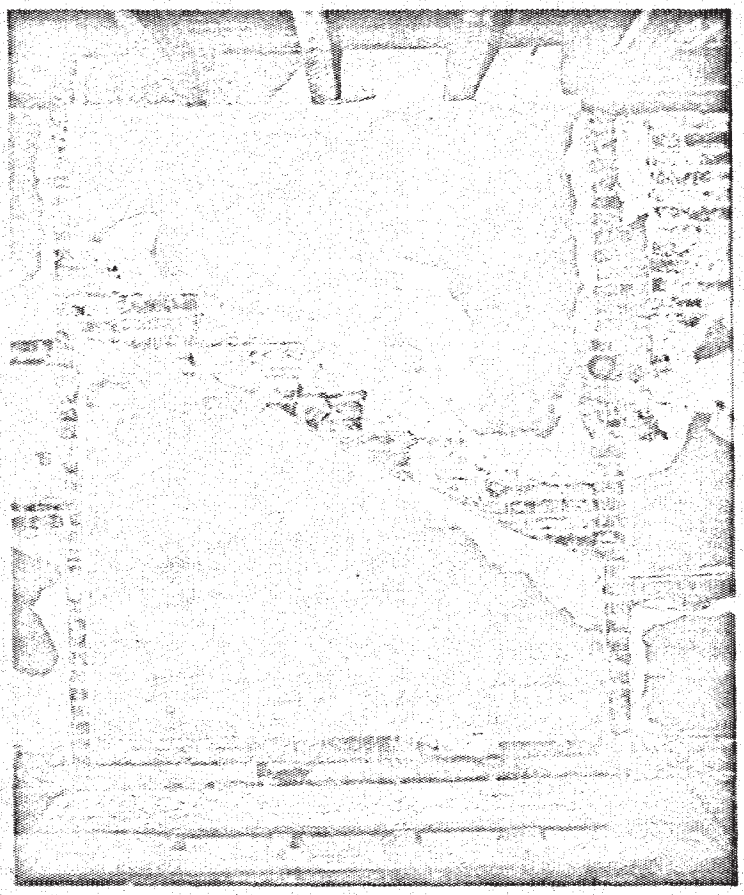
Garret floor, looking northeast. Start of stairwell and entrance, upper left of centre, to corridors in 19th century addition. Note mark of former partition on floor and scar of stairs in well and shelf on east wall at change of wall thickness from 8 to 4 inches. Plastered board partition at left of well, unplastered at right.



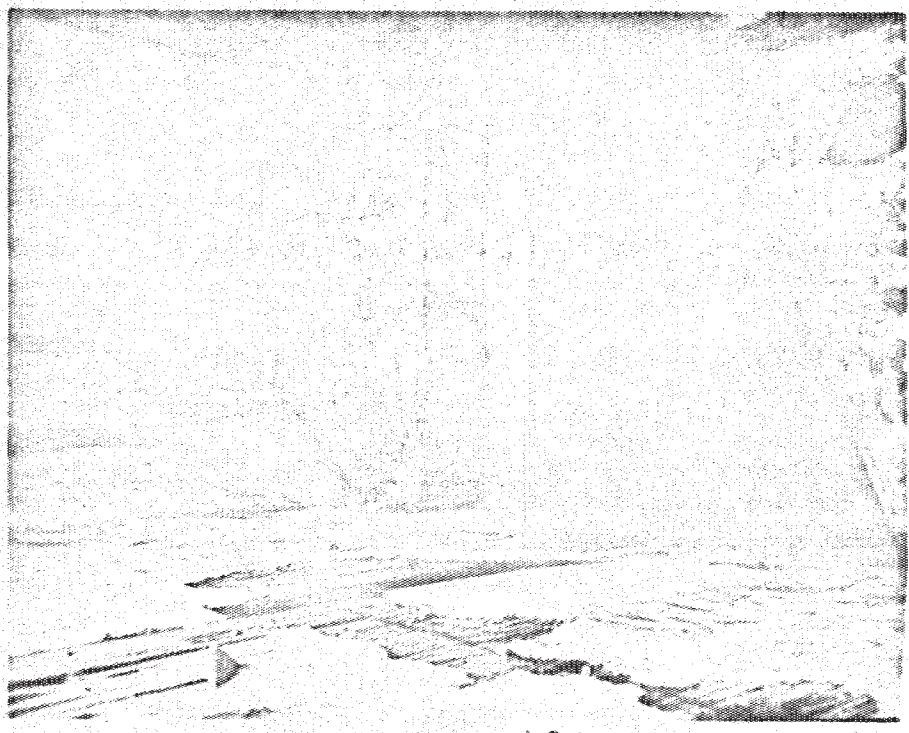
Garret floor, looking southwest. Note slot in ceiling for board partition, also lack of baseboard or surbase.



First floor stair hall. Partitions at ends, shelving under. At right baseboard and surbase.

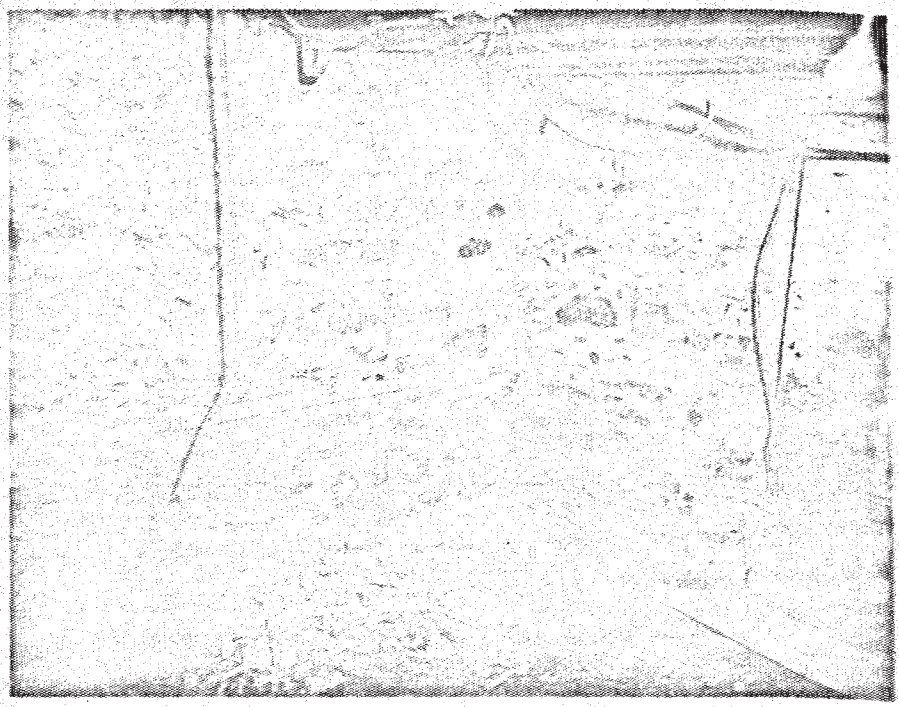


Stair hall, winders from second to third floor.

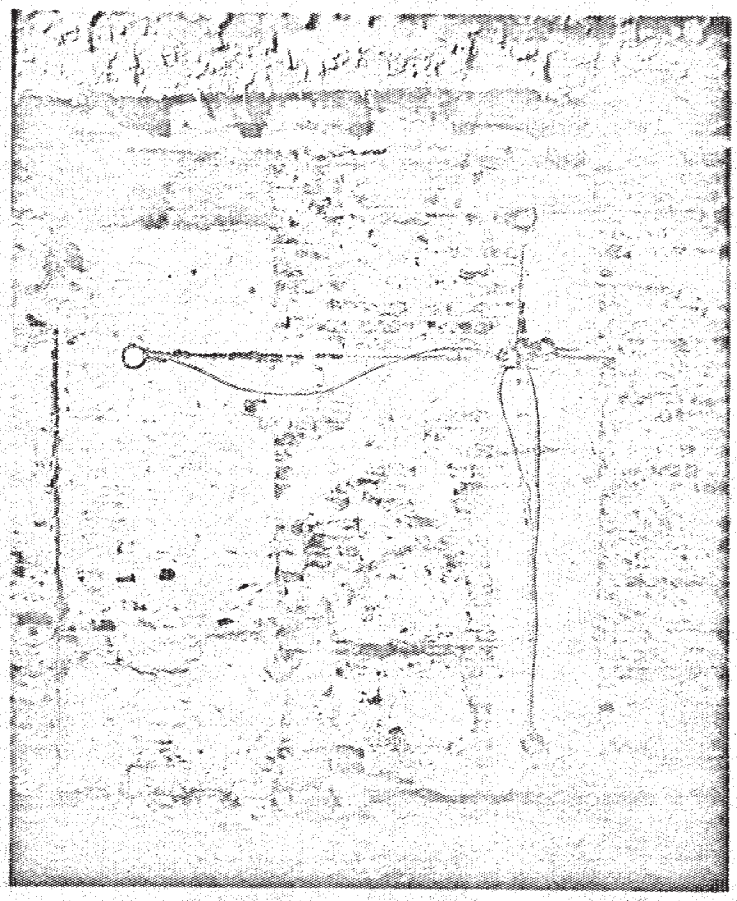


TOP

Garret, looking southwest, shows side and soffit of ladder to loft. Note slot in ceiling for board partition of stair hall.



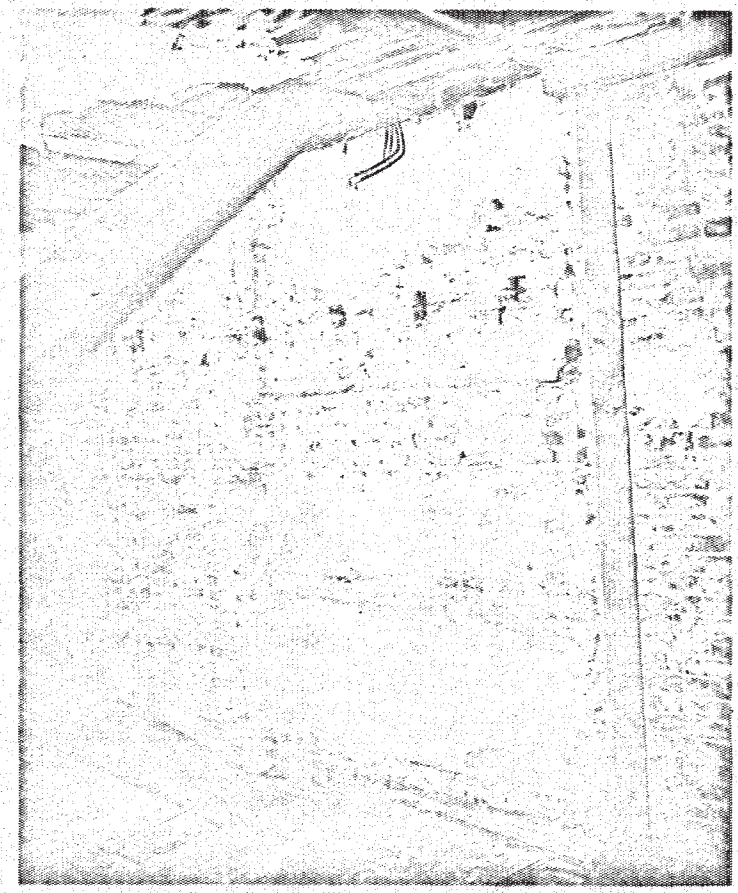
Southeast corner of kitchen cellar showing evidence of stairway on both walls. Note gallating in south wall.



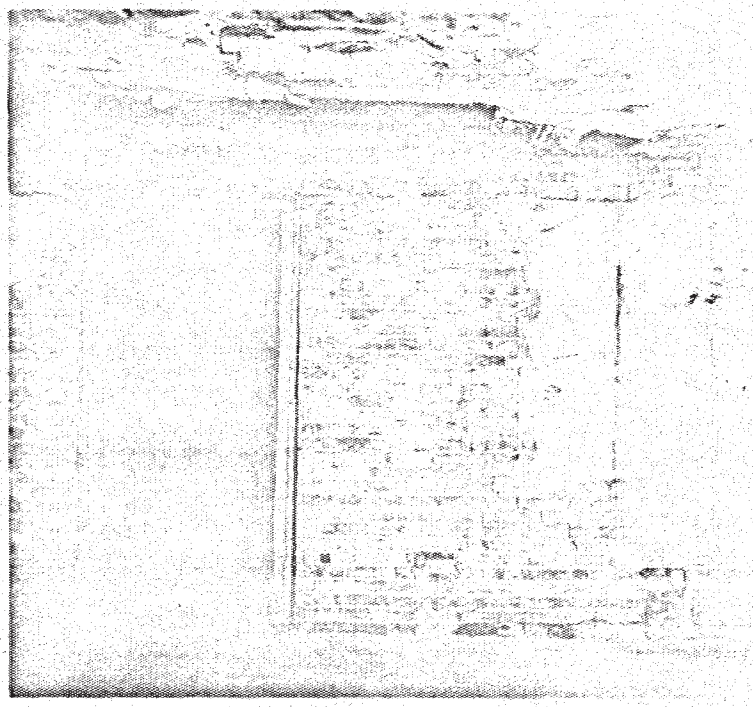
Kitchen, first floor, east wall. Scar of closet adjacent to chimney breast on missing north wall. Wide joist hole in upper right was for header to take trimmer arch for hearth. Area between left of closet and vertical joist is outside west wall of Hibbard House.



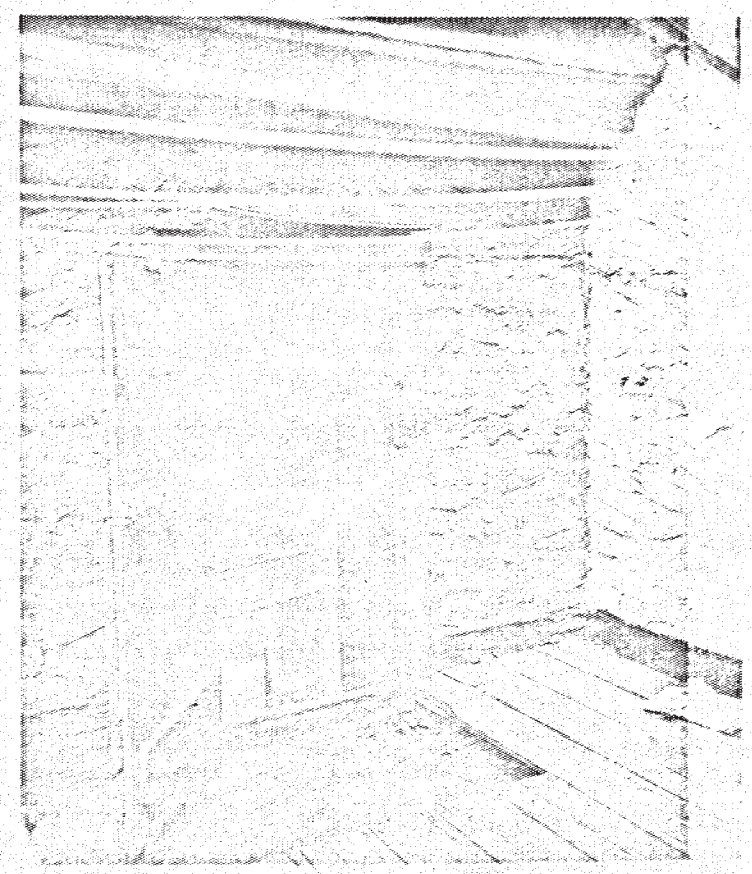
Southwest corner of Front and Bainbridge Streets. Brick arch support in cellar for chimney breasts above.



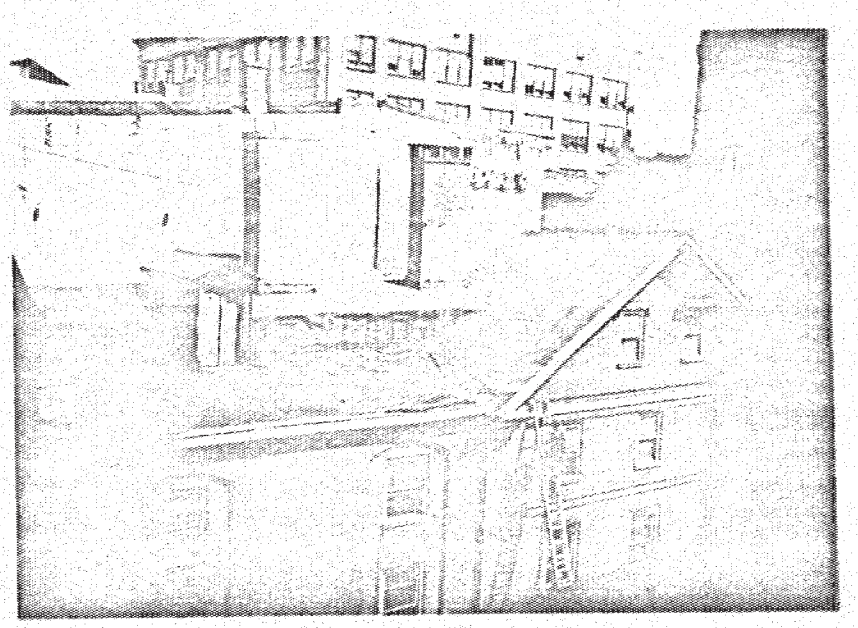
Kitchen, second floor ceiling joists. Evidence of 19th century flue (right) and staircase (left).



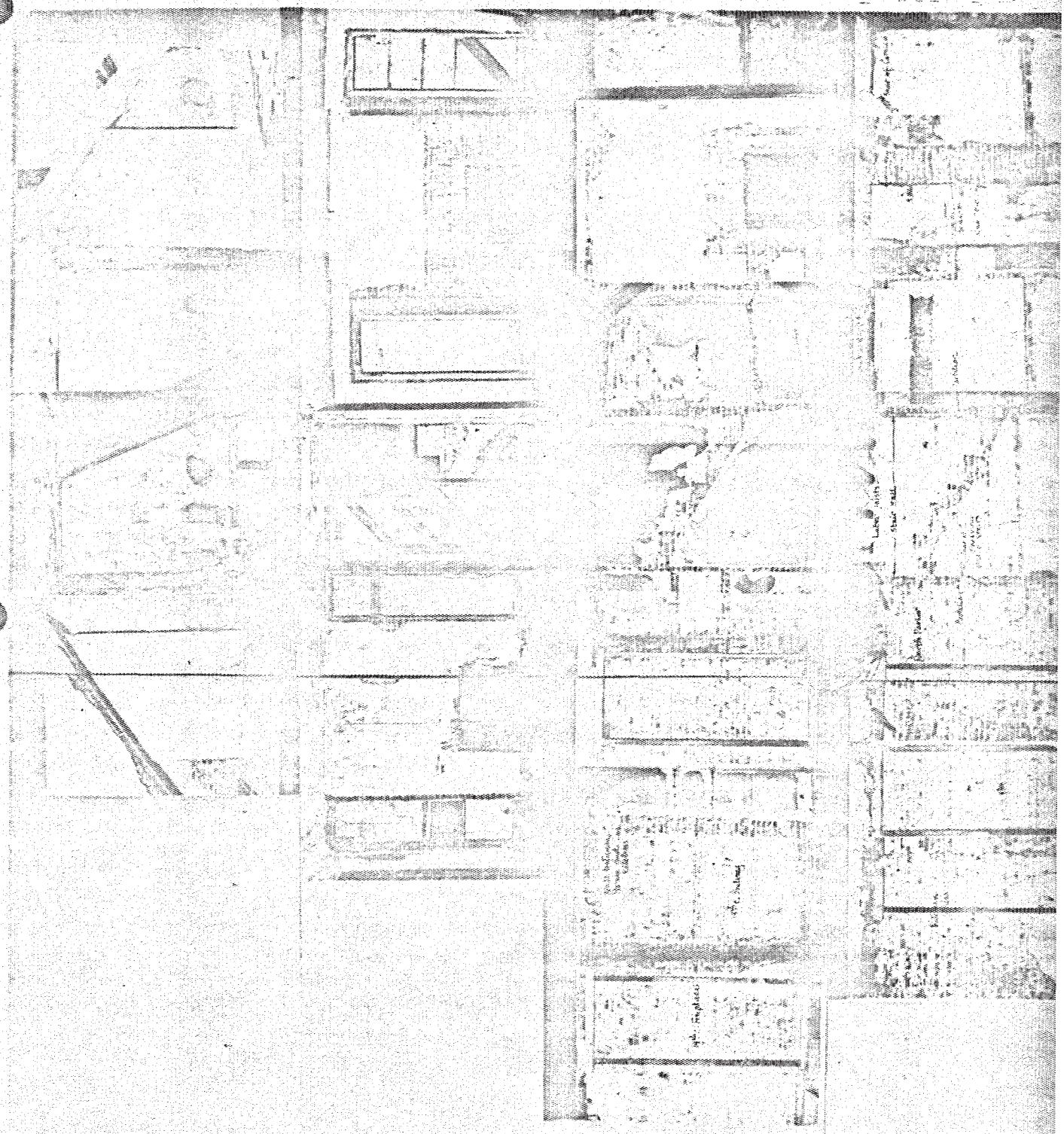
North wall of house, third floor, showing doorway to flat, former window and, between them near window, evidence of former post for flat.



Southeast corner, Sixth and Spruce Streets. Door opening onto flat.

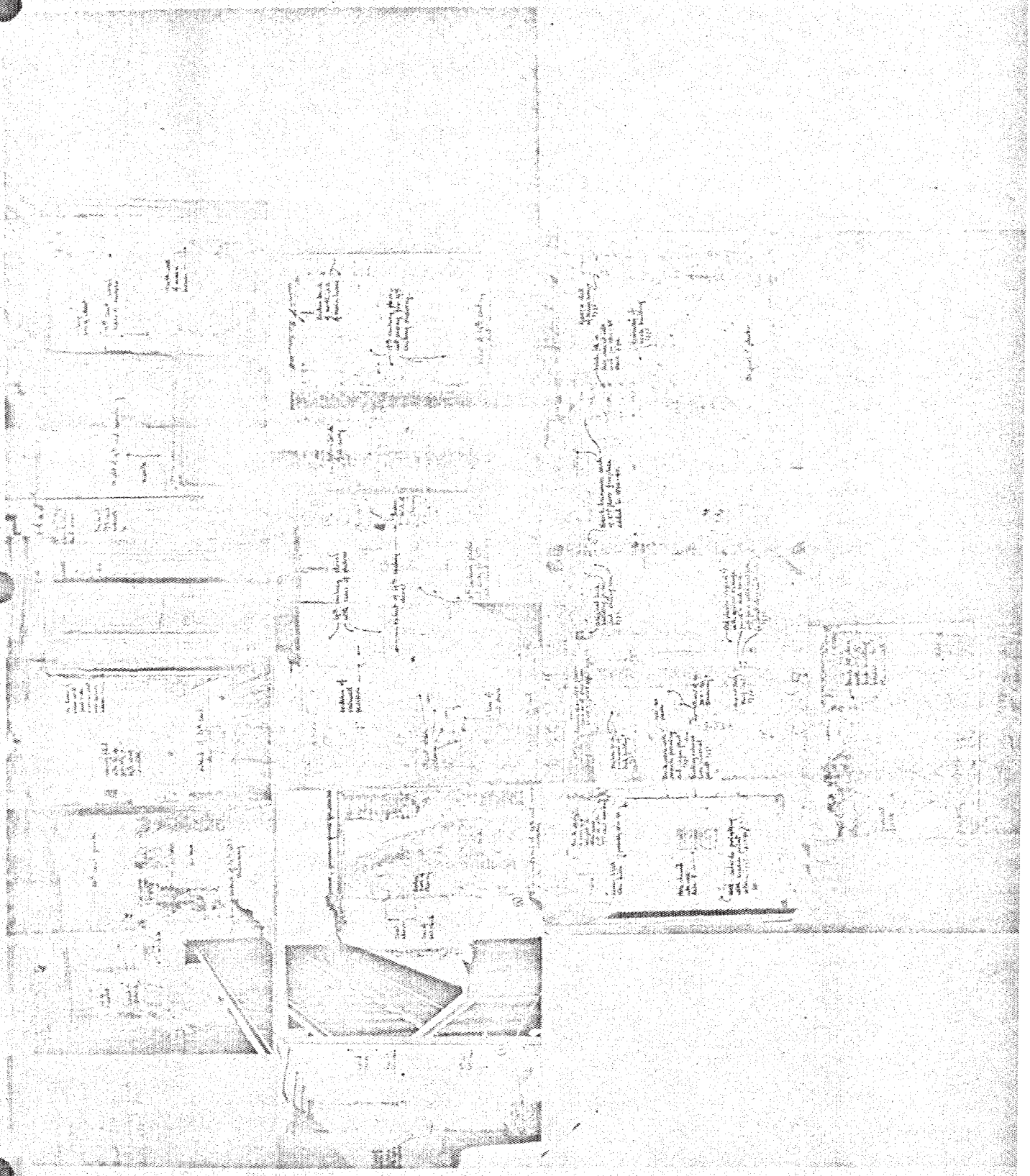


Roof showing passageway and access door in 19th century addition.



Carret Third Floor Second Floor First Floor

East wall, house.



Third Floor Second Floor First Floor Cellar

East wall, kitchen, and 19th century addition.

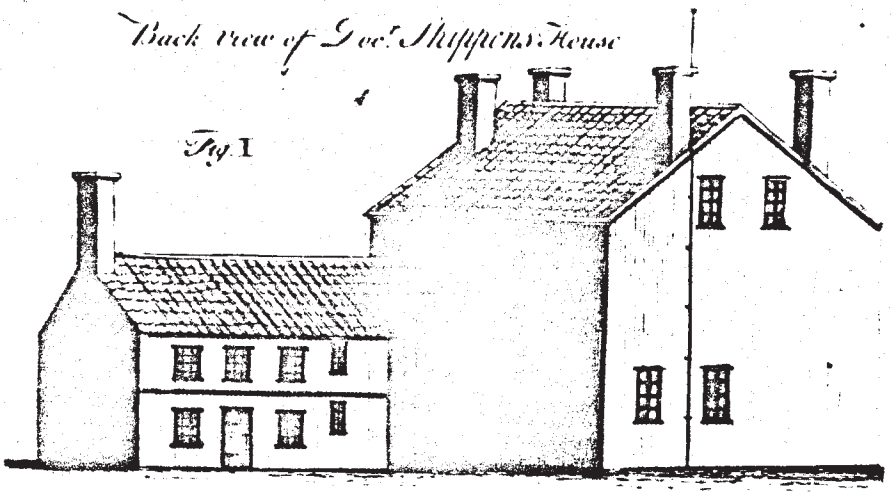
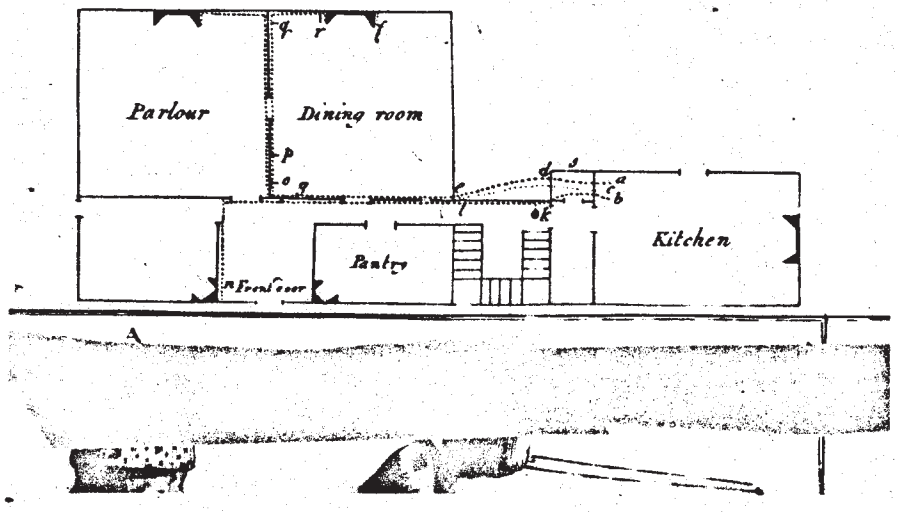


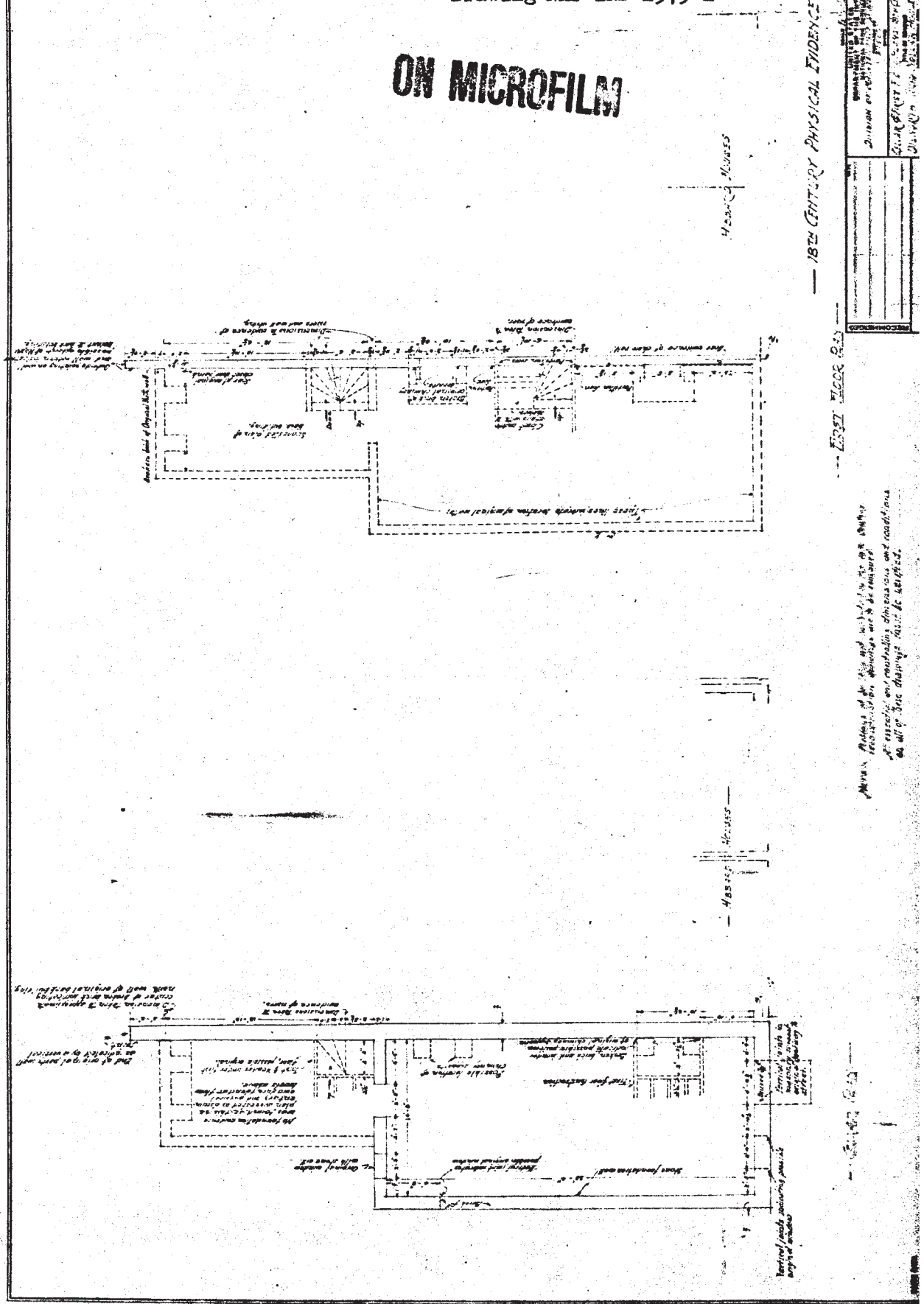
Fig. II



Bell wiring diagram for first floor of Dr. Shippen's house at southwest corner of Fourth and Locust Streets in 1781. Heavy dotted lines are for rooms on first floor. Light lines for rooms above.

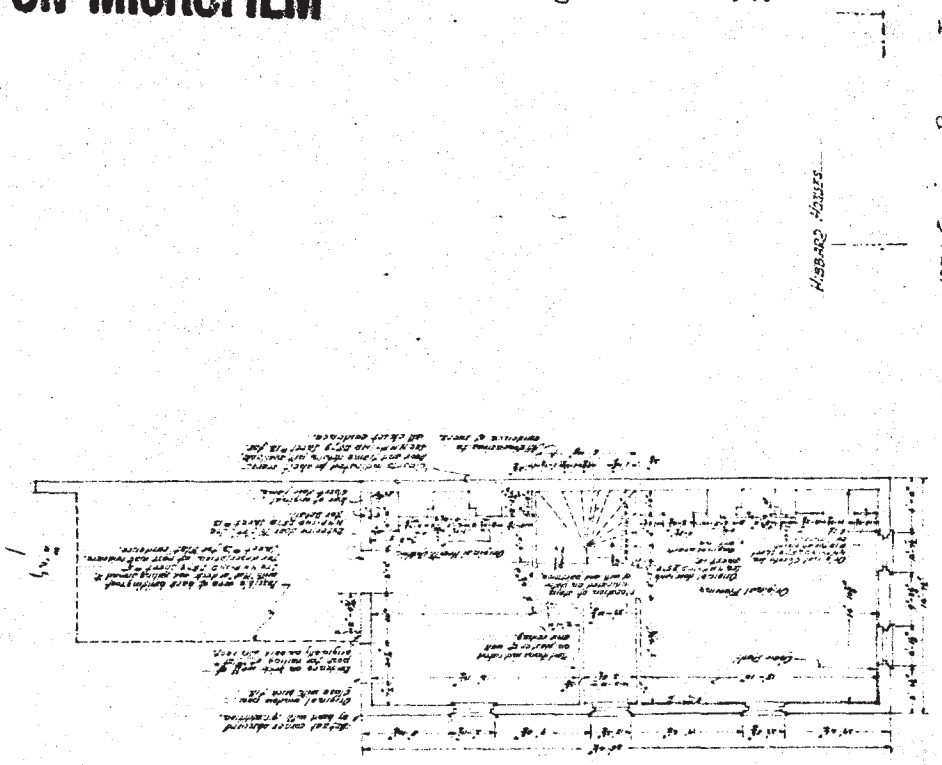
Chapter III
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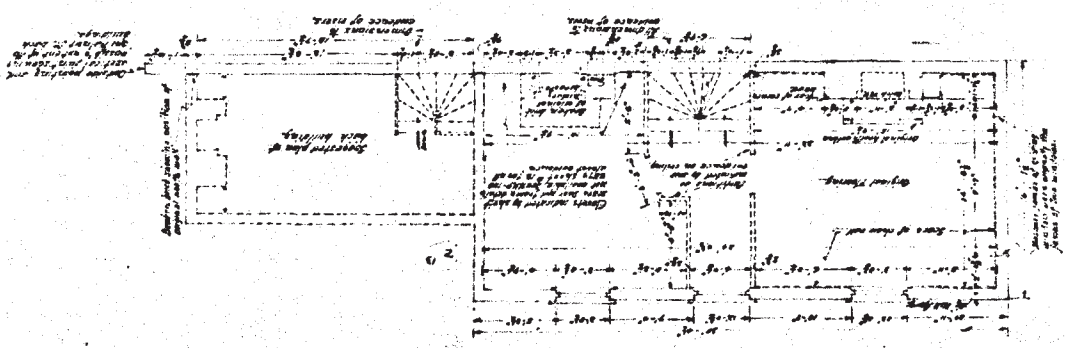
ON MICROFILM



ON MICROFILM

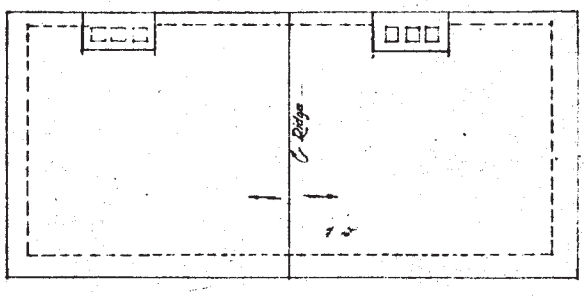
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Drawing NHP-IND 2579-2

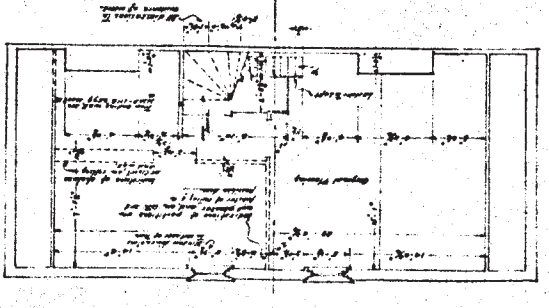




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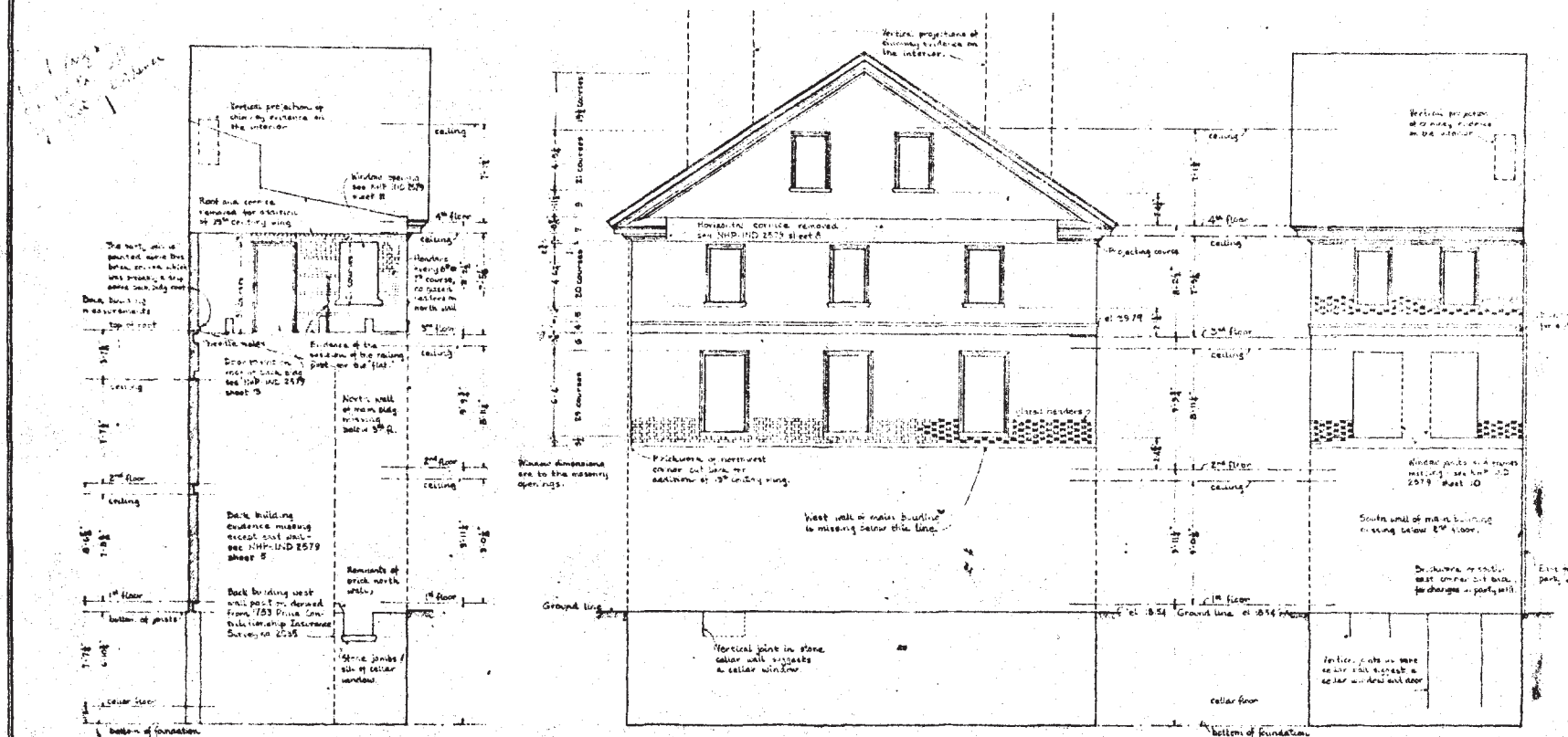
Chapter III
Illustration No. 33
Drawing NHP-IND 2579-3





ON MICROFILM

Chapter II
Illustration No. 34
Drawing NHP-IND 2579-4



— 18TH CENTURY PHYSICAL EVIDENCE —

RECOMMENDED

UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE
DIVISION OF MAINTENANCE & REHABILITATION

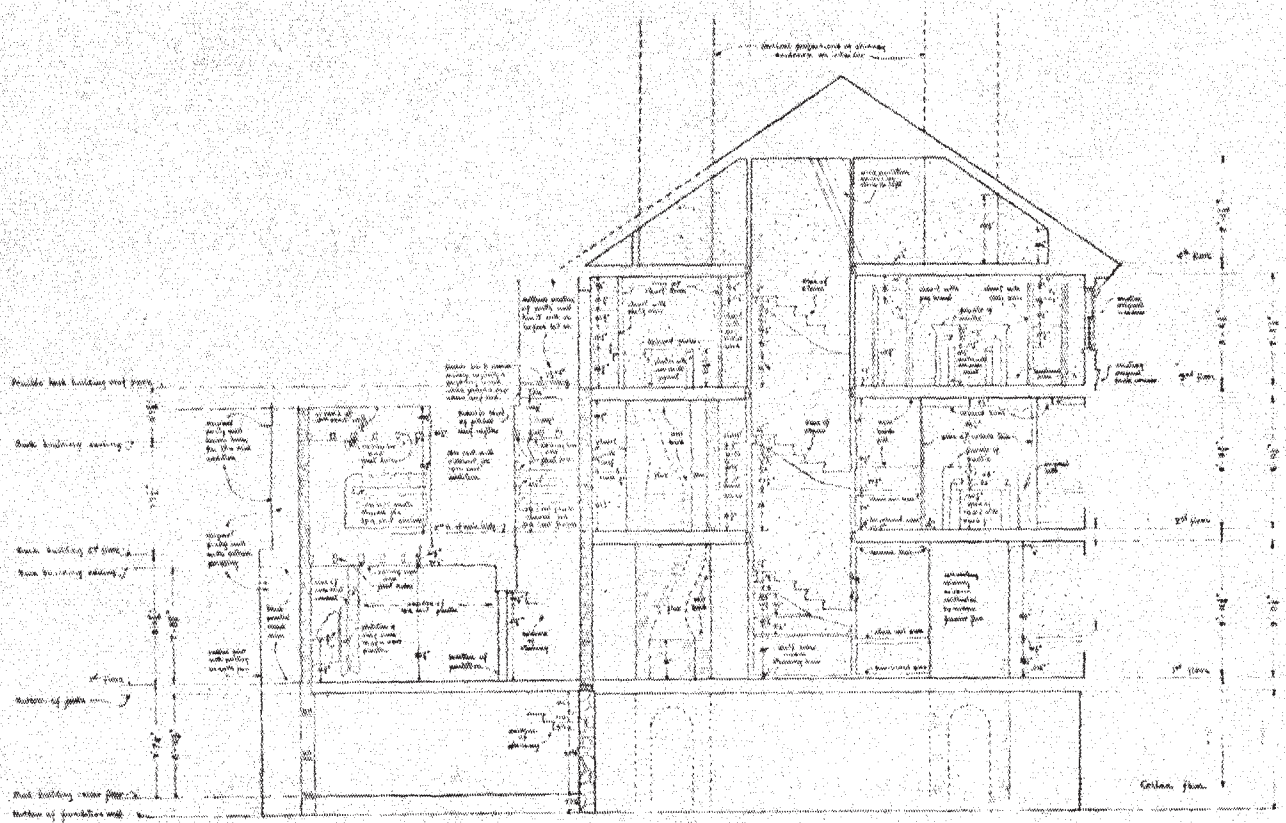
ELEVATIONS - 18TH CENTURY PHYSICAL EVIDENCE

DILWORTH - TODD - MOYLAN HOUSE, 340 W. [illegible] ST.

Photo line denotes evidence of original details
Photo line denotes original finish

ON MICROFILM

Chapter III
Illustration No. 35
Drawing NHP-IND 2579-5



— 18th Century Period Style —

LONGITUDINAL SECTION LOOKING EAST

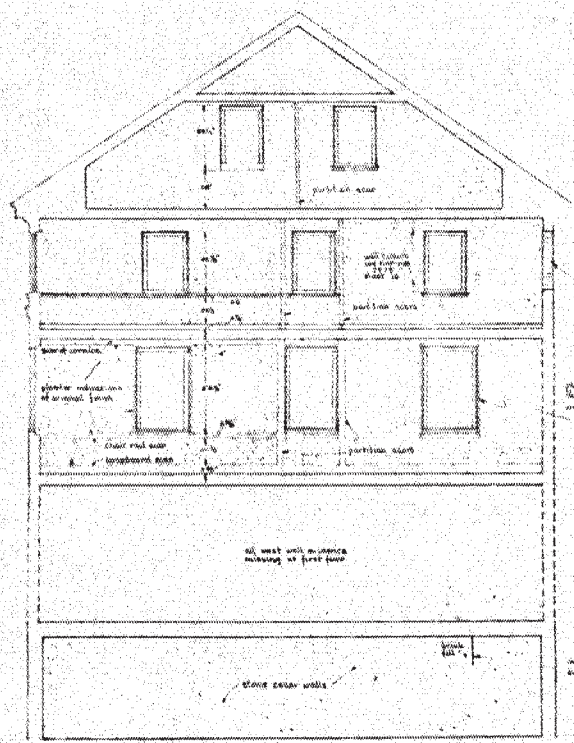
NOTE

UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

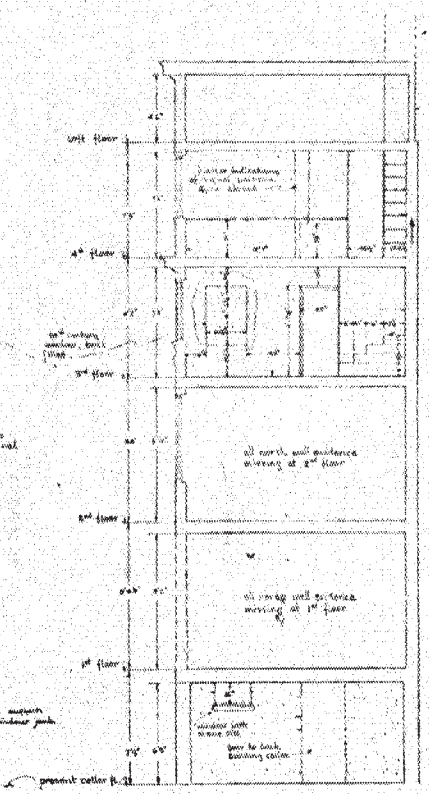
APPROVED

REVISED

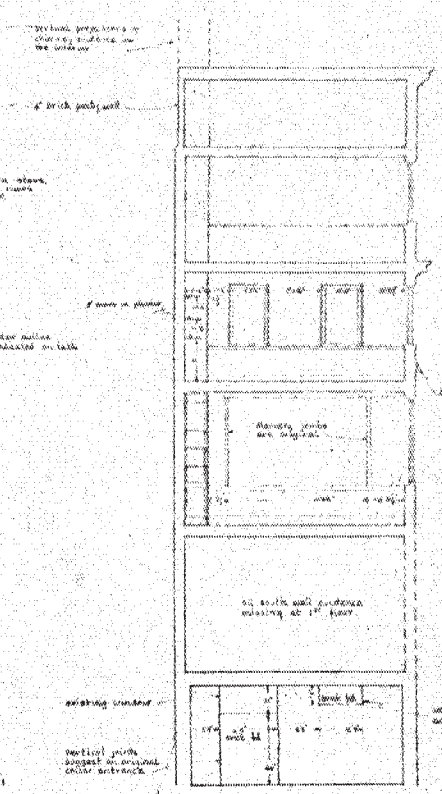
MICROFILM ON



LONGITUDINAL SECTION, LOOKING WEST



SECTION, SOUTH B-B,



SECTION, NORTH A-A,

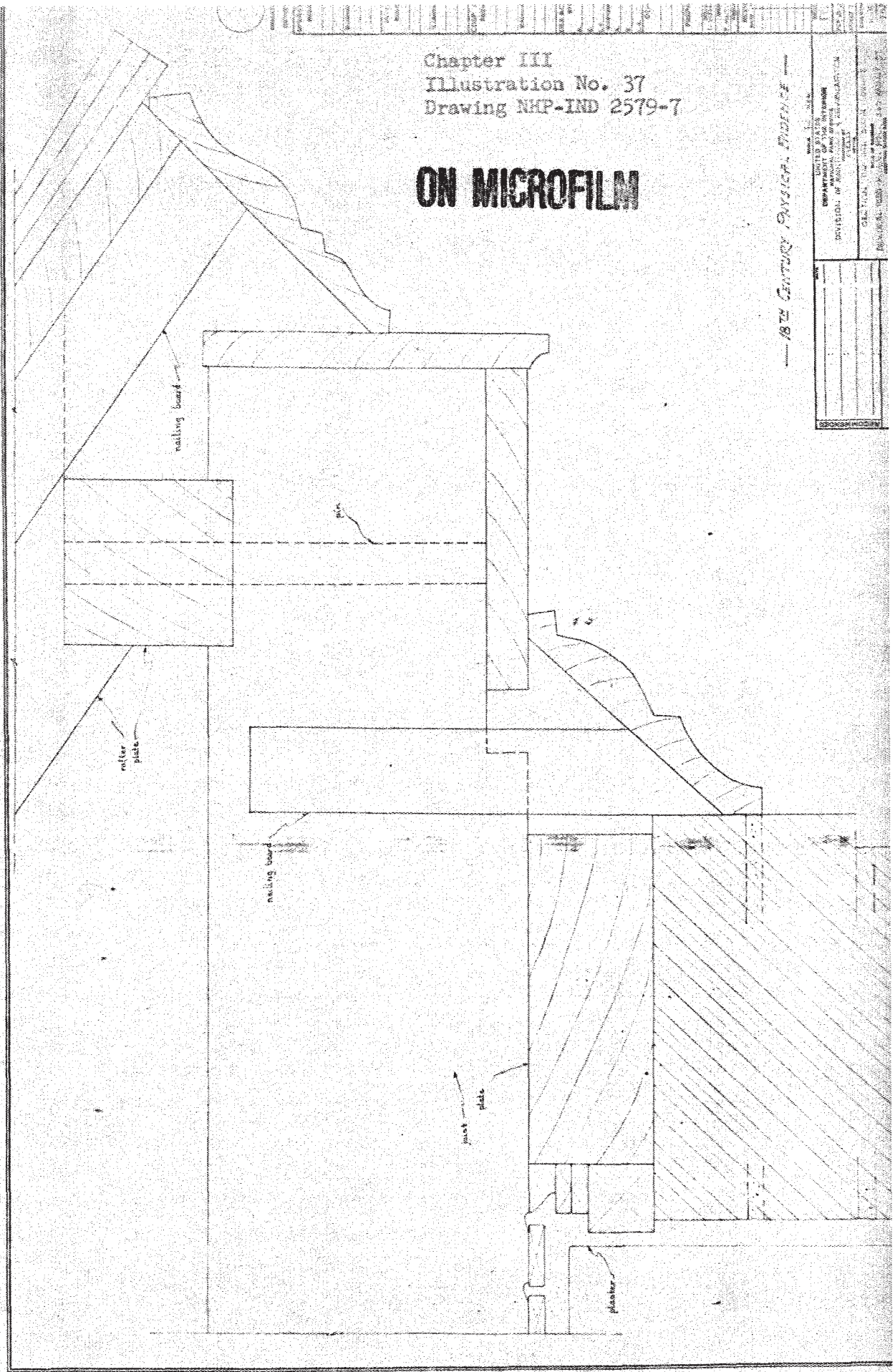
Chapter III
Illustration No. 36
Drawing HFC-HD 2579-6

18th Century Material Technique

UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE
MANTENANCE & RESTORATION

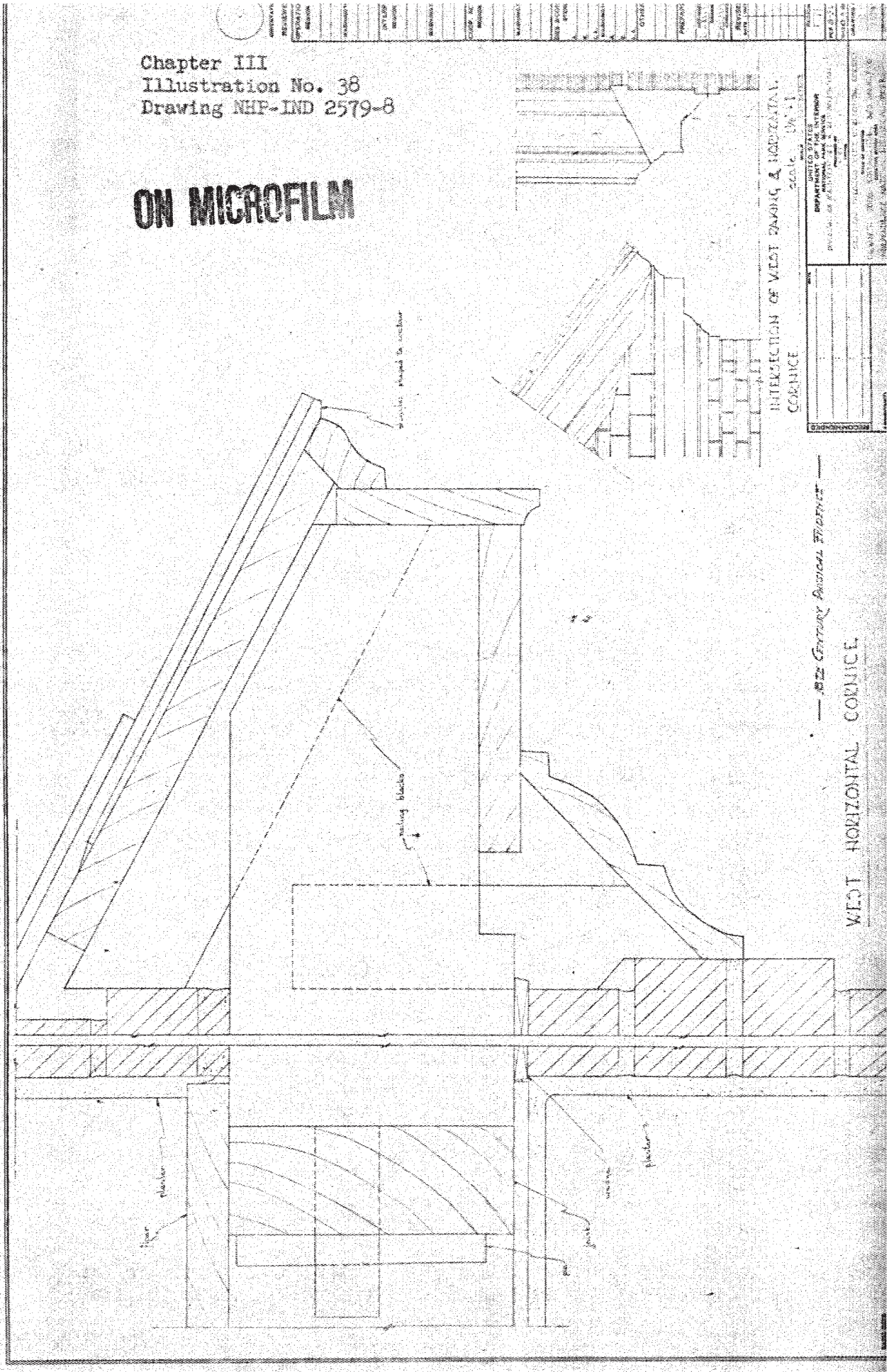
Chapter III
Illustration No. 37
Drawing NHP-IND 2579-7

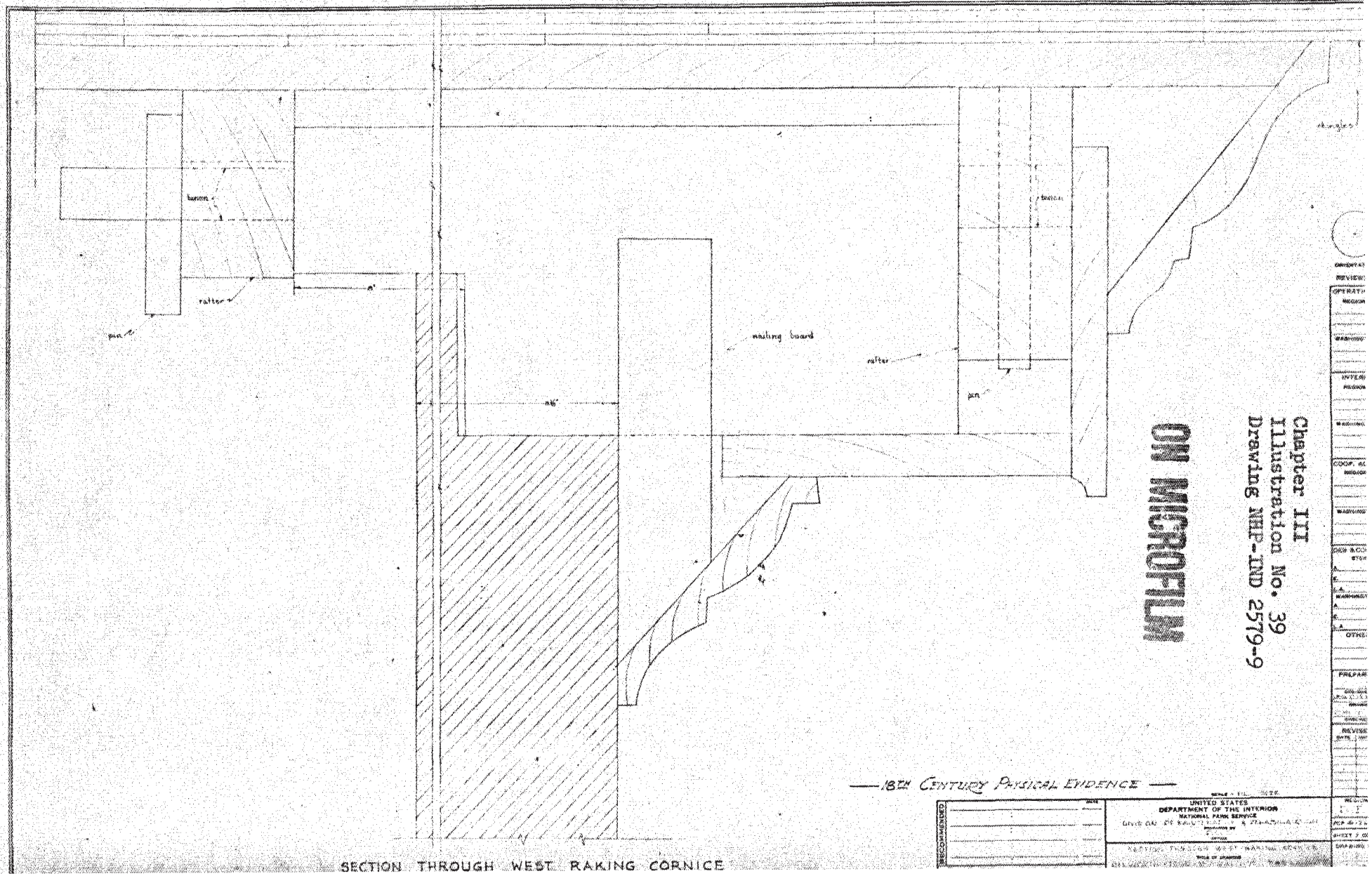
ON MICROFILM



Chapter III
Illustration No. 38
Drawing NHP-IND 2579-8

ON MICROFILM





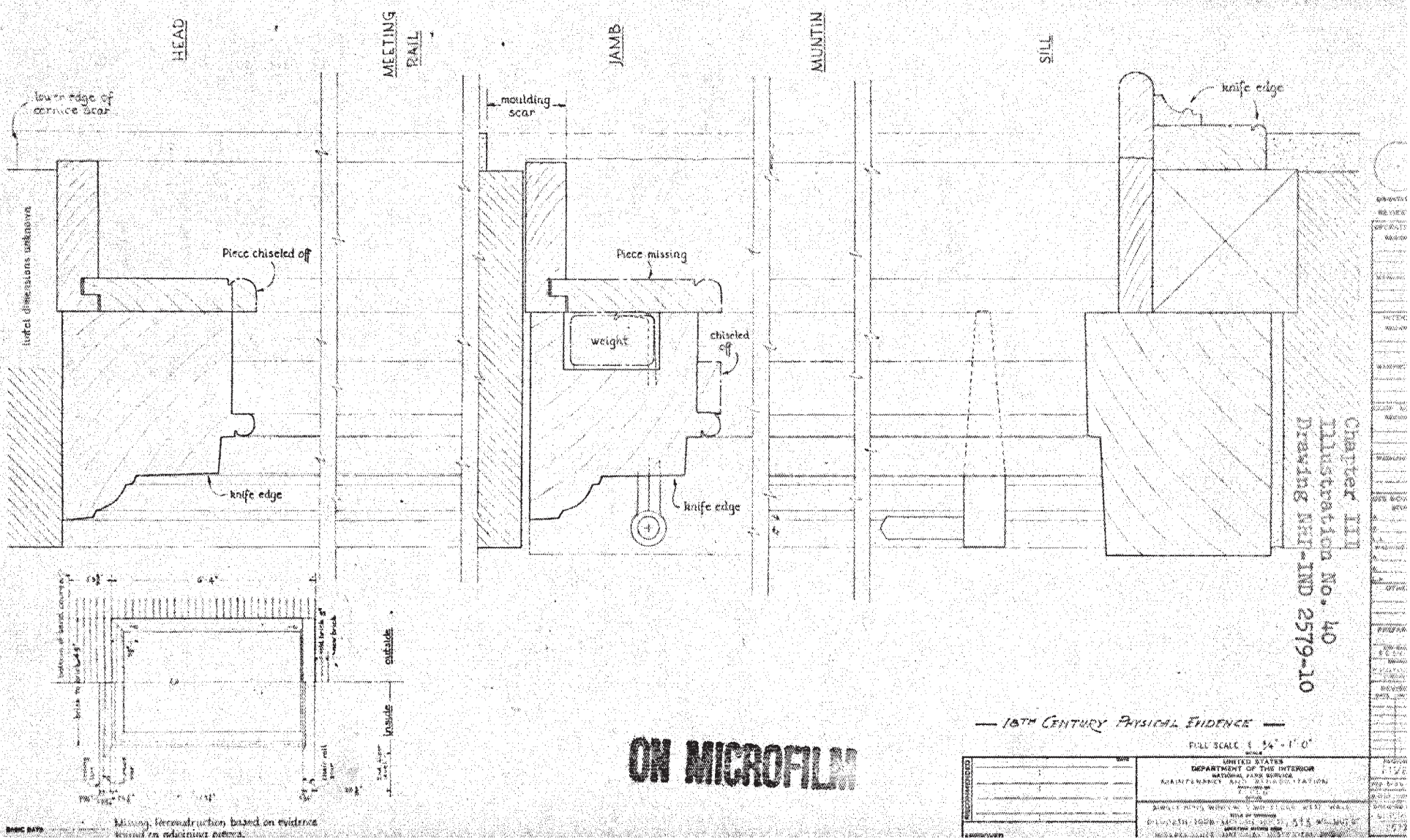
SECTION THROUGH WEST RAKING CORNICE

—18TH CENTURY PHYSICAL EVIDENCE—

UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

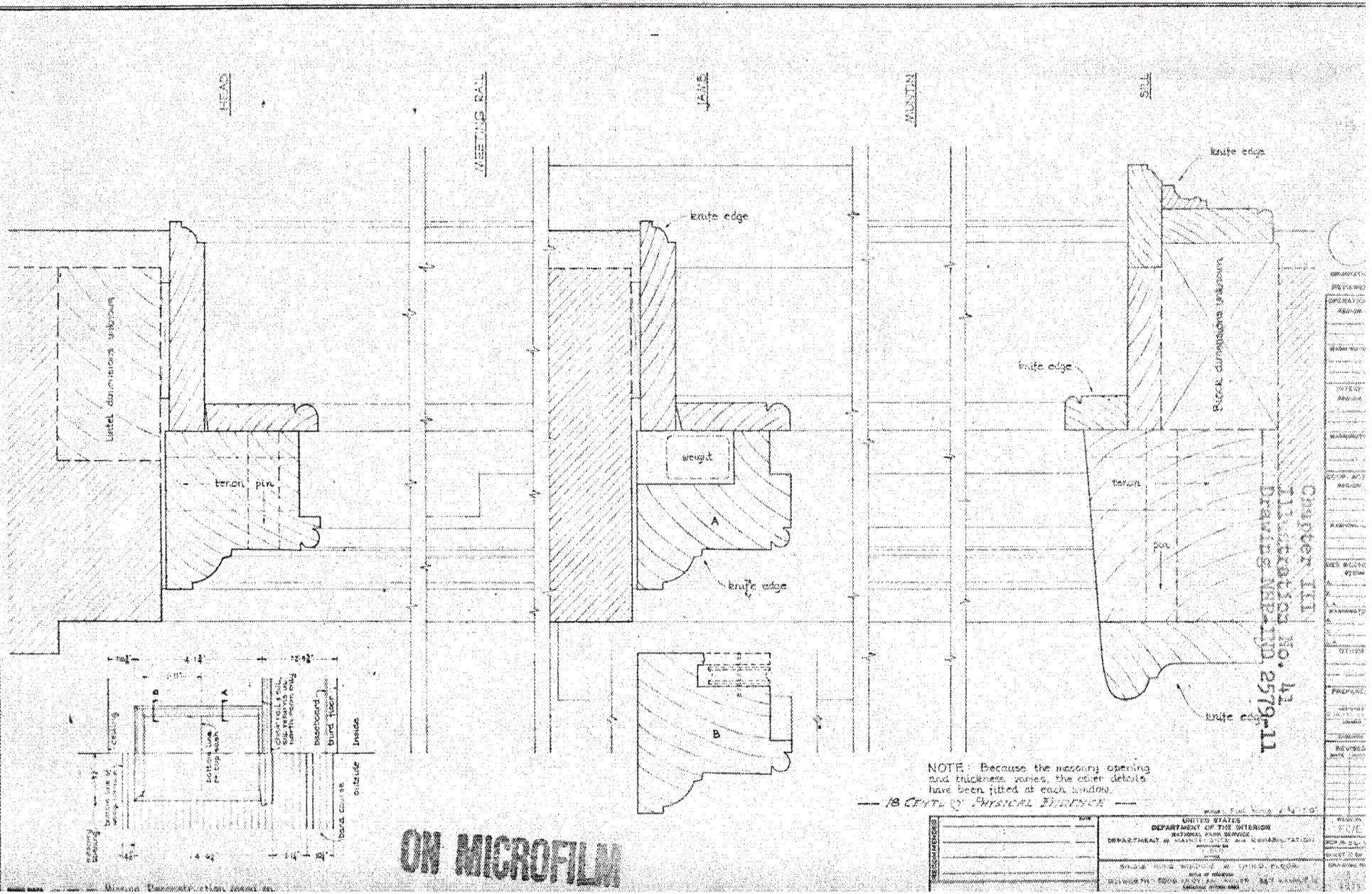
Chapter III
Illustration No. 39
Drawing NHP-IND 2579-9

ON MICROFILM



ON MICROFILM

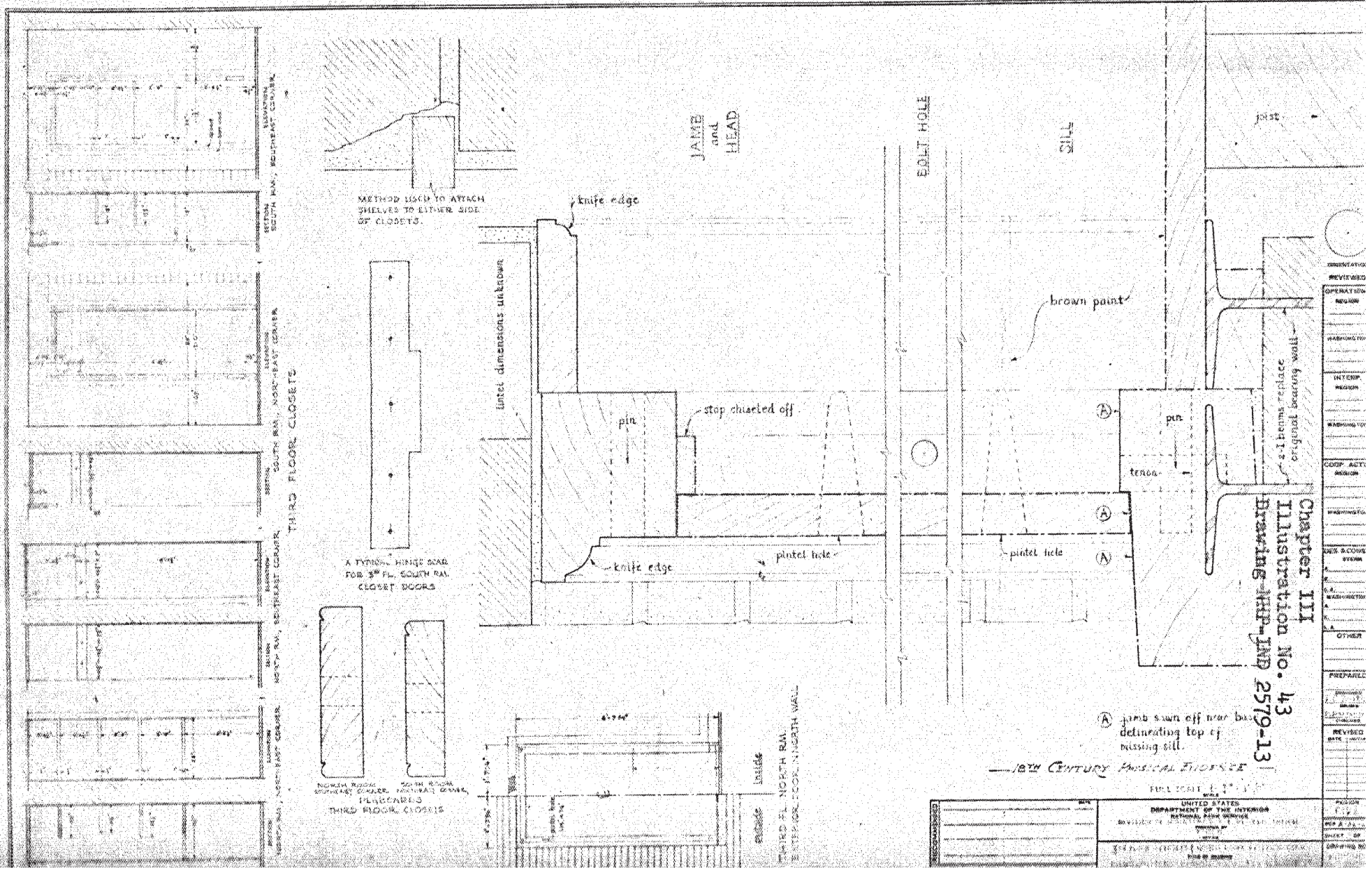
Chapter III
Illustration No. 40
Drawing No. 2579-10

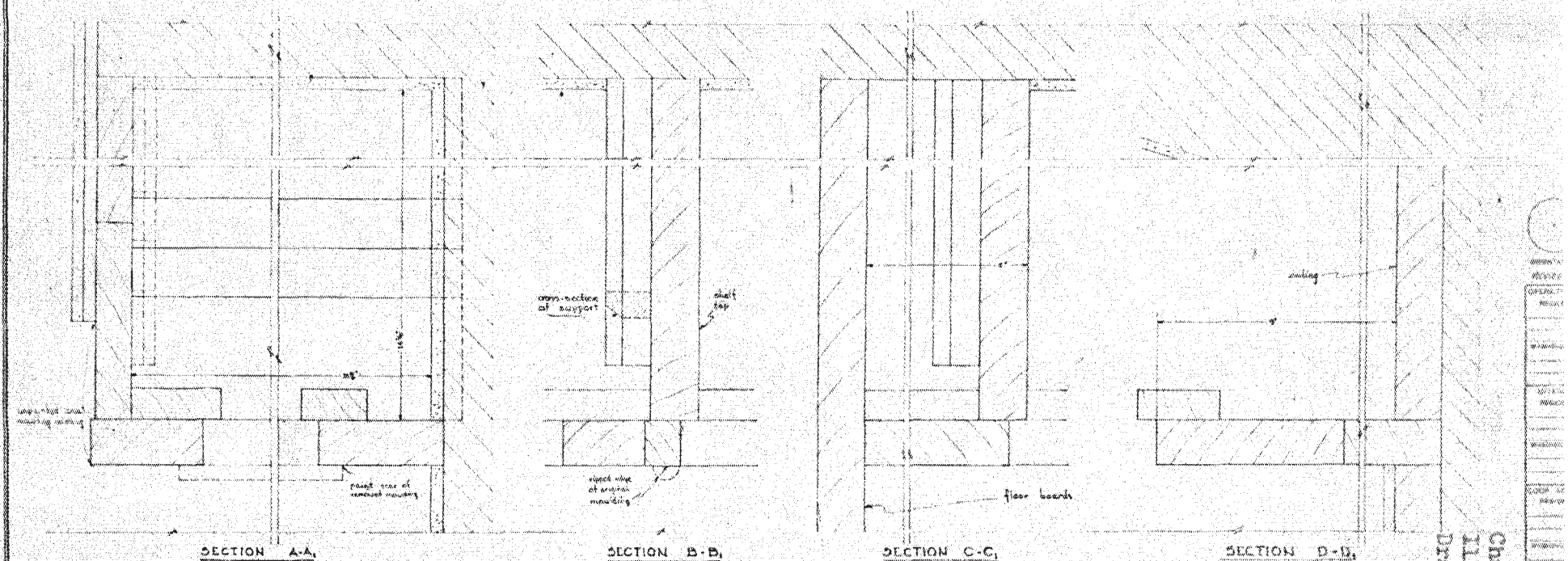

HEAD
MEETING RAIL
JAMB
MUNTIN
SILL
knife edge
lintel dimensions unknown
tenon
pin
weight
A
B
knife edge
knife edge
Brick dimensions unknown
tenon
pin
knife edge
NOTE: Because the masonry opening and thickness varies, the other details have been fitted at each window.
— 1B CENTS OF PHYSICAL FIDELITY —
UNITED STATES
DEPARTMENT OF THE INTERIOR
Quarters III
Drawing No. 2779-11
ON MICROFILM

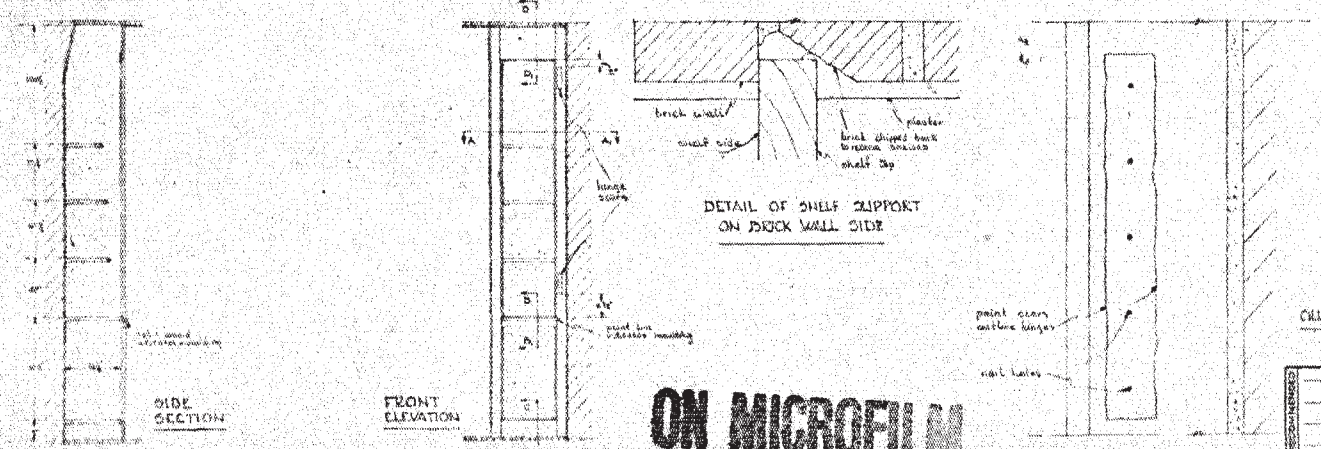
Chapter III
Illustration No. 42
Drawing NHP-IDD 2579-12

ON MICROFILM

ON MICROFILM



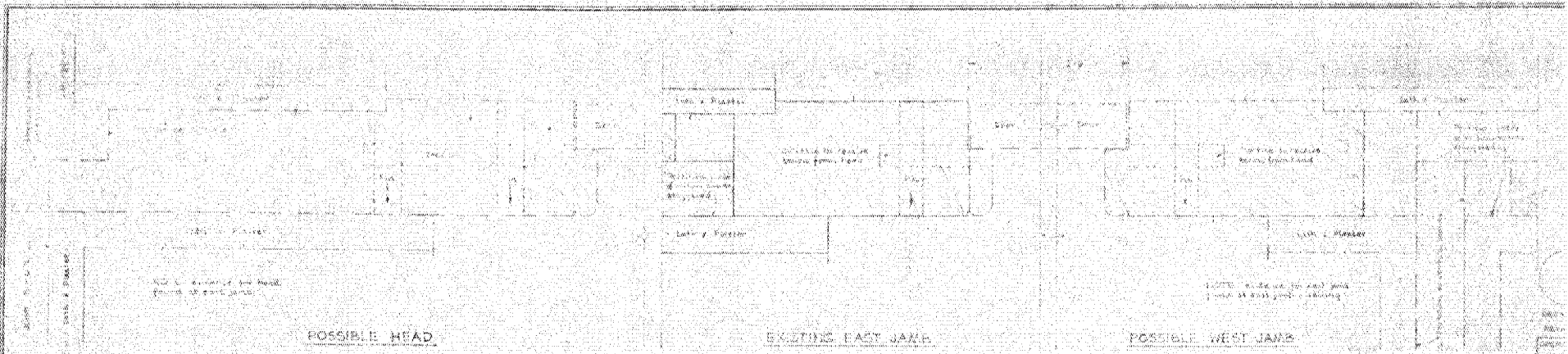




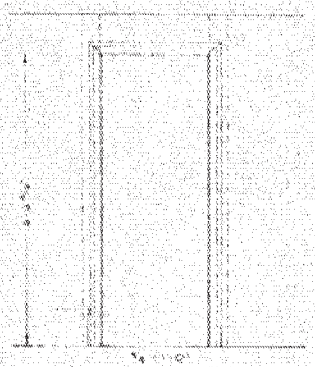
— 18TH CENTURY ARCHITECTURAL FEATURES —

Chapter III
Illustration No. 44
Drawing HBP-HD 2579-14

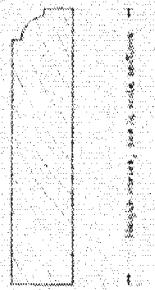
ON MICROFILM



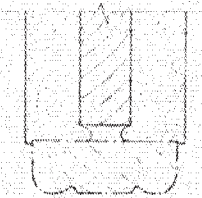
DOOR FRAME OF OPENING — THIRD FLOOR, BETWEEN STAIRHALL & SOUTH ROOM



NORTH ELEVATION
OF OPENING, 3RD FL
BETWEEN STAIRHALL AND
SOUTH ROOM



THIRD FLOOR
BASEBOARD
NORTH & SOUTH ROOMS



FOURTH FLOOR
(see ¼ scale plan)
TRIM, ENDING WALL
ADJACENT TO STAIRS

Chapter III
Illustration No. 45
Drawing HAP-IND 2570-15

ON MICROFILM

Historic American Buildings Survey

		UNITED STATES DEPARTMENT OF THE INTERIOR NATIONAL PARK SERVICE HISTORIC AMERICAN BUILDINGS SURVEY
		PHYSICAL EVIDENCE: WALL, INTERIOR DETAILS
		FOURTH FLOOR: BOXES NO. 12, 14

Drawing Symbols Explained
Denotes approved detail based on existing evidence
Denotes hidden portion of detail

PART 2

① EXTENT OF EARLY STENCIL - full scale patterns are complete y existing evidence.

② EXTENT OF PATTERNS - 34" drawings show the traces of evidence found to date.

③ SIGNIFICANT FEATURES OF EVIDENCE

A- Units and "snowflakes" are often slightly rotated on their axes.

B- Elements of each stencil differ in size & shape.

C- Spacing of stencils is slightly irregular — seldom exactly on centers.

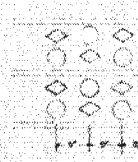
④ CONCLUSIONS

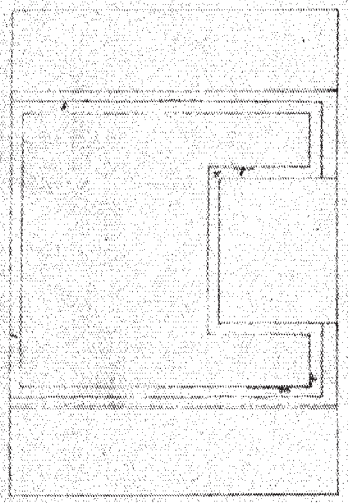
A- ceiling stencils may have been positioned by eye alone in this sequence: TRIAD, SQUARE, BLACK "SNOW-FLAKE", GREEK/"SNOWFLAKE".

B- stencil may have been cut by hand twice:



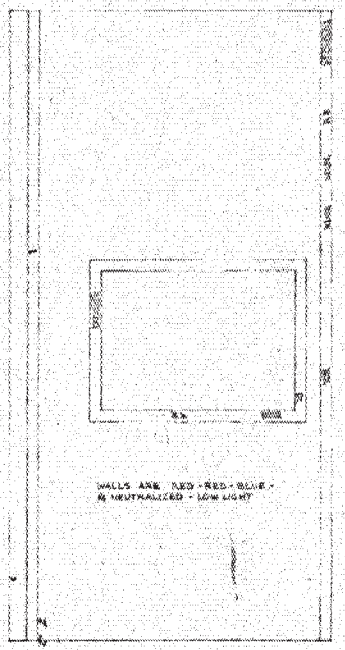
C= ceiling pattern possibly intended by stencilers:



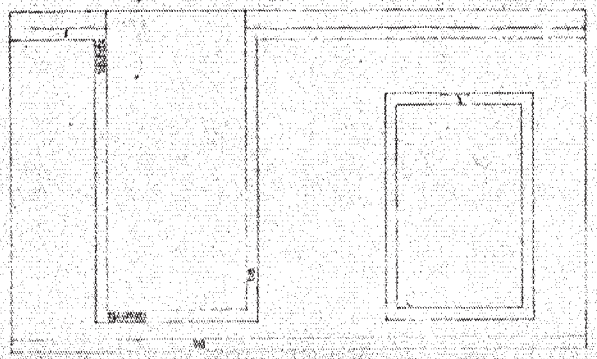


EAST WALL

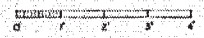
CEILING - LOOKING THROUGH FROM ABOVE



WEST WALL

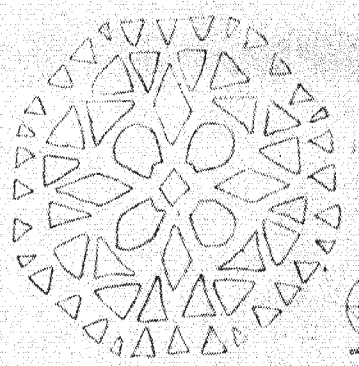


NORTH WALL

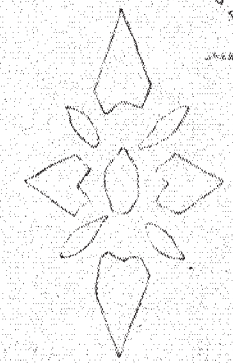




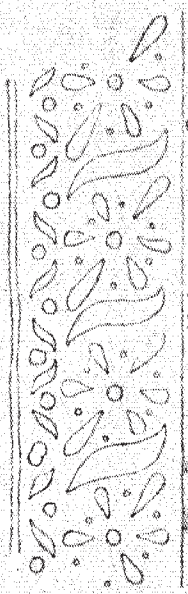
BLACK CEILING DESIGN



CREAM - UNNEUTRALIZED - MEDIUM CEILING DESIGN



BLACK CEILING DESIGN



GROUND IS RED & NEUTRALIZED - MEDIUM LIGHT, DESIGN IS BLACK WALL TRIM

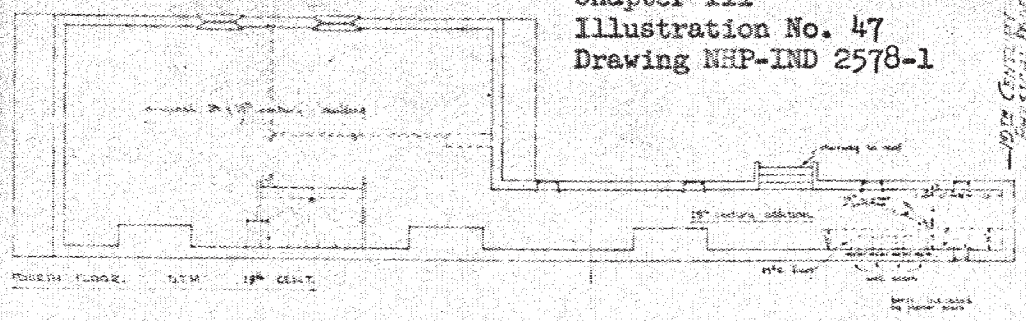
—18TH CENTURY PARLOR DETAILS—

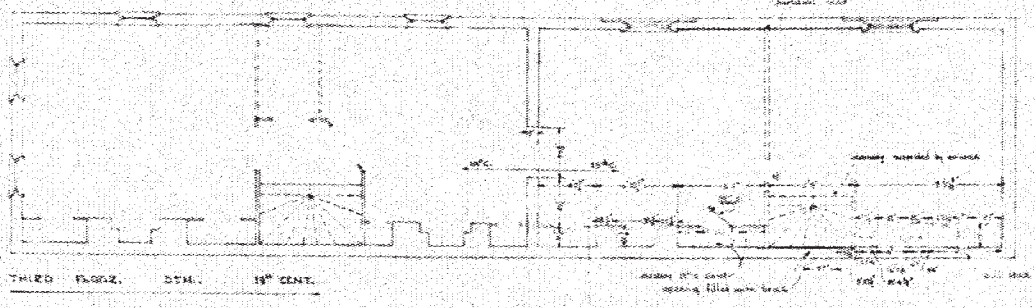
Chapter III -- Illustration No. 49
Drawing NMP-IND 2579-16

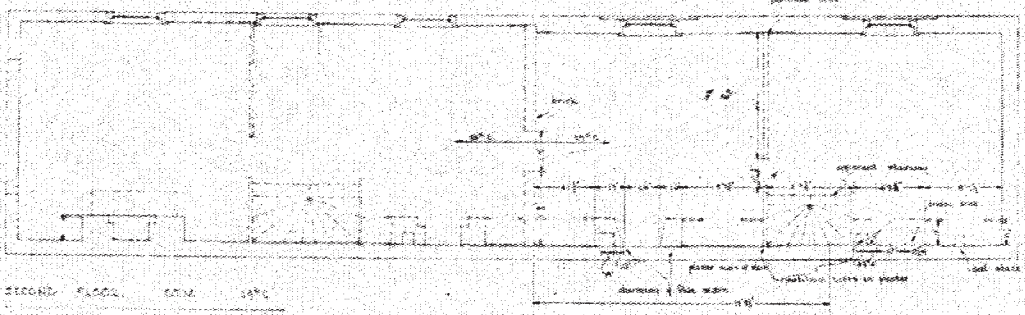
ON MICROFILM

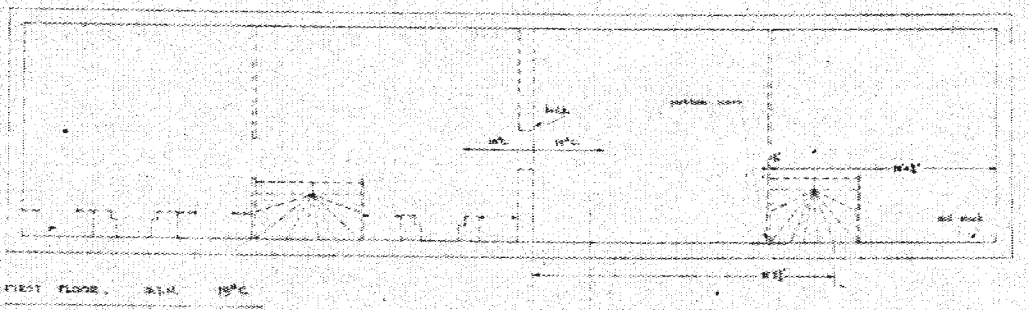
UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

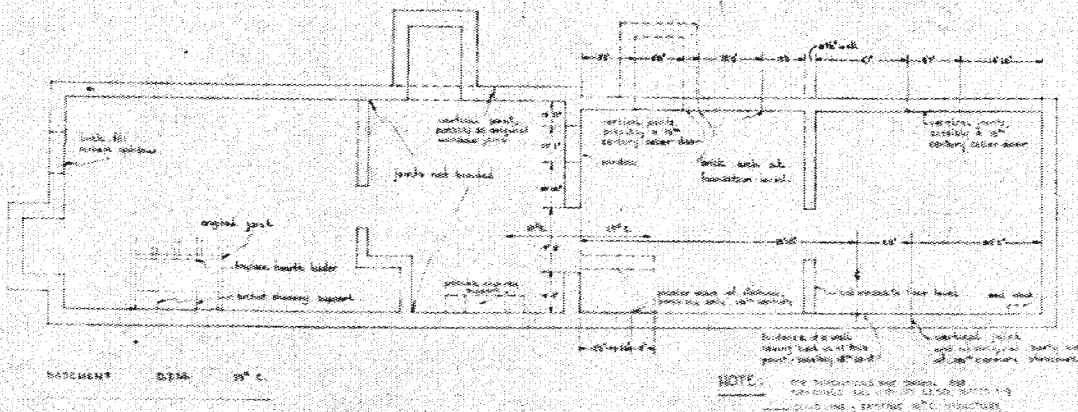
Chapter III
Illustration No. 47
Drawing MHP-IND 2578-1



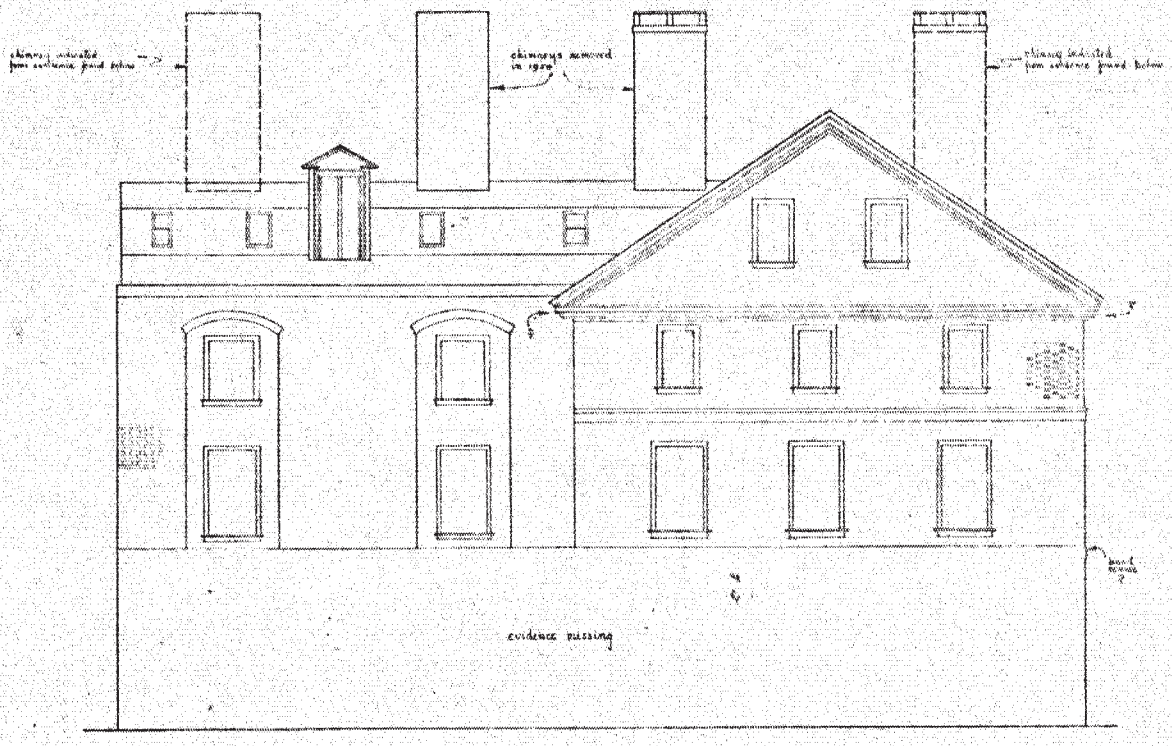








ON MICROFILM



FOURTH STREET ELEVATION DILWORTH-TODD-MOYLAN HOUSE
EVIDENCE OF 19TH CENTURY BUILDING

ON MICROFILM

Chapter III
Illustration No. 18
Drawing NHP-IND 2578-2

—19TH CENTURY PHYSICAL EVIDENCE—

UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

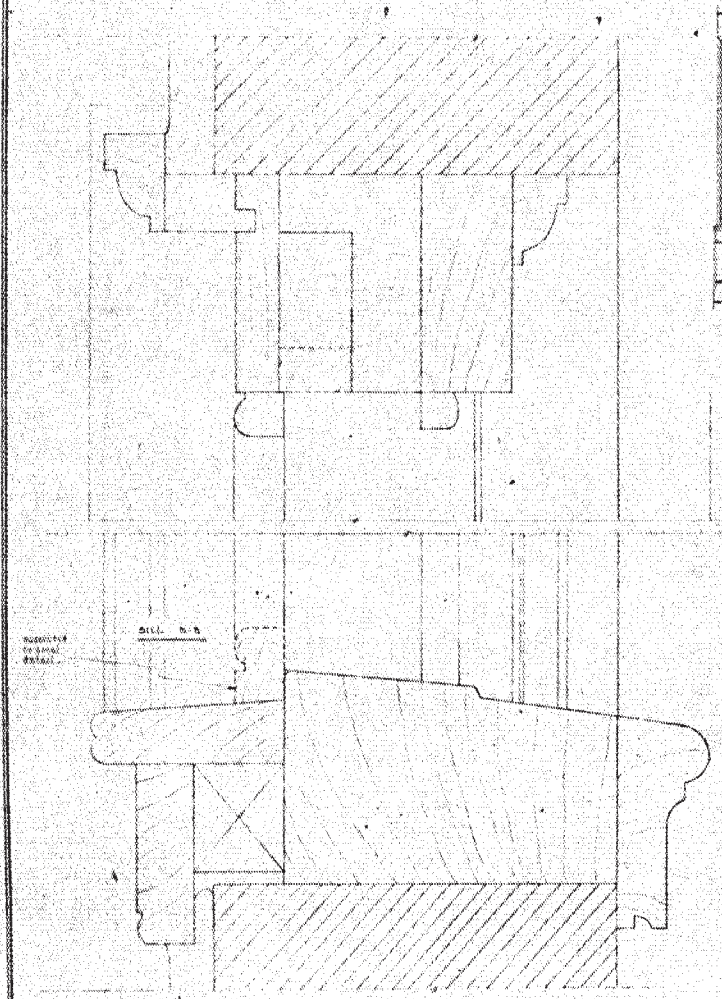
244 WALNUT ST., PHILADELPHIA, PA.

ON MICROFILM

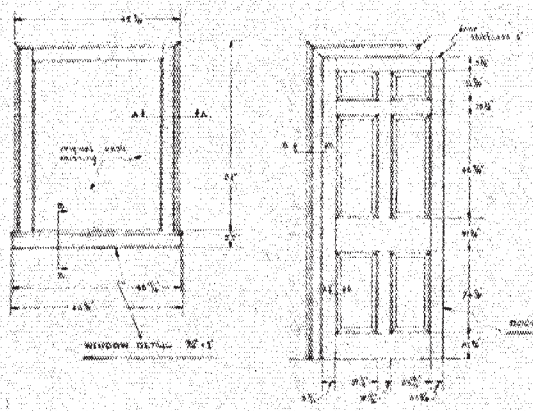
Chapter III
Illustration No. 49
Drawing NHP-IND 2578-3

LONGITUDINAL SECTION LOOKING EAST

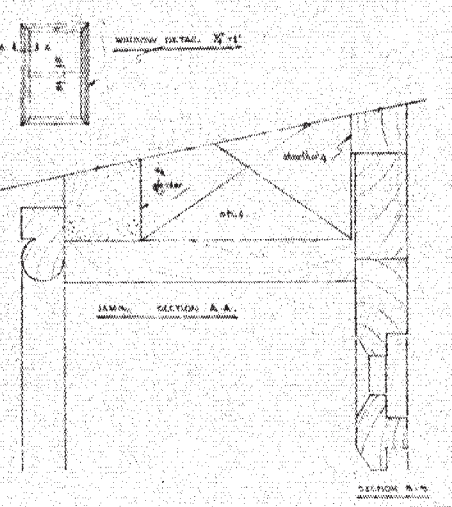
ON MICROFILM



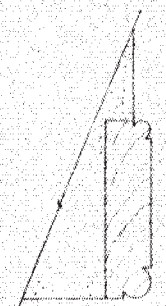
WINDOW, 5th FLOOR, 19th CENTURY ADDITION



DOOR, 5th FLOOR, 19th CENTURY ADDITION



WINDOW, 4th FLOOR, 19th CENTURY ADDITION



TRIM, 19th CENTURY
4th FLOOR CHIMNEY



BASEBOARD
4th FLOOR, 19th CENTURY

Chapter III
Illustration No. 50
Drawing HAFO-LHD 2578-1

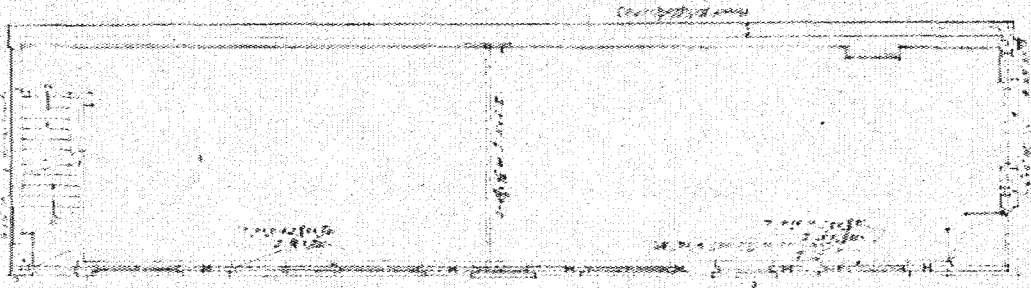
— 19th CENTURY PHYSICAL SURVEY —
SECTION DETAILS scale FULL SIZE

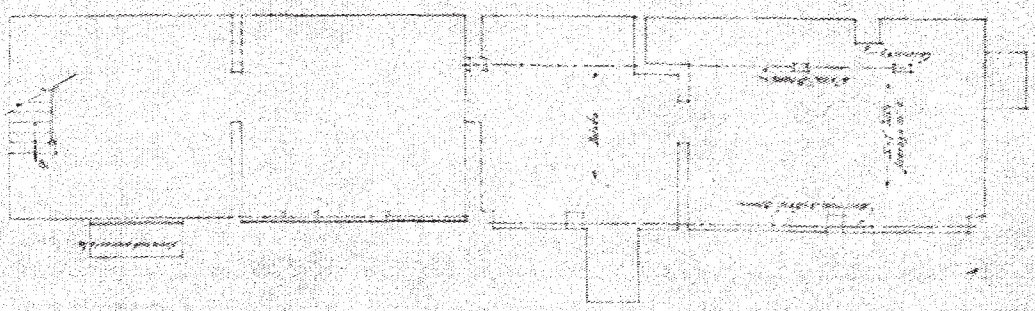
RECOMMENDED

DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

Chapter III
Illustration No. 51
Drawing NHP-IND 2672-1

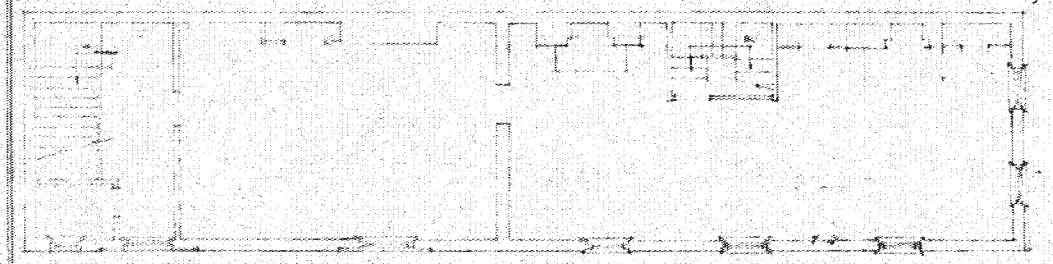
ON MICROFILM

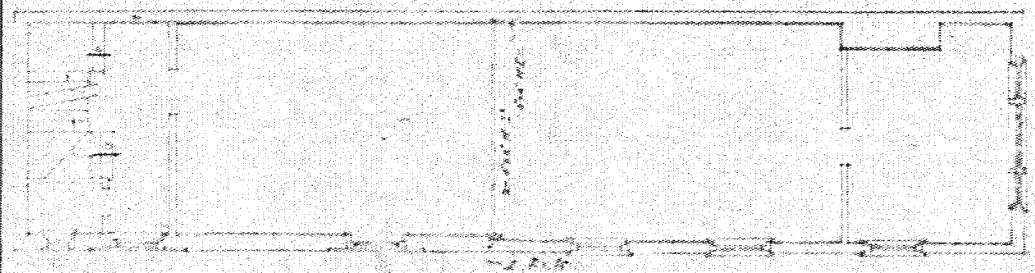




Chapter III
Illustration No. 52
Drawing NHP-IND 2672-2

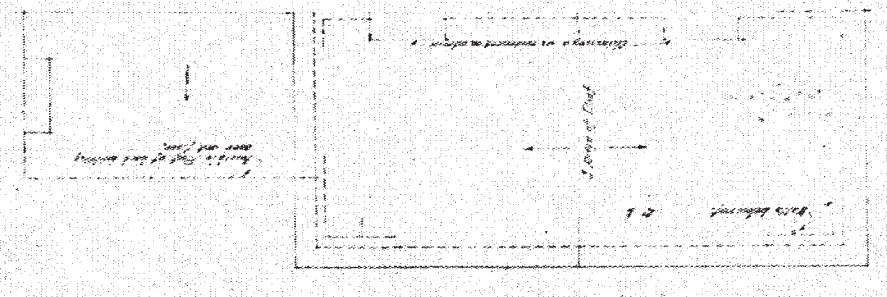
ON MICROFILM

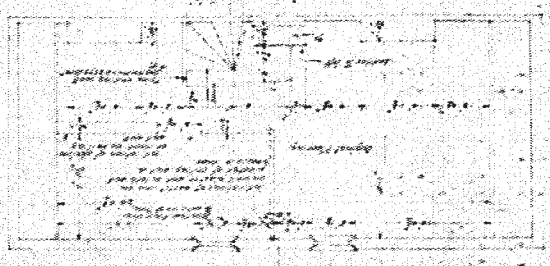




Chapter III
Illustration No. 53
Drawing MHP-IND 2672-3

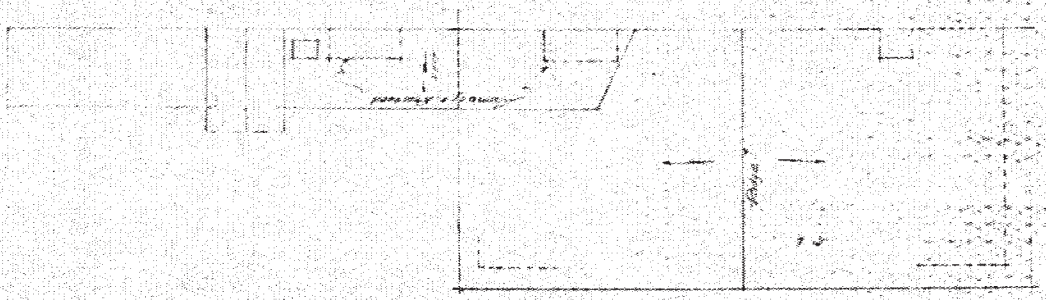
ON MICROFILM

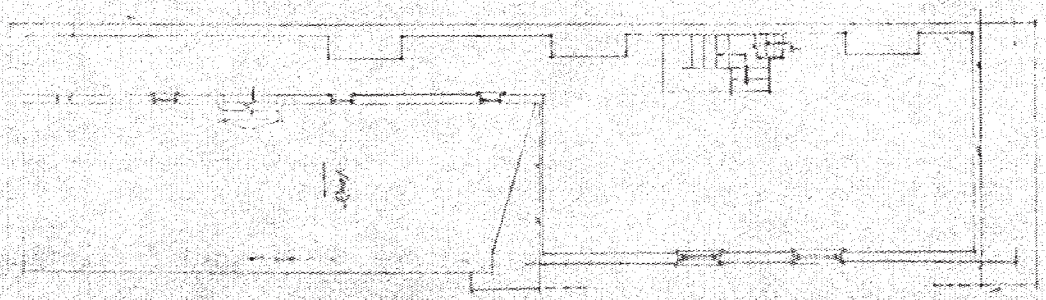




Chapter III
Illustration No. 54
Drawing NHP-IND 2672-4

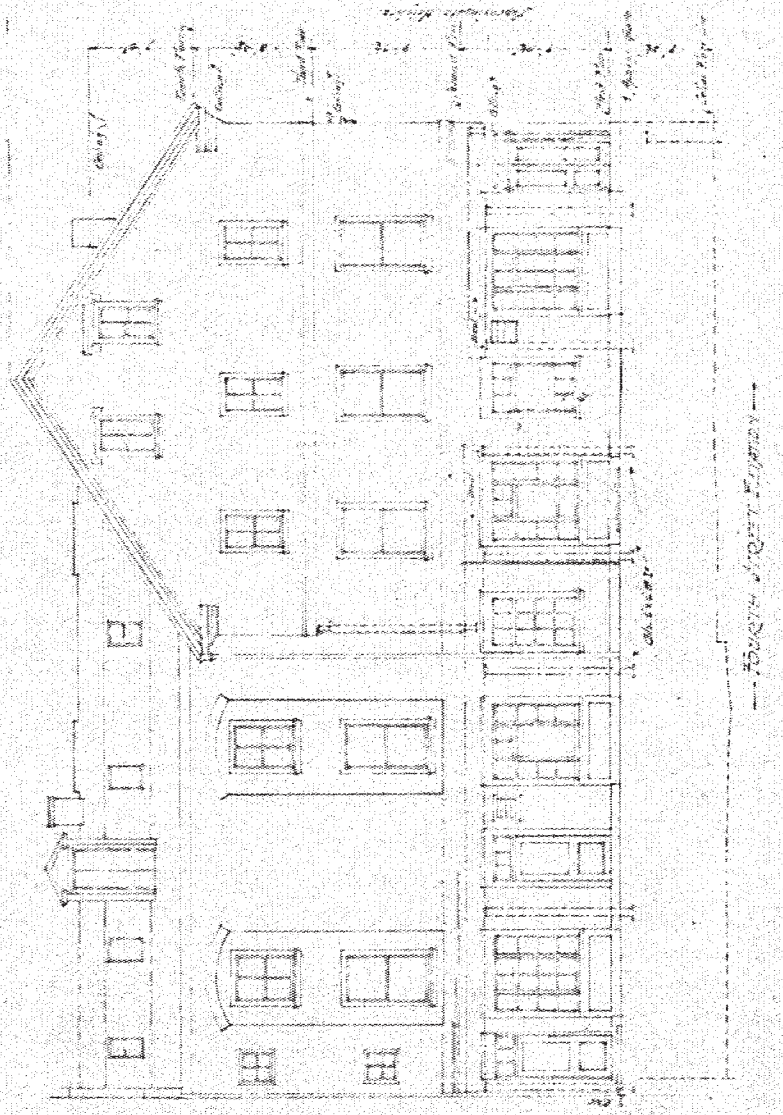
ON MICROFILM

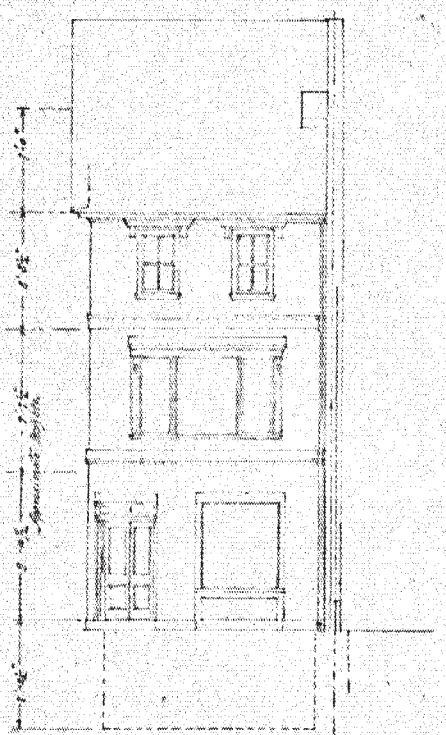




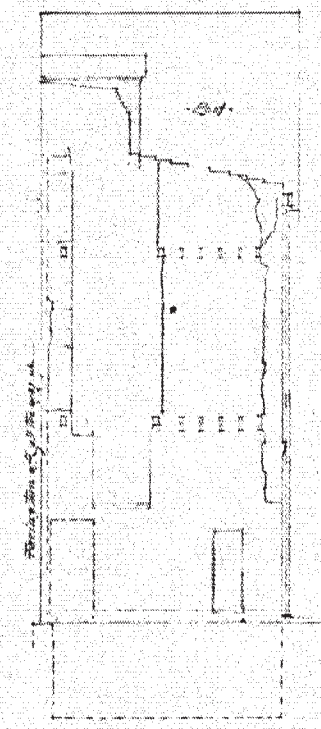
Chapter III
Illustration No. 55
Drawing NHP-IND 2672-5

ON MICROFILM

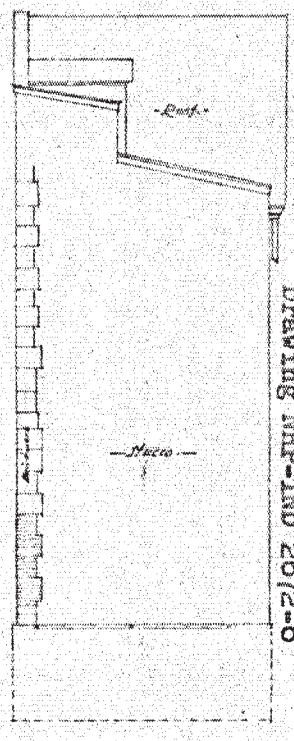




— WALNUT STREET ELEVATION —
(SOUTH)
— Prior to 5/1/59 —



— NORTH ELEVATION —
(Prior to 5/1/59)



— NORTH ELEVATION —
- After new facing was added -

— SOME PRESENT CONDITIONS —

Chapter III -- Illustration No. 56
Drawing NHP-IND 2672-6

ON MICROFILM

RECOMMENDED

UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

Division of [illegible]

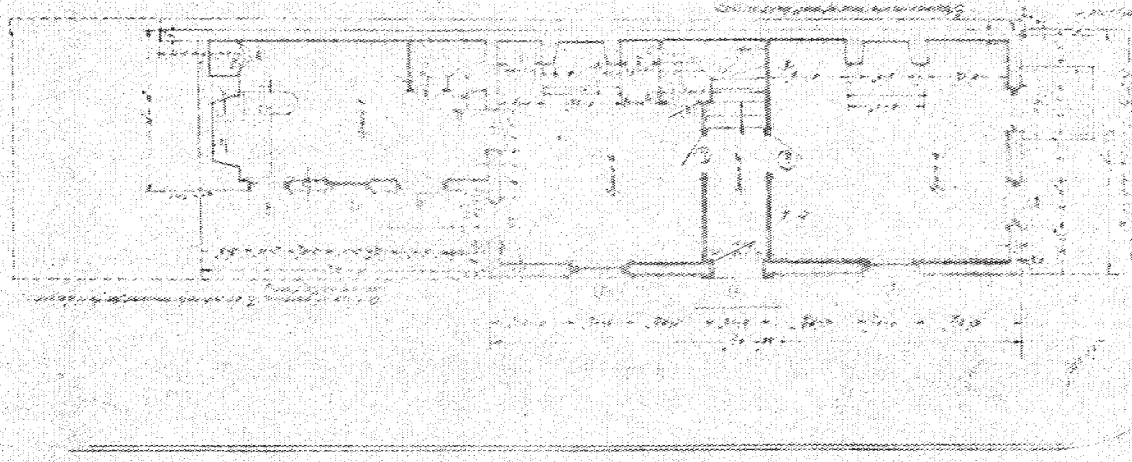
DUNEWITH Road [illegible]

Chapter III
Illustration No. 57
Drawing NSP-IND 2672-7

ON MICROFILM

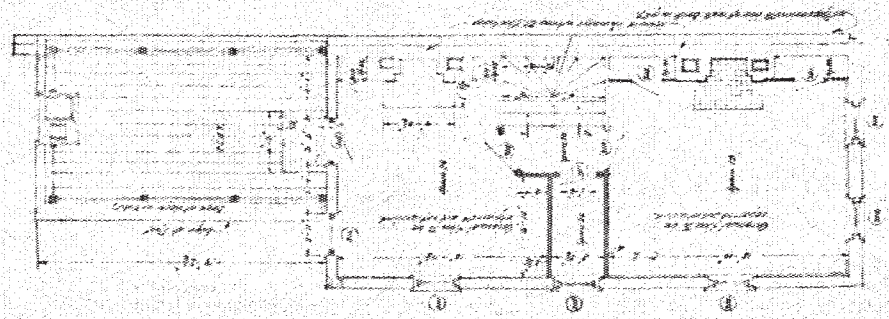
Chapter III
Illustration No. 58
Drawing NHP-IND 2580-1

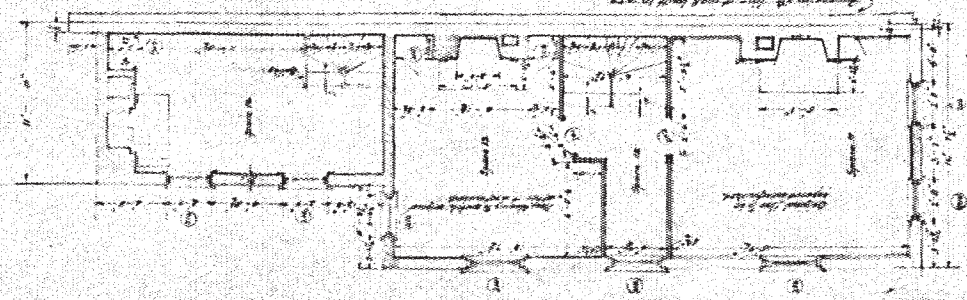
ON MICROFILM



Chapter III
Illustration No. 59
Drawing NHP-IND 2580-2

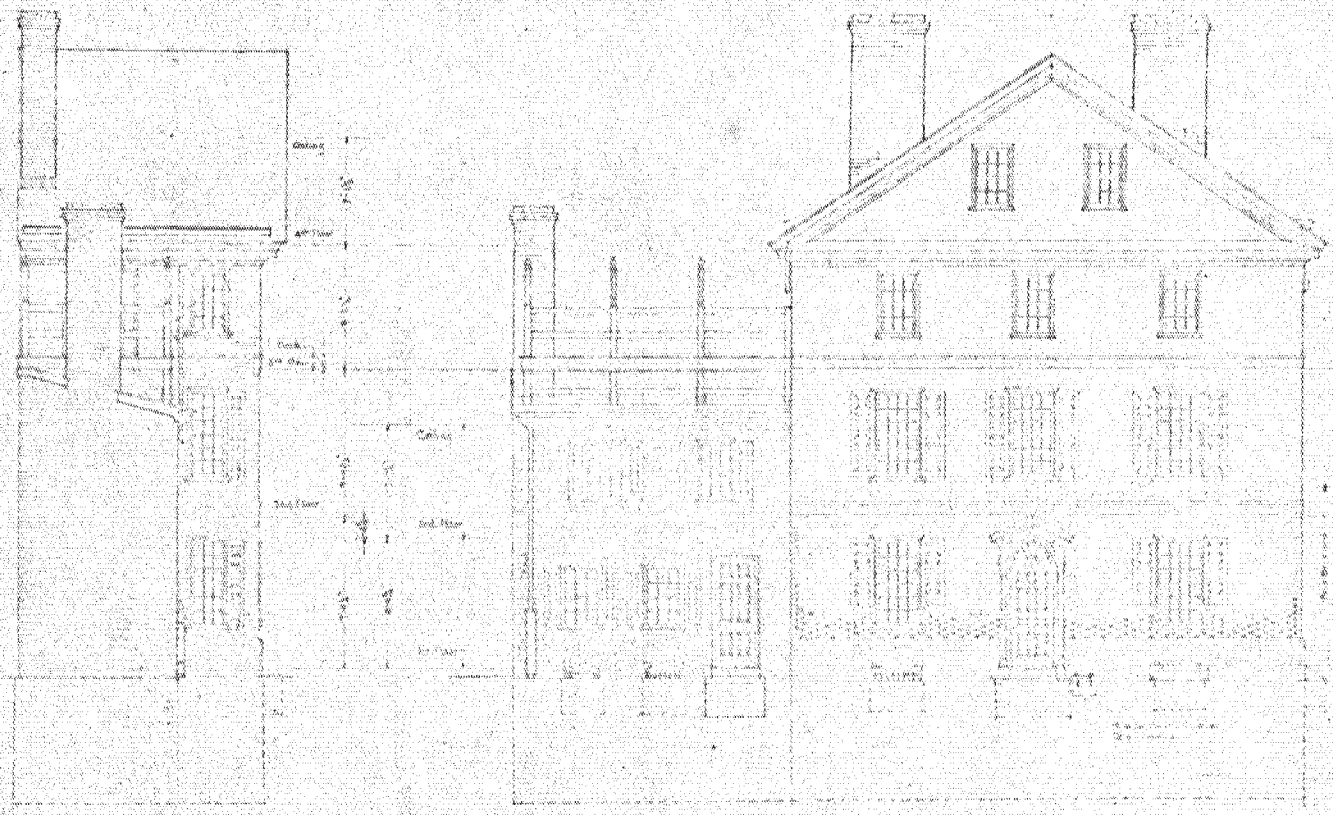
ON MICROFILM





Chapter III
Illustration No. 60
Drawing NHP-IND 2580-3

ON MICROFILM



NORTH ELEVATION

WEST ELEVATION

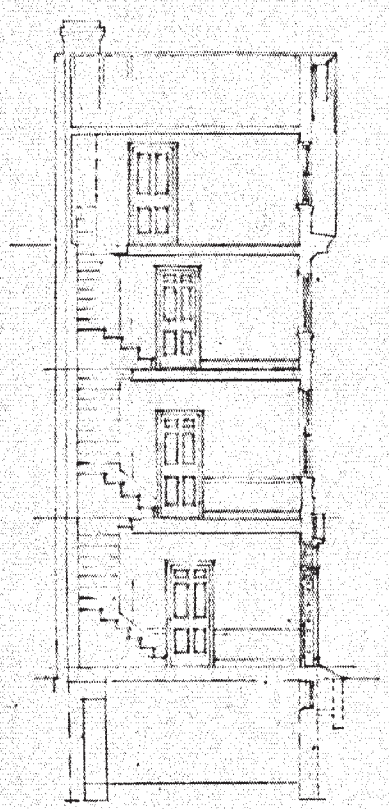
Chapter III
Illustration No. 61
Drawing MP-HD 2580-4

ON MICROFILM

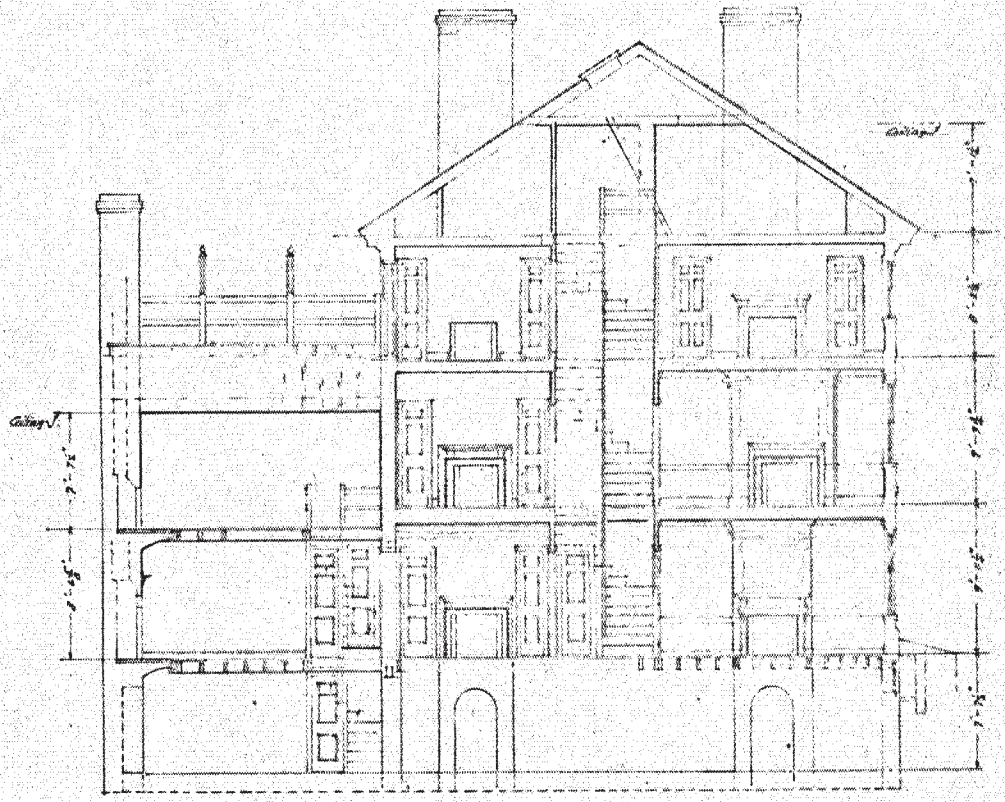
ON MICROFILM

Chapter III
Illustration No. 62
Drawing NHP-IND 2580-5

OM MICROFILM



— OUTLINE CROSS SECTION —
(Three Main Stairs - Looking South)



— OUTLINE LONGITUDINAL SECTION —
(Looking East)

— RESTORATION —

Note: - All essential and controlling dimensions and conditions indicated on all of these drawings must be verified.

SCALE ½ inch per foot.	MARK	DESCRIPTION OF REVISION
RECOMMENDED		
APPROVED		

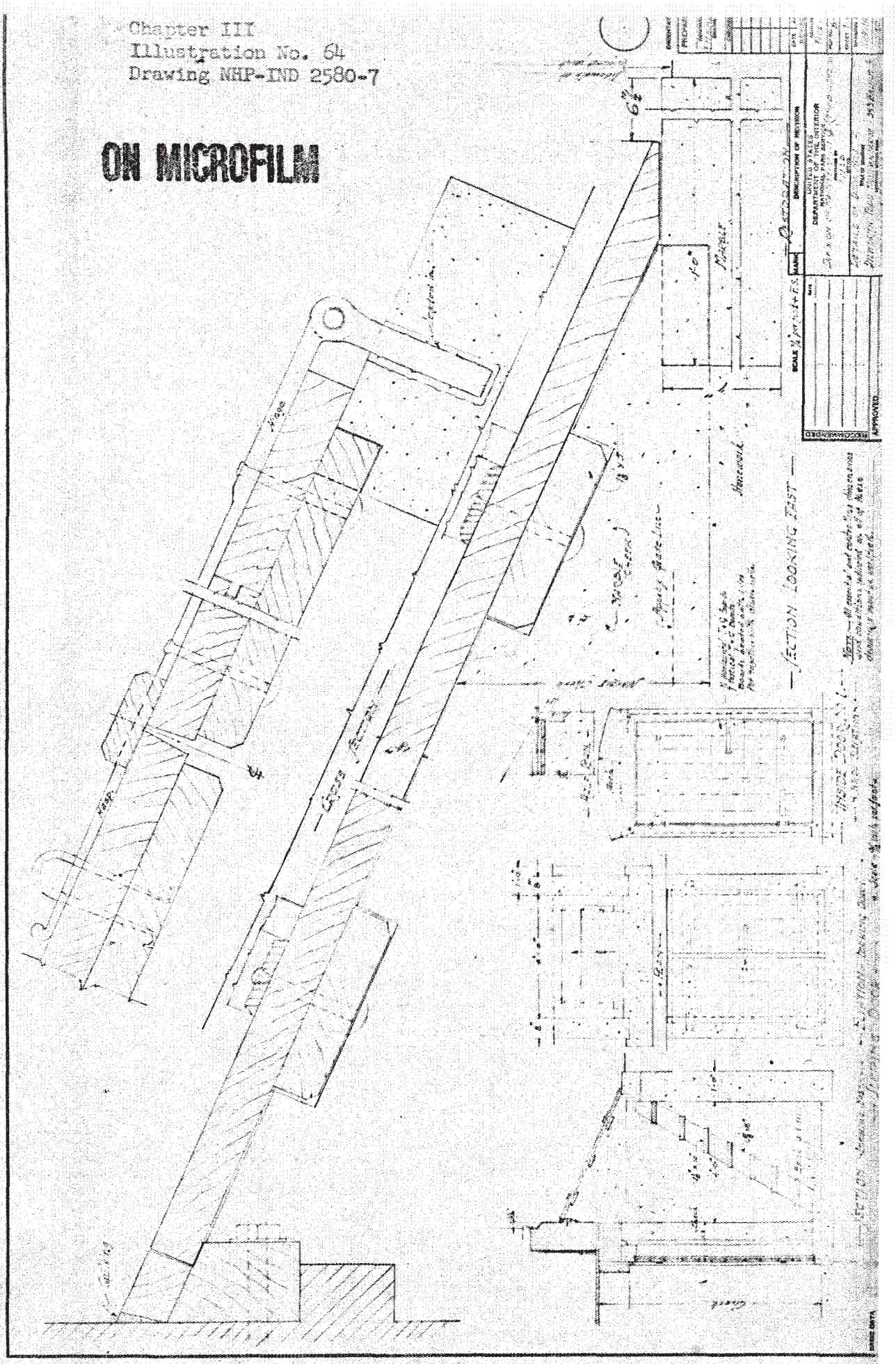
UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE
DIVISION OF PLANNING & DEVELOPMENT
FIELD

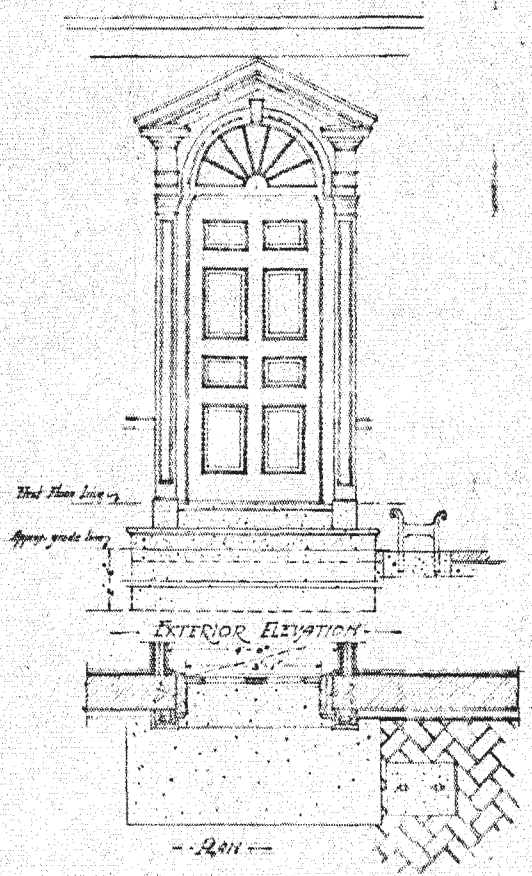
OUTLINE CROSS & LONGITUDINAL SECTIONS
DILWORTH HOUSE, 301 S. 4TH STREET, PHILADELPHIA, PA.
INDEPENDENCE NATIONAL HISTORICAL PARK

Chapter III
Illustration No. 63
Drawing NHP-IND 2580-6

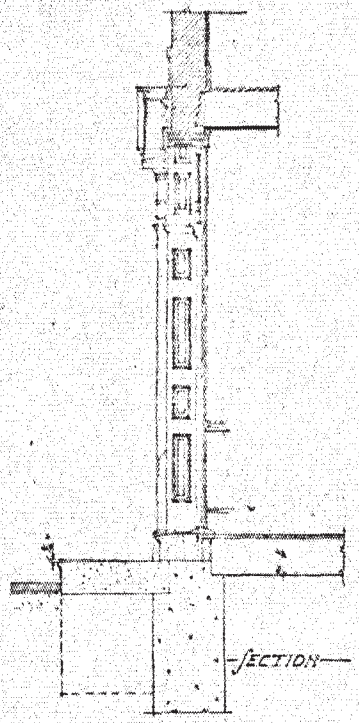
Chapter III
Illustration No. 64
Drawing NHP-IND 2580-7

ON MICROFILM

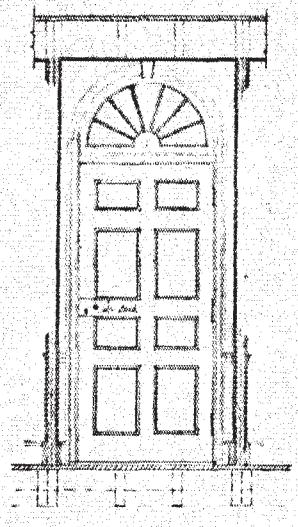




— EXTERIOR ELEVATION —



— SECTION —



— INSIDE ELEVATION —

— SEE FINE SCALE DETAILS —

— DOOR NO. 101 —

— RESTORATION —

NOTE: All essential and controlling dimensions and conditions indicated on all of these drawings must be verified

ON MICROFILM

Chapter III
Illustration No. 65
Drawing NHP-IND 2580-8

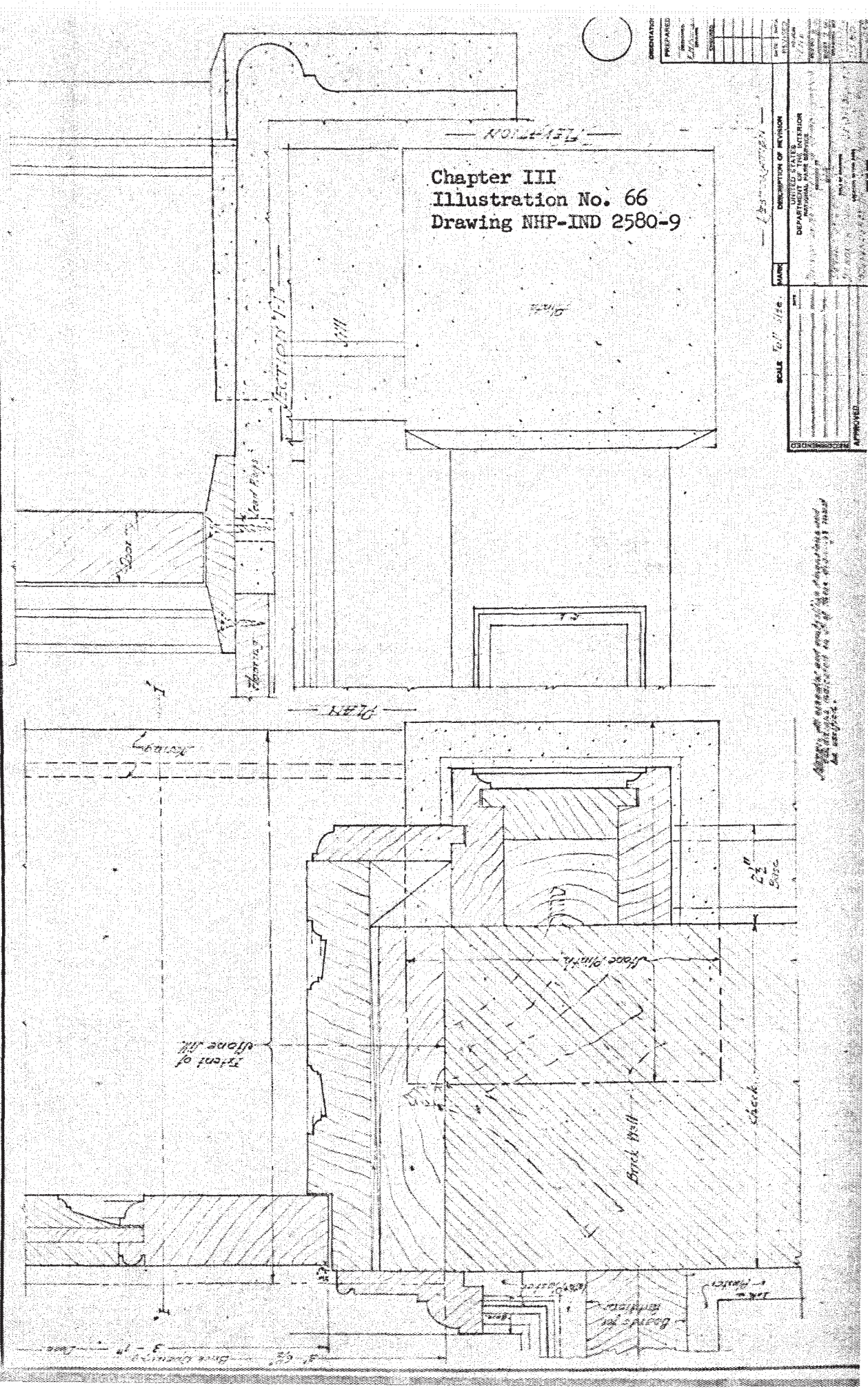
SCALE	DESCRIPTION OF REVISION

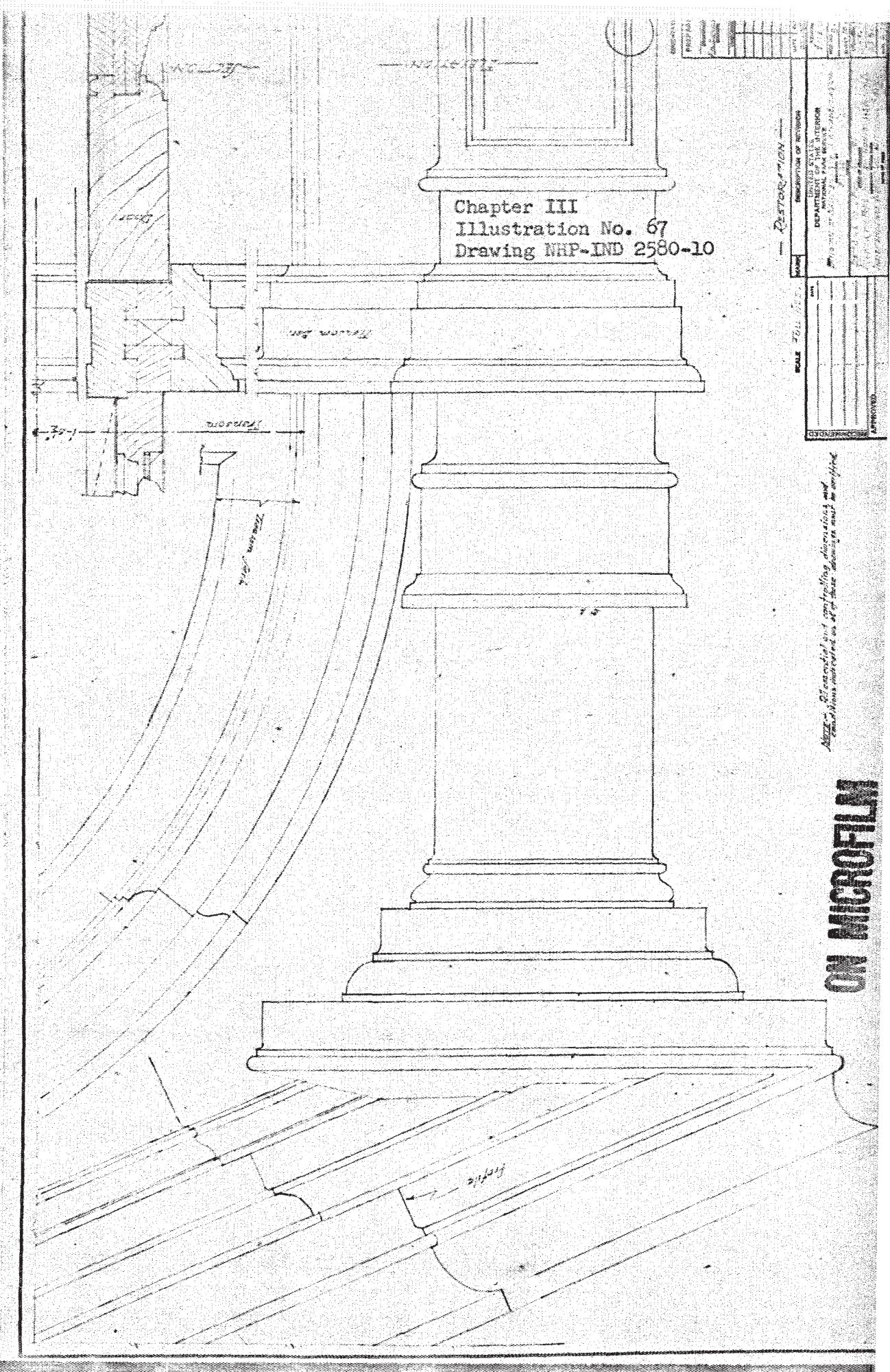
UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

DETAILS OF DOOR
DUNDEE TOWNSHIP

ON MICROFILM

Chapter III
Illustration No. 66
Drawing NHP-IND 2580-9



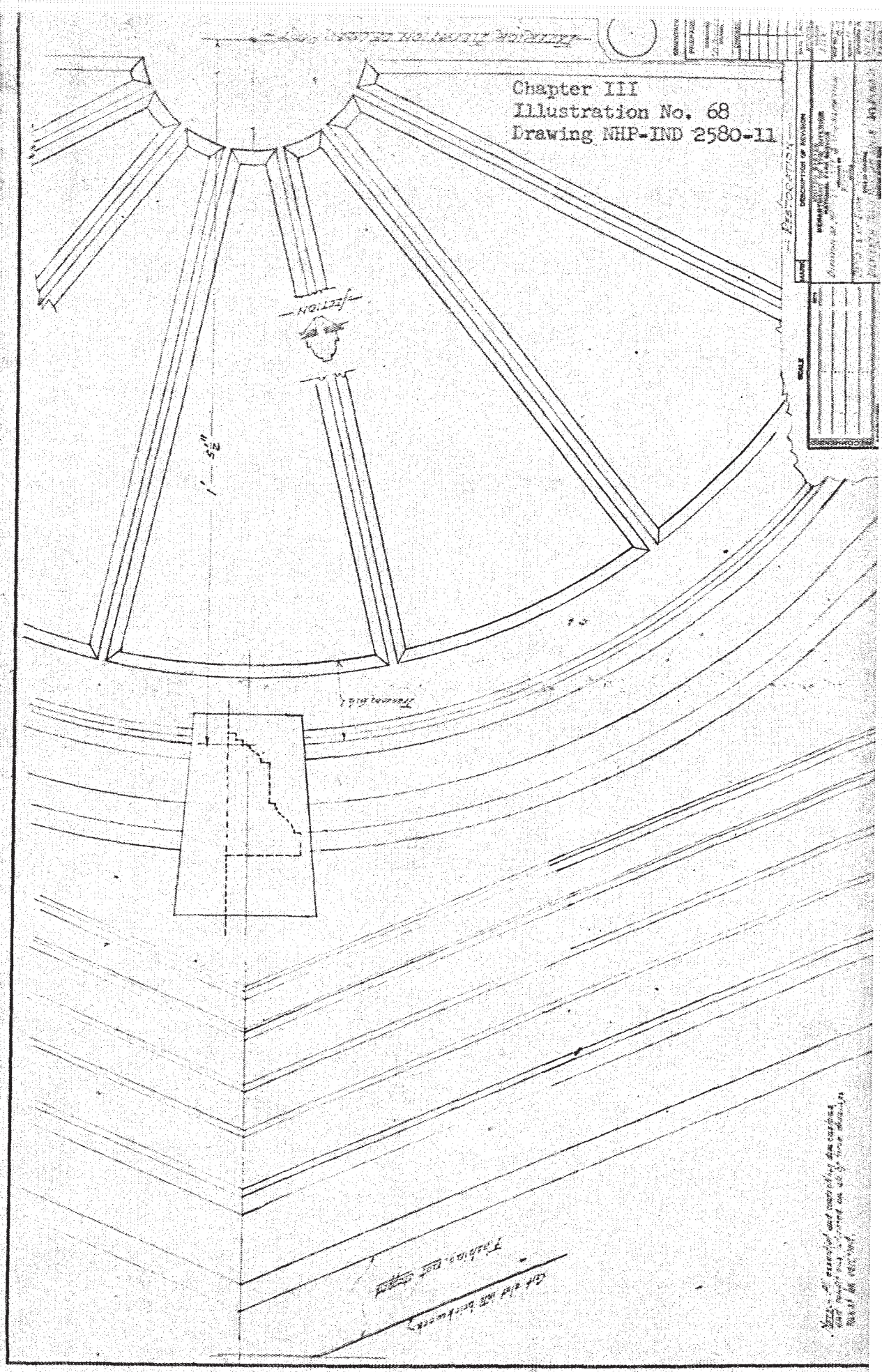


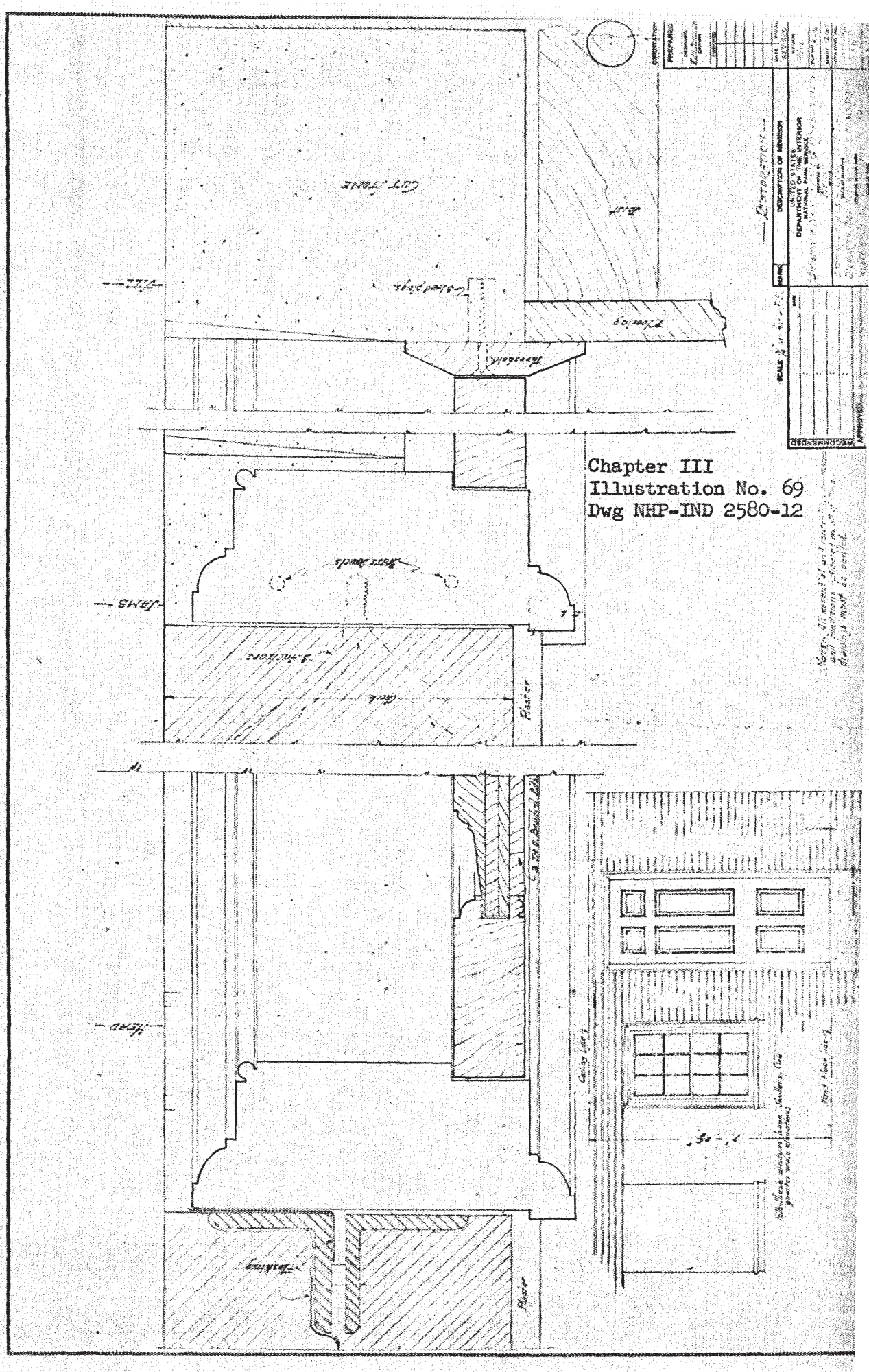
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Illustration No. 67
Drawing NHP-IND 2580-10

ON MICROFILM

ON MICROFILM

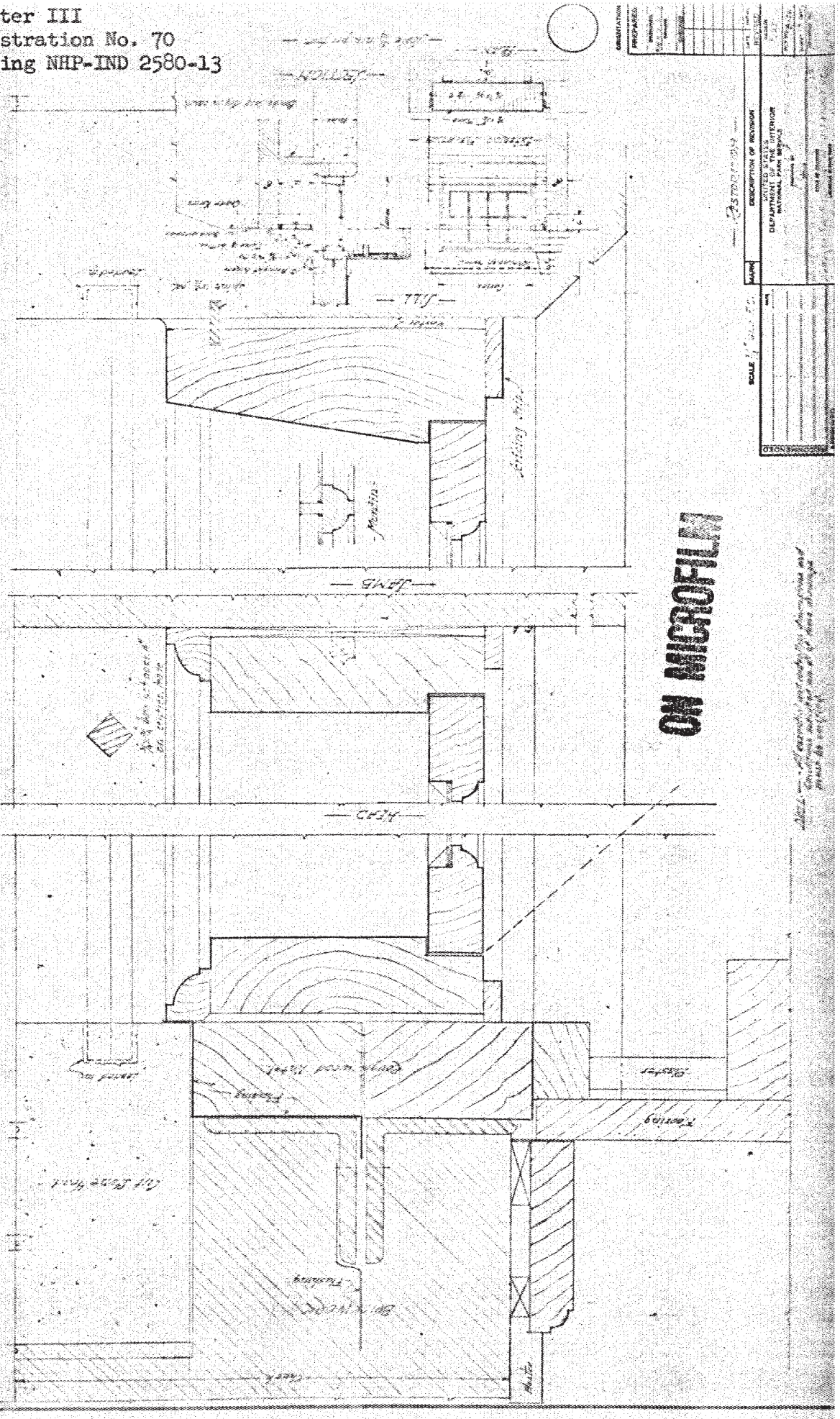
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Illustration No. 68
Drawing NHP-IND 2580-11





Chapter III
Illustration No. 69
Dwg NHP-IND 2580-12

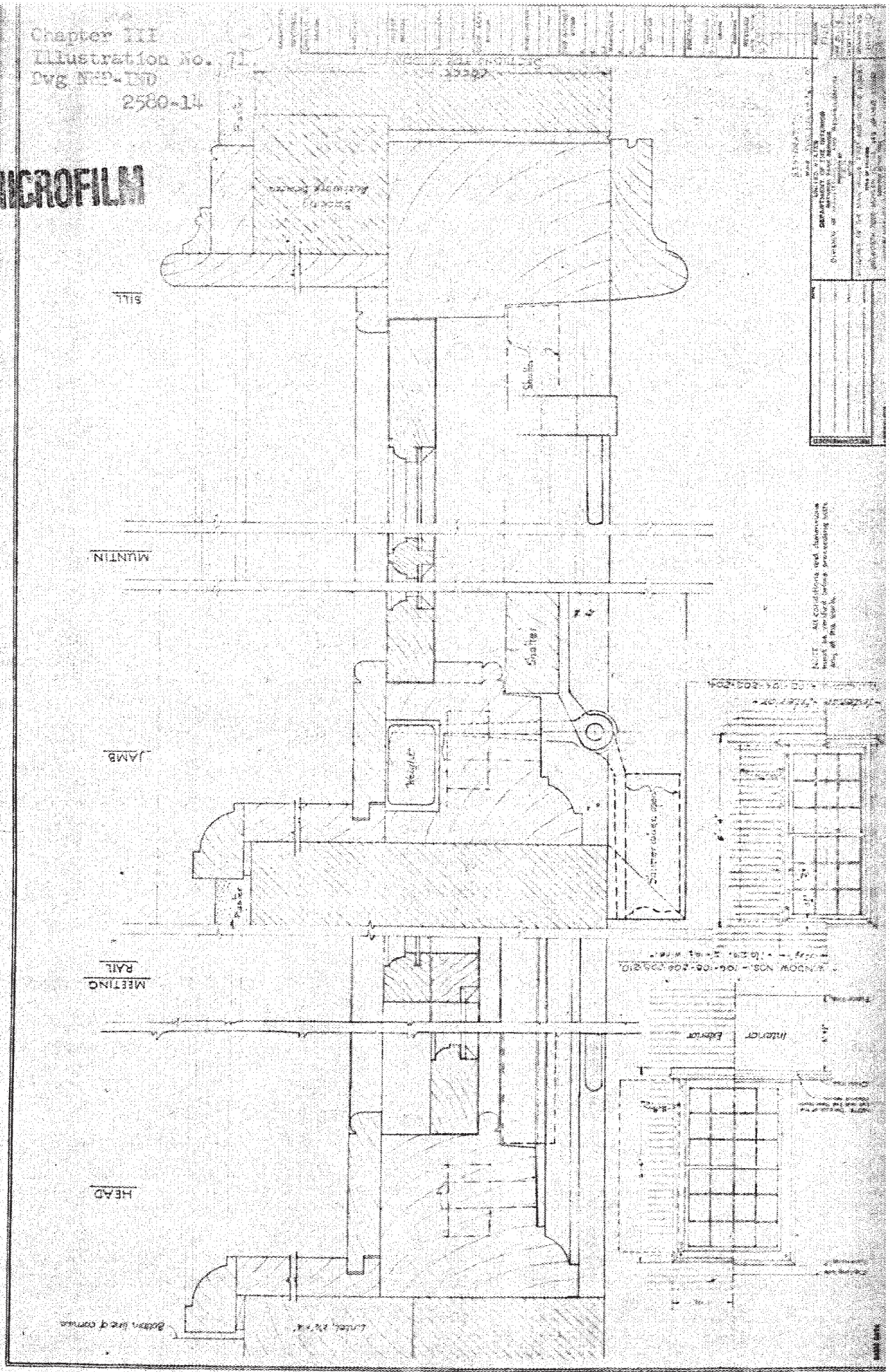
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Illustration No. 70
Drawing NHP-IND 2580-13



ON MICROFILM

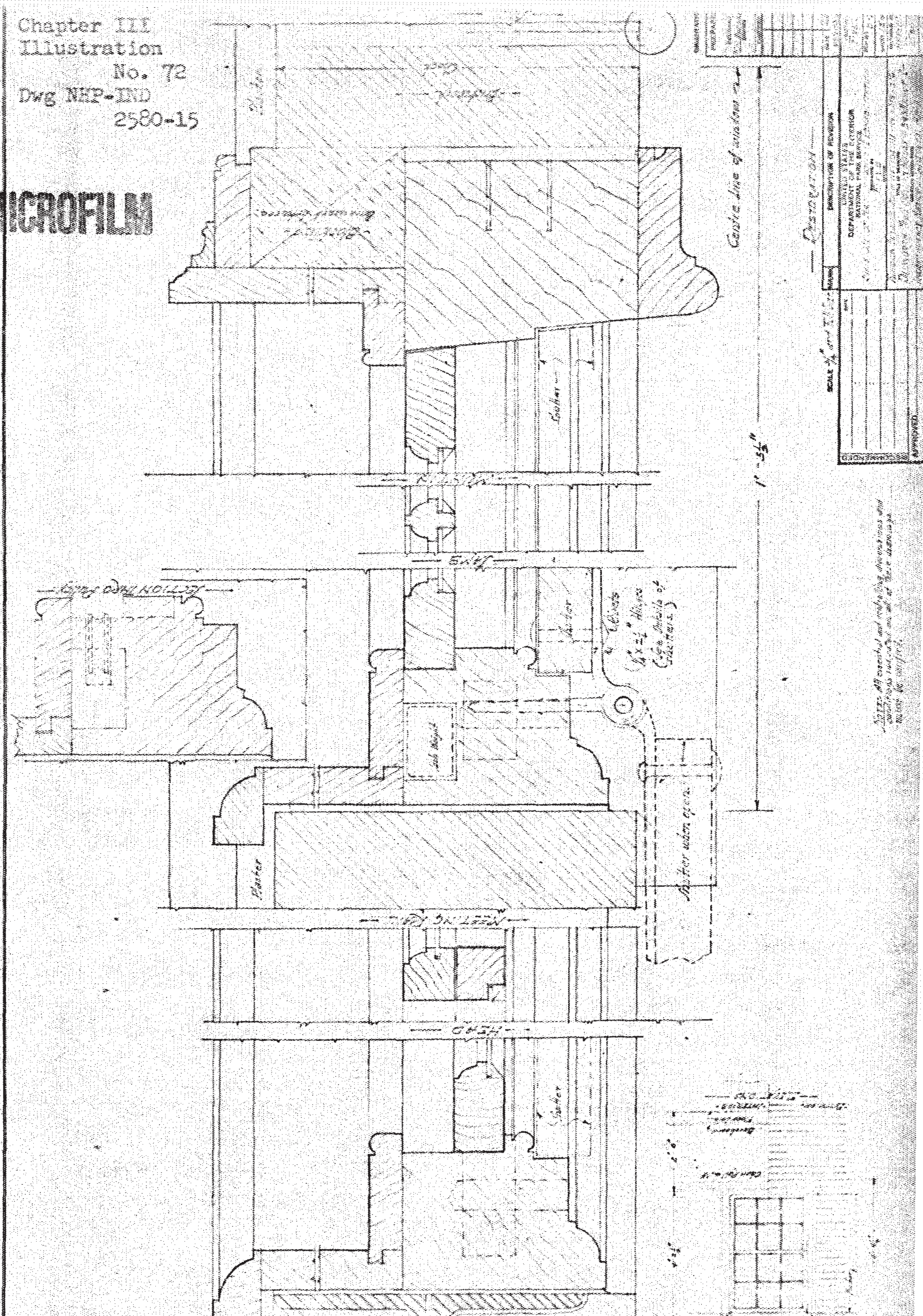
Chapter III
Illustration No. 71
Dwg No. TD
2500-14

ON MICROFILM



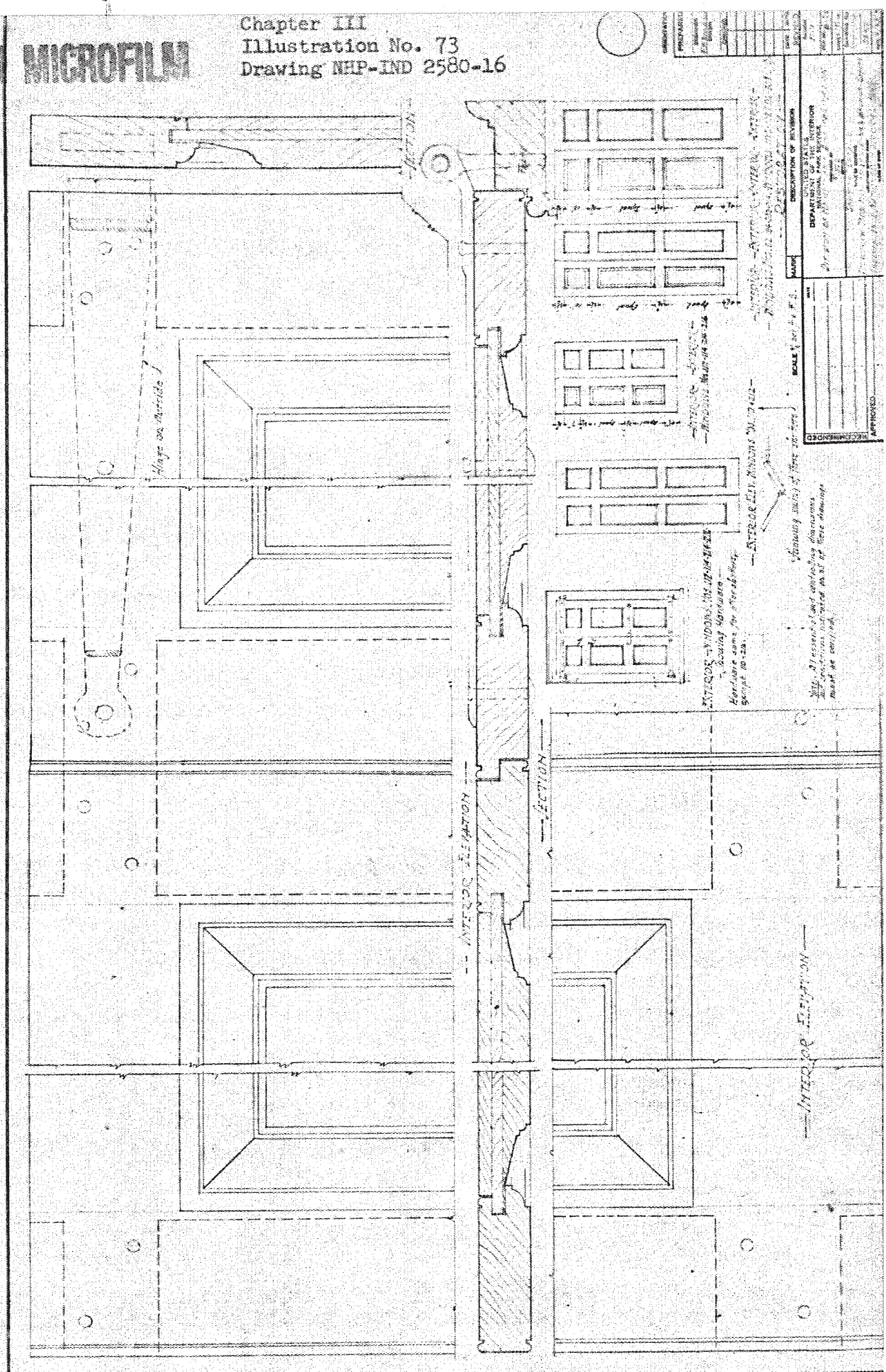
Chapter III
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No. 72
Dwg NHP-IND
2580-15

ON MICROFILM

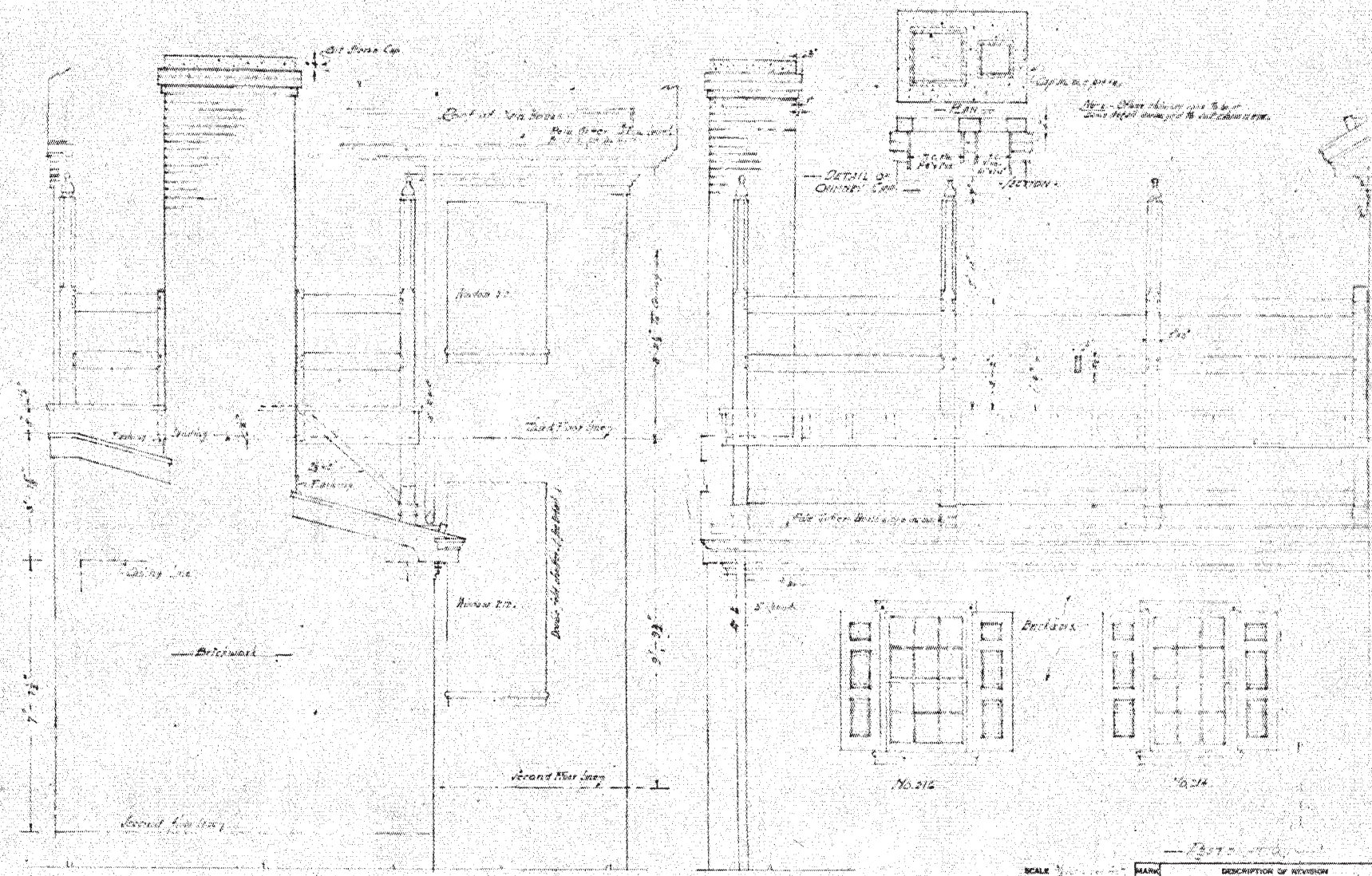


ON MICROFILM

Chapter III
Illustration No. 73
Drawing NHP-IND 2580-16



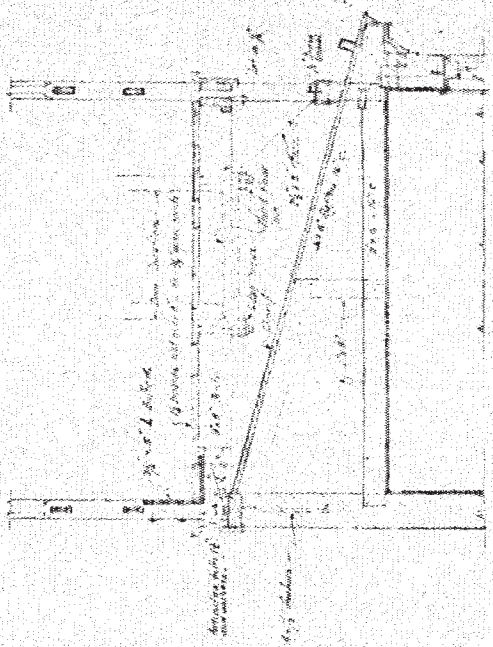
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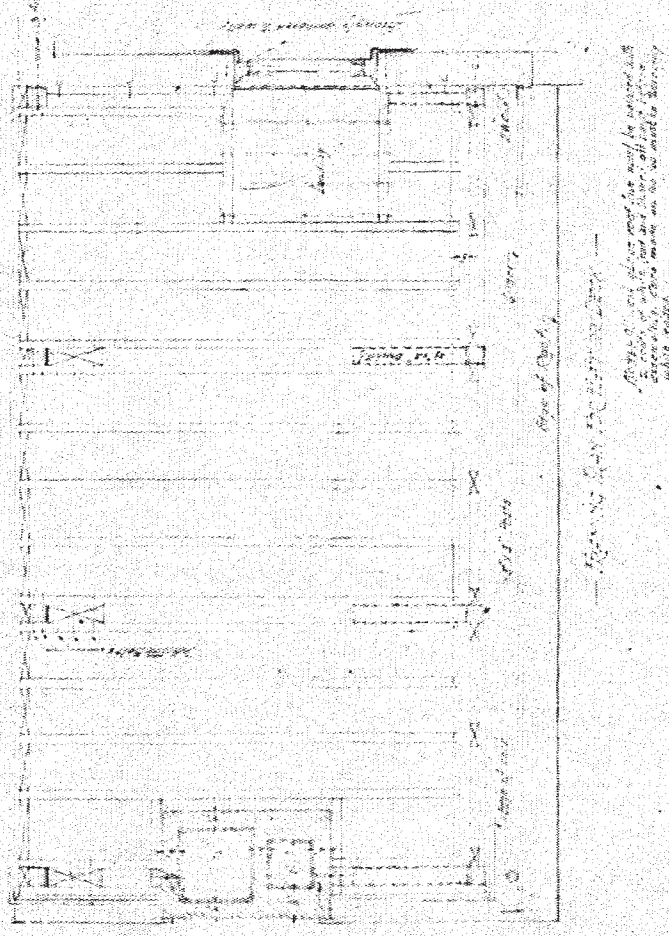


Chapter III
Illustration No. 74
Drawing NHP-IND 2580-17

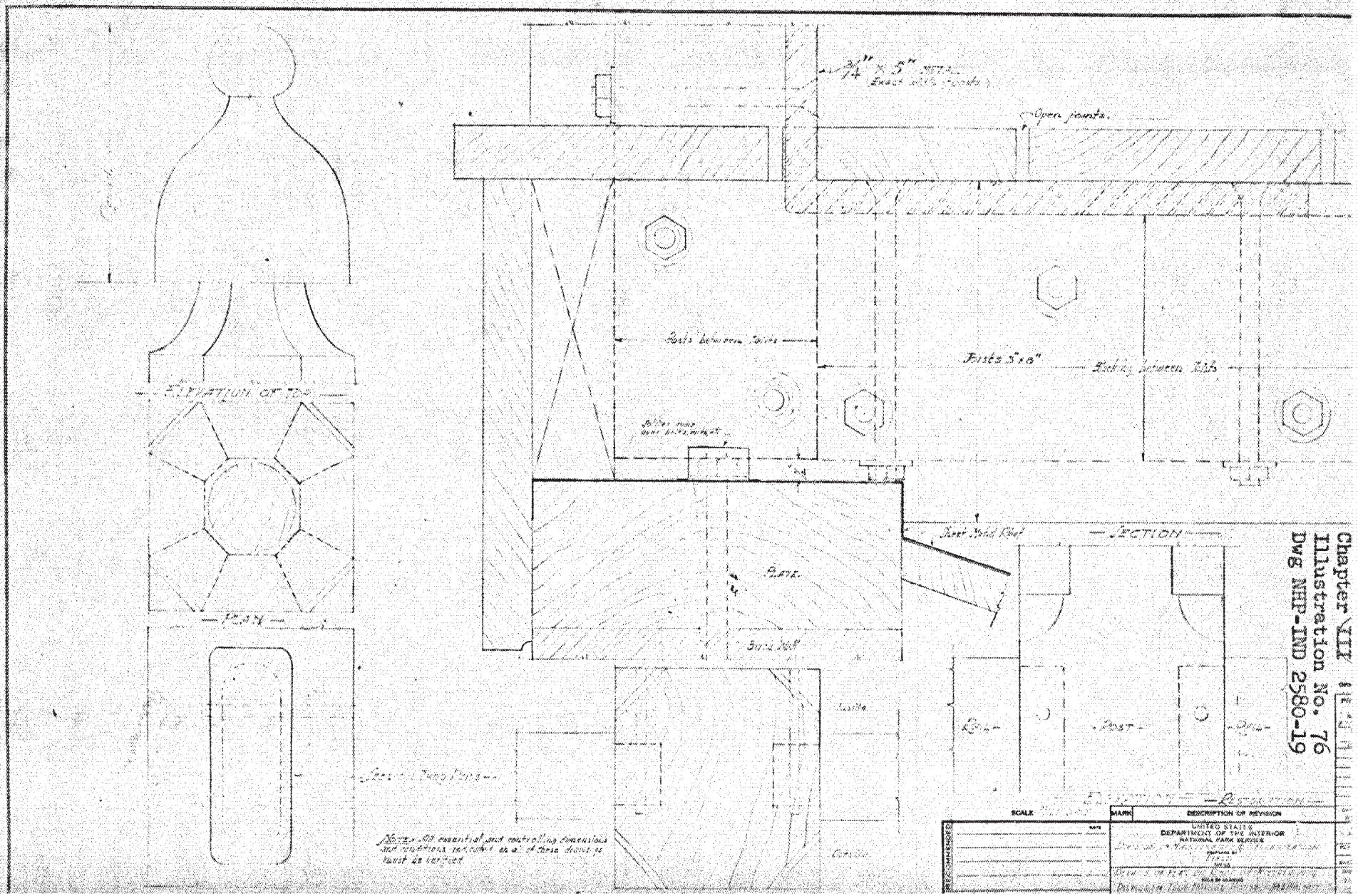
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Illustration No. 75
Drawing NHP-IND 2580-18

ON MICROFILM





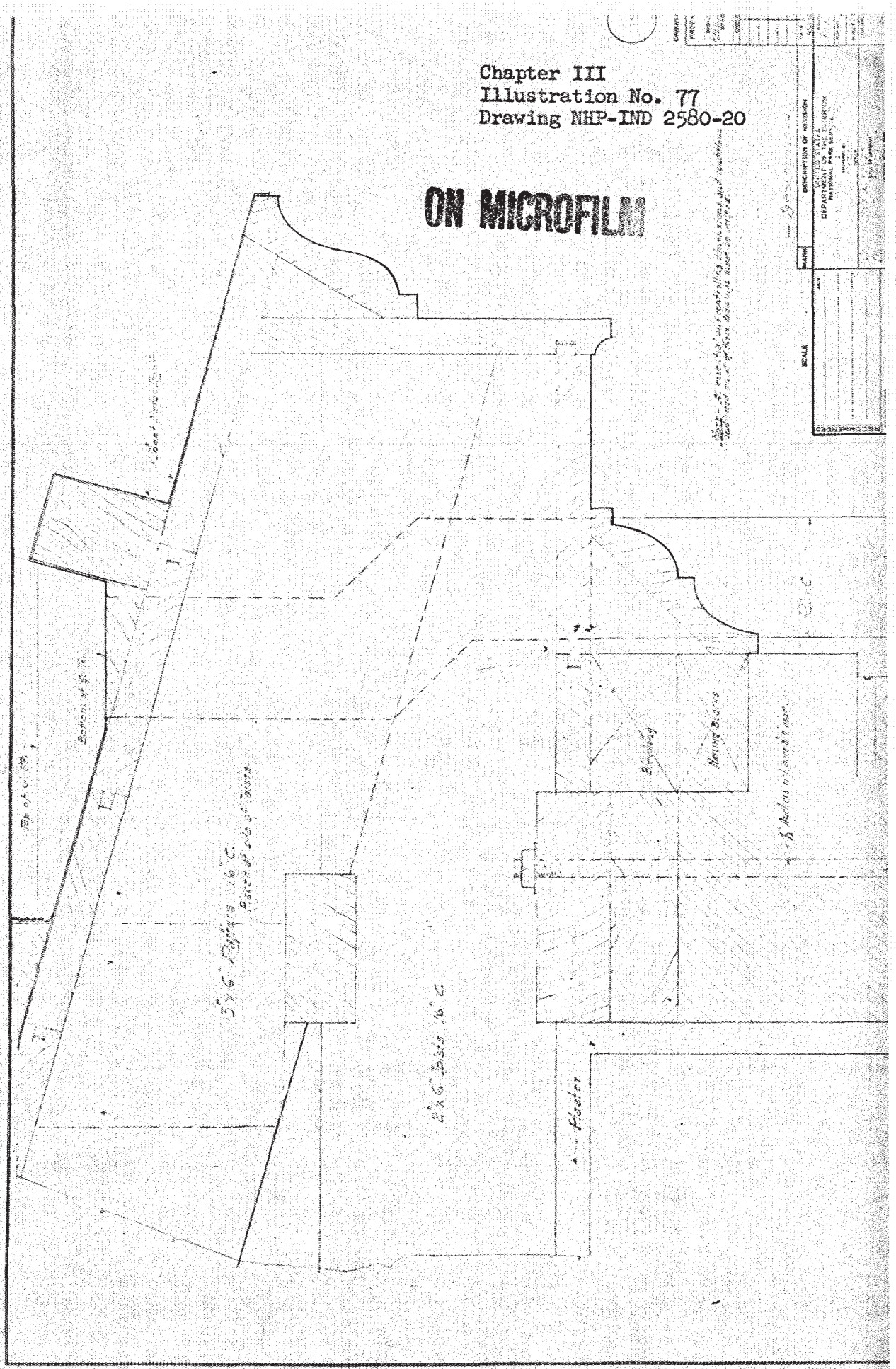
ON MICROFILM



Chapter VIII
Illustration No. 76
Dwg NHP-IND 2580-19

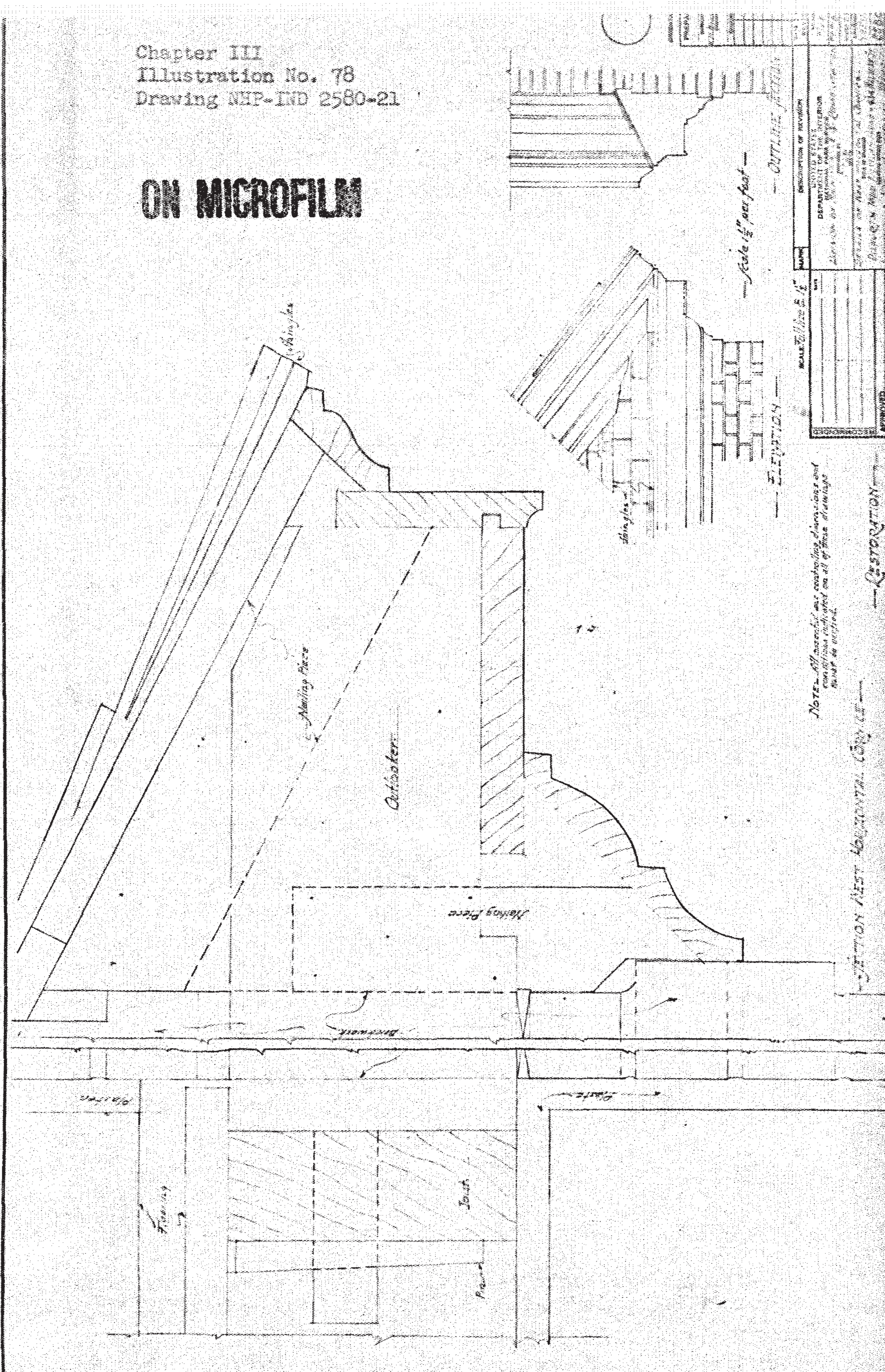
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Illustration No. 77
Drawing NHP-IND 2580-20

ON MICROFILM



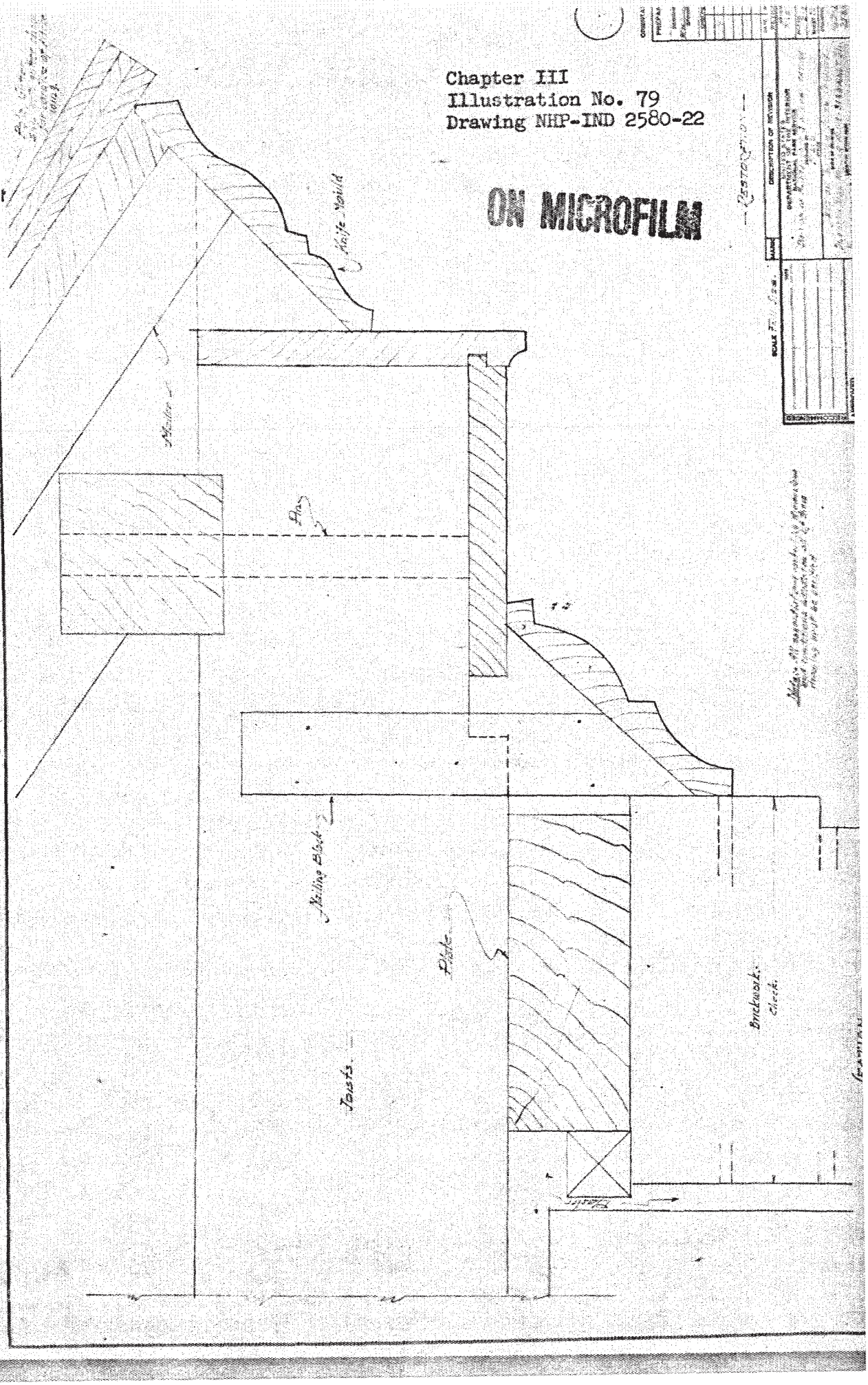
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Illustration No. 78
Drawing NHP-IND 2580-21

ON MICROFILM



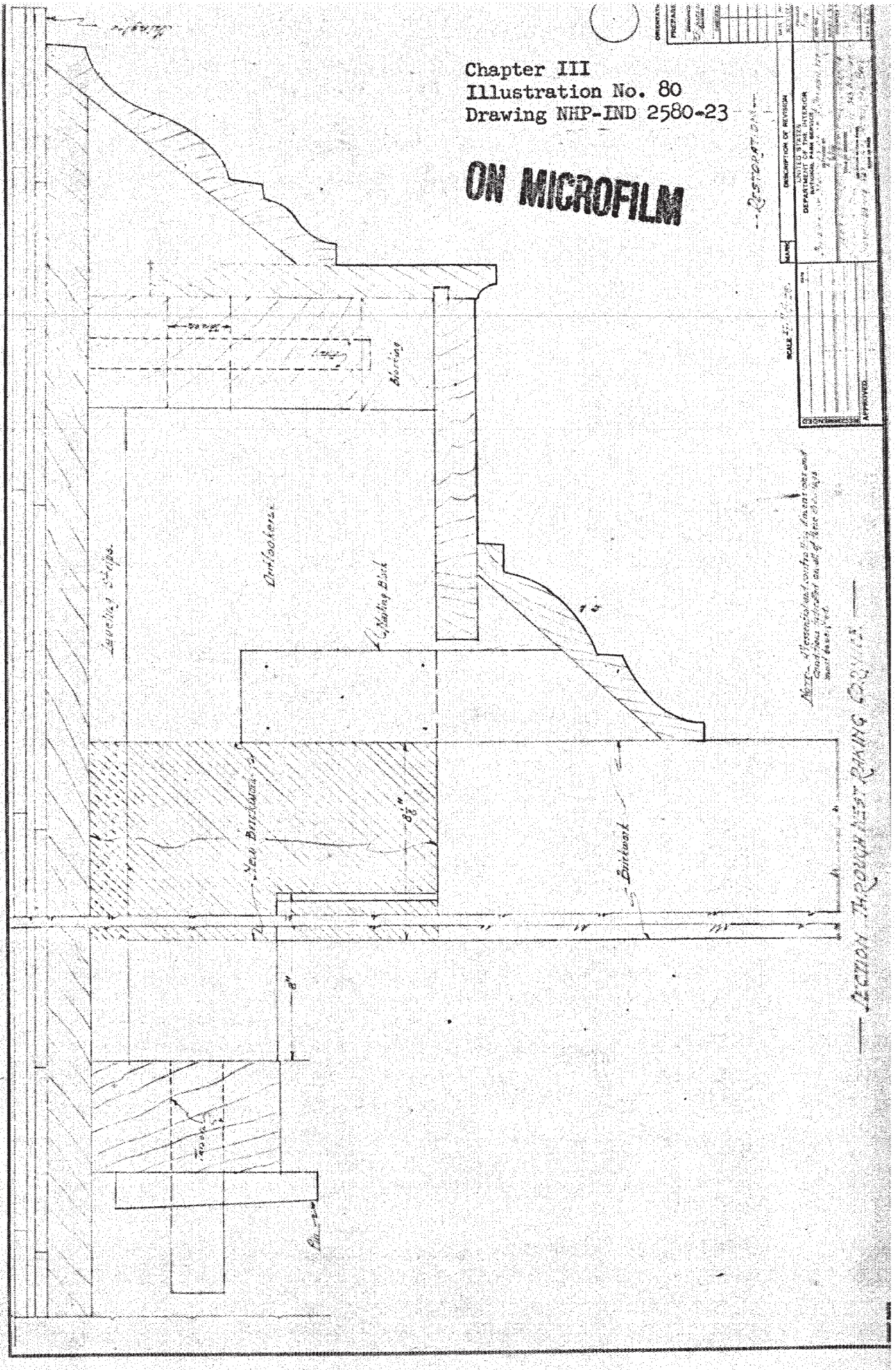
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Illustration No. 79
Drawing NHP-IND 2580-22

ON MICROFILM



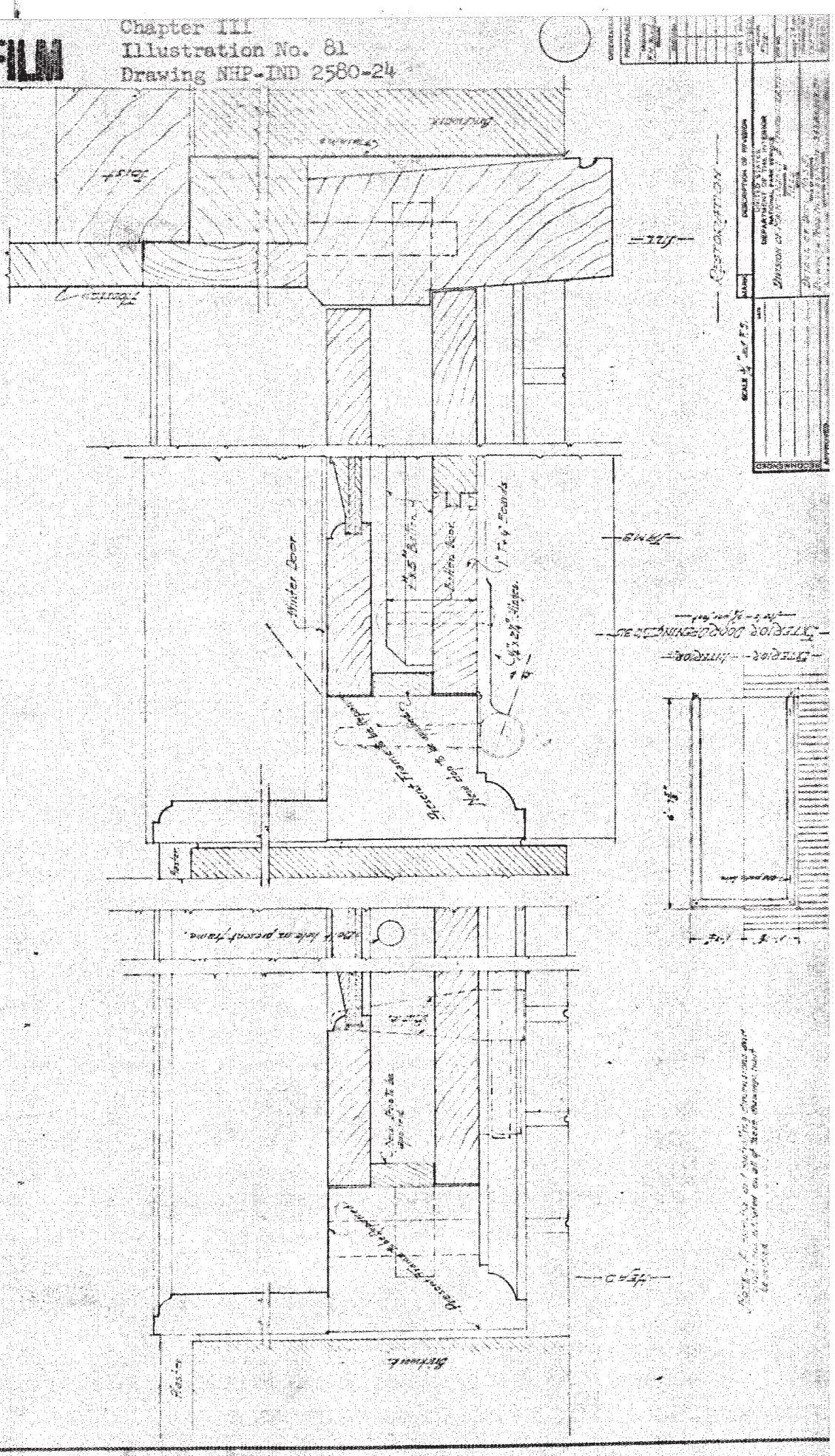
Chapter III
Illustration No. 80
Drawing NHP-IND 2580-23

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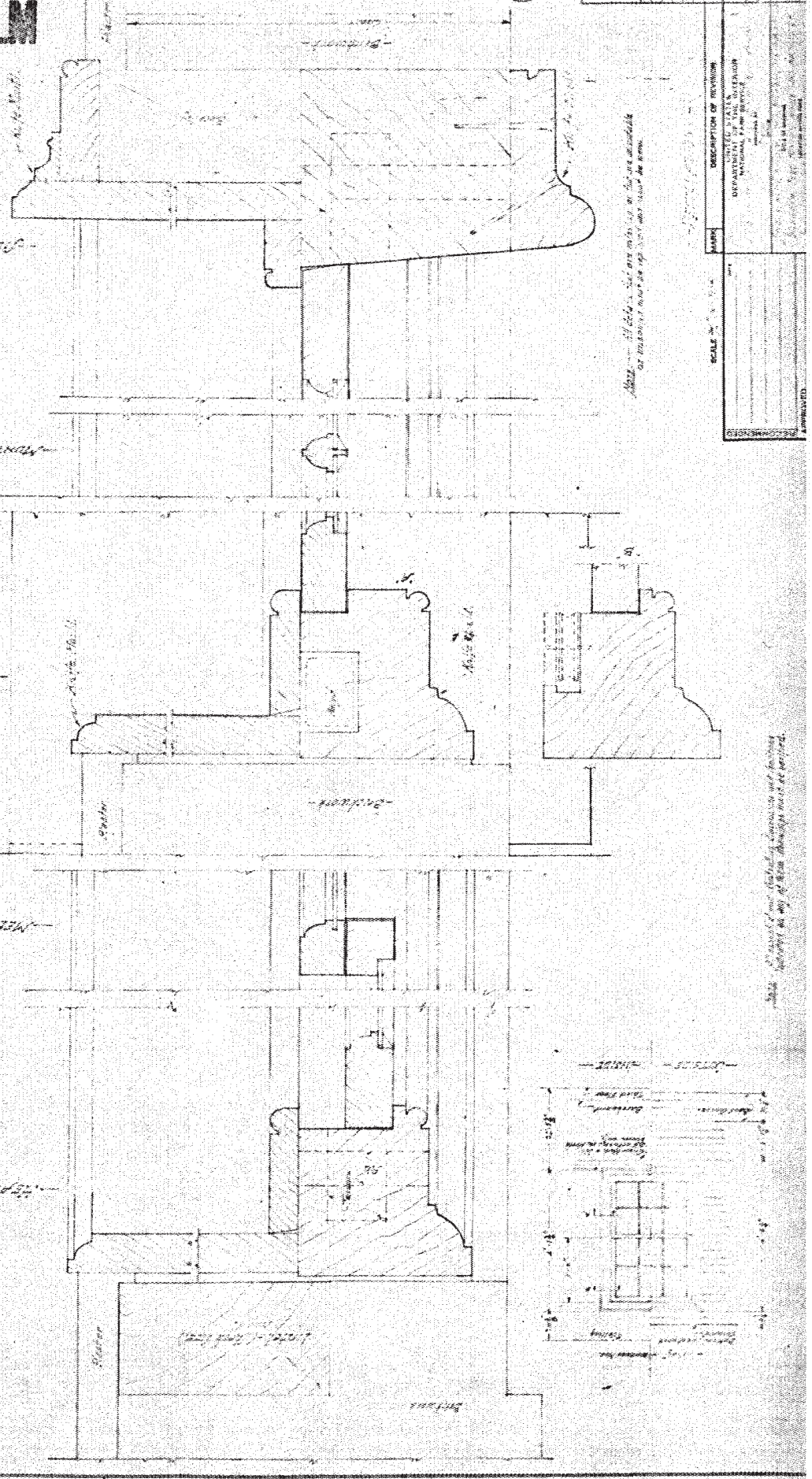
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Chapter III
Illustration No. 81
Drawing NHP-DND 2580-24



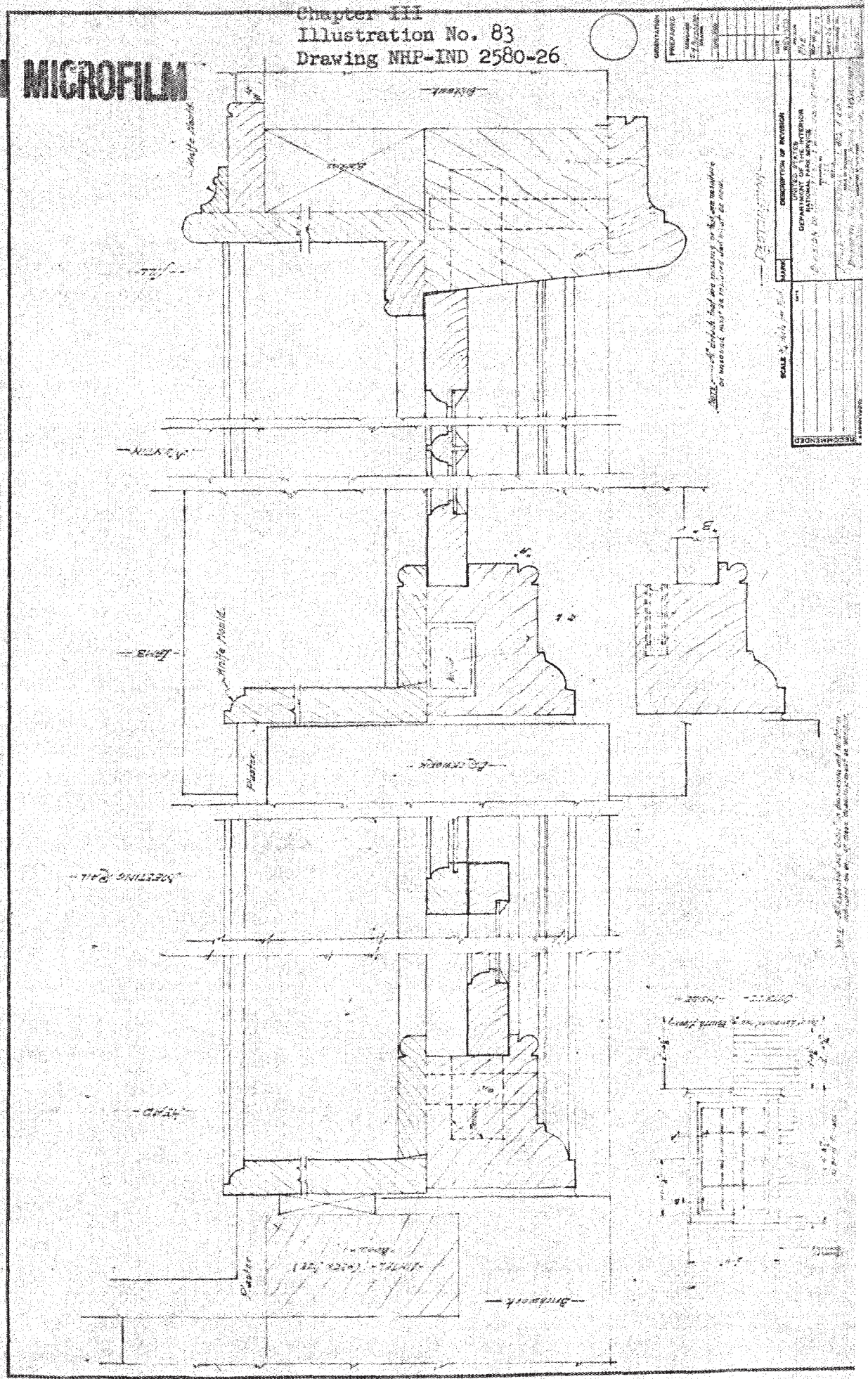
ON MICROFILM

Illustration No. 82
Drawing NHP-IND 2580-25



Chapter III
Illustration No. 83
Drawing NHP-IND 2580-26

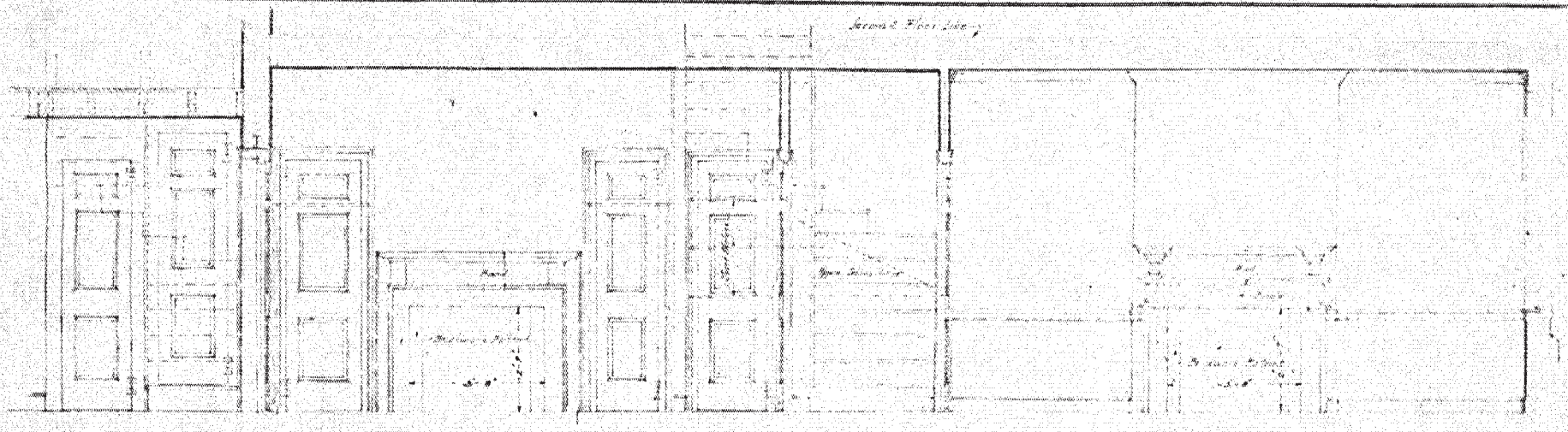
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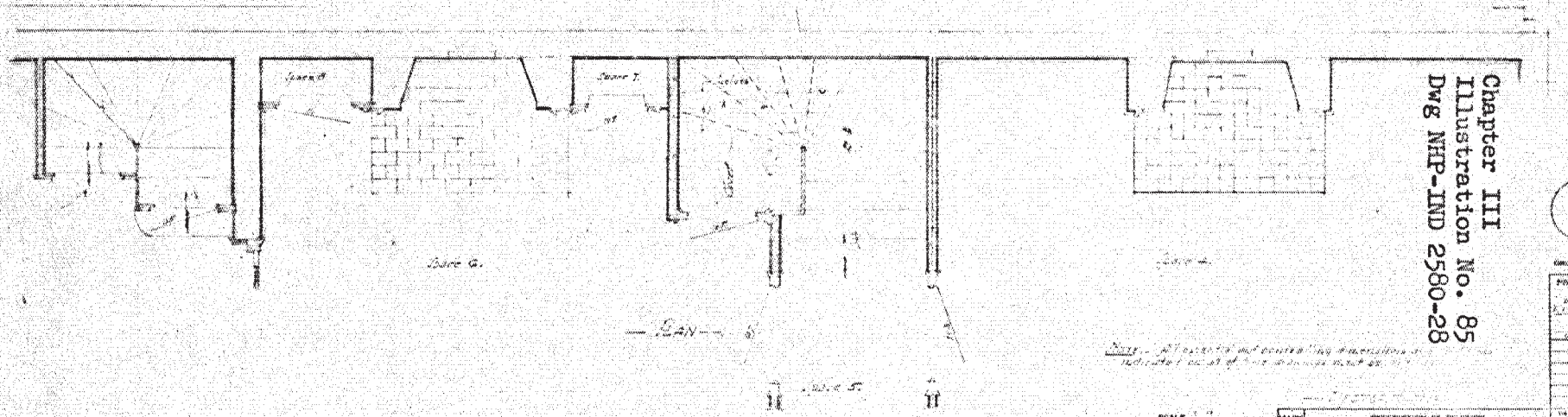
Chapter III
Illustration
No. 84
Dwg NHP-IND
2580-27

ON MICROFILM

ON MICROFILM



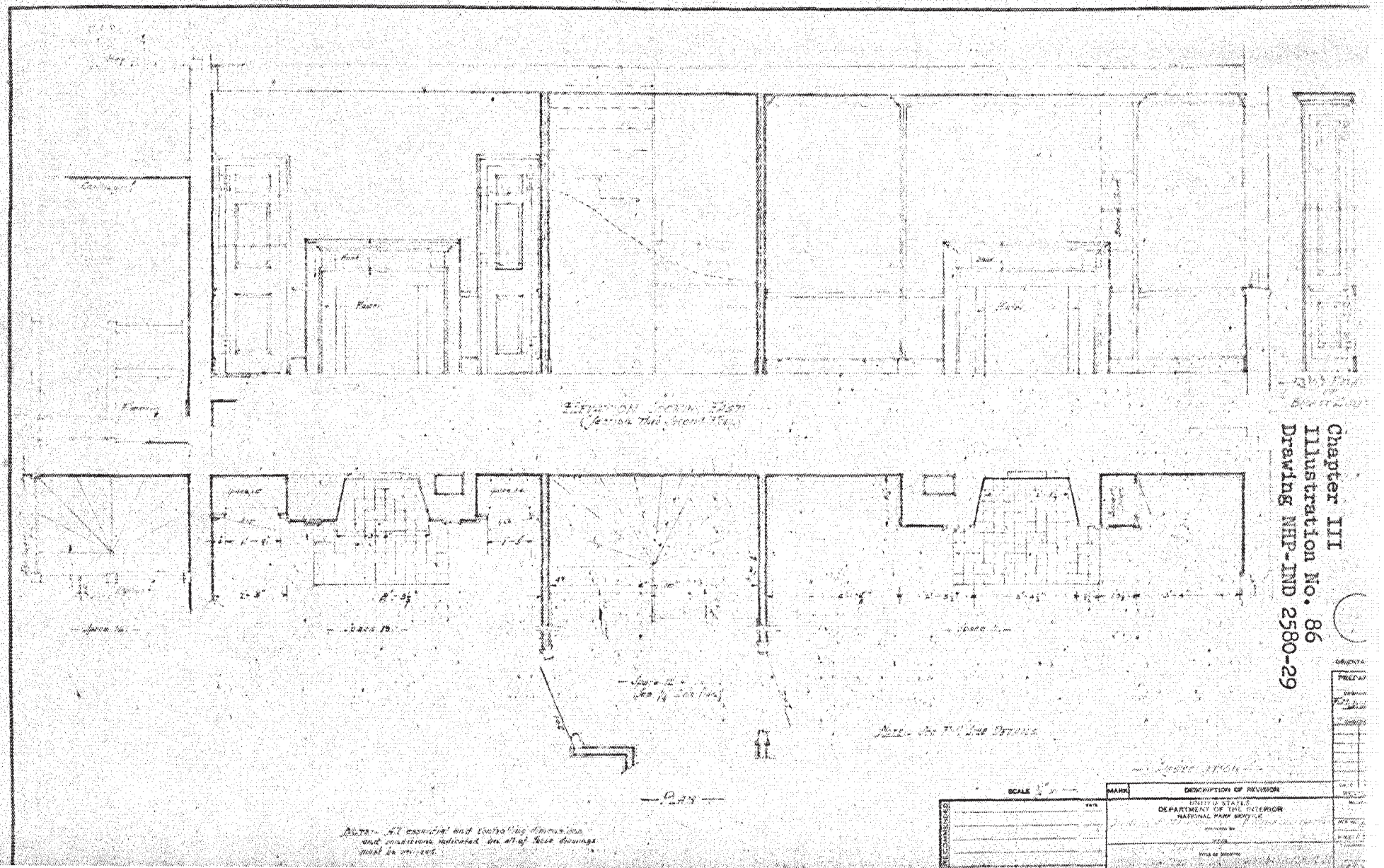
ELEVATION - LOOKING EAST -
(Section Two Thru Bay)



— PLAN —

Chapter III
Illustration No. 85
Dwg NHP-IND 2580-28

ON MICROFILM



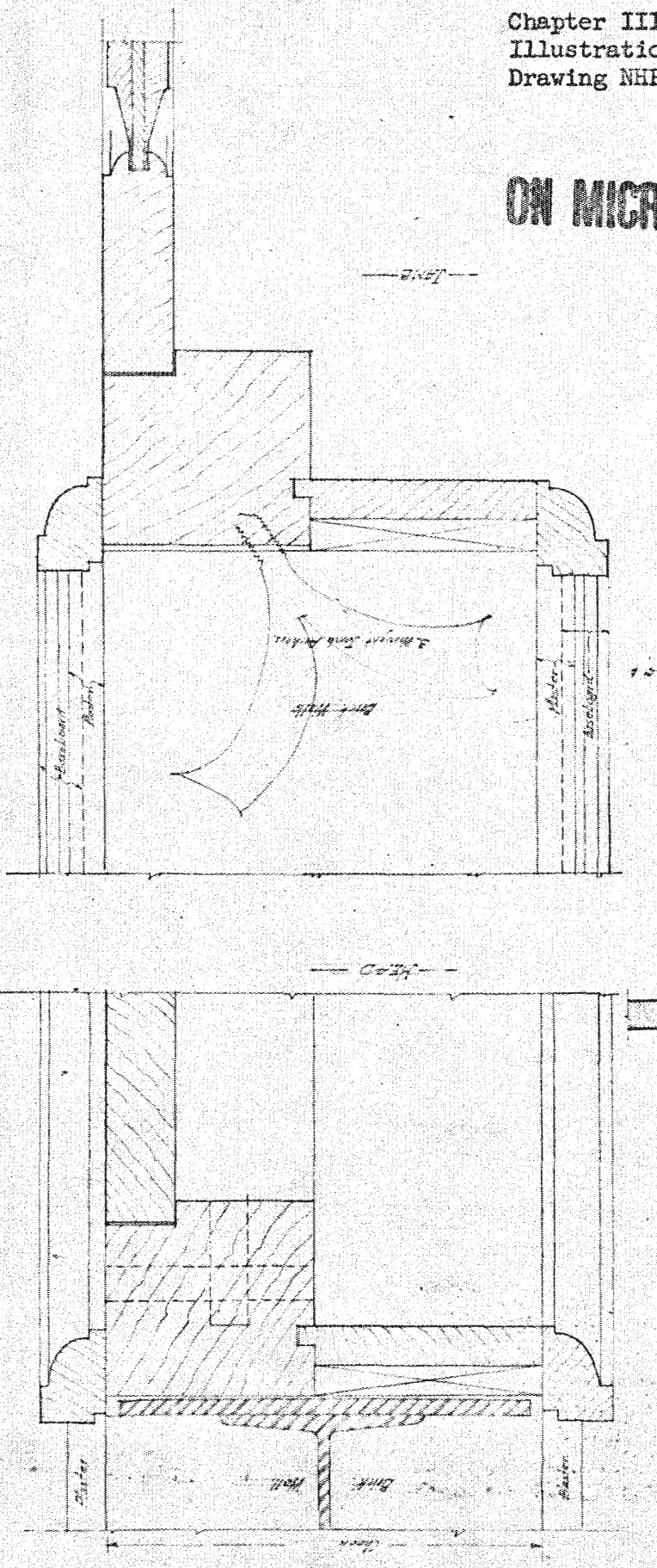
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Illustration No. 86
Drawing NHP-IND 2580-29

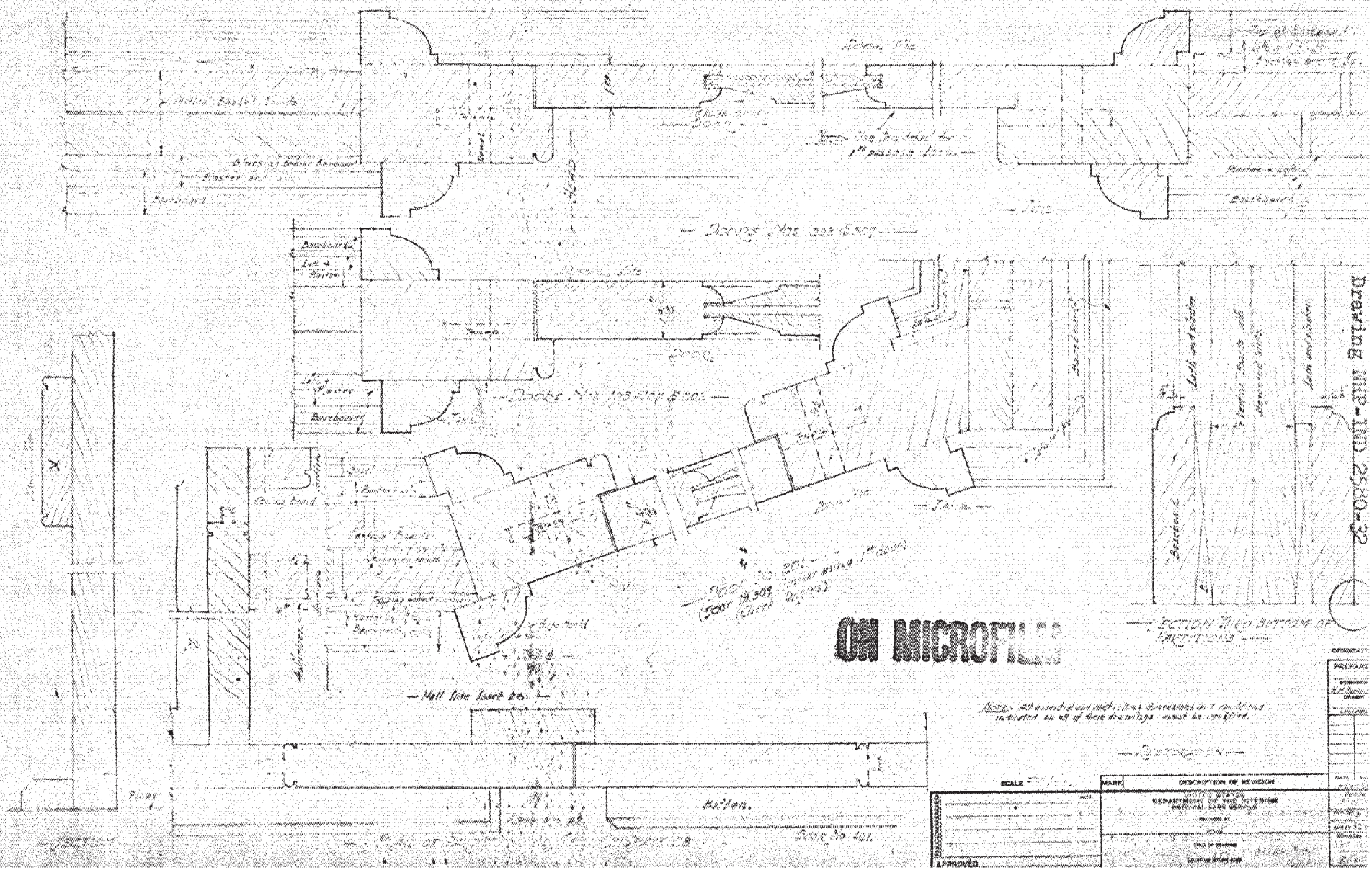
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Illustration No. 87
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ON MICROFILM

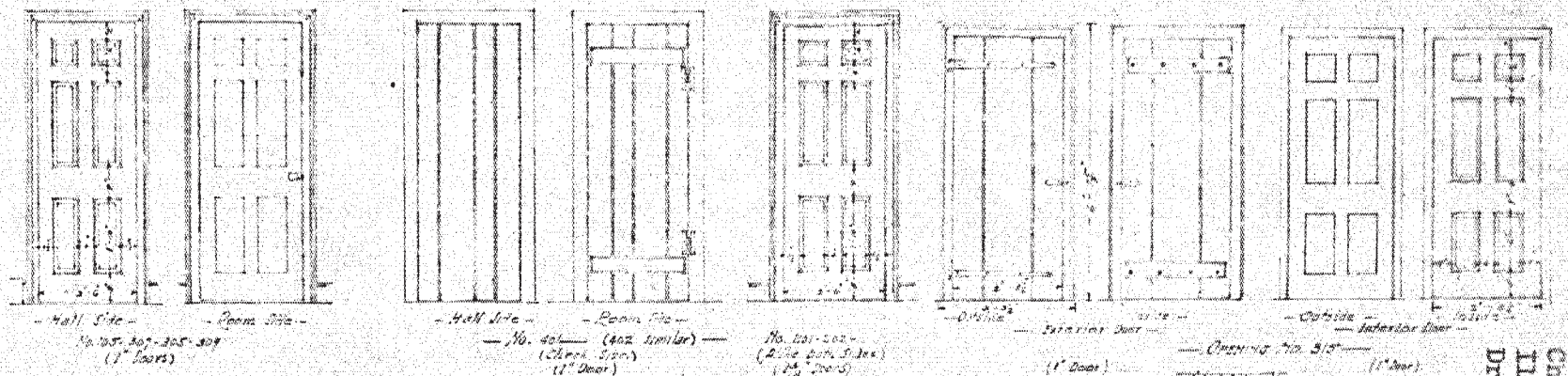
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Illustration No. 88
Drawing NHP-IND 2580-31

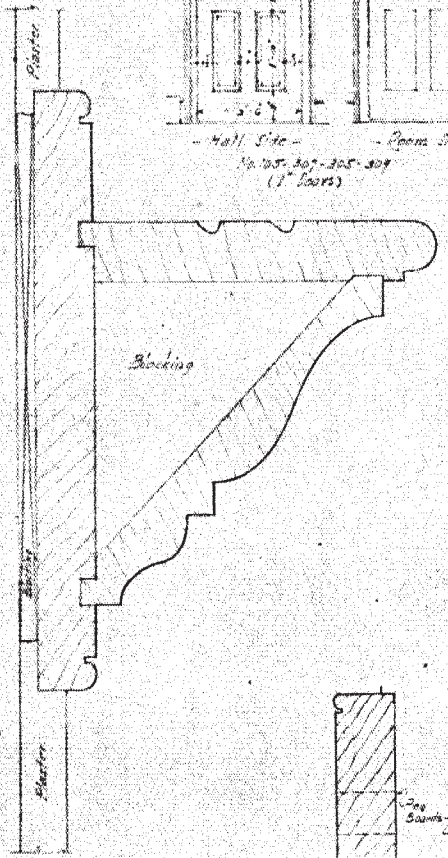
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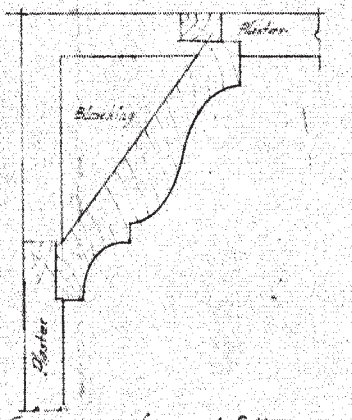

Drawing NHP-NP 2560-32
ON MICROFILM
Note: All essential dimensions and other information indicated on all of these drawings must be checked.
SCALE
MARK
DESCRIPTION OF REVISION
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE
APPROVED

ON MICROFILM

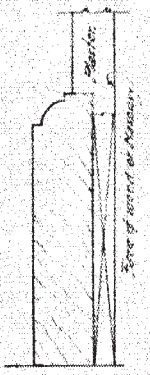




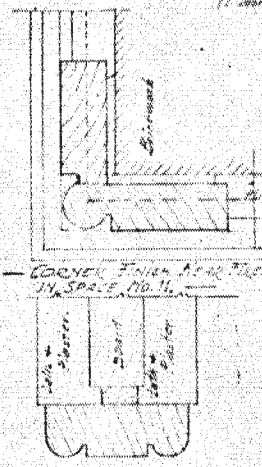
— MANTEL SHELF IN SPACE 9 —



— CORNICE IN SPACES 4 & 11 —

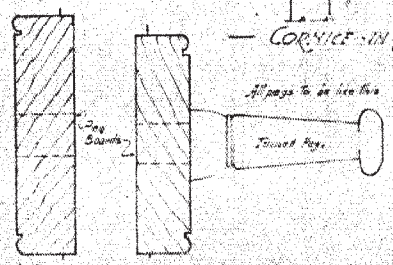


— BASEBOARDS —



— CORNER FINISH ABOVE FIREPLACE IN SPACE NO. 11 —

TRIM ENDING TOWARD FLOOR PROTRUDING
(See Sec. Det.)
(Case 28)



— RESTORATION —

Note - All material and existing dimensions and conditions indicated on plans or necessary must be verified.

SCALE 1/4" = 1'-0"

MARK	DESCRIPTION OF REVISION

RECOMMENDED
APPROVED

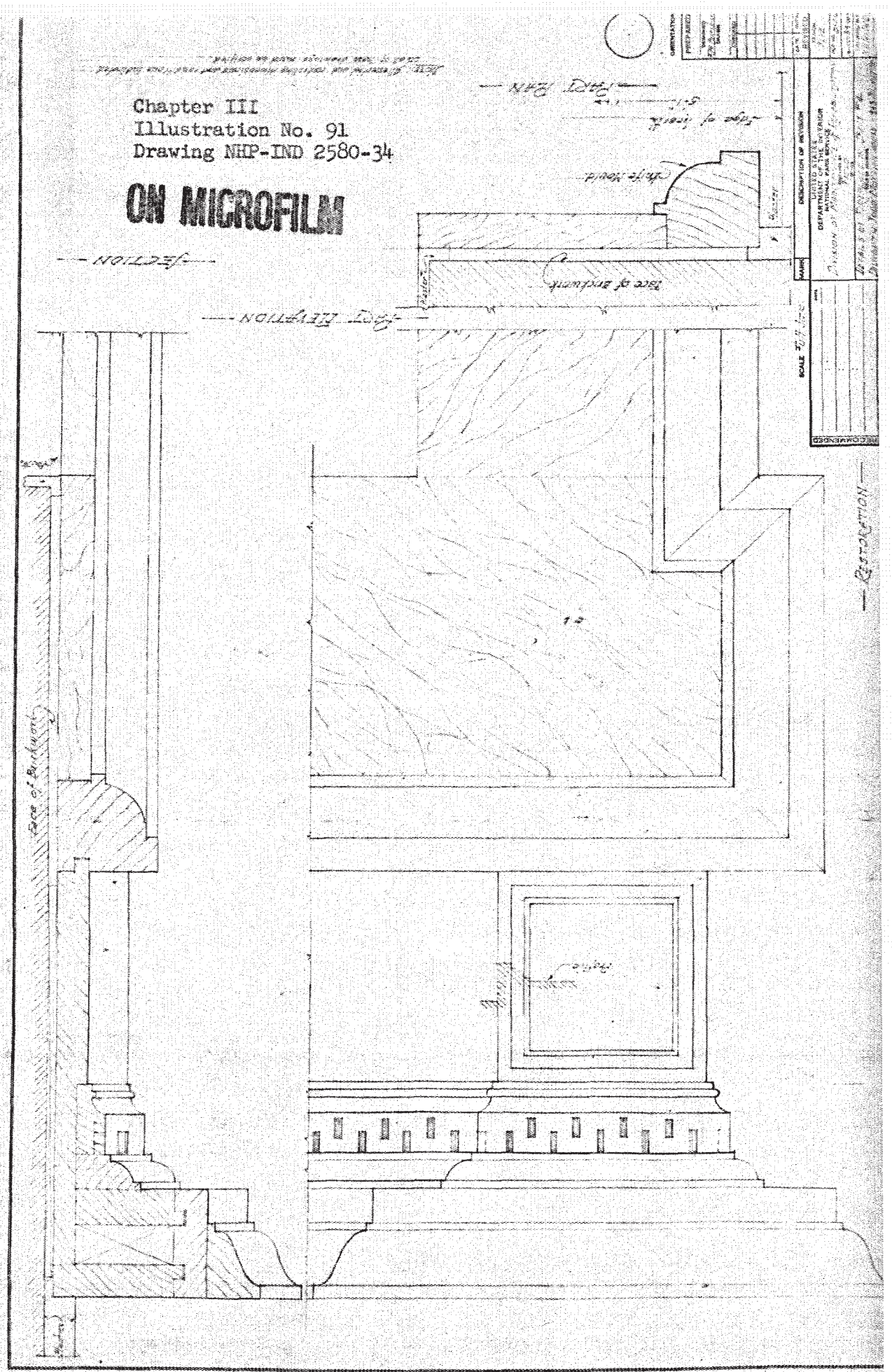
UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

ORIENTATION
PREPARED

Chapter III
Illustration No. 90
Drawing NHP-IND 2580-33

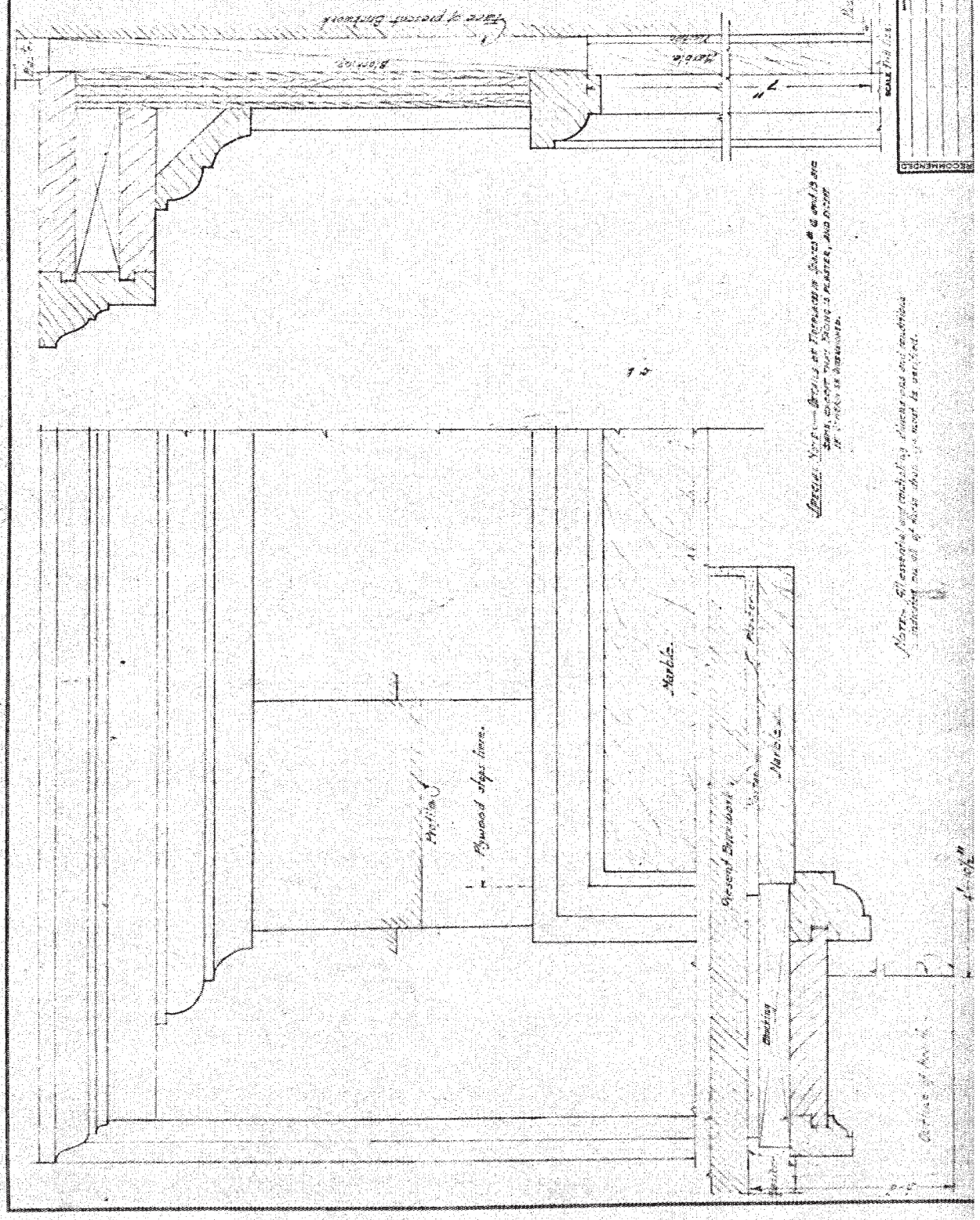
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Illustration No. 91
Drawing NHP-IND 2580-34

ON MICROFILM



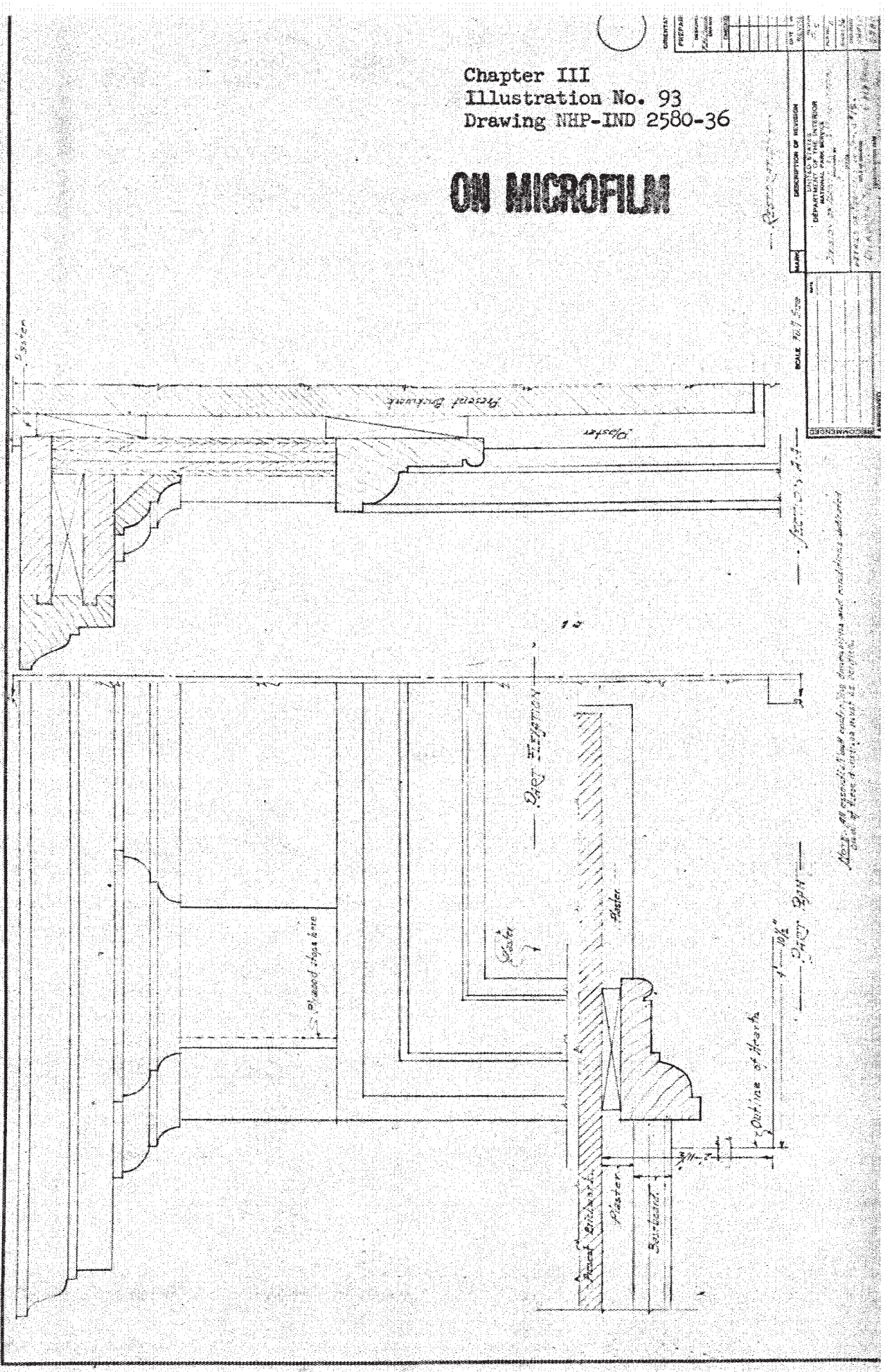
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Illustration No. 92
Drawing NHP-IND 2580-35

ON MICROFILM

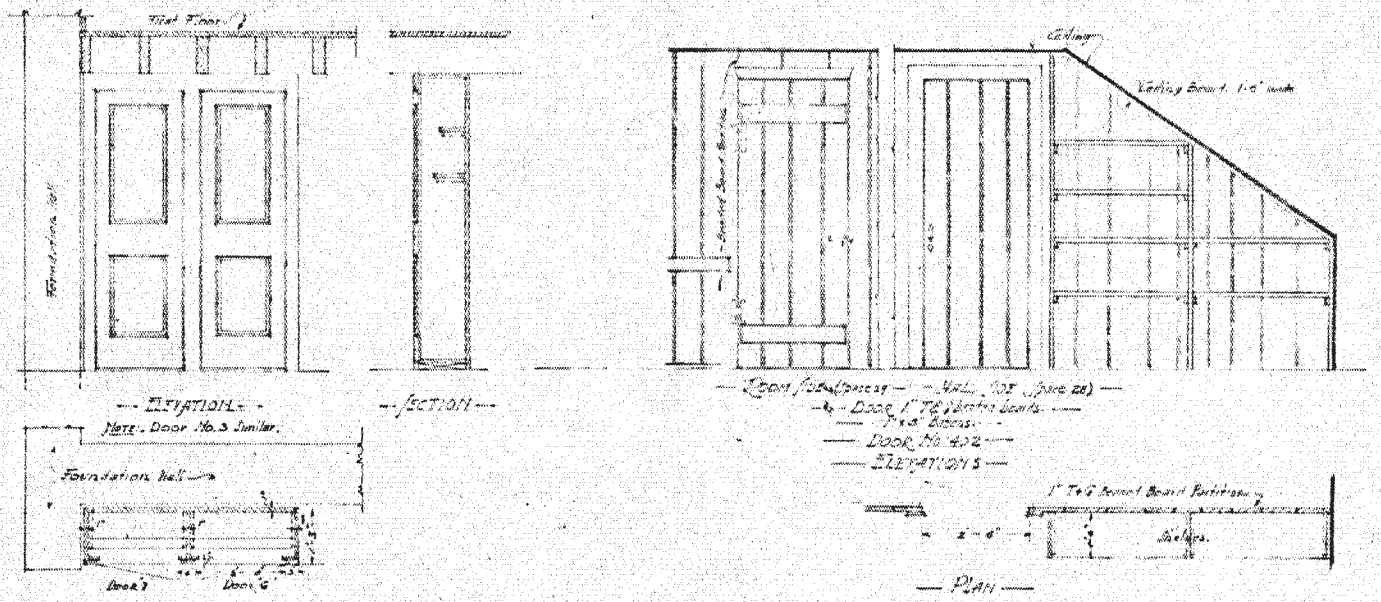


Chapter III
Illustration No. 93
Drawing NHP-IND 2580-36

ON MICROFILM



ON MICROFILM



— Elevation —

— Section —

— Roof Plan (Space 24) — — Wall Box (Space 22) —

— Door 1" T&G Bonnet Boards. —

— Door No. 4 & 2 —

— Elevations —

— Plan —

— Door No. 3 —

(1" Scale)

— Closet in Space 3 —

— Wall Section Showing Details —

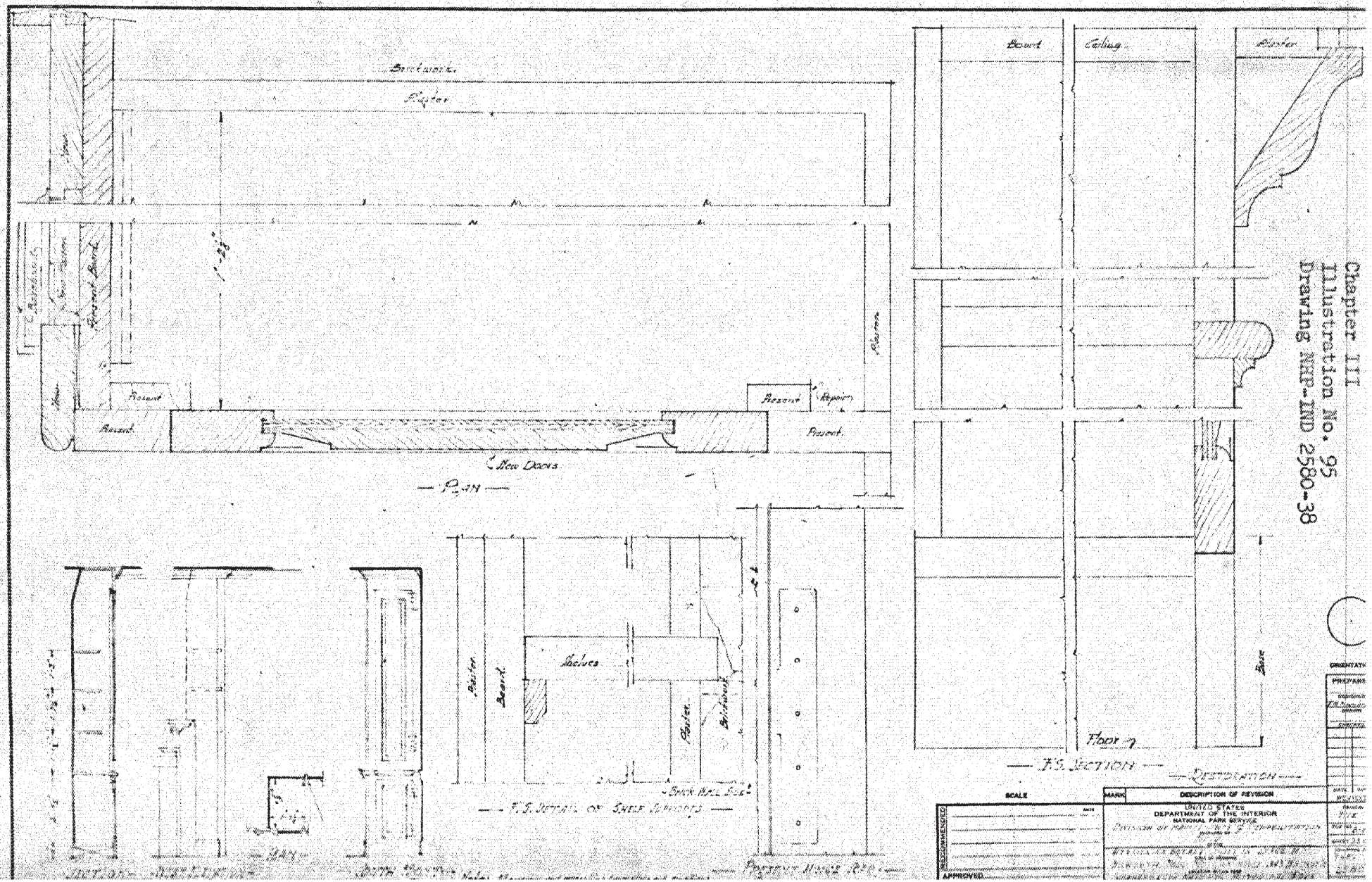
Note: See also Sheet 32 for similar details.

Note: All essential and controlling dimensions indicated on all of these drawings must be verified.

— Restoration —

SCALE	MARK	DESCRIPTION OF REVISION
		UNITED STATES DEPARTMENT OF THE INTERIOR NATIONAL PARK SERVICE

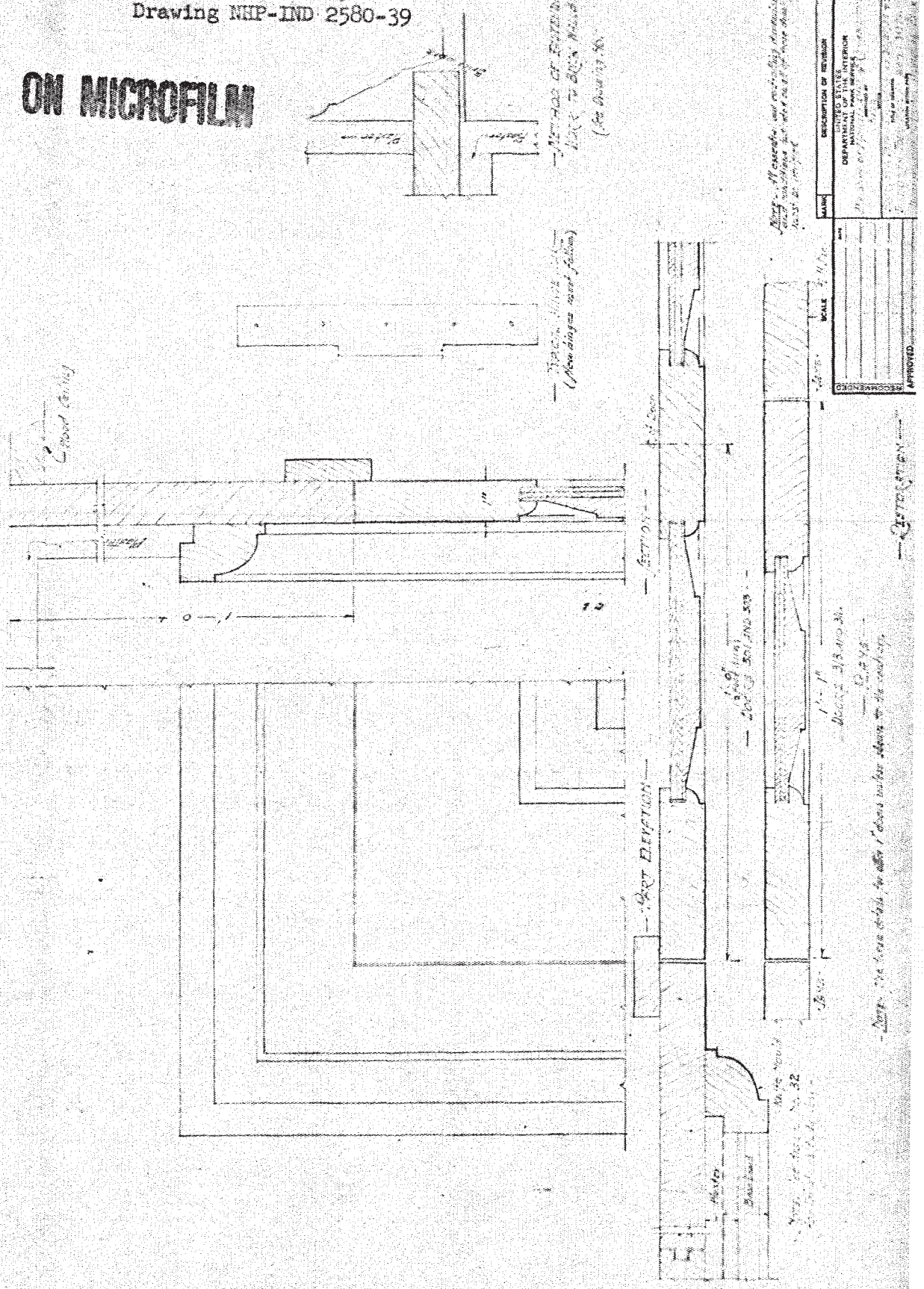
ON MICROFILM



Chapter III
Illustration No. 95
Drawing NHP-IMD 2580-38

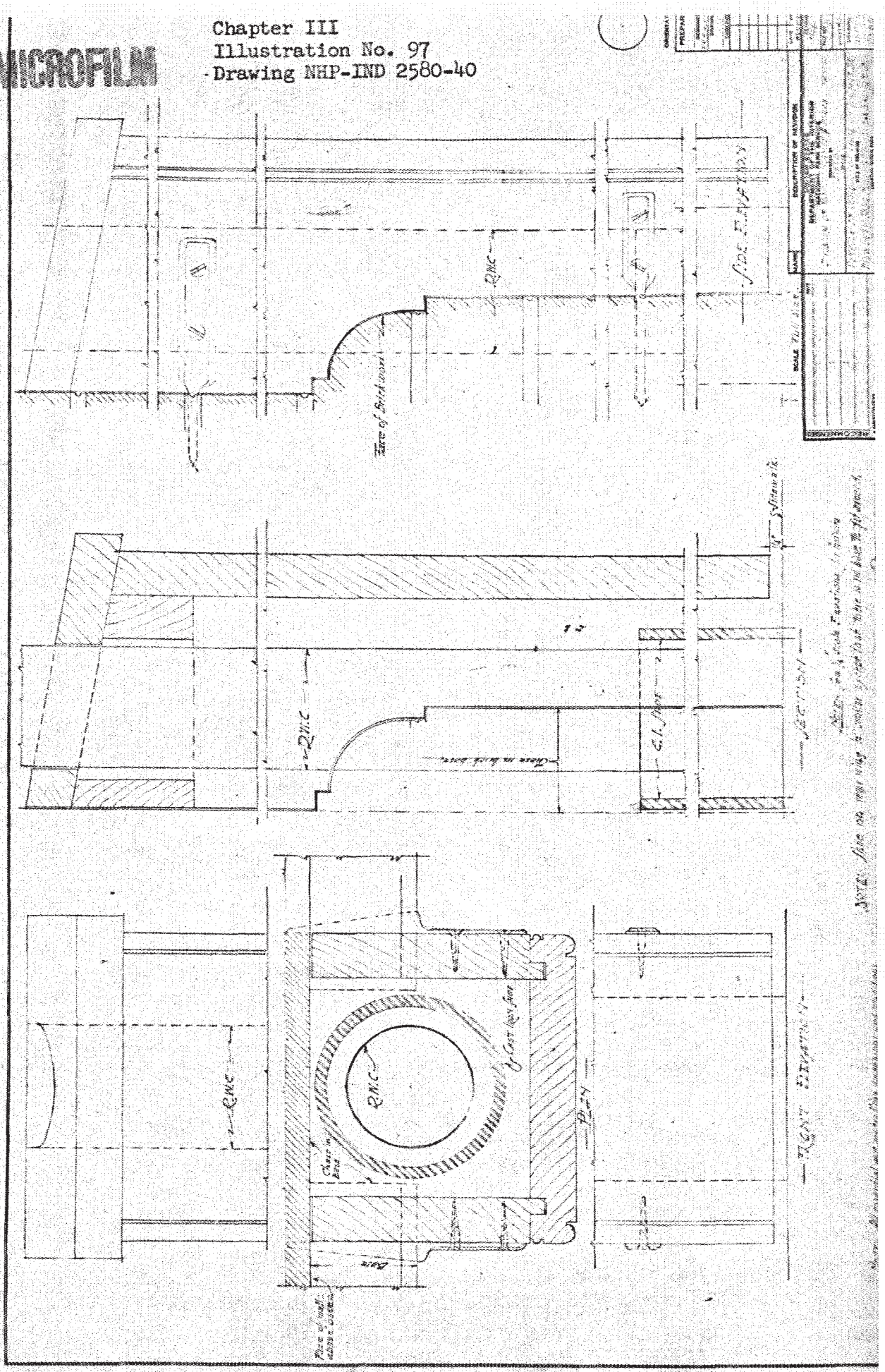
Chapter III
Illustration No. 96
Drawing NHP-IND 2580-39

ON MICROFILM



ON MICROFILM

Chapter III
Illustration No. 97
Drawing NHP-IND 2580-40



STANDARD FORM NO. 64

Office Memorandum • UNITED STATES GOVERNMENT

TO : Supervising Landscape Architect, EODC DATE: July 29, 1960

FROM : Supervising Park Landscape Architect Hodge J. Hanson

SUBJECT: Historic Structures, Part II, Dilworth-Todd-Moylan House, Independence

The subject report does not include a grounds report. The report does state that the estimated cost for rehabilitating structure and grounds is $373,800. The cost should be broken down between structure and grounds.

I recommend that a more complete report be made on the grounds, fences, garden, outbuildings, etc. The report should not be signed until more definite reports and cost estimates are made.

Hodge J. Hanson

Hodge J. Hanson
Supervising Park Landscape Architect

I agree with this comment.
FERalstitts
7/29

EASTERN OFFICE
Division of Design & Construction
OCT 11 1960
Chief
Architect
Landscape Architect
Engineer
Hist. Architect
Proj. Coordinator
Adm. Officer
Personnel Officer

H30

Region Five
143 South Third Street
Philadelphia 6, Pa.

October 7, 1960

Memorandum

To: Director

From: Acting Assistant Regional Director

Subject: Historic Structures Report, Part II, Dilworth-Todd-Moylan House, Independence NHP

Attached, for inclusion in the subject report, are two copies of Chapter IV, Archeological Data. The Administrative, Historical, and Furnishings and Exhibition Data Sections were distributed on July 21.

Murray H. Nelligan

Acting Assistant Regional Director

In duplicate

Attachments

Copy to: Chief, EODC, w/c Archeological Data
Supt., Independence

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Section 3. Provision for Operating the House

Section 4. Estimate of Cost for Rehabilitating Structure and Grounds

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Section 1. Structural Evidence from Documentary Sources

Section 2. Historical Associations

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CHAPTER IV ARCHEOLOGICAL DATA

Section 1. The Excavations

Section 2. Previous Archeological Reports Relating to the Project

Section 3. Further Research Needed

CHAPTER V FURNISHINGS AND EXHIBITION DATA

Section 1. Extent of Historic Furnishings in House

Section 2. Provision for Drafting Furnishing Plan

Section 3. Proposed Financing of Furnishings

CHAPTER IV

ARCHEOLOGICAL DATA

Prepared by Archeologist Jackson W. Moore, Jr.

THE EXCAVATIONS

Excavations in 1957 by Park Archeologist B. Bruce Powell in the north room of the Dilworth-Todd-Moylan basement had revealed several features which were of uncertain relationship. These were a brick-lined pit with a rectangular superstructure, what appeared to be the lower courses of a vermiform wall, and inside the pit an apparent fallen section of wall (Illustration No. 1).

Excavations were renewed in April of 1960 which disassociated the wall and revealed two additional masonry features.

The brick-lined pit was 6.0 feet in diameter and originally some 20.0 feet in depth below the ground level (Illustration No. 2). The evidence strongly indicates that this was the original "necessary" pit for this house. It stood in the northeast corner of the yard. When the house and basement were enlarged to cover the entire lot in the early nineteenth century, the pit was truncated to within 4.3 feet of the bottom and rebuilt to a height of 6.1 feet. The rectangular superstructure was then corbelled on from 5.2 feet to 7.4 feet to seat a commode, set in concrete and surrounded at the base by four marble slabs (of which three were found by Powell). The pit had evidently been cleaned out just prior to this, for it lacked the usual organic debris except for a typical encrustation of the bricks below 4.3 feet. A rectangular opening 1.4 feet by 1.6 feet was included in the southwest one-quarter of the pit 3.8 feet west of the east wall. 5.45 feet from the pit-bottom, the east and west

springs to an arch were found. This helped to identify the "fallen wall" as an arched roof, which can also be traced across the lower part of the superstructure (Illustration No. 3).

A second pit was found 1.8 feet southwest of the first, which is 5.1 feet west of the east wall. This pit had been given a dome-shaped roof which must have been intact at the time the grout for the late floor was laid. The roof fell apart at a later time, leaving a fairly perfect mold in the grout, which was the first indication that the feature existed. Under several feet of rubble, an intact rim was found with an inside diameter of 3.0 feet. This expanded to 3.8 feet in three courses and was straight-sided to a depth of 6.2 feet, where it gradually contracted to 3.15 feet at a depth of 9.8 feet. A rectangular opening which occurred from 0.7 feet to 1.4 feet below the extant rim aligned almost perfectly with the same feature in the first pit (Illustration No. 4). This suggested that a pipe of cast-iron or terra-cotta diverted the refuse of the house from the first pit. Unlike the earlier pit, this one had spread footing at the base with an inside diameter of 2.7 feet (Illustration No. 5). The remains of a wooden privy seat which was recovered from the bottom of this pit was probably associated originally with the first pit.

The wall-like feature west of the first pit was evidently a brick drain-tube of a type common in the eighteenth and early nineteenth centuries. It probably served as a drain for a down-spout from the north roof and emptied into the second pit.

An unexpected find was a circular brick basin with outside diameter of 2.0 feet. This occurred 2.95 feet west of the second pit and 2.0 feet east of the west wall. The remains of an earlier concrete floor adhered to the topmost course of bricks and the interior of the basin was thickly lined with a fine-grained buff cement. In the bottom, not well centered, was a small hole which might accommodate a 1-3/4 inch or 2 inch pipe. There is a clay-filled opening in the west wall opposite which could have been the exit for a sewer pipe. An iron grate was recovered from the first pit which would fit very nicely into this basin, and all of the data indicate that this was a floor drain (Illustration No. 6).

The first pit was located in the northeast corner of the lot and is undoubtedly the site of the eighteenth century "necessary." The second pit is just north of the original kitchen basement wall but was built at an earlier basement level and is associated with the later modifications of the first pit. The second pit and the modifications to the first pit probably date from the first quarter of the nineteenth century. The brick drain was probably built at the same time. The floor drain was also just outside the north and west walls of the early kitchen but was built at the same level as the other features and was partially destroyed on the west by a sewer pipe long in disuse when the latest privy was installed. It was probably destroyed in the third quarter of the nineteenth century. The present floor was probably laid over all of these features in the first quarter of the twentieth century.

As the restoration of the old kitchen wing will expose the archeological remains of the necessaries, it is recommended that the older pit be utilized in the reconstruction of the Dilworth-Todd-Moylan necessary. With the aid of documentary research and study of existing historic structures, it is felt a reconstruction of the above-ground structure is possible. A necessary, an important feature in the historic scene, would aid immeasurably in helping to recreate eighteenth century Philadelphia in the mind of the visitor.

PREVIOUS ARCHEOLOGICAL REPORTS
RELATING TO THE PROJECT

The only previous archeological report on this house is Chapter IV, Archeological Data, Historic Building Survey on Dilworth-Todd-Moylan House, dated April 1958.

FURTHER RESEARCH NEEDED

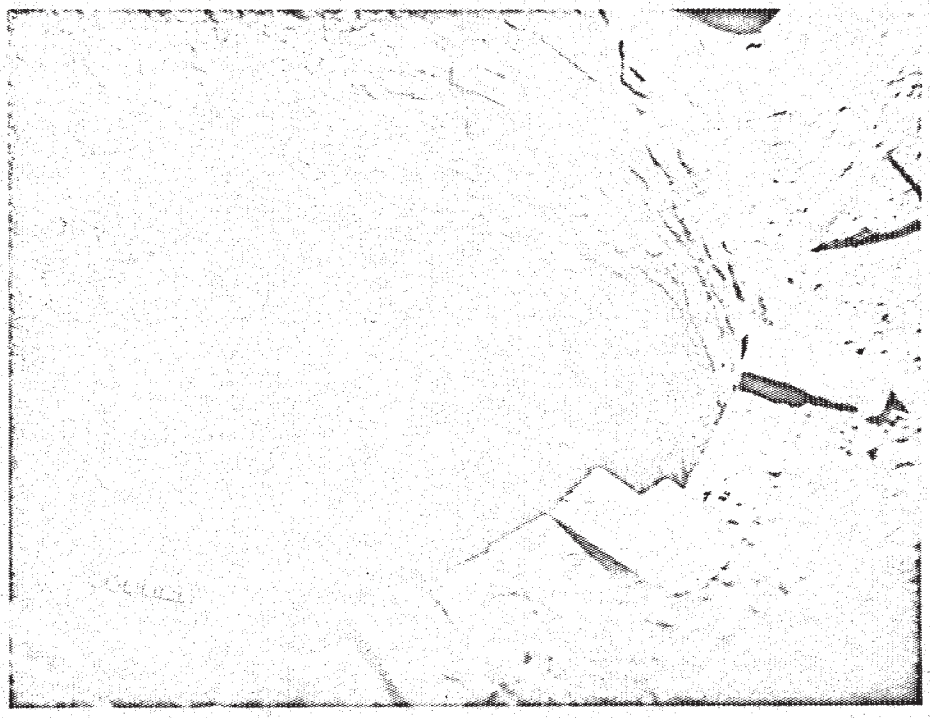
No further formal archeological research is needed, although small "spot checks" for specific reconstruction planning purposes may be required.

ILLUSTRATIONS

Chapter IV
Illustration No. 1



Arrow, pointing north, rests on collapsed arched roof of pit. Rectangular brick superstructure, damaged by collapse of roof, is in upper right quadrant of photo.



The original "necessary" pit after excavation. Note encrustations on the bricks of the lower 4.3 feet. Arrow points north.



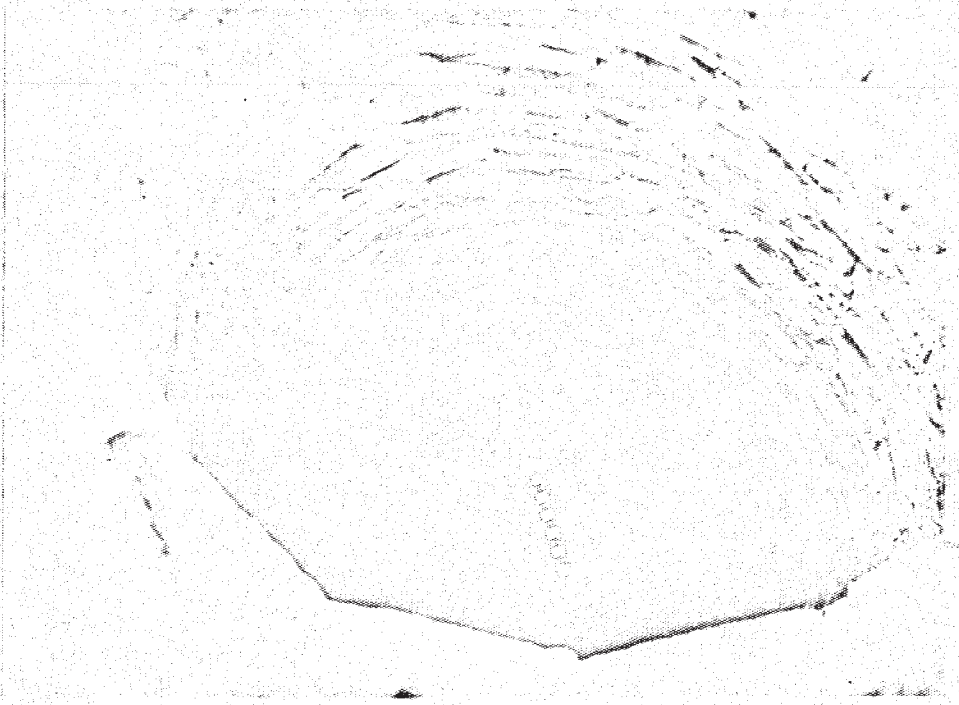
View of the spring of the arched roof on the west, below the support for the brick drain tube, which is at center of photo.

Chapter IV
Illustration No. 4



View of present rim of second pit.
Note the rectangular opening which
communicates with the first pit.

Chapter IV
Illustration No. 5

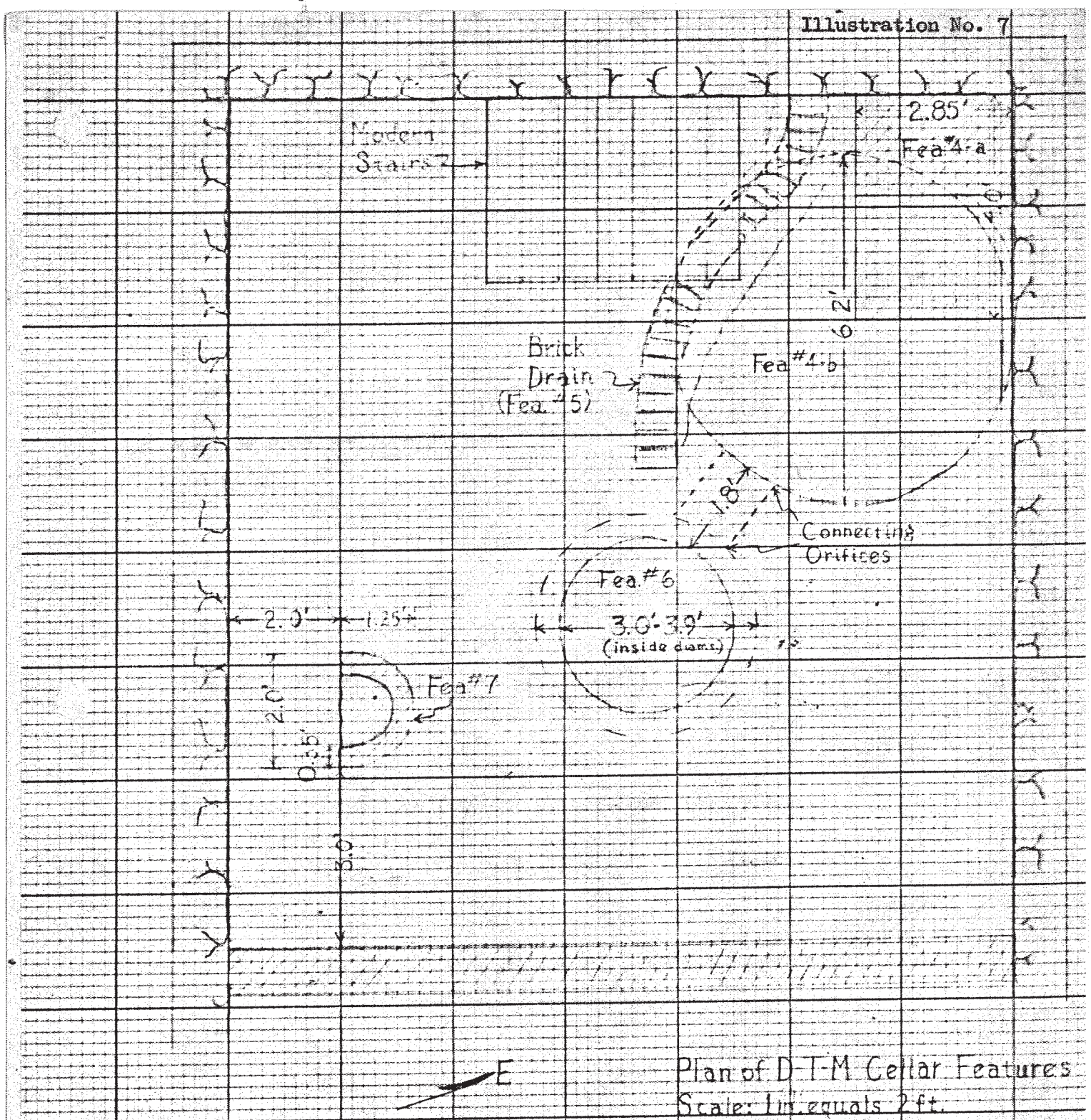


Bottom of second pit, showing spread footing. Arrow points north.



View of the brick concrete-lined basin for floor drain. At upper left a portion of the contemporary floor can be seen adhering to top course of bricks.

Illustration No. 7



Plan of D-T-M Cellar Features
Scale: 1in. equals 2 ft.

CHAPTER V

FURNISHINGS AND EXHIBITION DATA

Fred by Museum Curator David H. Wallace

Submitted to Dir. by Reg. Dir. together with Ill. & Hist. Data June 1960.

EXTENT OF HISTORIC
FURNISHINGS IN HOUSE

See Part I of this report.

PROVISION FOR DRAFTING
FURNISHING PLAN

A Furnishing Plan, based on additional historical research and museum studies, is scheduled for submission by April 1, 1961.

PROPOSED FINANCING
OF FURNISHINGS

The cost of furnishing the Dilworth-Todd-Moylan House is estimated at $150,000 and this amount has been earmarked for Exhibits and Furnishings in the Project Construction Proposal for the building. Sufficient funds have been programmed for FY 1961 to cover the necessary research and preparation of the Furnishing Plan; funds programmed for FY 1962 will cover the acquisition of the major part of the furnishings.