Paul Laurence Dunbar House

CULTURAL LANDSCAPE & HISTORIC STRUCTURES REPORT VOLUME 1

DAYTON AVIATION HERITAGE NATIONAL HISTORICAL PARK
DAYTON, OHIO



SEPTEMBER 12, 2019
NPS PMIS # 38797

Cover Photo:
Paul Laurence Dunbar House, view looking northwest. 2018 (STRATA)

Paul Laurence Dunbar House

CULTURAL LANDSCAPE AND HISTORIC STRUCTURES REPORT

Dayton Aviation Heritage National Historical Park

Dayton, Ohio

Recommended: _____ Date: 10/31/19

Superintendent
Dayton Aviation Heritage National Historical Park

Concurred: _____ Date: 10/31/19

Associate Regional Director
Cultural Resources, Interior Regions 3, 4, 5

Approved: _____ Date: 7 Nov 2019

Regional Director
Interior Regions 3, 4, 5

September 12, 2019

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VOLUME 1

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Cover Photo: Paul Laurence Dunbar House, view looking northwest, 2018.

Chapter 1 | Introduction

Summary

1.1 Paul Laurence Dunbar House; the barn is located at the rear of the lot, to the left in this image.

Location / Description of Neighborhood

1.2 Paul Laurence Dunbar House Historic Site in the context of the Dayton Aviation Heritage National Historical Park and other historic sites in Dayton, Ohio.

1.3 Paul Laurence Dunbar House Historic Site and the visitor center project site.

Research and Investigation Methodology and Review Standards

1.4 Dunbar House Landscape Character Areas.

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2.1 Map of Dayton, 1872.

Neighborhood Development

2.2 Atlas Map of west Dayton, 1875.

2.3 Excerpt from Dayton Plat Book B, Jan. 1887. Reproduced in abstract.

Episode 1: Construction, Early Owners: 1887-1903

2.4 1887 Sanborn Map. 219 N. Summit is circled.

2.5 Current first floor plan of the house.

2.6 207 N. Summit, A brick gabled ell with simple Queen Anne style detailing, located south of the Dunbar House. Built between 1887 and 1897.

2.7 1519 W. First Street, a brick house with simple Victorian era massing, located just south and east of the Dunbar house. Built before 1897.

2.8 Directory Listing for Chadwick & Francisco, Dayton, Ohio, 1885.

2.9 Chart showing ownership of the two lots from 1884 to the present.

2.10 1897-98 Sanborn Map, showing the property and nearby houses.

2.11 Advertisement for the sale of the house.

Episode 2a. Paul Laurence Dunbar: 1904 – Feb. 1906

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2.15 Dunbar's Study, or "loafing holt", ca. 1905.
2.16 219 N. Summit Street in 1905.
2.17 Dunbar works published 1904-1906.

Episode 2b. Matilda Dunbar: 1906- Oct. 1936

2.18 Matilda Dunbar (center) and others near the front porch of the house.
2.19 Flyer from a gathering at the house which celebrated the 60th Anniversary of Paul Dunbar's birth, 1932.

Episode 3. Creation of the House Museum: Nov. 1936-1938

2.20 Photograph of the house ca. 1938.
2.21 Crowd during opening of Paul Laurence Dunbar State Memorial.
2.22 Image of Dunbar's study on the second floor, ca. 1938.
2.23 Men working on roof of Dunbar house, 1951.
2.24 1960 photograph of the south side of the Dunbar house. Note the pattern of the roof shingles and ivy growing along the wall.
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Chapter 3 | Cultural Landscape Existing Condition and Analysis

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3.1 Aerial of the Dunbar property (identified by the orange rectangle).
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3.11 View southeast of the embankment with areas of subsidence where trees have been removed along the south property line.
3.12 View east of the slope at the north edge of the backyard which descends to meet the coping of the retaining wall of the Visitor Center accessible path.
3.13 Planting bed around the NPS site identifier sign in the front yard.
3.14 Brick lined planting bed with a burning bush south of the steps and foundation plantings of common yew and arborvitae along the primary façade.
3.15 A planting bed near the center of the house contains daylily and a small arborvitae shrub which are covered by several invasive plants.
3.16 Lily of the valley form the dominant ornamental groundcover in a bed at the southeast corner of the barn.
3.17 An Ohio buckeye located near the barn on the slope of the south property line is the oldest tree on the property.
3.18 A trumpet creeper vine and a rambling rose grow along the east side of the barn.
3.19 English ivy grows along the north foundation of the house and on a remaining fence post with remnants of a woven wire fence.
3.20 The grape vine covering the wood pergola grows from the same location as vines seen in historic photographs (indicated by an orange arrow).
3.21 A sloped concrete walk follows the historic path alignment and connects the house to the barn and to the barrier-free entry of the Visitor Center.
3.22 A concrete walk follows a historic alignment and connects the front steps, step to the porch, and the rear entry.
3.23 A path of pitted and spalling flagstone paving remains east of the fractured limestone step that forms the threshold of the barn.
3.24 Concrete steps and tubular metal rails connect the sidewalk to a concrete landing at stone steps leading to the porch.
3.25 The barrier-free connection between the historic site and the Visitor Center includes an exterior lift next to steps in the backyard of the property.
3.26 An asphalt paved alley west of the property provides access to the barn.
3.27 One of four visitor overflow lots that total over three acres of surface parking approximately one block north of the Dunbar House.
3.28 Looking north, the remnant of a decorative cast iron fence marks the northern property line. A fragment of the cast iron cap has broken off of the post.
3.29 The cast iron fence terminates at a metal security fence and gate on the north side of the Dunbar House.
3.30 A wooden privacy fence forms the southwest boundary of the Dunbar landscape and abuts the decorative, woven wire fence and post of the neighboring property.
3.31 A bronze marker erected in 1921 by the Boy Scouts Troop #30 adorns the east façade of the Dunbar House to the north of the porch.
3.32 The Ohio historical marker is positioned next to the fence in the front yard.

3.33 The light pole rises in the northwest corner of the property and illuminates the backyard, barn, and walkways of the Visitor Center.

Site Accessibility Assessment

3.34 A curb ramp provides access from streetside parking to the sidewalk leading to the Visitor Center. View looking southwest.
3.35 The main entrance of the Visitor Center can be accessed via steps or a ramp adjacent to the public alley.
3.36 Poor condition sidewalks along Edison Street reflect drainage from the Visitor Center and demonstrate barriers to the accessible route.
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Chapter 4 | Building Chronology and Existing Conditions

Chronology of Interior Modifications and Use

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4.8 Proposed track lighting layouts by Stockwell Design Assocs., 1988.
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4.11 Drawings showing new Corridor or Connector between 223 N. Summit to the Dunbar House. The red arrows are pointing to the connector.
4.12 Connector after its construction.
4.13 2002 Visitor Center expansion project. The connector/corridor between the Dunbar House and the adjacent building was demolished as part of this project.
4.14 View of the north and west sides of the property in 1980. The red arrow points to the infilled brick on the north side of the house where there had once been a door
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4.18 Field Notes, February 1937.

4.19 Central chimney reconstruction.
4.20 Ca. 1960 photograph of the house enveloped in vines and with the interlocking shingle roofing.
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4.22 1990. Note the central chimney has been reconstructed to match the historic chimneys.
4.23 Barn and house, ca. 1989 with the barn and house trim painted red. The porch cast-iron columns are painted black.
4.24 This photograph is labeled, "Photography of the porch area. It could use some paint. The shutters seem askew."
4.25 The windows are painted a dark red with green shutters. The porch columns are painted black. Note the sign installed on the brick wall of the front porch.
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4.41 Detail of deteriorated brick with efflorescence and mortar loss, south elevation.
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Cover

Cover Photo: Paul Laurence Dunbar House, view looking northwest, 2018.

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Front Parlor, view looking northeast, 2018. (STRATA)

1 INTRODUCTION

Chapter 1 | Introduction

Summary

The Paul Laurence Dunbar House is located at 219 N. Paul Laurence Dunbar Street (formerly N. Summit) in Dayton, Ohio (Figure 1.1). The two-story brick house was built in 1887-1888. In 1904, the house was purchased by Matilda J. Dunbar, the mother of poet Paul Laurence Dunbar. Paul Laurence Dunbar is generally recognized as the first African American to become widely known for literary accomplishments, and the house has long been celebrated for its association with him.

Located in a residential neighborhood in west Dayton, the house was constructed by Samuel Chadwick, a businessman, and developer. In 1884, Chadwick purchased 22.19 acres of land west of Dayton. After selling some of it, Chadwick divided the remainder into lots, two of which make up the study property. It was the first house built on the block, and one of many in the neighborhood that was built by or for Chadwick. The house was sold in 1894 to Joseph A. and Josephine Shumaker. Later that year, it was sold to Enos and Anna Harley, who made numerous improvements to the property. Those included the construction of the barn and the addition of an upstairs bathroom. The house changed hands a few more times before it was purchased by the Miami Building and Loan Association.



Figure 1.1. Paul Laurence Dunbar House; the barn is located at the rear of the lot, to the left in this image. (Pickard and Pansing, 2006)

Matilda Dunbar bought the house in 1904 from the Miami Building and Loan Association. Paul Laurence Dunbar shared the house with her from 1904 until his death in February 1906. After

Paul Dunbar's death, Matilda maintained the house and associated property as an informal shrine to her son until her death in 1934. The state of Ohio purchased the house soon after Matilda's death, making it one of the first publicly-owned house museums to honor an African American. The house has been open to the public since 1938. In 1962, The Paul Laurence Dunbar House became the first National Historic Landmark in the United States to be established in honor of an African American. It is still owned and managed by the state, and jointly operated by National Park Service staff and Dayton History. In 1992, the property became part of the Dayton Aviation Heritage National Historical Park (Figure 1.2).

Location / Description of Neighborhood

The study area for the Paul Laurence Dunbar House Cultural Landscape Report and Historic Structures Report comprises the property associated with the Paul Laurence Dunbar State Memorial, located at 219 North Paul Laurence Dunbar Street. The property totals 0.2 acres and consists of a double lot located near the middle of the block. It includes the Paul Laurence Dunbar House, which faces east to Dunbar Street, and a wood frame barn which sits at the back edge of the lot, adjacent to an alley (Figure 1.3).

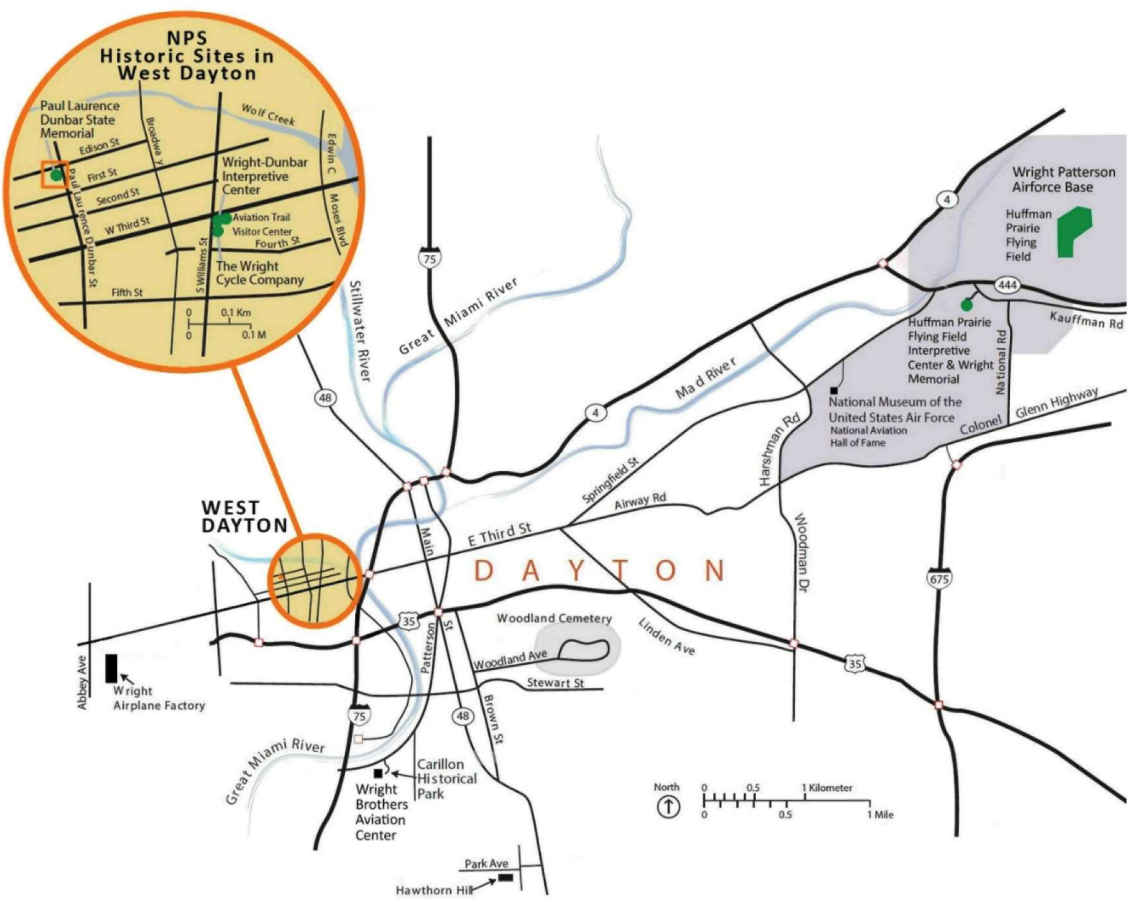


Figure 1.2. Paul Laurence Dunbar House Historic Site in the context of the Dayton Aviation Heritage National Historical Park and other historic sites in Dayton, Ohio. NPS historic sites are indicated in green. The Dunbar property is boxed in orange in the call out for West Dayton. (NPS, adapted QEA 2018)

The study area is located in a residential area about one mile west of downtown Dayton, Ohio. When Chadwick purchased the property in 1884, the area around North Summit Street was filling with new houses. Typical lots in the area are narrow and long. Sometimes, as was the case with much of the surrounding neighborhood, an alley behind the lot would run parallel to the street, allowing access to sheds or small barns. There was also some manufacturing and light industrial activity in the neighborhood. Most of the manufacturing in the area was located east of the study area, near Second and Third Streets.

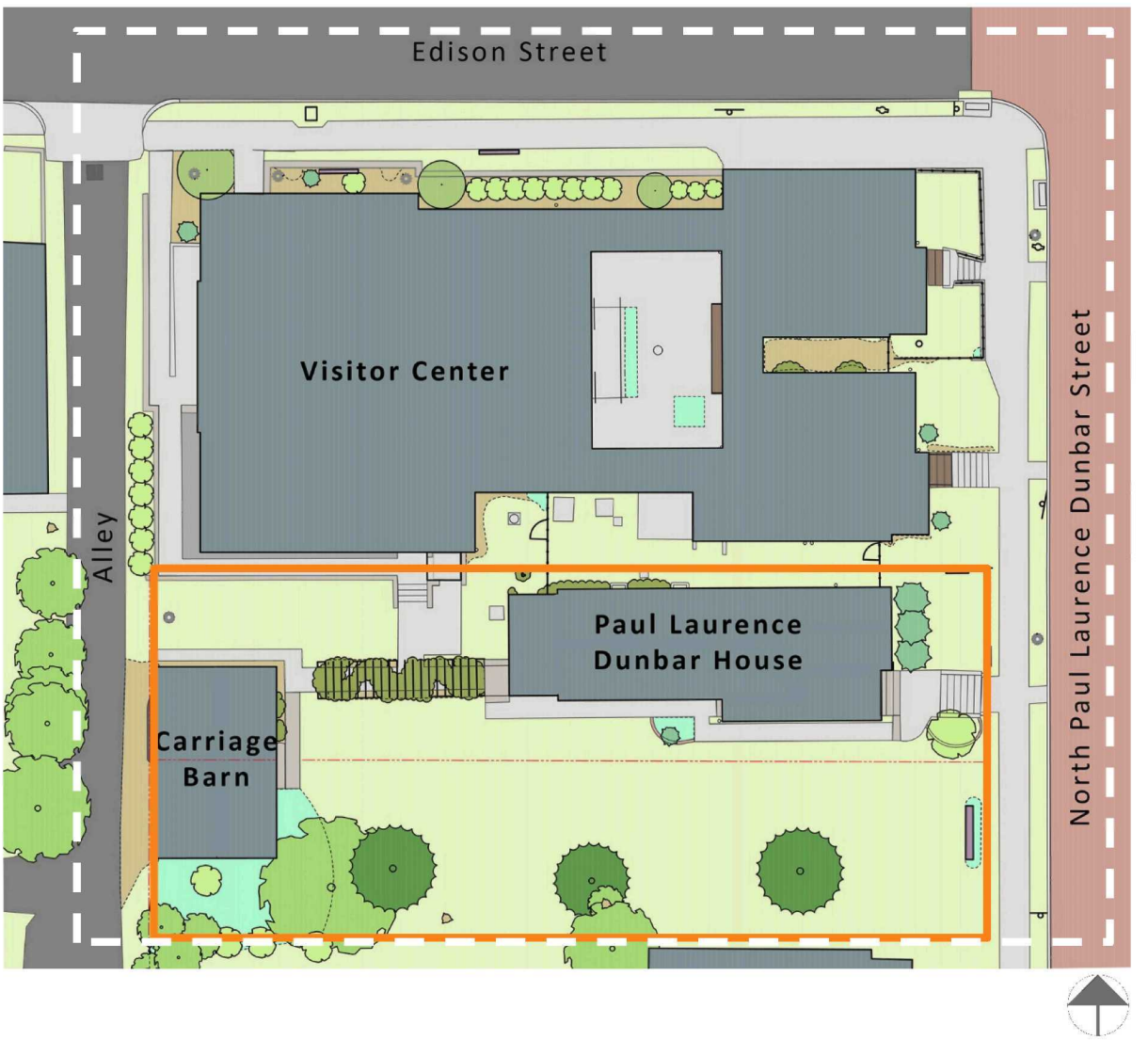


Figure 1.3. Paul Laurence Dunbar House Historic Site and the adjacent visitor center make up 0.42 acres at the corner of Edison Street and Paul Laurence Dunbar Street. The two lots composing the Dunbar House National Historic District boundary are indicated by an orange rectangle. Beyond this project site, the study area for accessibility recommendations is identified by a white dashed rectangle. (QEA 2018)

Significance

The property is significant for its long association with Paul Laurence Dunbar (June 27, 1872 – February 9, 1906). Born just seven years after the end of the Civil War to formerly enslaved parents, Dunbar is widely recognized as one of the first African Americans to become known for his literary accomplishments. He was educated in the integrated public schools of Dayton and was still living in the community in 1892, when his first book, *Oak and Ivy*, was published. His second book, *Majors and Minors*, along with time spent in England and major US cities, brought him international acclaim as a poet and a writer. In 1903, suffering from tuberculosis, he returned to Dayton, and soon after he and his mother purchased the house on Summit Street in 1904. The property has been associated with him ever since. Dunbar died just two years later, but Matilda Dunbar continued to live in the house, and she maintained the property as an informal shrine to her son's memory until her death in 1934. Ownership of the property was tied up in legal battles until 1936, by which time public interest in Dunbar's legacy was strong enough to compel the state of Ohio to purchase the property with the express intention to preserve it as a state historic shrine.

The property also offers a significant example of public stewardship of an African American historic site. In 1938 it became one of just a handful of state-owned house museums in Ohio. It was the first state memorial dedicated to an African American, and it is believed to be the first publicly-owned house museum to honor an African American in the entire country.[1] In 1962 the property became the first National Historic Landmark in the United States to be established in honor of an individual African American. The Paul Laurence Dunbar House is a testament to the extraordinary talents of a young black man, and as the Ohio State Historic Preservation Officer Roy Luce noted in 1990, it also "illustrates the history of historic preservation and race relations...and the importance of individuals willing to care for and protect such sites."[2]

Period of Significance: 1904 to Oct. 1936

The period of significance for this study begins with Matilda Dunbar's purchase of the property in 1904 and ends with state purchase of the property in October 1936. This period includes the time Paul Laurence Dunbar lived there, 1904-1906, as well as the years Matilda Dunbar was in residence, 1904-1934. The period ends in 1936, just before the state undertook extensive repairs and renovations to prepare the property for public use. The landscape identity is associated with Paul Dunbar's residency from 1904 to 1906; this time period is the targeted period of landscape interpretation within the period of significance.

[1] Ray Luce. "The Paul Laurence Dunbar House: America's First Publicly Owned Afro-American Historic Site." *CRM Bulletin* 13, no. 1 (1990), 18.
[2] Luce, 18.

Episodes

The history of the property encompasses four major time periods, which correspond to changes in ownership and/or management.

Episode 1. Construction, Early Owners: 1887 – 1903
Episode 1 begins with the construction of the house, ca. 1887 and ends in 1903, just before Matilda Dunbar purchased the property. During that time period, the area around the property changed from open land to a densely developed residential neighborhood.

Episode 2a. Paul Laurence Dunbar: 1904 – Feb. 1906
This episode encompasses the time the house was occupied by Paul Laurence Dunbar. Dunbar's mother Matilda purchased the property on June 3, 1904, and she and Paul Dunbar occupied the house together until his death on Feb. 9, 1906.

Episode 2b. Matilda Dunbar: Feb. 1906 – Oct. 1936
Matilda Dunbar kept the house after Paul's death and for the next 28 years, she lived there and maintained the property as a private memorial to her son. Mrs. Dunbar died on February 24, 1934; she had included a statement in her will that she wished to see the house and Paul Dunbar's library preserved and kept open to the public. The house remained in her family until it was purchased by the state in 1936.

Episode 3. Creation of the House Museum: Nov. 1936 – 1938
Efforts to maintain the Dunbar House as a public site began in earnest after Mrs. Dunbar's death. The state of Ohio purchased the property in 1936, and in April of 1938, the Dunbar House opened to the public. On June 27 the same year, it became a state memorial shrine.

Episode 4. State Operated House Museum: 1939 – 2019
The house and grounds have been state-owned since the property first opened to the public. In 1992, the house became a unit of the newly established Dayton Aviation Heritage National Historical Park. Dayton History took over management of the property in 2009, and in 2015, the National Park Service (NPS) began providing interpretation and tours. The state of Ohio retains ownership of the property.

Project Purpose and Report Organization

The purpose of this report is to provide a record of existing conditions and past alterations through field study, conditions assessments and archival research. The goal of this Cultural Landscape and Historic Structures Report (CLHSR) is to provide comprehensive documentation on the condition of the property, including the landscape of the two lots, the house, and the barn. The report explores the history and condition of the site and buildings and the impacts of treatment recommendation alternatives and uses on historic integrity and appearance. It is intended to serve as a guide for the long-term care of the Paul Laurence Dunbar House, Barn, and site. Archival research conducted for the report intended to provide historical context and to support future research and interpretive efforts. This is the first completed CLHSR to be

produced. In 2001, a landscape study focusing on restoration treatment for the property was conducted.[3] A Historic Structure Report was drafted in 2003.[4] Both of those documents were consulted during the preparation of this report, and both are referenced in numerous places. Relevant information from the landscape study was included in the historical background and context and informed landscape treatment recommendations.

This Cultural Landscape and Historic Structures Report is organized first through the introduction, followed by Chapter 2 – Historical Background and Context, which reviews the history of the site and house, discusses the statement of significance, and identifies major events. Chapter 3 describes existing conditions and provides an analysis of the cultural landscape. Chapter 4 presents a chronology of significant changes and assesses the existing conditions and accessibility of the house and barn. Treatment recommendations are introduced in Chapter 5, which outlines the treatment approach for the landscape and buildings. Chapter 6 presents treatment recommendations for the site, while Chapter 7 discusses treatment recommendations for the house and barn.

Dayton Aviation Heritage National Historical park existing general management planning documents continue to provide relevant guidance, which may be supplemented through development of additional planning documents, such as this one. The Paul Laurence Dunbar Cultural Landscape and Historic Structures Report is a component of the park's planning portfolio and fulfills a park planning resource for comprehensive documentation of the condition of the property and landscape, and appropriate treatment recommendations. This plan is consistent with the general guidance of the 2005 General Management Plan (GMP) Amendment to help the park to better meet the statutory requirements of Title 54 USC 100502, specifically the requirement to address measures for preservation of resources, indications of types and general intensities of development, and visitor use management.

Project Team Members

The following team members participated in the Cultural Landscape and Historic Structures Report for the Paul Laurence Dunbar House.

Project Manager and Historic Architect
STRATA Architecture Inc. (STRATA), Kansas City, Missouri
STRATA provided project management and historic architectural consulting for this study. Their work included architectural investigation and analysis for the historic house and barn, including providing record measured drawings, historic research, determination of renovation chronology, materials testing, accessibility and life safety assessment, and identification of character-

[3] Janet M. Oberliesen, *Landscape Research and Restoration Recommendations* (Dayton, OH: Ohio Historical Society, 2001).
[4] Neal V. Hitch *and* Cheryl J. Straker, *Historic Structures Report: Paul Laurence Dunbar House* [Draft] (Dayton, OH: Ohio Historical Society, 2003).

defining features. Immediate and long term treatment recommendations, along with drawings and a magnitude of cost estimate were also provided.

Historic Landscape Architect and GIS Coordination
Quinn Evans Architects (QEA), Ann Arbor, Michigan
Quinn Evans Architects provided historic landscape architectural services for this study. QEA performed existing condition documentation and analysis related to the historic landscape and provided long term treatment recommendations and design drawings for the proposed site work.

Architectural Historian
Deb Sheals, Building Preservation, LLC Columbia, Missouri
Deb Sheals was the lead historian, closely assisted by Mason Martel. Research for this project focused upon confirming historic milestones for the property and identifying and dating changes to the house and grounds. That was done using primary and secondary sources, including historic photographs and newspaper articles, as well as scholarly reports and published sources.

Structural Engineering
Structural Engineering Associates, Inc. (SEA), Kansas City, Missouri
SEA provided structural engineering services related to the existing conditions analysis and provided long term repairs and recommendations for the Dunbar House and Barn structures.

Mechanical, Plumbing and Electrical Engineering (MPE)
Henderson Engineers, Inc. (HEI), Lenexa, Kansas
HEI provided HVAC, plumbing, electrical engineering, and fire suppression consulting services related to the existing conditions analysis and provided treatment recommendations for the Dunbar property to address contemporary visitor safety and comfort concerns.

Cost Estimating
Construction Management Resources (CMR), Mission, Kansas
CMR provided independent Class C cost estimating services for the proposed immediate and long term treatment recommendations for the site and buildings.

Hazardous Materials Testing was provided by Terracon Consultants, Inc.

Historic Paint Analysis was provided by David Arbogast, Architectural Conservator, Davenport, Iowa.

Research and Investigation Methodology and Review Standards

This report is based upon a combination of field study, data analysis, and archival research conducted by a multi-disciplinary project team. The work was guided by Preservation Brief #43: *The Preparation and Use of Historic Structure Reports* and *Historic Structure Reports, A Guide to Cultural Landscape Reports: Contents, Process, and Techniques,* and *Preservation Plans: A Preparation Guide*.[5] All treatment recommendations included in the report have been developed in compliance with the *Secretary of the Interior's Standards for the Treatment of Historic Properties.*[6]

This report references the historic and existing landscape of the Dunbar House through the lens of landscape character areas (LCAs). LCAs are spatial zones within the cultural landscape that are demarcated by similar physical characteristics, qualities, attributes, and associated landscape resources. The relatively small, urban landscape is appropriate for general documentation; however, the use of LCAs provides consistency of narrative order for the description.

As applied to the 0.2-acre property containing the Dunbar House, LCAs help to organize discussion of the landscape and facilitate the comparison of the same location over time. The three LCAs identified for the Dunbar House include the front yard, side yard, and backyard. (Figure 1.4.) The front yard consists of the sloped frontage along Paul Laurence Dunbar Street. The side yard includes the open lot that is south of the house and east of the barn. The backyard is separated from the side yard by a grape arbor and makes up the remainder of the property west and north of the house.

Much of the research for this project was conducted in state and local archives. The Ohio History Connection (OHC) archives and historic sites files provided extensive primary and secondary information on the Dunbar house. OHC records included maintenance, restoration, and administrative files, in addition to historic photographs of Paul Laurence Dunbar, Matilda Dunbar, and the Dunbar house. These records were especially helpful in identifying numerous renovation and restoration projects that had taken place in the house and barn. It should be noted that identifying dates for photos was a challenge, given the tendency for the same photo to be used many times over several decades in various sources. Wright State University Special Collections and Archives included the minutes of the Dayton City Commission and were helpful

[5] Deborah Slaton, *Preservation Brief 43*: *The Preparation and Use of Historic Structure Reports. (*Washington, D.C.: National Park Service, 2005), and Dominique M. Hawkins and Lyssa Papzaian, *Historic Structure Reports & Preservation Plans; A Preparation Guide* (New Jersey State Historic Preservation office, n.d.); Dominique M. Hawkins and Lyssa Papazian, *Historic Structure Reports & Preservation Plans; A Preparation Guide* (New Jersey State Historic Preservation office, n.d.).

[6] Charles A. Birnbaum, and Christine Capella Peters, The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes, (Washington, DC: Department of the Interior, National Park Service, 1996); Anne E. Grimmer, The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring and Reconstructing Historic Buildings, (Washington, DC: Department of the Interior, National Park Service, 2017).



Figure 1.4. Dunbar House Landscape Character Areas. (QEA 2018)

in identifying changes made to Summit Street when Matilda Dunbar was living there. The Dayton Aviation Heritage National Historic Park (DAAV) also contributed valuable primary and secondary information.

Reports and secondary sources helped to identify additional information about the house and grounds and provided historic context. One of the most useful studies of historic changes in the house is *Early Technological Updates at the Paul Laurence Dunbar House*, by Chris Buchanan (Columbus, OH: Ohio Historical Society, 2011). Although many dates of changes cited in this study were inaccurate due to the repetition of a previous error, it provides excellent documentation of technological advances and appliances within the house. The Abstract of Title to the property supplied critical information about early ownership. *What Dreams We Have: The Wright Brothers and Their Hometown of Dayton, Ohio*, by Ann Honious (Fort Washington, PA: Eastern National, 2003), provides a good discussion of Dunbar's life, especially his time growing up in Dayton. Other useful studies were conducted for the Ohio Historical Society, including *Landscape Research and Restoration Recommendations,* by Janet M. Oberliesen (Dayton, OH: Ohio Historical Society, 2001), *Historic Structures Report: Paul Laurence Dunbar House (Draft)*, prepared by Neal V. Hitch and Cheryl J. Straker (Dayton, OH: Ohio Historical Society, 2003), and a draft historic furnishings report prepared in 2004.

Online searches and DAAV files yielded many newspaper articles, which were especially helpful in documenting celebrations, construction, and other important events relating to the Dunbar house. Local history collections from the Montgomery County Library were consulted, as well as the Montgomery County Recorders' Office, the Montgomery County Records Center and

Archives. On-site study and photography of the house and grounds took place in June and October 2018.

Historical research and analysis included the creation of a searchable database of historic images, using Filemaker software. (See Appendix A.) That database includes 81 different photos, dating from ca. 1904 to 2018. The database was used to organize the photo files and compile information about sources and likely dates of the images. Those photos, along with early maps and drawings, helped identify changes that have taken place in the house since it was built. (See Appendix B for plans.) Some of the best early photos were found at the OHC archives and the Paul Laurence Dunbar Collection at the Dayton Metro Library.

History Errors

Although the available scholarship relating to the Dunbar house is generally thorough and accurate, a few discrepancies have been found.

Date of Construction and Alterations

A transcription error occurred when the property was recorded for the Historic American Building Survey (HABS) in 1981. An abstract of title in the possession of the NPS shows that the lot occupied by the house sold for $3,300 on Jan. 1, 1894, but HABS notes put that price at just $330. A call to the Montgomery County Recorder's Office in October 2018 confirmed that $3,300 is the correct amount, as listed in Deed Record Book 199, page 87. Nine months after that sale, the property was sold for $2,000.[7] As a result, it was assumed for many years that the property value jumped from $330 to $2,000 during that nine-month period in 1894.

That missing zero led to two erroneous conclusions, based on the apparent sharp increase in value:

- **HABS documents incorrectly list the construction date of the house as 1894.** The HABS data sheet assumed a construction date of 1894, based on what appeared to be a significant increase in value, from $330 to $2,000. The corrected numbers show that the property value actually decreased by more than 30% in that time period. It should also be noted that the HABS researcher failed to see a note in a deed made in 1888 which specifically mentions a two-story brick house on the lot.[8]

- **Late nineteenth-century alteration dates are likely inaccurate.** Research conducted in the early twenty-first century used the 1888 deed and an 1887 Sanborn map to correctly identify the construction date of ca. 1888, but the authors appear to have assumed that the apparent price increase was based on upgrades made by the

[7] Abstract entry #32, Deed Record Book 199, page 137.
[8] Robert McClure, "Abstract of Title to the Paul Laurence Dunbar Home in Dayton, Ohio," ca. 1936, entry #25, Mortgage Record Book 118, page 545.

Shumakers, who owned the property for nine months in 1894.[9] It appears to be much more likely that those, which included the addition of the upstairs bathroom, were added by the Harley family, who owned the property after the Shumakers. Under Harley ownership, the value of the house and two lots increased substantially, from $2,600 to $4,500, over a seven-year period.

Porch Posts

The 1981 HABS Data Sheet also states that the ornamental metal porch posts are not original. However, the house was built by a man who owned an architectural iron company, and it is therefore very likely that he supplied those posts. They were definitely on the house when Paul Dunbar lived there, as shown in a ca. 1904 photo of him sitting near the porch (Figure 2.14 below).[10]

Dunbar History

- The 1977 NR Nomination says that Dunbar graduated from Steele High School. Dunbar actually graduated from Dayton Central High School in 1891, as indicated in an 1891 commencement program. Steele succeeded Central as the town's main high school, and after Central School was demolished in the early 1900s, alumni of Central were considered to be alumni of Steele as well.

- The 1977 NR Nomination and other early sources also state that Dunbar bought the house on Summit Street in 1903 for his mother. It is possible that he paid for it, but the house was purchased in Matilda Dunbar's name in 1904 and remained as such until her death in 1934.

- The house is in the wrong location on the map which accompanies the National Register nomination.

Future Research and Investigation Recommendations

Research and analysis conducted for this report revealed opportunities to learn more about the property. The following list summarizes recommendations for areas of future research:

- Identify and investigate archival collections related to properties associated with Dunbar in Washington DC and elsewhere for photographs and other documentation related to the Dayton property.
- Research trends in neighborhood property values to gain insight into the date of possible alterations. That research should start in the 1890s and continue through the period of significance.

[9] Chris Buchanan, *Early Technological Updates at the Paul Laurence Dunbar House* (Ohio Historical Society, 2011), 4.

[10] The porch posts can be seen in an early photo of Paul Dunbar in the side yard. (OHC collection 3072)

- Future archaeological investigations at the Dunbar House may include efforts to locate and understand the house's original water and sewage disposal systems which existed before the house was connected to the municipal systems in the 1890s. Further investigation of the privy, and identification of a cesspool, well shaft, and connecting drains and pipes, as well as of the cistern under the porch would be relevant information to include in the interpretation of the Dunbar House.[11]
- Further Investigation: Additional investigation into the condition of the inaccessible floor framing areas (areas hidden with asbestos boards or in the crawl spaces) is recommended.
    a. Enclosed Back Porch: The conditions of the foundations and the conditions of the joists is unknown. This may require selective exploratory demolition.
        i. The condition of all floor joists should be noted. Deteriorated joists should be replaced or sistered. The condition of the attachment of the floor joists at both ends should also be reviewed. Consider interpretation opportunities for cistern.
        ii. The area where the cistern was noted should be further explored to determine if the cistern is still in place. This will very likely require temporary removal of the porch flooring and reinstallation after documentation. Investigation should include looking for piping, holes through floor, and functionality of the cistern.
- Further research into the heating systems of the Dunbar House were recommended in the 2011 *Early Technological Updates at the Paul Laurence Dunbar House* with regards to more discovery of the floor register types, related ducts, and dates of manufacture. Further research could also be done to determine the age and provenance of the gas burning inserts in the fireplaces.
- Further research into when Matilda may have had electrical service installed to the house and where it may have been located.
- Further research into the architectural firm Arthur Saunders and Associates of Cleveland, Ohio, who worked on several projects at the Dunbar site. The principal architect was Arthur Saunders, an original Tuskegee Airman and pioneering African American architect. While he restored historic buildings, he was known for avant-garde styles, designing several churches and buildings at Central State. Of note, it would be interesting to follow up to see if the archives from his office are available for scholarship purposes. They may document much of his work at the site.[12]
- Follow up interviews with the most recent exterior renovation contractor, Architectural Reclamation, and earlier contractors, such as John Keller from SAO and Williamson Builders, to determine if they have 'before' photographs of their work.
- Interview previous OHS staff, Mike Beam, Neal Hitch, Dan Prosser, and Chris Buchanan.

[11] *Early Technological Updates at the Paul Laurence Dunbar House*, Ohio Historical Society, November 22, 2011.
[12] https://www.cleveland.com/obituaries/index.ssf/2012/01/post_50.html (Accessed 12/30/2018)

- Interview descendants or relatives of Annie May Givens (caretaker from 1938-1959), Eva Peterson (relative of Dunbar), and Carolyn Lucky, or their family members.
- Finalize the historic furnishings report, including in-depth inventory and research of the provenance of the furnishings and fixtures throughout the house and barn. While some items have been documented, some have not.
- Scope and video the center chimney flues to determine if the flues are lined, their condition, routing, and potential location of previously removed stovepipe connections at each floor.
- Scope basement floor drain, which has had previous accounts of backing-up into the basement.
- Provide mortar analysis for the exterior masonry pointing mortar and also for the bed mortar in the stone foundation and brick walls.

Acknowledgments

The CLHSR team would like to acknowledge several important organizations and individuals for their contributions and insight throughout the research and production of this report, in no particular order:

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  - Alan O'Bright, Historical Architect, Contracting Officer Technical Representative (Retired Spring 2019)
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  - Linda Pansing, Curator of Archaeology, OHC Archaeology Collections Facility
  - Ohio State Archives
- Dayton History, Alex Heckman, Vice President for Museum Operations
- LaVerne Sci, Former Director, Paul Laurence Dunbar State Memorial
- Dayton Metro Library
- Midwest Archaeological Center, Lincoln, Nebraska
- Montgomery County Records Center and Archives

Summary of Findings and Recommendations

The historic treatment approach for recommended maintenance and short and long-term repairs that best fits the requirements identified by OHC, Dayton History, NPS park staff, and the CLHSR project team is *Rehabilitation.* This approach allows for maintenance, repairs, life safety upgrades, accessibility modifications, and continued historical interpretation throughout the site for visitor use, while preserving the character-defining features of the buildings and landscape. Information regarding the final treatment approach and goals are discussed in detail in Chapters 5-7. Cost estimates for proposed work are found in Appendix G.

Landscape Treatment Summary (Chapter 6):

- Project Group 1: Provision of Improved Site Parking and Access
  - Provides barrier-free access to the Visitor Center.

- Project Group 2: Provision of Barrier-Free Routes within the Site
  - Improves pedestrian circulation between the Visitor Center and the Dunbar property to provide functional barrier-free routes.

- Project Group 3: Restoration of Front and Side Yards
  - Restoration of landscape features in the front and side yards for the purpose of enhancing historic character to improve the visitor experience. Includes removal of non-contributing features, restoration of historic circulation, planting period vegetation, rehabilitating paths, and relocating signage.

- Project Group 4: Rehabilitation of the Backyard
  - Rehabilitation of backyard features for expanded programmatic and interpretive opportunities, increased visitor access, and enhanced historic landscape character. Includes access to the barn and addition of boundary fencing.

Visitor Center (Chapters 6 and 7):
Accessibility from the Visitor Center to the Dunbar property is critical. The current lift is wrought with issues due to its exterior exposure and limited maneuverability. Options are provided for renovation of the lift location to provide an enclosed design that blends seamlessly with circulation and allows for dignified usage.

Paul Laurence Dunbar House (Chapter 7):
The goal is to provide a safe environment for learning, including providing modern technologies. Recommendations include guidance for required immediate maintenance and repairs and to provide long term recommendations.

Immediate:

- Repair active leaks.
- Verify working condition of the fire alarm system and intrusion system.
- Inspect electrical and grounding systems and provide missing switch plate covers throughout the house, including the attic.
- Ensure furnace vents per code. Ensure humidifier is set properly.

- Scope floor drain in basement.
- Provide general cleaning and removal of stored items.
- Install lighting in attic for safety.
- Repair existing attic hatch door and install guard railing at floor opening.

Short-Term and Long-Term:

- Provide required asbestos abatement.
- Provide barrier-free access around and into the House and throughout the first floor.
- Install updated lighting for safety throughout the house.
- Provide repairs to the foundation and exterior masonry walls.
- Perform roofing and exterior wood and trim maintenance.
- Perform maintenance for underground drains.
- Provide structural building stabilization.
- Provide accessible fire extinguishers.
- Perform maintenance, repairs, and restoration on historic hardware throughout the house.
- Restore windows and explore options for storm windows.
- Provide new, updated electrical service and distribution to meet current code.
- Make necessary maintenance repairs and upgrade to the mechanical systems to better heat, cool, and dehumidify the House, as recommended.
- Explore options to install fire alarm and suppression systems throughout the House.
- Install new window wells at basement windows, as required.
- Provide minor maintenance to the interior historic finishes, as required.
- Install insulation.

Barn (Chapter 7):
The goal is to preserve the barn in its current capacity and prepare it for future potential interpretive opportunities.

Immediate:

- Perform a pest inspection.

Long-term:

- Restore windows and sashes.
- Restore exterior envelope and drainage.
- Clean out items not related to the barn or site interpretation. Historic items to be removed to curatorial storage.
- Provide structural building stabilization (framing and concrete foundation).
- Install supplemental framing for guardrail safety.
- Investigate original configuration of barn grain bin and chutes.
- Repair stone and wood steps.
- Install new electrical service, distribution, and lighting (interior and exterior).
- Explore options for fire suppression installation.

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OHC Collection P365: Hitch, Neal V. and Straker, Cheryl J. Historic Structure Report, Paul Laurence Dunbar House, 219 N. Summit Street, Dayton, Ohio. Dayton, OH: Ohio Historical Society, 2003.

2 HISTORICAL BACKGROUND AND CONTEXT

Chapter 2 | Historical Background and Context

Overview of History

The Paul Laurence Dunbar House is a two-story brick house located on the west side of Dayton at 219 North Paul Laurence Dunbar Street, (formerly Summit Street). The property is composed of a double lot located near the middle of the block. It includes the house, which faces east to Dunbar Street, and a large wooden frame barn which sits at the back edge of the lot, adjacent to an alley. The house was built by developer Samuel H. Chadwick in 1887. It was the first house constructed on this block of Summit Street, and one of many built by or for Chadwick in that time period. The house changed hands twice in 1894; in January of that year, Chadwick sold the house to Joseph and Josephine Shumaker. In September, it was purchased by Enos and Anna E. Harley, who made numerous improvements to the property.[13] Apparent changes made by the Harleys included construction of the barn and the addition of a bathroom on the second floor of the house.[14]

In 1904 the property became the home of Dayton native Paul Laurence Dunbar and his mother, Matilda Dunbar. By that time, Paul Dunbar had achieved international renown as a poet, playwright, and author, but he was also suffering from tuberculosis. Over the next few years, he lived and worked on Summit Street, where he kept a study on the second floor, adjacent to his bedroom. The house on Summit Street was his last home; he died there on February 9, 1906. Matilda Dunbar retained ownership of the house and maintained the property as an informal shrine to her son's memory until she died in 1934. Soon after her death, the property was purchased by the state of Ohio and refurbished to serve as a public memorial to honor the life and works of Paul Laurence Dunbar. It has been open to the public since 1938. In 1992 it became part of the Dayton Aviation National Historical Park. The property is still owned and managed by the state and jointly operated by NPS staff and Dayton History.

Statement of Significance

The property is significant for its association with Paul Laurence Dunbar (June 27, 1872 – February 9, 1906). Born just seven years after the end of the Civil War to formerly enslaved parents, Dunbar is generally recognized as the first African American to become widely known for literary accomplishments. He was educated in the integrated public schools of Dayton and was still living in the community in 1892 when his first book, *Oak and Ivy*, was published. His second book, *Majors and Minors*, along with time spent in England and major U.S. cities, brought him international acclaim as a poet and a writer. He returned to Dayton in 1903 and moved into the house on Summit Street in 1904; he lived there until his death in 1906. His mother outlived him by 28 years, and she maintained the house and Paul Dunbar's belongings as an informal memorial to her son for the rest of her life. After Matilda's death, the state of Ohio stepped in and purchased the site. The state refurbished the house and grounds and opened

[13] Although some research attributed improvements to the house to earlier owners, that assumption appears to have been based on erroneous information about the sale price of the property. See Chapter One for a longer discussion of that issue.
[14] Sanborn Fire Insurance Map, Dayton 1897.

the property as a house museum honoring the life and works of Paul Laurence Dunbar in 1938. It is believed to be the nation's first publicly-owned house museum that honors an African American.[15] That trend continued in 1962 when the property became the first National Historic Landmark in the United States to be established in honor of an African American.

Period of Significance: 1904 to Oct. 1936

The period of significance for this study begins with Matilda Dunbar's purchase of the property in 1904 and ends in October 1936, when it was purchased by the state of Ohio. This period includes the time Paul Laurence Dunbar lived there, 1904-1906, as well as the years Matilda Dunbar was in residence, 1904-1934. The period of significance continues beyond Matilda Dunbar's lifetime to October 1936, at which time the state began significant work on the house and grounds.

Dunbar Property Chain of Title, with Construction Dates

Abstract entries cited here are all from Robert McClure, "Abstract of Title to the Paul Laurence Dunbar Home in Dayton, Ohio," ca. 1936. Ohio History Connection, MIC 25, Paul Laurence Dunbar Papers, microfilm Edition, Roll 2.

1884, Mar. 1.	Samuel Hopping Chadwick buys 22.19 acres in Dayton for $10,000. That parcel included this property. [Abstract entry 20.]
1884, Aug. 15	Samuel and Alice Chadwick sell off the southern half of the block. [Abstract entry 22.]
1887, Jan.	This part of the block platted into lots. [Plat Book B, p. 183, page included with abstract; Figure 2.3.] A few days after that plat was made, Samuel H. Chadwick (widower) mortgages lot south of house for $1,000. This may have been done to finance construction of the house. [Abstract entry 24.]
1887	Sanborn Map Company map shows stone foundation only on this lot, and no lot lines on this block. The Sanborn maps covered only the east part of the lot this year, so it is unknown if the privy/shed was also under construction at the time. [1887 Sanborn, p. 28a; Figure 2.4.]
1888, Mar. 30	Samuel H. Chadwick mortgages house lot (12449) for $1500. The deed notes that it is "the same premises on which is situate the two story brick house belonging to the grantor herein." A note added to that deed shows that Chadwick paid that mortgage off in 1894. [Abstract entry 25.] This and the 1887 Sanborn map show that the house was built between 1887 and 1888.

[15] Ray Luce, "The Paul Laurence Dunbar House: America's First Publicly Owned Afro-American Historic Site," *CRM Bulletin* 13, no. 1 (1990), 18.

1889, Dec. 26	Samuel H. Chadwick mortgages the two lots for $3,400. He paid that mortgage off in August 15, 1890, and immediately took out another one for $3,000. [Abstract entries 25 and 26.]
1894, Jan. 1	Samuel H. Chadwick sells the house for $3,300 to Joseph A. and Josephine Shumaker, who take out a mortgage for $750, and soon after one for $1,750. [Abstract entry #30 and call to Montgomery County Recorder's Office, Mortgage Record 167, pp. 438 and 440.] Chadwick retained ownership of the side yard (Lot 12448). [Abstract entry 29.]
1894, Sep. 8	Joseph A. and Josephine Shumaker sell the house (Lot 12449) for $2,000 to Enos C. and Anna E. Harley. That same day, Samuel H. Chadwick sells the side yard (lot 12488) to Enos C. and Anna E. Harley for $600. [Abstract entries 32 and 33.] The Harleys took out two mortgages on the property in the next few years, for a total of $3,500; they paid both off. The barn straddles the two lots, and it is therefore likely that it was built after the Harleys recombined the lots in 1894.
1897-98	Sanborn shows house and frame barn plus wood structure (privy/shed) in the northwest corner of the property. This confirms that the barn and privy/shed were complete by 1899.
1901, Jun. 7	Enos C. and Anna E. Harley sell both lots to Harry C. and Eden S. Collins for $4,500. [Abstract entry 36] The sales price increased from $2,600 in 1894 to $4,500 in 1901 (seven years), probably due to the construction of the barn and improvements to the house. The Collins' took out a mortgage on the property and gave Harley two $50 promissory notes. Harley may have sold the promissory notes to Samuel B. Rickets.
1902, Jun. 10.	The Collins gave Barnett (or Barrett) C. Rannells a mortgage on the two lots and house, in the amount of $165.13, which was paid off by the end of that same year. [Abstract entry 40]
1902, ca.	Rickets sued for possession of the property, and after a legal battle the house and lots ended up being turned over to Montgomery County Sherriff John A. Wright for public sale. The property was appraised for $4,200. [Abstract entry 41.]
1903, Feb. 9	John A. Wright, Sheriff of Montgomery County, Ohio sells both lots to the Miami Loan and Building Association for $3,800. [Abstract entry 42.]
1904, Jun. 3	The Miami Loan and Building Association sells both lots to Matilda J. Dunbar (widow) for $4,100. [Abstract entry 43.]

1934	With the death of Matilda Dunbar, ownership passed to her son Robert Murphy, as stipulated in her will. The will was written in November 1932. [Abstract entry 44.]
1936, Oct. 17	The house is sold to The Ohio State Archaeological and Historical Society for $4,500. [Abstract entry 48.] The state purchased Dunbar family furniture and personal belongings as well.

Site and Contextual History

Some of the earliest inhabitants of the Miami Valley were the Hopewell society. Evidence of this mound-building society can be found in every county in Ohio.[16] Although the Hopewell cultural area includes much of the Ohio Valley region, evidence suggests that trade was conducted in a wide area, and the core of the society includes a majority of the state of Ohio, including the Dayton area.[17] The Hopewell constructed large earthworks, often built in several stages, for ceremonial purposes. An 1872 map of Dayton shows two objects labeled "Indian Mound" near the study area.[18] One appears to be near present-day Riverview Park, while the other was located near the corner of 5th and Mound streets. After the Hopewell mound-building society began to dwindle around 400 AD, the two most dominant tribes that emerged in the area were the Miami and Shawnee. The area around Dayton may have been a hunting ground for those tribes, but it was sparsely inhabited after 1700, according to one history of the city that was written in 1896.[19]

One of the first white persons to explore the Miami Valley was Major Benjamin Sites, who first visited in 1788. Recognizing the potential for developing the area, Sites began the process of purchasing land within the Miami Valley in 1789. Trouble arose for Sites when his claim to the land hit a series of legal snags, and he lost the claim. The land between the Mad River and the Little Miami River was eventually purchased by Arthur St. Clair, Jonathan Dayton, General James Wilkinson, and Colonel Israel Ludlow, and the village of Dayton was laid out in November 1795.[20] It was platted by Israel Ludlow and named for Jonathan Dayton.[21] Permanent settlers arrived in Dayton the following spring, settling close to the river, along Water Street (present-day Monument Avenue).[22] According to one description, the original plat of Dayton, "Included only the land as far south as 6th Street, as far west…as to a block west of Perry, and as far east as a little beyond…the canal."[23] (See Figure 2.1 below)

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[16] *The History of Montgomery County, Ohio* (Chicago: W.H. Beers & Co., 1882), 215.
[17] Hopewell Culture National Historic Park Cultural Landscape Report and Environmental Assessment, 2016. 2-13.
[18] "1872 Map of Dayton," www.davidrumsey.com/, accessed January 2019.
[19] *An Outline of the History of Dayton, Ohio*: 1796-1896 (Dayton: United Brethren Publishing House, 1896), 3. https://archive.org/details/outlineofhistory00dayt/page/n0
[20] The History of Montgomery County, Ohio, 547.
[21] An Outline of the History of Dayton, Ohio: 1796-1896, 3.
[22] The History of Montgomery County, Ohio, 547.
[23] An Outline of the History of Dayton, Ohio: 1796-1896, 11.

In the years between 1795 and 1803, Dayton grew very little. Only five families were recorded as living in the village, and many of the original settlers had moved elsewhere.[24] Despite the initial decline in population, Dayton received a much-needed boost when Benjamin Van Cleve was commissioned as the first postmaster for the village in 1803. Owing to its central location within a series of scattered settlements in the area, Dayton was also selected as the location for the county seat of Montgomery County. The town of Dayton was incorporated in 1805, and a variety of governmental positions were established, including Treasurer, Town Marshal, Collector, and seven town Trustees.[25] As the county seat, business interests in Dayton began to increase, and by 1810, the town's population was 383.[26]

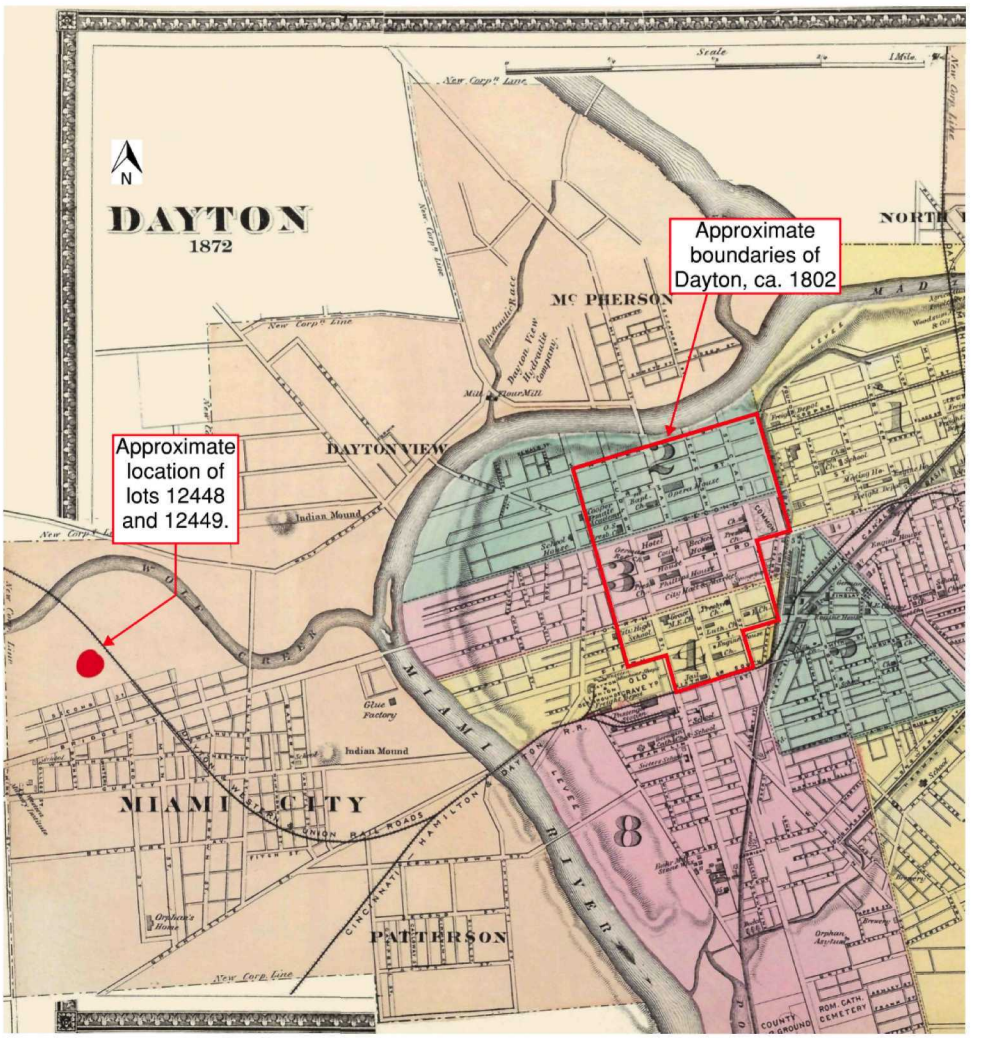


Figure 2.1. Map of Dayton, 1872.
(David Rumsey Map Collection, www.davidrumsey.com, accessed January 2019)

[24] The History of Montgomery County, Ohio, 558.
[25] The History of Montgomery County, Ohio, 560.
[26] The History of Montgomery County, Ohio, 567.

Neighborhood Development

Dayton grew at a steady pace during the early 1800s, and the town spread outward in all directions. By the early 1870s, development had extended west of the Miami River to the general area of the study property, which became a part of Dayton during an 1871 expansion. That area was also home to a loop of the Dayton and Western Railroad, which runs roughly north-south, just a block east of Summit Street. Maps of the area made in the 1870s show the small town of Miami City, which was linked to the older part of town by Third Street. Third Street crossed the Miami River a short distance east of Miami City; it was one of only a few river crossings in the area at the time. By 1875, that street was also served by the Dayton Street Railway, which provided additional access to the rest of the city through the early 1900s.[27] Miami City was laid out in an even grid of streets which extended just a short distance north of Third Street; Summit Street was part of that grid, but it only extended as far as First Street in 1875. Like most streets in the area, Summit Street was lined with long narrow lots which extended back to a service alley.[28] The lots on Summit Street were larger than those of the surrounding streets, indicating early owners' expectations that Summit would develop into an upscale residential area (Figure 2.2).

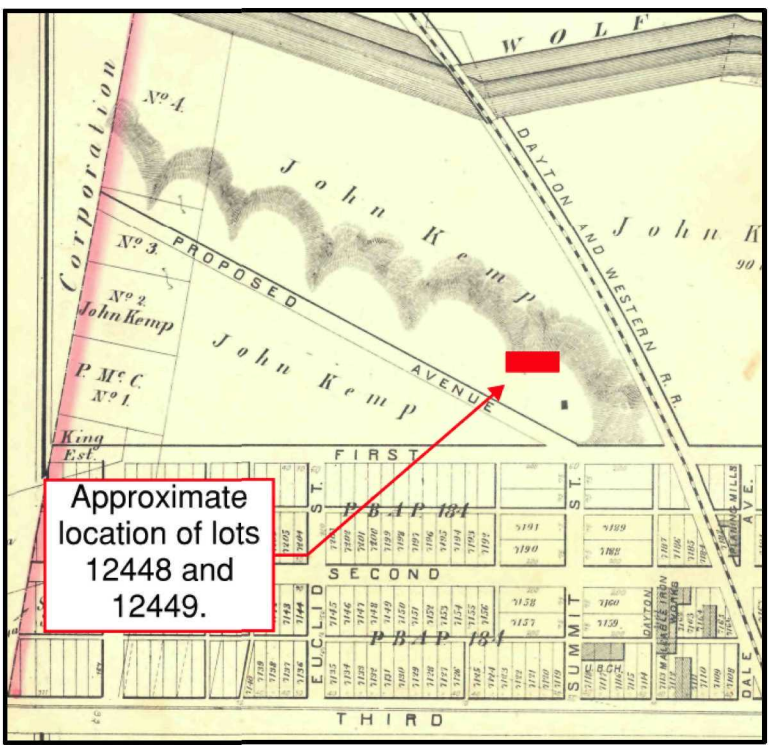


Figure 2.2. Atlas Map of west Dayton, 1875. (Montgomery County Atlas)

[27] L. H. Everts, *Combination Atlas Map of Montgomery County, Ohio – 1875* (Philadelphia, PA: Hunter Press, 1875), 62.
[28] Combination Atlas Map of Montgomery County, Ohio – 1875, 62.

The 1875 atlas map of Dayton shows that a large open parcel of land north of the street grid and east of the railroad was owned by John Kemp. In 1878, John Kumler and Francis Leas subdivided Kemp's landholdings, creating a 22.19-acre parcel which included the block that the Dunbar house would be built on.[29] That parcel was then sold for $4,349.88 to Henry and Jacob Long.[30] In 1884, it was sold again, this time for $10,000, to Samuel Hopping Chadwick.[31] Chadwick and his wife Alice sold a large parcel which bordered First Street just a few months later but retained the rest of the property for several years.[32]

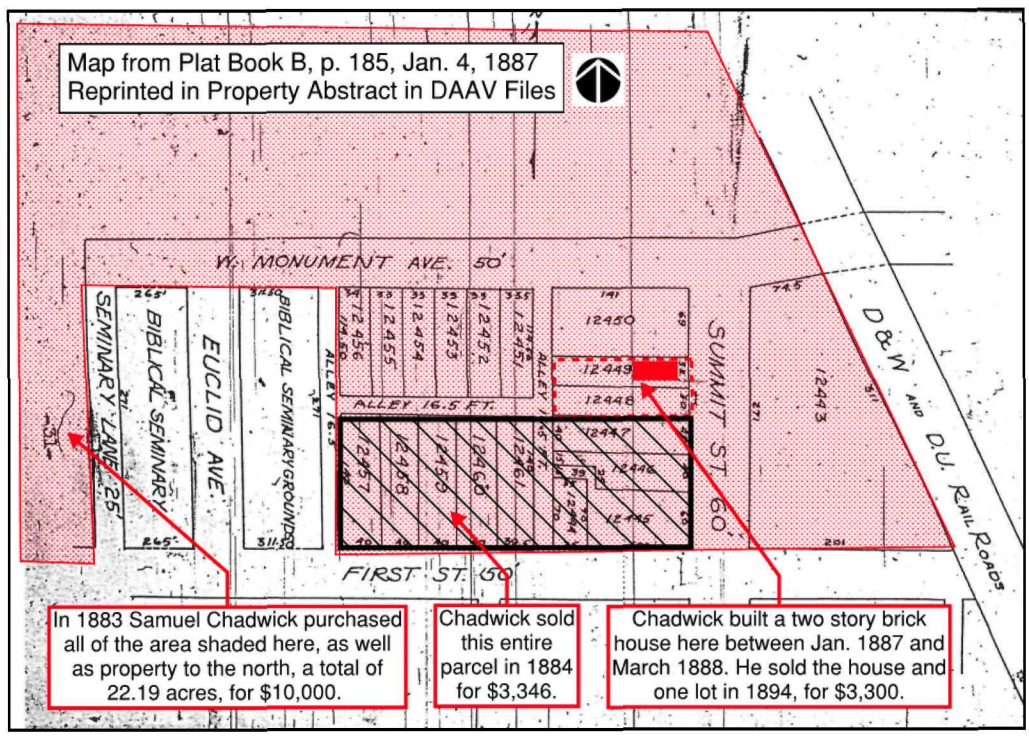


Figure 2.3. Excerpt from Dayton Plat Book B, Jan. 1887. Reproduced in abstract.

Samuel Chadwick

Samuel Hopping Chadwick, who was later described as a "pioneer businessman of Dayton," was born in Preble County, Ohio in 1835. He married Alice Francisco in Preble County in 1858, and they had two children. Herbert (born ca. 1862) and Ralph (born ca. 1866). He started his business career in the mercantile trade and sold a general store in West Chester, Ohio shortly before moving his family to Dayton in 1869. His time in Dayton was marked by involvement in a number of business ventures, including several that were related to construction and real estate development. Shortly after moving to the city, he formed a partnership with his brother-in-law, John A. Francisco, to operate the firm Chadwick and Francisco, which specialized in

[29] Abstract #16.
[30] Abstract #18, Civil Record Book 12, page 59.
[31] Abstract #20, Deed Record Book 138, page 267.
[32] Abstract #20, Deed Record Book 138, page 267.

architectural ironwork.[33] By 1888 he was also operating a mercantile company, Chadwick and Son, as well as a brick manufacturing business. He later concentrated on real estate development.[34] His home and many of his businesses were located in the area that had been Miami City, which came to be known as the West Side once it was incorporated into Dayton proper in 1871.

Neighborhood Development

By the time Chadwick purchased the property in 1884, the area around North Summit Street was filling with new houses.[35] That development followed common trends of urban development for the time period. In an environment where people walked to work or to nearby public transportation, distances needed to be as short as possible. To accommodate those practices, lots were typically narrow and long, with tall houses set close to one another and to the street.[36] Sometimes, as was the case with much of the surrounding neighborhood, an alley behind the lot would run parallel to the street, allowing access to sheds or small barns.

There was also some manufacturing and light industrial activity in the neighborhood. The 1887 Sanborn Fire Insurance Company map of the area shows a number of complexes along the railroad right of way, just east of Summit Street (Figure 2.4). There was a large lumber yard, and a hay rake manufacturing plant east of the study property, and a larger complex operated by the Dayton Malleable Iron Company foundry which ran along the east side of the railroad between Second and Third Streets.[37]

Episode 1: Construction, Early Owners: 1887-1903

The 1887 Sanborn map, which was made just two years after Chadwick bought the property, shows that Summit Street (now North Paul Laurence Dunbar Street) was lined with houses from Third to First Streets, but the block north of First Street was empty, save for the foundation of one house.[38] That foundation was located at what was to become 219 N. Summit Street (the study property).

The construction of the house took place about the same time as a new plat of the neighborhood, which created numbered house lots on the block east of Summit Street, between First Street and Monument Avenue (now Edison Street). That plat included the two lots which make up the study property: 12449 (32' x 141') and 12448 (30' x 141"). The house is located on 12449; 12448 makes up the side yard south of the house (Figure 2.3).

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[33] "Brief Illness Ends in Death," *Dayton Herald*, November 19, 1923.
[34] Dayton City Directory, 1888; "Brief Illness Ends in Death."
[35] Fred Mitchell, *An Architectural Investigation of the Mound-Horace Area Dayton, Ohio* (Historic Preservation Associates, 1993), 5; Map of the City of Dayton (Dayton, OH: The Dayton Chamber of Commerce, 1923).
[36] Virginia Savage McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 2015), 60.
[37] Sanborn Fire Insurance Map, Dayton 1887, sheet 28a.
[38] Sanborn Fire Insurance Map, Dayton 1887, sheet 28a.

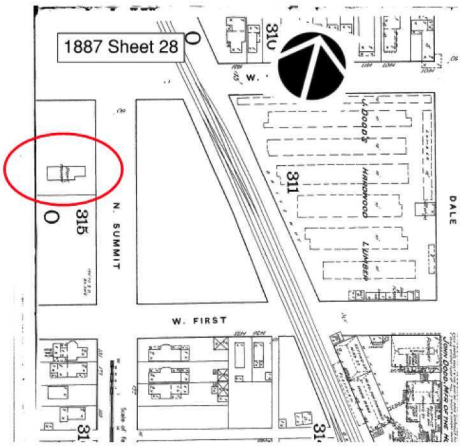


Figure 2.4. 1887 Sanborn Map. 219 N. Summit is circled. Note: only the east part of the lot was mapped; the adjoining page does not include this area.

Evidence that Chadwick completed the construction project in a relatively short time can be found in a $1,500 mortgage which Chadwick took out on Lot 12449 on March 30, 1888. The mortgage deed notes that the lot "is the same premises on which is situated the two story brick house belonging to the grantor herein."[39] Together, the Sanborn map and the mortgage deed show that the house was under construction in 1887 and completed by March 30, 1888. It has been assumed that the construction project included construction of a separate privy/shed since there was no public water or sewer service available at that time.

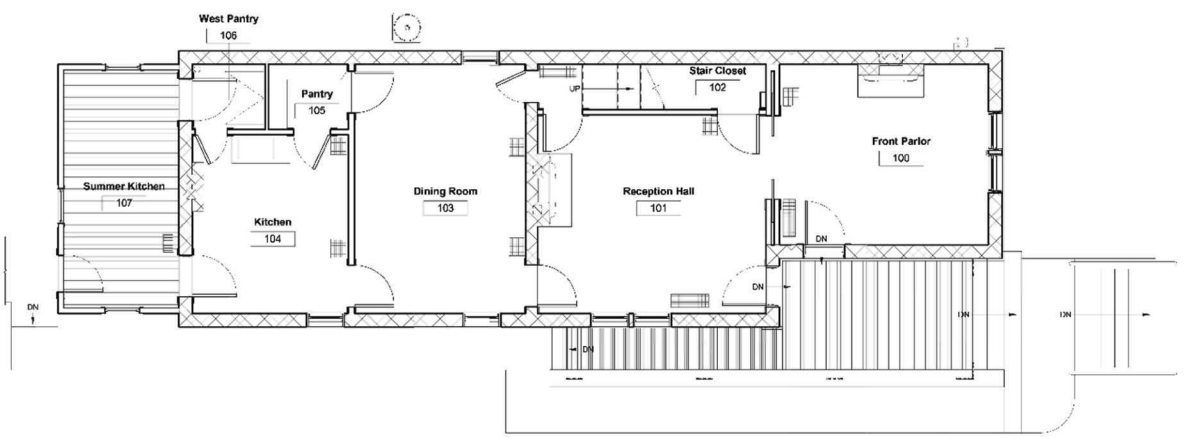


Figure 2.5. Current first floor plan of the house. (STRATA 2018)

[39] Abstract #25, Mortgage Record Book 118 Page 545. A note added to that deed shows that Chadwick paid that mortgage off in 1894.

Gabled Ell House Type

The house on Lot 12449 can be generally categorized as a gabled ell, a vernacular house type that is also sometimes referred to as a gable-front-and-wing, or a gabled ell cottage.[40] The gabled ell was popular in many parts of the country from around 1870 into the late 1910s. Two-story versions of the form, such as the one on Summit Street, were most commonly built in the Northeast and the Midwest.[41] The gabled-ell house form features a front-facing gable end with a wider rear ell set back from the front wall. An open entrance porch was almost always placed at the intersection of the two sections. The roofline of the house on Summit Street varies from the classic gabled ell form in that the wider rear section has a front-facing gable, as opposed the side-facing gable that is more common.

The gabled ell form offered builders the ability to change the shape of the house to fit a variety of lots. When constructed on narrow lots in urban settings, gabled ells were more likely to be tall and narrow, and the back part of the house was often only slightly wider than the front, as is the case for the Dunbar house. The side ell of the Dunbar house is only a few feet wider than the front part of the house. That type of footprint is very common in the neighborhood; most of the houses nearby are placed close to the street, with a flat front wall and a narrow entrance porch set to one side. Many of those houses are also similar to the Dunbar house, in that they have two front doors (Figures 2.6 and 2.7).



Figure 2.6. 207 N. Summit, A brick gabled ell with simple Queen Anne style detailing, located south of the Dunbar House. Built between 1887 and 1897. (Deb Sheals 2018)

[40] Herbert Gottfried and Jan Jennings, *American Vernacular Buildings and Interiors: 1870-1960* (New York: W. W. Norton & Company, Inc., 2009), 140, 141.
[41] McAlester, 138.

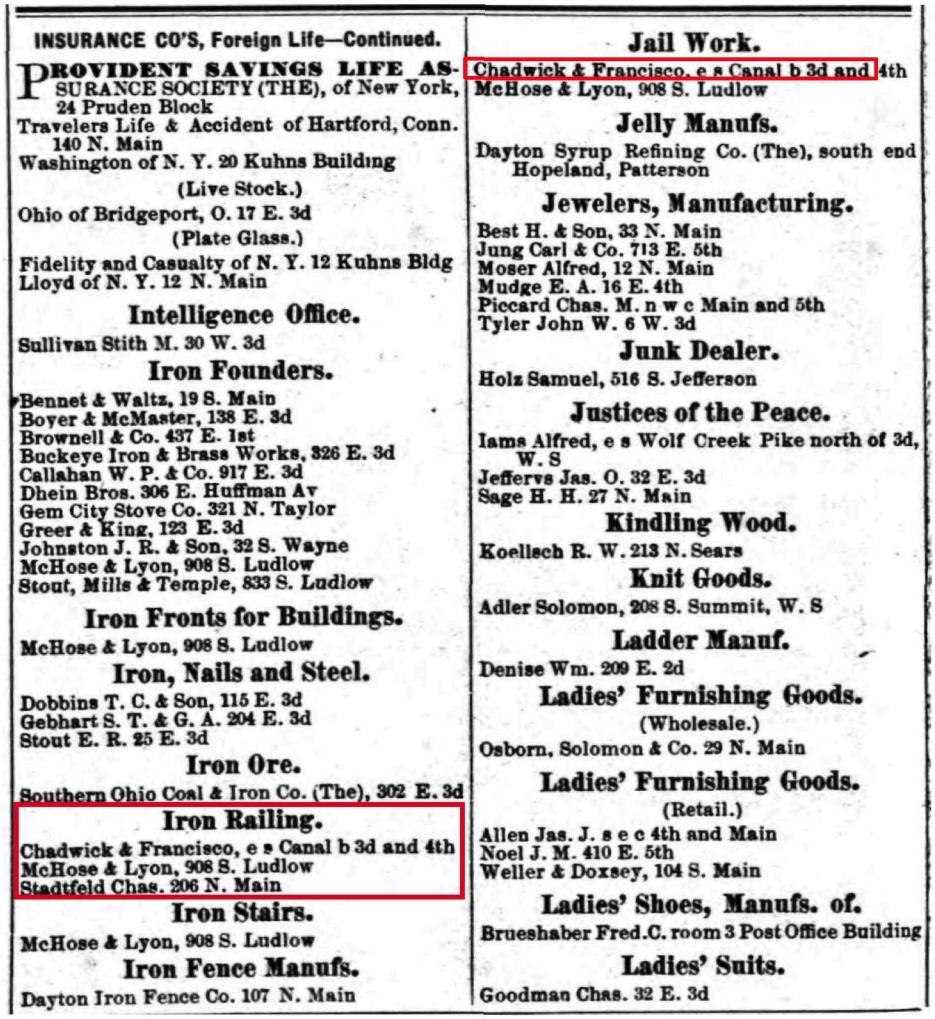


Figure 2.7. 1519 W. First Street, a brick house with simple Victorian era massing, located just south and east of the Dunbar house. Built before 1897. (Deb Sheals 2018)

Gabled ells typically had three to five rooms per level, with a parlor in the front of the ground floor. The arrangement of the interior generally relied on the location of the porch, which usually served as the primary entryway. Rooms tended to be square and clustered around the entryway.[42] The floorplan of the Dunbar house is comparable, with two front parlors, each of which has its own door to the porch. The first and second floors of the house both have four main rooms; the front room on the second floor was also used as a library and as Paul Dunbar's "Loafing Holt" when it was occupied by the Dunbars.

The front porch was often the most ornamental feature of a gabled ell, especially on relatively unstyled houses like the one on Summit Street. Samuel Chadwick did not have to go far to find ornamentation for his new porch. The elaborate ironwork porch supports on the house were almost surely a product of the Chadwick and Francisco architectural ironwork business that he operated with his brother-in-law. City directory listings for that company appear under the heading of "Iron Railings" in business listings of the 1880s (Figure 2.8).[43] They were probably also responsible for the ornamental iron fence which was placed at the edge of the front yard to mark its northern boundary. Those porch supports are the most ornamental elements of the house, which is simply detailed but well crafted. It is likely that Chadwick also supplied the brick for the house; he owned a brickyard from about the time this house was built into the 1890s.[44]

[42] Gottfried and Jennings, American Vernacular Buildings and Interiors, 143.
[43] Dayton City Directories, 1884-1885.
[44] Dayton City Directories, 1884-1897.



INSURANCE CO'S, Foreign Life—Continued.

PROVIDENT SAVINGS LIFE ASSURANCE SOCIETY (THE), of New York, 24 Pruden Block
Travelers Life & Accident of Hartford, Conn. 140 N. Main
Washington of N. Y. 20 Kuhns Building

(Live Stock.)

Ohio of Bridgeport, O. 17 E. 3d

(Plate Glass.)

Fidelity and Casualty of N. Y. 12 Kuhns Bldg
Lloyd of N. Y. 12 N. Main

Intelligence Office.

Sullivan Stith M. 30 W. 3d

Iron Founders.

Bennet & Waltz, 19 S. Main
Boyer & McMaster, 138 E. 3d
Brownell & Co. 437 E. 1st
Buckeye Iron & Brass Works, 326 E. 3d
Callahan W. P. & Co. 917 E. 3d
Dhein Bros. 306 E. Huffman Av
Gem City Stove Co. 321 N. Taylor
Greer & King, 123 E. 3d
Johnston J. R. & Son, 32 S. Wayne
McHose & Lyon, 908 S. Ludlow
Stout, Mills & Temple, 833 S. Ludlow

Iron Fronts for Buildings.

McHose & Lyon, 908 S. Ludlow

Iron, Nails and Steel.

Dobbins T. C. & Son, 115 E. 3d
Gebhart S. T. & G. A. 204 E. 3d
Stout E. R. 25 E. 3d

Iron Ore.

Southern Ohio Coal & Iron Co. (The), 302 E. 3d

Iron Railing.

Chadwick & Francisco, e s Canal b 3d and 4th
McHose & Lyon, 908 S. Ludlow
Stadtfeld Chas. 206 N. Main

Iron Stairs.

McHose & Lyon, 908 S. Ludlow

Iron Fence Manufs.

Dayton Iron Fence Co. 107 N. Main

Jail Work.

Chadwick & Francisco, e s Canal b 3d and 4th
McHose & Lyon, 908 S. Ludlow

Jelly Manufs.

Dayton Syrup Refining Co. (The), south end Hopeland, Patterson

Jewelers, Manufacturing.

Best H. & Son, 33 N. Main
Jung Carl & Co. 713 E. 5th
Moser Alfred, 12 N. Main
Mudge E. A. 16 E. 4th
Piccard Chas. M. n w c Main and 5th
Tyler John W. 6 W. 3d

Junk Dealer.

Holz Samuel, 516 S. Jefferson

Justices of the Peace.

Iams Alfred, e s Wolf Creek Pike north of 3d, W. S
Jeffervs Jas. O. 32 E. 3d
Sage H. H. 27 N. Main

Kindling Wood.

Koellsch R. W. 213 N. Sears

Knit Goods.

Adler Solomon, 208 S. Summit, W. S

Ladder Manuf.

Denise Wm. 209 E. 2d

Ladies' Furnishing Goods.

(Wholesale.)

Osborn, Solomon & Co. 29 N. Main

Ladies' Furnishing Goods.

(Retail.)

Allen Jas. J. s e c 4th and Main
Noel J. M. 410 E. 5th
Weller & Doxsey, 104 S. Main

Ladies' Shoes, Manufs. of.

Brueshaber Fred.C. room 3 Post Office Building

Ladies' Suits.

Goodman Chas. 32 E. 3d

Figure 2.8. Directory Listing for Chadwick & Francisco, Dayton, Ohio, 1885.

Chadwick's Legacy on Summit Street

Neither Chadwick nor any members of his immediate family appear to have lived in the house on Summit Street, which is believed to be one of several houses he built in the area.[45] Other members of his family did end up on that street later, however. More than a century after he built the house, his granddaughter, Marie Chadwick, was living nearby, at 301 N. Summit. In 2003, Marie Chadwick walked Summit Street with Laverne Sci, site manager at the Dunbar house, and pointed out several brick houses on Summit Street that her grandfather had built.[46] Samuel Chadwick kept the house at 219 Summit for five years after it was completed and may have rented it during that time period. Finally, on January 1, 1894, he sold the house and lot

[45] City Directories show that he lived at 1251 W. 3rd Street the entire time he owned Lots 12448 and 12449.

[46] Hitch, Neal V., and Cheryl J. Straker, *Historic Structures Report for the Paul Laurence Dunbar House* [Draft] (Dayton, OH: Ohio Historical Society, 2003), 7.

#12449 for $3,300, to Joseph A. and Josephine Shumaker.[47] He retained ownership of the open lot south of the house (#12448), however, possibly with a thought to build another house there.

Joseph and Josephine Shumaker

The Shumakers owned the house for only a short time, selling it at a loss just nine months later. On September 8, 1894, they sold the house to Enos C. and Anna E. Harley for $2,000, nearly 50% less than they had paid for it (Figure 2.9).[48] It is possible that the Shumakers were among the many victims of the Panic of 1893, a national economic crisis that ultimately resulted in the closure of some 15,000 businesses nationwide.[49]

Although some modern studies have postulated that the Shumakers made extensive changes in those nine months, the decrease in purchase price suggests that they did little work in that time period. Those earlier assumptions appear to be the result of a transcription error made when the Historic American Buildings Survey (HABS) recorded the building in 1981. The data sheet prepared by HABS includes a chain of title, which lists the sale price from Chadwick to the Shumakers to be $330, instead of $3,300.[50] As a result, it was assumed for many years that the property value increased instead of decreased during that nine-month period.

Enos and Anna E. Harley

Enos C. and Anna E. Harley owned and occupied the house on Summit Street for seven years.[51] They married in 1886, in Randolph Township of Montgomery County (now part of the city of Clayton), and at the time they bought the property on Summit Street, they had one child, Christiana, who was a year old.[52] A second child, Robert, was born in 1898. Enos Harley was working as a teacher when he got married, but by the time they bought the house on Summit Street, he was a partner in the firm of Herr and Harley, Wholesale Grocers. The grocery business was located at 16. S. St. Clair, near Third Street in downtown Dayton.[53]

The 1900 population census entry for the family shows that they were living on Summit Street at the time and that they owned their house free and clear. The grocery business appears to have been doing well. The household included two servants; 29-year-old Mary Lynch, a white housekeeper, and 24-year-old William Hood, an African American coachman. The Harleys were white. It is likely that William Hood was living in a small barn that had recently been constructed near the alley at the west end of the property.

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[47] Abstract entry #29, Deed Record Book 199, page 87.
[48] Abstract entry #32, Deed Record Book 199, page 137.
[49] Ohio History Connection, "Panic of 1893." Ohio History Central, http://www.ohiohistorycentral.org/w/Phttp://www.ohiohistorycentral.org/w/Panic_of_1893anic_of_1893. Future research into real estate assessments could determine if the drop in value was part of a wider trend.
[50] Historic American Buildings Survey OH-218 Data sheet, 2 contains the error. Montgomery County Deed Record Book 199, page 87 shows the correct sale price.
[51] City directories and US Census records.
[52] "Enos and Anna Harley Wedding Announcement," *Dayton Herald*, July 8, 1886; and census.
[53] Dayton City Directory 1896

OWNERSHIP OF LOTS 12448 AND 12449: 1884 TO PRESENT	
1884, March. Samuel Hopping Chadwick buys 22.19 acres north of First Street in for $10,000. He subdivides that property numerous times. In 1887, part of the block facing Summit Street was platted into large house lots.	
House (Lot #12449)	Side Yard (Lot #12448)
1888. Chadwick builds a two story house on this lot; the house was completed between 1887 and 1888. It is likely that he built a privy near the alley west of the house in that same time period.	Few to no changes to the side lot in this period.
1894, January. Chadwick sells house and lot to Joseph and Josephine Shumaker for $3,300.	Chadwick retains ownership of the vacant lot south of the house.
1894, Sept. Shumakers sell house to Enos and Anna Harley for $2,000.	1894, Sept. Chadwick sells side lot to Enos and Anna Harley for $600.
Harleys make numerous improvements to the property. While the date of the barn's construction has not been documented, it appears to have been constructed by the Harleys. The barn straddles the west end of the two lots, so it is unlikely it was built before the Harleys recombined the lots in 1894. The barn first appears on the 1897 Sanborn Map Company, along with a frame privy/shed in the northwest corner of the property.	
1901, June. Sold to Harry and Eden Collins $4,500.	
1903 Feb. Sold at sheriff's auction to the Miami Loan and Building Association for $3,800.	
1904, June. Sold to Matilda Dunbar in for $4,100.	
1936, Oct. Bought by The Ohio State Archaeological and Historical Society for $4,500.	

Figure 2.9. Chart showing ownership of the two lots from 1884 to the present.

Outbuildings

The Harleys bought the side lot (12448) from Chadwick for $600 on the same day they purchased the house and lot 12449 in 1894.[54] The two lots have been part of a single parcel since that time. The recombination of those two lots provided room for the addition of a new frame barn at that back of the lot. While the date of that barn's construction has not been conclusively identified, it appears to have been constructed by the Harleys soon after they purchased the property. The barn straddles lots 12449 and 12448, so it is unlikely it was built before the Harleys combined the lots in 1894. The barn first appears on the 1897 Sanborn map of the property, which also shows a frame privy/shed in the northwest corner of the property (Figure 2.10).

[54] Abstract #32, Deed Record Book 199, page 137: Abstract #33, Deed Record Book 199, page 136.

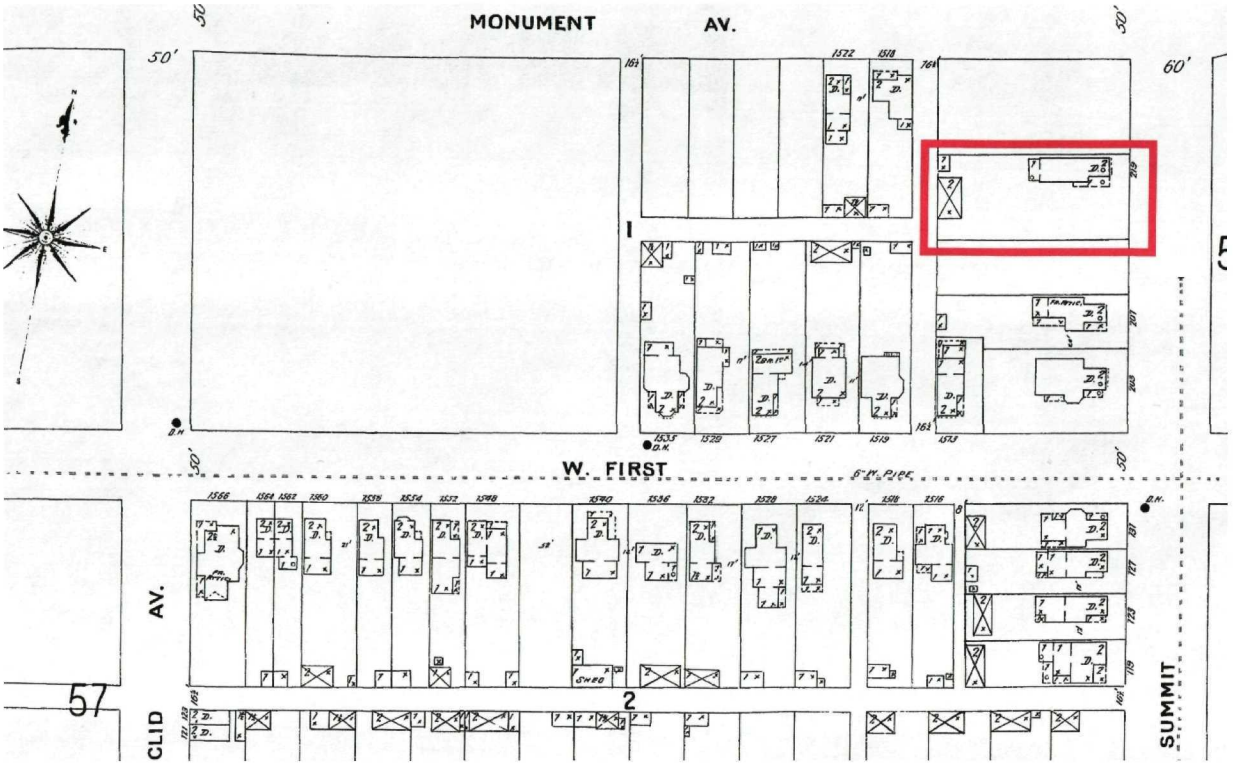


Figure 2.10. 1897-98 Sanborn Map, showing the property and nearby houses. This is the first map to show the entire property. It also shows that the present address, 219 N. Summit, has been in use since this time.

The barn, which is also referred to as a stable in some early descriptions, measures approximately 20' by 32'. The first floor includes stalls for two horses, plus space for a carriage. The second floor is largely open, with a separate corner room which is generally ten feet square. That separate room was most likely used for the living quarters of the coachman, William Hood, who was part of the household in 1900.

The property also included a privy, which was located in a frame building that is shown on the 1897 Sanborn map.[55] It measured roughly 9' by 12', which is too large to have served only as a privy. It is likely that it did double duty as a garden or tool shed and may even have served as a chicken coop at some point; the Dunbars are known to have kept chickens.[56] Although the barn has survived, the privy/shed is no longer extant. Sanborn maps indicate that it was demolished sometime between 1950 and 1955.

[55] Shaune M. Skinner and John Nass, *Evaluative Testing at the Dunbar House* (Columbus, OH: Ohio Historical Society, August 1985).
[56] Virginia Cunningham, *Paul Laurence Dunbar and His Song,* (New York: Dodd, Mead & Company, 1948), 246.

Upgrading the House

The Harleys appear to have made several improvements to the house, including the addition of city water service, a water heater, and an indoor bathroom on the second floor.[57] Physical evidence shows that those elements were all added after the house was built, which makes sense; there was no public water main on this block of Summit Street until 1891.[58] The gas and water pipes for the second floor bathroom were clearly added later; they extend from the basement up through floorboards to the bathroom, which is located at the back of the house. The pipes are surface mounted instead of being hidden in the wall, as one would expect if they were original to the house.

Those pipes connected to a new sink, and to a "Dayton B" instantaneous gas water heater. Those items both include clues for their installation dates: the heater is stamped with a patent date of August 1894, and the sink has a nameplate for the plumber who installed it, Ed. T. Hamm.[59] City directories show Hamm had an active plumbing business in Dayton from at least 1891 to 1906. The bathroom also has a large bathtub, which is surrounded by wainscoting. The wall beneath the bathtub is of unpainted plaster, which with other construction details indicates that the room was not finished until it became a bathroom. This was not unusual at the time, as shown by a review of classified ads conducted by historian Chris Buchanan in 2011.[60] He found at least one 1902 ad for a house which included a note that it had "a small room suitable for bath."[61] Similar information was found in an 1891 house pattern book, which included notes with some plans that indoor bathrooms could easily be added, often in place of a closet.[62]

Buchanan's review of ads also found numerous turn of the century sale ads which boasted of "both kinds of gas," and "both kinds of water." Those notes reflect changes in city utilities. The two kinds of water were "rain" which was collected and stored in a cistern, and "Holly" which referred to city-supplied water. The name Holly was in reference to Birdsall Holly, the man who invented the steam-powered water pumping system that was used in Dayton.[63] The two kinds of gas were manufactured gas, also known as water or coal gas, and natural gas, which became available in Dayton in 1889. Manufactured gas burned more brightly and worked well for lighting but did not put off much heat. Natural gas, by contrast, provided an efficient source of heat that was ideal for cooking, but not for lighting. It was therefore common for buildings of the time to have both types of gas.

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[57] Chris Buchanan, *Early Technological Updates at the Paul Laurence Dunbar House* (Ohio Historical Society, 2011), 4, 12. Note, although this document appears to have the wrong date of installation for these changes, it does feature a very good discussion of early domestic plumbing and mechanical systems in the house.

[58] Buchanan 7.

[59] Buchanan 6.

[60] Buchanan 6-9.

[61] *Dayton Daily News*, Nov. 15, 1902, quoted in Buchanan, 8.

[62] D. S. Hopkins, *Late Victorian House Designs*, 1893 (Mineola, NY: Dover Publications, Inc., 2004).

[63] Buchanan 7.

Classified ads posted by the Harleys in 1900 and 1901 show that the improvements listed above had all been installed by that time and that they had gone so far as installing public water and gas in the barn. An ad which ran in the Dayton Herald in 1901 offers a concise description of the property at the time, noting that the buildings offered "All modern conveniences, furnace, bath, both gasses, cement cellar, and carriage floor; gas and Holly at barn" (Figure 2.11).[64] That dual gas system was still in service when the Dunbars lived there; their papers include receipts for both types of gas.[65]

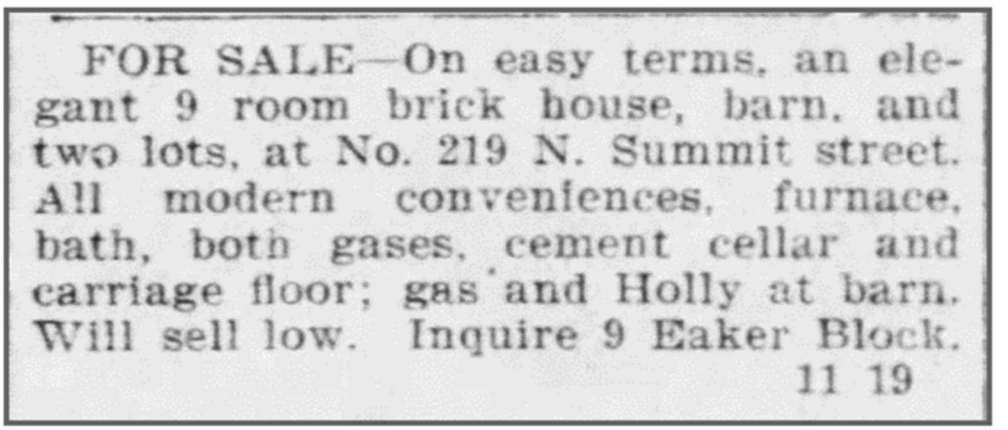

FOR SALE—On easy terms, an elegant 9 room brick house, barn, and two lots, at No. 219 N. Summit street. All modern conveniences, furnace, bath, both gases, cement cellar and carriage floor; gas and Holly at barn. Will sell low. Inquire 9 Eaker Block.
11 19

Figure 2.11. Advertisement for the sale of the house. (*Dayton Herald*, Nov. 17, 1900, 11)

That advertisement marked the beginning of what proved to be a long effort to sell the property. The Harleys may have come upon hard times, or simply decided the house was too much for them to keep up, as they began advertising it for sale around November 1900 and were still running ads the following May. The ads regularly described it as an elegant home with modern conveniences, and the barn was often used as a selling point. The ads show that the Harleys wanted to sell the house quickly "at a sacrifice" or to simply trade it for "a fine lot or smaller home."[66] The house was advertised as being for rent in May 1901, which may mean the family had moved out of the property by then.[67]

Finally, on June 7, 1901, the Harleys sold the property to Harry C. Collins, for $4,500.[68] That price reflected a significant increase in the value of the property, up $1,900 from the $2,600 they had paid for the two lots in 1894. It was not quite as much as the Harleys had hoped for, however; their initial asking price had been $5,000.[69]

[64] "For Sale," *Dayton Herald*, November 17, 1900, 11.
[65] Dunbar papers, cited in Buchanan, 8.
[66] *Dayton Daily News,* December 20, 1900, 6; *Dayton Herald,* May 4, 1901, 2;
[67] Dayton Daily News, May 11, 1901, 6.
[68] Abstract entry #36, Deed Record Book 236, Page 166.
[69] *Dayton Herald*, May 4, 1901, 2.

Enos Harley also had to help finance the purchase. He received two $50 promissory notes from Collins as part of the sale, which he then transferred to Samuel B. Ricketts.[70] Collins evidently did not pay his mortgages, and Ricketts brought forth a lawsuit against him and Barnett H. Rannells, a real estate developer who also held a note on the property.[71] As a result of the suit, the property was put up for auction at a sheriff's sale on January 31, 1903. The house was advertised for that sale as a "two-story brick house of eight rooms and summer kitchen, bathroom, large frame stable, and all the necessary outbuildings."[72] The Miami Loan and Building Association purchased the house at the auction for $3,800.[73] They sold it to Matilda Dunbar in 1904 for $4,100.[74]

Episode 2a. Paul Laurence Dunbar: 1904 – Feb. 1906

Poet Laureate

Matilda Dunbar's purchase of the house was likely financed by her son, Paul Laurence Dunbar who had by that time gained international acclaim for his literary prowess. He is widely recognized as one of the first African Americans to gain extensive recognition in the field of literature, earning the title of the "poet laureate of his race."[75] Born and raised in Dayton, Dunbar published his first book shortly after graduating from Dayton's Central High School in 1891.

That book was titled *Oak and Ivy*, which historian Brian Shellum explained referred to "a literary mix of serious poems in Standard English, the 'oak' in the title, and a smaller selection of dialect pieces, representing the 'ivy.'" To Dunbar's surprise and eventual chagrin, "readers raved over his plantation verse" but largely ignored the more formal verses.[76] He later told an interviewer, "I'm tired of dialect, but the magazines aren't."[77] His second book, *Majors and Minors,* was published in 1896. *Majors and Minors* received a glowing review from William Dean Howells in Harper's Weekly, bringing commercial and literary success.[78]

Dunbar spent time in England and lived in several major U.S. cities in the late 1890s and early 1900s. He married Alice Ruth Moore in 1898, and the couple lived in Washington D.C. for a time, where Paul was working at the Library of Congress. In 1899 Paul Dunbar came down with what was thought to be a severe case of pneumonia, but which was eventually diagnosed as

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[70] "Legal Suit Brought Against Harry and Caroline Collins," *Dayton Herald*, June 6, 1903, 16.
[71] "Suit Filed for Money Against Barnett H. Rannells," *Dayton Daily News*, October 11, 1902, 19.
[72] "Sheriff's Sale," *Dayton Herald*, January 8, 1903, 11.
[73] Abstract #42, Deed Book 251, page 253.
[74] Abstract #43, Deed Book 263, page 157. Many sources say that Paul bought the house at 219 N. Summit Street for his mother, however, the deed and a mortgage to the property were both in her name. It is likely that he at least supplied a substantial part of the purchase price.
[75] Charles Shedd, Jr. *Paul Laurence Dunbar House* (National Survey of Historic Sites and Buildings, 1961). From National Archives file on NHL.
[76] Brian G. Shellum, *Black Officer in a Buffalo Soldier Regiment* (Nebraska and London, University of Nebraska Press, 2010) 63-64.
[77] Cunningham, 251.
[78] Joseph H. Mendinghall, and S. S. Branford, *Paul Laurence Dunbar House* (National Register of Historic Places Inventory Form, 1977), 8.1.

tuberculosis.[79] His marriage ended in 1902, and he moved to Chicago, where he rented a flat for himself and his mother, who had lived with him off and on over the years. He continued to write and lecture, and by 1903 he had published numerous books, short stories, individual poems, musical shows, and song lyrics.[80] He was also in much demand as a speaker, but he was seriously ill with tuberculosis and in need of rest. He and his mother moved back to Dayton just a few months before they bought the house on Summit Street.

Dunbar's Childhood in Dayton

That move was a homecoming for both of them. Matilda, wanting to be closer to family members, had first moved to Dayton in 1866 shortly after separating from her first husband, Robert Murphy.[81] Matilda's grandmother, Rebecca Porter, had been a Dayton resident since 1839. Her mother, Eliza Borden, and sister, Rebecca Borden Burton, also moved there in the 1860s. Matilda brought her two children with her when she moved to Dayton in 1866. Matilda and Robert Murphy had two children; William Travis Murphy was born in February 1864, and Robert Small Murphy was born in August 1866.[82]

While in Dayton, Matilda met Paul's father, Joshua Dunbar, and the two were married in 1871. Joshua Dunbar had been born enslaved and escaped via the Underground Railroad. He returned to the U.S. after the Civil War began, to serve in the United States Army, and settled in Dayton after being honorably discharged in October 1865.[83] Paul Dunbar was born on June 27, 1872; he had one sister who died young.[84] Matilda and Joshua Dunbar divorced in 1876, and she and her children moved often during Paul's childhood. Most of their residences were located in relatively modest neighborhoods east of the Miami River.[85] Preliminary research indicates that all of those early residences have since been demolished (Figure 2.12).

Paul's parents placed an emphasis on education early in his life, and he was encouraged to go as far as he could in school.[86] In an interview given in 1902, Paul discussed his parents' involvement in his education. He stated that Matilda taught him to read when he was young and that both of his parents read to him and his siblings at night. It appears that Matilda was the most influential parent when it came to education; she and Joshua Dunbar divorced when Paul was four years old, after living apart for several years. Paul told the reporter in 1902 that "my mother, who had no education except what she picked up herself, and who is generally

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[79] Honious, Ann, *What Dreams We Have: The Wright Brothers and Their Hometown of Dayton, Ohio* (Fort Washington, PA: Eastern National, 2003), 71.
[80] Cunningham, 267-276. Cunningham documented the publication of more than 140 different works between 1893 and 1903.
[81] Hallie Q. Brown, *Homespun Heroines and Other Women of Distinction* (Xenia, OH: Aldine Publishing Company, 1926), 158.
[82] Honious, 56; "1820 Census," Ancestry.com, accessed June 2018.
[83] Eleanor Alexander, *Lyrics of Sunshine and Shadow: The Tragic Courtship and Marriage of Paul Laurence Dunbar and Alice Ruth* Moore (New York: New York University Press, 2001), 24.
[84] Honious, 57.
[85] Honious, 58, 63.
[86] Honious, 58.

considered to be a very unusual woman, taught me to read when I was four years old." [87] Given that Matilda and Joshua were both former slaves, it is likely that they were illiterate (Matilda signed her will with a mark, not a signature). Joshua Dunbar remained in Dayton after the marriage ended and may have had interactions with Paul in later years, but there is little indication that they were close. Joshua Dunbar moved to the Central Branch of the National Home for Disabled Volunteer Soldiers in 1882 and died there in 1885.[88]

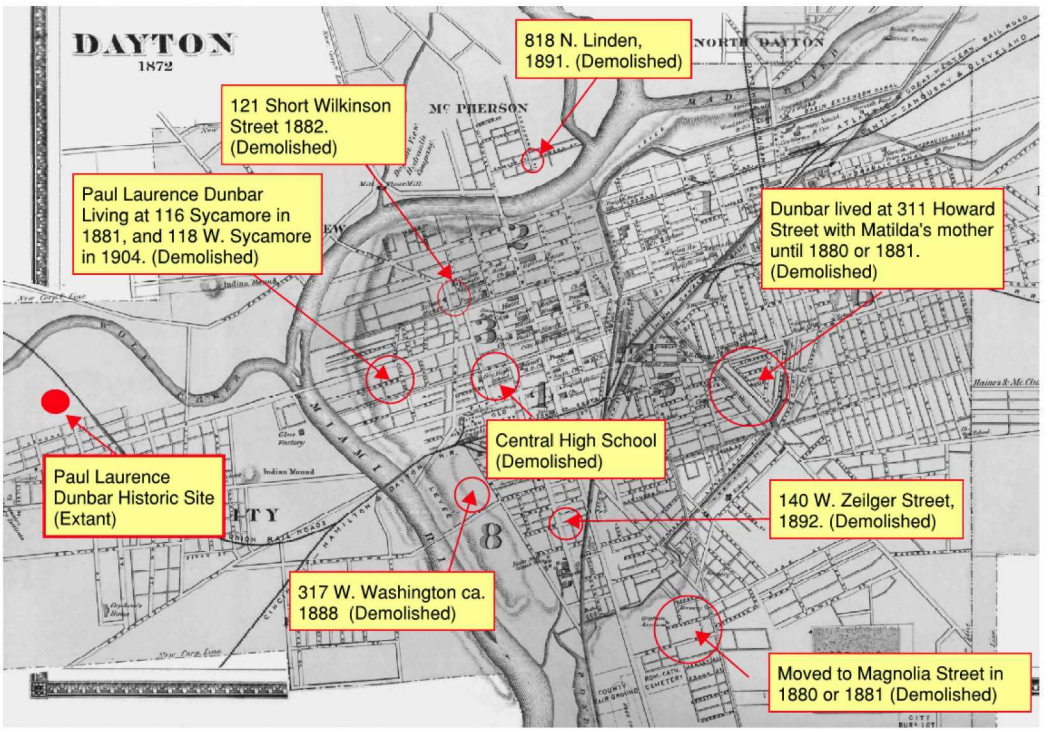


Figure 2.12. Map of other Dunbar Residences in Dayton.
(Map by Mason Martel, 2018. Base map "Map of Dayton, 1872." www.davidrumsey.com/)

Paul Dunbar received his education in the public schools of Dayton, which were segregated in the lower levels.[89] In 1886, he started classes at Central High School, which was integrated.[90] It is likely that the high school was integrated more for the sake of economy than an interest in racial harmony. Few students of any age attended high school at the time and there would not have been enough African American students to justify a separate school for them. Dunbar later noted, for example, that he was the only black student in his class, as illustrated in the class photo in Figure 2.13 below.

[87] "Paul Dunbar: The Poet in His Washington Home, His Theories and Views, and His Ambitions," *The Philadelphia Times*, January 4, 1902. Quoted in Honious, 58.
[88] Honious, 60.
[89] Honious, 59.
[90] Honious, 61.

During his senior year at Central High School, Dunbar was president of the high school's literary society and the editor of the school newspaper.[91] After his graduation in 1891, he worked at a number of jobs in Dayton and even made enough money to buy a small house at 140 W. Zeigler Street, which he shared with Matilda in 1892. (See Figure 2.12. That house has since been demolished.) Not long after *Oak and Ivy* was published, he moved to Chicago and spent most of his career living in other cities.



Figure 2.13. Central High School Class of 1890. Central High School, 1889. Paul Dunbar is in the upper left. Orville Wright was one of his classmates. The description of the photo lists Orville as being in the "center rear" of the image. (Wright State University Special Collections and Archives: MS-1 Wright Brothers Collection.)

Return to Dayton

When Paul and Matilda Dunbar returned to Dayton in late 1903, Paul leased a house for them at 118 Sycamore Street, while a high school friend, Ezra Kuhns, helped him look for a house to purchase. Sycamore Street was familiar to Paul and Matilda—their rental house was part of the same duplex that they had lived in in the early 1880s, at 116 Sycamore.[92]

They had been living on Sycamore Street only a short time when Kuhns showed Paul the house at 219 N. Summit. Dunbar biographer Virginia Cunningham later wrote that as soon as Paul saw the house "he knew it was home. A nine-room brick house on a pleasant tree-shaded street, with an extra lot to make a sunny yard…Paul moved in mentally before he completed his tour of

[91] 1891 Commencement program; Dayton History Digital Archive.
[92] Cunningham, 241; Sanborn Fire Insurance Map, Dayton 1918, Volume 1, page 32.

inspection and Ezra soon arranged terms for purchase."[93] The sale was finalized on June 3, 1904, and soon after, he and Matilda moved into the house where they would each spend the rest of their lives.[94]



Figure 2.14. Paul Laurence Dunbar and an unidentified woman in the yard of the house on Summit Street. This photo was probably taken soon after he and Matilda moved into the house in 1904. (OHC Collection 3072)

The new house offered plenty of room for the two of them, with two parlors, a dining room and a kitchen on the first floor, and four good sized bedrooms upstairs. Dunbar reportedly decided right away that the front bedroom on the second floor would make a good study for him; it was close to his bedroom and would save him extra trips up and down the stairs on days he was too ill to negotiate the stairs. He dubbed the room his "Loafing Holt," and filled it with comfortable furniture, including a daybed, an armchair, and a writing desk. The walls of the room were lined with bookcases which were described as "spilling over with books, most of them autographed by the authors" (Figure 2.15).[95]

[93] Cunningham, 243.
[94] Abstract #43, Deed Book 263, p. 157.
[95] Cunningham, 243. Most, if not all, of those books and furnishings were still in the house when the State of Ohio took it over in the 1930s.

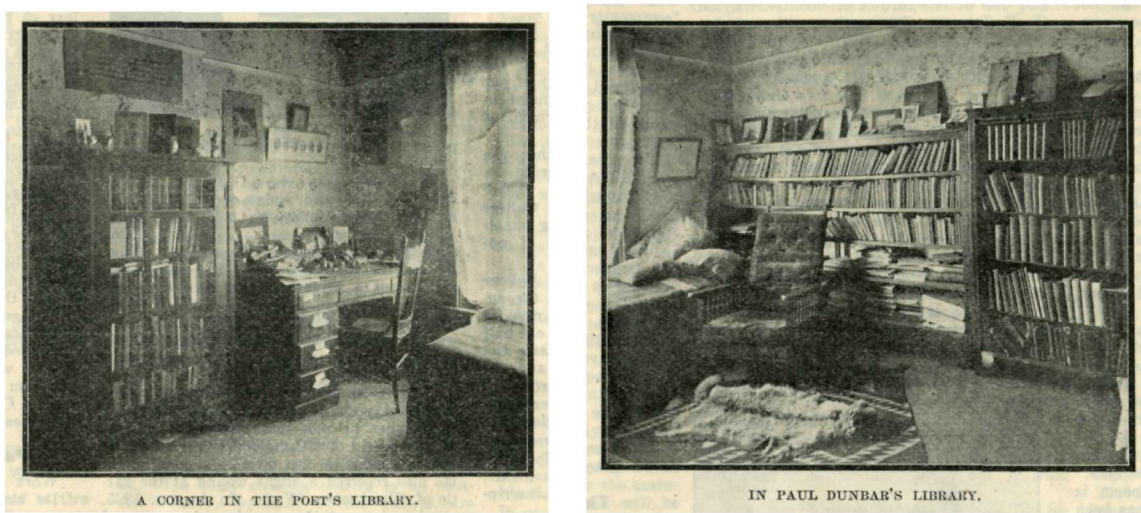


Figure 2.15. Dunbar's Study, or "loafing holt", ca. 1905. (Watchword, March 6, 1906, in OHC PA307_6_02)

Visitors

Due to his failing health, which often forced him to remain in bed, Paul spent much of his time at home, reading, and writing. The house quickly became known for its association with one of Dayton's most famous citizens, and the Dunbars saw a steady stream of visitors. Matilda frequently ushered guests into the first floor parlor or up the stairs to Paul's study, then checked in often to make sure Paul did not overexert himself. Visitors included old friends he had known since childhood, as well as reporters, aspiring poets, and others who simply wanted to meet the local African American who had become so well-known.

Biographer Lida Keck Wiggins visited the house on four different occasions. She sat with Dunbar in the parlor on one visit, and on another occasion, Dunbar prepared tea for her and a friend in the upstairs study. She recalled seeing signs that he had been writing in the study, "His desk showed that he had been at work recently, and there were bits of unfinished poems strewn upon it."[96] On another occasion, she found "the lower rooms filled with callers," and she and Dunbar once again went upstairs to the study.[97] By the time of her final visit, Dunbar had become so weak that he was in a bed on the first floor, which she said had been moved there "so his mother could be near him while she performed her household duties."[98]

Another biographer, Virginia Cunningham, wrote that Dunbar was often visited by local African Americans who "spoke wistfully of his schooling. How could they learn to read and write?"[99] Moved by those sentiments, Dunbar took it upon himself to teach "class" to several individuals

[96] Lida Keck Wiggins, *The Life and Works of Paul Laurence Dunbar* (Harvard: Dodd, Mead & Company, 1907), 107.
[97] Wiggins, 114.
[98] Wiggins, 126.
[99] Cunningham, 245.

at the house, because, as he had told Wiggins on one of her visits, "Some people think Negroes should be maids and bootblacks, but I am determined that they shall not make menials of all of us."[100]

Cunningham also observed that those guests frequently came bearing gifts, one of which was a rambunctious collie puppy who became the poet's constant companion. The collie joined a less conventional pet. Dunbar also had a pet chicken named Blackie that came when Dunbar whistled and rode on his shoulder at will.[101]

Blackie was one of many chickens to share the property with the Dunbars over the years; household records from this time period include receipts for chicken feed.[102] Those chickens were likely housed in one of two places in the yard. The 9' x 12' frame privy/shed at the northwest back corner of the lot may have also been fitted for chickens. It was too large to serve only as a privy, and a chicken coop would have made a compatible additional use. (Archeological excavations conducted in 1985 confirmed that there had been a privy in that location at one point.[103]) It is also possible that the Dunbars set aside room for chickens in the large barn south of the privy building. There is no evidence that they kept horses or a buggy at any time, and there would have been ample room there even if they did use the barn for other purposes.

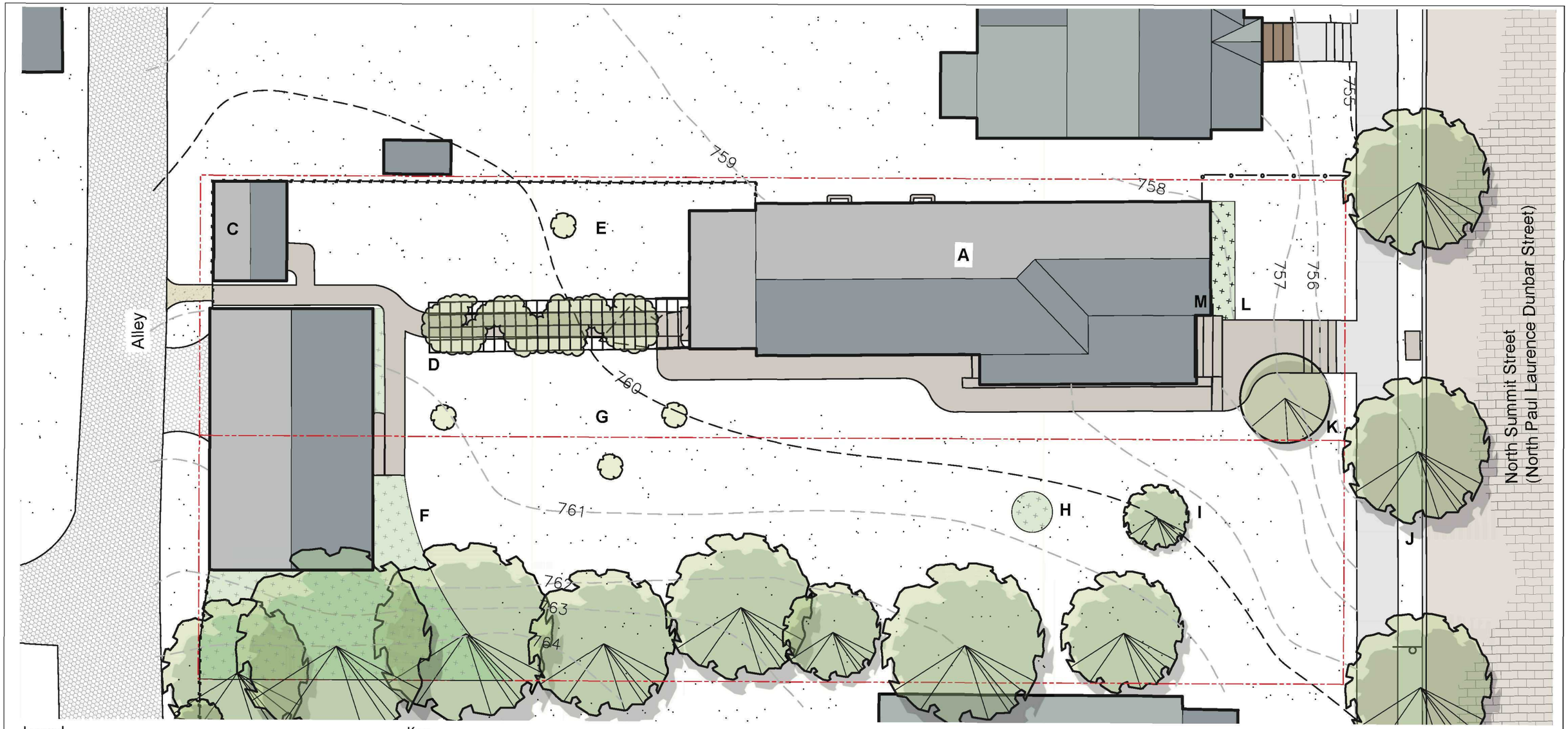
Paul and Matilda Dunbar Landscape ca. 1906

Between 1904 and 1906, the Dunbars developed the grounds of their house to provide beauty, bounty, and shade. After Paul died, Matilda maintained the landscape to reflect the character present during the residency of her son. The natural growth of plants and the addition of a commemorative plaque in 1921 are the few known changes to the residential landscape through 1934 when Matilda died, and the property transferred to the City of Dayton. The best early photograph of the property taken ca. 1905 reveals the residential character of the landscape and the spatial relation of the grounds to the house and barn (Figure 2.16).[104]

The ca. 1906 historic period plan illustrates the Dunbar property during this time (Landscape Period Plan L-1). Early visitors to the Dunbar home remarked its location on a tree-lined street and the generous size of the double lot. The lots were organized into front, side, and back yards. The side yard expanded across most of the lot south of the house and east of the barn. The open space adjacent to the house afforded visual connection between the street and the private residence. The Dunbars developed an ornamental character to the landscape of the front and side yards which provided visual interest from the house and the street. The backyard north of the barn and a grape arbor served utilitarian purposes.

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[100] Cunningham, 245.
[101] Honious, 74.
[102] Hitch and Straker, 4.
[103] Skinner Nass, *Evaluative Testing at the Dunbar House*. Sanborn maps indicate that the privy/shed was removed between 1950 and 1955.
[104] "Paul Laurence Dunbar: The Negro Poet Laureate." *The Watchword* (1906). 150.



Legend

- Historic lot boundary
- Building roof
- Deciduous tree
- Ornamental/fruit tree
- Deciduous shrub
- Vine
- Groundcover/bed
- Mown lawn
- Soil/mulch
- Stone
- Concrete
- Cobble/gravel
- Brick
- Wood
- Wood pergola
- Woven wire fence
- Cast iron fence
- 1 foot contour
- 5 foot contour

Key

A. Paul Laurence Dunbar House
B. Carriage Barn
C. Shed
D. Pergola with grape vine
E. Backyard shrub or tree location
F. Planting bed with unknown ground covers or flowers
G. Deciduous shrubs including bridalwreath spirea, snowball hydrangea, flowering quince, and sweet mock-orange
H. Planting bed with garden pansies
I. White birch
J. Silver maple and other deciduous street trees
K. Apple or crabapple
L. Planting bed with unknown ground covers or flowers
M. Location of plaque placed in 1921

Notes and Sources

1. Historic photographs, ca. 1904-1932.
2. Dunbar Home, Survey, State Archaeological and Historical Society, 1937.
3. Skinner and Nas, Archeology Report, OHS, 1985.
4. Woolpert Inc., topographical survey, rev. 9/5/2018.
5. Norfleet, Brown & Petkewicz, Boundary and Topographic Survey, 1987.

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SUB SHEET NO. L1

TITLE OF SHEET
EXISTING CONDITIONS DRAWINGS
1906 LANDSCAPE
DAYTON AVIATION HERITAGE NATIONAL HISTORICAL PARK

DRAWING NO. 362 / 146232
PMIS/PKG NO. 38797
SHEET 2 OF 8

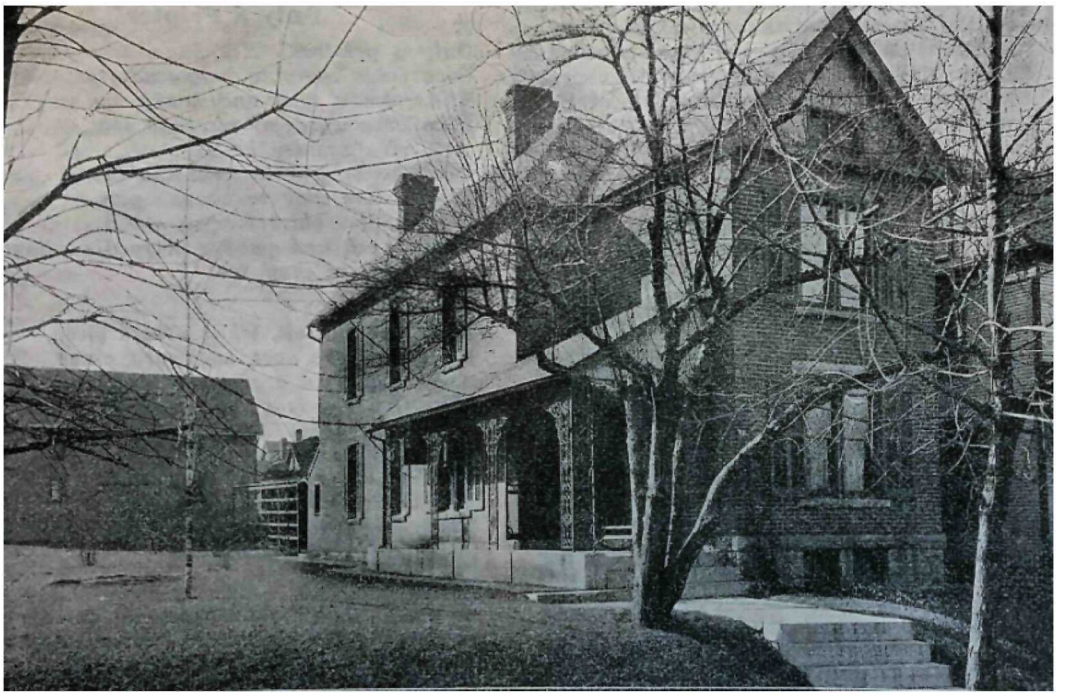


Figure 2.16. 219 N. Summit Street in 1905. (Watchword, March 6, 1906, in OHC PA306_6)

The ground plane surrounding the house consisted of a relatively level terrace that sloped down approximately five feet to the sidewalk and street. The south property line fell along a slope that transitioned another five feet to the elevated terrace of the neighboring property.

Vegetation of the Dunbar property included various deciduous trees, deciduous shrubs, a grape pergola, sparse planting beds, and a mown lawn. Street trees grew near lot lines and included at least one silver maple (*Acer saccharinum*). An irregular alignment of deciduous trees demarcated the south property line. An apple or crabapple (*Malus* sp.) offered blossoms east of the front porch. North of the porch, a narrow bed with low plants such as iris and daffodil and other bulbs formed a foundation planting along the main façade.

Descriptions of ornamental plants present during Dunbar's lifetime appear in biographies. Lida Wiggins' account of the first time she saw the property includes notes about the landscape and specific mention of a planting bed for Paul.

> *Together we traversed the pretty street, which leads to the Dunbar home. The house is a commodious brick structure, shaded by magnificent elms, and on the lawn, at a point where the sick man's eyes could rest upon it, when he sat by a southern window, was a luxuriant bed of pansies.*[105]

[105] Wiggins, 103. It is unknown if pansies were planted in the bed. The term "pansy" in literature of the early twentieth century often referred to any flowering plant of small stature rather than the actual garden pansy (*Viola tricolor*).

This flower bed was established directly west of a small white birch (*Betula papyrifera*) that was planted during the first years of the Dunbar residency (Figure 2.16).

Fragrant and colorful flowering shrubs were arranged near the back entrance to the house. The appearance of shrubs in historic photographs suggested the presence of bridalwreath spirea (*Spiraea prunifolia*), snowball-bush (*Viburnum plicatum*), and flowering quince (*Chaenomeles speciosa*) or sweet mock-orange (*Philadelphus coronarius*). Virginia Cunningham mentioned "bridal wreath and snowball bushes" blooming in the yard decades later.[106] Archeological investigation confirmed the likely location of three shrubs on the property.[107] North of the shrubs, a wooden pergola with grape vines (*Vitis labrusca*) formalized the walkway between the house and the barn. Low foundation plantings possibly including lily-of-the-valley filled the shaded area south and east of the barn. Although features of the backyard were not well documented in known records or photographs, it is possible that it contained a garden bed and shrubs or fruit trees along the property line.

Dunbar's own writings include numerous references to plants. The following list includes words related to vegetation in his writings. Plants known or suspected to have been present on the property between 1904 and 1906 are italicized:[108]

Amaryllis	Feather weed	Mistletoe
Apple	Gourd	Oak
Berries	*Grape*	Pea
Blue-bell	*Grass*	Rose
Cherry	Honeysuckle	*Snow-ball bush*
Corn	Ivy	Violet
Cypress	Jimsen	Willow
Daisy	*Lily*	
Elder	*Lily-of-the-Valley*	

Flagstone pathways connected the buildings and linked the concrete sidewalk in the front to the alley in the back. Two sets of large stone steps transitioned the steep grade in the front yard and led to the porch. Individual stone blocks also formed a footstep at the thresholds at the west side of the porch, west or rear entry to the house, and the east side of the barn.

Documentation of the backyard only reveals the presence of the wood pergola and a shed although later documentation suggests use as a garden and clothes yard.[109] The original

[106] Cunningham, 244. Cunningham's book was published in 1953 yet her description corroborates the character of shrubs visible in historic photographs.
[107] Two possible shrub locations identified in the archaeological report are corroborated by historic photographs. The third location is located in the backyard where no known photographs exist. Shaune M. Skinner and John Nass, "Evaluative Testing at the Dunbar House," Ohio Historical Society, August 1985.
[108] Laverne Sci, "Dunbar's References of Nature," in Janet M Oberliesen, "Landscape Research and Restoration Recommendations," Ohio Historical Society, 2001.
[109] "Location Map: Paul Laurence Dunbar State Memorial," OHS Properties Ledger, ca.1940s, in Janet M Oberliesen, "Landscape Research and Restoration Recommendations," Ohio Historical Society, 2001.

pergola included arched beams forming an additional section adjacent to the back door of the house. A small outbuilding was located in the northwest corner of the property until the mid-1950s. The shed was associated with a privy pit and was one of the two possible locations of a hen house on the property. Household records from this time period include receipts for chicken feed and stories of named hens such as "Blackie" indicate the presence of chickens on site.[110]

The Dunbar landscape also contained at least two types of fencing in the early twentieth century. An ornamental cast iron railing marked the northern boundary of the front yard since the construction of the house in the 1880s. The 3' high iron fence with alternating finials harmonized with the style of ornate ironwork supports on the porch. The fence connected to the north side of the house near its northeast corner. Extending from the northwest corner of the house, it is likely that a 3' high, woven-wire fence divided the backyard of the Dunbar House from neighbors to the north. A fence remnant present on site today has decorative and functionally-tight mesh loops that were available in Ohio during Dunbar's residency.

Published Works

Although not nearly as prolific as he had been in earlier years, Dunbar continued to write, and he published a number of pieces while he was living on Summit Street (Figure 2.17). One long poem of note was written in 1904 for President Theodore Roosevelt, who was running for office at the time. Roosevelt liked it so much that he sent Dunbar two of his own books, complete with personal inscriptions to Dunbar. Lida Wiggins recalled that Dunbar proudly passed the books around during a gathering at the house that she attended and declared "See! I'm all "puffed up" over these."[111] He was also known to add poems to letters and thank you notes, and occasionally came up with poems for friends at a moment's notice.

Paul Dunbar's health continued to deteriorate, and at times the task of taking care of him appeared to be almost too much for Matilda. In 1905 she asked his two half-brothers, both living in Chicago, if they could come to help her, but both had families and jobs that kept them away. Matilda continued to take care of Paul, sometimes with help from a hired nurse. He was also attended to by his childhood friend Bud Burns, a physician who visited almost every day. The sudden death of Burns from typhoid in November 1905 was a blow from which Dunbar never seemed to recover.[112] On the morning of February 9, 1906, Paul was so ill that Matilda called Paul's new physician as well as his minister. Her instinct was accurate; Paul Laurence Dunbar died at his home on Summit Street that same afternoon. It is likely that he was in one of the front rooms on the first floor at the time.

[110] Hitch and Straker, 4.
[111] Wiggins, 112.
[112] Honious, 75.

Published Works by Paul Laurence Dunbar: 1904 – 1906.
Books
• *The Heart of Happy Hollow* (1904, October)
• *Li'l Gal* (1904, October)
• *Lyrics of Sunshine and Shadow* (1905, May)
• *Howdy, Honey, Howdy* (1905, October)
• *Joggin' Erlong* (1906, October)
Fiction not in books
• "The Way of Love," *Lippincott's* (1905, January)
• "The Churching of Grandma Pleasant," *Lippincott's* (1905, March)
Poems not in collections
• *For Theodore Roosevelt* (written in 1903, published 1906)
• *A Toast to Dayton* (1905)
• *Ode to J. H. Patterson, Esq.-The Builder* (1905, July)
• *To Mrs. Mary Church Terrell* (1905)
• *To Mrs. Gebhart* (1905, August)

Figure 2.17. Dunbar works published 1904-1906.
(Virginia Cunningham, *Paul Laurence Dunbar and His Song*, 267-276)

Episode 2b. Matilda Dunbar: 1906 - Oct. 1936

After Paul's death in 1906, Matilda remained in the house. Efforts to memorialize Paul Dunbar began with her. Their home on Summit Street was already strongly associated with the author, and Matilda frequently received visitors wishing to pay their respects to him. By all accounts, visitors to the house were greeted by an enthusiastic Matilda, who enjoyed telling them all about Paul. When she was able to, Matilda took visitors to Paul's room, where she would "relate many interesting reminisces about her son."[113] Visitors to the house often described their experiences. Many guests remembered that Matilda had kept Paul's things exactly as he had left them and was more than happy to show guests around. One visitor to the house recalled, "she always welcomed you into her home, treated you beautifully, everything was nice. And of course, she always talked about Paul."[114] In her work, *Homespun Heroines and Other Women of Distinction*, Hallie Q. Brown discusses her visit with Matilda, who she called "a devoted mother."[115] An interview with Matilda that was printed in *The Watchword* in 1935 mentioned that Paul's trunks were still sitting at the top of the stairs and that his study was "as he had left it."[116] In addition to receiving visitors, Matilda kept her son's memory alive by hosting annual celebrations on Paul's birthday and traveling to his grave every February.[117]



Figure 2.18. Matilda Dunbar (center) and others near the front porch of the house. This was probably taken soon after she and Paul moved into the house. (OHC Collection P70)

[113] "Paul Laurence Dunbar's Mother is Dead at 89," *Dayton Daily News*, February 24, 1934, 2.
[114] Honious, 76.
[115] Brown, *Homespun Heroines and Other Women of Distinction*, 158.
[116] Grace A. Varney, "Mother of a Great Negro Poet," *The Watchword*, September 8, 1935, 4; The 2003 Historic Structures Report includes a list of known changes and alterations to rooms in the house, including Dunbar's bedroom and study. The list documents several minor changes to both rooms during the period after Dunbar's death.
[117] "Paul Laurence Dunbar's Mother is Dead at 89," *Dayton Daily News*, February 24, 1934, 1. Remembrance ceremonies for Paul Laurence Dunbar are still held at his gravesite in Woodland Cemetery in collaboration with the Dayton Aviation Heritage National Historical Park. In 2016, the Dunbar Chapter of the Association for the Study of African American Life and History revived the birthday celebrations.

Community Recognition

There were also a number of community efforts to recognize the legacy of Paul Laurence Dunbar, which included preserving his last home. As historian Ray Luce observed in 1990, the house "was an important symbol of Dunbar's success and prominence, even though his actual time of residence was only slightly more than two years."[118]

One of the most active local groups was the Dunbar Memorial Association. Founded around 1914, the association was comprised of many of Paul's friends and former schoolmates. Edwin J. Brown, the superintendent of Dayton Public Schools was the first president of the association.[119] According to a pamphlet, the association was formed "for the sole purpose of perpetuating the memory of Paul Laurence Dunbar, the greatest poet of the Negro race." The association also sought to preserve Paul's house, library, and grave. In addition to preserving Dunbar's memory, the association focused on preserving his home, caring for his grave, and promoting "Dunbar Day," an annual celebration of the poet's birthday.[120] As a testament to Dunbar's influence on a national scale, honorary members of the association included W.E.B. DuBois and Booker T. Washington. Active members in the society included a number of important figures in the community, such as Charles D. Higgins, executive secretary of the Fifth Street Y.M.C.A., Charles J. Moore, from the Third National Bank, and Edwin J. Brown, who, as previously mentioned, was the superintendent of Dayton Public Schools.[121]

Maintaining the House

Before his death, Paul had made Rev. Charles Higgins the executor of his estate. Described in one article as a "lifelong friend" of Paul's, Higgins was an assistant pastor at the First Wesleyan Methodist Church. Matilda was a member of that same church for more than 50 years and she maintained a relationship with Higgins after Paul's death.[122] Included in the estate were the house on Summit Street, another house at 140 Zeigler Street, several lots in New Jersey and Maryland, stock shares, and 2/3 of the royalties from the sale of Paul's books. Alice Dunbar was given the remaining 1/3 of the royalties. The house on Zeigler Street, as well as the lots in Maryland and New Jersey, were sold to pay off the mortgage on the house on Summit Street.

Although Higgins initially believed his duties would be limited to settling the estate, he later recalled that Matilda Dunbar asked him to stay. "After paying all of the outstanding bills, and finishing up the work, I made my report to the court, and thought I was through, but Mrs. Dunbar said that Paul requested that I look after her, and she also wanted me to do it." Although Paul had passed away, his influence was still very much alive. As Higgins noted, "there was much

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[118] Luce, 15.
[119] "Summary of Mrs. Dunbar's Life as Compiled by Rev. Higgins, Executor of Son's Estate," *Dayton Journal*, March 18, 1934, 46.
[120] Dunbar Memorial Association pamphlet, 1915.
[121] Luce, 16.
[122] "Church Helped Negroes Flee North," *Dayton Daily News*, June 11, 1949; Irving A. Williamson, "Program Marks Dunbar Anniversary," *The Journal Herald*, February 9, 1941.

correspondence to be attended to at the time, the mail brought numerous requests for the use of various poems, for pictures, copyright renewals, inquiries, etc."[123]

Higgins also oversaw routine maintenance and repairs to the house. According to his records, the average yearly expenses for the house totaled $734.80, and included "coal, gas, light, phone, food, payment of property, care of furnace." Of that amount, Higgins indicated that minor repairs cost around $24 annually.[124]

In addition to the minor repairs, Higgins also listed major repairs that had been undertaken throughout the house between 1906 and 1934. They included "street paving, $700; new sidewalk, new furnace, painting house twice, new roof on the barn and other repairs after the storm, papering the house a number of times, repairing furniture, repairing slate roof twice."[125] In fact, it appears that aside from the repairs mentioned by Rev. Higgins, the house changed very little in the 28 years that Matilda lived there on her own.

Income from royalties was supplemented by taking in boarders. Three rooms in the house and one in the barn were rented out, though Higgins notes that they were only occasionally occupied.[126] It is not known which rooms were occupied by boarders during this time. The Dayton City Directory indicates that Matilda lived alone in 1916.[127] By 1919, directory information shows that she had taken in three renters, Charles Butler, Colandus Butler, and Rose Coleman.[128] The three are still listed at the house in 1921, along with a woman named Nora Jones.[129] By 1923 they had all left. The city directory lists Wallace and Minnie Mason as boarders; they moved away by 1928.[130]

Sidewalk work in front of the house may have been done in 1923 when the city of Dayton repaved Summit Street. City commission minutes from April 4, 1923, indicate that plans were being finalized for a project to repave Summit Street, between Third Street and Wolf Creek with brick.[131] A petition was also filed in August 1923, requesting that the street be narrowed by two feet during the repaving work.[132] While the street was being repaved, the city also constructed new water and sanitary sewer lines along Summit Street. On May 11, 1932, Matilda received a notice instructing her to make connections to the water and sanitary sewer lines. For the improvements made to Summit Street, the city of Dayton sent her a bill for $714.51.[133]

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[123] "Summary of Mrs. Dunbar's Life," 45.
[124] "Summary of Mrs. Dunbar's Life," 45.
[125] "Summary of Mrs. Dunbar's Life," 45
[126] "Summary of Mrs. Dunbar's Life," 46.
[127] 1916-17 City Directory, page 1748.
[128] HSR, 6.
[129] HSR, 6.
[130] 1928 directory, page 2004.
[131] Dayton City Commission Minutes, April 4, 1923, 489. [WSU Archives.]
[132] Dayton City Commission Minutes, August 8, 1923, 654. [WSU Archives.]
[133] "Notice of Proposed Improvement and Assessment," April 3, 1923. [DAAV.]

Neighborhood Changes

When the Dunbars moved into 219 North Summit Street, the neighborhood was comfortably middle/upper class. Pages from the 1900 census show that several houses had a live-in servant. Occupations listed in the census pages include blacksmith, carpenter, music teacher, carriage builder, merchant, and salesman.[134]

By 1910, the census shows a dramatic shift in the makeup of the neighborhood, from middle-class to working-class. The vast majority of residents in the area were factory workers or engaged in some other industrial occupation. It is likely that many of the residents in the neighborhood were employed at one of the nearby foundries, or machine shops that were located near the railroad tracks. The 1910 census also lists Matilda as the only African American person in the neighborhood. This continued through the 1930 census, with Matilda being the only African American person listed in the census pages before or after her entry.[135]

While there were a few salespeople, merchants, and boarders in the area in 1910, there were no servants listed in the census pages before or after Matilda.[136] Between the 1910 and 1920 census, the neighborhood again underwent a dramatic shift, this time towards a large eastern-European and immigrant population.[137] That trend continued into the 1930s.

As she aged, the community continued to offer Matilda support and assistance with cooking, cleaning, and transportation.[138] Boy Scout Troop 30 maintained the lawn and donated a plaque commemorating Paul Laurence Dunbar in 1921.[139] Members of the Wesleyan Methodist Church and the Zion Baptist Church helped with the telephone bill. During the winter, the Paul Laurence Dunbar Memorial Association helped out with coal and clothes for Matilda. One time, when the house needed new wallpaper, the Dunbar Club no. 1 did the work free of charge. Chairs for Dunbar Day celebrations were often provided by a local undertaking business.[140]

Matilda Dunbar passed away in the house on February 24, 1934.[141] Community attention was so overwhelming one article estimated that around 2,000 people crowded into the auditorium of Paul Laurence Dunbar High School for the services.[142] In her will, she left the house to her son, (Paul's half-brother) Robert Small Murphy, who was living in Chicago at the time, with the stated desire that the house be used to honor Paul's memory. Part of her will read, "it is my particular request that the room in said home…which my late son used as his library, be preserved as such, and that all the books, manuscripts, pictures, furniture, and mementos of all kinds…be

[134] "1900 Census", Ancestry.com, accessed October 2018.
[135] 1910-1930 census, Ancestry.com, accessed June 2019.
[136] "1910 Census," Ancestry.com, accessed October 2018.
[137] "1920 Census," Ancestry.com, accessed October 2018.
[138] Honious, 11.
[139] Inscription on the plaque reads "Erected by Boy Scouts Y.M.C.A. Troop no. 30. June 27, 1921."
[140] "Summary of Mrs. Dunbar's Life," 46.
[141] "Mrs. Dunbar, Mother of Noted Dayton Poet, Taken by Death," *Dayton Herald*, February 24, 1934, 1.
[142] "As Final Tribute Was Paid Mrs. Dunbar," *Dayton Daily News*, February 24, 1934, 4

kept intact as they now are."[143] Additionally, Matilda requested that Paul's items be available so that the public would still be able to come and visit the home.

Although that same will originally named Charles Higgins the executor of her estate, Matilda added a codicil in 1933, to make her granddaughter, Helen G. Gillim, the executrix.[144] Helen, who was Robert Murphy's daughter, lived less than a mile away from Matilda at the time. That change may have been made due to a falling out between Higgins and Matilda. After Matilda's death, the house appears to have been empty. The 1934 Dayton city directory lists the house as vacant, and there was some talk of selling it in order to satisfy creditors. The city of Dayton may have stepped in to operate the house between 1934 and 1936.[145]

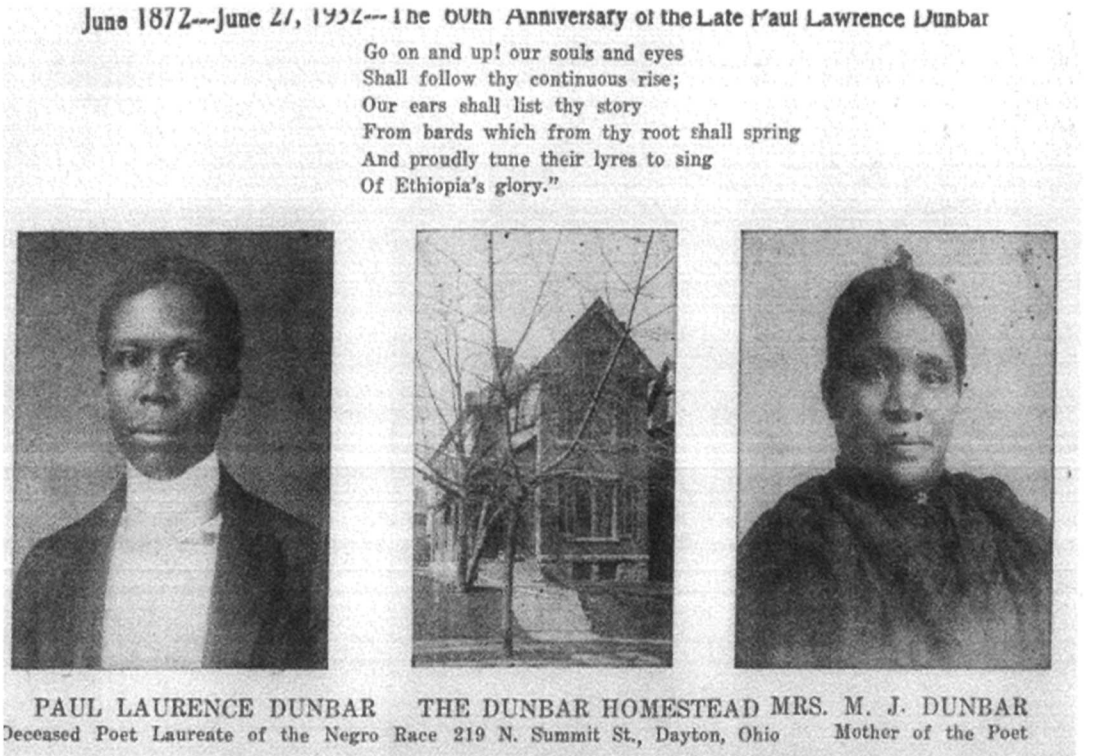


Figure 2.19. Flyer from a gathering at the house which celebrated the 60th Anniversary of Paul Dunbar's birth, 1932. (National Archives copy of the National Register nomination file, courtesy Ohio SHPO)

[143] "Last Will and Testament of Matilda H. Dunbar," 1932. Abstract, no 47.
[144] "Last Will and Testament of Matilda H. Dunbar," 1933. Abstract, no 47.
[145] *Historic Furnishings Report – Draft* (Ohio Historical Society, 2004), 12.

Episode 3. Creation of the House Museum: Nov. 1936-1938

Upon Matilda's death, efforts to preserve the house were underway almost immediately. Responding to concerns about the possibility for the house to be foreclosed upon, a community effort was started to raise funds for the purchase and preservation of the house. One argument for purchasing the house stated, "It will not cost a great deal, but it will show the world that we appreciate God-given talent when we see it."[146] While the idea of local ownership of the Dunbar house was never realized, the State of Ohio stepped in. In 1936, legislation was passed to appropriate $4,681 to purchase the house and turn it into a memorial to Paul Laurence Dunbar.[147]

The house was acquired during a period of rapid growth in the number of historical sites managed by the Ohio State Archaeological and Historical Society. On October 17, 1936, the house was sold to the Society for $4,500.[148] The year before the state acquired the Dunbar house, the Ohio State Archaeological and Historical Society had 33 sites in its system, 14 of which had been acquired between 1930 and 1935. Of those 33 sites, only two were house museums. In 1936, Edwin Zepp became Curator of State Memorials for the society. A strong proponent of house museums, Zepp oversaw the acquisition of nine additional house museums by the society during the next 14 years.[149]

After the initial acquisition, Horace W. Baggott, a state senator from Dayton, introduced a bill in December 1937, which called for $5,500 to be used for maintenance of the house.[150] State records show that work on the house and grounds began almost immediately. The barn underwent extensive restoration, with new siding, flooring, and asbestos shingles for the roof. Site work included repairs to the sewer line, sidewalks, and fencing, as well as the reconstruction of the grape arbor. Records indicate that there was a discussion at this time of replacing the front steps, and adding a sign to the front yard, though these were not carried out at this time.

While those changes were being made to the barn and grounds, the Dunbar house received considerable attention to accommodate visitors, as well as new live-in attendants. Those changes included plumbing and electrical work and an update of the heating system.[151] A bathroom and kitchen were added in the back porch, while the original kitchen and dining room were converted into a living room and office for the attendants. Excavations were also done to increase headroom in the basement.

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[146] "Proposal Made that Citizens Buy Property," *Dayton Journal,* February 25, 1934.
[147] "Old Dunbar Home Purchase Assured," *Dayton Herald,* July 17, 1936.
[148] Abstract, Entry #49.
[149] Luce, 17-18.
[150] "Dunbar Home Funded," *Dayton Journal,* December 3, 1937.
[151] OHC Collection 3074 Curator of State Memorials Correspondence.



Figure 2.20. Photograph of the house ca. 1938. According to a note on the print, the man on the left is Edwin Zepp, Curator of State Memorials in Ohio. Note there is no sign on the front lawn. (OHC Collection P365)

The house opened to visitors on June 27, 1938. One description of the house said that four of the rooms were being used by the caretakers, while the other four were, "furnished as they were when Dunbar lived there."[152] On the first floor, the front parlor and museum room were used as exhibit space, while Paul's bedroom and study on the second floor were arranged to replicate what they might have looked like when he was living there. The furniture "has been repolished and stands in the same position it did when the young poet and his aged mother lived there."[153] An article on the opening described the scene, where visitors gathered on the lawn to hear the dedication, given by Dr. George E. Haynes, the secretary of the race relations commission of the Federal Council of Churches. After the dedication, visitors "filed past the glass-covered exhibition cases to see early editions of the poet's books, a few of his own manuscripts, tokens of recognition from notables both in America and abroad, and a number of his personal effects.[154]

[152] "Memorial to be Dedicated Monday in Memory of Paul Laurence Dunbar," *Columbus Dispatch,* June 26, 1938.
[153] "Paul L. Dunbar Home Dedication Planned," *Dayton Journal,* June 19, 1938.
[154] "Tribute Paid Memory of Paul Laurence Dunbar at Opening of Home as Shrine," *Dayton Daily News*, June 28, 1938.


Tribute Paid Memory Of Paul Laurence Dunbar At Opening Of Home As Shrine

Figure 2.21. Crowd sitting on the lawn during opening of Paul Laurence Dunbar State Memorial. *Dayton Daily News*, June 28, 1938.

Although much of the furniture in the house when it opened was original, it may not have been arranged exactly as Matilda had left it. A 1937 list of suggested furnishings for the house gives a detailed description of possible arrangements for items in the parlor, living room, studio, and Paul's bedroom. The list indicated that several of these items had been stored in the barn or the attic, although it does not mention when they might have been moved there.[155]

[155] Edna M. Clark, "Suggestions for Furnishing the Paul Dunbar Home," December 3, 1937. OHC Collection 3074, box 692.



Figure 2.22. Image of Dunbar's study on the second floor, ca. 1938. (OHC Collection P365)

Dunbar State Memorial Landscape ca. 1938

The State of Ohio maintained the overall organization of the Dunbar landscape but made modifications to vegetation and other features in order to support its new function as a state memorial site. The ca. 1939 historic period plan illustrates the property when it was first available to the public (Landscape Period Plan L-2).

The front and side yards remained open lawns with ornamental features; however, some residential features were removed or simplified for the institutional landscape. The backyard remained a utilitarian zone and contained a garden and an area for washing and drying clothes.[156]

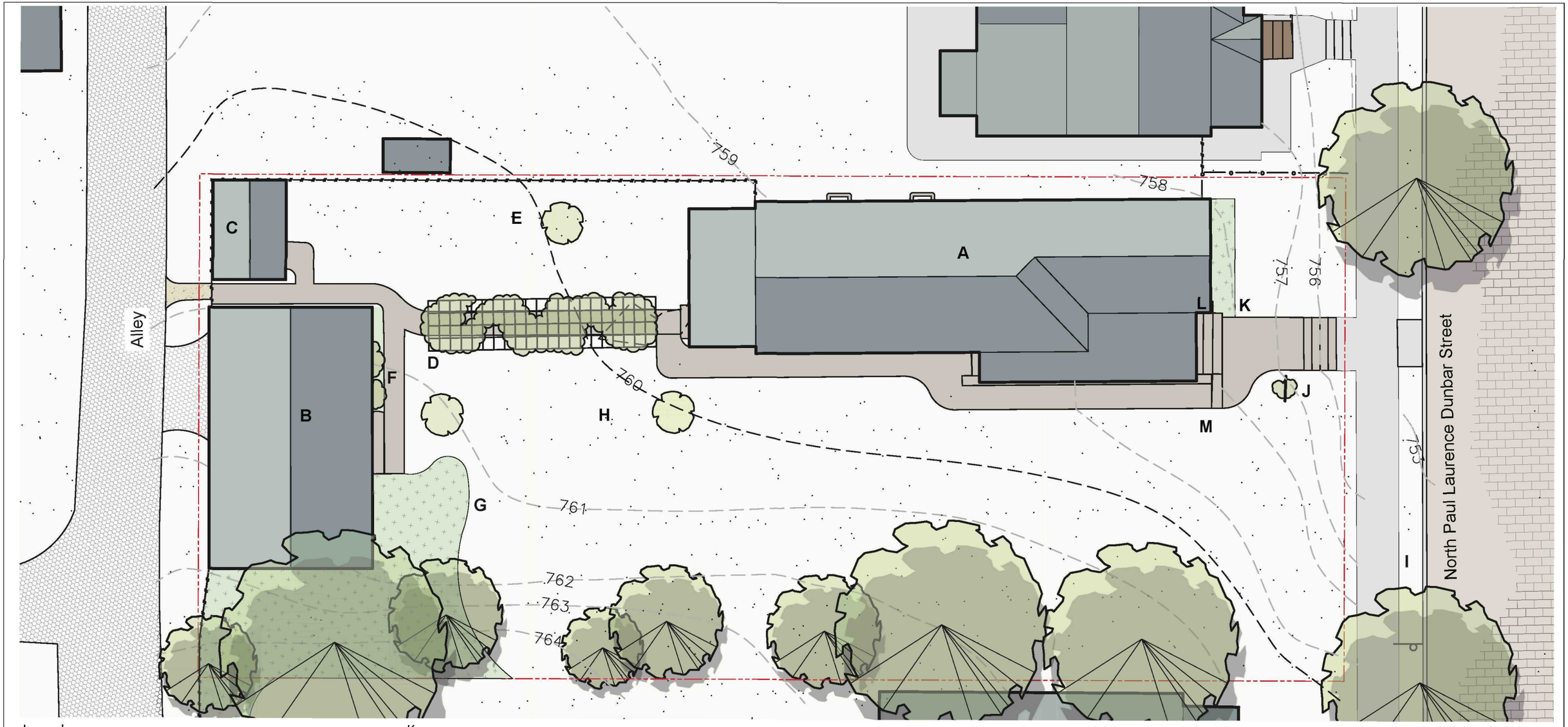
In 1939, vegetation included trees, shrubs, vines, and planting beds. Deciduous trees included two canopy trees in the public right of way and an irregular alignment of trees along the south property line. Two, large deciduous shrubs (likely snowball-bush [*Viburnum plicatum*] and flowering quince [*Chaenomeles speciosa*]) remained in the side yard east of the barn and near

[156] "Location Map: Paul Laurence Dunbar State Memorial," OHS Properties Ledger, n.d., in Janet M Oberliesen, "Landscape Research and Restoration Recommendations," Ohio Historical Society, 2001.

the back of the house. It is likely that trees or shrubs growing in the backyard were also retained. Grape (*Vitis labrusca*) continued to grow on the wood pergola that provided a green canopy over the walkway between the house and the barn. Rebuilt in 1937, the 30' long pergola no longer included an arched section adjacent to the back door of the house. Flowering vines, possibly a trumpet creeper vine (*Campsis radicans*) and a rambling rose (*Rosa* sp.), climbed the east side of the barn near the entry door. A honeysuckle vine (*Lonicera* sp.) on a small metal trellis replaced the apple tree near the entry walk in the front yard. The planting bed along the main façade north of the walk continued to be planted with low flowering plants including daffodils among others. The planting bed south and east of the barn was expanded to the east and planted with additional daylilies.

Circulation of the early state memorial was characterized by flagstone pathways and steps that connected entrances to the house and barn and linked the concrete sidewalk along Summit Street to the alley to the west.

The landscape contained few small scale features around 1939. A memorial plaque that was fastened to the house north of the porch steps in 1921 remained as the only site identifying sign until the 1940s when a site marker was installed in the front yard south of the porch steps. A 3' high metal trellis with a honeysuckle vine remained in place until it was replaced with a shrub in the 1950s.



Legend

- Historic lot boundary
- Building roof
- Deciduous tree
- Deciduous shrub
- Vine
- Groundcover/bed
- Mown lawn
- Soil/mulch
- Stone
- Concrete
- Cobble/gravel
- Brick
- Wood
- Wood pergola
- Woven wire fence
- Cast iron fence
- 1 foot contour
- 5 foot contour

Key

A. Paul Laurence Dunbar House
B. Carriage Barn
C. Shed
D. Pergola with grape vine
E. Garden and clothes yard with shrub or tree location
F. Trumpet creeper/vine and rambling rose
G. Planting bed with daylilies
H. Deciduous shrubs including bridalwreath spirea and flowering quince
I. Silver maple and other deciduous street trees
J. Metal trellis with honeysuckle vine
K. Planting bed with daffodil and iris
L. 1921 plaque
M. Location of Dunbar House State Memorial sign (1940s-1960s)

Notes and Sources

1. Historic photographs, ca. 1933-1939.
2. Dunbar Home, Survey, State Archaeological and Historical Society, 1937 (Ohio History Connection).
3. Paul Laurence Dunbar House, HABS OH-218, 1981.
4. Skinner and Nas, Archeology Report, OHS, 1985.
5. Woolpert Inc., topographical survey, rev. 9/5/2018.
6. Norfleet, Brown & Petkewicz, Boundary and Topographic Survey, 1987.

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Episode 4. State Operated House Museum: 1939 - 2019

The new house museum received a warm reception when it first opened up to the public. Newspaper articles from the 1940s regularly covered celebrations honoring Dunbar that took place at the house and discussed the popularity of the site. Annie May Givens, curator of the Dunbar house between 1938 and 1959, said that the majority of visitors to the site came from out of town. In an interview given in 1941, Mrs. Givens stated that the most popular room in the house was the library and that she wished that a directional sign for the site would be installed at the corner of West Third Street and South Summit Street.[157]

Large crowds were expected for the 70th anniversary of Dunbar's birthday in 1942, which featured music by the WPA orchestra and the Dunbar High School Choir.[158] Ceremonies began on the front lawn at 7:30 in the evening and featured Horace W. Baggott as the guest speaker.[159] In contrast, the 35th anniversary of Dunbar's death, in 1940, was marked with a small remembrance at Zion Baptist Church. William J. Hamilton, the church's librarian, gave an evaluation of Dunbar's works.[160]

1950s

By the middle of the century, the house was in need of additional repairs. Around 1951, the original slate roof was replaced with interlocking asphalt shingles (Figure 2.23). Sanborn maps indicate that the privy/shed was removed between 1950 and 1955.[161] Photos taken in the 1950s and 1960s show that ivy had been allowed to cover much of the south wall of the house and that the house was beginning to deteriorate.



Figure 2.23. Men working on roof of Dunbar house, 1951. They appear to be reconstructing the center chimney. A note on the back of the photo says it was taken by L. G. Gray. (OHC Collection P365)

[157] "Program Marks Dunbar Anniversary," *The Journal Herald*, February 9, 1941, 14.
[158] "To Celebrate Birthday of Paul Laurence Dunbar," *The Journal Herald*, June 21, 1942, 40.
[159] "Two Events are to Mark 70th Birthday Anniversary of Noted Negro Poet Here," *Dayton Daily News*, June 21, 1942.
[160] "Program Marks Dunbar Anniversary," 14.
[161] 1955 Sanborn Map.

Despite the deteriorating condition of the house, memorial celebrations continued, including one held in 1956 to mark the 50th anniversary of Dunbar's death. That year, the house was open half days during the winter, and full time beginning on May 1.[162]

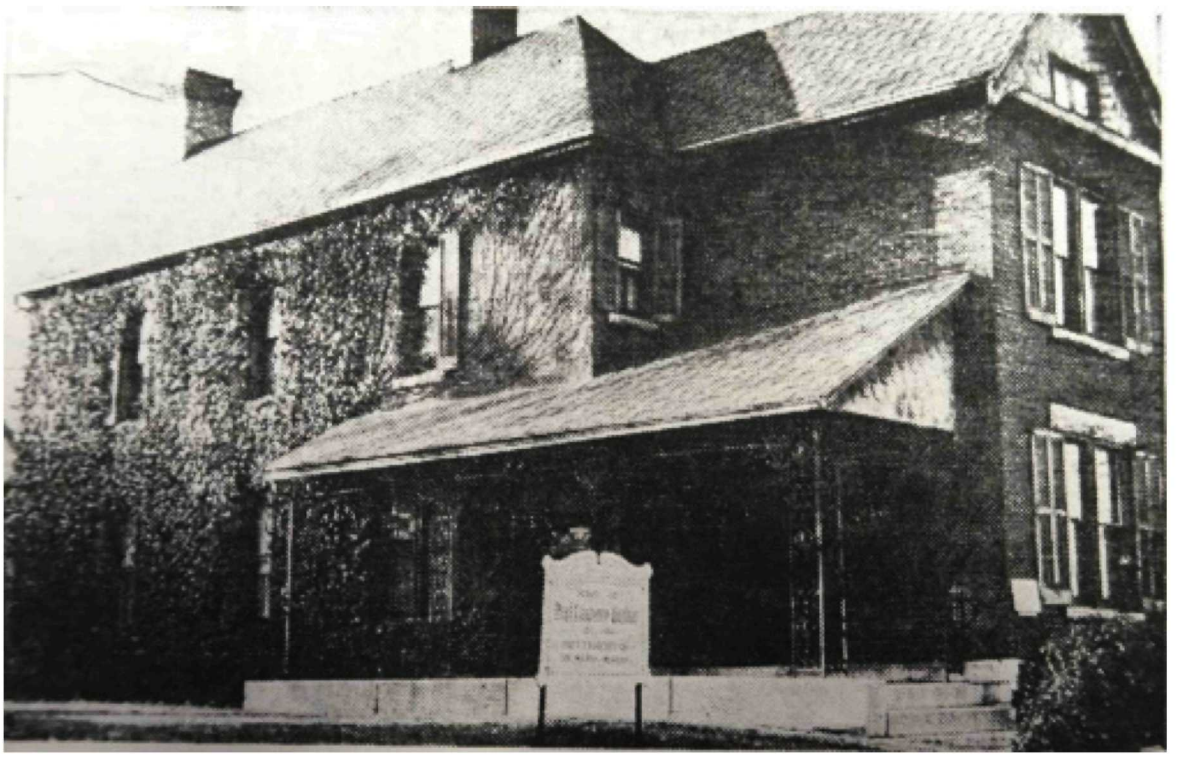


Figure 2.24. 1960 photograph of the south side of the Dunbar house. Note the pattern of the roof shingles and ivy growing along the wall. (Dayton Metro Library, Paul Laurence Dunbar Collection)

1960s

The house received a significant honor on December 29, 1962, when it was designated as a National Historic Landmark in the area of Literature, Drama, and Music. It was one of only 65 properties recognized that year and the only one that was associated with an African American.[163] In fact, it was the first such designation to honor an African American. Designation as a NHL did not encourage visitors to the house, however.[164] In February 1963, Charles C. Pratt, superintendent of the Ohio Historical Society, stated that funding for the house had been cut by the state. Pratt also indicated that the house would not open to visitors until the beginning of July, at the earliest.[165]

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[162] Bob Wright, "Poet Dunbar, Dead 50 Years, Lives in Friend's Memories," *Dayton Daily News*, March 23, 1956, 12.
[163] Paul Laurence Dunbar House file from National Archives.
[164] The National Historic Landmark program has very little public visibility. Designation as an NHL does not significantly impact visitation numbers for the Dunbar House at the present.
[165] "Charles C. Pratt to Herbert E. Kahler," February 19, 1963. (NR file from National Archives.)

In early 1967, the state allocated $6,500 for use in a long-overdue "exterior renovation," to bring the house up to par for public visits. By September 1968 the Dunbar house was reopened to the public on weekends and holidays from 10:00 a.m. until 5:00 p.m.[166]

The 1960s and 1970s brought fewer numbers of visitors to the house than the previous decade, resulting in a loss of financial support. During this time the house averaged about 1,200 visitors annually. One newspaper article noted that few of the visitors to the Dunbar house were from Dayton. Many of the site's visitors were from out of town or students on a class field trip. In November 1960, the house was closed to visitors due to financial considerations for five months, from November 1960 to March 1, 1961.[167]

1970s

In the mid-1970s, the memory of Paul Laurence Dunbar got a boost. In 1975, the United States Postal Service announced plans to issue a stamp to honor Dunbar's accomplishments as a poet.[168] The house was also listed on the National Register of Historic Places on December 7, 1977. Despite this uptick in recognition, visitation and funding remained low. During a visit to the house in 1977, Fahy C. Whitaker, superintendent of the William Howard Taft National Historic Site, noted that the house had, "the usual problems of a small historic site. It is not high on the Ohio Historical Society funding list because its visitation (1,708 last year) does not compare to other sites."[169] Information from the 1960s through the mid-2010s indicates that the house received an average of 1,500 visitors annually, with as many as 5,300 visitors in 2002.[170] Visitation was also high in 2003, during the Centennial of Flight celebrations.



Figure 2.25. Postage stamp issued in 1975, featuring Paul Laurence Dunbar.

[166] Hubert Meeker, "Preserving Historic Sites Hard Task," *Journal Herald*, January 21, 1967.
[167] Mary Ellen Wolfe, "'Closed' Sign Spurns Visitors," *Dayton Journal*, November 14, 1960.
[168] Jim Nichols, "New Stamp Honors Dayton Poet Dunbar," *Dayton Daily News*, February 11, 1975.
[169] Fahy C. Whitaker, "Landmark Visit Report: Paul Laurence Dunbar House," September 9, 1977.
[170] Meeker, "Preserving Historic Sites Hard Task;" Benjamin Kline, "Dunbar Center Plans Expansion," *Dayton Daily News*, October 2, 2002; "Paul Laurence Dunbar Historic Site FY10-FY15 Visitation," National Park Service Files.



Figure 2.26. Front and rear views of the house. (National Archives copy of the National Register nomination, courtesy Ohio SHPO)

An article on the property which appeared in the *Dayton Daily News* in June 1978 described the state of the house and the artifacts inside. Many of Paul's books and clothes showed signs of deterioration from not being in a museum-quality environment for many years. At that time, the house was only open between June and September for limited hours Wednesday through Sunday.[171]

That same year, the annual Dunbar Day celebration failed to reach its 2,000-person attendance goal, only attracting around 300 people. The celebration was organized to encourage community involvement at the site and "encourage support for the revitalization of the Dunbar home." A parade route from Dunbar's home to Paul Laurence Dunbar High School was also planned. Many attendees felt that the celebration's poor attendance was due to a general lack of community involvement and an "ignorance of Dunbar's works.[172]

[171] Bette Owens, "Cost of History: Dunbar Home Asks Preservation Funds," Dayton Daily News, June 1, 1978.
[172] Karla Garrett, "Turnout Low: Dunbar Day Fails to Draw Hoped-For Large Crowd," Dayton Daily News, June 25, 1978.



Figure 2.27. 1979 Celebration in front of the house, possibly Dunbar Day. (Wright State Library website, https://libraries.wright.edu/)

This low turnout was not an isolated incident. By the 1960s, many of the people who knew Paul Laurence Dunbar had passed away, resulting in "fewer individuals with a personal commitment to preserve his house and memory."[173] Additionally, the Ohio Historical Society reevaluated their site system during the 1960s and 70s. Recognizing the changing nature of house museums, the historical society began to shift focus away from small sites to larger museums. In 1974, the society developed a ten-year plan which proposed transferring ownership of about 20 sites, the Dunbar house included, to local control. The plan was not fully carried out, and ownership of only one site was transferred.[174]

1980s

In 1981, the house, barn, and grounds were recorded by the Historic American Buildings Survey (HABS). Although the drawings appear to accurately portray physical details of the house, it should be noted that the data sheets misidentified the date of construction and an early sale price, which led to future errors in determining the approximate date of some changes.

[173] Luce, 18.
[174] Luce, 18.

In response to the continued deterioration of the Dunbar house, the Ohio Board of Regents approved a request for $875,000 to begin repairs to the house in 1981. The request was delayed until March 1984, due to budget problems at the state level. In 1984, $89,500 was released for extensive repair and restoration projects to the house, as well as the preservation of artifacts belonging to Dunbar.[175] The work included new heating, plumbing, and electrical systems.

In 1984, the state commissioned Arthur Saunders and Associates to prepare plans for "emergency repairs" to the house. Arthur Saunders, the project's lead architect, was a member of the Tuskegee Airmen during World War Two, and the first African American architect to be commissioned for a project by the state of Ohio.[176]

Initial plans used the 1981 HABS drawings as a base map. The scope of work for the repairs included removing the existing asphalt and slate shingles on the house, and replacing them with new slate, repainting windows and trim, repairing the chimneys, and replacing gutters and downspouts.[177] In preparation for the work, the state conducted an archaeological investigation of the grounds surrounding the house to, "determine the possible presence or absence of archaeological features, and…identify their relationship to the Dunbar occupation." That investigation confirmed the location of a privy in the northwest corner of the property.[178]



Figure 2.28. Photo of the house ca. 1970. (OHC Collection P70)

[175] "Dunbar House Funded," *Journal Herald*, March 10, 1984.
[176] Grant Segall, "Arthur Saunders was an Original Tuskegee Airman and a Leading Architect," *The Plain Dealer*, January 6, 2012, https://www.cleveland.com/obituaries/index.ssf/2012/01/post_50.html (accessed January 2019).
[177] "Paul Laurence Dunbar Museum Emergency Repairs," State of Ohio Public Works, Department of Administrative Services, August 14, 1985. (OHC Flat Files)
[178] Bier, Evaluative Testing at the Dunbar House, 6.

The emergency repair work was part of a larger, three-phase project. Phase I (completed March 1987) encompassed the emergency repairs with a budget of $43,000. Phase II (completed April 1988) focused on upgrading the house to better reflect its appearance when the Dunbars lived there. This phase called for extensive research into Dunbar's life, the house, barn, and grounds, and was estimated to cost $224,936. Reports indicate that many of the walls in the house were re-papered, and the ceilings were painted. Working gaslights were installed in the house.

By the beginning of 1988, Phase II work on the Dunbar house was reaching its finishing stages. One report on the progress noted that wallpaper would be installed around the end of January, and the whole project should be wrapped up by the beginning of February.[179] Once construction was completed, the process of installing new exhibits in the house could begin. The new exhibits featured a collection of Dunbar's works, copies of some of his letters, and pieces of sheet music.[180]



Figure 2.29. Damaged wallpaper inside the house, ca. 1986. (Wright State Library website, https://libraries.wright.edu/)

[179] Dan Prosser to Dell Harder and Amos Loveday, "Progress on Dunbar Interior," January 26, 1999. OHC Files.
[180] Caroline Luckey to Bernie Stockwell, "Dunbar Book and Sheet Music Sizes," March 21, 1988. OHCFiles.

Phase III involved the acquisition of land and two houses north of the Dunbar house.[181] The state acquired 223 and 227 North Summit Street in November 1986 and announced plans to turn one house into a visitor center, and the other house into an exhibit center and library. A small frame addition and a parking lot behind the two houses were also proposed.[182] The Dunbar house reopened to visitors on June 5, 1988. In a speech given at the dedication, Gary C. Ness, director of the Ohio Historical Society, outlined an ambitious plan to restore the barn, and construct two new buildings behind the houses the state had acquired in 1986.[183]

Documents prepared in early 1988 include site plans and a planting plan for the Dunbar house and the properties to the north. Those plans showed a proposed new visitor center, which was to be located behind the two houses to the north and connected to the north wall of the Dunbar house via a narrow, enclosed corridor (Figure 2.30). In contrast to the research-based work done for the house, the planting plan did not attempt to reflect the Dunbar era. The 1988 landscape plan emphasized a contemporary design with clustered plantings of vibrant, mainly exotic trees, shrubs, and groundcovers.[184] That planting plan was never implemented, and the new Visitor Center building was not completed until ca. 1994.[185]

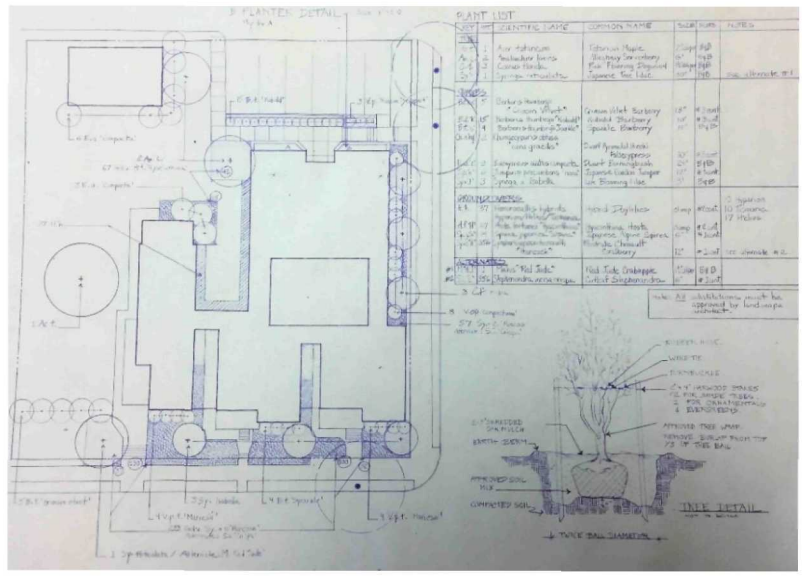


Figure 2.30. Detail of a Planting plan prepared by the Saunders Group, May 12, 1988. Although the connector and visitor center are shown here, it does not appear that they were built until ca. 1994. North is right. (Visitor Center Files)

[181] "Proposed scope of work for Paul Laurence Dunbar Museum Project." January 20, 1986.
[182] Benjamin Kline, "State to Restore House of Famed Poet Dunbar," *Dayton Daily News,* October 28, 1986.
[183] Tim Gaffney, "State Reopens Restored Dunbar House," *Dayton Daily News*, June 6, 1988, 5.
[184] Saunders Group, *Planting Plan, Paul L. Dunbar Museum Central State University for State of Ohio*, May 12, 1988.
[185] Derek Ali, "Dunbar complex renovation set," *Dayton Daily News*, 3-11-96, DAAV vertical files. That article mentions that the visitor center was built in 1994.

In 1989, LaVerne Sci began a long tenure as the site manager at the Paul Laurence Dunbar house. Sci had been a volunteer at the house since the 1970s, where she was actively involved in several fundraising efforts. She worked with a small group of volunteers who used the money they raised to supplement funding for the house museum. Sci recalled in a 2015 interview that for some fundraisers, she churned the ice cream, while other volunteers cooked hot dogs in the kitchen, all of which were sold to passers-by.[186]

1990s

In 1992, two more phases were developed, which focused on the two adjacent properties. Phase IV would oversee the construction of a new building to serve as a visitor orientation center and rehabilitate the two houses to the north for galleries and offices. A planting plan was also created around this time (Figure 2.31). The contract for Phase IV ultimately included only the construction of the orientation center, which was completed in 1994. Due to financial concerns, the rehabilitation of the neighboring houses was moved into Phase V, which included rehabilitation of the barn, acquisitions for the library, and additional exhibit construction.[187] Restoration efforts on the barn and two neighboring houses began on December 10, 1996, and was scheduled to be completed by April 1997.[188] The project was expected to cost around $300,000.

On October 16, 1992, Congress established the Dayton Aviation Heritage National Historical Park. At the time of its founding, the Dayton Aviation Heritage National Historical Park consisted of four sites; the Wright Bicycle Company Building, the Paul Laurence Dunbar State Memorial, the 1905 Wright airplane (located at Carillion Historical Park), and the Huffman Prairie Flying field (located at Wright-Patterson Air Force Base).[189] The legislation establishing the Dayton Aviation Heritage National Historical Park created a partnership between the National Park Service, the Ohio Historical Society, Wright-Patterson Air Force Base, Carillon Historical Park, and Aviation Trail, Inc.[190] Each organization would own and administer their respective site, while the National Park Service would assist in creating a "seamless visitor experience" between sites, and provide technical assistance, resources, and personnel to each site.[191] Legislation for the park also established the Dayton Aviation Heritage Commission, whose mission was to coordinate between each site, the National Park Service, and to assist state, local, and private interests.[192]

[186] Casey Huegel, "Interview with LaVerne Sci," May 14, 2015, 6.
[187] Dellas H. Harder to Representative Tony P. Hall, "Updated Scope of Work," July 6, 1992. OHC Files.
[188] Derek Ali, "Dunbar Renovation to Begin Tuesday," *Dayton Daily News*, December 9, 1996.
[189] *Dayton Aviation Heritage General Management Plan/Interpretive Plan,* (Dayton, OH: Dayton Aviation Heritage National Historical Park, 1997), 10.
[190] *Dayton Aviation Heritage General Management Plan/Interpretive Plan*, 3.
[191] *Dayton Aviation Heritage General Management Plan/Interpretive Plan*, 15, 23.
[192] *Dayton Aviation Heritage General Management Plan/Interpretive Plan*, 4.

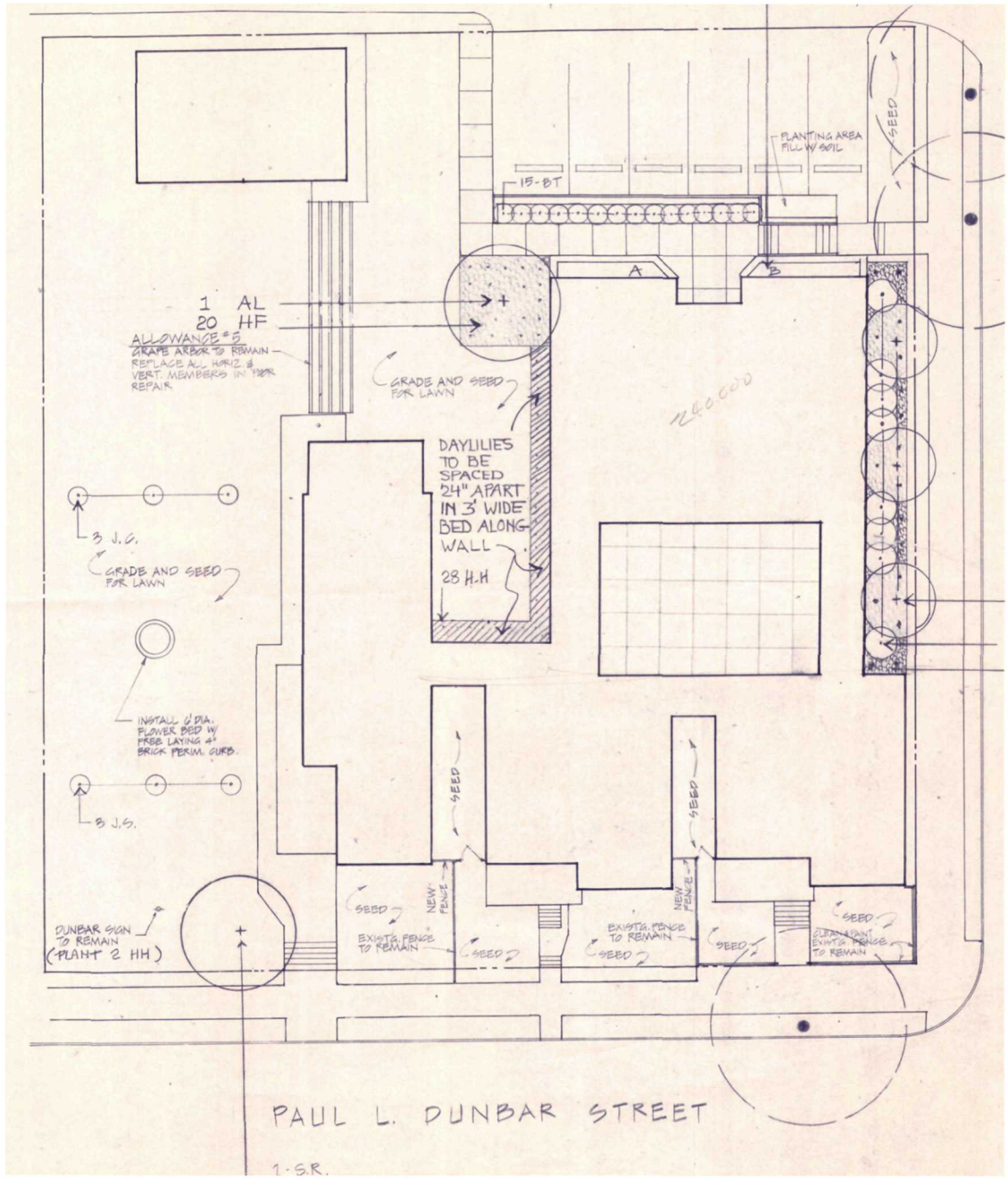


Figure 2.31. Detail of a planting plan prepared in 1991. Although the connector and visitor centers are shown here, it does not appear that they were built until ca. 1994. North is right. (DAAV files)

Dunbar State Memorial Renovated Landscape ca. 1995

The multi-phased renewal efforts of the 1980s and 1990s resulted in a transformed landscape at the Paul Laurence Dunbar State Memorial. Rather than recapturing the historic character of the site, the Dunbar House was incorporated into a museum and interpretive complex that included properties to the north.[193] The new landscape included new parking, walkways, grading, and an enclosed building connection to the house. By 1995, the incremental changes to vegetation and circulation conveyed a new ornamental character to the grounds of the Dunbar property. The ca. 1995 historic period plan illustrates the property after the completion of that landscape work (Landscape Period Plan L-3). Those efforts were completed separately from the second era of renovation that commenced in the 2000s in advance of citywide celebrations to mark the Centennial of Flight.[194]

The spatial organization of the site reflected the historic pattern of the front, side and back yards arranged in relation to the house, barn, and pergola. The ornamental character of the front and side yards was augmented with signage and vegetation while the formerly utilitarian backyard was completely altered to accommodate new visitor orientation facilities. The backyard was regraded and became visually opened and connected to the neighboring property and the alley.

Site vegetation of trees, shrubs, vines, and planting beds included new types of plants such as ornamental evergreen trees and shrubs. The renewed landscape exhibited a planting design reflective of contemporary residential styles. Loosely based on a 1991 planting plan (Figure 2.31), the new vegetation was installed in the spring of 1994 and documented by the Museum Site Manager Laverne Sci.[195] Deciduous trees included one tree near the south property line in the public right of way and the continuation of an irregular alignment of large canopy trees along the south property line. The trees on the slope included Chinese elm (*Ulmus parvifolia*), black walnut (*Juglans nigra*), hackberry (*Celtis occidentalis*), and Ohio buckeye (*Aesculus glabra*). Three eastern red-cedar trees (*Juniperus virginiana*) were planted in the side yard parallel to the deciduous trees, slope, and the south property line. Small juniper trees (*Juniperus* sp.) were also planted in beds in the front yard.

New planting beds generally contained evergreen and deciduous shrubs with flowering groundcovers. Daffodils, three evergreen shrubs including yew (*Taxus baccata*) and arborvitae (*Thuja occidentalis*), and one eastern red-cedar filled the bed along main façade of the house. Along the slope of the front yard, two eastern red-cedar trees flanked a bed of daffodils and

[193] The term renovated is used here to indicate that landscape renewal efforts of the 1980s and 1990s deviated from what would be considered landscape treatment that comports with the Secretary of the Interior Standards/Guidelines for Treatment of Cultural Landscapes. Landscape treatment recommendations in this CLHSR follow SOI Standards for Rehabilitation and are discussed in Volume 2, Chapter 6.

[194] The landscape resulting from developments in the 2000s are largely reflected in the existing landscape that is described in detail in Chapter 3.

[195] Saunders Group, "Landscaping Plan," Sheet SD3, Paul L. Dunbar Museum, May 1, 1991; Laverne Sci, Letter to Bill Shaltz, "Dunbar Landscaping," May 6, 1994.

hosta surrounding a sign for the Dunbar House State Memorial. Two beds south had brick edges. The bed near the front steps contained a burning bush shrub (*Eunonymus alatus*) and unidentified groundcover plants. A planting bed near the west/back entry to the porch contained red twig dogwood (*Cornus sericea*) and daylilies. Daylily and lily-of-the-valley remained in the planting bed at the base of the barn.

In the backyard, grape vines (*Vitix labrusca*) continued to be grown on a rebuilt pergola. A large new bed covered the slope along the north property line. The western portion of the slope was uniformly planted to daylily. The eastern end of the bed, located between the new visitor center and the house, contained hosta and a pussy willow (*Salix discolor*) blocked the view to an air-conditioning unit north of the property line. A retained crab apple (*Malus* sp.) grew near the former fence line which was also marked with a retained fencepost and woven wire fence remnant covered in English ivy (*Hedera helix*).

Landscape renovations included the addition of concrete walkways and steps throughout the site. The new paths generally followed the historic location and dimensions of historic routes. Stone steps were retained at the entries to the porch, the rear of the house, and the entry to the barn. A section of flagstone paving was also retained east of the barn.

In the 1997 General Management plan for the Dayton Aviation Heritage National Historical Park, the National Park Service identified the need for several studies to be carried out at the Paul Laurence Dunbar State Memorial, specifically a historic structures report, a cultural landscape report, a historic furnishings report, and an archaeological study of the site.[196] It appears that those recommendations, which paralleled those made for other properties in the historical park, were more the result of recognizing the need for a good baseline than a reaction to previous efforts.

2000s

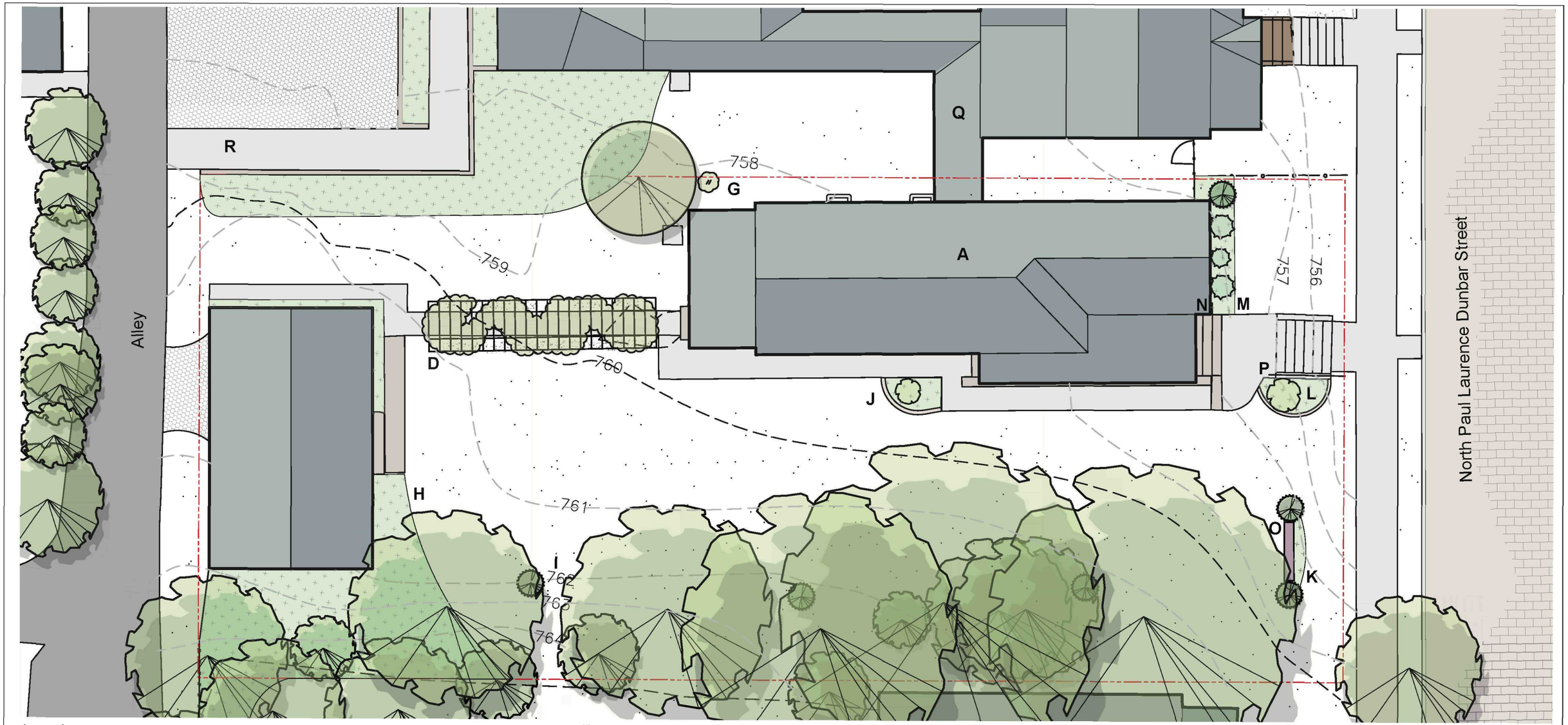
The new century brought a flurry of research and physical work on the property (Figure 2.32). Part of that work was done to prepare for the "Centennial of Flight," which commemorated the 100th anniversary of the Wright brothers' first flight in 1903.[197] The Ohio Historical Society initiated several studies which were aimed at directing efforts for an equally massive rehabilitation of the house and grounds.

In 2001, a landscape study was prepared to evaluate the possibility of restoring the character of the landscape when Paul Dunbar lived in the house from 1904 to 1906. The report recommended the replacement of missing or deteriorated historic plants, circulation features, structures, and small-scale elements and the addition of new compatible features.[198] The table

[196] *Dayton Aviation Heritage General Management Plan/Interpretive Plan*, 72-74.

[197] "2003 Flight Needs Funding," *Dayton Daily News*, Sept 9, 2001, 1.

[198] Oberliesen, "Landscape Research and Restoration Recommendations", 2001. The recommendations from the report were vetted in consideration of new research conducted for this CLHSR and appropriate recommendations were incorporated into the proposed treatment.



Legend

- Historic lot boundary
- Building roof
- Deciduous tree
- Evergreen tree
- Ornamental/fruit tree
- Evergreen shrub
- Deciduous shrub
- Vine
- Groundcover/bed
- Mown lawn
- Soil/mulch
- Stone
- Concrete
- Brick
- Cobble/gravel
- Asphalt
- Wood
- Wood pergola
- Brick bed edge
- Masonry wall
- Woven wire fence
- Cast iron fence
- Metal fence
- Metal rail
- Sign/marker
- 1 foot contour
- 5 foot contour

Key

A. Paul Laurence Dunbar House
B. Carriage Barn
C. Shed
D. Pergola with grape vine
E. Planting bed with daylily
F. Planting bed with hosta, pussy willow, and crabapple tree
G. Woven wire fence remnant with English ivy
H. Planting bed with daylily and lily of the valley
I. Juniper trees (3 in side yard, 3 in front yard)
J. Planting bed with red twig dogwood and daylily
K. Planting bed with daffodils, hosta, and juniper
L. Planting bed with burning bush and various unidentified flowers
M. Planting bed with daffodil and evergreen shrubs including yew, arborvitae, and juniper
N. 1921 plaque
O. Dunbar House State Memorial Sign
P. Hand rail (single remnant)
Q. Visitor Center and Dunbar House connector
R. Visitor Center parking and access walkways

Notes and Sources

1. Historic photographs, ca. 1970s-1990s.
2. Dunbar State Memorial, Site Plan, Ohio Historical Society, ca. 1991.
3. Paul Laurence Dunbar, Survey, Norfleet, Brown & Petkewicz, 1987.
4. Paul Laurence Dunbar House, HABS OH-218, 1981.
5. Woolpert Inc., topographical survey, rev. 9/5/2018.
6. Norfleet, Brown & Petkewicz, Boundary and Topographic Survey, 1987.
7. Kramer & Associates, Topography & Boundary for the Ohio Historical Society, 2002.

6 0 6 12 18 FEET

NORTH

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DESIGNED: GDV
CADD: GDV
TECH. REVIEW: BW
DATE: 09-12-2019

SUB SHEET NO. L3

TITLE OF SHEET
EXISTING CONDITIONS DRAWINGS
1995 LANDSCAPE
DAYTON AVIATION HERITAGE NATIONAL HISTORICAL PARK

DRAWING NO. 362 146232
PMIS/PKG NO. 38797
SHEET 4 OF 8

below summarizes recommendations of the report, the status of their implementation, and their inclusion for landscape treatment in this CLHSR.

2001 Landscape Recommendations by Feature	Partial or fully implemented 2001-2019	Partially or fully included in CLHSR
Replace stone steps at front of house		X
Install wrought iron railings		
Restore grape arbor	X	
Replace woven wire fencing in back and side yards		X
Replant street trees		X
Replant tree by front walk		X
Restore trees in side lawn		X
Remove foundation plantings		X
Maintain trees and plant ground covers at the south property line	X	X
Replant flowering shrubs in side yard		X
Retain open lawn	X	X
Add container plantings		
Plant vines on the buildings	X	

Figure 2.32. Chart: Implementation of Recommendations of the 2001 Landscape Study (QEA 2019)

The interior of the Dunbar house saw extensive rehabilitation, with a goal of completion in time for the 2003 centennial. Significant attention was given to the historic finishes of the interior walls in the house, and several studies were done to reproduce wallpaper patterns to match what would have been there when the Dunbars lived in the house. An analysis of paint and color samples taken from the house in April 2001 concluded that the house had received several different interior finishes over the years. Early room finishes appear to have been shellacked trim and papered walls. By the turn of the century, paper had been removed from the kitchen and bathroom, and both rooms were painted. The report noted that much of the wallpaper was removed during the 1930s and 1980s renovations.[199]

In 2002, the Ohio Historical Society announced plans for a $466,000 restoration of the house and an expansion of the visitor center. The project would include construction of a classroom and an additional 4,000 square-foot addition to the visitor center, as well as the removal of the narrow connector corridor between the Dunbar house and the visitor center (Figure 2.33).[200] Along with the proposed additions, the Ohio Historical Society also produced a historic structures report for the buildings on the property.

[199] Frank S. Welsh, Microscopical Paint and Color Analysis (Bryn Mawr, PA: Welsh Color & Conservation, Inc., 2001), 2.
[200] Kline, "Dunbar Center Plans Expansion."

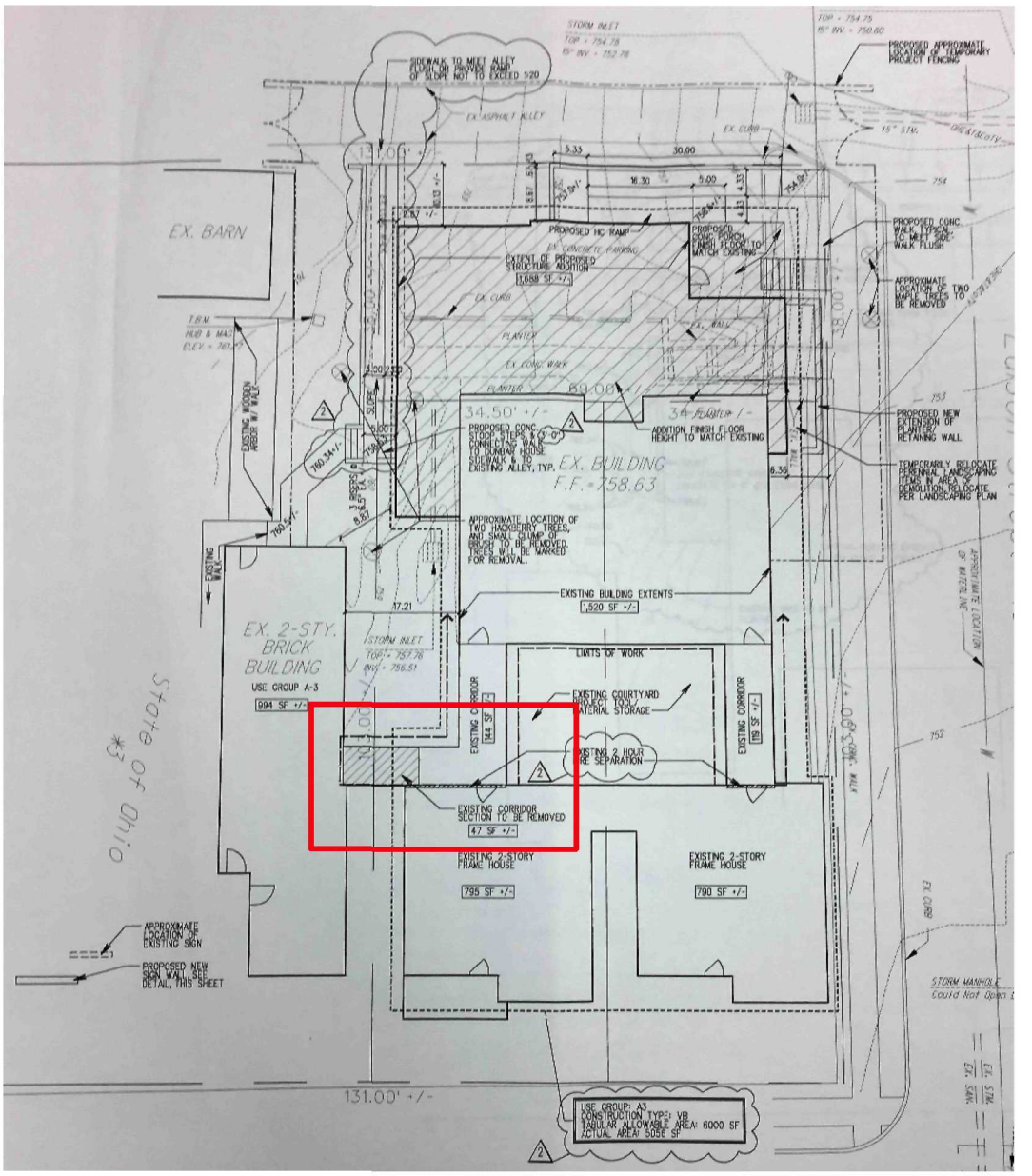


Figure 2.33. Excerpt of a ca. 2002 Site Development Plan, showing planned removal of the connector corridor and expansion of the visitor center. (DAAV files)

Using information from the paint and color analysis, the historic structures report, and other historical sources, wallpaper was digitally produced to recreate paper that might have been present in the house during Paul's lifetime.[201] The house also received a new slate roof and the porch was given a fresh coat of green paint. The barn was rehabilitated and painted as well. Next door, the new visitor center included a large meeting room, expanded exhibition space, restrooms, and a gift shop.[202] The house and visitor center reopened on June 27, 2003.[203]

Year	Author	Title	Notes
2001	Oberliesen, Janet M.	Landscape Research and Restoration Recommendations	Report
2001	Welsh, Frank S.	Microscopical Paint and Color Analysis	Paint Testing and Analysis
2003	Hitch, Neal V. & Lugg, Cheryl J.	Historic Structures Report for the Paul Laurence Dunbar House [Draft] 219 N. Summit Street Dayton, Ohio	Report
2004	Hitch, Neal V. & Lugg, Cheryl J.	Paul Laurence Dunbar House: Historic Wallpaper Report	Report Started in 2002
2004	Unknown	Historic Furnishings Report - Draft	Report
2005	Hitch, Neal V. & Lugg, Cheryl J.	Digital Reproduction of Historic Wallpaper at the Paul Laurence Dunbar House in Ohio	"Digital Reproduction of Historic Wallpaper at the Paul Laurence Dunbar House in Ohio."
2006	Pickard, William H., and Linda L. Pansing	Report on Ohio Historical Society Excavations along the Proposed handicapped Access Pathway at the Paul Laurence Dunbar State Memorial	Archaeological study
2006	Klinge, David F.	Archaeological Investigation for the Proposed Americans With Disabilities Act Compliant Access Ramp at the Paul Laurence Dunbar House State Historic Site	Archaeological study
2011	Buchanan, Chris	Early Technological Updates at the Paul Laurence Dunbar House	Report of various updates to the house, including the upstairs bathroom, and kitchen.

Figure 2.34. Chart of Dunbar House studies, 2001-2011. (Mason Martel, 2019)

[201] Neal V. Hitch and Cheryl J. Straker, "Digital Reproduction of Historic Wallpaper at the Paul Laurence Dunbar House in Ohio," APT Bulletin: The Journal of Preservation Technology 36, no. 2 (2005), 59.
[202] Benjamin Kline, "Dunbar House Getting its Just Hues," *Dayton Daily News*, March 18, 2003; Kline, "Dunbar House Regains Glory," *Dayton Daily News*, June 18, 2003.
[203] Romando Dixson, "Dayton Poet's Home Reopens to Visitors," *The Columbus Dispatch*, June 27, 2003.

In 2004, in an effort to clear up several misinterpretations regarding furniture in the Dunbar house, the Ohio Historical Society initiated a historic furnishings report. The goal of the report was to document the history of individual pieces of furniture in the house and determine where they should be displayed. The report does not appear to have progressed beyond a draft.

Over the next few years, the Ohio Historical Society experienced a number of significant budget cuts which impacted historic sites and museums across the state. At the Dunbar house, as longtime site manager LaVerne Sci recalled in 2015, by the early 2000s staffing levels at one time had at least 5 people, "but as the economy went south, we had to let people go…there was one point where I looked around and realized I was the only person there."[204] In 2009, LaVerne Sci retired from her position as site manager of the Paul Laurence Dunbar House, after nearly twenty years in that position. She is still active at the Dunbar house and continues to volunteer there.[205]

Decreased attendance at the Dunbar house in 2009, coupled with a reduction in the site's budget, resulted in the closure of the house for the winter months to save money.[206] Facing the probability of even more cuts for the next year, the Ohio Historical Society began working with Dayton History, to try and negotiate a deal to reopen the house.[207] As part of the proposed deal, Dayton History would oversee the daily operation and interpretation of the house, while the Ohio Historical Society would own and maintain the house.[208] The Dunbar house remained closed until the deal was finalized around June 2009, when Dayton History took over management of the site.[209]

In 2011, the Ohio Historical Society began a privately-funded project to restore the kitchen at the Dunbar house. Working in conjunction with a report on early technological updates at the house that was published the same year, the society restored the pass-through pantry between the dining room and the kitchen.[210]

By April 2015, the National Park Service began providing interpretation and tours of the site, which is still owned by the state of Ohio. The National Park Service and Dayton History manage the operations and interpretation of the house. Currently, the role of the National Park Service at the Dunbar house is to continue to manage the site in conjunction with Dayton History. The National Park Service also provides technical assistance at the Dunbar house.

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[204] Casey Huegel, interview with Laverne Sci, May 14, 2015, 20.
[205] Huegel, 35.
[206] Jim DeBrosse, "Residents Pitch in to Help Dunbar House," *Dayton Daily News*, April 4, 2009.
[207] "Dunbar House too Precious to Lock Up," *Dayton Daily News*, March 25, 2009.
[208] Katherine Ullmer, "Local Unit May Run Dunbar Site," *Dayton Daily News*, March 21, 2009.
[209] "New Deal Could Open Dunbar House by June," *Dayton Daily News*, April 8, 2009.
[210] "Dunbar House Renovations," *Dayton History Heritage Magazine* (2011), 5.

Conclusion

Although Paul Laurence Dunbar only lived in the house a short time, it has become a lasting part of his legacy. Over time, efforts to memorialize Dunbar have evolved. Early tours and conversations given by Matilda Dunbar set the groundwork for community involvement in remembering Paul Laurence Dunbar. Upon Matilda Dunbar's death, acquisition of the house by the state of Ohio ensured its continued preservation.

As time passed, challenges to the house's future emerged. As the number of people who knew Dunbar aged, community involvement in the house slowed. Declining visitor numbers, coupled with decreased funding, presented a challenge. It was not a new challenge though. All across the country, house museums are struggling with issues of interpretation, funding, and the challenge of attracting visitors.[211] At the Dunbar house, partnerships with several local organizations, such as Dayton History, have helped keep the memory of Paul Laurence Dunbar alive. Inclusion in the Dayton Aviation Heritage National Historical Park and additional partnerships with the National Park Service have provided additional exposure and helped to illustrate the Dunbar's house connection to a larger historical narrative.

[211] Ruth Graham, "The Great Historic House Museum Debate," *The Boston Globe*, August 10, 2014.

Brief Timeline

--- Site History: to 1887 ---

1872-1875	The block occupied by the Dunbar house was platted into large lots between 1872 and 1875. That plat included 75-foot-wide lots facing Summit Street between First and Second Streets, with smaller, 40' wide lots on the east west streets. ["Map of Dayton, 1872," (www.davidrumsey.com/); L.H. Everts, *Combination Atlas Map of Montgomery County, Ohio – 1875.* Philadelphia: Hunter Press, 1875.]
1872	Paul Laurence Dunbar was born. [Joseph Mendinghall, and S. S. Branford. *Paul Laurence Dunbar House.* National Register of Historic Places Inventory Nomination Form, 1977.]
1875	Montgomery County Atlas showed that the land now occupied by the Dunbar house was part of extensive land holdings of John Kemp. The north half of the block had been marked into lots, but they were not numbered. [1875 Atlas]
1878	John Kemp's assignees, John Kumler and Francis Leas, subdivided a larger parcel of land to create a lot of 22.19 acres, which included the block the house occupies as well as surrounding open land. They sold it to Henry and Jacob Long for $4,349.88. [Abstract #18, Civil Record Book 12, Page 59]
1884, Mar. 1	The Longs sold the same 22.19 acre parcel to Samuel Hopping Chadwick for $10,000. That parcel included this property. [Abstract #20, Deed Record Book 138, Page 267, OHC MIC 25, Roll 2.]

--- Episode 1. Construction, Early Owners: 1887-1903 ---

1887, Jan. 26	Samuel H. Chadwick (now a widower) mortgaged the lot south of house (now 12448) for $1,000. This may have been done to finance construction of the house. The lot was described by metes and bounds instead of lot number, showing that it had not been platted into lots yet. [Abstract #24, Mortgage Record Book 111, Page 121]
1887	Stone foundation of this house shown on Sanborn Map. There was no lot lines on that map. [1887 Sanborn map, 28]
1890-1891	Paul Laurence Dunbar was the only African American student in his class at Central High School, where he was also the president of his high school's literary society, and editor of his high school's student newspaper

during his senior year. [1891 Central High Commencement program PLD Collection Dayton Metro Library B2F6, MCHSB1F1, Dayton History online]

1894, Jan. 1 — Samuel H. Chadwick sold house for $3,300 to Joseph A. and Josephine Shumaker, who took out a mortgage for $750, and soon after one for $1,750. [Abstract 30 Mortgage Record 167, pp. 438 and 440.] Chadwick retained ownership of the side yard (Lot 12448). [Abstract # 29, Deed Record Book 199, Page 87]

1894, Sep. 8 — Joseph A. and Josephine Shumaker sold the house (lot 12449) for $2,000 to Enos C. and Anna E. Harley. That same day, Samuel H. Chadwick sold the side yard (lot 12488) to Enos C. and Anna E. Harley for $600. [Abstract # 32 Deed Record Book 199 Page 137 and Abstract # 33 Deed Record Book 199 Page 136] The Harleys took out two mortgages totaling $3,500 in the next few years and paid both off.

1890s — It is likely that the Harleys made improvements to the house, to include the addition of an indoor bathroom and construction of the frame barn, soon after purchasing the house.

1898 — Sanborn showed house and frame barn with wooden structure (privy) in northwest corner. [Sanborn map, 58.] Therefore, the barn and privy were definitely in place before 1897.

1901, Jun. 7 — Enos C. and Anna E. Harley sold both lots to Harry C. and Eden S. Collins for $4,500. [Abstract 36 Deed Record Book 236 Page 166] The sales price for the two lots and house increased from $2,600 in 1894 to $4,500 in 1901 (seven years), probably reflecting improvements to the house made by the Harleys. The Collins took out a mortgage on the property and gave Harley two $50 promissory notes. Harley may have sold the promissory notes to Samuel B. Rickets.

1903, Feb. 12 — John A. Wright Sheriff of Montgomery County, Ohio sold both lots on Summit Street to the Miami Loan and Building Association for $3,800. [Abstract #42, Deed Book 251, p. 253]

--- Episode 2a. Paul Laurence Dunbar: 1904 - Feb. 1906 ---

1904, Jun. 3 — The Miami Loan and Building Association sold the house and both lots to Matilda J. Dunbar (widow) for $4,100. She took out a mortgage of $3,600 on the property soon after. [Abstract #43, Deed Book 263, p. 157, and #44, Mortgage Book 268, p.32] She and Paul shared the house for the next two years. He was ill much of that time.

1906, Feb. 9	Paul Laurence Dunbar died at home on Summit Street. [NR Nomination Form; Obituary, PLD Collection Dayton Metro Library B2F4]
	--- Episode 2b. Matilda Dunbar: Feb. 1906 - Oct. 1936---
1906	Matilda remained in residence at the house on Summit Street, where she kept Paul Laurence Dunbar's possessions much as he left them. Rev. Charles D. Higgins, an executor of Paul Dunbar's estate, helped manage her affairs. ["Summary of Mrs. Dunbar's Life as Compiled by Rev. Higgins, Executor of Son's Estate, *Dayton Journal,* March 18, 1934. Copy included in Oberliesen, 2001]
1914-1915	Dunbar Memorial Association was formed to perpetuate the memory of Paul Dunbar, preserve the Dunbar House and Library, as well as Dunbar's grave in Woodland cemetery. The group started an annual observance of the poet's birthday, which was usually held at the house on Summit St. ["Summary of Mrs. Dunbar's Life as Compiled by Rev. Higgins, flyer in PLD Collection Dayton Metro Library.]
1932, Nov. 5	Matilda Dunbar wrote a will which leaves the rights to 219 North Summit Street, Dayton, Ohio known as lots 12448 and 12449 to her son Robert Murphy. [Abstract # 48, Probate Docket 76, p 65] Murphy was her son by her first marriage.
1934, Feb. 24	Matilda Dunbar died (Death Certificate #11804, Volume 7440, Montgomery County). [Neal V. Hitch, and Cheryl J. Straker, *Historic Structures Report for the Paul Laurence Dunbar House* [Draft] (Dayton, OH: Ohio Historical Society, 2003), 6]
1934-1936	During this time the City of Dayton operated the Dunbar House and rented out rooms to boarders. Some of those boarders removed items from the house when they moved out. [Hitch and Straker, 6.]
1936, Jul.	The Ohio House of Representatives approved an appropriation of $4,681 to purchase the Dunbar House as a memorial to Paul Laurence Dunbar. [DAAV vertical files]
1936, Oct. 17	The house was sold to The Ohio State Archaeological and Historical Society for $4,500. There appeared to be a legal battle for the property before it is sold in 1936. [Abstract, Entry # 49]

--- Episode 3. Creation of the House Museum: 1936-1938 ---

1937, Dec. — A bill was passed by the Ohio State Legislature seeking an appropriation of $5,100 for maintenance of the Dunbar House. [*Dayton Herald*, Dec. 3, 1937]

1938, Jun.-1959 — Annie May and John Givens worked and lived at the Dunbar House. Annie May Givens was classified by OHS as a full-time custodian. It appears that Annie May and John Givens lived in the Dunbar House until about 1953. Annie May Givens retired on June 1, 1959. [Hitch and Straker, 10, and OHC collection 3074]

1938, Apr. — The Dunbar House opened to the public with four restored rooms: Entry Hall, Front Parlor, Library, and Paul's Bedroom. [Hitch and Straker, 10]

1938, Jun. 27 — The Dunbar House became a state memorial shrine. ["Paul L. Dunbar Home Dedication Planned," *Dayton Journal*, June 19, 1938]

--- Episode 4. State Operated House Museum: 1939-2019 ---

1951, ca. — Work was done on the roof. It is likely that asphalt shingles were installed over the slate shingles at this time. [See 1951 image of workers on roof and compare to 1960 image in "Visitors Turned Away" article. Intersecting shingle pattern clearly visible.]

1955 — Sanborn showed house and frame barn. Privy/shed is gone. The house was labeled as Paul Laurence Dunbar Memorial Home on the map. [Sanborn map]

1960, Nov. — The Dunbar House was closed until March 1, 1961 to save maintenance costs. ["Visitors Turned Away from Home," *Dayton Herald*, 1960] Still called Summit Street.

1962, Dec. 29 — The Paul Laurence Dunbar House was one of 65 sites in the country declared eligible to be designated as a National Historic Landmark (NHL), in the area of Literature Drama and Music. It was the only one on that list of 65 to be associated with an African American, and the first NHL associated with an African American. [NR file from National Archives]

1968, Sep. — The Dunbar House was open to visitors on weekends and holidays from 10 a.m. to 5 p.m. admission was 15 cents. [Daily News, 1968]

1977, Dec. 7 — Property officially listed in the National Register. [National Register file from the National Archives.]

1978, Jun. 19	Article in *Dayton Daily News* noted house is in poor condition and in need of more funding. It was only open June to Sept for a few days per week. ["Cost of History." *Dayton Daily* News 19 June 1978, PLD Collection Dayton Metro Library B2F4]
1980s, ca.	Site was possibly closed and there was no full-time site manager. [Hitch and Straker, 10]
1981	A request for $875,000 in repairs was approved by the Ohio Board of Regents. An article in the *Journal Herald* stated that the funds would be used to preserve the interior of the home and make repairs to the roof and walls. ["Dunbar House Funded," *The Journal Herald*, March 10, 1984.]
1985	State of Ohio Department of Administrative Service-Division of Public Works commissions plans for "Emergency Repairs." Those drawings used the 1981 HABS plans as a base.
1985, Oct. 3	OHS Director Gary Ness wrote to Central State to suggest a partnership in the rehab of the Dunbar House, with an included budget. [DAAV Vertical Files]
1986	Phased master plan for work on the house and adjacent properties included a proposal to build a one-story enclosed connector to link the house with the visitor center. [Visitor Center Files]
1987, Jan. 20	Renovation of public spaces, support spaces, and exterior/site work in preparation for the Dunbar Museum Visitor Center. Plans for Dunbar house: fix barn roof and back porch, install drainage system, prevent moisture damage at exterior foundation, remove and reconstruct front walkway and stairs, budget included for planting. (The work on the stairs does not appear to have taken place.) [Visitor Center Files]
1988, Jan. 26	Wallpaper and paintings were done by January 29, sinks installed February 5 but still needed to find a period faucet, gaslight installed by February 12. [Visitor Center Files]
1988, Jun. 5	House reopened after restoration work. Article about the reopening noted plans to use the two houses to the north and to build more. Museum cases etc. to be moved out of the house once that is done so it can be more of a house museum/restoration than a visitor center. [Visitor Center Files; Program PLD Collection Dayton Library B1F3]

1992, Oct. 16	Dayton Aviation Heritage National Historical Park was established as a unit of the National Park Service. The Dunbar house was an original unit of that park, which was largely administered by the National Park Service, but it remained under the ownership and management of the State of Ohio. [https://www.nps.gov/articles/dayton.htm, accessed Nov. 5, 2018.]
1992, Jul. 6	Scope of Work and Summary of Costs for work on Dunbar house. [Visitor Center Files]
1993, Jan.	Newspaper article notes that the Ohio Historical Society owned two houses next door to the Dunbar House, and that there were plans to turn one into a library and the other into a visitor center, depending on funding. [The Columbus Dispatch, 1993]
1994	Visitor center built behind two houses to the north. The project included landscape changes. It also likely included construction of a small connector between the north wall of the Dunbar House and the new visitor center. That connector was removed ca. 2003. *[Dayton Daily News*, 3-11-96 clipping from DAAV vertical files]
1996, Dec.	$300,000 rehab of houses north of Dunbar house began. The project included renovation of the interior and exterior of the two houses next door to the Dunbar House. The barn was also repaired. ["Dunbar Renovation to Begin Tuesday," *Dayton Daily News*, 12-9-1996 clipping from DAAV vertical files]
1999-2001	Ohio Historical Society retains a Save America's Treasures Historic Preservation Fund Grant from the National Park Service for $117,030.00. The scope of work included: House: new slate roof, flashings, gutters, and downspouts; trim repair; attic ventilation; repair damaged brick and restore water damaged interior finishes. Barn: repair structural damage; replace deteriorated siding; replace roof, windows and doors; and restore interior features; and restore historic urban landscape. [SAT HPF Grant Agreement No. 39-99-ML-9914]
2002, Oct.	An article in the *Dayton Daily News* detailed a $466,000 project to expand the visitor center. The proposed expansion included construction of a classroom, and an additional 4,400 square-foot addition. Plans drawn for that project also called for the removal of the connection to the north wall of the Dunbar House. ["Dunbar Center Plans Expansion," *Dayton Daily News*, October 2, 2002; Visitor Center Files, ca. 2002 Visitor Center Expansion Plans]

2003	The Ohio Historical Society did major work on the house and did more work on the 1994 visitor center located behind the two houses to the north. Work on the house included hanging wallpaper on the interior walls and ceilings, and plaster repair. The barn was refurbished and painted, as was the iron around the side porch. The total cost was $486,500. The Dunbar House was expected to reopen June 1. ["Dunbar House Getting its Just Hues," *Dayton Daily News*, March 18, 2003]
2006	Ohio Historical Society conducted two modest archaeological investigations at the property to evaluate potential impact of a new ADA accessible pathway between the barn and the back of the house. Photos taken for that study show the north connector had been removed by that time. [Report for projects A4790 and A4800, Collections Facility OHC]
2009, Mar.	The Dunbar House was closed for winter months. Dayton History and the Ohio Historical Society were trying to work out a deal in which Dayton History would provide programming and tours at the Dunbar House and the Historical Society would own and maintain the house. These efforts were due to state budget cuts. ["Dunbar House Too Precious to Lock Up," *Dayton Daily News*, 2009]
2009, Apr.	Newspaper article noted that due to budget cuts, the Dunbar House closed in March 2009 and will remain closed until Dayton History finalizes a partnership with the Ohio Historical Society. The partnership would have included Dayton History taking over daily operations while the historical society maintained the facility. ["New Deal Could Open Dunbar House by June." Dayton Daily News, April 8, 2009]
2009	Dayton History took over management of the site. ["New Deal Could Open Dunbar House by June," *Dayton Daily News*, April 8, 2009.]
2011	Study on early updates to Dunbar House conducted. [Chris Buchanan, "Early Technological Updates at the Paul Laurence Dunbar House," 2011.] Note that this study appeared to be in error as to the dates of alterations, due to an error in the National Register nomination about sale prices of the property in the 1800s. Information about technological changes, however, was accurate and very relevant.
2011	The Dunbar House kitchen was restored to a historically accurate arrangement, which included re-establishing the pass-through pantry to connect the dining room and kitchen. This was funded by private donations. ["Dunbar House Renovations," *Dayton History Heritage Magazine*, 2011]

2015, Apr.	NPS began providing interpretation and tours of the site. In subsequent years, members of the Dunbar Chapter of the Association for the Study of African American Life and History volunteered at the Dunbar House as docents and desk sitters. Visitation at the house also increased around this time. [March 2018 CLHSR meeting notes]
2018-2019	NPS sponsored CLHSR. Property was still owned by the state and operated jointly by NPS and Dayton History. Open three days a week.

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Main House south side yard, 2018. (STRATA)

3 CULTURAL LANDSCAPE EXISTING CONDITIONS AND ANALYSIS

Chapter 3 | Cultural Landscape Existing Condition and Analysis

Introduction

This chapter describes the landscape existing condition and provides an analysis of integrity of the cultural landscape at the Paul Laurence Dunbar House Historic Site (Dunbar House). Existing Condition Survey and Landscape Drawings can be found at the end of this chapter.

It begins with an assessment of landscape integrity and a list of features that contribute to historical significance. This is followed by descriptions of existing condition and analysis associated with the following landscape characteristics.[212]

> *Natural Systems and Features* are environmental aspects of a place that have influenced the development and form of the landscape including natural water bodies and soils.
>
> *Spatial Organization and Land Use* is the arrangement of elements that define and create space through the ground, vertical, and overhead planes, including natural systems, topography, vegetation, and buildings and structures. Land use includes the principle, human activities that have influenced the character of the landscape.
>
> *Views* are groupings of features that create or allow a range of vision which can be natural or designed visual relationships.
>
> *Topography* is the three-dimensional configuration of the landscape surface, characterized by slope and orientation.
>
> *Vegetation* includes indigenous or introduced trees, shrubs, vines, ground covers, herbaceous plants, and lawn.
>
> *Circulation* consists of the features and materials that constitute systems of movement including vehicular routes such as roads of the street grid, parking areas, and pedestrian routes such as walks and steps.
>
> *Buildings and Structures* are three-dimensional built features such as houses, walls, and trellises. In the landscape, these features create mass, scale, and contribute to character by their style and appearance. The Dunbar House and carriage barn are addressed in detail in Chapter 4.

[212] Robert R. Page Cathy A. Gilbert, and Susan A. Dolan, *A Guide to Cultural Landscape Reports: Contents, Process, and Techniques* (Washington, DC: United States Department of the Interior, National Park Service, Cultural Resource Stewardship and Partnerships, Park Historic Structures and Cultural Landscapes Program, 1998), 53.

Small-scale Features are landscape elements that provide specific functions at a site. These include historic fences and contemporary features such as utility and light poles and signage.

Archeological Sites are surface and subsurface cultural materials related to past occupation and use of the site.

Narrative text, diagrams, and photographs describe the existing condition of the landscape. The condition assessment identifies and documents all features present including those whose qualities and features retain integrity and contribute to the significance of the landscape. Field reconnaissance, undertaken in August 2018, assisted in documenting landscape condition.

The existing condition of the landscape (except for trees) is evaluated using the following criteria.

Good – There are no major problems and the features do not require intervention. Only minor or routine maintenance is needed.

Fair – Some deterioration, decline, or damage is noticeable; the feature may require immediate intervention. If intervention is deferred, the feature likely will require attention within five years.

Poor – Deterioration, decline, or damage is serious; the feature is seriously deteriorated or damaged or presents a hazardous condition. The feature requires extensive and immediate attention.

Trees within the property are evaluated for general condition using the following criteria.[213]

Excellent – Aggressive growth with no apparent signs of physical damage, defects, disease or insect damage, or dieback/deadwood.

Good – Good growth with minor signs of limited physical damage, defects, disease or insect damage, or minor dieback/deadwood.

Fair – Decreased growth with moderate signs of physical damage, defects, disease or insect damage, or moderate dieback/deadwood.

Poor – General state of decline with little or no growth, major physical damage, defects, disease or insect damage, or major dieback/deadwood.

Dead – Greater than 90% of crown dieback with no growth.

At-risk – Presence of defect(s) with potential to fail (with nearby target).

[213] Assessment is based on the conditions ratings in Olmsted Center for Landscape Preservation, *Comprehensive Condition Assessment Report – Tree* (Boston: Massachusetts, US Department of the Interior, National Park Service, Olmsted Center for Landscape Preservation, 2010).

Assessment of Landscape Integrity

Integrity is the ability of a property to convey its historical significance. For a landscape to have integrity, it must retain the tangible and intangible aspects that make up the identity for which it is significant. For the Dunbar House, this identity is associated with Paul Dunbar's residency from 1904 to 1906. This time period is the targeted period of interpretation within the period of significance (1904 to 1936). Integrity is defined by seven aspects or qualities: location, design, setting, materials, workmanship, feeling and association.[214] Integrity of the entire cultural landscape, which includes buildings as a characteristic, is assessed comprehensively; however, a separate detailed assessment of integrity for the Dunbar House and Barn is provided in Chapter 4.

The Dunbar House landscape retains limited aspects of its historic fabric and character providing a sense of connection to the life of the venerable poet and author. Contributing features of the historic landscape are those associated with the Paul Dunbar residence through 1906. Since that time, changes have resulted in the addition and removal of landscape features. A small number of documented features persist in the relatively simple, domestic landscape. In the most prominent areas, such as the front and side yards, the addition of non-historic features facilitates the interpretation of the historic landscape. The landscape of the Dunbar House retains integrity of location, design, setting, feeling, and association.

Location

Location is the place where the landscape was constructed or where a historic event occurred. The Dunbar House, barn, and landscape remain in place at 219 N. Paul Laurence Dunbar Street in Dayton, Ohio. The landscape and extant historic features retain integrity of location.

Design

Design is the combination of elements that create the form, plan, space, structure, and style of the landscape. While features such as plants and paths have been planned and placed with foresight, the landscape of the Dunbar House is an example of an urban, vernacular landscape, evolving since 1904 without adherence to a formal design plan. The Dunbar House has been maintained to reflect the character of the early twentieth century. The carriage barn and other site features are utilitarian, and their form reflects their intended purpose. The presence of a wood pergola in the location of a missing, historic pergola represents a compatible, non-contributing addition that supports the integrity of design. The addition of non-historic fencing, signage, mechanical equipment, and non-historic planting arrangements do not contribute to the overall design in terms of integrity; however, the stylistic elements of the historic site layout remain legible. The relationship between the house, barn, front yard, side yard, and street continue to present a simple urban residential property.

[214] National Register of Historic Places, National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation (Washington, DC: Department of the Interior, 1990 (1997 ed.), 44-45.

Setting
Setting is the physical environment of the landscape. Situated in Wolf Creek, a West Dayton residential neighborhood, the Dunbar House is positioned within an architecturally significant neighborhood that reflects construction from the last quarter of the nineteenth century.[215] The house and adjacent properties on the brick-paved, tree-lined street pertain to the Dunbar Historic District. The character of the neighborhood's streetscape conveys a sense of the historic setting.

Materials
Materials are the physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form the landscape. The historic and contemporary vegetative composition of the landscape consists of an open lawn with trees along the street and south property line. Within this general framework, the changes to planting beds, the addition of shrubs, and the loss of some trees have altered historic integrity of the site in terms of materials. With the exception of a path along the east side of the barn, historic stone paths and steps have been replaced with concrete. The wooden pergola that supports a grape vine has been rebuilt using materials consistent with the historic period although the design is modified from the configuration of the original structure. Overall, the Dunbar House landscape does not retain integrity of materials.

Workmanship
Workmanship includes the physical evidence of the crafts of a culture during any given period. Workmanship demonstrates the craft of a particular group of people. The overall landscape does not retain integrity of materials which impacts landscape integrity for the aspect of workmanship.

Feeling
Feeling is the landscape's expression of the aesthetic or historic character of a particular period of time. The sense of historical feeling in the landscape of the Dunbar House is largely derived from the open side yard between the house and the barn, the historic pattern of paths, and the overall neighborhood setting. Although the addition of signs affects historic character, the landscape retains integrity of feeling.

Association
Association is the direct link between the important historic event or person and the landscape. The strong association of Paul L. Dunbar with the house and landscape result in retention of integrity of association.

[215] Loren S. Gannon, Jr., Dunbar Historic District, National Register of Historic Places nomination, June 1, 1968.

Contributing Features

Contributing features are individual elements and aspects that remain from the period of significance and contribute to the integrity of the property. These are categorized according to landscape characteristics. Non-contributing features are those that have been added to the study area since the end of the historic period. Some features that are non-contributing are compatible with the historic character of the property.

The overall landscape retains historical significance as one site with features that contribute to its historic character. The list below enumerates the fourteen features of the cultural landscape that contribute to the historic integrity of the Dunbar House landscape. The Existing Landscape Drawing L5, located at the end of this chapter, is the reference drawing that identifies the following contributing features of the landscape:

Spatial Organization and Land Use
- A. Overall layout of buildings framing the side yard

Views
- B. View from the public right-of-way to the house, porch, and side yard

Topography
- C. Sloped front yard
- D. Level side yard with sloped south edge

Vegetation
- E. Mown lawn
- F. Canopy trees along west property edge
- G. Grape vine

Circulation
- H. Stone porch steps
- I. Stone path at east side of barn

Buildings and Structures
- J. Paul Laurence Dunbar House
- K. Carriage Barn

Small-scale Features
- L. Cast iron fence remnant
- M. Woven wire fence remnant
- N. 1921 Plaque

Landscape Condition and Analysis

This section describes the existing condition and analysis of the Dunbar House cultural landscape. Contributing and non-contributing landscape features are assessed according to the landscape characteristics defined in the introduction to this chapter. Based on the 2018 Site Survey L4, the existing and contributing features of the Dunbar House landscape are presented on Existing Landscape Drawing L5. Vegetation of the Dunbar property is illustrated on Existing Vegetation Drawing L6. Drawings can be found at the end of this chapter.

Natural Systems and Features

The Dunbar property is situated in a residential neighborhood built on the broad, south valley slopes of Wolf Creek, a tributary of the Great Miami River (Figure 3.1). At 760 feet above sea level, the Dunbar House is 30 vertical feet above the waterway which is beyond a railroad corridor and approximately 900 feet north of the property (Figure 3.2). The property is located in an area of minimal flood hazard.[216] The site possesses no natural systems and features that directly contribute to the significance of the property.

Spatial Organization and Land Use

The landscape of the Dunbar House consists of a 0.2-acre, double lot to the west of N. Paul Laurence Dunbar Street (formerly Summit Street) and east of an alley (See Drawing L5). Historic houses are located directly north and south of the Dunbar House. Two neighboring houses directly north of the Dunbar House are connected to an integrated Visitor Center building (constructed 1993; expanded 2003) that occupies the remainder of the lot to the north. The Dunbar House is located in the northeast corner of the property and a carriage barn occupies the southwest corner. A pergola with a grape vine spans the gap between the buildings and provides a sense of visual connection. The arrangement of the buildings creates space for an open lawn in the central part of the lots. The landscape can be generally differentiated by position in relation to the house. Distinct landscape character areas include front yard, side yard, and backyard. The front yard has sloped frontage along Paul Laurence Dunbar Street. The side yard is the open lot south of the house and east of the barn. The pergola and grape vine separate the backyard from the side yard. The backyard also includes a narrow slot north of the house and adjacent to the neighboring building that is part of the Visitor Center. The overall layout of the buildings and yard remain intact and contribute to the historic character of the property.

Changes in land use from that of a residence to use of the property as a memorial, museum, and historical site within the Dayton Aviation Heritage National Historic Park are compatible with the historic use of the property.

[216] FEMA, FEMA Flood Map Service Center, Online 05/05/2019: https://msc.fema.gov/portal/search?AddressQuery=227%20n.%20paul%20laurence%20dunbar%20street%2C%20dayton%2C%20oh#searchresultsanchor.

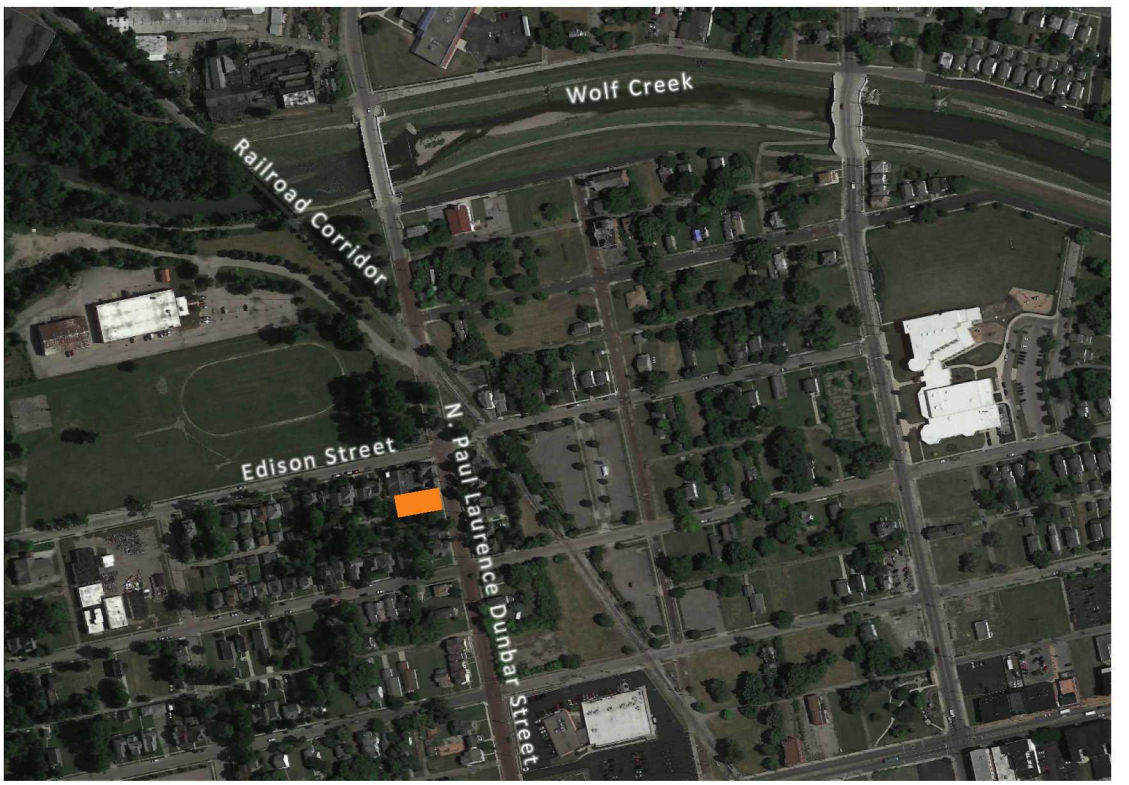


Figure 3.1. Aerial of the Dunbar property (identified by the orange rectangle) in relation to Wolf Creek to the north, the surrounding neighborhood, and parking areas to the east. (Google Earth, July 10, 2018)



Figure 3.2. View north along N. Paul Laurence Dunbar Street toward Wolf Creek from the Dunbar House. (QEA 2018)

Views

Views associated with the Dunbar House are predicated upon the elevated position of the landscape and building in relation to the streetscape and also the open character of the lot south of the house. A strong visual relationship exists between the streetscape and the open lot and porch. Numerous historic photographs of the property were taken from a southeast position on the street and focus on the porch, east (main) façade, and south side (Figures 3.3, 3.4, and 3.5). Similarly, the primary known photographs of Paul L. Dunbar and Matilda Dunbar in the landscape are taken on or near the porch (Figures 3.6, 3.7, 3.8, and 3.9).[217]

The extant historic view persists from the period of interpretation due to the enduring qualities of topography and despite changes in vegetation and the addition of the National Park Service (NPS) site identifier sign that occupies a prominent position next to the sidewalk. A difference in the view from 1906 as compared to today is the removal of street trees and the apple or crabapple tree east of the house, which seasonally would have obscured of the view of the house. Today this view is generally open, other than the large shrub in this location. Aside from the removal of trees, the historic character of the view from the southeast is relatively intact and demonstrates continuity with the landscape of 1906.

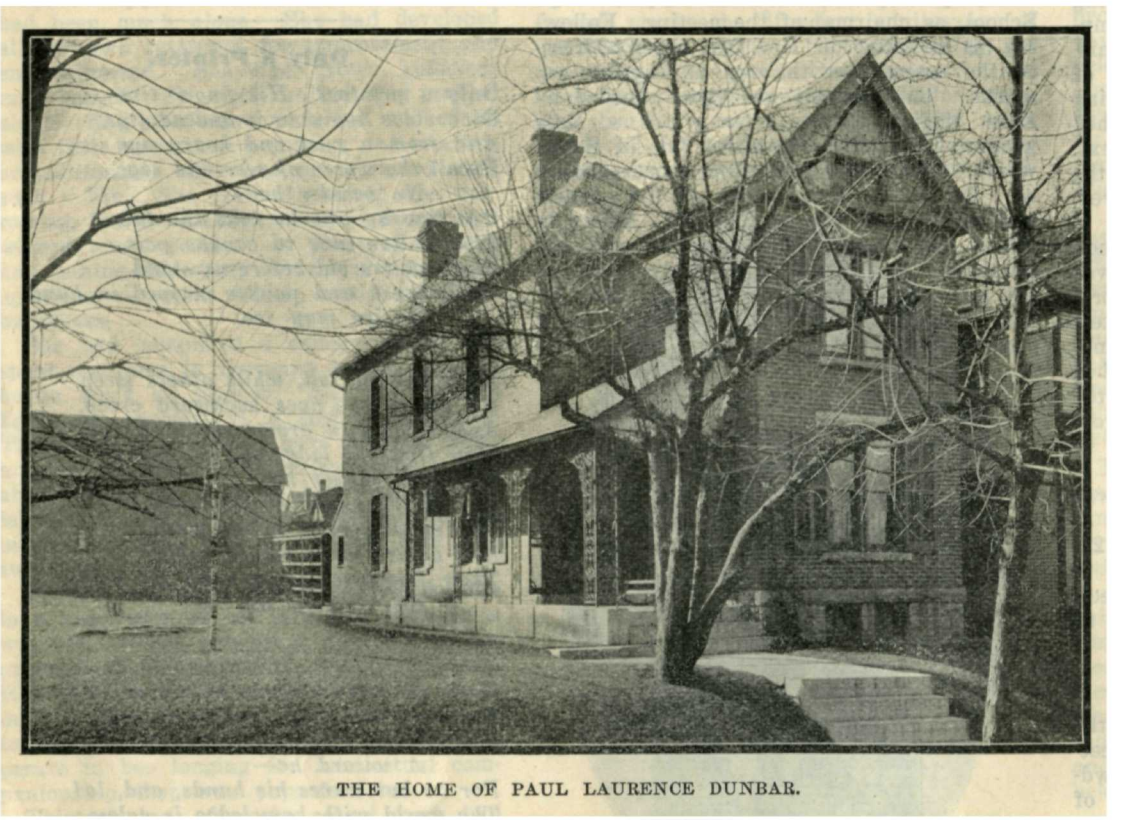


Figure 3.3. View northwest from the street to the Dunbar House landscape, ca. 1905. (*Watchword*, March 6, 1906, OHC PA 307_6-1)

[217] Chapter 2 presents additional photographs of the property during and shortly after the period of significance.



Figure 3.4. View northwest from the street to the Dunbar House landscape, ca. 1938. (QEA 2018)



Figure 3.5. View northwest from the street to the Dunbar House landscape, 2018. (QEA 2018)



Figure 3.6. View northwest to porch with Paul Dunbar reclining on lawn with friend, ca. 1904. (OHC Collection 3072)



Figure 3.7. View northwest to porch and lawn of side yard. (QEA 2018)



Figure 3.8. View northeast from side yard to porch with Matilda Dunbar, ca. 1904. (OHC Collection P70)

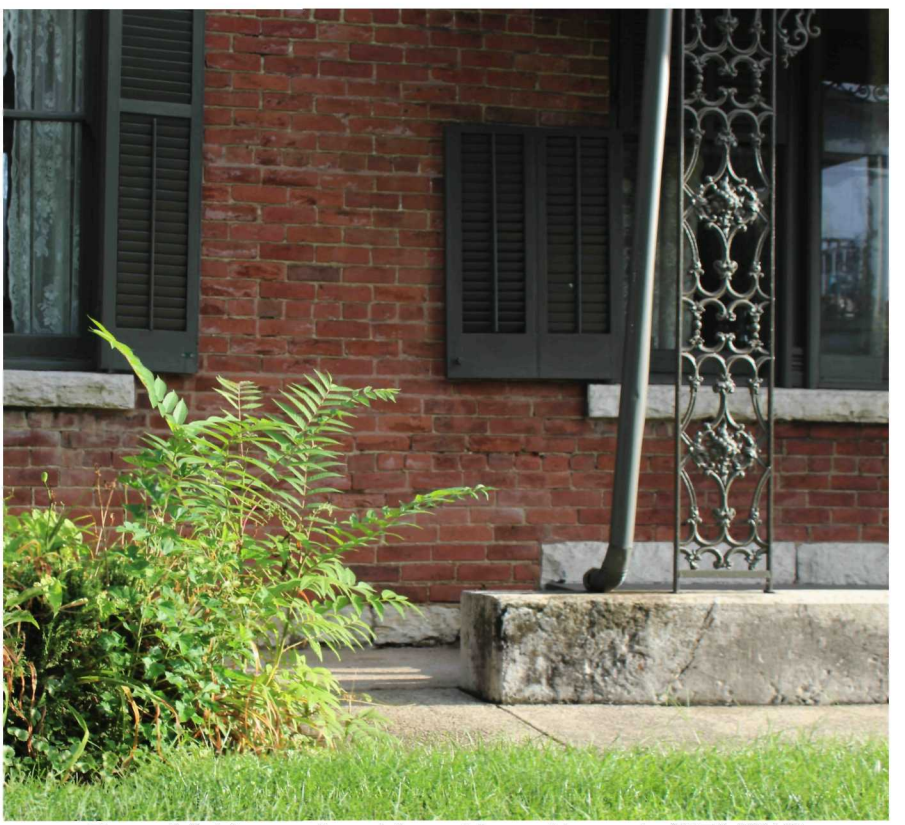


Figure 3.9. View northeast from side yard to porch. (QEA 2018)

Topography

The Dunbar property sits on a relatively level, constructed terrace that extends to the adjacent properties north and south of the site. The terrace is lower than the elevated terrace of the property to its south. The terrace follows a 2.4% slope down toward the east. Steep slopes characterize the east border by the sidewalk, the south property line, and the north property line near the accessible walkway by the Visitor Center (Figures 3.10, 3.11, and 3.12). The slope along the sidewalk creates a distinctive eastern edge of the property. The modified slope along the south property line exhibits localized areas of erosion and subsidence where trees have been removed. The Dunbar House is elevated approximately five feet above the sidewalk and street to the east and six feet below the slope along the south property line. The elevation of the property ranges from 765 feet above sea level (fsl) on the slope along the south property line, to approximately 759 fsl at the house, and to 754 fsl by the sidewalk in the northeast corner of the property. The surrounding topographical context descends north toward Wolf Creek. N. Paul Laurence Dunbar Street and the alley follow this profile at slopes of 4.5% and 8%, respectively. Changes since the period of significance include regrading to expand the level area of the side yard and to accommodate the Visitor Center near the backyard around 1990. Grades were further modified between the pergola and the Visitor during accessibility improvements around 2007. Aside from these changes, the topography of the site represents that present during the period of significance and contributes to the historic character of the property.



Figure 3.10. View northwest to the front yard slope along the public sidewalk. (QEA 2018)



Figure 3.11. View southeast of the embankment with areas of subsidence where trees have been removed along the south property line. (QEA 2018)



Figure 3.12. View east of the slope at the north edge of the backyard which descends to meet the coping of the retaining wall of the Visitor Center accessible path. (QEA 2018)

Vegetation

The Dunbar House landscape is characterized by its contributing vegetation including mown lawn, a grape vine on a pergola, and remnants of individual canopy trees along the south side of the property. More recent additions to site vegetation include evergreen shrubs along the main façade of the house to the east, evergreen trees in the south lot, and planting beds by the site identifier sign, near the front steps, and at a bend in the walk along the south side of the house. Most of the recent plants remain from renewal efforts of the 1990s. An area of mixed herbaceous plants by the southeast corner of the barn is of undetermined provenance. Existing Vegetation Drawing L5, located at the end of this chapter, is the primary reference for site vegetation and includes conditional assessment for trees on site.

The front yard includes mown lawn, planting beds, and shrubs. The planting beds consist of intentional plantings and invasive plants. The bed at the NPS site identifier contains daylily (*Hemerocallis* sp.) and sedum (*Sedum* sp.) as well as common hackberry (*Celtis occidentalis*) seedlings, ground ivy (*Glechoma hederacea*), and common blue violet (*Viola sororia*) (Figure 3.13). South of the front steps is a brick lined bed containing a large burning bush (*Euonymus alatus*) that was planted by 1990. Other plants in the bed include eastern red-cedar (*Juniperis virginiana*) seedlings and poison ivy (*Toxicadendron radicans*) (Figure 3.14). Ongoing maintenance is important to suppress the seedlings of woody plants and invasive plant species are found in most planting beds throughout the property. Since about 1960, the east façade of the house has included foundation plantings of two yew (*Taxus baccata*). Planted as replacements by 1990, the existing yew flank an arborvitae shrub (*Thuja occidentalis*) that was added by 1994. The curb lawn between the sidewalk and road has been absent of street trees, unlike adjacent properties, since the 1980s.

Vegetation of the side yard consists of a large lawn, planting beds, vines on the barn, and trees and shrubs along the south property line. The visually dominant lawn is maintained to eliminate most broadleaf groundcovers. A brick-lined planting bed at a bend in the concrete path near the center of the house contains daylily (*Hemerocallis* sp.), a low arborvitae shrub (*Thuja occidentalis*), poison ivy (*Toxicadendron radicans*), and seedlings of trees including tree-of-heaven (*Ailanthus altissima*), common hackberry (*Celtis occidentalis*), and mulberry (*Morus alba*) (Figure 3.15). The bed at the southeast corner of the barn is predominantly lily-of-the-valley (*Convallaria majalis*). Other plants in the bed include common ragweed (*Ambrosia artemisiifolia*), Virginia creeper (*Parthenocissus quinquefolia*), poison ivy (*Toxicadendron radicans*), and seedlings of woody plants including common hackberry (*Celtis occidentalis*), redbud (*Cercis canadensis*), black walnut (*Juglans nigra*), and honeysuckle (*Lonicera* sp.) (Figure 3.16).

Trees of the side yard include three, tall, pyramidal eastern red-cedar (*Juniperus virginiana*) in fair condition near the base of the south slope (Figure 3.11). The oldest tree on the property is a poor condition Ohio buckeye (*Aesculus glabra*) southeast of the barn (Figure 3.17). The 25-inch diameter-at-breast-height (dbh) trunk size of the tree indicates that it may have been planted or grown from seed in the 1930s. Hackberry stumps,depressions, and stump sprouts are found along the slope south of the house. Two small, northern catalpa (*Catalpa speciosa*) grow

intermingled with honeysuckle shrubs (*Lonicera* sp.) in the shady area south of the barn. Each tree has a three-inch dbh and is in poor condition. Historically, the side yard contained large flowering shrubs near the back of the house and a small flowerbed and white birch (*Betula papyrifera*) south of the porch. No surface expression of these plantings remains.

Planted vines of the side yard include a trumpet creeper (*Campsis radicans*) vine and a rambling rose (*Rosa* sp.). Both vines grow along the east façade of the barn (Figure 3.18). The trumpet creeper vine reaches the barn roof and obscures the barn cladding. Vines on buildings often mask deterioration and damage wood and masonry elements. These vines remain from landscape renewal efforts in the 2000s.[218]

Vegetation of the backyard consists of lawn, areas of English ivy (*Hedera helix*) north of the house, and a vigorous concord-type grape vine (*Vitis labrusca*) on the wooden pergola. While generally controlled around the foundation of the house, English ivy covers a metal fence post and the remnant of an ornamental woven wire fence (Figure 3.19). English ivy remains from widespread planting of the vine on the property in the 1950s. The existing grape vine grows in a historic location southwest of the rear entry as visible in photographs (Figures 3.3, 3.4, and 3.20). Although the age of the grape vine is unverified, a large root flare and presence in the same location in historic photographs suggest that the vine may date to the period of significance. Each character area contains lawn and other aspects of contributing vegetation that imbue the site with historic character today.

Circulation

Circulation at the Dunbar property includes pedestrian paths and vehicular routes on public roads. (Site accessibility and visitation routes are discussed separately below). Walkways pattern movement through the property from the east by the public sidewalk to the west along the south side of the house and the north side of the barn. Paths throughout the property have been rebuilt in concrete rather than flagstone that was present during the historic period. This includes a 3' wide walk south of the porch, a 4' wide walk between the house and the barn, and a 2' wide walk north of the barn (Figures 3.21, 3.22, and 3.12). Historically, transitional points where paths change in direction had rounded corners including at the middle of the path south of the house (Figure 3.8). The widths of existing paths appear to be similar to widths of historic flagstone paths; however, the existing paths have rectilinear joints at transitions corresponding to concrete formwork (Figure 3.9). All but one path alignment are non-contributing features of circulation that are in good condition and compatible with the historic site. A 16' by 2'-5" path of pitted and spalling flagstone paving remains east of the barn and adjacent to several fragmented limestone blocks that form the barn threshold (Figure 3.23). The northern limestone block is in fair condition. The stone walk and remainder of the block fragments are in poor condition. The remaining, historic stone path and entrance block contribute to the significance of the landscape.

[218] LaVerne Sci, personal correspondence, letter to George Cain [Kane], "The Landscape and Restoration Recommendations submitted by Janet M. Oberliesen," OHS Vertical Files, April 26, 2001. The letter augments recommendations in Janet M. Oberliesen, "Landscape Research and Restoration Recommendations," Ohio Historical Society, February 17, 2001.

In the front yard, a concrete stairway of seven steps with steel railings provides access to the house from the sidewalk (Figure 3.24). The steps and a concrete landing, constructed between 1942 and ca. 1960, transition to two original limestone steps on the east side of the porch. A single stone step forms the porch threshold to the west (Figure 3.22). The location of the step is east of a step visible in a ca. 1904 photograph (Figures 8 and 9). In the backyard, pedestrian movement from the Visitor Center enters the property via steps and an accessible lift near the pergola (Figures 3.21 and 3.25). Along the alley west of the site, a 5' gap consisting of compacted and mixed soil, gravel, and turf separates the 2' concrete walk north of the barn from the asphalt alley (Figure 3.26).

Vehicular parking for visitors and staff is located on Paul Laurence Dunbar Street to the east and Edison Street north of the Visitor Center. The brick-paved Paul Laurence Dunbar Street has concrete curbs and gutters (Figure 3.2). Edison street is asphalt with primarily cut limestone curbs. The red brick pavement creates an audible and distinctive vibration by vehicles frequently traveling in excess of the 30 mile per hour speed limit. The asphalt paved alley west of the house provides access to the carriage barn (Figure 3.26). It is actively used by neighbors and municipal waste services. Over three acres of surface parking lots are located one block east of the property (Figure 3.27). The four lots were constructed in anticipation of the 100th anniversary of flight celebration in 2003. School and tour busses can park in this location after dropping off passengers along the curb line near the Visitor Center.

Surrounding circulation routes include a rail corridor, city bus lines, and a bikeway. CSX Transportation operates a rail line about one block north of the site. Four Dayton Regional Transit Authority bus routes run within three blocks of the Dunbar House. One bike route runs near to the property. The Wolf Creek Trail, part of the Miami Valley Bikeways system, follows the south bank of Wolf Creek and connects Blaine Street two blocks north of the Dunbar House to the Great Miami River corridor.[219]

With the exception of interventions to improve site accessibility, the vehicular and pedestrian routes with the Dunbar property reflect historic locations, if not materials, and provide for the continuity of character from the period of significance.

[219] Miami Valley Regional Planning Commission, Miami Valley Bikeways, map, 5th edition, 2017, online: https://www.mvrpc.org/sites/default/files/bikemap_5th_edition.pdf.



Figure 3.13. Planting bed around the NPS site identifier sign in the front yard. (QEA 2018)


Figure 3.14. Brick lined planting bed with a burning bush south of the steps and foundation plantings of common yew and arborvitae along the primary façade of the Dunbar House. (QEA 2018)



Figure 3.15. A planting bed near the center of the house contains daylily and a small arborvitae shrub which are covered by several invasive plants. (QEA 2018)



Figure 3.16. Lily of the valley form the dominant ornamental groundcover in a bed at the southeast corner of the barn. (QEA 2018)



Figure 3.17. An Ohio buckeye located near the barn on the slope of the south property line is the oldest tree on the property. Stumps and depressions are found throughout the slope. (QEA 2018)



Figure 3.18. A trumpet creeper vine and a rambling rose grow along the east side of the barn. (QEA 2018)



Figure 3.19. English ivy grows along the north foundation of the house and on a remaining fence post with remnants of a woven wire fence. (QEA 2018)



Figure 3.20. The grape vine covering the wood pergola grows from the same location as vines seen in historic photographs (indicated by an orange arrow). (QEA 2018)

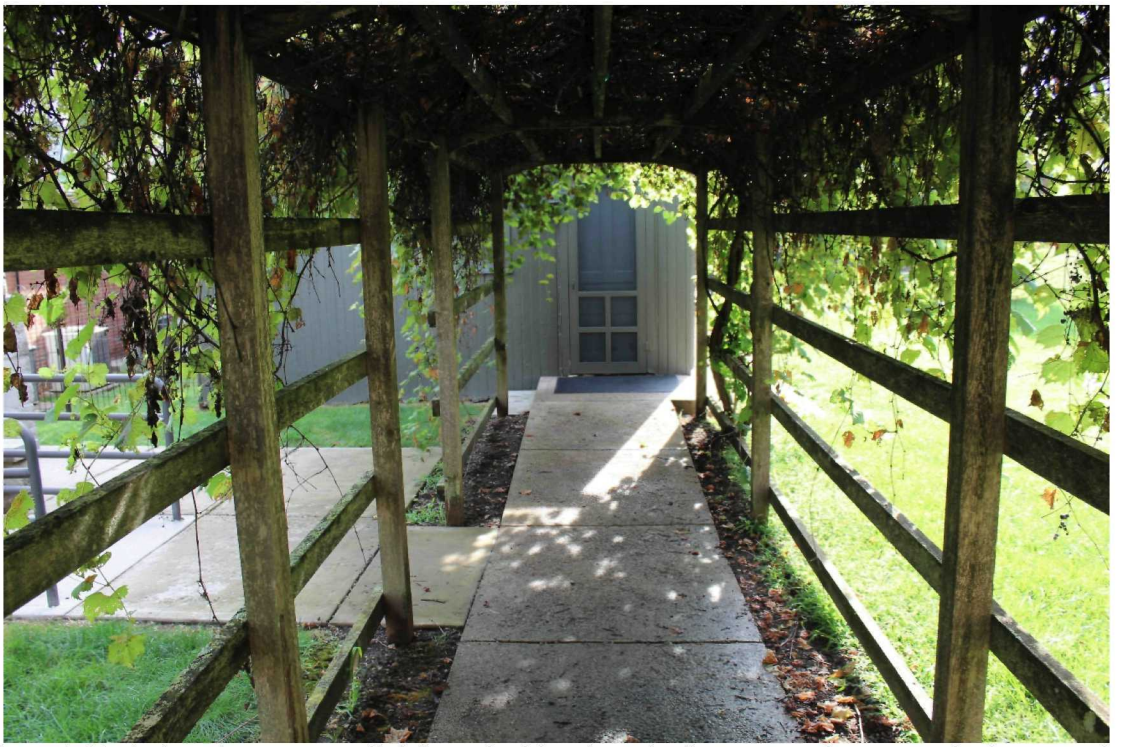


Figure 3.21. A sloped concrete walk follows the historic path alignment and connects the house to the barn and to the barrier-free entry of the Visitor Center. (QEA 2018)



Figure 3.22. A concrete walk follows a historic alignment and connects the front steps, step to the porch, and the rear entry. (QEA 2018)



Figure 3.23. A path of pitted and spalling flagstone paving remains east of the fractured limestone step that forms the threshold of the barn. (QEA 2018)

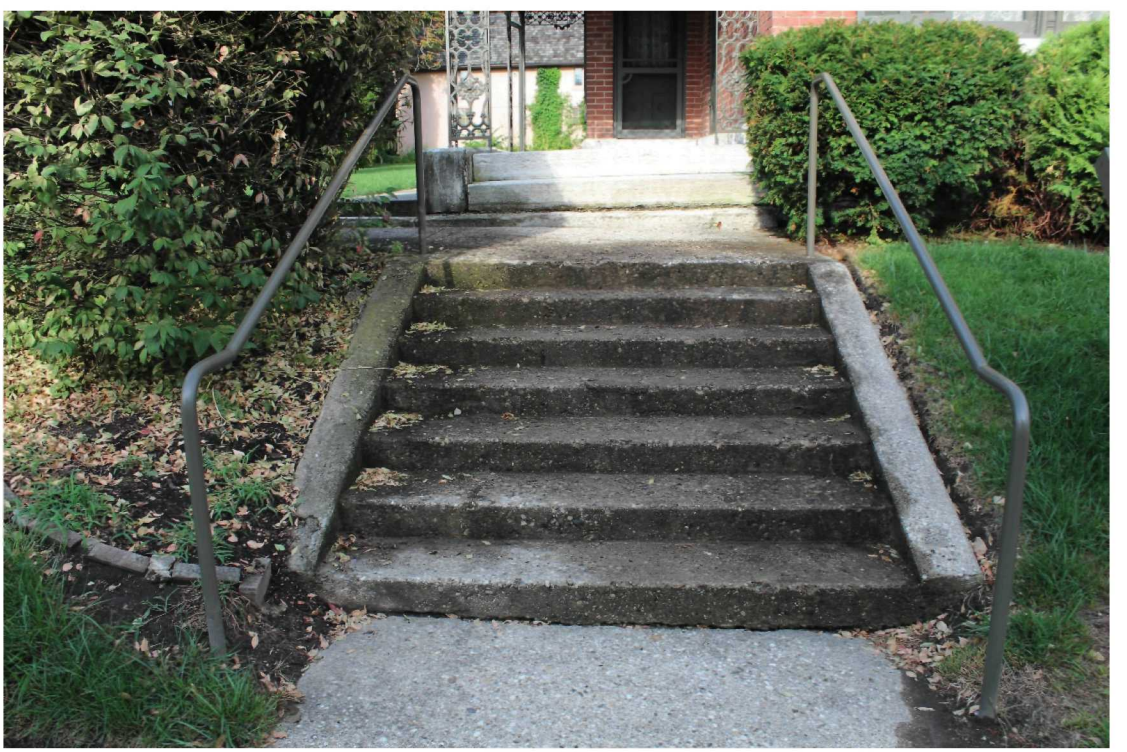


Figure 3.24. Concrete steps (built between 1942 and ca. 1960) and tubular metal rails (replaced ca. 1997) connect the sidewalk to a concrete landing at stone steps leading to the porch. (QEA 2018)

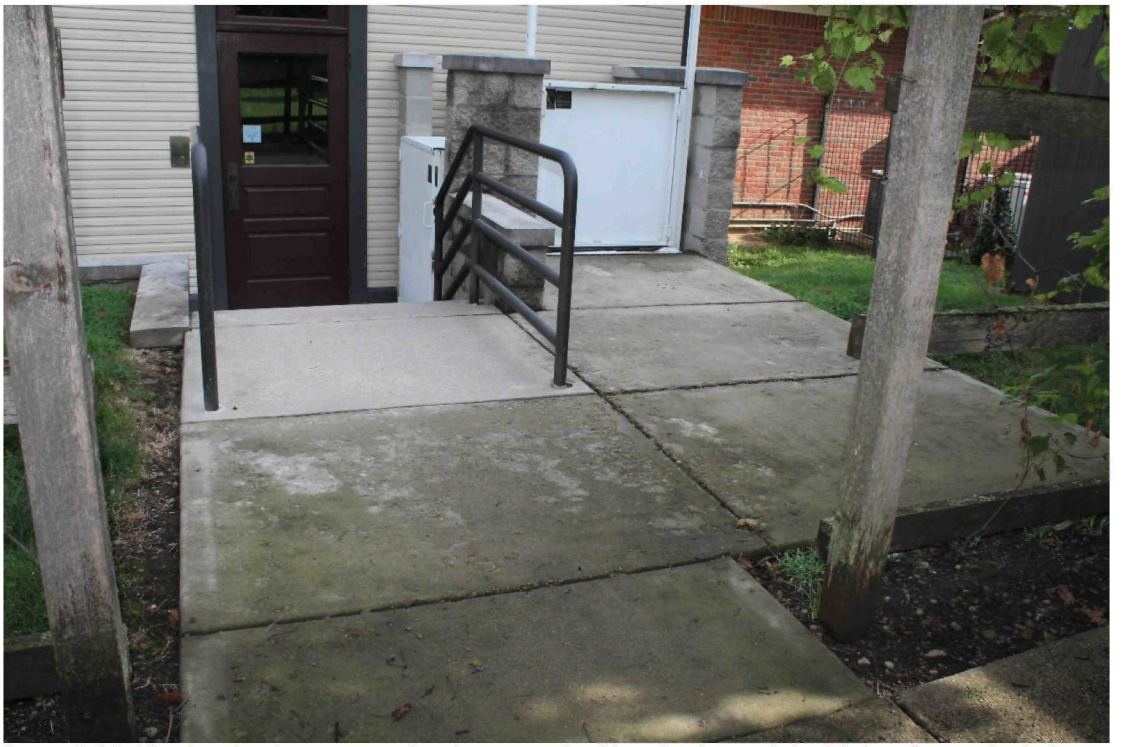


Figure 3.25. The barrier-free connection between the historic site and the Visitor Center includes an exterior lift next to steps in the backyard of the property. (QEA 2018)



Figure 3.26. An asphalt paved alley west of the property provides access to the barn. (QEA 2018)



Figure 3.27. One of four visitor overflow lots that total over three acres of surface parking approximately one block north of the Dunbar House. (QEA 2018)

Buildings and Structures

The Dunbar property contains two contributing historic buildings and a non-contributing, compatible wood pergola. Chapter 4 focuses on the house and barn. The Paul Laurence Dunbar House is a National Historic Landmark and the historic "capstone" of the Dunbar Historic District in Dayton.[220] The two-story brick structure is a typical example of a single-family, middle-class home in the mid-western United States at the turn of the nineteenth century. It features Italianate details popular at the time and reflects many of the same architectural details as other homes within the historic district.

The house, approximately 19' wide by 56' long, sits lengthwise on a long narrow lot. The primary façade of the two-story Dunbar House faces east which allows for morning light to stream into the front parlor and second floor library. The southeastern corner of the house is recessed to form a long, narrow covered porch with stone steps and wood decking. The approximately 20' wide by 32' long carriage barn is located off of the alley west of the house. The two-story, wood-framed, gable-roofed building has double doors that open along the east and west sides.

A wood-framed pergola with a grape vine forms a tunnel-like passage between the house and the barn (Figures 3.20 and 3.21). Rebuilt ca. 2006, the 28' long by 6' wide structure resembles the first pergola visible in photographs from the period of significance (Figure 3.3). The corridor has a vertical clear space of at least 6'-9". While the pergola is the third structure in the same location, it reflects the historic design including the size of members, number of posts, and horizontal members, but the design eliminates an arched connection to the house and includes a central passageway to the north to accommodate the barrier-free entry to the Visitor Center. Once structure is missing from the historic buildings and structures of the Dunbar landscape. A small wooden shed stood near the alley west of the pergola and north of the carriage barn between the Dunbars' occupancy and 1955. A light pole is located in the position of the non-extant shed.

Small-scale features

The Dunbar property contains several small-scale features and site furnishings. These features are displayed and labeled on Existing Landscape Drawing L5. Contributing features include remnant fences and one commemorative plaque. Non-contributing features include recently installed fences, gates, signs, and a light pole.

A 17' long section of a cast iron picket fence forms an ornate boundary along the north property line in the front yard (Figure 3.28). The fence is in fair condition with some rust and damaged elements including part of a cap that has broken off (Figure 3.29). A modern, metal security fence and gate span the narrow gap between the Dunbar House and the adjacent house to the

[220] This section includes information derived from Loren S. Gannon, Jr., Dunbar Historic District, National Register of Historic Places nomination, June 1, 1968, and "Paul Laurence Dunbar House: The Written Historical and Descriptive Data," from the HABS No. OH 218 available at http://www.cr.nps.gov/habshaer/.

north (Figure 3.28). An attached sign indicates that the property is a Dayton historic landmark. A similar fence and gate are located at the northwest corner of the Dunbar House. All fences and gates are painted black. A small remnant of a decorative, woven wire fence is attached to a galvanized steel post near the northwest corner of the house along the property line (Figure 3.19). English ivy covers the remnant fence. The woven wire fence type is identical to a fence located along the alley on the property to the south. The related fence post on the adjacent property may be of a corresponding age and differs from the more recently installed steel fence post on the Dunbar property. The neighbor's fence nearly abuts the wooden privacy fence connected to the southwest corner of the barn (Figure 3.30). Black, tubular metal rails are associated with the steps near the sidewalk in the front yard and the steps between the Visitor Center and the pergola in the backyard (Figures 3.24 and 3.25). Dating to ca. 1997, the rails in the front yard remain from their replacement of metal rails associated with the steps built ca. 1960.

Four signs and markers provide commemorative, identifying, or interpretive functions in the front yard of the Dunbar House. A discrete bronze plaque is mounted to the east façade of the house and partially obscured by an overgrown yew shrub. Erected on June 27, 1921, by Boy Scouts Troop #30 that was sponsored by the 5th Street YMCA, the commemorative plaque displays the first stanza of Dunbar's poem "Compensation" (Figure 3.31).[221] The plaque was installed during the period of significance and contributes to the significance of the property. Three freestanding signs are arrayed along the front yard of the property. The NPS site identifier sign at the sidewalk near the centerline of the south lot is of brick construction (Figure 3.13). An NPS interpretive wayside sign is located near the sidewalk to the north of the front steps (Figure 3.14). An Ohio state historic marker is erected south of the cast iron fence (3.32). The large sign faces south. Additional signs are located near the Visitor Center. All freestanding signs obscure historic views of the property and its setting.

One light pole is located north of the barn near the alley (Figure 3.33). The metal post is in good condition and supports a flood light fixture.

All small-scale features except for remnants of historic fences are recent additions for interpretation or security in the landscape of the Dunbar House.

[221] *Because I had loved so deeply, Because I had loved so long, God in His great compassion Gave me the gift of song*.
[not on plaque] *Because I have loved so vainly, And sung with such faltering breath, The Master in infinite mercy Offers the boon of Death*. "Compensation," Paul L. Dunbar.

Archeological Sites

One geophysical and two archeological investigations have been conducted at the Dunbar property since 1985. Excavations in 1985 recovered artifacts that spanned the nineteenth and twentieth centuries and located missing site features including a privy pit in the northwest corner near the current light pole and the locations of large shrubs south of the pergola.[222] It did not locate a cistern, well, or other water source. Excavations in 2006 occurred in advance of construction of an accessible path and replacement of stone walks with concrete. By 2006, the unexcavated privy area was highly disturbed by the erection of the light pole and the planting of a weeping willow (*Salix alba*), now absent.[223] The studies suggest the existing stone walk east of the barn dates to the period of significance. The walks are of flagstone set in a formed bed of cement or mortar over a gravel bed. The excavations recovered a substantial collection of material, such as medicine bottles and vials, that is most likely associated with the Dunbar occupation and also located a debris midden to the north of the rear door of the house.[224] Geophysical testing during the summer of 2018 detected a wide range of subsurface anomalies in the side yard that may be related to former plantings and path construction.[225] The accompanying report recommends additional testing to determine the sources of the anomalies. The extent of earth moving, construction, and trenching for utilities has impacted the archeological context of the Dunbar landscape. The entire property is one archeological site that has limited potential for additional study and does not independently contribute to the historic significance of the cultural landscape.

[222] Shaune M. Skinner and John Nass, "Evaluative Testing at the Dunbar House, Montgomery County, Ohio," (Dept. of Contract Archaeology, Ohio Historical Society, Inc., August 1985).
[223] William H. Pickard and Linda L. Pansing, "Ohio Historical Society "Report on Ohio Historical Society Excavations along the Proposed Handicapped Access Pathway at the Paul Laurence Dunbar State Memorial (OAI 33MY613) In Dayton, Montgomery County, Ohio, March 2006," (ASC Group, Inc., April 2006).
[224] David F. Klinge, "Archaeological Investigation for the Proposed Americans with Disabilities Act Compliant Access Ramp at the Paul Laurence Dunbar House State Historic Site, City of Dayton, Montgomery County, Ohio," (ASC Group, Inc., November 16, 2006).
[225] Adam S. Wiewel, Trip Report, Geophysical Survey – Dunbar House Property, Dayton Aviation Heritage National Historical Park, Ohio, June 6, 2018," (Midwest Archeological Center, August 31, 2018). Note: Disclosure of site locations prohibited (43 CFR 7.18).



Figure 3.28. Looking north, the remnant of a decorative cast iron fence marks the northern property line. A fragment of the cast iron cap has broken off of the post. (QEA 2018)

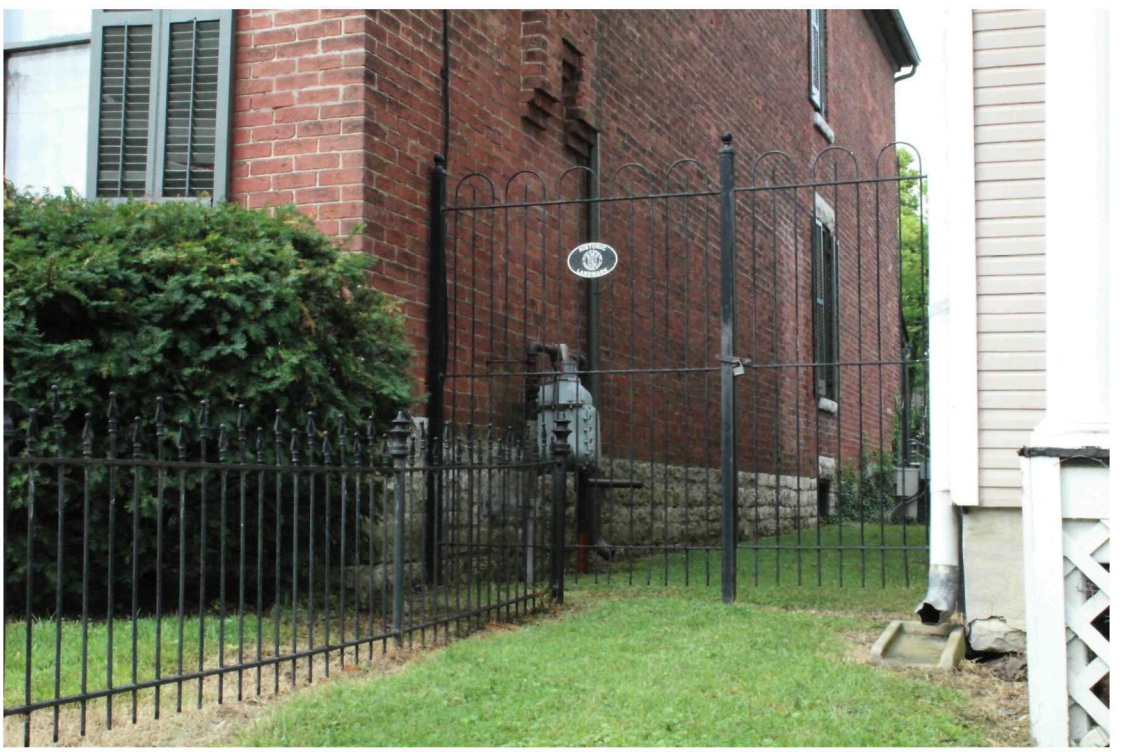


Figure 3.29. The cast iron fence terminates at a metal security fence and gate on the north side of the Dunbar House. An oval sign identifies the house as a historic landmark in Dayton. (QEA 2018)



Figure 3.30. A wooden privacy fence forms the southwest boundary of the Dunbar landscape and abuts the decorative, woven wire fence and post of the neighboring property. (QEA 2018)

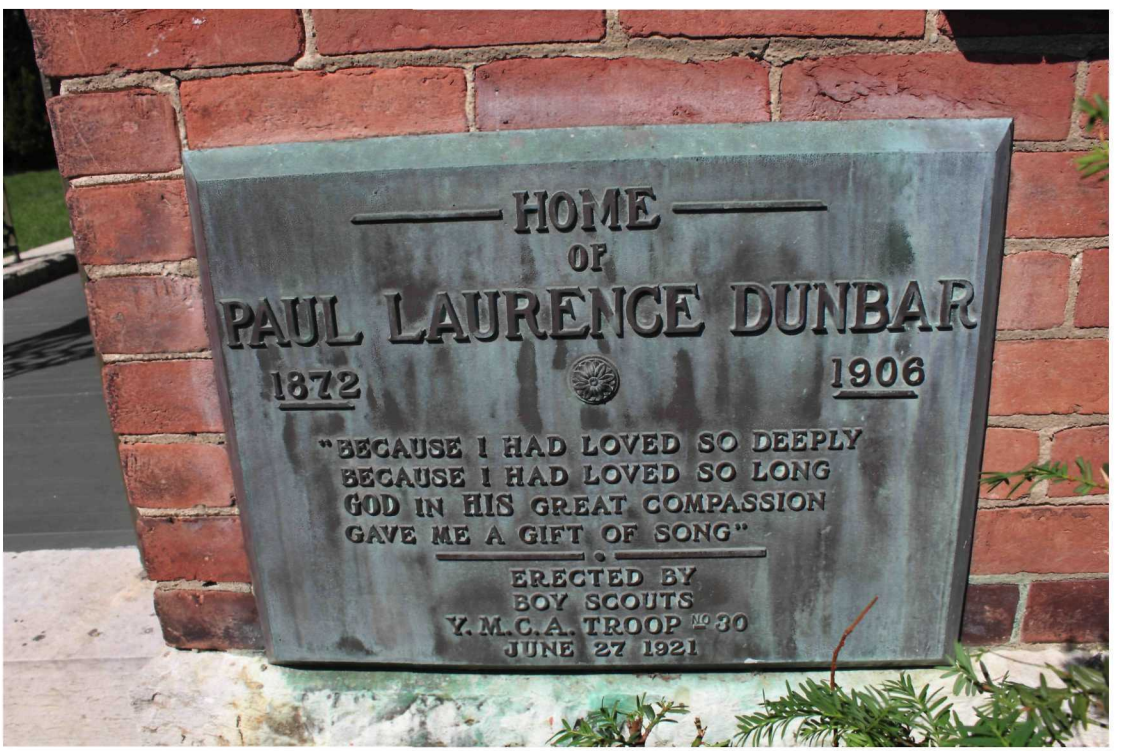


Figure 3.31. Partially obscured by a yew shrub, a bronze marker erected in 1921 by the Boy Scouts Troop #30 adorns the east façade of the Dunbar House to the north of the porch. (QEA 2018)



Figure 3.32. The Ohio historical marker is positioned next to the cast iron fence in the front yard. (QEA 2018)

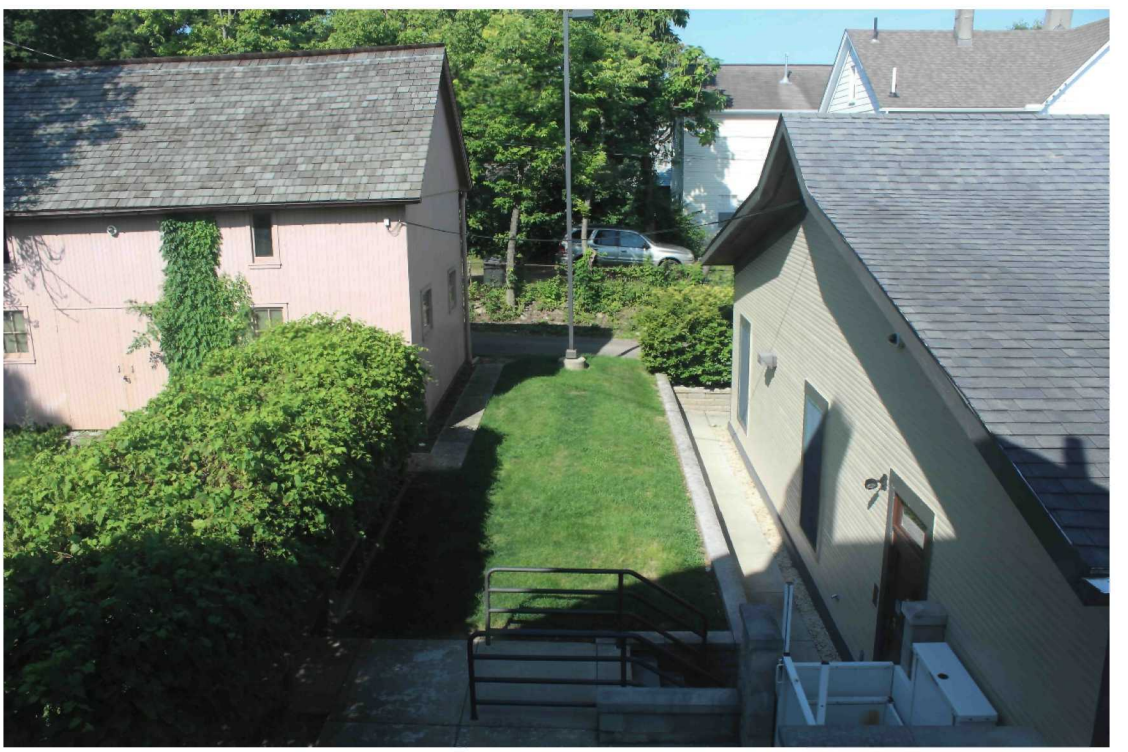


Figure 3.33. The light pole rises in the northwest corner of the property and illuminates the backyard, barn, and walkways of the Visitor Center. (QEA 2018)

Site Accessibility Assessment

This section assesses the Dunbar landscape according to federal regulations and codes to meet accessibility standards including the Architectural Barriers Act Accessibility Standards (ABAAS) and NPS standards for universal design and accessibility. NPS standards generally reflect ABAAS except for the Denver Service Center Accessible Route Design Standards (DSC ARDS) which has lower tolerances for the slope of pedestrian routes.

Existing routes between parking, the Visitor Center, and the Dunbar House do not meet ABAAS and NPS requirements for accessibility. On-street parking, circulation routes, and circulation barriers are illustrated on Existing Accessibility Drawing L7.

The non-compliant barrier-free route runs parallel to the primary route for visitor circulation. The primary route for visitor circulation route leads visitors up steps at Edison Street, through the Visitor Center, into the backyard of the Dunbar property, down steps near the back door, along the south walk, up the porch steps, and into the Dunbar House through the front door. The non-compliant barrier-free route leads visitors up a ramp at Edison Street, through the Visitor Center, up a lift into the backyard of the Dunbar property, and into the Dunbar House through the back door. Barrier-free access to the side yard and front porch is impeded by steps. A barrier-free connection outside of the Visitor Center provides secondary, exterior access. Other secondary routes for circulation connect the back door to the front porch, the front porch to the sidewalk along N. Paul Laurence Dunbar Street, and the alley to the back door.

Parking / Arrival

Visitors to the Dunbar House arrive via personal vehicle, school and tour bus, and on foot. The majority of visitors arrive by private vehicle or school bus and park along public streets. Curbside parking can accommodate up to 37 personal vehicles or 18 busses within 200' of the Visitor Center entrance. Primary visitor and staff parking and drop off occurs along N. Paul Laurence Dunbar Street and Edison Street. The immediate curblines of the Dunbar property and the Visitor Center provide parking for up to ten automobiles or five buses. Approximately 65' of curb directly east of the Dunbar House is designated for two-hour parking. Accessible parking spaces are not designated. The surrounding public streets offer additional streetside parking. Over three acres of surface lots provide overflow parking one block east of the historic site.

The brick paving of N. Paul Laurence Dunbar Street is in good condition. Asphalt paving on Edison Street is in poor condition with vertical and horizontal separation of surfaces in excess of one-quarter inch which surpasses ABAAS standards for changes in level.

Perimeter Sidewalks / Arrival

Public sidewalks provide pedestrian access to the site. Road crossings along public sidewalks in the vicinity feature single curb ramps with detectible warning strips. Parking lanes separate diving lanes from the edges of curbs and curb ramps. The curb ramps face toward the intersection of street centerlines. The curb ramps meet ABAAS requirements.

Intended barrier-free access from street parking to the Visitor Center occurs at the intersection of N. Paul Laurence Dunbar Street and Edison Street and the intersection of the alley west of the house with Edison Street (Figures 3.34 and 3.35). The curb ramp at the intersection of N. Paul Laurence Dunbar Street and Edison Street slopes toward the street at 3.5%. Sidewalk grades range from 1.5% to 2.5%. The slopes of sidewalks and the curb ramp fall under the 4% maximum slope required by the DSC ARDS for sloped walks.

Perimeter sidewalks are in poor condition. Numerous areas of cracking, spalling, and settlement in excess of one-quarter inch exist. Due to these defects, the sidewalks do not provide the 36" minimum width for a barrier-free route. In addition, drainage pipes at the northeast corner of the Visitor Center release water directly onto the sidewalk between the curb ramp and the entrance to the Visitor Center (Figure 3.36). This exacerbates wear on sidewalks that are already in poor condition. Also, freezing conditions could create a wide sheet of ice that would impede intended movement.

Barrier-Free Routes within Site

Two non-compliant barrier-free routes exist between the sidewalk and an exterior lift at the back of the Visitor Center. One passes through the Visitor Center and the other is an exterior route. Slopes and turning radii of both sequences meet ABAAS and DSC ARDS. Maneuvering clearance distances near doors on the south side of the Visitor Center do not comply with ABAAS requirements. Steps and inadequate turning clearances limit accessibility beyond the barrier-free routes.

Route to Visitor Center:

1. Enter site at sidewalk at the northwest corner of the Visitor Center.
2. Ascend 44" wide ramp with handrail at 5% and 6% slopes and adequate turning clearances. Note: adjacent steps with rails ascend to the covered landing of the Visitor Center.
3. Arrive at covered landing of Visitor Center entry door and proceed through building. (Refer to the building accessibility assessment in Chapter 4).
4. Exit south side of building on 36" wide walkway and reverse to side to close door.

Exterior Route to Lift:

1. Enter site at walkway at the northwest corner of the Visitor Center.
2. Ascend 44" wide ramps with handrails at 5% slope.
3. Proceed on exterior walkway at 2.5% and 2% slopes to the south and the east, respectively.

Route from Lift to Dunbar House and Barn

1. At the back of the Visitor Center, the entrance to the exterior, uncovered mechanical lift does not provide the mandatory 24" maneuvering clearance over an accessible walking surface for the swinging door of the Visitor Center. It is blocked by a gravel drainage strip (Figure 3.37). In addition, the entrance to the lift does not provide the mandatory 18" maneuvering clearance for the swing of the lift door. It is blocked by the bottom tread and rail of the adjacent steps.

2. Exit lift at 60" wide walkway.
3. Enter 48" wide walkway under pergola and either:
    a. Proceed east via 3% sloped walkway to reach back door (accessible entrance) of Dunbar House. Entry to the Dunbar House is discussed in the building accessibility assessment in Chapter 4.
    b. Proceed west on 1% sloped walkway that terminates at east side of barn. The 48" path reduces to a 24" wide path which does not meet the 36" wide minimum width under ABAAS for continuation of an accessible route. Also, a 48" diameter turning clearance at a point where the walkway reduces in width does not meet the 60" diameter turning clearance (or alternately the T-shaped dimensional requirements) specified by ABAAS for a 180 degree turn.

The Dunbar property does not currently offer a functional universally accessible route. The poor condition of public sidewalks approaching the Visitor Center prohibit access. Inside the overall site, the main barrier is lack of mandatory maneuvering clearance by the south door of the Visitor Center. From the top of the lift, the barrier-free route approaches the back door of the Dunbar House and provides views of the barn, rear of the house, and part of the side yard. Access to the porch, front door, and views of North Paul Laurence Dunbar Street from the house are only provided from the inside of the house or from the public-right-of-way along N. Paul Laurence Dunbar Street. Barrier-free access to the porch, side yard, and barn is not provided due to the presence of steps at door thresholds.

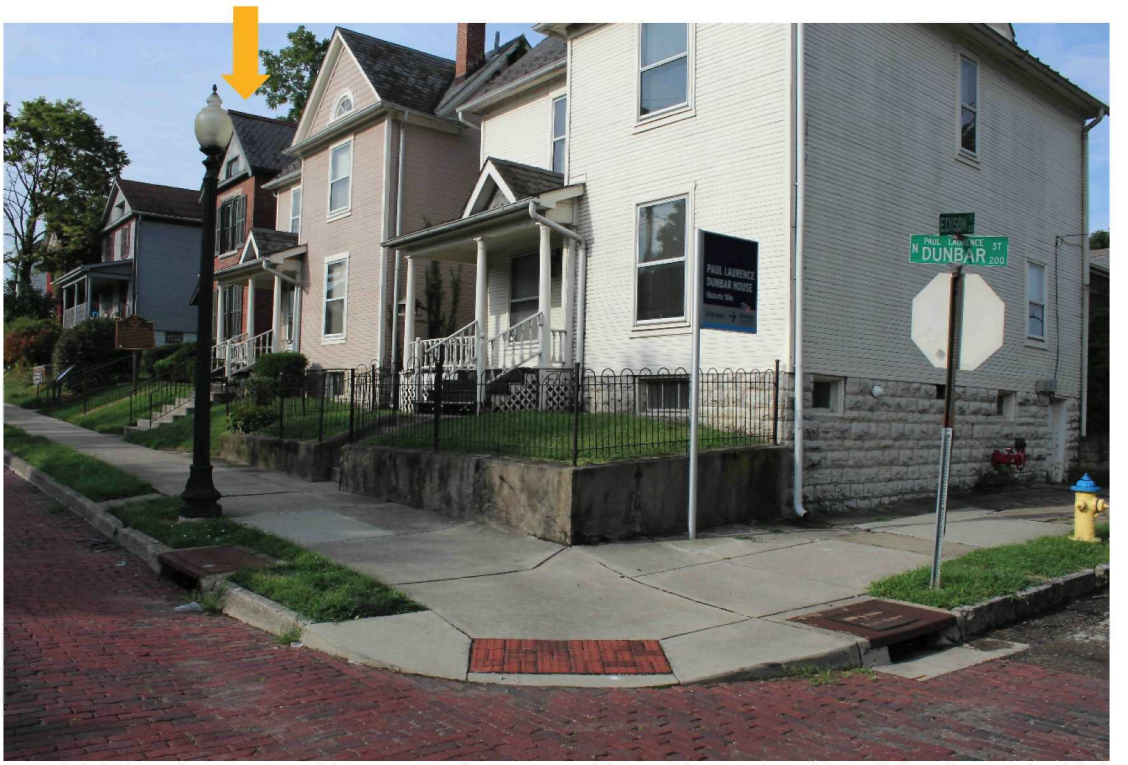


Figure 3.34. A curb ramp provides access from streetside parking to the sidewalk leading to the Visitor Center. View looking southwest. The Dunbar House is indicated with an orange arrow. (QEA 2018)



Figure 3.35. The main entrance of the Visitor Center can be accessed via steps or a ramp adjacent to the public alley. (QEA 2018)



Figure 3.36. Poor condition sidewalks along Edison Street reflect drainage from the Visitor Center and demonstrate barriers to the accessible route. (QEA 2018)



Figure 3.37. The maneuvering clearances at the latches of the swing doors of the Visitor Center and mechanical lift are below ABAAS requirements. (QEA 2018)

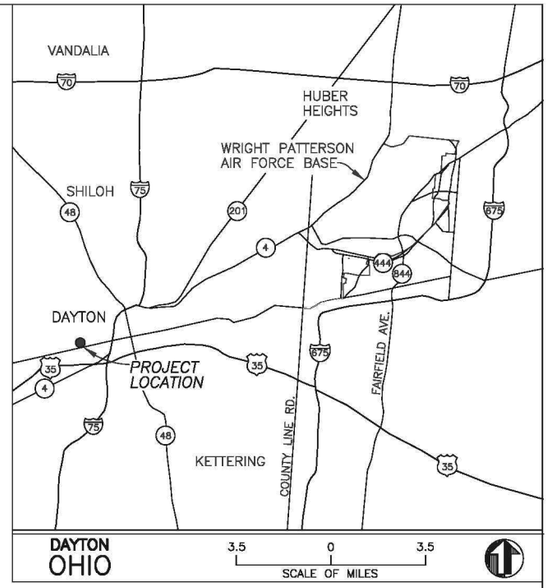
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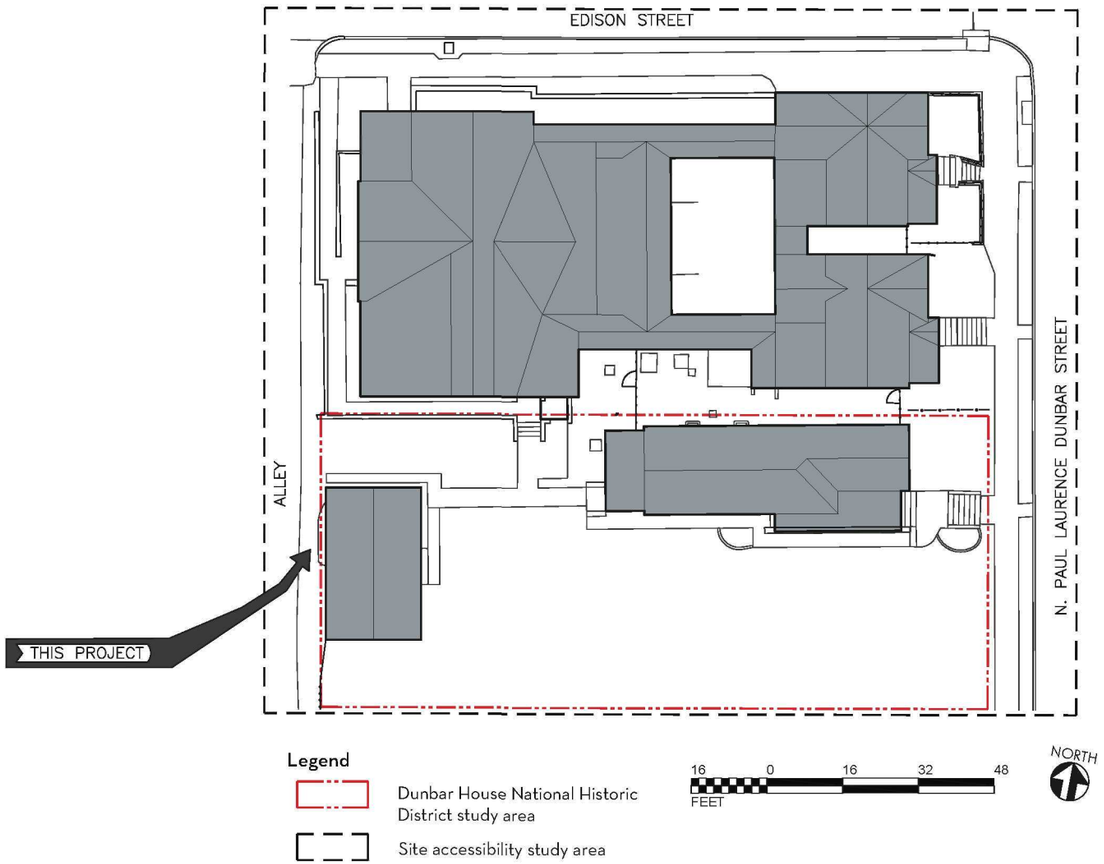
CULTURAL LANDSCAPE AND HISTORIC STRUCTURES REPORT

PAUL LAURENCE DUNBAR HOUSE
DAYTON AVIATION HERITAGE NATIONAL HISTORICAL PARK

EXISTING CONDITIONS DRAWINGS

DAYTON, OHIO





INDEX OF DRAWINGS

00 COVER

SITE AND BUILDING CHRONOLOGIES

L1 1906 LANDSCAPE
L2 1939 LANDSCAPE
L3 1995 LANDSCAPE

LANDSCAPE CONDITION AND ANALYSIS

L4 SITE SURVEY
L5 EXISTING LANDSCAPE
L6 EXISTING VEGETATION
L7 EXISTING SITE ACCESS

	CULTURAL LANDSCAPE AND HISTORIC STRUCTURES REPORT UNITED STATES DEPARTMENT OF THE INTERIOR NATIONAL PARK SERVICE DENVER SERVICE CENTER	TITLE OF SHEET: EXISTING CONDITIONS DRAWINGS COVER PAUL LAURENCE DUNBAR HOUSE DAYTON AVIATION HERITAGE NATIONAL HISTORICAL PARK REGION: MIDWEST COUNTY: MONTGOMERY STATE: OHIO	DRAWING NO. 362 146230 PMIS/PKG NO. 38797 SHEET 1 OF 8

NOTES

- IRON PIN FOUND
- SIGN
- POST/BOLLARD
- DECIDUOUS TREE
- BUSH/SHRUB
- SANITARY MANHOLE
- CLEANOUT
- STORM MANHOLE
- SQUARE CATCH BASIN
- CURB INLET
- GAS VALVE
- GAS METER
- GROUND LIGHT
- FIRE HYDRANT
- WATER VALVE
- WATER SERVICE VALVE
- POST INDICATOR VALVE
- CABLE/TELEPHONE/POWER POLE
- TELEPHONE/POWER/LIGHT POLE
- LIGHT POLE
- GUY WIRE
- HEATING/AIR CONDITIONING UNIT
- IRON FENCE
- G — GAS LINE
- OET — OVERHEAD ELEC./TELE. LINE
- SAN — SANITARY SEWER
- SD — STORM DRAIN
- UE — UNDERGROUND ELECTRIC LINE
- UT — UNDERGROUND TELEPHONE LINE
- WTR — WATER LINE
- +750.00 — SPOT ELEVATION

N

UNDERGROUND UTILITY LOCATIONS SHOWN ARE BASED UPON VARIOUS RECORD UTILITY MAPS IN CONJUNCTION WITH VISIBLE EVIDENCE GATHERED DURING THE TIME THE FIELD SURVEY WAS PERFORMED. THEREFORE, ALL UNDERGROUND UTILITY LOCATIONS SHOULD BE FIELD VERIFIED PRIOR TO CONSTRUCTION.

THIS DRAWING ONLY REFLECTS AND VERIFIES THE FIELD SURVEY DATA OF THOSE FEATURES AND CONDITIONS PRESENT AS OF JUNE 18, 2018.

EDISON STREET

N PAUL LAURENCE DUNBAR STREET

STORM MH : TC:753.04
15" RCP E = 748.94
15" RCP W = 749.16
15" RCP S = 749.16

CURB INLET : TC:749.99
12" VCP SE = 746.36

STORM MH : TC:749.90
18" VCP E = 745.15
15" RCP W = 745.55

STORM MH : TC:750.04
30" RCP N = 744.54
12" VCP SE = 745.50
24" VCP S = 744.59
12" VCP SSW = 745.49
12" VCP SW = 746.34
18" VCP W = 744.76
12" VCP NW = 745.59

STORM MH : TC:749.66
15" VCP N = 746.21
12" VCP S = 746.21
12" VCP W = 746.21
FULL OF DEBRIS
POSSIBLY ABANDONED
NO CONNECTIONS FOUND

SANITARY MH : TC:749.47
8" VCP E = 743.12
8" VCP W = 743.23

SANITARY MH : TC:750.30
8" VCP N = 744.35
8" VCP S = 744.32
8" VCP E = 743.82
8" VCP W = 743.92

CURB INLET : TC:750.41
12" VCP NE = 747.09

CURB INLET : TC:750.71
12" VCP NNE = 747.51

CURB INLET : TC:750.36
NO PIPES VISIBLE
FULL OF DEBRIS

CATCH BASIN : TC:753.82
15" RCP N = 751.50
6" PVC E = 752.63

CATCH BASIN : TC:756.82
6" PVC W = 755.62

CONCRETE PAVER
STONE CURB
CONCRETE
ENTRANCE SIGN
INFO SIGN
BLOCK WALL
SHRUBS
CONCRETE STEPS
CONCRETE PORCH
CONCRETE RAMP
FFE=757.57
FFE=751.57
FFE=757.95
FFE=759.23
FFE=760.40
FFE=760.41
FFE=760.36
FFE=761.26
FFE = 757.74
EX. 2 STORY BUILDING
BENCH
BELL
GATE
BIRD FEEDER
WOOD STEPS
WOOD PORCH
CONCRETE CURB
IRON FENCE ON CONCRETE WALL (TYP.)
HISTORICAL MARKER
PARK SIGN BRICK
H/C RAMP
BRICK
HANDICAP LIFT
GRAPE ARBOR
STONE WALK
STONE STEP
STONE WALL
GRAVEL
DOWNSPOUT OUTLET: 760.28
DOWNSPOUT OUTLET: 761.73
HACKBERRY STUMP
24"
18" STUMP
18"
12"
24"

REVISIONS	BY	DATE
SPOTSHOTS & MISC. OTHER	TMC	09/05/18

HORIZONTAL DATUM: OHIO SPC SOUTH ZONE NAD83 (2011)

VERTICAL DATUM: NAVD88

0 10 20 FEET
GRAPHIC SCALE
CONTOUR INTERVAL = 1 FOOT

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE
DENVER SERVICE CENTER

A-E FIRM
NAME: WOOLPERT
CITY, STATE: DAYTON, OHIO
CONTRACT NUMBER:

FIELD WORK: BOLANGER
DRAWN: CHRISMER
CHECKED: HARMON

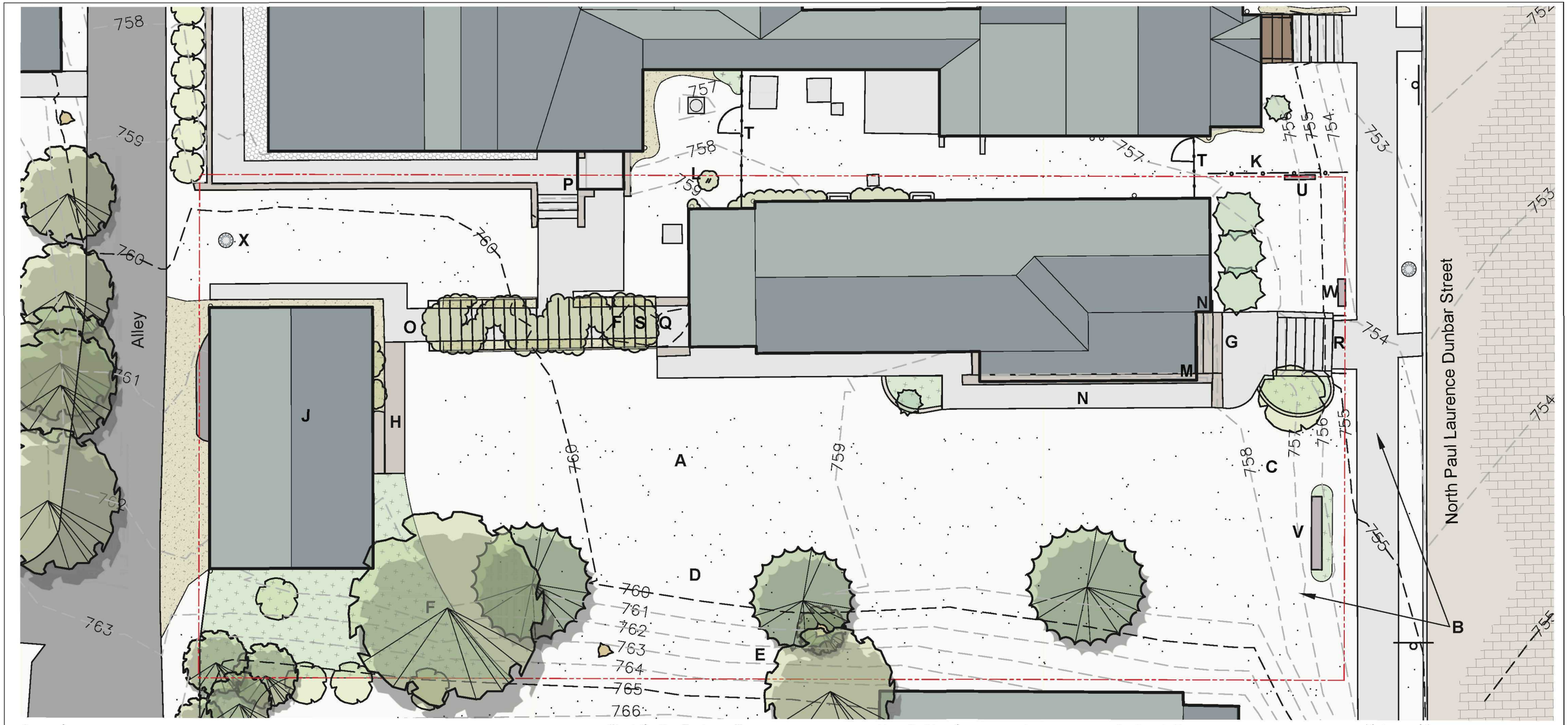
TITLE OF SHEET
EXISTING CONDITIONS DRAWINGS
SITE SURVEY
DAYTON AVIATION HERITAGE NATIONAL HISTORICAL PARK

SUB SHEET NO. L4

DRAWING NO. 362/146232

PMIS/PKG NO. 38797

SHEET 5 OF 8



Legend

- Historic lot boundary
- Building
- Deciduous tree
- Evergreen tree
- Ornamental/fruit tree
- Evergreen shrub
- Deciduous shrub
- Stump
- Vine
- Groundcover/bed
- Mown lawn
- Soil/mulch
- Stone
- Concrete
- Cobble/gravel
- Brick
- Asphalt
- Wood
- Wood pergola
- Brick bed edge
- Masonry wall
- Woven wire fence (historic)
- Cast iron fence (historic)
- Metal fence
- Metal rail
- Sign/marker
- Downspout
- Fire hydrant/connection
- Light/utility post
- 1 foot contour
- 5 foot contour

Contributing Features Key

Spatial Organization and Land Use
- A. Overall layout of buildings framing the side yard

Views
- B. View from the public right-of-way to the house, porch, and side yard

Topography
- C. Sloped front yard

Vegetation
- D. Mown lawn
- E. Canopy trees along west property edge
- F. Grape vine

Circulation
- G. Stone porch steps
- H. Stone path at east side of barn

Buildings and Structures
- I. Paul Laurence Dunbar House
- J. Carriage Barn

Small-scale Features
- K. Cast iron fence remnant
- L. Woven wire fence remnant
- M. 1921 Plaque

Non-Contributing Features Key

Circulation
- N. Path south of porch
- O. Path between house and barn
- P. Visitor Center steps and accessible lift
- Q. Rear threshold and steps
- R. Front steps

Buildings and Structures
- S. Pergola

Small-scale Features
- T. Metal fences and gates
- U. State Historic Marker
- V. NPS Site Identifier Sign
- W. NPS Interpretive Sign
- X. Light pole

Notes and Sources

1. Woolpert Inc., topographical survey, rev. 9/5/2018.
2. QEA, De Vries, field investigations, 8/2018.
3. Site vegetation is labeled on Existing Vegetation Drawing L-5.

6 0 6 12 18 FEET

NORTH

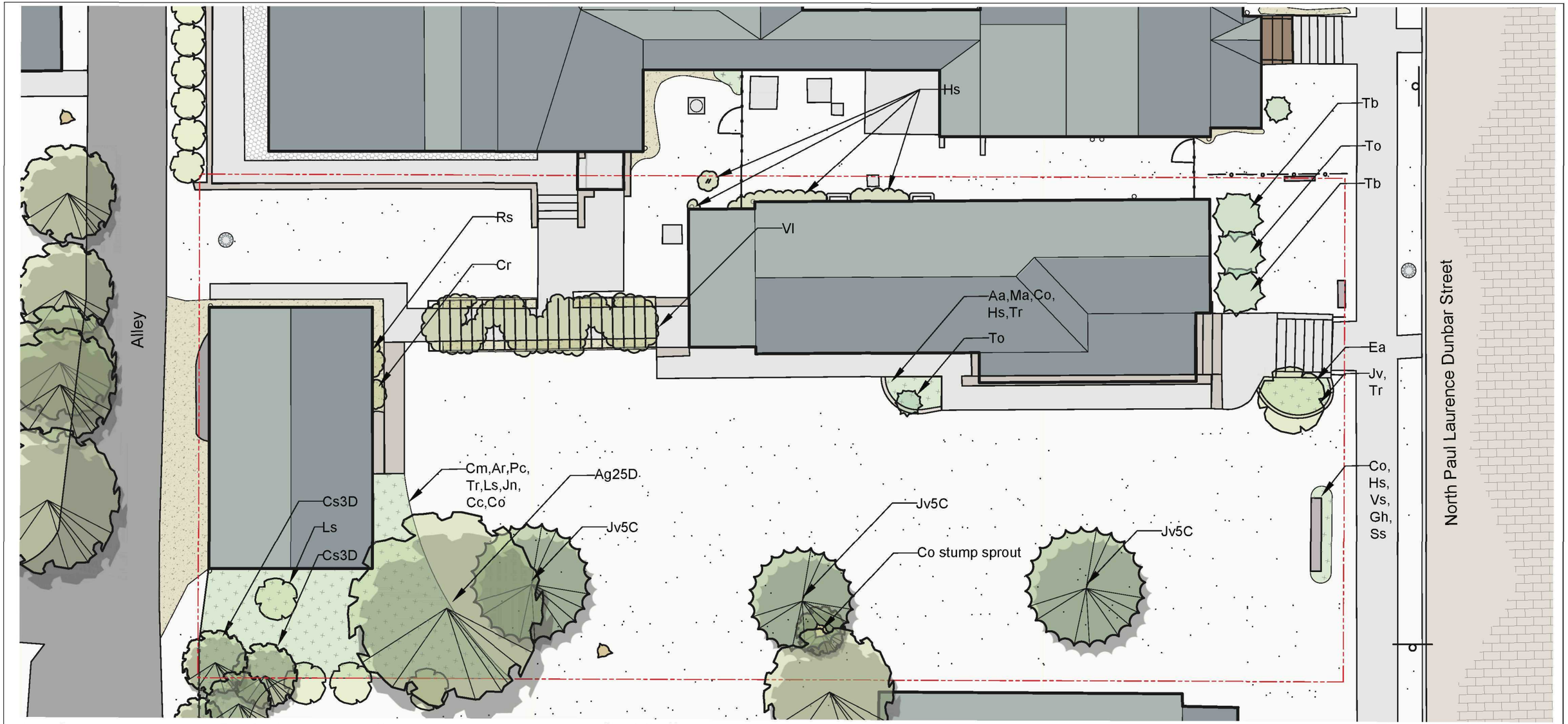
QUINN EVANS ARCHITECTS
219 ½ N Main St.
Ann Arbor, MI 48104
Ph. 734-663-5888
www.quinnevans.com

DESIGNED: GDV
CADD: GDV
TECH. REVIEW: BW
DATE: 09-12-2019

SUB SHEET NO. L5

TITLE OF SHEET
EXISTING CONDITIONS DRAWINGS
EXISTING LANDSCAPE
DAYTON AVIATION HERITAGE NATIONAL HISTORICAL PARK

DRAWING NO. 362 / 146232
PMIS/PKG NO. 38797
SHEET 6 OF 8



Legend

- Historic lot boundary
- Building
- Deciduous tree
- Evergreen tree
- Ornamental/fruit tree
- Evergreen shrub
- Deciduous shrub
- Stump

Tree Condition Assessment Key

Trees are assessed for size and condition

Ag 25 C
- Genus/species
- Size diameter at breast height (dbh), inches
- Canopy condition

A. Excellent - Aggressive growth with no apparent signs of physical damage, defects, disease or insect damage, or dieback/deadwood.

B. Good - Good growth with minor signs of limited physical damage, defects, disease or insect damage, or minor dieback/deadwood.

C. Fair - Decreased growth with moderate signs of physical damage, defects, disease or insect damage, or moderate dieback/deadwood.

D. Poor - General state of decline with little or no growth, major physical damage, defects, disease or insect damage, or major dieback/deadwood.

E. Dead - Greater than 90% of crown dieback with no growth.

F. At-risk - Presence of defect(s) with potential to fail (with nearby target).

Vegetation Key

Code	Scientific Name	Common Name
Trees and Shrubs		
Aa	Ailanthus altissima	tree-of-heaven
Ag	Aesculus glabra	Ohio buckeye
Cc	Cercis canadensis	redbud
Co	Celtis occidentalis	common hackberry
Cs	Catalpa speciosa	northern catalpa
Ea	Euonymus alatus	burning bush
Jn	Juglans nigra	black walnut
Jv	Juniperis virginiana	eastern red-cedar
Ls	Lonicera sp.	honeysuckle
Ma	Morus alba	mulberry
Tb	Taxus baccata	common yew
To	Thuja occidentalis	arborvitae
Vines		
Cr	Campsis radicans	trumpet creeper/vine
Hh	Hedera helix	English ivy
Pc	Parthenocissus quinquefolia	Virginia creeper
Tr	Toxicadendron radicans	Poison ivy
Vl	Vitis labrusca	fox grape
Rs	Rosa sp.	rambling rose
Herbaceous Plants		
Ar	Ambrosia artemisiifolia	common ragweed
Cm	Convallaria majalis	Lily of the valley
Gh	Glechoma hederacea	ground ivy
Hs	Hemerocallis sp.	daylily
Ss	Sedum sp.	sedum
Vs	Viola sororia	common blue violet

Notes and Sources

1. Woolpert Inc., topographical survey, rev. 9/5/2018.
2. QEA, De Vries, field investigations, 8/2018.
3. Site hardscape is labeled on Existing Landscape Drawing L-4.

6 0 6 12 18 FEET

NORTH

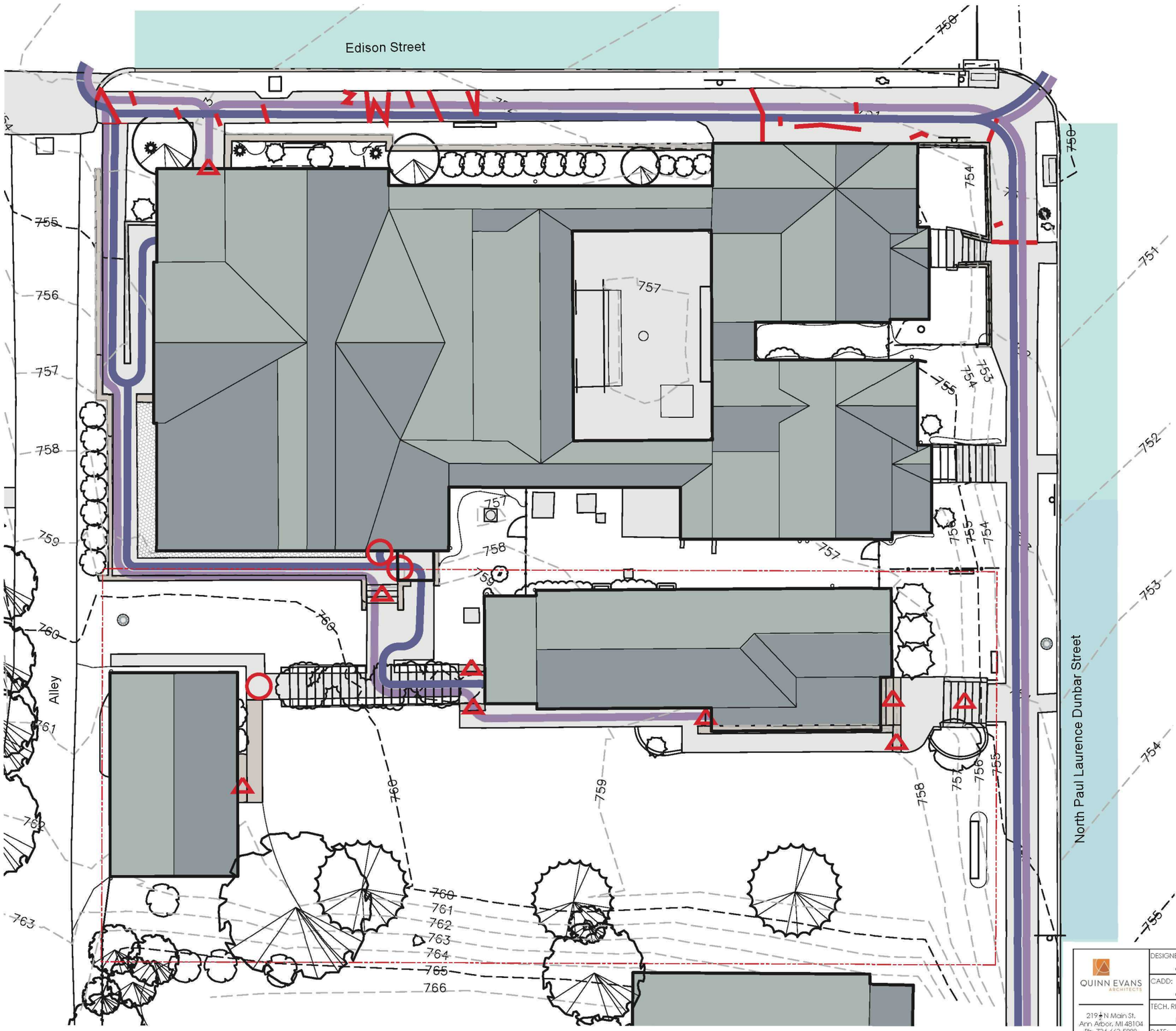
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DESIGNED: GDV
CADD: GDV
TECH. REVIEW: BW
DATE: 09-12-2019

SUB SHEET NO. L6

TITLE OF SHEET
EXISTING CONDITIONS DRAWINGS
EXISTING VEGETATION
DAYTON AVIATION HERITAGE NATIONAL HISTORICAL PARK

DRAWING NO. 362 146232
PMIS/PKG NO. 38797
SHEET 7 OF 8



Legend

- Historic lot boundary
- Building
- Concrete
- Stone
- Cobble/gravel
- Parking
- Parking - 2 hour
- Primary barrier-free route
- Primary visitor circulation route
- Surface barrier (> .25-inch)
- Maneuvering clearance barrier
- Step/vertical barrier
- 1 foot contour
- 5 foot contour

Notes and Sources

1. Woolpert Inc., topographical survey, rev. 9/5/2018.
2. QEA, De Vries, field investigations, 8/2018.

8 0 8 16 24
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NORTH

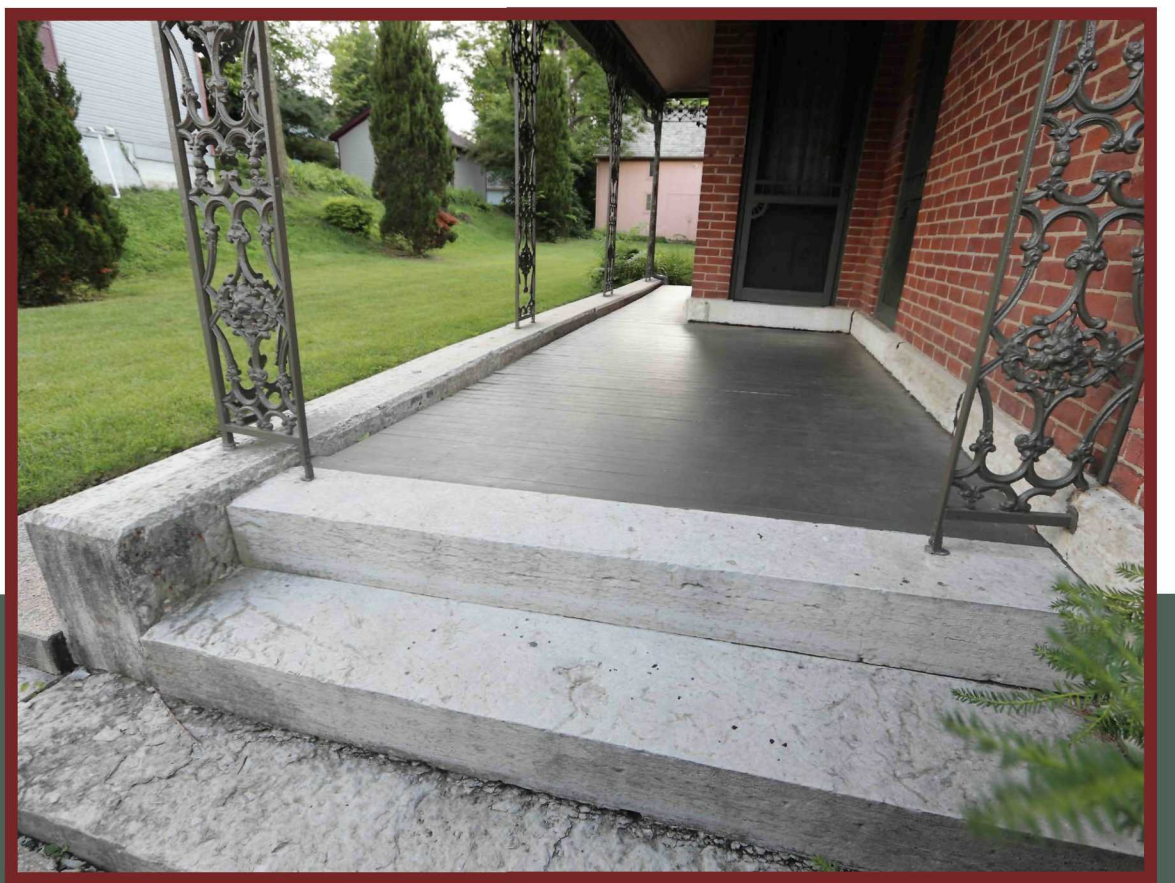
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DESIGNED:	GDV
CADD:	GDV
TECH. REVIEW:	BW
DATE:	09-12-2019

SUB SHEET NO. L7

TITLE OF SHEET
EXISTING CONDITIONS DRAWINGS
EXISTING SITE ACCESSIBILITY
DAYTON AVIATION HERITAGE NATIONAL HISTORICAL PARK

DRAWING NO. 362 / 146232
PMIS/PKG NO. 38797
SHEET 8 OF 8



Main House front steps, 2018. (STRATA)

4 BUILDING CHRONOLOGY AND EXISTING CONDITIONS

Chapter 4 | Building Chronology and Existing Conditions

Introduction

To fully understand the chronology of the handful of major changes and the evolution of the interior finishes of the Dunbar House, this chapter of the report outlines the significant known and documented modifications, including major projects undertaken by the State. This description of previous work is necessary to explain the existing conditions of the individual rooms.

The interior of the Dunbar House appears much as it would have when Paul and his mother lived in the house from 1904 - 1934. Very few substantive structural or principal changes have been made since Paul's death in 1906, except for many of the interior finishes and the use of some of the secondary rooms.

The numerous interior renovations of the house prior to the Dunbars' residency and since Paul Dunbar died were not well documented. Clues taken from the chain of title with regards to the sale price of the property, combined with the dates that have been researched when water, gas, sewer, and electrical utilities were available to be installed in the home, have assisted in compiling a timeline of potential renovations.

There were several entries of wallpapering in Matilda Dunbar's accounts after Paul's death, but with no detail what rooms received the papering. Renovations by the State of Ohio since the 1930s have almost no documentation, except purchase orders and newspaper accounts, until later renovations that occurred in the 1980s and again the 2000s. This lack of information with regards to interior renovations makes the review of the interior finishes and lighting difficult to assess with great clarity and confidence. Interior rehabilitation efforts in the late 1980s were re-visited during more in-depth studies by the state in the 2000s, which identified more historical information and led to the reinterpretation of the home's interior finishes. The current interior finishes of the house reflect this in-depth research and rehabilitation methodologies developed in the 2000s, as a snapshot of what was believed to represent the time period prior to Paul's death,1904-1906, when Paul and Matilda Dunbar were both living in the home.

The Ohio Historical Society (OHS) changed their name to Ohio History Connection (OHC) in 2014. Throughout the report, these acronyms are used interchangeably. Throughout the last fifteen years, the OHC staff have produced or directed the following studies and reports of the Dunbar House history over the last fifteen years:

- "Digital Reproduction of Historic Wallpaper at the Paul Laurence Dunbar House in Ohio," *APT Bulletin: The Journal of Preservation Technology*, Vol. 36, No. 2/3, 2005, by Neal V. Hitch and Cheryl J. Lugg [Straker].
- "Dunbar House Microscopical Paint and Color Analysis," Welsh Color & Conservation, Inc., May 14, 2001.
    - Supplemental sampling of Dunbar dining room and bedroom wallpaper, March 2002.
    - Supplemental Kitchen floor finish analysis, November 2011.

- "Early Technological Updates at the Paul Laurence Dunbar House," Ohio Historical Society, November 22, 2011.
- "DRAFT - Historic Furnishings Report," Facilities Management Division, Ohio Historical Society, 2004.
- "Historic Structures Report: Paul Laurence Dunbar State Memorial [Draft]," Neal V. Hitch and Cheryl J. Lugg, Facilities Management Division, Ohio Historical Society, May 2003.
- "Paul Laurence Dunbar House: Historic Wallpaper Report," Facilities Planning, Ohio Historical Society, March 2002, with edits 2003 and 2004.
- Numerous in-house studies of the Kitchen and Pantry areas in the OHC Digital Files.

These studies and reports are comprehensive with regards to the study of the house, research, and interpretation. Information from these reports has been referenced in this study, but for brevity, it was not possible for all information and research to be included. These reports should continue to be referenced in addition to this Historic Structures Report, as they provide an enormous amount of research with regards to the City of Dayton, available equipment, and finishes available during the late Victorian and turn-of-the-century time frames. All of this information is applicable to the Dunbar House and outline the evidence that was found prior to the most recent rehabilitation projects: most of which is now covered with new wallpaper finishes and carpeting.

Of note, as discussed in Chapters 1 and 2, an error in earlier title research included in the 1981 Historic American Buildings history may have pervaded later research conducted by OHC. A simple typo may have resulted in interpreting major building renovations to the incorrect owner, and therefore incorrect dates attributed to this work. Attributing the bathroom installation and improvements to the Harleys, who purchased the property in 1894, in lieu of Shumaker, resolves some critical inconsistency identified in the OHC studies with regards to dates on the equipment manufacturing plates. This discrepancy must be taken into account when reading or referencing all of the OHC studies with relation to the renovations prior to the Dunbars, including the installation of the bathroom.

Chronology of Interior Modifications and Use

Critical Dates Prior to the Dunbar Purchase of the Home 1887-1904

Observations by OHC staff during the 1988 renovation noted that all walls, except for the kitchen and back porch, were originally papered when the house was constructed by Samuel Chadwick in 1887-88.[226] A 2001 study of original interior and exterior finishes by Frank Welsh further supported these findings, noting that the walls throughout the house were originally papered, and the wood trim was natural and shellacked.[227]

The house may have originally been built to include the small second floor room where the bathroom is now located as a future bathroom. OHC staff noted in the *Early Technological Updates* report in 2011 that the walls were not finished or papered before the bathroom was

[226] Memorandum: Progress on Dunbar Interior, OHC Files, January 26, 1988.
[227] "Dunbar House Microscopical Paint and Color Analysis," Welsh Color & Conservation, Inc., May 14, 2001.

installed. This is evidenced by raw, unfinished plaster walls behind the wainscoting. The Harley family likely installed the bathroom after they purchased the property in 1894. Equipment plates on the hot water boiler are stamped with a patent date of 1894. The wallpaper installed at this time was the replica tile pattern that was found in the cabinet.

The OHC 2011 Technologies report discusses the utilities and equipment in the home in great detail. The house likely had "…gas lighting, a rudimentary plumbing system not connected with municipal water and sewer lines, and heating and cooking with coal."[228] Gas lines were constructed within the brick and frame walls of the house, as there are wall sconces that remain, and historic gas lighting fixtures were installed in the center of the main rooms.

The gas inserts in the fireplaces may have been installed upon initial construction of the home, but were more likely installed by the Harleys, along with the upgrades to the house during their ownership, post -1894, but prior to 1901. As noted in the *Early Technologies* report by OHC, "Remnants of what may have been an earlier system are evident inside the fireboxes, possibly from coal-burning grates that preceded the installation of the asbestos burners."[229]

Paul and Matilda Dunbar Residency 1904-1934

It is likely that a coal-burning furnace was installed sometime prior to the Dunbars' residency, as Matilda Dunbar's records indicate she replaced and repaired the furnace in the years *after* Paul's death. The floor registers were identified in the 1937 field notes as 'existing.' A discussion regarding the origins of the furnace is discussed in detail in the *Early Technologies* report by OHC:

> *The Dunbar House currently has a modern gas furnace, but retains the floor registers and some of the ductwork of one or more earlier systems. The iron floor grates throughout the first floor of the house are unornamented and have long, rectangular proportions, characteristic of systems from after WWI.* [This would coincide with Matilda Dunbar's residency, but no receipts exist in her accounts for installation of a new system.] *This seems to indicate that the home did not receive central heating until that point. If an earlier furnace existed, what reason would there have been to change the floor registers? There are two registers on the second floor, providing heat at the top of the stairs. These registers are more ornamental and may date from an earlier installation than the registers on the first floor. The supply duct that connects these two registers runs vertically through a corner of the first floor closet below, and this ductwork has at least two layers of what appears to be very old wallpaper.*
>
> *Determining the age of the earliest layer of this wallpaper, a more in-depth examination of the Higgins documentation and earlier receipts, and further investigation of the physical fabric of the house may yield additional clues to understand its early heating systems.*[230]

[228] "Early Technological Updates at the Paul Laurence Dunbar House," Ohio Historical Society, November 22, 2011.
[229] Ibid, 11.
[230] Ibid, 10.

State of Ohio Historical Society 1936-Present

The State purchased the house in 1936 and expeditiously performed maintenance and renovations throughout the house and the site for the new state memorial to be opened for visitors. The dedication of the site was on June 27, 1938.

> *The rehabilitation and dedication of the Dunbar house marked an end of the crusade to find a permanent carekeeper for the home following Matilda Dunbar's death. It was also the beginning of a continuing struggle to care for and interpret the site properly.*[231]

The State of Ohio renovated portions of the first floor beginning in 1937 to accommodate a full-time, live-in caretaker, Annie Givens, and her husband who lived in the house until 1959. Accommodations for the family included a full renovation of the enclosed back porch to include a full bathroom and kitchen. The current kitchen space was utilized as a living area and office. The steep stairs that accessed the basement were removed, and a full set of stairs were installed. To accomplish this, the pantry was foreshortened, and the door from the pantry into the kitchen was removed. The basement perimeter walls were lowered and underpinned with new concrete foundations, and new concrete flooring was installed throughout.

Bills of sale were found among the State's records.[232] These included:

- rental of a floor sander and purchasing sandpaper;
- lumber for reconstructing the grape arbor and board fences along the north line and along the alley;
- dry cleaning rugs;
- wool fabric;
- stair carpeting and rag carpet;
- asbestos shingles (may have been for the barn only);
- repairing and reconditioning of 1 double set of window shutters;
- new kitchen cupboards;
- material for repairing the rear porch enclosure; new porch floor; new floor joists; new ceiling joists; new rafters; new roof sheathing; new siding V-cut white pine and new studs where needed;
- new galvanized pipe, boiler parts, water hose bibs, furnace coil, faucet and drain;
- repairs to the basement, including excavation and retaining walls and concrete floor;
- new cement foundation under barn; jack up barn; new cement floor in work shop; barn siding, yellow pine flooring, studs and box lumber; boards for barn repairs (collar beams, studding, posts, knee braces, bridging, manger, stable flooring, stair treads, etc.);
- limestone for walks; re-lay sewer from curb to the rear of the residence; reset water meter and change all water piping from underground to overhead on joists.
- Later correspondence notes that a new electrical panel was to be set along with all new outlets and switches.[233]
- Wallpaper; A letter suggested steaming off all of the wallpaper for inspections of the plaster so they could tell where it would need to be patched.[234] An April 1938 Purchase

[231] Ray W. Luce, "The Paul Laurence Dunbar House," *CRM Bulletin* 13, 1990:1, 18.
[232] State of Ohio Purchase Order 1186, December 6, 1937, OHC Files.
[233] Letter from B Charles to Mr. McPherson, Ohio State Museum, February 1938, OHC Files.
[234] Letter from B Charles to Mr. McPherson, Ohio State Museum, February 1938, OHC Files.

Order was for wallpaper for the Dining Room, two bedrooms, for 'other use' and two types of borders.[235]

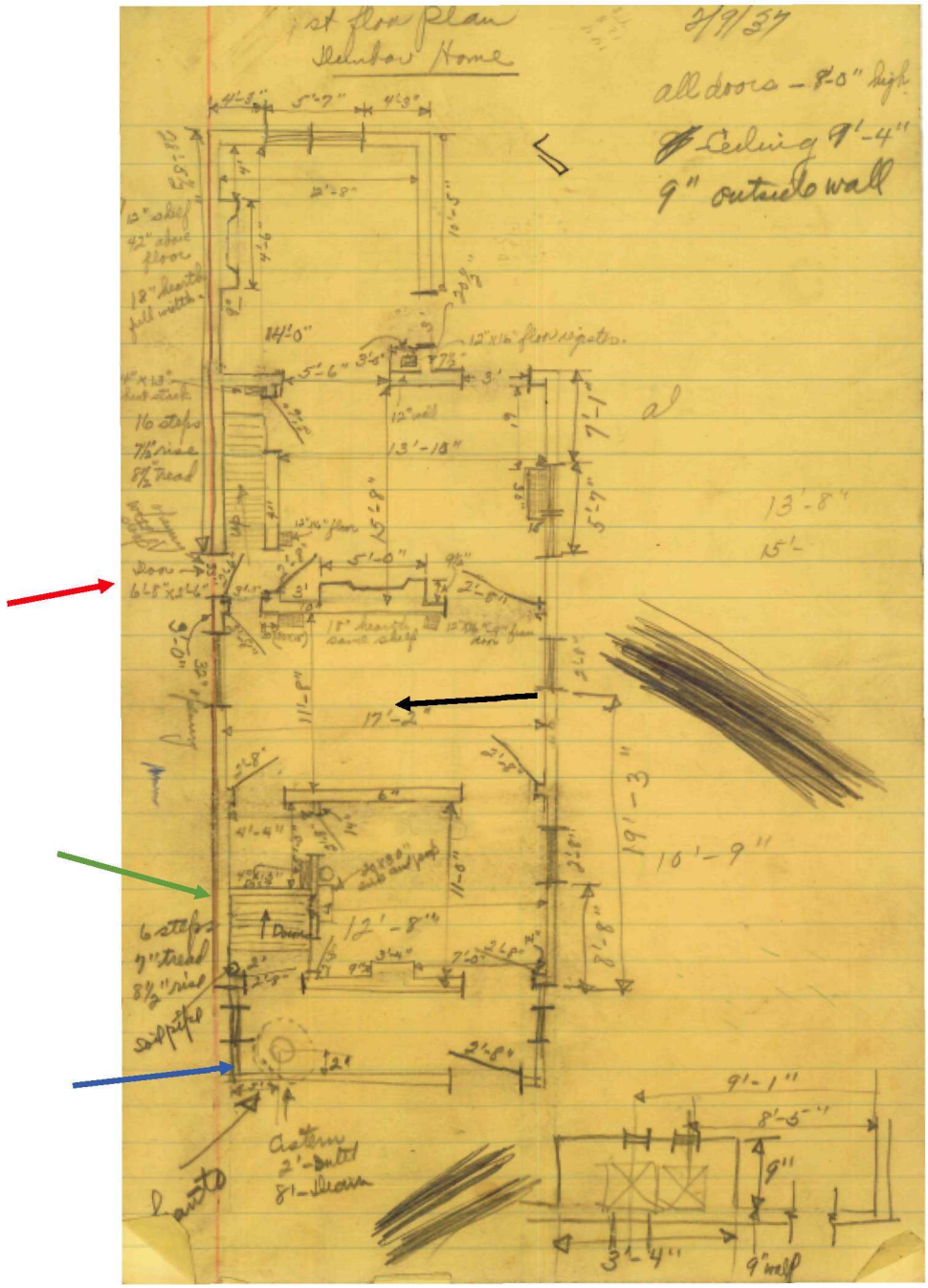


Figure 4.1. Red arrow points to door through north wall 'opening wood stoop.'
Green arrow points to the original steep stairs to the basement with '6 steps, 7" tread, 8 ½" rise.'
Blue arrow points to the cistern located under the back porch.
Black arrow points to kitchen '20x30" sink and pump.' (OHC Flat Files, February 1937)

[235] State of Ohio Purchase Order 475, April 21, 1938, OHC Files.

A newspaper article referred to the dedication and the renovation of the house:[236]

> *It has been remodeled as of the period in which the poet lived and will be open to the public inspection daily. It is expected that pilgrimages to the home will be made from time to time by interested groups and that many visitors and travelers through the city will stop to inspect it….Dunbar's mother…lived in the house and kept her son's study just as he left it, until her death in 1934. To her, all of his large collection of autographed books, original manuscripts, and mementoes of every sort, were too sacred to be disturbed. Therefore, when the Ohio State Historical society obtained possession of the homestead two years ago, all that valuable historical material was intact; it has been arranged for display in his library, which he called "Loafing-holt," where he loved to have his friends come for tea.*
>
> *Of the eight rooms, four will be occupied by the caretaker and the other four have been furnished as they were when Dunbar lived there in the 1800s. Ingrain carpet, long curtains hung from large wooden poles with brass rings, a golden oak parlor set upholstered with green plush, and other typical furnishings of the gay 90's have been installed.*

According to a June 1938 interview by the Herald, E.C. Zepp, curator for memorials of the Ohio State Archaeological and Historical Society, they had acquired the house to be rehabilitated to be opened as a permanent public museum. Exhibit cases were installed to contain historical objects, such as many of the poet's manuscripts, early photographs, and personal effects. Dunbar's library, which was noted to be virtually complete, was also to be restored.[237]

The perception of historic preservation and the interpretation of house museums was still fairly new in the early twentieth-century. The approach to present-day understanding of the practice of historic preservation was in its early stages. The State was initially more concerned about the concept of the house museum and interpreting Dunbar, than as interpreting the building itself as an important artifact. Documentation of the existing conditions was performed on a limited basis. Little thought with regards to authenticity was put into the selections of wallpaper and the historic finishes of the house during this renovation. This interpretation approach, "…was probably due to the small number of years that distanced Paul's occupation to the restoration, the mindset of curators towards the house and the poor condition of the walls and wallpapers found."[238]

1947

Floor Plans from 1947 show the house as they were using it for interpretation. The back three spaces and the bathroom were for the private use of the live-in custodian. Note that the basement plan shows a large circle for the furnace, which was likely a very large round coal-burning, or gravity furnace, sometimes referenced as an 'octopus.' These were typically quite large and may have required a pit, lower than the floor, for clearance. The outline at the existing furnace in the floor suggests that it was later infilled to create a flush floor.

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[236] Dayton Metro Library, Paul Laurence Dunbar Collection, Box 1, Folder 4, 1938.
[237] "State Official Plans for Opening of Dunbar Home," *The Journal Herald*. June 3, 1938.
[238] Neal V. Hitch and Cheryl J. Lugg. "Wallpaper Documentation and Reproduction at the Paul Laurence Dunbar House: Historic Wallpaper Enters the Digital Age," Abstract. Ohio Historical Society Files, Not dated, 6.

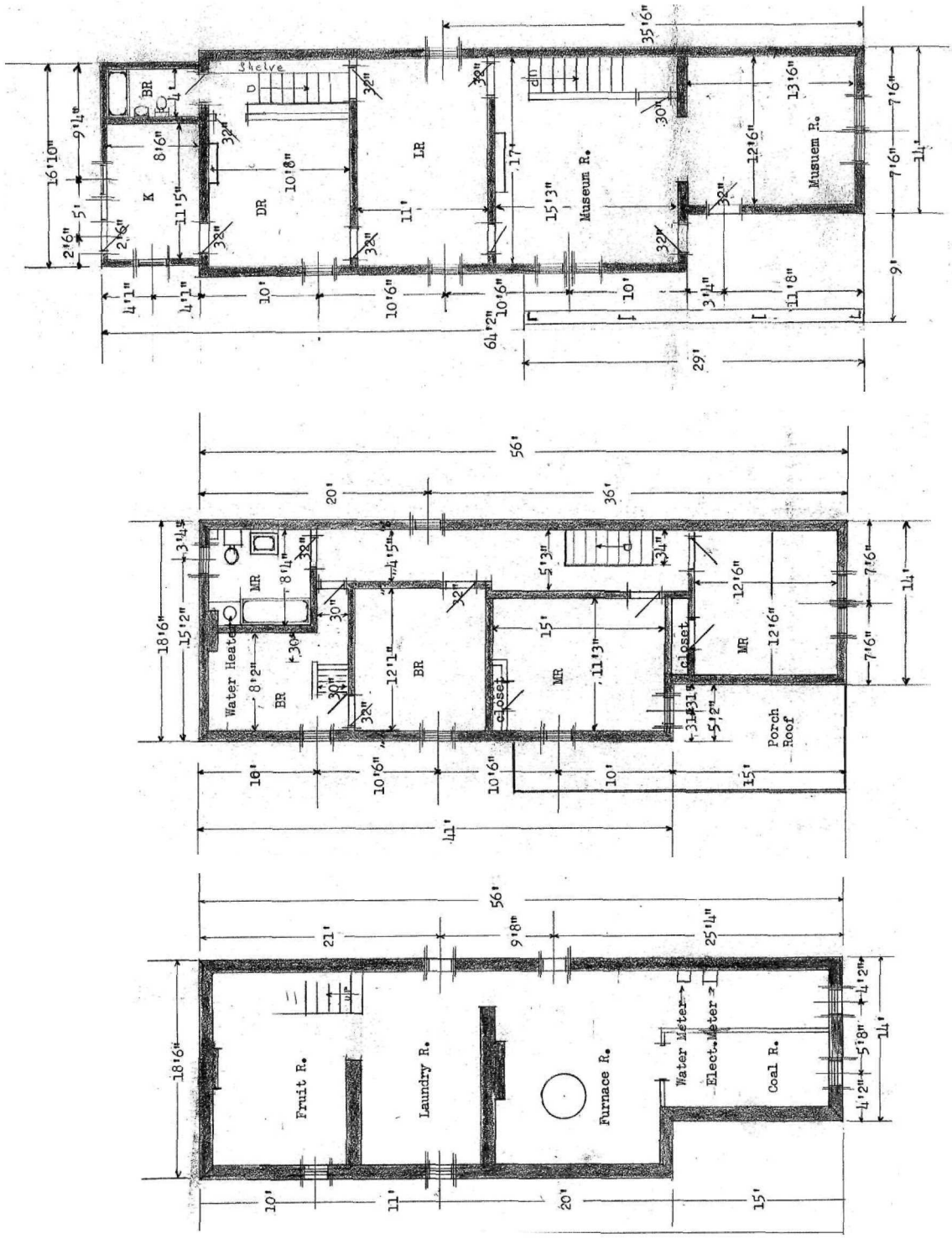


Figure 4.2. 1947 plans of the house. (OHC Files)

1960s

By the 1960s, the Dunbar Memorial had begun to witness difficulties with maintenance, management, and interpretation. The house appears to have been overgrown with ivy. A newspaper article from November of that year notes that the house was, "closed to the public. Countless visitors are turned away daily…"[239] The state noted that it was trying to save maintenance costs, but it was pointed out that the home was occupied year-round by a caretaker, Mrs. Gladys Ware, and was heated. The article noted that the house seemed to be in good repair from the exterior. At that time, the article stated that the state anticipated around 1,200 visitors a year to the house. This arrangement for having a house 'open season' for visitors seems to have begun around this time.

A memo, dated May 1963, stated that the citizens of Dayton had expressed a desire to assist the Society with some rehabilitation measures at the Dunbar House. They were to provide volunteer labor and materials. Exterior work included: shutters repaired; cracked window glass replaced, framing and sashes repaired; porch flooring repaired and painted; porch ceiling painted; ironwork on the front porch wire brushed and repainted; barn and all house trim painted; and roof and flashings checked and repaired. There was a scope for interior work, as well, but a hand-written note on the paper states this was not completed.[240]

In 1967, an article, which appears to be more editorial, notes that the house had, "1,400 visitors during its open months, April to September, which couldn't have added up to more than $200 in entrance fees."[241] The article mentions the State is about to put $6,400 into long overdue exterior renovations of the house. At this time, the Ohio Historical Society was contemplating turning over ownership of the house to a local group, such as the Montgomery County Historical Society.

A 1968 article outlined the furnishings in the parlor, Dunbar's library, and Dunbar's bedroom. The article discusses that his suits, shoes, cutaway (jacket), top hat, and white iron bed where he had died were on display. Photographs of the desk, bedroom, and front parlor are seen in Figure 4.3 below. The article mentions that there had been 1,600 visitors in 1967 and that the house was open only on weekends and holidays.[242]

[239] Mary Ellen Wolfe, "Visitors Turned Away from Home," *Dayton Daily News*, November 14, 1960.
[240] Memo from Charles C. Pratt to Mr. Gray, May 2, 1963, OHC Files.
[241] Hubert Meeker, "Preserving Historic Sites Hard Task," *Journal Herald*. January 21, 1967.
[242] Walter Morrison, "The Spirit of the Man Still Fills House After 63 Years," *Daily News*. September 2, 1968.

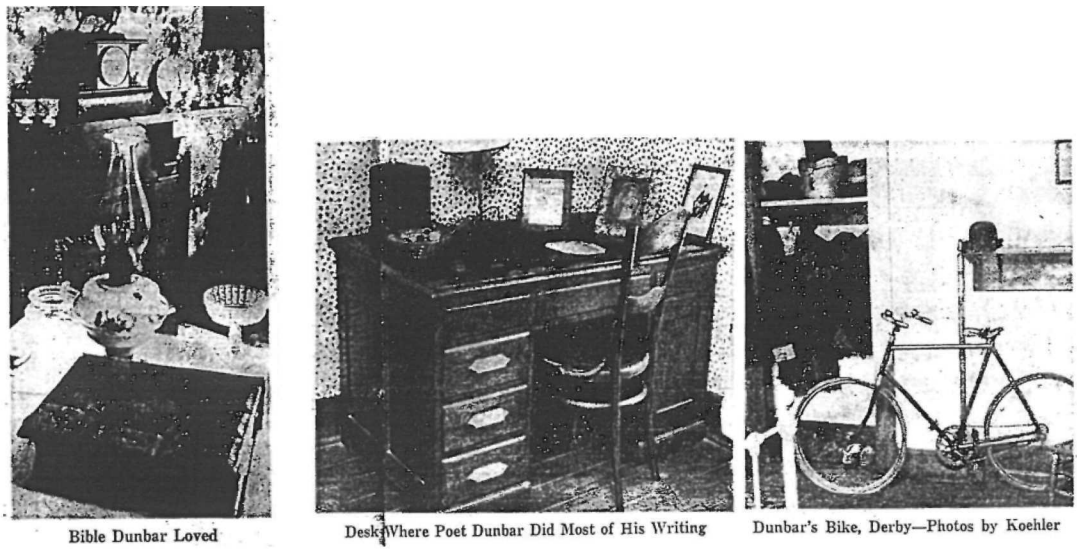
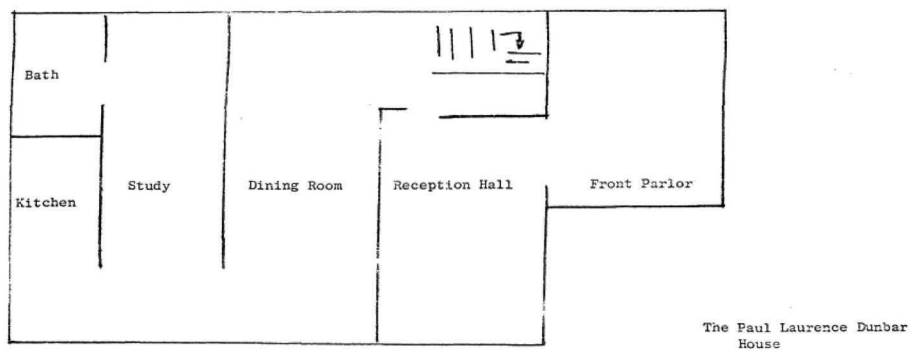


Figure 4.3. Photographs from a 1968 newspaper article of the library, bedroom, and front parlor.

1970s



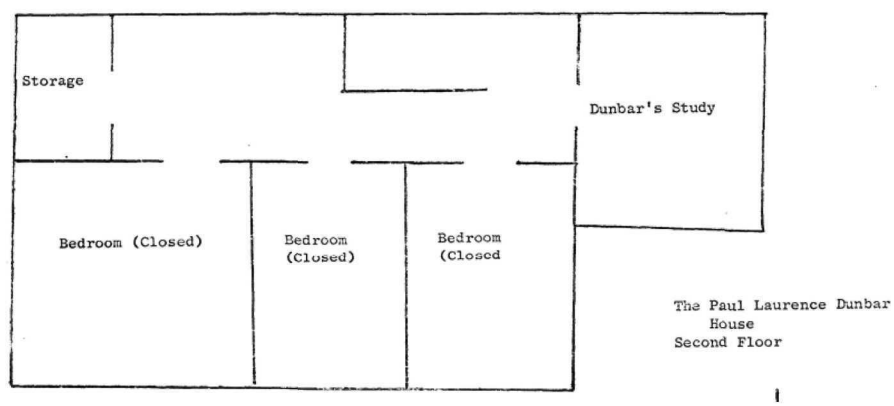


Figure 4.4. Sketch Floor Plans 1971. (National Register Nomination Form)

1978

The condition of the house interior continued to decline. An interview with the curator, Carrie Martin, indicates the wallpaper was peeling off the walls and showing signs of decay. Her concern was with regards to the lack of funds. By 1978, the house was open only five days a week from June through September. Water was rusty and smelled foul. The house was musty, and the books in the library and Dunbar's clothing in the closet were on the verge of deterioration. A club had formed who were asking for donations for repairs and updates.[243]

1981

In 1981, the Dunbar House was recorded by the Historic American Buildings Survey (HABS). The drawings from this time are vital in establishing room uses before the adjacent museum buildings were purchased. At this time the Dunbar House served as a museum for interpretation of Dunbar's life and housed displays and artifacts that were later transferred to the houses next door.

The record drawings indicate the existing conditions:

- The kitchen and bathroom are shown within the enclosed back porch. These spaces were previously installed by the State and then removed during a later renovation. The kitchen was noted as having asphalt tile flooring.
- The full stair to the basement is shown. This State previously constructed the stair. To construct the stair, the west pantry wall was removed, and a smaller closet was formed where the pantry was originally located.
- The Center Hall was named the 'Museum Room,' and the Dining Room was used as an office. The walls in the office were noted as being 'paneled.'
- The toilet in the second floor bathroom is dashed, indicating that it was potentially missing during the building recordation.
- The Architectural Information form also mentions that they believed some of the houses' original gas lighting fixtures still existed, but that they were no longer operational.
- The Front Parlor and Center Hall were noted as having gas fireplaces; however, the burner units were previously removed.
- The house was noted as having central gas heating and central air-conditioning.
- The exterior was shown to have interlocking asphalt shingles on the main roof and asbestos shingles on the back porch.
- The wrought iron porch supports were also believed to be not original and were therefore not recorded.
- The north chimney had been stuccoed above the roof line.

[243] Bette Owens, "Cost of History: Dunbar Home Asks Preservation Funds," *Daily News*. June 9, 1978.

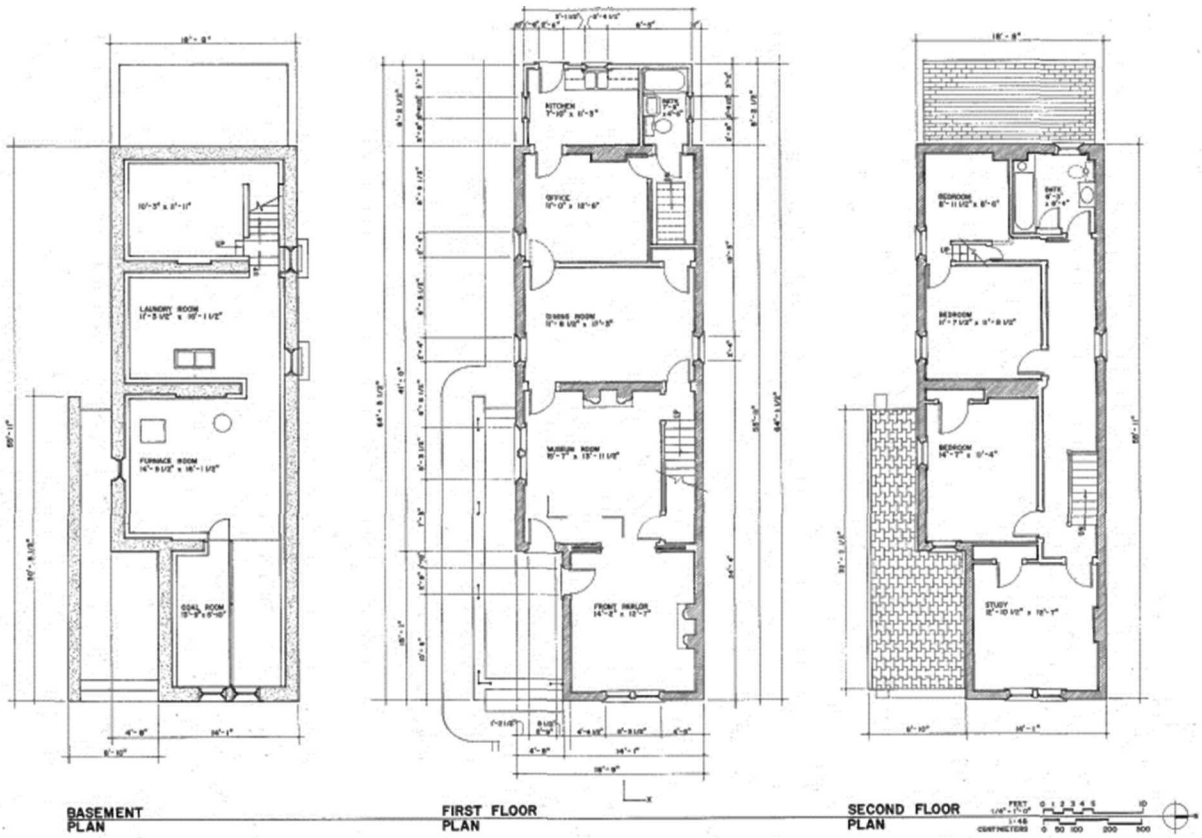


Figure 4.5. . Historic American Buildings Survey Drawings, 1981.

1980s

The Ohio General Assembly had approved funds in the amount of $875,000 for repairs to the house in 1981, but the money had not been released. In 1984, they allowed $89,500 to be used by Central State University to begin design to initiate the renovations. The goal was to make much-needed repairs to the house and also to preserve the interior where Dunbar's papers, books, and clothing needed to be put into special display cases. Olivia Smith, president of the Paul Laurence Dunbar Association Inc., a non-profit group that assisted in operating the house and raising money, stated that "it now rains through the roof, the walls [were] crumbling, and the clothing in the house is deteriorating. She said without some immediate repairs, the house probably would not survive."[244]

An article in 1986 mentions that the full funding of $875,000 was available to restore the house and that the "effort seems past due." "Gaudy red-flocked, non-original wallpaper hangs in loose folds from a wall damaged by a chimney flashing leak in an upstairs bedroom. Plaster in a

[244] Karla Garrett Milton, "Dunbar Home in for Facelift with Release of State Funds," Publication unknown. March 8, 1984.

downstairs room, where the paper has already fallen off, is bubbled up by more water leakage."[245]

Their plan was for a complete restoration with new heating, plumbing, and electrical. This work was led by Dan Prosser, an architect with the Ohio Historical Society, and architect Arthur Saunders from Cleveland. This is the first mention that the State had also acquired the two houses to the north of the Dunbar House, 223 and 227 North Summit Street. These were to be designed to be used as a visitor center and exhibit center library with a new parking lot at the rear, including façade restorations.

Mr. Prosser discusses the efforts to locate the correct roofing material to match the historic roof, as well as matching red brick. The article mentions removing the wall paneling from the kitchen and dining room to see what was hidden behind it. The scope also included work to the barn.

1985

Drawings from 1985 by the architectural firm of Saunders VanPetten show the scope of the emergency repairs undertaken in 1985.[246] Stormwater, tear-off asphalt shingles and existing slate…replace with new slate roof, back porch roof not in contract, tear off all parging from front and rear chimneys and restore chimneys, paint all exposed areas of windows, doors, blinds, trim, soffits, fascias, rakes, etc., clean existing brickwork and repoint, replace chipped or damaged bricks with antique brick to match, replace gutters and downspouts and paint all surfaces.

1986 Scope of Investigation Work[247]

Kitchen woodwork is painted white over a natural finish. The natural finish should be restored to match that in the rest of the house.

Evidence indicated the use of gas lighting c. 1900. The restoration recommendations were based on this assumption and required the removal of existing electrical fixtures.

Appropriate gas ceiling fixtures should be obtained for the Front Parlor, Living Room, Dining Room and Kitchen.

A mantle and globe should be acquired for the existing gas wall fixture in the study.

Gas wall fixtures are extant in the Upstairs Hall and Front Bedroom. Extant wall fixture in Rear Bedroom should be moved to the Middle Bedroom. (Additional wall fixtures are to be found in the basement).

Period room gas heaters should be acquired for Dining Room. Consider restoring the gas heater in the study and installing a small gas heater in the Front Bedroom.

Replace the missing toilet in the original Bathroom. It should be a c. 1900 model with an oak seat and oak water tank and lid.

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[245] Benjamin Kline, "State to Restore House of Famed Poet Dunbar," Publication unknown. October 28, 1986.
[246] Paul Laurence Dunbar Museum Emergency Repairs, Saunders VanPetten Architects, Job No. 8309, August 14, 1985.
[247] Dunbar House Interior Investigation, Don Hutslar and Dan Prosser, October 27, 1986, OHC Files.

1984 – 1987

In 1987, the Ohio Historical Society undertook a renovation of the entire interior of the house that was fairly extensive. The scope of work included:

- Selective demolition of the bathroom and kitchen from the back porch and renovation into existing condition.
- Installation of a sink on the back porch and in the kitchen.
- Installation of 'blind' pantry door between the kitchen and the pantry.
- Removal of existing lighting, switches, and fixtures. Installed new gas pipe and some wiring for installation of gas fixtures and combination of gas-electric wiring.
- Security system was installed throughout, with the wiring covered in the walls.
- Removal of wallpaper for plaster repair.
- Install picture rail in select rooms on the first and second floors.
- Repair and refinishing of wood floors, carpet removal, and finishing of the existing millwork throughout the house.
- Installation of new wallpaper. "The selection of wallpapers in the late 1980s, documented in OHC files, seemed limited by the availability of authentic papers combined with prohibitive cost and limited time to complete the project. Although staff knew the ceilings, and borders above the eighteen-inch picture rail were papered, time and budget restraints prevented suitable selections."[248]
- This work is further discussed in each room section of this report. The drawings appear to have been completed in-house by the state architects.

A Memorandum: Progress on Dunbar Interior, OHC Files, From Dan Prosser to Del Harder, Amos Loveday, January 26, 1988,[249] notes:

> *We were unable to find enough gaslight burners to make all the gaslights operable. We will refurbish the lamps and install and all the workings to the point of the valve on each burner. Thus, when appropriate burners are found, they can simply be installed and the valves turned from an off to an on position. The valves will be left off until the burners are found.*
> *We are still looking for period faucets for the kitchen sink. We may have to wait on these and, like the pump for the back porch sink, leave the matter to Collections.*
> *During the stripping of the walls, we concluded that the ceilings were probably papered rather than painted in all but the kitchen and back porch. Since the historical research on paper for the walls took as long as it did and since the contract had already been let calling for painted ceilings, we decided to proceed with painting. However, the ceilings are restored to the point that they can easily be papered, and, when time allows for proper research, they should be so treated.*

[248] Hitch and Lugg, 7.
[249] Memorandum: Progress on Dunbar Interior, OHC Files, January 26, 1988.

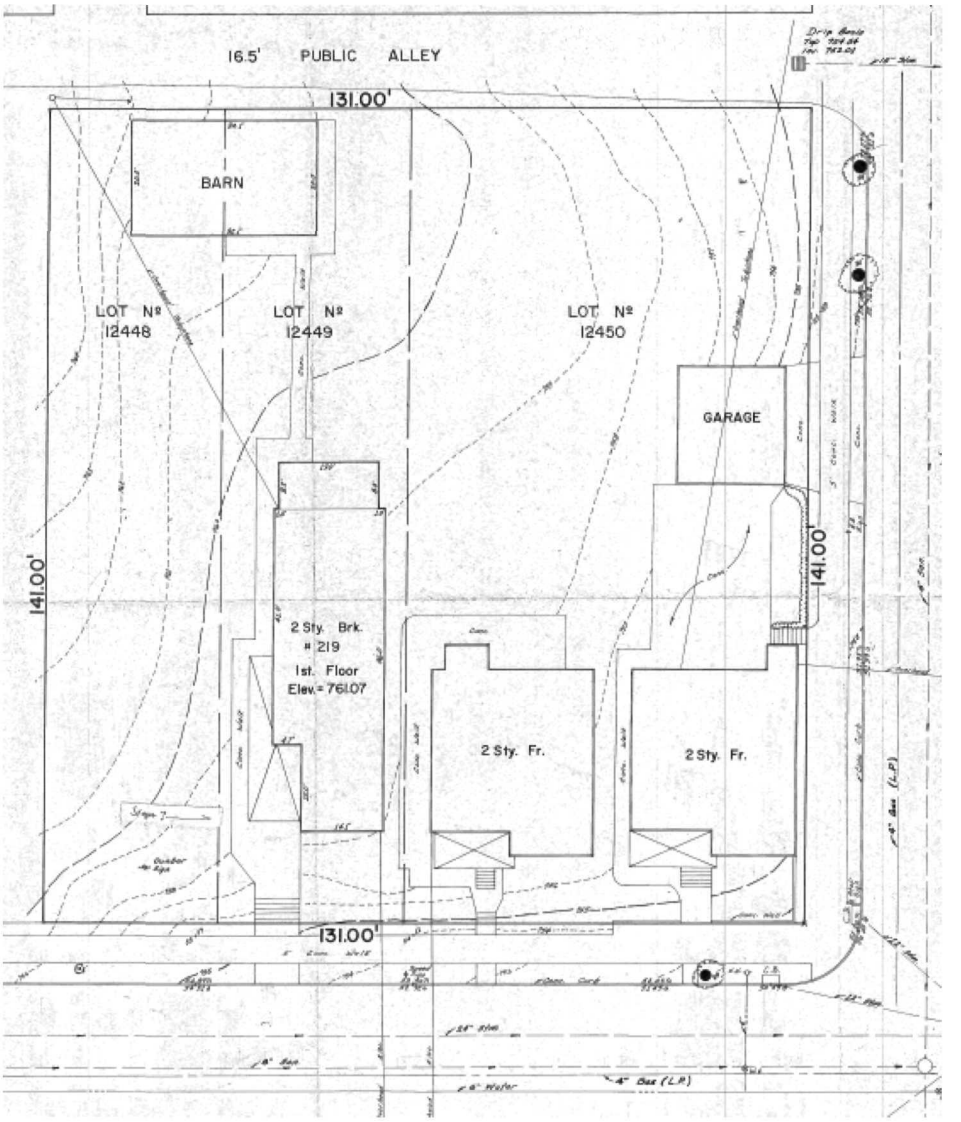


Figure 4.6. Site Survey, 1987. (Norfleet, Brown & Petkewicz, OHC Files)

1988

In 1988, the entire first floor was used for museum displays. A layout provided by Stockwell Design Associates indicates where to place the displays and associated track lighting and switches.[250] This layout refers to several different types of displays, including cabinets, free-standing units, and wall-hung displays. It is not clear how much of this proposed design was realized.

[250] Dunbar House Museum Display Layout, Ohio Historical Society, Stockwell Design Associates, April 1988, 1-2.

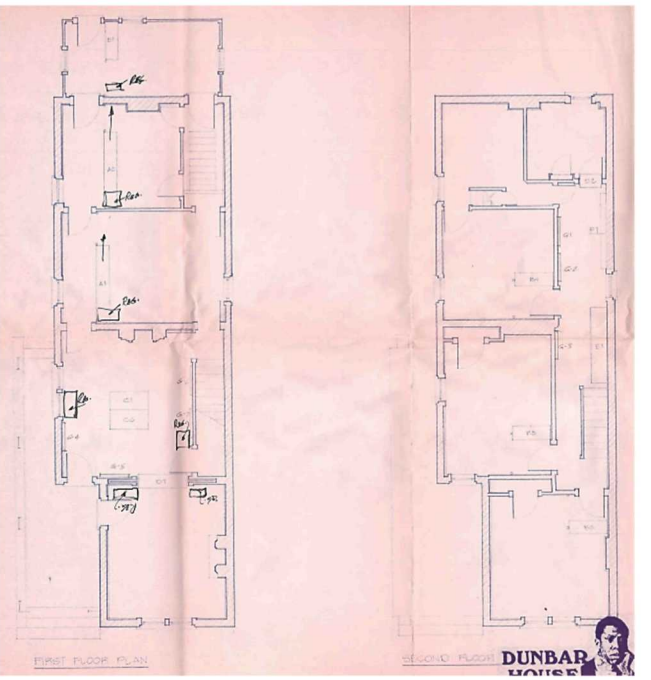


Figure 4.7. Proposed display case layouts by Stockwell Design Assocs., 1988.

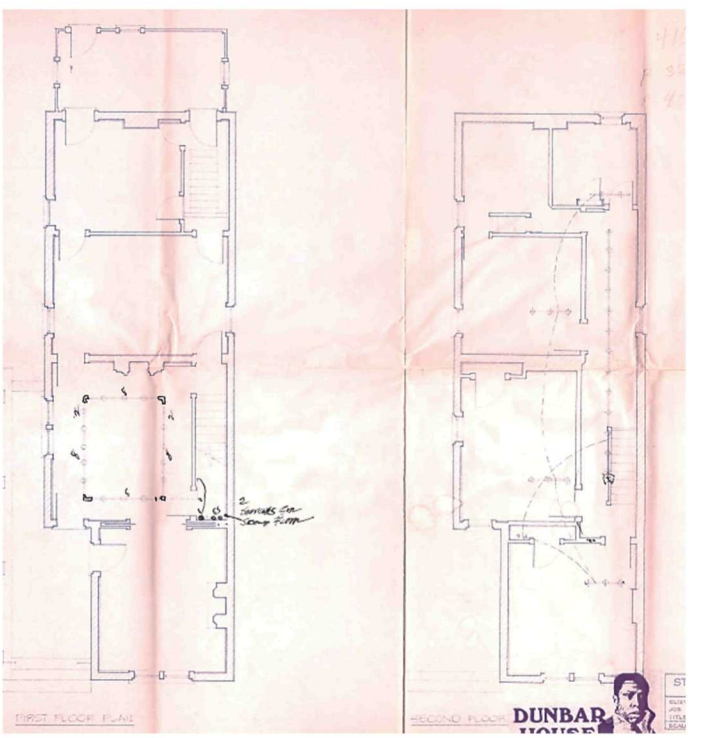


Figure 4.8. Proposed track lighting layouts by Stockwell Design Assocs., 1988.

1980s Interpretation

Interpretation of the Dunbar House in the 1980s was envisioned "to capture and convey the ambiance which surrounded its famous resident. In a real sense, though, the Dunbar property possesses more than the customary attributes because of its neighborhood and the urban barn. These elements allow the Dunbar House to be used as a medium through which major themes of urban and local history can be developed in addition to those involving black history and literary history, with their many subtleties. Therefore, the rich potential of the Dunbar site suggest the desirability of developing an auxiliary area nearby where modest exhibits, orientations, poetry readings, and small meetings might occur. Also, a sales counter and public restrooms should be included."[251]

Interpretive themes outlined, included, Dunbar – The Man, Dunbar – The Poet, The Dunbar House as an Urban Dwelling, Restoration of the Dunbar House, Restoration of the Barn and Reconstruction of the Out Buildings (archaeological research to reveal the existence of other buildings on the site to be reconstructed).[252]

1991

Completed 1980s renovation work to the Dunbar House interior can be seen in photographs included in The Soul/Phisticator in an article written by LaVerne Sci in December 1991. Sci recalls the Christmas celebration at the Dunbar House. In these photographs, the newly-installed picture rails, wallpaper, and track lighting can be seen.[253]



Ray Alexander reciting Dunbar's works during a presentation of "A Poet's Christmas."



It's almost time to adorn the Dunbar house for Christmas. This photo was taken during the first production of "A Poet's Christmas in 1989.

Figure 4.9. Photographs from a 1991 Christmas celebration of the Dining Room and Center Hall. Note the track lighting in the Reception Hall.

[251] LaVerne Sci Office Files, Dunbar State Memorial by GCN, June 1985.
[252] LaVerne Sci Office Files, Not Dated.
[253] LaVerne Sci, "Dunbar House Speaks…of Christmas!," *The Soul/Phisticator,* December 1, 1991.

1990s

LaVerne Sci, director of the Paul Laurence Dunbar Memorial, was interviewed by a local newspaper, where she mentions that the two adjacent houses had been purchased and that plans were to renovate the buildings into a library and visitors center 'someday.'[254] Another local paper interviewed Mrs. Sci in April 1994 where she discusses the plan for expanding the visitor experience at the Dunbar House. Construction of the new Visitor Center was completed and awaiting landscaping. It is not clear, but later articles infer that the two houses were not renovated as part of the Visitor Center project.

When the State purchased and renovated the two adjacent houses to the north as the new Museum and Visitor Center for the Dunbar Memorial, a connector between the Dunbar House and the closest house (223 N. Summit) was conceived. The connector doubled as a ramp and was fully designed and at least partially constructed.

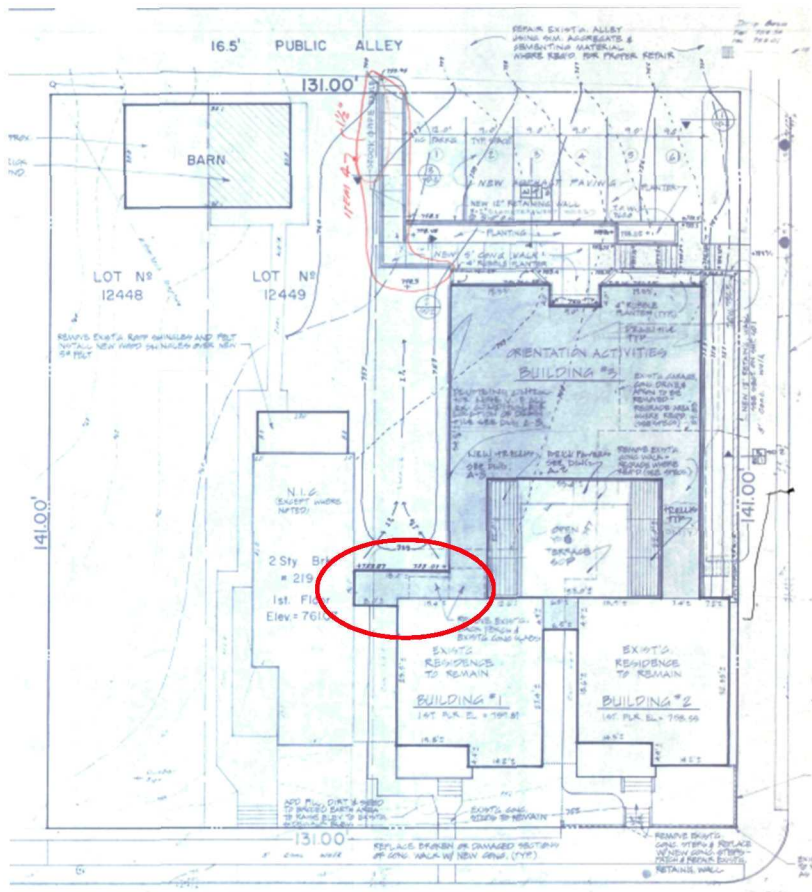


Figure 4.10. 1990s site plan for new Orientation Center. The red circle is the planned connector to the Dunbar House. (Paul L Dunbar Museum Phase 2, Central State University, Saunders Group International, Project Number 255-83-093. June 1991. Dunbar House, Sci Office Closet, Drawing SD2)

[254] Jim Massie, "Dunbar Home a Monument to One Whose Words Took Flight," *The Columbus Dispatch*, January 29, 1993.

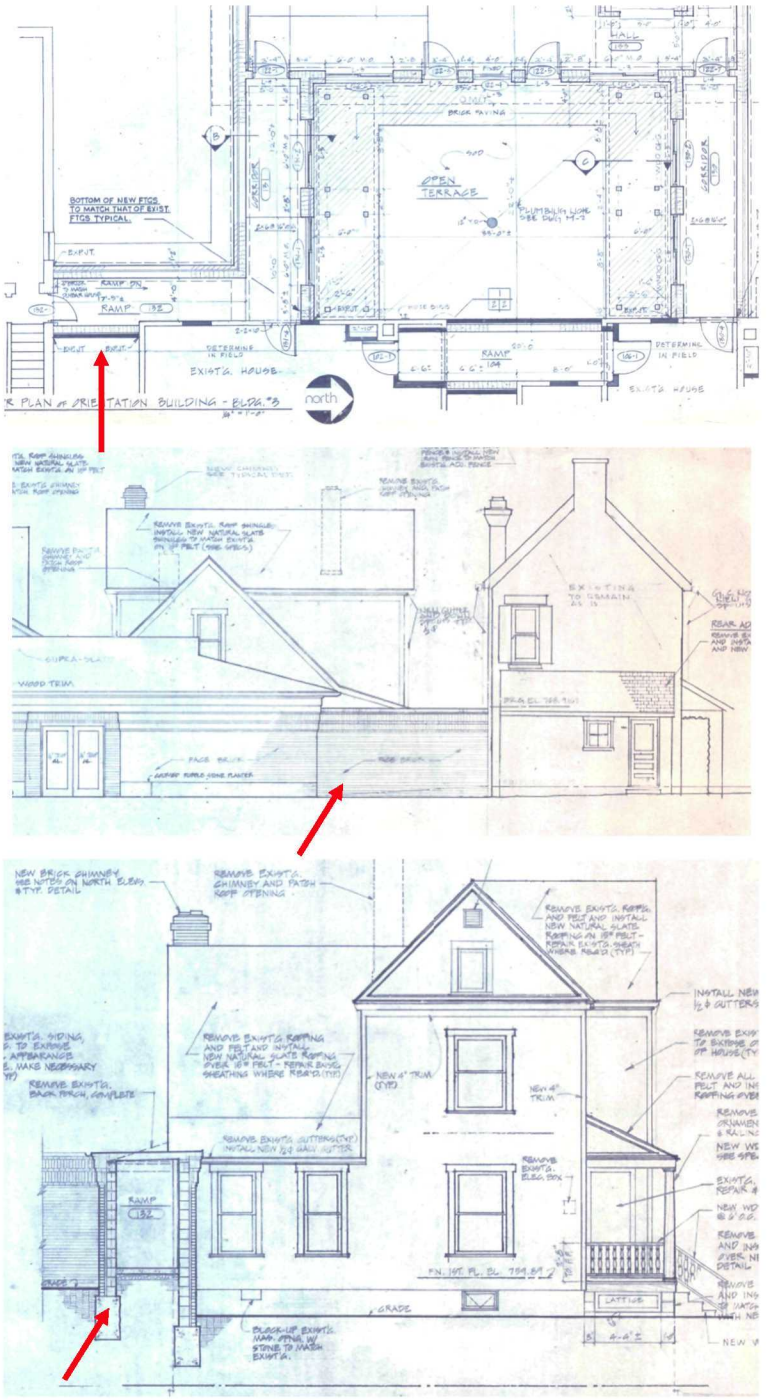


Figure 4.11. Drawings showing new Corridor or Connector between 223 N. Summit to the Dunbar House. The red arrows are pointing to the connector. (Paul L Dunbar Museum Phase 2, Central State University, Saunders Group International, June 1991, Drawings A2 and A3).



Figure 4.12. Connector after its construction. (LaVerne Sci Office Files, undated)

1996

In March 1996, a $300,000 renovation was planned for the two houses north of the Dunbar House to expand the state memorial. The project included interior and exterior renovations of the two properties. The goal was to prevent wear on the Dunbar House and to be able to move historical texts and artifacts from the Dunbar House into the newly-renovated buildings. This article discusses that the barn still requires renovation.[255]

The work was underway by the end of 1996 to work on the two houses and also the barn, as indicated in a newspaper article and also by the construction documents depicting the work.[256] An existing condensing unit behind the porch at the Dunbar house was relocated.[257]

2000

In 2000, Gary Ness, Director of OHC, requested $672,000 for high priority funding for the renovation of the Dunbar Complex from both the state representative and senator. In this letter, he describes that OHC had rehabilitated the two houses north of the Dunbar House and were in the process of installing exhibits in one of the houses.[258]

The Capital Improvements Plan outlines anticipated site work to include: Parking Lot; an exterior drinking fountain; security lighting and cameras; archaeology to excavate privy and locate cistern; historic landscape plan; and landscape plan implementations (plantings, walks, rebuild

[255] Derek Ali, "Dunbar Complex Renovation Set," *Dayton Daily News,* March 11, 1996.
[256] Derek Ali, "Dunbar Renovation to Begin Tuesday," *Dayton Daily News,* December 9, 1996.
[257] Paul L. Dunbar Museum Complex, DH Architects, Inc., February 16, 1996, Drawing SD001.
[258] OHC Files, Letter from Gary Ness to Representative Dixie Allen, January 10, 2000.

grape arbor, reconstruct privy and cistern cap, fencing). Within the house, the work included: Refinish Matilda Dunbar's sewing room; conserve selected objects; purchase hygrothermograph; replace plumbing; restore shutters; modify hand pump in rear porch. Within the Visitors' Center: Addition for new entrance with restrooms and classroom; doorbell; improve reception desk; modify connector; add windows. And, money was set aside for work to the barn and for design and construction contingency.[259] The necessity for this project was outlined as needing to provide sufficient toilet and classroom facilities for school groups.

The site received a Save America's Treasures Grant to be matched by the State to improve the house and barn. Goals for the grant were to expand parking, enhance lighting and security, reconfigure the entrance door to face Edison Street, repair structural problems with the house from water infiltration, and improve the site landscaping. LaVerne Sci mentions they needed restrooms and drinking fountains for visitors and that the upstairs of the two houses would be renovated for offices.[260]

The goal was to have all work completed for the 2003 centennial celebration of the Wright brothers' historic flight.

DH Architects of Fairfield, Ohio was hired and began in July 2000.[261] This grant was utilized for repairs to the house and barn in 2000 with an anticipated completion date of June 2002. The 2001 scope included:[262][263]

- Barn Restoration: structure was repaired, roof replaced with wood shingles, and the siding replaced and painted based on paint analysis
- House Roof Replacement: included slate shingles and required attic ventilation, gutters, downspouts, and flashing.
- House painting using historic colors determined by the paint analysis.
- Interior Finishes
- Interior storm windows
- Paint and wallpaper analysis. Although we believe there are no samples of historic wallpapers remaining, we intend to complete research after the removal of the existing water damaged reproduction wallpapers. Original wallpaper has been identified in the bathroom.

March 2001, Midstate Contractors hired for the House and Barn Improvements project for a total project cost of $134,095.[264] Three change orders were later submitted, but the amounts are not known.

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[259] OHC Files, Capital Improvement Plan, Fiscal years 2001-2006.
[260] Jim Douglas, "Dunbar House Receives Funding for Planned Renovations," *Dayton Daily News,* May 4, 2000.
[261] Paul Laurence Dunbar House and Barn, Grant No: 39-99-ML-9914, OHC Digital Files, July 2000.
[262] Paul Laurence Dunbar House and Barn, Grant No: 39-99-ML-9914, OHC Digital Files, June 30, 2001.
[263] Paul Laurence Dunbar House and Barn, Grant No: 39-99-ML-9914, OHC Digital Files, June 2002.
[264] Paul Laurence Dunbar State Memorial House and Barn Improvements, Letter of Intent to Midstate Contractors, Inc., CP0715, OHC Digital Files, March 16, 2001.

2001

Neal Hitch with the Facilities Planning Department, Ohio Historical Society guided a comprehensive Microscopical Paint and color Analysis Study that was completed by Frank Welsh of Welsh Color & Conservation, Inc. of Bryn Mawr, Pennsylvania. After two days of on-site analysis and sampling of the house and barn, followed by comprehensive lab analyses of the sampled evidence, Mr. Welsh was able to produce 'a relatively clear interpretation and understanding of the finishes and colors that were used on the interior and exterior of the house and barn in the late 19th and early 20th centuries.'[265] In all, 48 paint, plaster, and wallpaper samples were taken and analyzed.

The house and barn improvements project CP0175 that included the exteriors and barn were substantially complete by June 28, 2001.[266]

In 2001, George Kane, OHC, requested additional funds to restore Mother Dunbar's Sewing Room; conserve selected objects; purchase hygrothermograph; replace plumbing; repair water damaged wallpaper; modify hand pump on rear porch.[267]

2002

A project to expand the Visitor Center was beginning in the amount of $466,000 and was expected to be completed by March 2003.[268]

[265] Dunbar House Microscopical Paint and Color Analysis, Welsh Color & Conservation, Inc., May 14, 2001.
[266] Paul Laurence Dunbar State Memorial House and Barn Improvements, Certificate of Substantial Completion, CP0175, Letter of Transmittal, OHC Digital Files, August 17, 2001.
[267] Request for Release of Funds, Fund 735, Paul Laurence Dunbar House, Memorandum from George Kane to Chuck Repuzynsky, OHC Digital Files, February 27, 2001.
[268] Benjamin Kline, "Dunbar Center Plans Expansion," *Dayton Daily News,* October 2, 2002.

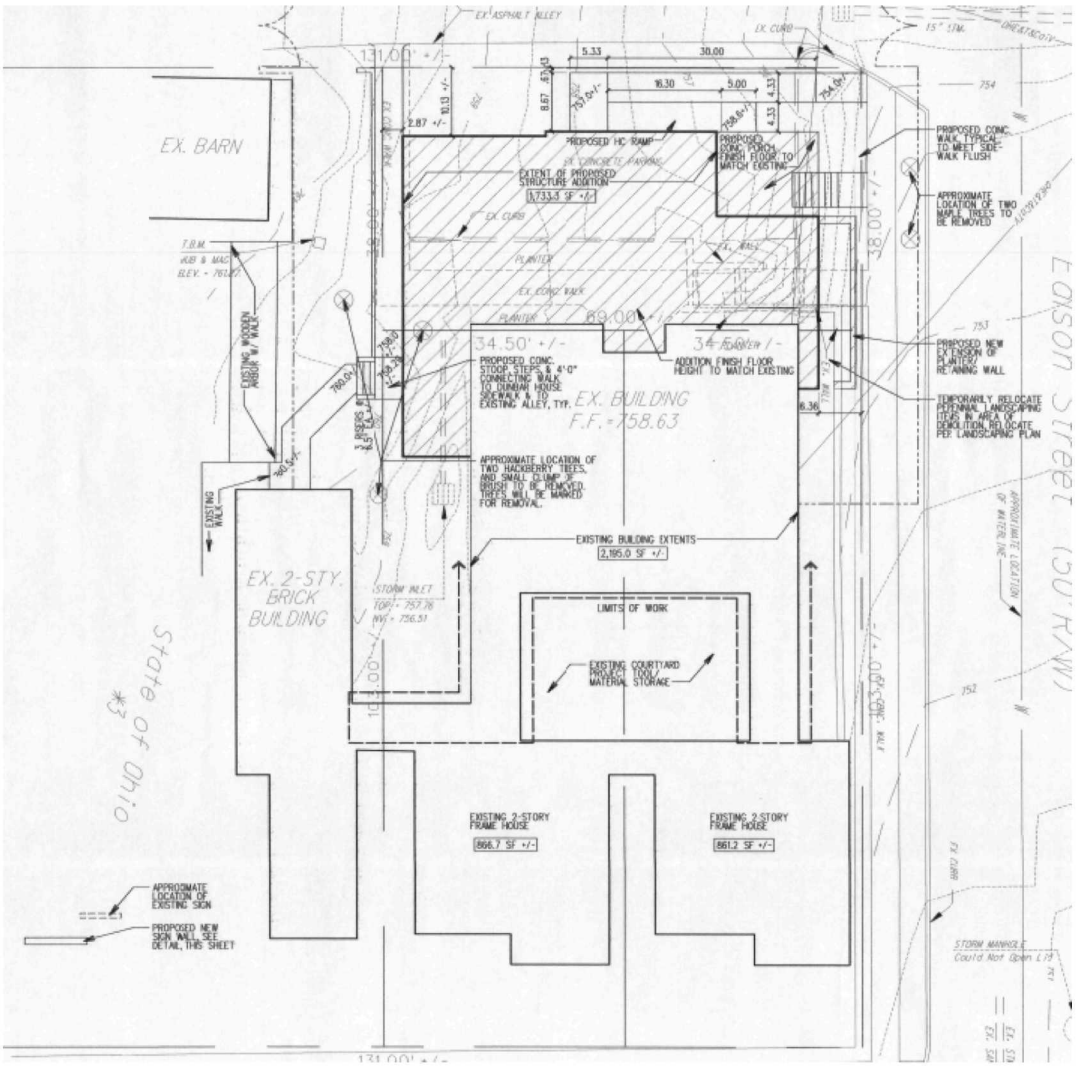


Figure 4.13. 2002 Visitor Center expansion project. The connector/corridor between the Dunbar House and the adjacent building was demolished as part of this project. (Building Addition For Paul Laurence Dunbar Center, Ohio Historical Society, July 2002. Drawing SD1)

2003

Articles from 2003 describe the work to refurbish the property, which included plaster repair in the bedrooms, library, two parlors, and the dining room. The barn was refurbished and painted an accurate mustard yellow. The iron posts on the front porch were painted a medium green. A new slate roof was installed. Custom ingrain carpeting was produced, based on red and green fibers found in the wall and on rugs representative from the period. Furnishings were reupholstered. An intensive search for and research into the historic wallpapers for the house ensued. Based on these findings, reproduction wallpaper was made that reproduced historic

paint colors from historic paint analysis testing.[269,270] The new wallpapers, based on historic patterns from the Sears and Roebuck Catalogs, were reproduced by 4walls.com.

The 2001-2003 rehabilitation of the House and Barn included a methodology which considered the house and barn as artifacts. The OHC staff chose to make decisions about interior finishes based on evidence found within the house, to achieve authenticity. Where evidence did not exist, popular wallpapers from the period of significance were manufactured and installed. Because the accuracy of the interpretation of the house was as important as budget, "OHC staff made a conscious decision to restore the historical experience rather than the materiality of the finishes in the Dunbar house. The staff felt that an authentic experience could be better achieved if a historically accurate visual representation of the interior could be completed within the existing budget, rather than using the funds to execute a much less comprehensive restoration with more accurate materials."[271]

"All evidence pointed to the fact that the Dunbars probably did not change the interior finishes when they moved into the house. Therefore, OHC staff focused on primary architectural evidence for clues about the house's appearance during Paul Dunbar's residence. This information would be used to reproduce, as much as possible, the appearance of the finishes used in the house during the historic occupation."[272]

The new Visitor Center expansion was underway with new restrooms, sales area, kitchen, and large assembly room. The entrance was reoriented to Edison Street, and the addition formed a new courtyard.[273]

The historic site reopened to the public after a nearly $1,000,000 restoration of the house. Neal Hitch of OHC directed the work with the goal to "put it back looking like it's somebody's home. We tried to create what would be a very typical middle-class home."[274]

2003
OHC staff produced a Historic Structures Report for the Paul Laurence Dunbar House, which was completed in May 2003.

2004
A Draft Historic Furnishings Study was completed by OHC staff in 2004. This draft report chronicles purchases by Dunbar before and during his time in Dayton, as well as documentation of the house after Paul's death when Matilda Dunbar was in residence. Furnishings sold to the State by Helen Gillim, Executrix of Matilda's will, are listed and included chairs, settees, the combination bed/dresser, oak dining table, and a drop-leaf table.

[269] Benjamin Kline, "Dunbar House Getting Its Just Hues," *Dayton Daily News,* March 18, 2003.
[270] Benjamin Kline, "Dunbar House Regains Glory," *Dayton Daily News,* June 18, 2003.
[271] Hitch and Lugg, 67-66.
[272] Ibid.
[273] Benjamin, "Dunbar House Regains Glory."
[274] Romando Dixson, "Dayton Poet's Home Reopens to Visitors," *The Columbus Dispatch,* June 27, 2003.

2005
OHC staff, Neal Hitch and Cheryl Lugg produced "Digital Reproduction of Historic Wallpaper at the Paul Laurence Dunbar House in Ohio" which was published in the APT Bulletin.[275] This article provides a comprehensive restoration methodology and the research involved in the analysis of historic wallpaper, and the innovative process utilized for wallpaper reproduction and installation in the Dunbar house.

2008 - 2009
The Ohio Historical Society underwent significant budget cuts, resulting in the closure of the Dunbar House for another full day a week, cutting their hours to only four days.[276]

2011
Welch Color & Conservation, Inc. was enlisted to analyze and report on samples of the kitchen flooring paint/finishes.

Chris Buchanan with OHC produced the *Early Technological Updates at the Paul Laurence Dunbar House* report, which documented and provided research for the restoration of the kitchen, bathroom, and historic lighting.

2010-2012
Two projects (Roofing and Carpentry Repairs and Millwork and Gutters) established.[277] Durable Restoration Services was hired to perform emergency exterior repairs.[278] Some slate replacement was done at Dunbar.

In 2010, the Paul Laurence Dunbar House Kitchen and Pantry Restoration Project was underway with the goal to restore the kitchen to the 1904-06 appearance. Construction documents detailed the restoration of the pantry layout and how to arrange the kitchen.

2014
Paul Laurence Dunbar House - Barn Roof and Gutters – OHC contracted with Architectural Reclamation for this project, CP1432, for a total cost of $15,895.[279] The barn roof included new wood shingles with roof underlayment, cedar breather, zinc strips, and gutters. Miscellaneous Roof and Wood repairs were also noted, which included some work on the barn (windows, sills, doors, and siding), and wood siding at the rear of the Dunbar House. The Pre-Bid notes mention installing laminated glass in broken windows. Additional scope of services included chimney and ridge cap repair to address loose brick (1 or 2 top courses on the west gable) and the loose

[275] Hitch and Lugg, "Digital Reproduction of Historic Wallpaper at the Paul Laurence Dunbar House in Ohio," *Association for Preservation Technology International* 36, no. 2/3 (2005).
[276] Steve Bennish and Matt Sanctis, "Dunbar House Hours Trimmed Amid State Budget Squeeze," *Dayton Daily News,* May 2, 2008.
[277] Dunbar House Exterior Repairs, Memorandum, CP1013, OHC Digital Files, August 2, 2010.
[278] Gutters and Millwork, CP1013a, OHC Digital Files, 2012.
[279] Paul Laurence Dunbar House, Barn Roofing, Memorandum from Fred Smith to George Kane, CP1432, OHC Digital Files, November 7, 2014.

metal cap on the ridge; and also to rent a drain cleaning machine to try to clean out the drain lines at the corner of the barn. A second change order signifies there was more work than anticipated with the chimney repairs. Additional work was completed to the east chimney. In all, 15 bricks were replaced and the concrete caps on the east and west chimneys.[280] The wood shingles were specified to be Certigrade blue label cedar shingles that were CCA treated and were to be installed with a 4" roof comb. An unrelated scope of work included the addition, through Change Order, for the contractor to construct and install the kitchen sink with wood and galvanized sheet metal, per drawings provided by OHC. The project was substantially complete in September 2014.

Connector Information

A 'connector' between the Dunbar House and the adjacent house to the north was planned as part of the Visitor Center expansion project. This may have stemmed not only from the desire to traverse between the buildings without going outside, but it may also have been due to the visible presence of the infilled doorway that once existed on the north side of the Dunbar House. As seen in the 1937 fieldnotes when the State purchased the property (Figure 4.1), an exterior door with wood steps had been installed in the first floor, north side of the house at the base of the stair to the second floor. The date this door was installed is unknown. It is very likely that this door opening existed during the period of significance (1904-1936) since it was clearly noted in the field notes.

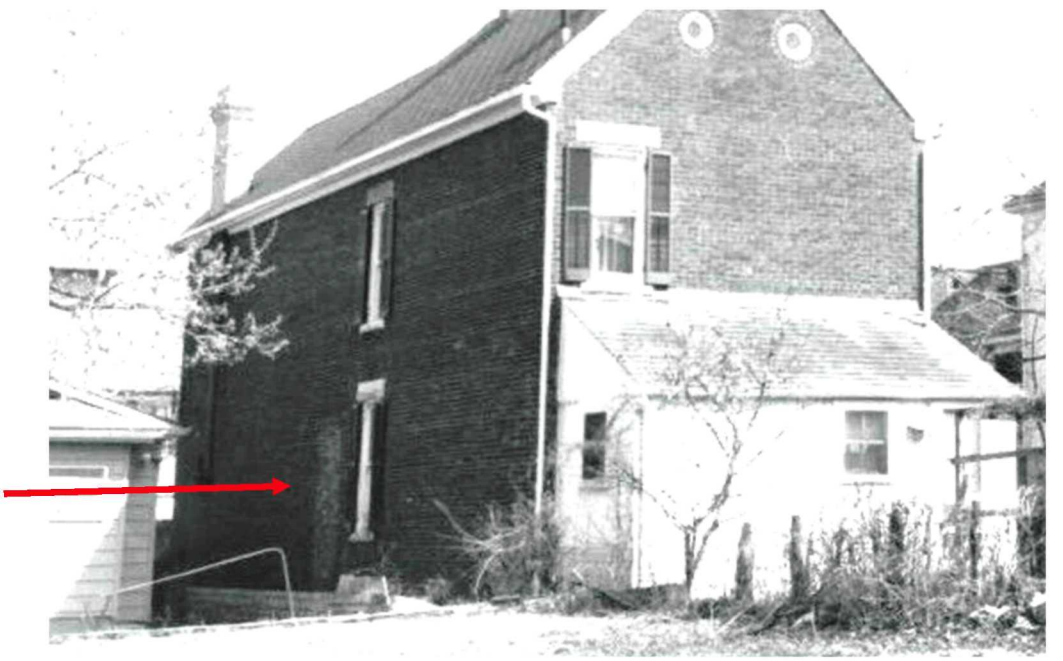


Figure 4.14. View of the north and west sides of the property in 1980. The red arrow points to the infilled brick on the north side of the house where there had once been a door installed (lighter colored area). (National Register District Nomination)

[280] Paul Laurence Dunbar House, Barn Roofing, Change Orders, CP1432, OHC Digital Files, October 2014.

Drawings produced by the Saunders Group in 1991 show the new corridor to be constructed between the Dunbar House and the adjacent house to the north. This connection had been proposed in schematic drawings in the 1980s.

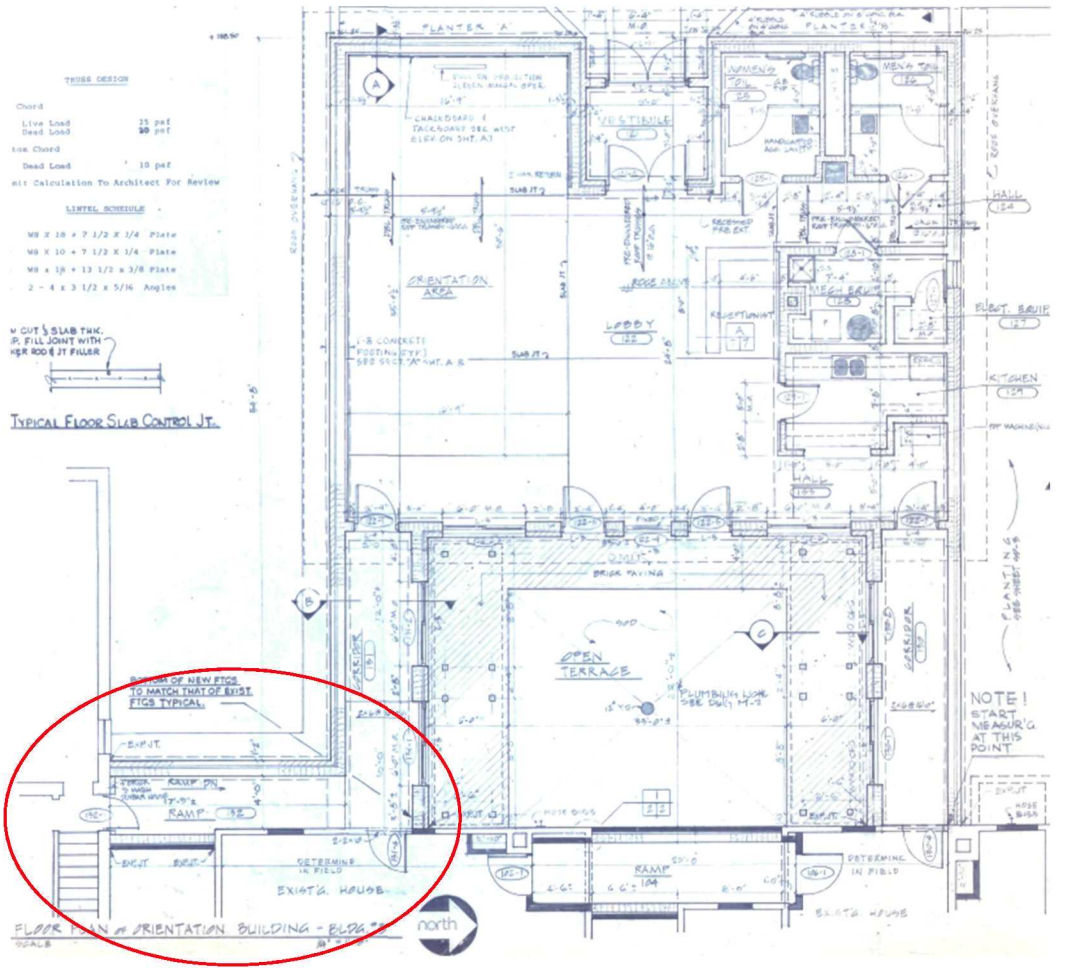


Figure 4.15. Floor Plans of new Visitor Center and Connector to Dunbar House. (Paul L Dunbar Museum, Central State University, Saunders Group International, 1991, Drawing A2).

The connection to the Dunbar House was mostly constructed during the 1994 Orientation Center project (Figure 4.12). By 2000, funding requests mentioned to 'modify connector,' but very little detail is given. It was understood that some saw-cutting of the historic brick wall on the north side of the Dunbar House had occurred and was stopped by the State Historic Preservation Office. The timeline for when this event occurred is unclear, but the deep cuts in the brick are still visible today.

The Construction Documents produced by the Ohio Historical Society in 2002 for the Visitor Center addition to the south of the existing Orientation Center include the demolition of the connector/corridor between the Dunbar House and the adjacent building to the north. The notes

state to protect the historic house and remove the portion of the corridor terminating at the house, including removal of all flashing, blocking, etc. attached to the Dunbar House and to restore the exterior finishes.

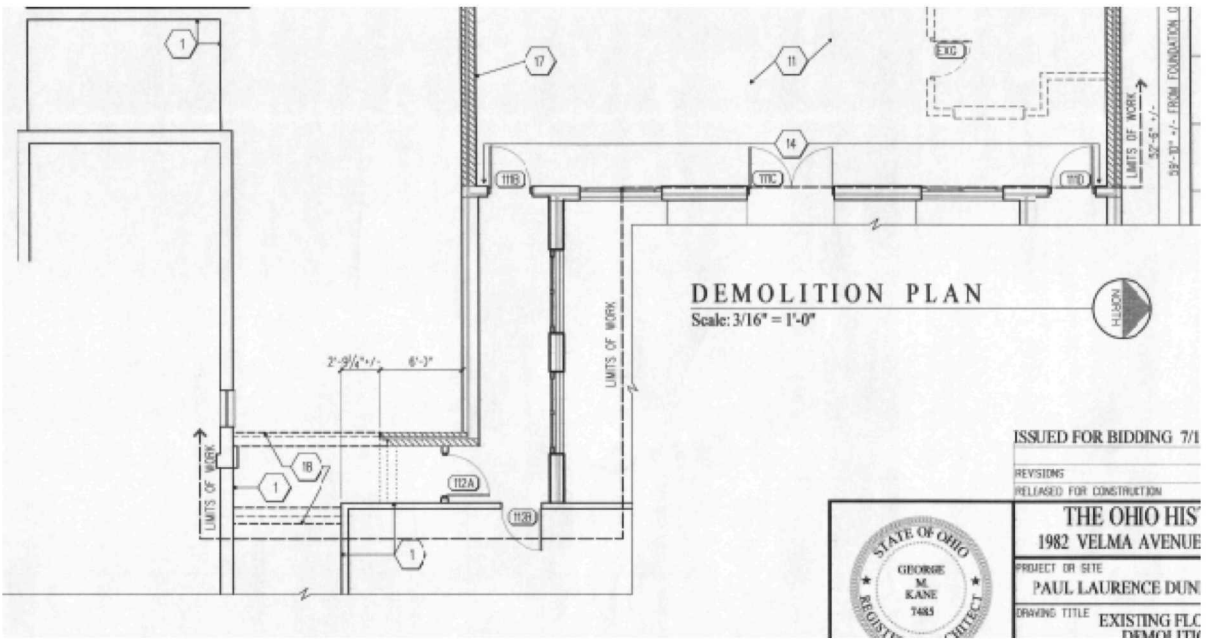


Figure 4.16. Notes showing demolition of the connector/corridor between the Dunbar House and the adjacent Visitor Center building. (Building Addition for Paul Laurence Dunbar Center Construction Documents, Ohio Historical Society, July 2002, Dunbar Memorial, Sci Office Closet, Drawing D1)

Exterior Existing Conditions

Existing plans and elevation drawings of the Dunbar House can be found following this Chapter. Required repairs and proposed treatments (narrative and drawings) can be found in Chapters 5 and 7. Refer also to the Structural Existing Conditions Section of this Chapter.



Figure 4.17. Exterior, Dunbar House, 2018. (SEA 2018)

The Paul Laurence Dunbar House is situated on two urban lots. The house sits on the north lot, with the barn at the rear of the property straddling both the south and north lots. The house faces east onto Paul Laurence Dunbar Street. The property is raised above the street level by nearly four feet with a grassy slope. The modest two-story red brick house was constructed in 1887-88 in the late Victorian period with some Italianate styling. The house is basically rectangular with the eastern section of the house inset by several feet, which is infilled with a shed-roofed front porch supported with cast iron columns.

The exterior of the house has seen very few changes since initial construction, retaining a significant amount of exterior character-defining features and original materials.

Chronology of Exterior Modifications

Researched Critical Dates Prior to Dunbar's Purchase of Home 1887-1904

- Exterior Paint Colors: A study of original interior and exterior finishes by Frank Welsh in 2001 indicate the exterior trim was originally painted "in oil with a moderate reddish brown (red oxide) color."[281]
    - The turn-of-the-century paint color scheme included the dark olive green on all of the trim, as exists today. The only features with different colors included the front porch ceiling, which was a pale ocher color and the porch ironwork, which was a grayish olive.[282]
    - A third color scheme, which may have been implemented after Dunbar's death, included the trim and shutters in an ocher color, window sashes in dark green, and black iron work. This color scheme appears to have persevered through the 1930s.
    - The current colors on the house were painted during the 2015 painting project, based on the 2001 Walsh report.
- The original roof was slate, which was likely installed over skipped sheathing boards.

1937

- Fieldnotes from 1937 (Figure 4.18) show the barn and the adjacent outbuilding. This outbuilding may have been the privy or chicken house.

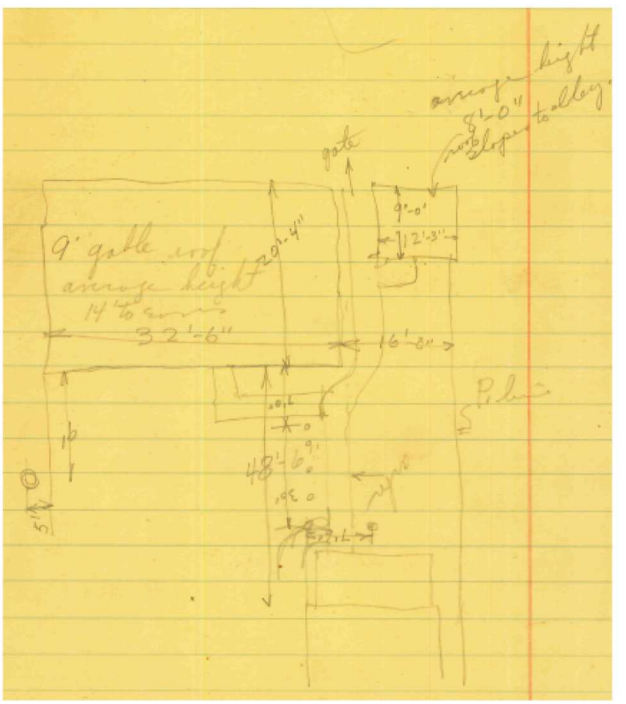


Figure 4.18. (OHC Files, Field Notes, February 1937)

[281] Welsh, 3.
[282] Welsh, 3.

Mid-Twentieth Century

- In a 1950s photograph, workers can be seen reconstructing the central chimney (Figure 4.19). Note the missing roof slates and the vines growing on the exterior of the house.



Figure 4.19. Central chimney reconstruction. (OHC Collection P365)

- An interlocking asbestos shingle roof was later installed over the historic slate roof.

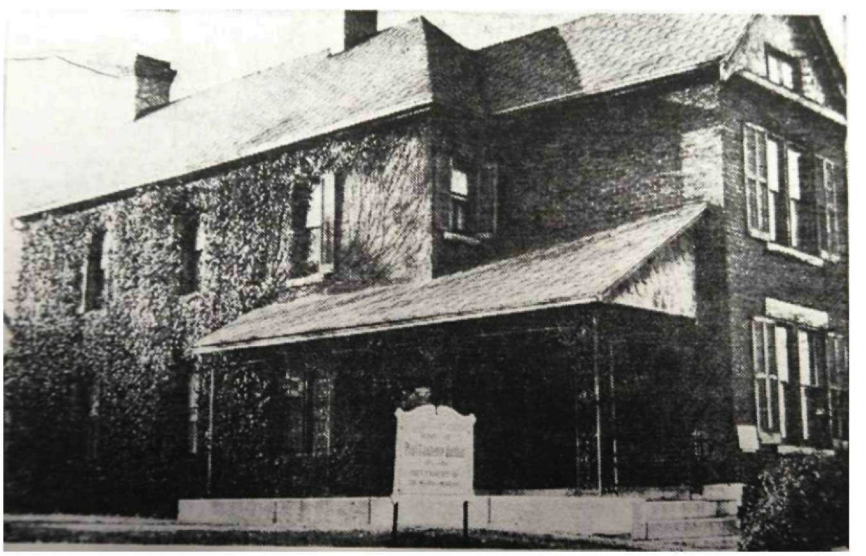


Figure 4.20. Ca. 1960 photograph of the house enveloped in vines and with the interlocking shingle roofing. (Paul L. Dunbar Collection Dayton Metro Library b2f4, "Visitors Turned Away.")

1980s – 1990s

- Notes from the 1985 emergency repairs project included re-roofing and noted that the asphalt shingles and the slate roofing were to be removed and a new slate roof was to be installed to match the original. (It is not clear if this work was completed, based on notes found from subsequent years).

- Notes from 1987 found in LaVerne Sci's office files indicated that the original slate roofing remained installed under the existing asphalt roofing. A sketch of the slate tile, which was noted as ¼-in thick, 9 ¼-inches wide by 18 1/8-inches tall with a 9-inch exposure is noted. Immediate work was recommended: new slate roof, new metal gutters (terne coated stainless), new metal flashings, repair chimneys, spot point exterior brickwork and clean, paint sash, storm drainage (investigate and repair).
- Phase I Emergency Repairs (completed March 1987): [283]
    - Repair of the storm drainage system.
    - Masonry restoration (brick replacement, pointing, and cleaning).
    - Repair of exterior wood.
    - New slate roof and sheet metal work (flashings, gutters, and downspouts).
    - Exterior painting (doors, windows, wood trim, and sheet metal). The Barn and House trim are painted a deep red. The porch columns are painted black.
- Phase II Restoration and Exhibits for Dunbar House (completed April 1988): [284]
    - This phase consists of restoring the Dunbar House to the period of the poet Paul Laurence Dunbar (1905). The joint efforts of the project architect and OHC staff were required to do research and provide curatorial, conservation, exhibit and architectural services. This phase of the project included the following:
        - Literary research
        - Architectural research
        - Formulation of restoration and exhibit plans
        - A/E services to execute design development, construction documents and contract administration
        - Conservation (existing historic fabric, acquisition of appropriate artifacts, interior decorative finishes painting, wallpaper, and window coverings, interior furnishings, production and installation of exhibits casework, material, text, graphics and lighting, training of site interpretive and curatorial staff.
        - It appears that a change order was issued that also included the restoration of 13 windows.
- Phase III Acquisition of Adjacent two Properties for new Visitor Orientation Center (completed November 1986). [285]
- 1991: Construction Documents for the Paul L Dunbar Museum, Project No. 255-83-093, with drawings by Saunders Group International, shows the following scope of work related to the house:
    - Construction of the new Orientation Center with the new connector to the north side of the Dunbar House.
    - Remove existing roof shingles at the back porch and install new wood shingles. (does not appear this was completed)
    - Install new gutters and downspouts.
    - Adjusting existing shutters to hang straight.

[283] Proposed Scope of Work, LaVerne Sci Office Files, Revised July 6, 1992.
[284] Ibid.
[285] Ibid.

- 1996: Construction Documents for the Paul L. Dunbar Museum Complex, Project No. 95026, February 1996, shows the enclosed back porch was to be re-roofed with wood shingles. The remainder of the work was to rehabilitate the two adjacent houses (Cole and Mundhee Houses).



Figure 4.21. House, ca. 1980s, prior to repainting. Note the central chimney that was reconstructed in the 1950s does not match the west chimney. (OHC Files, ca. 1989)



Figure 4.22. 1990. Note the central chimney has been reconstructed to match the historic chimneys. (Online search for images, NPS)

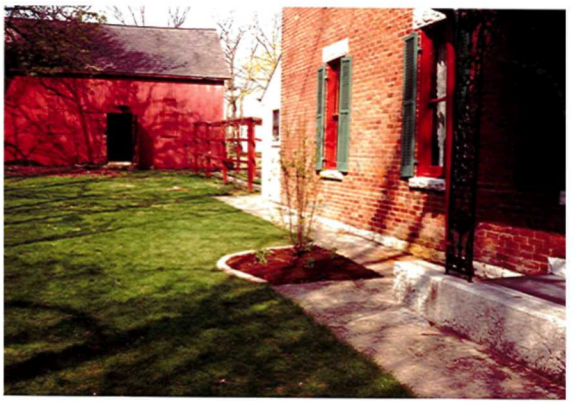


Figure 4.23. Barn and house, ca. 1989 with the barn and house trim painted red. The porch cast-iron columns are painted black. (OHC Files, ca. 1989)



Figure 4.24. This photograph is labeled, "Photography of the porch area. It could use some paint. The shutters seem askew." (OHC Files, ca. 1990)





Figure 4.25. (left) The windows are painted a dark red with green shutters. (right) The porch columns are painted black. Note the sign installed on the brick wall of the front porch. (OHC Files, ca. 1990s)



Figure 4.26. Ca. 1997 photograph filed with the National Register Nomination. Note the shutters are missing. (National Register Nomination file)

2000s

- Emergency repairs were made to the roof and potentially the chimneys in 2011.[286]
- 2001:
    - Walsh Color & Conservation produced the microscopical color analysis to identify a historic paint color palette.
    - Painted exterior of house, per the historic color analysis. Paul L. Dunbar State Memorial House and Barn Improvements, *Dayton Daily News*, Project CP0175, January 10, 2001.
- 2002: Building Addition for Paul Laurence Dunbar Center, Project No. CP0250. This project included the construction of the expanded Visitor Center and the removal of the connector to the Dunbar House that had been constructed in the early 1990s.
- 2010: Exterior Repairs: Emergency repairs conducted to ensure the integrity of the exterior envelope. (It is not clear if this contract was let). Work included:
    - Millwork
    - Temporary gutter repairs and later Gutters and downspouts
    - Roof and carpentry repairs (barn and house)
    - Spot repointing chimney
    - Shutters required restoration, but funding was not available.
- 2014: Chimney Repair Work by Architectural Reclamation included:
    - West Chimney: ARC noted that the clay flue tiles may have caused the chimney to break apart due to freeze-thaw. They removed the concrete cap, loose bricks, and mortar. They installed a concrete reinforcing fiber in the new chimney cap and installed new cap with type N mortar. After, they proposed to coat the top surfaces (not visible) with fiberized flashing cement. They proposed to leave the concrete plugs in place. [287]

[286] Memo: Paul Laurence Dunbar Exterior Emergency Repairs, CP1013, OHC Files, October 11, 2011.
[287] Paul Laurence Dunbar House Chimney & Ridge Cap Repairs, Architectural Reclamation, CP1432, OHC Digital Files, October 15, 2014.



Figure 4.27. West chimney prior to repairs, 2014. (OHC Digital Files, Arc dunbar ChimRep 1 and 2)



Figure 4.28. North chimney prior to repairs, 2014. (OHC Digital Files, Arc dunbar ChimRep 1)

- 2015: Exterior Painting for the house, OHC Project No. CP1677, funded through a federal grant. Work included wood repair and painting, as well as shutter repair and painting.

Existing Conditions

Masonry

The Dunbar house has limestone masonry foundations constructed of rubble stone with a single wythe of exterior rock faced cut limestone, where exposed above grade. The exterior walls are constructed of multi-wythe red brick. Sills and lintels are also rock face cut limestone. Overall, the exterior masonry envelope is in fair condition. The brick and limestone masonry are soiled, but it is not a distraction or a maintenance issue.

The red bricks are in various conditions from good to very poor. The bricks are relatively soft with almost no fire skin. Brick deterioration is prevalent throughout all four facades, with some bricks spalling or losing cross-section. In several locations, bricks have been patched with incompatible concrete. There is one area of bricks between Windows 103 and 104 that are bulging where headers may be broken, or the outer wythe was not tied into the inner wythe of brick. The west portion of the south elevation, the west elevation, and the north elevations of the house were constructed with header courses every eighth course. The inset (east) portion of the south elevation and all of the east elevation were constructed without header courses.

The limestone is in relatively good condition throughout the exterior of the house, although it has been caulked with an incompatible sealant in many locations. This sealant was either black or has accumulated enough grime that it appears to be black. The sealant has leached into the stone. Below several of the limestone sills, there appears to be efflorescence on some of the bricks. With further investigation, this whitish coating may instead be from the limestone. In some areas, the limestone appears to be wearing and disintegrating, causing calcium carbonate staining on the bricks below. The cause of this is unclear. Left untreated, this disintegration may continue to stain the bricks below the sills in some areas. Calcium carbonate is difficult to remove.

Mortar used throughout the brick and stone is of varying age, types, and compatibility. Original mortar was very likely a soft lime-based mortar with some Portland Cement. Lime inclusions and fine aggregate can be seen in the historic mortar in both the brick and stone walls. Historic mortar testing has not been completed. Historic bed mortar can be seen throughout the basement in the stone foundation walls and in the brick walls. Pointing mortar should be reviewed from the exterior of the building. There are many areas throughout the exterior of the building where incompatible, harder, Portland-cement based mortars have been used. These mortar joints are too hard for the soft brick and do not allow the wall to breathe properly. This can accelerate the deterioration of the soft bricks by forcing moisture through the bricks instead of the mortar. Mortar is intended to be a sacrificial building material. Mortar is missing or deteriorated throughout the exterior of the building. This occurs in the brick walls and is especially prevalent in the stone foundation. Mortar testing was not included in the scope of this study.

Vines and other vegetative growth can loosen mortar and create issues with the faces of the soft bricks, hastening their deterioration. Vines are growing along the north and west sides of the house. Overgrown bushes along the east elevation block the maintenance of the east foundation wall and prevent the wall from drying out.

Saw cuts through the historic brick are visible on the north elevation. Sometime prior to 1936, a door had been added through the exterior north wall at the base of the first floor stair landing. There was also a set of wooden steps at the door. The date this door was installed is unknown. The door was removed, and the opening was infilled with bricks as part of the 1937 renovation by the State of Ohio. Lighter-colored bricks are visible in the wall in this area, which demarks where the door was installed. Later, in the early 1990s, an attempt was made to connect the Dunbar House with the Cole House and new Orientation Center. A hallway connector, which also served as a ramp, was constructed. The connector had an east wall of wood siding to match the Cole House to the north and a brick wall on the west side to match the new Orientation Center. This connector was physically attached to the Dunbar House. Workers began to saw cut into the north wall of the Dunbar House to provide a new passage opening. Work was stopped by a representative from the Ohio State Historic Preservation Office. In 2002, the connector was removed, but the saw cuts in the brick wall were never repaired. Remnants of the steel attachments and mortar can still be seen near the base of both buildings. The saw cuts permanently damaged the historic bricks, and the joints are open with no mortar filler.

There is a small area of white graffiti paint on the north brick wall between the front doors. Bricks in several locations have plastic molly anchors and holes from previous signage installations.

Roofing and Drainage
The existing slate roof and flashings appear to have been installed in 1987. Subsequent maintenance of the slates and metal flashings have occurred through the years.

Roof drainage is through gutters and downspouts that are painted to match the soffits. Some of the downspouts drain to boots, tied into an underground drain, while others drain on grade. The downspout on the north side of the house drains very close to the foundation, which has resulted in mortar wash-out. The downspouts from the adjacent Cole House also drain to the yard between the two buildings.



Figure 4.29. East elevation. (STRATA 2018)



Figure 4.30. South elevation. (STRATA 2018)



Figure 4.31. West elevation. (STRATA 2018)

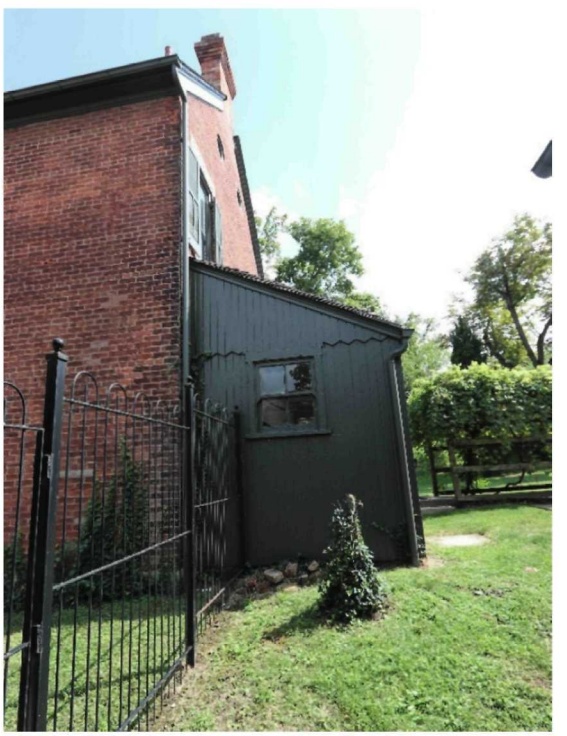


Figure 4.32. North elevation. (STRATA 2018)



Figure 4.33. North side of the house, between the house and visitor center, looking west. (STRATA 2018)



Figure 4.34. North elevation with saw cuts in the brick where the connector was located in the 1990s. (STRATA 2018)



Figure 4.35. North elevation and detail of saw cuts from the removed connector. (STRATA 2018)



Figure 4.36. North elevation. Detail of foundation penetrations and downspout. (STRATA 2018)



Figure 4.37. North elevation. (STRATA 2018)



Figure 4.38. North elevation, looking west between the Dunbar House (left) and the Cole House (right). (STRATA 2018)



Figure 4.39. Detail of masonry and mortar. This area of the wall has been protected under the front porch. (STRATA 2018)

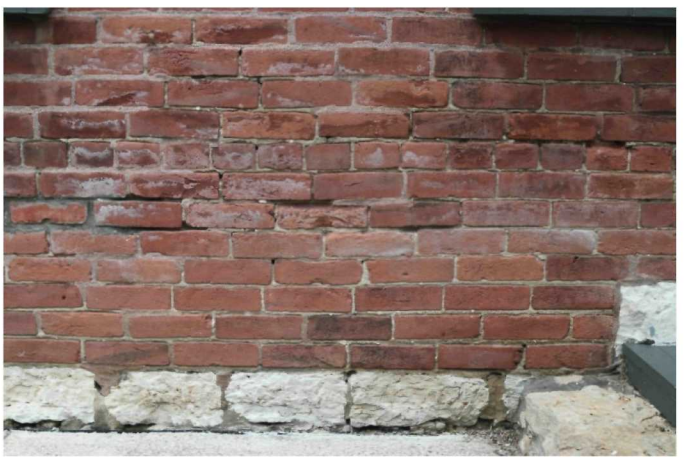


Figure 4.40. Detail of deteriorated brick with efflorescence and mortar loss, south elevation. (STRATA 2018)



Figure 4.41. Detail of deteriorated brick with efflorescence and mortar loss, south elevation. (STRATA 2018)



Figure 4.42. Detail of limestone and incompatible sealant in limestone. (STRATA 2018)



Figure 4.43. Detail of incompatible cementitious brick patching and mortar. Multiple campaigns of mortar and mortar loss at the stone foundation. (STRATA 2018)

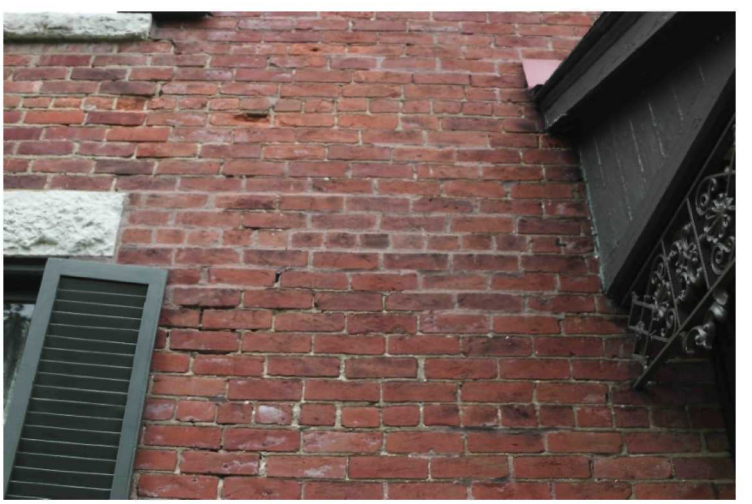


Figure 4.44. Detail of masonry deterioration and incompatible mortar, south elevation. (STRATA 2018)



Figure 4.45. Detail of incompatible sealant in brick and plastic molly anchors installed in bricks and mortar. (STRATA 2018)

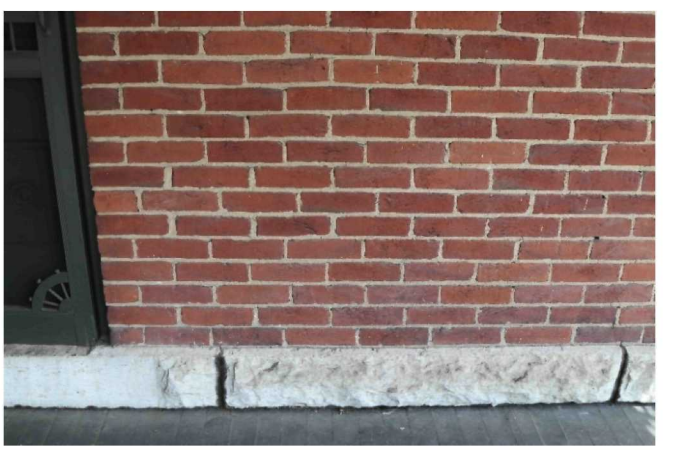


Figure 4.46. Detail of limestone and incompatible sealant in limestone. (STRATA 2018)

Chimneys

There are three chimneys on the building, the east chimney, the center chimney, and the west chimney. The chimneys have been reconstructed in their current form. Photographs from as early as 1936 show the central chimney is parged with stucco, likely due to advanced deterioration. By the 1950s, the central chimney was reconstructed, but their efforts to reconstruct the chimney did not match the historic brick detailing and configuration near the top of the chimney. The north and west chimneys may have been reconstructed from below the roof line in the 1987 renovation, as well as the reconstruction again of at least the top of the central chimney to match the historic configuration. Multiple repairs and maintenance projects have been undertaken for all three chimneys, with the latest in 2014. There are two flues in the east and west chimneys. The central chimney flue arrangement is unknown, but it is assumed to be

two flues, as well. The existing furnace vents through the south flue of the central chimney. The chimneys are in fair condition, and currently require repointing and mortar wash maintenance work.



Figure 4.47. Detail of brick chimneys. (STRATA 2018)



Figure 4.48. Detail of brick chimneys. (STRATA 2018)

Front Porch

The front porch is constructed of wood-framed and wood flooring. Only the cast iron columns rest on the outer stone wall. The supports for the construction of the wood floor framing is unknown. The porch roof is wood framed and is concealed with historic beaded boards. The porch appears to be original to the construction of the house and is one of the most significant historic features.

The porch floor was replaced in recent years. A small gap between the porch and the outer stone wall drains water into a gutter that is installed below the floor. The upper porch roof downspout also drains into this gutter. A below-grade pipe daylights this water at the street curb. The porch is in good overall condition.

There are no handrails at the front or rear steps, making them difficult to climb, as the risers on the front steps are steep. The outer stone wall has begun to settle. A missing section from the

third cast iron column from the west has been broken and missing since before Dunbar lived in the house. The mailbox on the front porch is missing the lid, which is stored in the first floor stair closet. It is unknown if this mailbox dates to the period of significance.



Figure 4.49. Detail of front porch. (STRATA 2018)



Figure 4.50. (left) Detail of front porch, broken cast iron column. (STRATA 2018) (right) detail of porch column from 1904. Note how much more height of the front porch stones is visible than today. (OHC Collection 3072)



Figure 4.51. Detail of front porch ceiling. (STRATA 2018)



Figure 4.52. Detail of front porch outer stone wall settlement. (STRATA 2018)

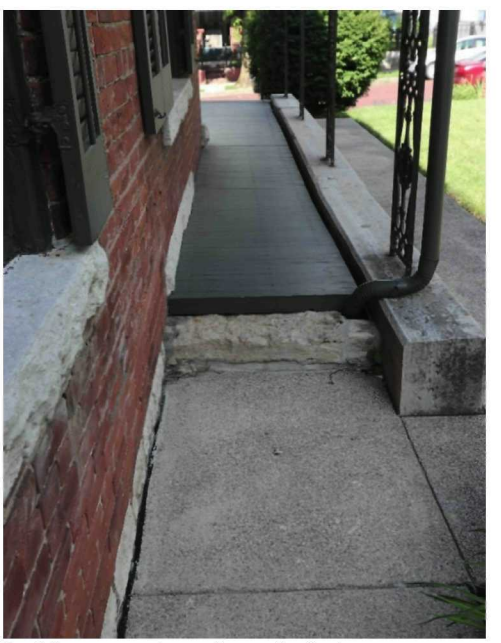


Figure 4.53. Detail of front porch and porch drainage system. (STRATA 2018)



Figure 4.54. Detail of front porch west step and drainage. (STRATA 2018)

Exterior Trim and the Enclosed Back Porch

Exterior trim consists of the crown molding, soffit, fascia, barge boards, bed molding, and decorative spool moldings at the east and west gables. The enclosed back porch is also clad in vertical tongue and groove boards. The trim and siding are in good overall condition, with only a handful of spots that require paint touch-ups.

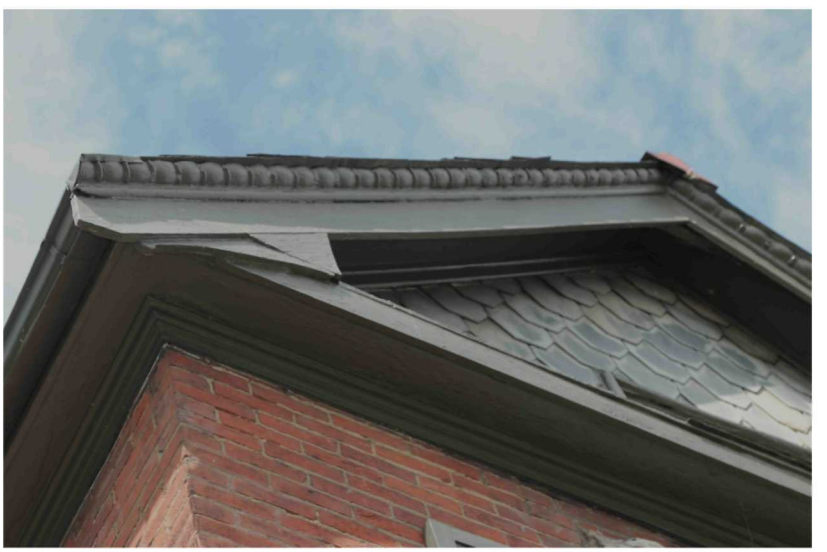


Figure 4.55. Detail of east gable exterior trim. (STRATA 2018)

Windows and Shutters

Exterior wood windows are all original to the period of significance and include a variety of styles:

- Double-hung windows, single-lite with decorative lugs on upper sash.

- Round attic fixed window sashes
- Fixed attic horizontal window in east gable with two single lites.
- Basement 2-lite windows. These may have originally been hinges at the top to open inward.
- Small double-hung windows, 2/2 lites with decorative lugs on upper sash in the back porch.

The window frames, trim, and sashes are in various states of condition. Several are in good overall condition, while others that are subjected to more weather and sun are deteriorated, showing signs of wood rot and peeling paint. Several panes of glass are broken or cracked, and one has a small beebee hole. OHC has installed interior storm windows in lieu of exterior storm windows, which preserves the exterior essence of the window openings but offers no exterior protection of the wood sashes. Infilled window wells at the north basement windows have caused deterioration at those openings, where the window sashes are now below grade.

Wood shutters with fixed upper louvers and operable lower louvers are installed on all of the first and second floor double-hung windows. Shutters are single, double, and one is even a double, half-height (top/bottom) to miss the first floor porch post. The age of the current shutters is unknown. There have been several campaigns of shutter repairs and partial replacement, including a period of time when the shutters were removed due to their deteriorated state. There is a shutter stored in the barn; the age of that shutter is unknown. The Victorian style cast iron hinges appear to be original, as do the shutter fasteners. The hinges are currently painted to match the shutters, but they were likely originally painted black. The shutters are beginning to show signs of deterioration. Wood rot is apparent on a few, and the louvers are loose on a few. Several are not hanging straight, as the hinges are loose. At least one is missing the fastener.



Figure 4.56. Typical double-hung wood window with stone lintel, stone sill, and wood shutters. (STRATA 2018)



Figure 4.57. Detail of front windows, first floor, with deteriorated window sashes and trim. (STRATA 2018)



Figure 4.58. Detail front window, basement, with exterior aluminum storm window, historic wood sash, and interior wood storm window frame. (STRATA 2018)



Figure 4.59. Detail of basement window and infilled window well, north elevation. (STRATA 2018)

A majority of the wood board trim installed at the back porch dates to the 1987 renovation. Historic paint testing has confirmed the back door and door trim is original to the porch enclosure. The porch board walls extend almost to grade, overlapping the concrete foundation. This adjacency to grade has caused deterioration and some damage to the bottoms of the boards. Weed whipping has damaged the bottom portions of the siding, exposing bare wood.



Figure 4.60. Detail of wood window in the enclosed back porch. (STRATA 2018)

Exterior Decorative Elements and Lighting

There are few exterior decorations, save for the mailbox and historic plaque near the front entry. The date of the mailbox is unknown. Initial research did not turn up this model of Corbin brand mail box.

Exterior lighting includes the front porch globe, date unknown, and the back entry wall light with sheet metal shield, date unknown. The lights appear to be in good condition.

The metal plaque by the front entry was donated by the Boy Scouts in 1921. The plaque is in fair condition and requires refinishing. It is currently obscured by an overgrown yew bush.

The address number '219' is a painted wood background with metal numbers. The historic photograph from the 1930s shows a similar sign, but it is light colored with darker numbers, which is likely easier to read.



Figure 4.61. Detail of front porch mailbox. (STRATA 2018)



Figure 4.62. Detail of exterior lighting. (STRATA 2018)



Figure 4.63. (left) Detail of signage and flag holder, east elevation. (STRATA 2018) (right) ca. 1938 address and plaque. (OHC Collection P365)

Interior Existing Conditions

Existing Interiors

The typical ceiling heights throughout the first floor are approximately 9'-5," while second floor ceiling heights are 8'-9." Most of the walls and ceilings in the primary first and second floor rooms are papered with period-appropriate wallpaper that was installed during a major renovation in 2002. The walls are plaster directly applied to the interior face of the perimeter brick walls; therefore, there is no exterior wall insulation. The ceilings are lath and plaster. Several interior walls are wood framed with wood lath and plaster.

Mr. Welsh's historic finishes report states, "When the house was constructed in the late 1880s, all interior rooms were finished in the same way. The trim was shellacked, and the plaster walls and ceilings were papered. By the turn of the century, the only change appears to be that the Kitchen and Pantry [walls] were painted instead of papered."[288]

Flooring

Tongue and groove wood flooring is found throughout the first and second floors of the Dunbar House. Except for the back porch, it is believed that all of the flooring is original to the construction of the house. The flooring is 7/8-inches thick and approximately 5 1/4-inches wide. There is no subfloor.

Carpeting is currently installed throughout the first and second floors, laid over original wood flooring. Several campaigns of carpeting and rugs have been installed throughout the house during several building renovations. The analysis of the carpeting is not included in this report. Floor coverings are discussed in detail in the 2004 Draft Historic Furnishings Report. Existing floor coverings are noted within the individual room description in this chapter.

Wood thresholds are installed at several interior doors on the second floor. They appear to have been installed within rooms that are not serviced by the furnace. Perhaps they served as a draft stop, but there is no evidence to suggest this.

The floors were sanded and refinished during the 1938 renovation and likely in the 1980s renovation. Overall, the flooring appears to be in good condition where it can be observed. Flooring in the Front Parlor may have suffered from some early termite damage, as seen from the basement coal room below, but this cannot be seen, due to the carpet installation. The wood flooring is in good condition, where it was able to be observed.

[288] Welsh, 2.



Figure 4.64. Wood flooring in the Dining Room. (STRATA 2018)

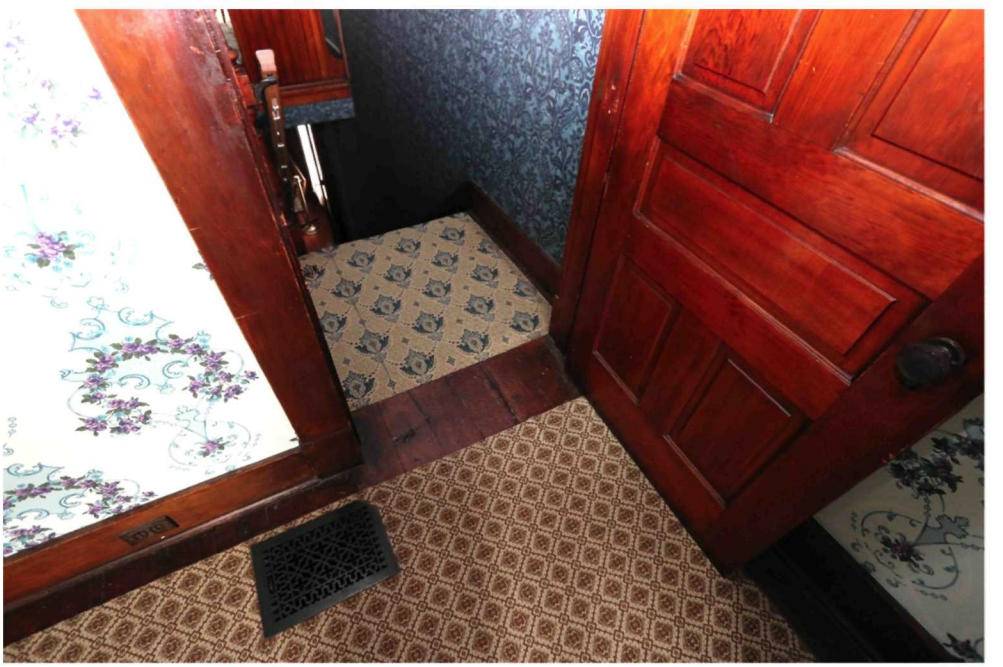


Figure 4.65. Wood flooring is present throughout the second floor. (STRATA 2018)



Figure 4.66. Wood threshold between Matilda Dunbar's Bedroom and the Hall. (STRATA 2018)

Windows

Nearly all of the first and second floor windows are on the east, south and west exterior walls, with only a single window in each of the Dining Room, Second Floor Hall, and a small window in the back porch facing north. Windows in the attic are on the east and west walls. Windows in the basement are in the north and east walls.

Window sashes and frames appear to be original to the house construction, although restoration has occurred in various phases. Overall, the windows in the basement are in poor condition. Windows in the attic are in fair to poor condition, and windows on the first and second floors are in various states of repair from poor to good condition.

The windows in the first and second floors are wood, double-hung with 1/1 lites. The sashes are all constructed with mortise and tenons and pegged, and they operate with ropes and pulleys. They are weatherstripped at the sash meeting rail and jambs with bronze. Sash hardware varies and is described below. Most of the first and second floor windows have accompanying shutters that are discussed as part of the Exterior Existing Conditions.

The window glass is clear and allows a significant amount of visible and UV light into the interior of the house. This natural light has resulted in increased house temperatures and fading of the historic artifacts. The museum staff have identified improved UV protection as a priority.

The more decorative sash hardware reflects the Eastlake style, cast in steel with a brass finish. There are two styles of sash lifts – integral or finger lift. The sash locks are the same on the first and second floors and are a simple, unadorned style. They are a 2-stage operation and constructed of cast brass. Many of the second floor sash lifts are later additions to the windows

at an unknown date, and a few have no sash lifts. The finishes on the window sashes and surrounding trim are in various states of condition. Most of the window interior finishes are crackled, and many have been touched up at various times. Some interior stools are bleached by UV sunlight.

Window 104 lower sash has a small hole through the glass that seems stable. Windows 105 and 109, the glass in the lower sashes have been replaced. The historic glass is cylinder float glass, which has slight waviness and deformations that cause light distortion, whereas contemporary glass is relatively smooth.



Figure 4.67. (left) Window sash lift in the Eastlake Style in the Front Parlor. (right) Same style of sash lift in the Kitchen. This sash had been painted and stripped, but the sash lift was not fully restored. (STRATA 2018)

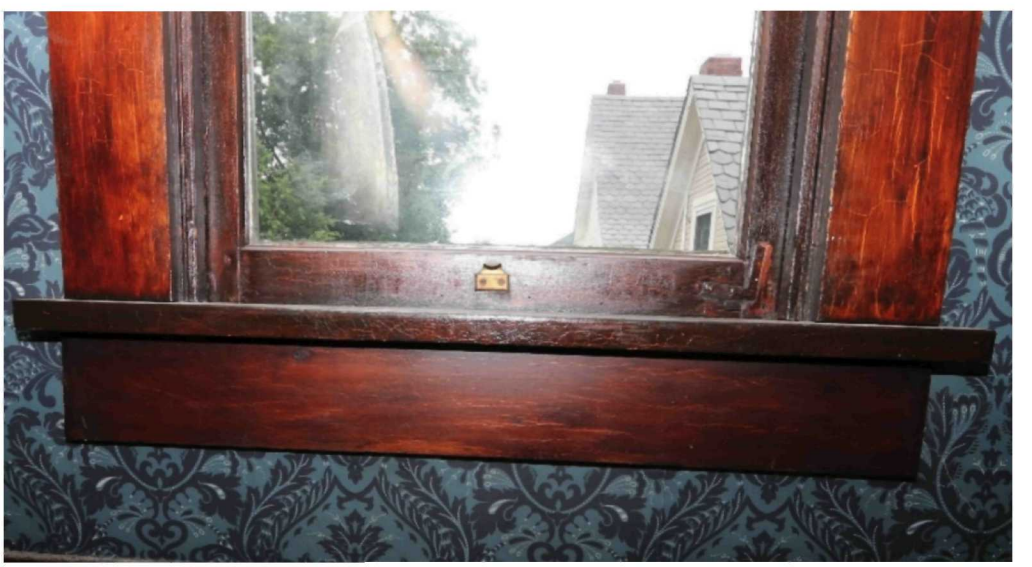


Figure 4.68. Second Floor Hall, North Window. The bottom sash is deteriorated and held together with a steel 'L' brace. The second floor sash lifts are later additions to the windows at an unknown date. (STRATA 2018)



Figure 4.69. (left) Eastlake-style sash lift in Paul's bedroom.
(middle) Sash lock, Paul's Bedroom Window. There is no sash lift on this window.
(right) Replacement sash lift, Matilda Dunbar's Bedroom. (STRATA 2018)

Storm Windows

Several windows on the east and south elevations are fitted with full-lite interior storm windows. It is not known why they are installed on only select windows.

These interior storm windows were installed as a part of a larger project ca. 2001-02. The storm windows have dark bronze frames and appear to work well. However, they are not vented, and the exterior window sashes are not fully sealed, which has caused some window deterioration of the interior components. Specifications for these windows have not been located. It is possible they have a UV blocking glass, but it is not readily apparent. Determining the specifictaions of the glazing would require further research with OHC staff to determine.

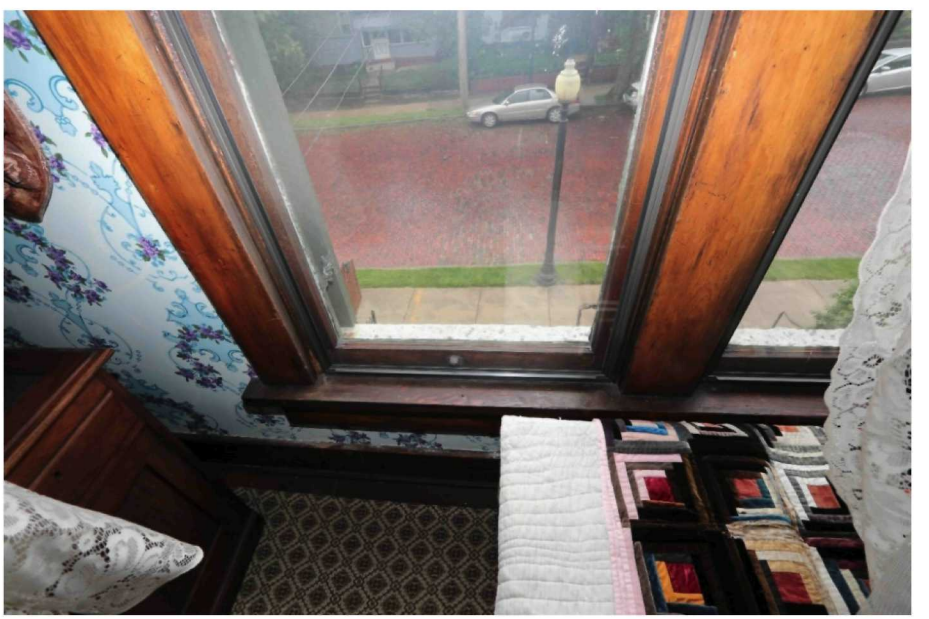


Figure 4.70. Example of interior storm window in Loafing Holt. (STRATA 2018)

Millwork

Trim throughout the house is simple 1x board trim with no profile and is stained with what is very likely original finishes and subsequent touch-ups. Windows and doors have unornamented, square corner blocks and the doors have plinths. Baseboards are 1x boards with decorative corner blocks. Only the trim in the kitchen was previously painted. This trim was stripped and restored as part of a kitchen rehabilitation project. Throughout the house, the trim is in good condition, with areas surrounding door knobs receiving the most ware.



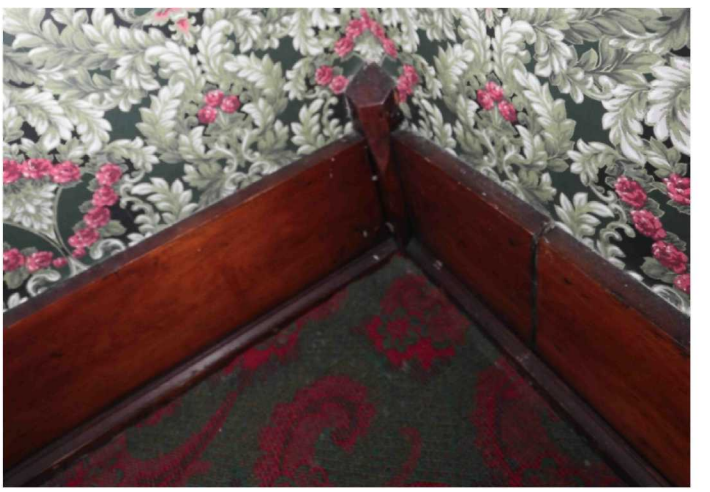




Figure 4.71. Typical interior millwork, including door trim, baseboard with corner block, and a picture rail. (STRATA 2018)

Doors and Door Hardware

Many of the doors and door hardware are original to the construction of the house. The door styles and hardware are typical late Victorian style. The front doors and door hardware in the more formal rooms is Eastlake style. This Eastlake style can be seen in the front door knobs, hinges, parlor pocket doors, and on the double-action doors between the Dining Room and the Kitchen.

Exterior doors are single-lite with panels in various styles. Typical interior doors are 5-paneled, with four vertical panels, divided with a horizontal panel. Doors are stained, except for the back rooms. Doors are in overall good condition, requiring some maintenance. Finishes around locks and bolts are scratched to bare wood.

Typical hinges throughout the house are steeple-tip hinges with a black finish. Knobs are a type of non-ferrous metal with a ridged perimeter. One knob is turned wood with decorative lines. Several knobs in the back-of-house areas are porcelain or clay with decorative Eastlake style rosettes

Turned wood door stops are installed throughout the house. They are stained to match the baseboards and have a black rubber tip. Several are missing. One is installed into the side of a roof rafter in the attic.

Hardware throughout the house is in good condition.

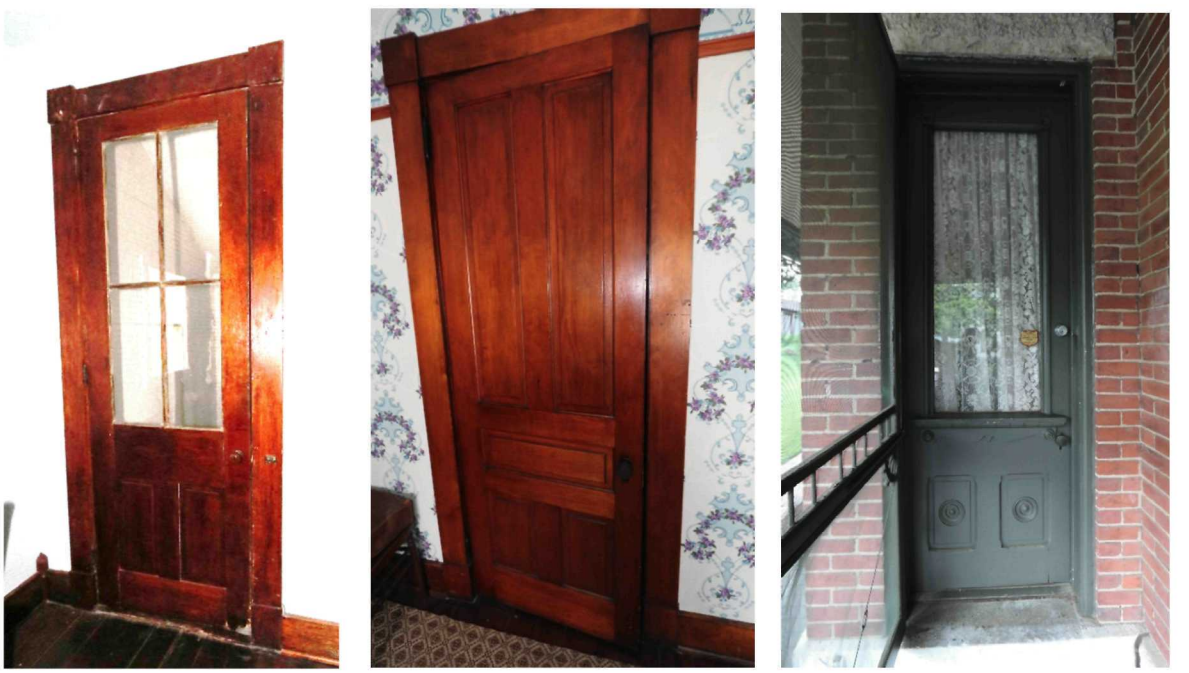


Figure 4.72. Typical exterior and interior doors. (STRATA 2018)



Figure 4.73. Turned wood door stop with rubber tip, typical throughout the house. (STRATA 2018)

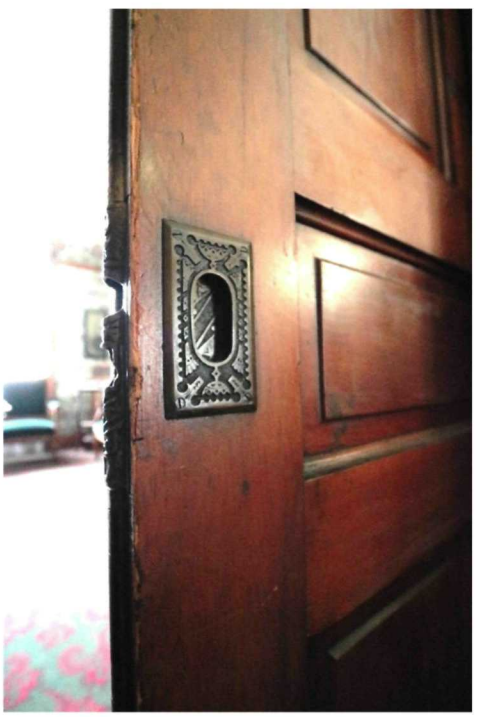


Figure 4.74. Pocket door hardware between the Front Parlor and the Reception Hall. (STRATA 2018)

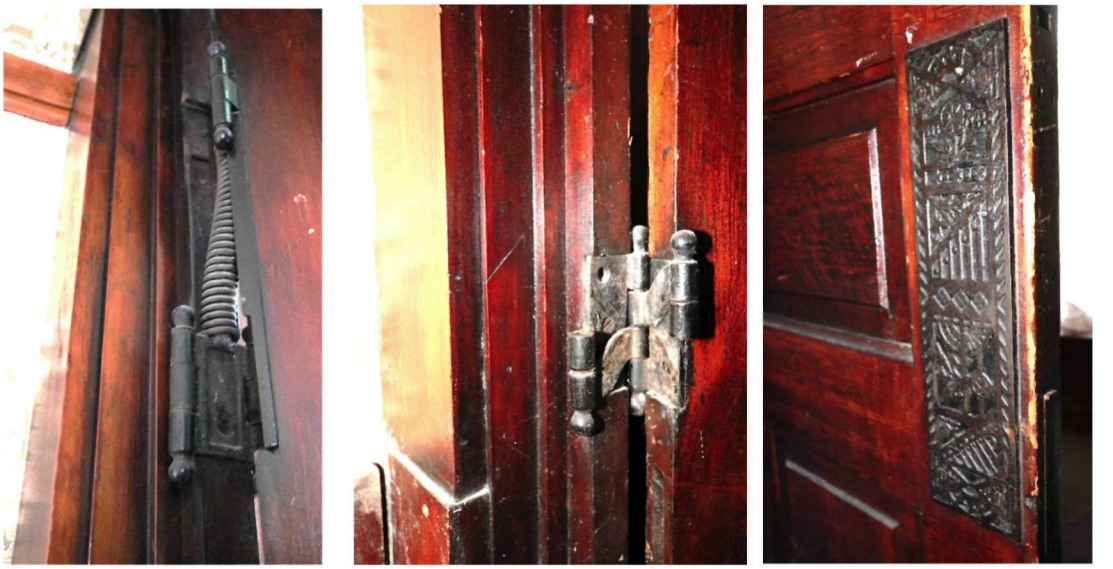


Figure 4.75. Double-action door hardware, Door 2/103. (STRATA 2018)



Figure 4.76. Typical steeple tip hinges throughout house with black finish. (STRATA 2018)



Figure 4.77. Parlor Door 1/100 typical 'A' style Eastlake knob and escutcheon and later deadbolt. (STRATA 2018)

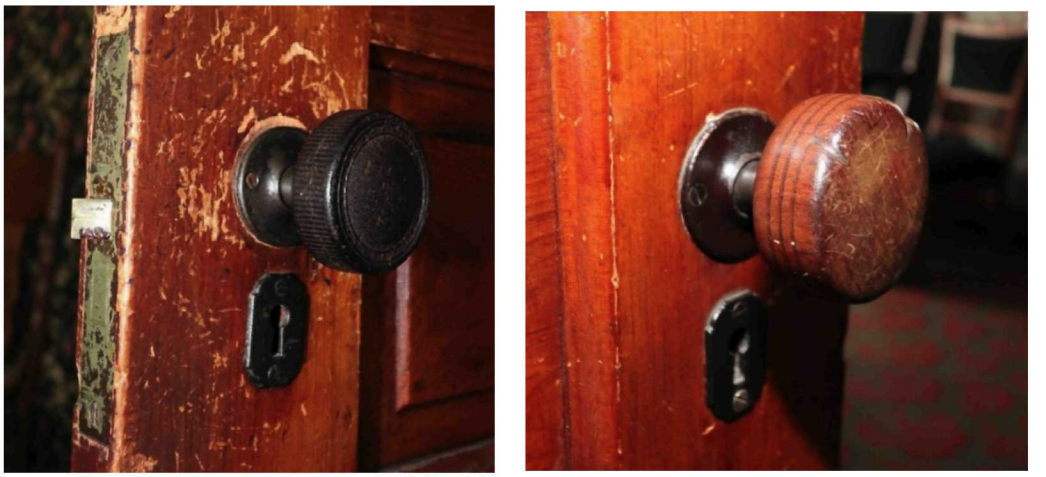


Figure 4.78. Hardware on Closet door 2/101 with metal knob on room side and wood knob on the closet side. (STRATA 2018)

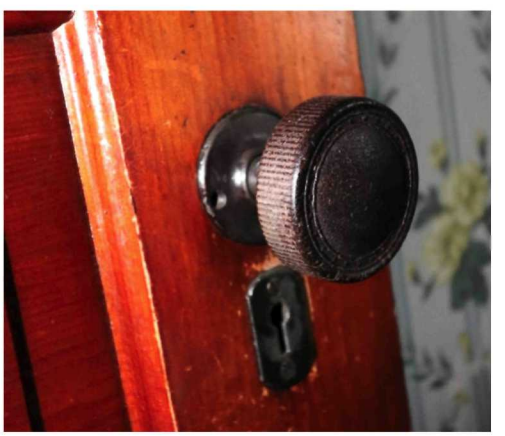


Figure 4.79. Typical 'B' style knob and steel escutcheon, Paul's bedroom. (STRATA 2018)

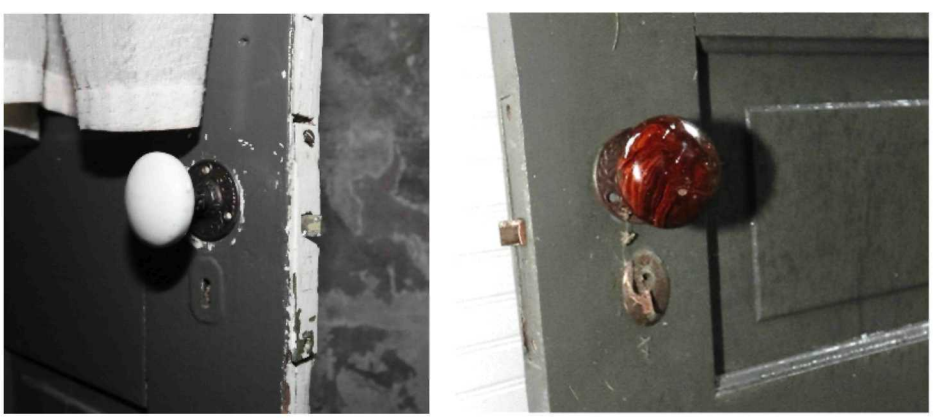


Figure 4.80. Back porch door knobs. There are a few porcelain knobs, but only one Bennington clay knob in the house. They all have Eastlake style rosettes and different styles of escutcheons. These are likely antique salvage from another house or were installed at later dates. (STRATA 2018)

Existing Hardware Survey
Front Parlor
Door 1/100 – Entry Door
Type A - Eastlake knob – knob is painted Type A – Eastlake escutcheon – brass – painted Type B - mortise lock is steel and marked Kean & Dot Mfg Steeple-tip hinges cast iron blackened finish Thumb turn deadbolt – appears to be later in a nickel finish with a steel bolt Bronze spring-type weather stripping; Bronze or brass metal interlocking threshold over wood threshold Hook and eye latch on the screened door is not functioning and requires repair Turned door stop missing from baseboard Original or early 'cylinder' glass in the door. It is not tempered. Hook on screened door suggests previous spring, although there is no evidence in the jambs, which may have been replaced, or the screened door is from another location.
Door 2/100 – Pocket Door
Eastlake style pocket door operating hardware and pulls
Reception Hall
Door 1/101 – Entry Door
Type A - Same brass knob and escutcheon as Front Parlor Door – exterior escutcheon is missing. Knob is painted. Type A - Brass Eastlake mortise lock Steeple-tip hinges cast iron blackened finish Contemporary deadbolt Bronze spring-type weather stripping; Bronze or brass metal interlocking threshold over wood threshold Contemporary wood sign ledge on interior Hole from early through-door doorbell system. System is missing Glass has been replaced in the door. It is not tempered. Spring on screened door with contemporary hook at the jamb.
Door 2/101 – Closet Door
Type B - Knob – cast of unknown material – not ferrous – textured – with steel rosettes Type B - Escutcheons are stamped steel with black finish Type C – steel mortise lock - unmarked Interior knob is wood with plain steel rosette Steeple-tip hinges with blackened finish
3/101 – Stair Door
Type B - Knob – cast of unknown material – not ferrous – textured – with steel rosettes Type B - Escutcheons are stamped steel with black finish Type C – steel mortise lock - unmarked Original wood turned door stop with rubber tip
Dining Room
Door 1/103 – Door between Reception Hall and Dining Room
Type B - Knob – cast of unknown material – not ferrous – textured – with steel rosettes Type B - Escutcheons are stamped steel with black finish Type C – steel mortise lock – unmarked Steeple-tip hinges with blackened finish Original wood turned door stop with rubber tip
Door 2/103 – Double-Action Swinging Door Between Kitchen and Dining Room
Door has been converted from its original configuration (date unknown). It is now a double-action swinging door with ball-tip hinges and Eastlake style door push plates on both sides. A full-height stained wood filler strip of approximately 1.5-inches was added to the south side of the door and

approximately 1-inch was shaved from either side of the door to fit the new opening size. The existing door can be held open with a brass hook and eye. A hole from an earlier door stop can be seen in the baseboard.
Door 3/103 – Pantry
Type B - Knob – cast of unknown material – not ferrous – textured – with steel rosettes Type B - Escutcheons are stamped steel with black finish Type C – steel mortise lock – unmarked Steeple-tip hinges with blackened finish Missing wood turned round door stop
Door 4/103 – Between Dining Room and Stair Hall
Type B - Knob – cast of unknown material – not ferrous – textured – with steel rosettes Type B - Escutcheons are stamped steel with black finish Type C – steel mortise lock – unmarked Steeple-tip hinges with blackened finish Original wood turned door stop (rubber tip missing)
Kitchen 104
Door 1/104 – to the Back Porch (matches 2/107)
The stile at the mortise area has been infilled with a full wood Dutchman patch. Porch side of door - White porcelain knob with steel Eastlake floral rosette no escutcheon Kitchen side of door - Bennington clay knob with plain steel rosette Brass finished steel mortise lock – unmarked Steeple-tip hinges – middle hinge is missing pin and finial – these have been stripped as part of the door refinishing
Door 2/104 – to West Pantry
Pantry side of door – Porcelain knob with plain steel rosette – Escutcheon missing Kitchen side of door – Type B - Knob – cast of unknown material – not ferrous – textured – with plain steel rosette Type B - Escutcheon are stamped steel with black finish Type C – steel mortise lock – unmarked Round Thumb-turn – similar to front parlor door with no decorative tooling on the knob, silvery finish, with steel dead bolt. This is a later addition. Steeple-tip steel hinges – painted but have been stripped Kitchen side of door shows hole in center of door from old hook that has been removed.
Door 3/104 - to the Pantry
This is a reproduction door installed during the kitchen renovation. The door is not prepped for keying through the escutcheons. They are simply applied to the door. The jamb is not prepped to receive the mortise throw – it is simply applied to the jamb and is installed with Philips screws Kitchen side of the door Type 'B' knob with plain steel rosette Steel escutcheon – installed with Philips screws Pantry side of the door The knob is similar to other Type B knobs on the first floor, however, it has a much more textured cast finish and does not match. there is a tag for $5 on the knob. It is assumed this is salvaged knob used for the renovation The escutcheon is steel installed with Philips screws Steeple-tip hinges are similar to others in the house with a shinier finish. Assumed these are salvaged and used for the kitchen renovation project. Installed with Philips screws

Door 2/107 – West Pantry Door to the Back Porch
Painted steeple-tip hinges 2-paneled door with 4-lite glass; door is constructed with mortise and tenon and is historic. It is unknown if this is original to this location, but it matches its mate in the kitchen. Has curtain rod with curtains on porch side of door. Glass is historic. Wood muntins match porch windows and rest of the house. Knobs are white porcelain with steel rosettes – Rosette on interior face is plain and unpainted. Rosette on porch side of door is Eastlake floral design. Escutcheons are steel and are painted with the door. Mortise lock is steel
Enclosed Porch
Door 1/107 – Back Porch Door
Exterior – Bennington Clay knob with steel Eastlake floral escutcheon Escutcheon oval steel Interior – porcelain white knob with steel Eastlake star-shaped rosette Escutcheon oval steel escutcheon Acorn Eastlake-style hinges – top pin/finial missing Contemporary deadbolt Wood threshold over deteriorated sloped exterior threshold Wood screened door – not historic Door is 5-paneled and is similar to other doors in the house in panel layout and profile, but its age and provenance is unknown.
Second Floor Doors
All second floor doors, including closets, include the following: Type B - Knob – cast of unknown material – not ferrous – textured – with steel rosettes Type B - Escutcheons are stamped steel with black finish Type C – steel mortise lock – unmarked Steeple-tip hinges with blackened finish Several doors show signs of earlier deadbolts being installed, probably when the hose was rented or to secure sensitive items. Several turned wood door stops are missing. Door 2/204 is missing a rosette on the closet side of the door.

Lighting and Electrical Service

Lighting throughout the house is a combination of what appears to be original to the house and later installations as part of previous renovation projects. Provenance of these fixtures is mostly unknown, save for the wall sconces in the Loafing Holt and the Sewing Room, which appear to be original to the period of significance. The house was built with gas piping to serve both wall sconces and ceiling fixtures.

At some point, Matilda had electricity installed in the house, as her records for payment for 'light' is documented in her yearly expenses.[289] Electric streetcar lines were in operation as close as Third Street by 1926. A 1932 Sanborn Map shows that nearby churches and commercial buildings had electric lighting. The nearby Dayton Malleable Iron Company had electricity as well. Sanborns did not normally note if houses had electricity at that time. The state installed an electric cistern pump in 1937 and a furnace about the same time. The lack of work orders or separate invoices for installing electrical service indicates that the house had electricity before being purchased by the state in 1936. A photograph from 1939 shows wires running to the

[289] "Summary of Mrs. Dunbar's Life," 45.

Dunbar House, as well as the house to the north. This is the earliest known image showing wires to the house (Appendix A, OHC Collection P365, ca. 1939).

The 1986-87 renovation of the house included removal of all electric light fixtures from the rooms to restore the gas lighting throughout the house. This scope included full removal of electrical fixtures, switches, and wiring, and installation of new gas lines, where required.[290] The new fixtures included the Kitchen, Dining Room, Reception Hall, and Front Parlor. During this survey of lighting, there was mention of several wall fixtures to be found in the basement for use for the second floor. A memo from 1988 states that they "were unable to find enough gaslight burners to make all the gaslights operable. We will refurbish the lamps and install and test the workings to the point of the valve on each burner. Thus, when appropriate burners are found, they can simply be installed and the valves turned from an off to an on position. The valves will be left off until the burners are found."[291]

The availability of gas and the types of fixtures used is discussed in detail in the *Early Technological updates* report from 2011. This report details the fixtures and types of gas burners and their availability. This report recommends changing the inverted gas burners on the second floor wall sconces (Paul's Loafing Holt and Matilda Dunbar's Sewing Room), which were not available until after Dunbar's death, to open flame or shaded burners, gas candles, or incandescent burners. These burners were added to the original fixtures during the 1986-87 renovation work.[292]

There is no lighting in the first and second floor of the house besides the gas fixtures. Current staff does not operate the gas lighting during tours. Therefore, the house is dim, lit only by the natural light from the windows. A rope light was installed at the staircase handrail to light the stair treads, which is no longer functioning. Visitors are given small battery-operated lanterns during tours. This presents a safety hazard, as minimum foot candles for illuminating the walkways for visitors are not met, and the staircase to the second floor is not lit. The current staff do not know if the lighting is operational, and the lighting was not tested as part of the scope of report.



Figure 4.81. (left) The Front Parlor fixture and the Reception Hall fixture were installed during the 1987 renovation project. These are a tee fixture with open flame burners and glass shades. These appear to be an appropriate fixture for these installations. (STRATA 2018)

[290] Dunbar House Interior Investigation, Don Hutslar and Dan Prosser, October 27, 1986, OHC Files.
[291] Progress on Dunbar Interior, Memorandum from Dan Prosser to Del Harder, 8422-I, OHC Files, January 26, 1988.
[292] Dunbar House Interior Investigation, Don Hutslar and Dan Prosser, OHC Files, October 27, 1986.



Figure 4.82. Dining Room combination gas/electric fixture installed in 1987. The *Early Technological* report states this fixture was likely manufactured post-1910 and is therefore not the correct style for when Paul was living in the house. (STRATA 2018)



Figure 4.83. Loafing Holt and Matilda Dunbar's Sewing Room wall sconce fixtures. These likely retrofitted with the burners and shaded in 1987. (STRATA 2018)



Figure 4.84. Matilda Dunbar's Bedroom and Paul's Bedroom wall sconces. (STRATA 2018)



Figure 4.85. Bathroom and Hall fixtures. The report mentions the hall fixture may have been installed after initial construction, but it was likely here during Dunbar's residency. The burner has been altered from its original condition but could be restored. (STRATA 2018)



Figure 4.86. The fixture in the Kitchen was installed during the 1980s renovation. It was installed with glass shades, which were later removed for a more accurate interpretation for a utilitarian space, per the recommendations of the *Early Technological Updates* report.

Metal Registers

Metal registers of varying styles are installed throughout the first and second floors of the house. The existing locations in the floors are identified in the 1937 OHC field notes and are thought to have been installed within the period of significance. There are essentially two styles of historic registers – simple, unornamented registers with textured banding and rectangular grates found on the first floor and more decorative cast iron registers found on the second floor. The *Early Technological Updates* report suggests the registers with the simple pattern may have been

installed after Dunbar's death, but while Matilda was still living in the home, as the registers have an unadorned design, which was more common after WWI. The registers on the second floor are more ornamental and may date to an earlier system when Paul was living in the home.

The floor register at the bottom of the stairs in the Stair Hall is not shown in the 1937 drawings, so this register was either added by OHC during a renovation, or it was missed in the field notes. The registers in the kitchen were likely added during one of the kitchen renovation projects. Likewise, the registers on the back porch date a contemporary renovation.



Figure 4.87. Examples of the simple, unadorned registers on the first floor (Front Parlor, Dining Room and Stair Hall). (STRATA 2018)



Figure 4.88. Examples of the simple, ornamental registers on the second floor (Loafing Holt, Matilda's Bedroom, and Hall). (STRATA 2018)

Basement

The Dunbar House has a full basement, except for a crawlspace beneath the back enclosed porch. The basement consists of four major spaces, directly aligned with the room layout of the first floor. The use of the basement in the early years and during Paul and Matilda Dunbars' occupation of the home is unknown. The basement is currently accessed through a floor hatch in the west pantry and down a metal ladder into the western-most basement Room 001.

The basement is approximately 978 gross square feet. The foundation walls are multi-wythe rubble stone, and the upper portions of the foundation walls are brick, where they are exposed above grade. The walls have been painted with a whitewash or thick white paint. The 2 x 10 first floor wood joists run north-south and are pocketed into the brick walls above the stone foundation. The basement floor is poured concrete and slopes in several locations. The basement head height in some spaces is approximately 7'-5 ¾" to the underside of the joists, while it is approximately 5'-0" to the underside of the joists at the east end of the basement where the floor slopes to what may be the original basement dirt floor elevation. The first floor joists are open to the basement and have wood bridging.

Old wiring, pipes, and porcelain insulators from the old knob and tube wiring can be found installed along the floor joists. Only a small section of the ceiling is covered near the furnace in Room 003. This ceiling material has tested positive for asbestos. Hazardous materials, consisting of lead-based paint and asbestos-containing material are present in the basement and are discussed later in this chapter of the report. Overall, the basement is in good condition and is very serviceable.

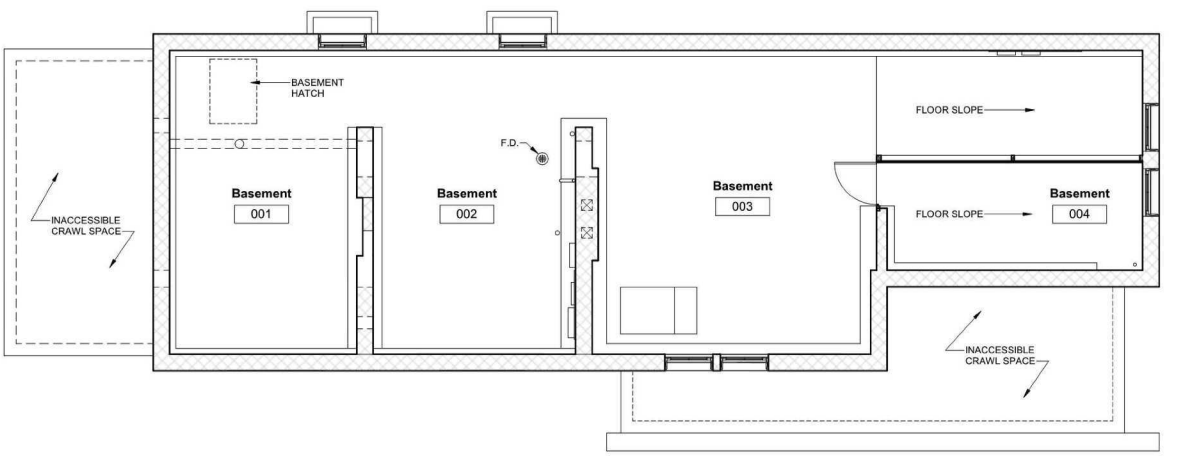


Figure 4.89. Current Basement Plan

As part of the State's 1937 renovation of the home, a related State of Ohio purchase order from December of that year lists the estimate for repairs to the main house basement and the barn.[293] The basement was to be excavated to a finish floor line of approximately 7'-6." The perimeter of the basement foundation and interior masonry cross walls were to be underpinned with concrete walls of varying heights. The height of the concrete underpinning walls varies from about approximately 29-inches below the stone foundation walls to zero along the east foundation wall. The concrete ledge at the interior face of the concrete underpinning wall suggests that the concrete encapsulates the original stone footings. This detail can be seen in a section of the interior masonry wall between Rooms 001 and 002 where the stone foundation is exposed in section (Figure 4.98). The 4-inch thick concrete floor was also added as part of the basement excavation project. The total cost for this work, including extensive work at the barn, was $495.00.

Field notes of existing conditions that were taken prior to the State's 1937 renovations suggest that the existing, very steep basement staircase was comprised of six treads (seven risers) with an 8 ½-inch rise. The measurements indicate that the floor level at the bottom of the stairs would be approximately 60-inches. This would have been a very low-clearance basement, as that 60-inches would have accommodated the 2x10 ceiling joists, as well, resulting in a head clearance of approximately 4'-2" at the base of the staircase. It could be that the steps landed in a shallow portion of the basement and that the dirt floor elevations varied throughout the basement area. It was not uncommon to trench through dirt floors in historic basements to create extra headroom space or even create larger excavated areas in the center of rooms with more headroom. There does not appear to have been any other basement access.

Crawlspace

The crawlspace can be accessed through a small hole in the west basement wall. The clearance of the access and into the space is high above the floor and is very tight, making observation of this space difficult. The floor of the crawlspace is dirt. The floor joists run in the east-west direction. Replacement floor sheathing above the joists can be seen in some locations. Previous renovations have occurred on the back porch which has likely affected the crawlspace through the years. Currently, piping for the sink pump runs through the crawlspace.

Field notes from 1937 existing conditions indicate there was a cistern located in the northwest corner of the crawlspace. Through the crawlspace access, a depression in the soil where the cistern is or was likely located can be seen. Cisterns were very common for houses constructed in this era. It may have been fed with fresh rainwater from the nearby downspouts. The cistern likely provided water to a pitcher pump at a sink either on the back porch or in the adjacent kitchen space.

A grouping of long wood boards that are joined together rest vertically along the crawlspace north foundation wall. Their purpose is unknown. The crawlspace warrants further investigation as the space may yield additional information about the historic use of the back porch and also to determine the condition of the joists and foundation walls, which are not viewable from any other location (Figure 4.91).

[293] Purchase Order No. 1252, OHC Files.

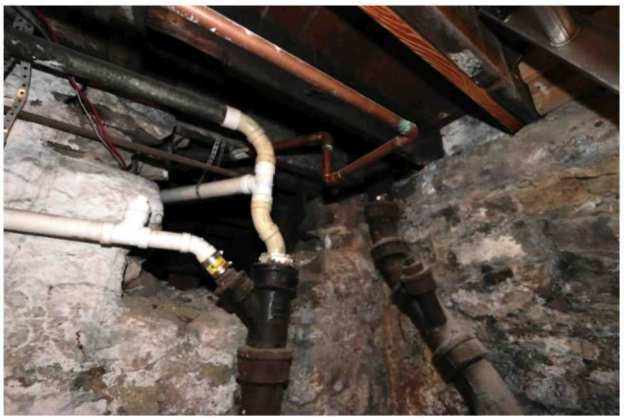


Figure 4.90. View of crawlspace access in the west basement wall. (STRATA 2018)



Figure 4.91. View of the crawlspace, looking west. Note, the depression in the back corner. The purpose of the joined wood boards seen in the right side of the photograph is unknown. One theory is that they are from old board forms for a concrete foundation under the porch. (STRATA 2018)

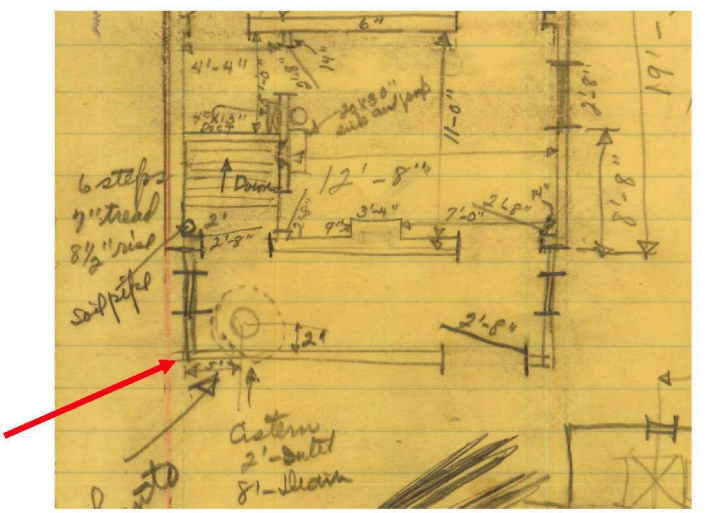


Figure 4.92. The red arrow points to the cistern below the back porch. (portion of the 1937 field notes prior to renovation, OHC Files).

Basement Windows

The wooden basement windows are located in the north, east, and south walls. The window sashes are 2-lites with a vertical muntin. They appear to be hinged at the top, but this was unable to be confirmed on all but one of the windows that is not currently covered by a storm window.

The two individual windows in the north wall (Windows 005 and 006) are near grade and are in poor condition (Figure 4.93). The sashes appear to have exterior and interior storm windows. Remnants of window wells are visible, but the wells have infilled with soil and plants. Vines are growing between the sash and frame to the interior of the basement. There are very likely no drains in the window wells.



Figure 4.93. Basement Windows 006 (left) and 005 (right). The window wells have infilled and are ineffective. Vines and plants are growing within the wells and between the frame and the sash into the basement. (STRATA 2018)

The windows in the east wall are divided with a small section of stone wall. The north Window 001 is in the open part of the basement near the electrical panel (Figure 4.113). The south Window 002 is in the coal room (Figure 4.116). It is assumed that the south window was once a coal chute. The windows are difficult to assess, as they are covered between exterior and interior storm windows.

The two Windows 003 and 004 in the south wall are divided by a small section of stone wall (Figure 4.112). Both windows are located below the south porch structure. This is an unusual condition, as there is no daylight gained in the basement by these two windows. The frame and sash of Window 003 are in deteriorated condition and the sash is not fully closed. An abandoned fresh air duct utilizes the west window opening 004. It is not clear how it is attached or if there is any wood window frame remaining.

Room 001

This room is directly below the kitchen and is approximately 176 square feet (Figures 4.94-4.101). The room measures 16'-11" x 10'-5" with underpinned stone walls on the south, west, and north sides of the room and a brick wall on the east side of the room. Window 005 is in the north wall. This room contains the access hatch and ladder into the west pantry on the first floor. As discussed earlier, the stair from the west pantry was removed in 1937 as part of the overall building renovation and basement excavation project. A new, deeper staircase was installed that necessitated moving the pantry wall on the first floor further to the east, to allow for the required headroom. The 1937 staircase layout can still be seen in the paint outline on the basement concrete underpinning walls. The 1937 staircase was removed during the 2010-11 restoration of the first floor kitchen and pantry, which included the reconstruction of the pantry wall in its original location. The opening and hatch door in the west pantry floor were restored to their original configuration, and a ladder was installed for basement access. This ladder is not a safe or permanent type of basement access.

When the stairs to the basement were removed in 2010, additional ceiling framing and a new steel pipe column were installed in the basement. The new support beam rests on the steel column and the north edge of the east brick foundation wall. There was once a wood-framed board wall in this location that ran east-west abutting the stairs that was removed along with the stairs (Figure 4.94).[294] The stairs and wall can also be seen in the 1981 HABS drawings in plan and in elevation.

Lighting in this room is a single porcelain socket mounted to the bottom of the floor joists. Ductwork is installed below the floor joists, overhead. Exposed wiring and piping are also installed across the bottom of the joists. A water storage tank is mounted from the ceiling near the west wall, which services the sink in the back porch. The water in this tank is stagnant, and it should not be used for any type of potable water service. Holes drilled through the first floor subfloor overhead indicate where piping for the kitchen sink may have once been installed.

The east wall is three-wythe brick masonry with a section in the center of 2-wythe brick. Many rows of bricks have been removed through the years from the top of the wall. The stone footing of the historic brick wall is encased in the concrete footing. This stone footing can be seen in section at the north end of the wall (Figure 4.98). The purpose of this non-load-bearing masonry dividing wall is unknown, as it does not project up through the first floor as the other dividing walls do, and it does not support a chimney. This room may have been used as a root cellar, which might explain the utility of the masonry walls to keep food cooler.

The west foundation wall supports the western-most chimney of the house.

[294] Dunbar Kitchen and Pantry Component Status, OHC Electronic Files, December 21, 2010.

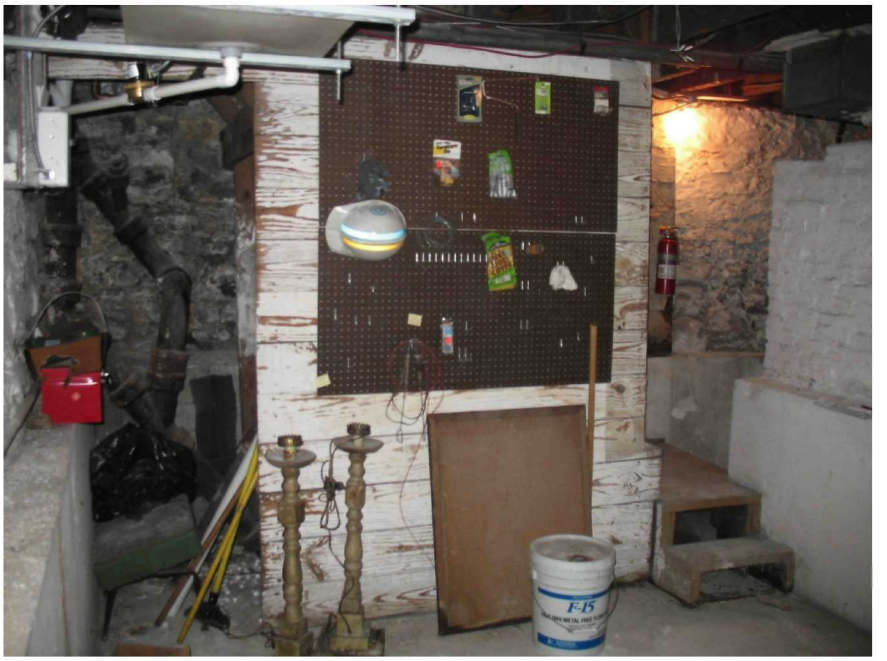


Figure 4.94. Board wall and stairs, constructed ca. 1937. (OHC Digital Files, January 2011)



Figure 4.95. Basement Room 001 looking at north wall. The red arrows point to the silhouette of the 1937 staircase that had a large landing with steps that led to the south and to the east rooms. (STRATA 2018)



Figure 4.96. Basement Room 001, Window 005 in the north wall. Note the contemporary infill joists at the ceiling and the older joist with wallpaper. (STRATA 2018)

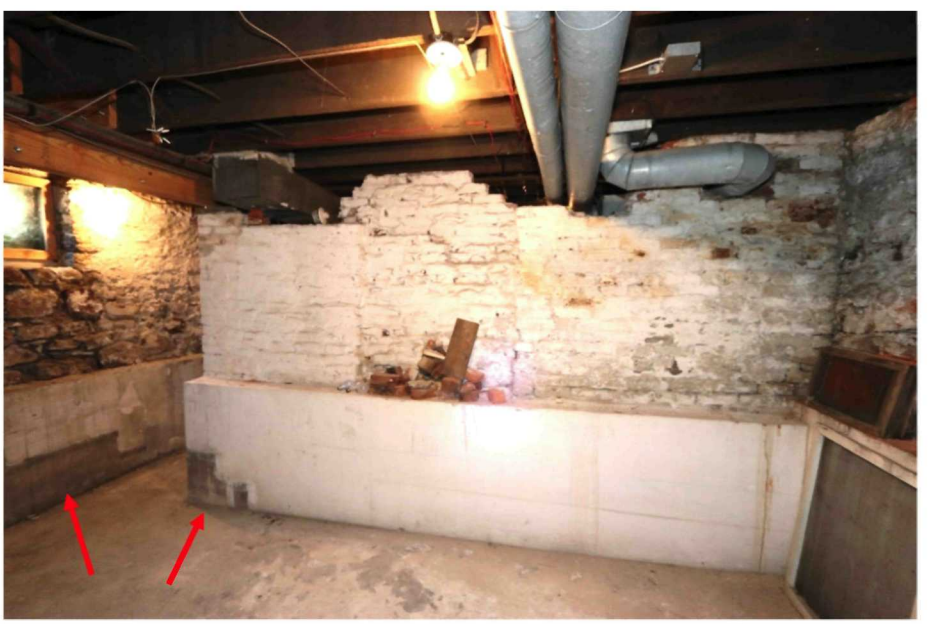


Figure 4.97. Basement Room 001 looking at the east wall. The red arrows point to the silhouette of the 1937 staircase that had a large landing with steps that led to the south and to the east rooms. (STRATA 2018)



Figure 4.98. Basement Room 001, looking west at the ladder to the first floor. The yellow arrow points to the exposed stone footing that is encased in the concrete underpinning. The red arrow points to the silhouette of the 1937 steps. (STRATA 2018)



Figure 4.99. Basement Room 001, looking at the south wall. (STRATA 2018)

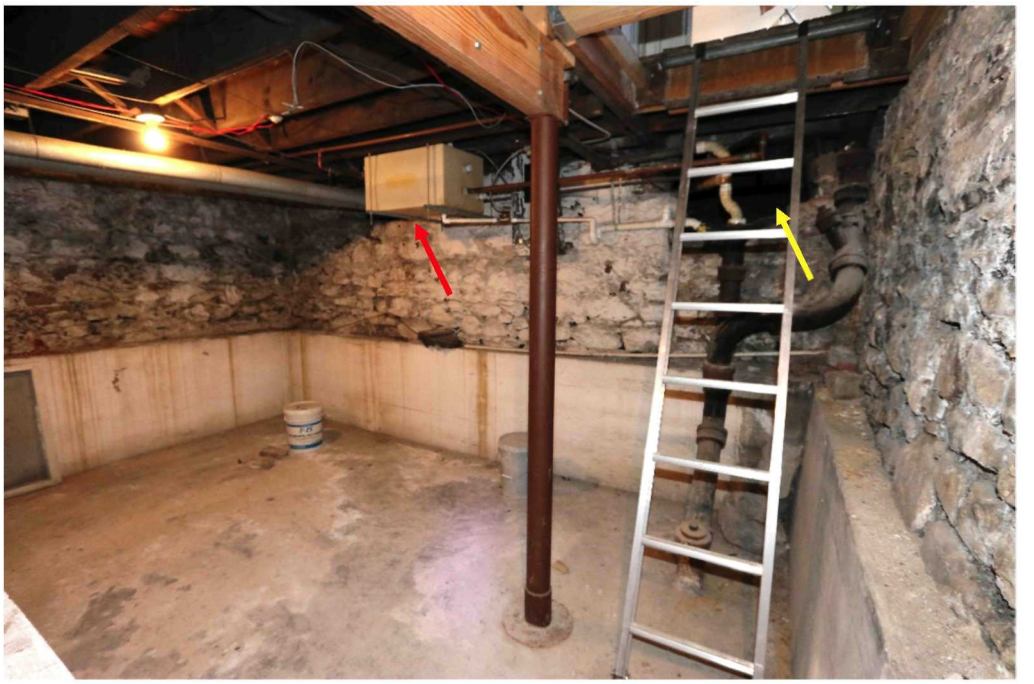


Figure 4.100. Basement Room 001, looking at the south and west walls. The red arrow points to the water storage tank. The yellow arrow points to the crawlspace access. (STRATA 2018)

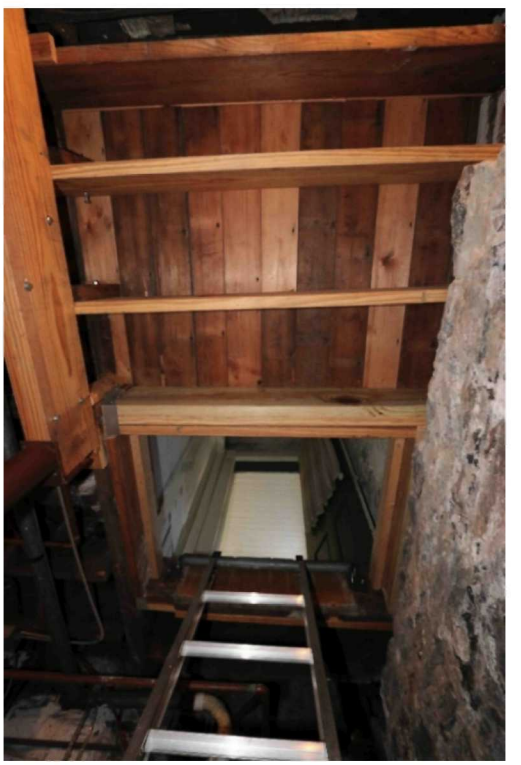


Figure 4.101. Basement Room 001, looking at the floor framing for the west pantry above. (STRATA 2018)

A remnant of what may be a portion of one of the old stair stringers is stored on the concrete ledge in Room 001 (Figure 4.102).



Figure 4.102. Basement Room 001, Remnant of what may be an old stair stringer. (STRATA 2018)

Room 002

This room is directly below the dining room and is approximately 176 square feet (Figures 4.103 – 4.107). The room measures 16'-11" x 11'-3" with underpinned stone walls on the south and north sides of the room and underpinned brick walls on the east and west sides of the room. Window 006 is in the north wall.

Lighting in this room is by two single porcelain sockets mounted to the bottom of the floor joists. Ductwork is installed below the floor joists, overhead. Exposed wiring and piping are also installed across the bottom of the joists. Alarm panels are mounted to the east wall. A hose bibb is installed along the east wall, near the only floor drain in the basement. According to Dayton History staff, this floor drain has, on occasion, backed up. Drain and condensate piping is plumbed to drain to this floor drain. The floor was wet all around the drain at the time of inspection. The condensing unit lines enter the north wall in this area, leading to the unit installed outside the north wall.

The east wall is three-wythe brick masonry with the center chimney foundation built into this structure. A large hole from an early duct penetrates the north end of the wall. Various alarm panels are installed on the wall.



Figure 4.103. Utility sink in Room 002, 2011 (OHC Digital Files, January 2011)



Figure 4.104. Basement Room 002 looking at the east wall. The floor drain shown here is the only one in the basement. (STRATA 2018)



Figure 4.105. Basement Room 002 looking at the south wall. (STRATA 2018)

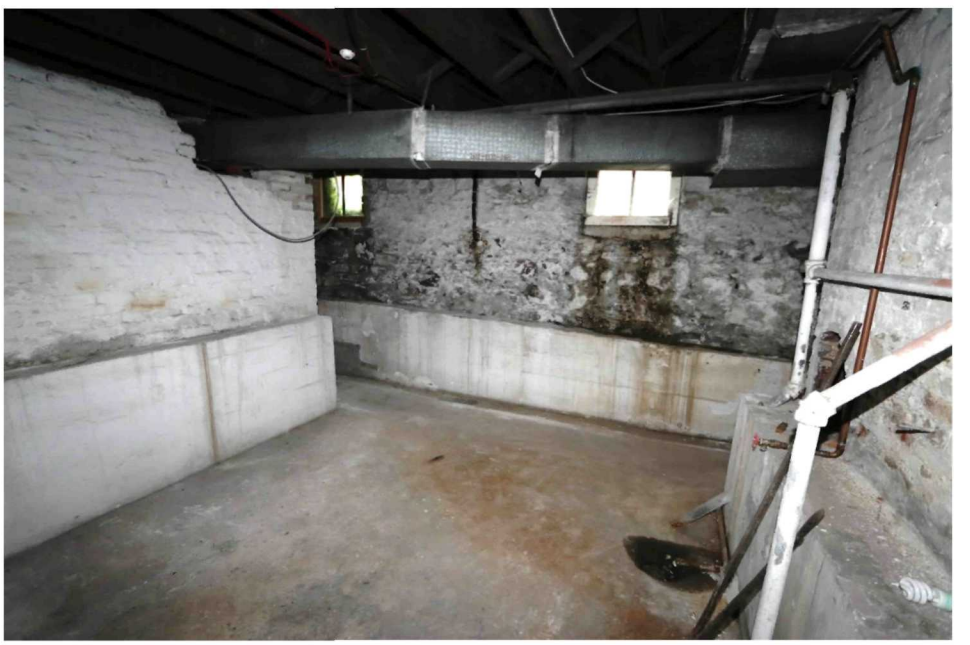


Figure 4.106. Basement Room 002 looking towards the north wall. Windows 005 and 006 are installed through the north wall. (STRATA 2018)



Figure 4.107. Window 006 interior view, north wall. (STRATA 2018)

Room 003

This L-shaped room is directly below the Center Hall and north part of the Front Parlor and is approximately 353 square feet (Figures 4.108 – 4.114). The room measures 16'-11" x 15'-10" in the largest part of the room. The L-shaped portion of the room measures 5'-10" x 14'-10." The room has underpinned stone walls on the south and north sides of the room, a combination of stone and brick underpinned wall on the east side of the room and an underpinned brick wall on the west side of the room. Window 001 is in the east wall. The remainder of the space is occupied by the Coal Room 004, which is discussed separately.

This space serves as the furnace room. The furnace sits in the southwest corner of the room, adjacent to a large section of patched concrete floor. It is assumed there was once a very large coal-burning furnace in this basement that is often referred today as an 'octopus' furnace. These were large and required significant headroom. The patch in the floor is likely an area infilled from a previous furnace pit. This area is adjacent to the central chimney in the house, which has 3 or 4 flues. The flues have been used through the years for venting the fireplace and various gas-heating and coal-burning stoves and furnaces. The south flue is currently used to vent the furnace. The northern-most flue is used to supply air to the second floor. An abandoned sheet metal pipe protrudes from the chimney. The chimney requires some spot repointing. The flues are unlined, which presents a code violation for their current use. There has been a furnace installed in this space since at least the Dunbars lived in the house, as there are records

indicating there was a coal-burning furnace that required maintenance.[295] Also, the floor registers in the 1937 field notes are shown on the first floor.

Lighting in this room is by a single porcelain socket mounted to the bottom of the floor joists. Ductwork is installed below the floor joists, overhead. Exposed wiring and piping are also installed across the bottom of the joists.

The floor slopes upwards from the angle of the L-shaped portion of the room to the east foundation wall. The slope is quite steep, making a grade change of nearly 29-inches. The head height near the east foundation wall is short. The electrical, gas, alarm, and telephone services enter the building in the northeast corner. The electrical and alarm panels are located on the north wall, near the east side of the house. The electrical service wire enters the house through the masonry wall and is not in conduit. The alarm and telephone service enter through the north foundation wall, near the base of the wall. Several stones in the foundation are displaced from the conduit installation. This conduit leads to the adjacent house to the north. This section of the foundation wall is taking on some water and requires repair. The gas line enters the north foundation wall near the fire alarm panel. Abandoned water and gas services can be seen through the north wall. A hose bibb for the exterior exits the east wall, in the upper frame of Window 001. The masonry wall surrounding Window 001 is deteriorated and requires spot repointing.

Abandoned, asbestos-clad duct work extends through the Window 004 opening in the south foundation wall. The condition of the windows is discussed above in this section. The open Window 003 has allowed some water infiltration from under the porch, as well as causing some mortar and stone deterioration. Large holes are cut through the west masonry wall for ducts.



Figure 4.108. Room 003, Looking towards the stairs. Note the water heater and vent pipe in the chimney. (OHC Digital Files, January 2011)

[295] Summary of Mrs. Dunbar's Life as Compiled by Rev. Higgins, Executor of Son's Estate, *Dayton Journal,* March 18, 1934.



Figure 4.109. Basement Room 003 looking southeast. Note the joint in the concrete floor slab. This may be infill concrete, as older coal-burning, gravity-fed furnaces were taller than standard furnaces and were usually placed in a pit. The ceiling board installed over the furnace as fire-proofing contains asbestos. (STRATA 2018)



Figure 4.110. Basement Room 003 looking southwest. The red arrow is pointing to a large round opening in the brick wall that likely resulted from the old gravity-fed furnace ductwork. (STRATA 2018)

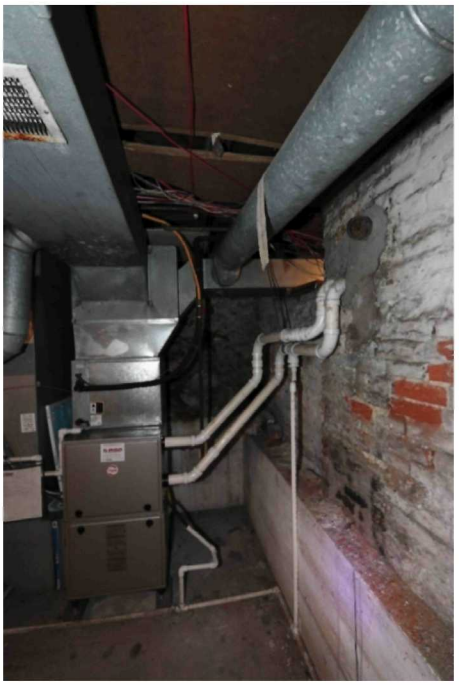


Figure 4.111. Basement Room 003 looking south at the pipes venting into the brick chimney. (STRATA 2018)



Figure 4.112. Basement Room 003 looking at the east Window 003 in the south wall. The red arrow points to the adjacent west Window 004 opening with abandoned ductwork installed. (STRATA 2018)



Figure 4.113. Basement Room 003 looking east. (left photograph) Window 001 through the east wall. (right photograph) The Coal Room framed board wall is on the right side of the space. Note the floor sloping nearly 29-inches towards the east wall. (STRATA 2018)

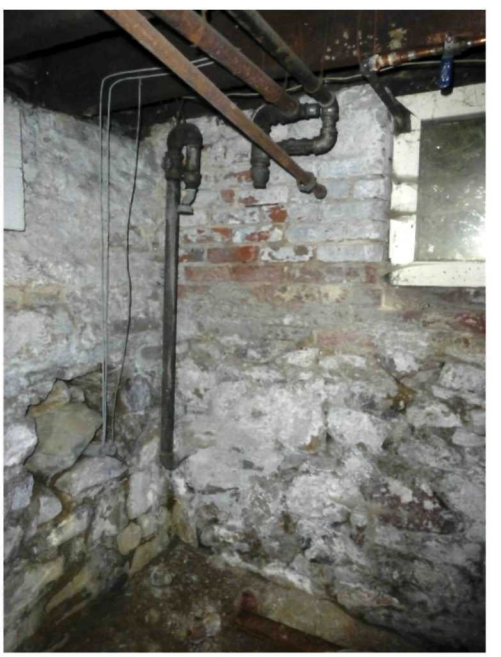


Figure 4.114. Room 003, Northeast corner. Note the stone wall where the conduit is entering requires repairs. (STRATA 2018)

Coal Room 104

The Coal Room is located below the south portion of the Front Parlor (Figures 4.115 – 4.118). This space measures 5'-10" x 14'-10." The east and south walls are stone, with the concrete underpinning visible under the south wall. The underpinned west wall is constructed of a combination of stone and brick. The wood-framed board walls and a door surrounding the coal room on the west and north sides match the slope of the concrete floor. These walls were constructed as part of the 1937 basement excavation project. Remnants of black coal marks can still be seen on the board and stone walls.

Like the space north of this area, the floor slopes approximately 29-inches up towards the east wall. Window 002 is installed in the east wall. This window was most likely a coal chute. The date this was removed has not been found in any of the state's records. The masonry wall surrounding and below the window is deteriorated and requires repointing.

The water service enters the house through the concrete floor in the southeast corner of this room.

Termite damage is visible in the first floor joists and in the floor sheathing above this room. Small boards have been added to support the damaged floor sheathing. The termites do not appear to be active. The ends of the floor joist have been shimmed for support. This is discussed further in the Structural section of this chapter.



Figure 4.115. Coal Room 004, looking east. Note, the floor slopes almost 29-inches from the door to the east wall. (STRATA 2018)



Figure 4.116. Coal Room 004, looking east towards Window 002. Note, the floor slopes almost 29-inches from the door to the east wall. (STRATA 2018)



Figure 4.117. Coal Room 004, looking west. Note, the floor slopes almost 29-inches from the door to the east wall. (STRATA 2018)



Figure 4.118. Coal Room 004, looking east. Note the old termite damage to the joists and the scrap wood nailers to better support the flooring above. (STRATA 2018)

First Floor

The first floor is comprised of four main rooms, a pantry, stair hall, and an enclosed porch and is approximately 1,117 gross square feet, including the enclosed back porch. There are two entrances from the front porch; the east door provides entry into the Front Parlor and the second door provides entry into the Reception Hall. The entire first floor is utilized as a museum and is open to the public for guided tours. The first floor is decorated in a late Victorian, turn-of-the-century décor with some original Dunbar furnishings and personal items.

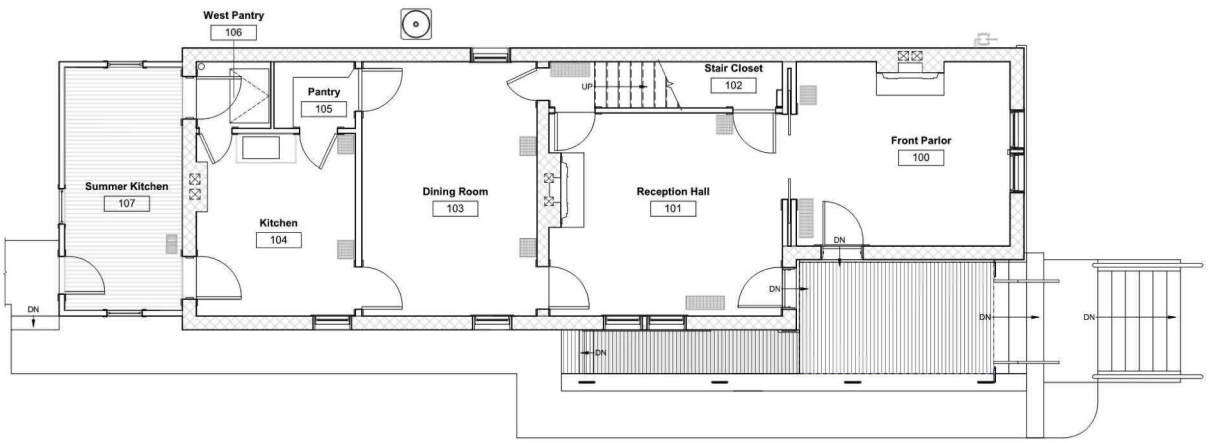


Figure 4.119. Current First Floor Plan.

Front Parlor 100

The Front Parlor 100 can be entered directly from the front porch, or through the Reception Hall. The 174-square-feet room is approximately 12'-3" x 14'-2" with a ceiling height of 9'-5." The rectangular room has the porch entry door on the west side of the south wall and a pair of double-hung windows centered in the east wall. A pair of pocket doors centered on the west wall leads to the Reception Hall. A fireplace with decorative surround and mantel is centered in the north wall with a gas heater installed in the firebox.

This room has seen very little change, reflecting the original floor plan and ceiling height. The original baseboard and door trim remain, as do the original window sashes, Door 1/100 to the porch, the original pocket doors, fireplace surround, and the hearth. It is very likely that original wood flooring also remains under the carpeting.

There were no known photographs of the Front Parlor from Dunbar's occupancy. When the Front Parlor was not in use, it is very likely that the curtains (also known as portieres) hanging between the Parlor and Reception Hall were drawn to reduce heating in the front room. This room was probably used mostly for receiving guests.

Currently, this room is used for interpretation. Visitors do not enter the room, as it is blocked at the pocket door opening with stanchion ropes.

Chronology of Changes

Pre-1937

- The room was originally wallpapered, as there were no finishes noted on the plaster from the 2001 Welsh Study. The room has been wallpapered multiple times since the house's original construction and since the period of significance.
- Documented conditions in the 1937 field notes indicate a floor register in the southwest corner of the room was already in place. This register matches the one in the northwest corner with regards to style, texture, and finish, although it is not shown in the 1937 notes. It may have been missed on the notes.
- The wood picture rail was removed at an unknown date.
- The gas heater was installed at an unknown date in the fireplace box. It is possible that it is original, or it was installed prior to Dunbar's residency.

1937 Renovation

- Electrical outlets and switches likely installed, as the house underwent a full electrical upgrade.
- All wallpaper was steamed off to inspect and repair the plaster walls. Wallpaper was hung that matched the Reception Hall 101 and Dining Room 103. Ceiling paper was also installed.

1987 Scope of Renovation[296]

- In 1987, the wood trim was to be repaired and finished with paste filler, 1 coat of Pratt & Lambert tonetic Wood Stain, and 2 coats of Pratt and Lambert 38 Clear Finish.
- Selective demolition of existing fixtures, switches, and wiring back to the source.
- The existing electric light fixture was removed. New gas pipe was installed to mount a salvaged gas ceiling fixture. The provenance of the gas fixture is unknown.
- Paper was steamed off walls for plaster repairs.
- A new wooden picture rail was installed and finished to match existing woodwork in the unaltered portion of the house.
- The walls were covered with wallpaper by Boussac of France, MC, Kentia pattern. The wall above the picture rail was painted.
- The ceiling was painted, Elk Tan I (YO 312 M) color.

[296] Dunbar House State Memorial, Interior Restoration – Final. Ohio Historical Society, Project 8422-I, January 22, 1987, Sheets 1 and 2.

2002 Scope of Renovation[297]

- Wallpaper removed, plaster walls repaired, and new wallpaper manufactured. The current wallpaper was selected, based on available 'parlor' wallpapers from Sears and Roebuck 1907 catalog, Brunswick Pattern, described as "High class floral paper with dark green background…Made with an 18-inch border blending into a light buff ground ceiling; decorated with flowers to harmonize."
- New ingrain carpeting produced. Reproduction portieres hung at the pocket door opening.



Figure 4.120. Front Parlor 100. (OHC Collection P365, undated, likely before the 1980s renovation)



Figure 4.121. Front Parlor 100. (left - Nichola playing Silent Night, OHC Files, 1989), (right - 'General photographs -no problems,' OHC Files, ca. 1990)

[297] Neal V. Hitch and Cheryl J. Straker, "Paul Laurence Dunbar House: Historic Wallpaper Report," Facilities Planning, Ohio Historical Society, March 2002, 13.



Figure 4.122. Front Parlor, ca. 1990. (LaVerne Sci Office, Photographs, undated)



Figure 4.123. Front Parlor before the 2003 restoration. (Draft, Historic Furnishings Report, 2004)

Existing Conditions

The baseboards, picture molding, and door and window trim are typical throughout the first floor. All millwork has a varnished finish and is a medium-brown color. All trim appears to be original, except for the picture molding, which was installed in 1987. The trim is in good condition. The entry door requires some refinishing.

The wood flooring is currently carpeted with wall-to-wall reproduction ingrain carpeting that was installed in 2003. According to the Draft Historic Furnishings Report, the red and green carpeting is a documented period pattern called *Strawberry Bank* by Family Heirloom Weavers, Red Lion, PA. OHC architect Neal Hitch had discovered red and green fibers in a mouse nest located in the doorway between the Front Parlor and the Reception Hall. The samples were analyzed and found to be cotton and did not match any post-1937 furnishings. Therefore, the red and green-patterned carpeting was selected for these rooms.[298]

Previous termite damage to the underside of the wood flooring in this space is visible from the basement. Due to the installation of the carpeting, it was not possible to evaluate the condition

[298] "Draft Historic Furnishings Report," Ohio Historical Society, 2004.

of the top side of the flooring. The wood flooring is attached directly to the top side of the joists with no sub-floor, so if termite damage has caused integrity issues with the flooring, their condition should be further investigated.

The decorative fireplace surround and mantel is comprised of a cast iron surround and mantel. The entire mantelpiece is faux-painted with a background of black paint to resemble marble with orange-red veining and decorative gold paint accents and is in good condition. The hearth is laid with 1.5-inch x 6-inch ceramic tiles that appear to be original to the construction of the house. The tiles are in fair to poor condition with heavy crazing in the glazing and several cracked tiles. The tiles are a creamy-white background with salmon and yellow mottling. The tiles are approximately 7/16-inch thick and are set into a mortar bed. The tiles are set very close with pencil-thin grout joints. The hearth is outlined with a very thick wood molding to hold them into place which may have been added later to stabilize the tiles.

The interior of the fireplace is infilled with a gas heater that was likely installed prior to the Dunbars purchasing the home, although the provenance of the gas heater in the fireplace is unknown. The heating element inside the gas heater was tested and found to be positive for containing asbestos. The firebox walls are lined with firebrick. Debris, including mortar and brick parts from the chimney flue, has collected on the floor of the fireplace. It is assumed the flue is brick and is unlined.

There are two floor registers in this room. One in the southwest corner of the room is a return air, while a smaller grille in the northeast corner of the room is a supply air. There are two receptacles installed in the baseboards – one on the south wall and one on the north wall. Both are in working condition.

The light in the center of the room is a salvaged gas fixture installed in 1987, along with gas pipes to provide fuel. Its working condition and origin are unknown. There is no electric lighting in the room, resulting in the room being dark on gloomy days.

The walls and ceiling were papered in 2002. A contemporary thermostat is mounted on the west wall near the pocket doors. A switch plate is missing from a light switch near the thermostat, exposing the wiring. The papered wall and ceiling finishes are in good condition.

The pair of windows in the east wall provide natural light into the room, especially in the morning. The museum staff has noted that this space can get very warm from the heat gain through the windows and that they are concerned about UV damage affecting the artifacts. Noticeable bleaching from the sunlight is visible on the window sill and also on objects near the windows. Interior storm windows are installed on these windows. It is unknown if they contain UV protection.

The Door 1/100 alarm contact was installed in an insensitive manner by notching out the trim and door jamb.



Figure 4.124. Front Parlor 100, looking east into the room. (STRATA 2018)



Figure 4.125. Front Parlor 100, looking south at the porch entry Door 1/100. (STRATA 2018)



Figure 4.126. Front Parlor 100, looking west. (STRATA 2018)



Figure 4.127. Front Parlor 100, looking north. (STRATA 2018)



Figure 4.128. Front Parlor 100 fireplace with gas heater insert. (STRATA 2018)



Figure 4.129. Front Parlor 100 fireplace with gas stove insert, cover removed to expose very dirty asbestos burners. (STRATA 2018)



Figure 4.130. Front Parlor 100, Floor register in the southwest corner of the room. (STRATA 2018)



Figure 4.131. Front Parlor 100, Door 1/100 historic doorknob and contemporary alarm contact installation. (STRATA 2018)

Reception Hall 101

The Reception Hall 101 can be entered directly from the front porch, or through the center parlor. The 203-square-feet room is approximately 13'-6" x 15'-5" with a ceiling height of 9'-5." The Hall is situated between the Front Parlor and the Dining Room, and the second floor stair runs along the north side of the room. The rectangular room has the main entry door on the south side of the east wall and a pair of pocket doors to the Front Parlor. A pair of double-hung windows are centered in the south wall. A fireplace with decorative surround and mantel is centered in the west wall with a gas heater installed in the firebox. A door to the Dining Room is to the left of the fireplace. A door in the west portion of the north wall leads to the stair hall, and a small door in the east portion of the north wall leads to the small closet under the stairs.

This room has seen very little change, reflecting the original floor plan and ceiling height. The original baseboard and door trim remain, as do the original window sashes, Door 1/101 to the porch, the original pocket doors, fireplace surround, and the hearth, and doors to adjacent spaces. It is very likely that original wood flooring also remains under the carpeting.

The room currently serves as the gathering area for guided tours before beginning the house tour. Because of this, furnishings in this room are meant to be utilized by visitors, and the furnishings are all vintage, but they are not original to the home or essential to its interpretation. The furnishings are discussed in the 2004 Draft Historic Furnishings Report.

Chronology of Changes

Pre-1937

- The room was originally wallpapered, as there were no finishes noted on the plaster from the 2001 Welsh Study. The room has been wallpapered multiple times since the house's original construction and since the period of significance.
- Documented conditions in the 1937 field notes indicate a floor register centered along the south wall which remains. The notes also show another register in the northwest corner of the room along the north wall which is no longer present or was sketched in the incorrect location, as a register matching that size is located along the same wall, near the closet door. Both registers match the ones in the Front Parlor with regards to style, texture, and finish.
- The wood picture rail was removed at an unknown date.
- A coal-burning heater may have once been installed in this fireplace that was later replaced with the gas heater.
- There is only one known photograph of the Reception Hall from Dunbar's occupancy; however, the photograph is of Matilda in her rocking chair and only the window, wallpaper, and door are visible (Figure 4.132). The Reception Hall was likely the most-utilized room in the house, serving as the family room. It is very likely that the curtains (also known as portieres) hanging between the Reception Hall and the Front Parlor were drawn to reduce heating costs for the front room. It is thought to be the room where Paul convalesced when he was too sick to go up and down the stairs and also where he died.

1937 Renovation

- Electrical outlets and switches likely installed, as the house underwent a full electrical upgrade.
- Wallpaper hung that matched the Front Parlor.

1987 Scope of Renovation[299]

- In 1987, the wood trim was to be repaired and finished with paste filler, 1 coat of Pratt & Lambert tonetic Wood Stain, and 2 coats of Pratt and Lambert 38 Clear Finish.
- A note specifies to repair the floor between the window and the hearth. No other information is known, and the floor is carpeted, so it is not visible from above.
- Selective demolition of existing fixtures, switches, and wiring back to the source. One note specifically points to where a light switch was likely located and was to be removed.
- The existing light fixture was removed. New gas pipe was installed to mount a gas ceiling fixture. The provenance of the salvaged historic gas fixture is unknown.
- A new wooden picture rail was installed and finished to match existing woodwork in the unaltered portion of the house.
- Paper was steamed off walls for plaster repairs.
- The walls were covered with wallpaper by Boussac of France, MC, Kentia pattern.
- The ceiling was painted, Elk Tan I (YO 312 M) color. The wall above the picture rail was painted.
- The fireplace hearth was to be restored. There are no details for this scope of work.
- A security device was to be installed near the closet door.

1988 Display and Exhibit Design Scope of Renovation[300]

- Installation of track lighting
- Installation of wall exhibits and free-standing exhibit cases.
- Installation of a free-standing heating unit in front of the fireplace. It is not clear where this unit came from.

2002 Scope of Renovation[301]

- Wallpaper removed, plaster walls repaired, and new wallpaper manufactured. The current wallpaper was selected, based on available 'parlor' wallpapers from Sears and Roebuck 1907 catalog, Brunswick Pattern, described as "High class floral paper with dark green background…Made with an 18-inch border blending into a light buff ground ceiling; decorated with flowers to harmonize."
- The track lighting may have been removed as part of this project, although documentation has not been found.

[299] Dunbar House State Memorial, Interior Restoration – Final. Ohio Historical Society, Project 8422-I, January 22, 1987, Sheets 1 and 2.
[300] Display Layout and Lighting Plan, Stockwell Design Assocs., April 1988, 2 sheets, OHC Files.
[301] Neal V. Hitch and Cheryl J. Straker, 13.



Figure 4.132. Matilda Dunbar in the Reception Hall, ca. 1933. Note the double window and the wallpaper and door in the background. (Paul L. Dunbar Collection Dayton Metro Library b2f4)





Figure 4.133. Reception Hall 100, ca. 1938. Note the heater grate is installed, but there is no heater unit. (OHC Collection P365, undated)



Figure 4.134. The photograph is labeled the library, but this is the Reception Hall 100, ca. 1986. The fireplace screen that is currently located in the front parlor is installed in front of the fireplace in this photograph. Note that the unit heater is not installed in the fireplace. Furnishings shown in the photograph are currently displayed in the Dining Room. (Wright State Library Special Collections)



Figure 4.135. This is the first color photograph found in the OHC Collections of this room. Note the colored wallpaper in the background. This is pre-1988. (Joseph Mydell Visiting the Dunbar House, OHC Files, not dated)



Figure 4.136. Reception Hall, ca. 1990. Note the track lighting and the free-standing gas heater is installed. (LaVerne Sci Office, Photographs, undated)



Figure 4.137. Reception Hall, ca. 1990. Note the track lighting and the free-standing gas heater is installed. (LaVerne Sci Office, Photographs, undated)

Existing Conditions

The baseboards, picture molding, and door and window trim are typical throughout the first floor. All millwork has a varnished finish and is a medium-brown color. All trim appears to be original, except for the picture molding, which was installed in 1987. A small 'return' on the end of the baseboard at the north end of the fireplace is missing, otherwise, all trim appears to be in good condition. The front door requires some refinishing.

The wood flooring is currently carpeted with wall-to-wall reproduction carpeting that was installed in 2003. According to the Draft Historic Furnishings Report, the red and green carpeting is a documented period pattern called *Strawberry Bank* by Family Heirloom Weavers.[302] The condition of the wood flooring was not able to be observed, due to the installation of the carpeting. All of the quarter-round base trim in the room is a replacement. Along the west wall where the floor has settled, there is a filler piece of wood under the quarter-round to fill the gap to the floor.

The decorative fireplace surround and mantel is comprised of a cast iron surround and mantel is in good condition and is a mate to the one in the Front Parlor. The hearth tiles are similar to those in the front parlor, but with a different color scheme. The inner tiles are a creamy-white background with grown, salmon and amber mottling. The perimeter tiles are a mottled dark brown finish. The tiles are heavily crazed throughout, and there are several cracks through the hearth due to settlement. The hearth and surrounding floor structure have settled approximately ¾-inch in the center. A free-standing cast iron gas stove is present and is labeled 'ESTATE ACTAVE' No 16 by the Estate Stove Company, Hamilton, Ohio. This stove has a large flue in the back and is not original to this location. It may have been placed here to hold the center grate on the fireplace from falling into the room. Since the floor has settled, the center grate cannot stay engaged in its opening. The grate on the fireplace is a similar style to the one in the Front Parlor.

There are two floor registers in this room. One return air grille in the south/center portion of the room, under the windows, while a smaller grille in the northeast corner of the room near the closet door is a supply air.

There are two receptacles installed in the baseboards – one on the south wall and one on the north wall. Both are in working condition.

The light in the center of the room is a salvaged gas fixture installed in 1987, along with gas pipes to provide fuel. Its working condition and origin are unknown. There is no electric lighting in the room, resulting in the room being very dark on gloomy days.

The walls and ceiling were papered in 2002. The papering appears to be in good condition.

The pocket doors in the east wall are not fully functioning. The south door slides but the north door appears to be caught on something and no longer slides. The hardware at the top of the north door is disengaged from the door and may be causing the issue with the door functioning.

[302] "Draft Historic Furnishings Report," Ohio Historical Society, 2004.

The hardware is Eastlake style by an unknown manufacturer. In addition to the pocket doors, there is a curtain rod and draperies on rings across the cased opening. The closet above this area is showing signs of settlement. The cause of this may require further investigation and removal of the doors to inspect the wood-framed walls. The doors slip off the track when operated.

The pair of windows in the south wall provide natural light into the room. The overhang of the porch provides shading, so the windows likely do not take on direct sunlight like the windows in the east wall of the Front Parlor. There are no storm windows installed on these windows.



Figure 4.138. Reception Hall 101, Looking east towards the Front Parlor. (STRATA 2018)



Figure 4.139. Reception Hall 101, Looking south. (STRATA 2018)



Figure 4.140. Reception Hall 101, Looking west. (STRATA 2018)

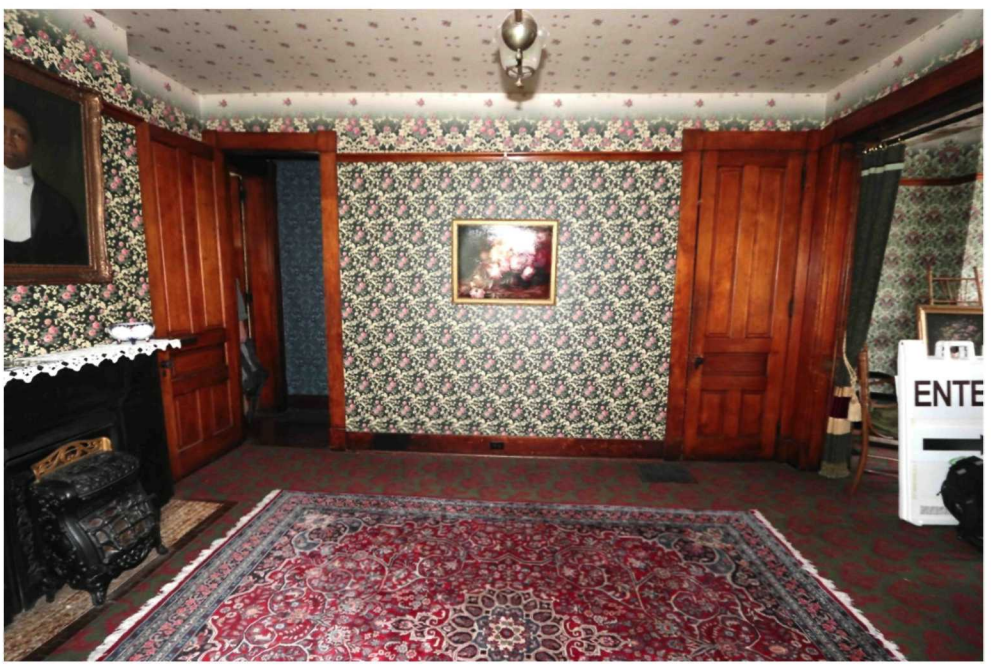


Figure 4.141. Reception Hall 101, Looking north. (STRATA 2018)



Figure 4.142. Reception Hall 101, Detail of the hearth tiles. (STRATA 2018)



Figure 4.143. Reception Hall 101, Detail of the gas heater that is not original to this location. (STRATA 2018)



Figure 4.144. Reception Hall 101, Front Door 1/101 is missing the doorbell. The horizontal board is for holding signage. (STRATA 2018)

Stair Closet 102

The small closet under the stairs is approximately 3'-1" deep, 11' long, and has a sloping ceiling. The walls and ceiling, as well as the base and trim, are covered in multiple layers of wallpaper. Sections of the wallpaper are covered in contemporary, loose paper for protection of the wallpaper. Two shelves are built-in along the north wall, above the coat hook rail. There are multiple hooks installed on the rail along the wall, and additional hooks installed in the bottom of the lower shelf. These hooks match those found in second floor closets and appear to be original to the house.

The alarm panel and wall-mounted telephone are located along the south wall. There are multiple holes through the lath and plaster walls for the installation of conduit. In the very back of the closet, there is a large hole where a cord was installed through the stair riser to provide rope lighting in the underside of the stair handrail. The light cord is plugged into a wall-mounted receptacle and conduit, which runs near the base of the wall to a light switch near the closet door. Presumably, when the museum is open, the lighting for the stairs can be turned on from this location. Two additional switches on the east wall are also wall-mounted along with conduit leading into the wall. The purpose for these switches is indicated on the 1988 Display and Lighting Drawings as being installed for the second floor.[303] Those lights were later removed, so these switches and conduit are abandoned in place and also could be removed.

[303] Display Layout and Lighting Plan, Stockwell Design Assocs., April 1988, 2 sheets, OHC Files.

The floor is partially covered in contemporary, green, loose-laid broadloom carpeting. The back section of the closet has multiple layers of wallpaper on the flooring, which is also wrapped up over the baseboards. There is no lighting in the closet. A large vertical metal duct is located along the east wall, adjacent to the door. The duct is also covered in wallpaper. There is duct-wrap installed on the duct below the wallpaper, which appears to be asbestos wrapping. The duct comes from the basement and leads to the second floor. This duct was installed during the period of significance, as it was noted on the 1937 field notes by the OHS prior to renovation. The duct has asbestos wrapping on it.

The 2001 Wash study has stated, "The only other wallpaper evidence that appears to be contemporary with Paul Dunbar's occupancy is an unpainted wood pulp paper used on the walls of the ….closet. This is located behind a heating duct that is wrapped with asbestos…paper and has two wallpapers on top that postdate 1924. The unpainted wallpaper could date to the original construction of the house, or it could have been applied when the Dunbars move into the house…In any event, it was on the walls during Dunbar's lifetime. Unpainted papers are probably more typically used in spaces like closets not in rooms."[304]

The closet is currently used for storage and housekeeping items.



Figure 4.145. Stair Closet 102, Detail of hooks in the closet. These match hooks in upstairs closets. (STRATA 2018)

[304] Welsh Color & Conservation, Inc., "Dunbar House Microscopical Paint and Color Analysis," May 2001, 3.



Figure 4.146. Stair Closet 102, Red arrow points to vertical duct clad in wallpaper over asbestos paper. Some of the loose wallpaper has been held together with tape. (STRATA 2018)



Figure 4.147. Stair Closet 102, Looking west. (STRATA 2018)

Stair Hall

The Stair Hall is located north of the Reception Hall 101. This stair leads to the second floor and is original to the construction of the house. The stair is 3'-1" wide with a landing that is just under 3'-0" deep. The landing is wood flooring, and the stair treads and risers are all stained pine wood. The stairs have previously been carpeted but are not currently.

The stairs show some signs of settlement on a few treads that have begun to pull away from the stringer at the outer wall. The stair settlement is discussed further in the Structural section of this Chapter and is likely due to the weight of the south wall on the first floor joists. The rise and run of the staircase do not meet contemporary commercial building code, but they are comfortable to navigate. The finish on the stair treads and risers is worn. The handrail is not historic and was installed at an unknown date. It does not meet current graspability building code standards.

The Stair Hall is dark, as there is no overhead lighting, which is a safety concern. A rope light was installed on the underside of the railing, which is plugged into an outlet in the closet under the stairs. The rope light is not working.

Chronology of Changes

Pre-1937

- The room was originally wallpapered, as there were no finishes noted on the plaster from the 2001 Welsh Study. The room has been wallpapered multiple times since the house's original construction and since the period of significance.
- Documented conditions in the 1937 field notes do not show a floor register in this room. This would require further investigation to determine the date of the existing register installation. There are several discrepancies in the floor register locations noted in the 1937 drawings.
- The 1937 field notes DO indicate that there was a door opening through the north exterior wall at the base of the stairs.

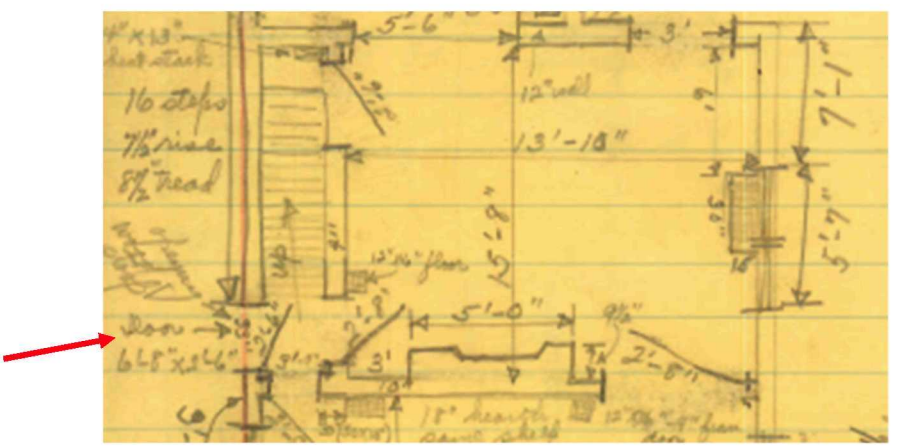


Figure 4.148. Red arrow points to door through north wall 'opening wood stoop.' (OHC Flat Files, February 1937)

1937 Renovation

- Electrical outlets and switches likely installed, as the house underwent a full electrical upgrade.
- All wallpaper was steamed off to inspect and repair plaster walls. New wallpaper hung.
- Infill of the door opening in the north exterior wall with brick, plaster interior wall, and infill baseboard. The brick infill can be seen on the outside of the house.

1987 Scope of Renovation[305]

- In 1987, the wood trim was to be repaired and finished with paste filler, 1 coat of Pratt & Lambert tonetic Wood Stain, and 2 coats of Pratt and Lambert 38 Clear Finish.
- Selective demolition of existing fixtures, switches, and wiring back to the source. One note specifically points to where a light switch was likely located and was to be removed on the south wall near the base of the stairs.
- Paper was steamed off walls for plaster repairs.
- The walls were covered with wallpaper by Boussac of France, MC, Bengal Backdrop pattern.
- The carpet was removed from the stairs and landing, and the wood flooring and stairs restored.
- The ceiling was painted, with P&L Flax I (0267 W).

2002 Scope of Renovation[306]

- Wallpaper was removed for plaster repairs. The current wallpaper is "Dunbar Hallway," a dark blue paper with black figures, custom-designed after a 1904 Sears and Roebuck Catalogue. This paper is a similar pattern to previous paper used in the hall in 1938. The ceiling is "Dunbar Sarapis."

[305] Dunbar House State Memorial, Interior Restoration – Final. Ohio Historical Society, Project 8422-I, January 22, 1987, Sheets 1 and 2.
[306] Neal V. Hitch and Cheryl J. Straker, 13.



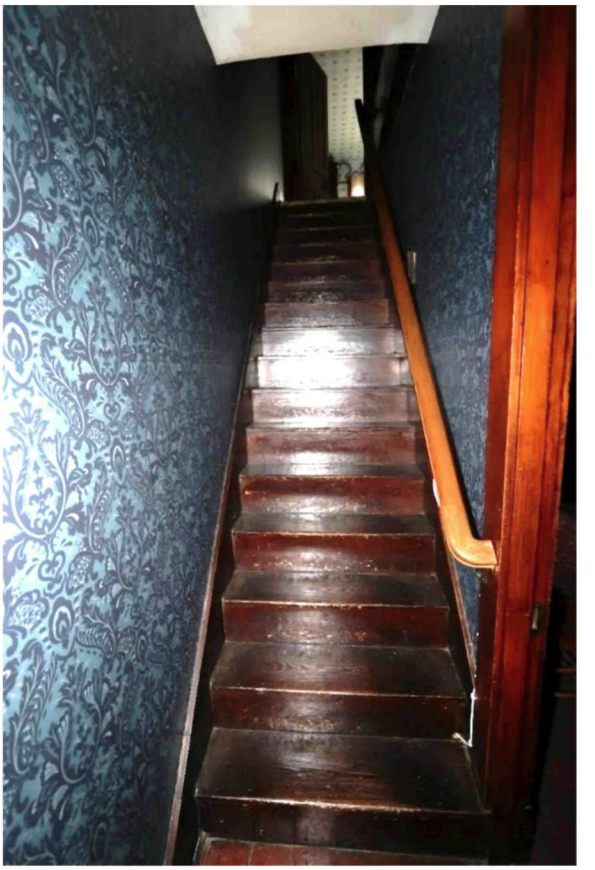


Figure 4.149. (left) Stair Hall landing. A door was once installed through the north wall. (right) Stair to the second floor. (STRATA 2018)

Dining Room

Dining Room 103 can be entered from the Reception Hall and Stair Hall to the east, and from the Kitchen or Pantry to the west. The 197-square-feet room is approximately 16'-11" x 11'-7" with a ceiling height of 9'-5." The rectangular room has doors to the Reception Hall and Stair Hall in the east wall, and doors to the Kitchen and Pantry in the west wall. A single double-hung window is centered in the north and south walls.

There is no fireplace in this room. At one time, the room was interpreted with a free-standing coal-burning stove that was later removed (Figure 4.153). The east wall is the central chimney of the house, which appears to accommodate three flues, so it is possible that one of the flues could have been utilized for a stove in this space. Further investigation would be required.

This room has seen very little change, reflecting the original floor plan and ceiling height. The original wood flooring, baseboard and door trim remain, as do the original window sashes, and doors to adjacent spaces.

The Dining Room is currently used for interpretation. Visitors walk along the south side of the room, and the remainder of the room is blocked with stanchions.

Chronology of Changes

Pre-1937

- The room was originally wallpapered, as there were no finishes noted on the plaster from the 2001 Welsh Study. The room has been wallpapered multiple times since the house's original construction and since the period of significance.
- Documented conditions in the 1937 field notes indicate two floor registers along the east wall that remain. Both registers match the ones in the Front Parlor with regards to style, texture, and finish.
- The wood picture rail was removed at an unknown date.
- A free-standing coal-burning heater may have once been installed near the east wall with the stove pipe connecting to the chimney flue within the east masonry wall. Further research would be required to scope this flue to determine if this was original or a later addition.
- There are no known photographs of the Dining Room during the Dunbars' residency.

1937 Renovation

- Electrical outlets and switches likely installed, as the house underwent a full electrical upgrade.
- All wallpaper was steamed off to inspect and repair plaster walls. Wallpaper hung. The ceiling was also papered.

1987 Scope of Renovation[307]

- In 1987, the wood trim was to be repaired and finished with paste filler, 1 coat of Pratt & Lambert tonetic Wood Stain, and 2 coats of Pratt and Lambert 38 Clear Finish.
- Selective demolition of existing fixtures, switches, and wiring back to the source. One note specifically points to where a light switch was likely located and was to be removed.
- Plaster was repaired on the south wall. Where plaster was damaged, the notes refer to the use of wire lath. New electrical work and new security device were patched over.
- The existing light fixture was removed and re-wired for a combination gas-electric fixture. Installed new gas pipe as required to mount a combination gas-electric fixture. The provenance of the gas-electric fixture is unknown.
- Strip wood floors. Refinish to match existing floors.
- A new wooden picture rail was installed and finished to match existing woodwork in the unaltered portion of the house.
- The walls were covered with wallpaper by Boussac of France, MC, Kara pattern. The wall above the picture rail was painted.
- The ceiling was painted, Y Vanilla I (372 W) color.
- A free-standing coal-burning heating stove is visible in photographs taken after this project, although it is not shown in the drawings. It is assumed it was installed upon completion of this project (Figure 4.153).

1988 Display and Exhibit Design Scope of Renovation[308]

- Installation of free-standing exhibit case or panel. A large exhibit panel is shown in the drawings, but it is not clear if it was installed.

2002 Scope of Renovation[309]

- Removal of the free-standing coal-burning heating stove. It is not known if the stovepipe had been installed through the wall, or if the stove was only sitting in the space.
- Wallpaper removed, plaster walls repaired, and new wallpaper manufactured. The current wallpaper was reproduced based on a sample fragment found behind door trim in 2002. This paper was analyzed by Welsh Conservation and was believed to be paper of the Dunbar time period, as it contained mica, which was reflective and made the paper shimmer. The sample had an off-white background, but no pattern was present; therefore, it was determined to select a broad-patterned wallpaper with an off-white background. The wallpaper pattern selected, based on available wallpapers from the Sears and Roebuck 1904 catalog, was The Rosalind, described as “The most exquisite and popular present-day decoration. The enormous demand for this style of decoration is equal to our lower priced paper.”

[307] Dunbar House State Memorial, Interior Restoration – Final. Ohio Historical Society, Project 8422-I, January 22, 1987, Sheets 1 and 2.
[308] Display Layout and Lighting Plan, Stockwell Design Assocs., April 1988, 2 sheets, OHC Files.
[309] Neal V. Hitch and Cheryl J. Straker, 10.



Figure 4.150. Dining Room ca. 1986 before the 1987 renovation project. (Historic Structures Report for the Paul Laurence Dunbar House, May 2003, footnote 34, Dunbar House Interior Investigation 8422I)



Figure 4.151. Dining Room ca. 1989, after the 1987 renovation. (Ray Alexander Decorating and reciting, OHC Files, 1989)



Figure 4.152. Dining Room ca. 1989, after the 1987 renovation. (OHC Files, 1989)



Figure 4.153. Dining Room ca. 1989, after the 1987 renovation. Note the free-standing coal-burning stove with the stove pipe installed at the east wall. (Dunbar House, LaVerne Sci Files)

Existing Conditions

- The baseboards, picture molding, and door and window trim are typical throughout the first floor. All millwork has a varnished finish and is a medium-brown color. All trim appears to be original, except for the picture molding, which was installed in 1987. The trim appears to be in good condition.
- There are two floor registers in this room; both are installed along the east wall. There are four receptacles installed in the baseboards – one in each wall. All appear to be in working condition.
- There are two floor registers in this room. One in the northeast corner of the room is a supply air, while a larger grille along the south wall is the supply air. There are two receptacles installed in the baseboards – one on the south wall and one on the north wall. Both are in working condition.
- The light in the center of the room is a salvaged combination gas/electric fixture installed in 1987, along with gas pipes to provide fuel. Its working condition and origin are unknown. It is unknown if the electrical function of the fixture is in working condition or where the switch for the fixture might be located.
- The walls and ceiling were papered in 2002. The papering appears to be in good condition.
- The pair of windows in the north and south walls provide natural light into the room. There are no interior storm windows installed on these windows. It is likely the south window allows quite a bit of light and solar heat into the interior during warm days, and a significant amount of ultraviolet radiation even on cold days.



Figure 4.154. Dining Room, looking northwest towards the Kitchen and the Pantry. (STRATA 2018)



Figure 4.155. Dining Room, looking northeast towards the Front Parlor and the Stair Hall. (STRATA 2018)



Figure 4.156. Dining Room, looking southwest towards the Kitchen and the Pantry. (STRATA 2018)



Figure 4.157. Dining Room, looking east towards the Stair Hall. (STRATA 2018)

East Pantry - 105

The East Pantry 105 can be entered from a door to the Dining Room in the east wall and from a door in the south wall to the Kitchen. The 24-square-feet room is approximately 4-5" x 5'-5." The west wall is sloped from the floor to the west, following the headroom for the basement stair access. Pantry shelving and cabinetry lines the north and west walls. The west cabinetry is tapered to match the slope of the wall.

This room has been recently restored to its historic configuration after a major modification of the space ca. 1937.

The Pantry is used for interpretation in conjunction with the Kitchen and Dining Room.

Chronology of Changes

Pre-1937

- The room was originally painted with shelving on the west and north walls.
- Documented conditions in the 1937 field notes indicate a vertical 4"x13" duct was installed in the southwest corner of the room. This duct may have serviced the second floor bathroom or turned through the north wall of the kitchen to serve that space. The field notes are not clear.
- The wood shelving may have been removed prior to 1937, as the shelving is not shown in the 1937 field notes.
- There are no known photographs of the Pantry during the Dunbars' residency.

1937 Renovation - 1987

- The pantry west wall was demolished, the vertical duct was removed, and the door to the kitchen was infilled with a wall.
- The opening in the floor to the basement was enlarged to accommodate a staircase to the basement.
- The resultant space, after the west wall was moved to the east, served as a shallow closet from the Dining Room.
- Wallpaper was hung in at least two layers inside this closet.

1987 Scope of Renovation[310]

- In 1987, the wood trim was to be repaired and finished with paste filler, 1 coat of Pratt & Lambert tonetic Wood Stain, and 2 coats of Pratt and Lambert 38 Clear Finish.
- No other notes on the drawings specifically refer to the resultant 'closet.' It is likely that the walls and ceiling were painted.
- A 'blind' door was installed in the kitchen, but it was not connected through the wall into the pantry at this time.

[310] Dunbar House State Memorial, Interior Restoration – Final. Ohio Historical Society, Project 8422-I, January 22, 1987, Sheets 1 and 2.

2000s Scope of Investigation and Renovation Work

- Field notes from the investigation of the pantry appear to have been conducted in 2002, 2003, and 2007 show remnants of old shelving and shelving cleat locations, holes in plaster from previous attachments, outlines of paint, where a flooring sample was taken. These notes were compiled into a single drawing that documents the findings. The drawing shows that there was ghosting of the slanted pantry wall on both sides, as well as visible ghosting from pantry shelves.
- Construction documents were compiled for the restoration of the Pantry by the OHC in 2011 that based the design on the ceiling, wall and floor ghostings found during the initial investigation. The documents included restoration of the original west wall location and slope, the cabinetry, and the door opening between the Pantry and the Kitchen. It is not known why the decision was made to not interpret the vertical duct in the southwest corner of the pantry that was noted during the investigation.

Existing Conditions

- The baseboards, picture molding, and door and window trim are typical throughout the first floor. All millwork has a varnished finish and is a medium-brown color. The trim surrounding the Dining Room door is original, and the remainder of the trim is reproduction and in good condition.
- The plaster walls are painted and in good condition.
- The white pine cabinetry was installed as part of the 2011 Pantry and Kitchen rehabilitation project.
- There is no lighting in this room.

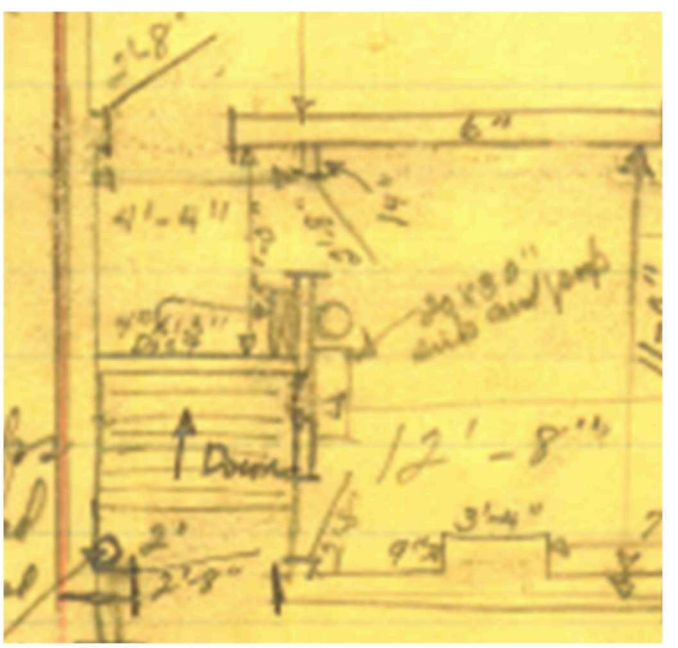


Figure 4.158. Pantry in 1937. Note the 4"x13" duct in the southwest corner of the room. (OHC Flat Files, February 1937)



Figure 4.159. 2011 photographs prior to pantry restoration. (left) Note the old vertical duct location that was patched and the angle of the wall paint outlining the original wall location. (right) Small closet from the Dining Room side. (OHC Digital Files, January 2011)



Figure 4.160. Pantry, looking north. (STRATA 2018)



Figure 4.161. Pantry, looking west. Note the seam in the wood flooring, indicating where the 1937 stair had been installed. (STRATA 2018)

Kitchen

The Kitchen 104 can be entered from the Dining Room to the east, the Enclosed Porch to the west, and from the West Pantry and the East Pantry with two doors at either end of the north wall. The 236-square-feet room is approximately 12'-10" x 10'-7" with a ceiling height of 9'-5."

While this room is currently used for interpretation of the Dunbar kitchen, the space has undergone several internal renovations, while retaining the overall original floor plan and configuration of the space.

Chronology of Changes

This section provides a condensed chronology of known changes. Further documentation and details of the investigations and physical evidence can be found in the various studies and reports produced by OHC since the early 2000s. Multiple investigations, research, and project files can be viewed both digitally and in binders stored in the Historic Sites office.

Pre-1937

- The room was originally painted, as noted in the 2001 Welsh Study. The room has been painted multiple times since the house's original construction and since the period of significance.
- No floor registers are noted on the field notes.
- The 1937 sketch shows a 20x30" sink and pump. Adjacent to the sink is a circle, likely indicating a round water heater.
- There are no known photographs or documentation of the Kitchen during the Dunbars' residency.
- A cooking stove was likely installed along the west wall with the flue vented into the chimney.
- Linoleum was likely laid on the floor in strips, as holes from floor tacks, matching the width of sheet linoleum, were found.

1937 Renovation

- The Kitchen space was considered to be back-of-house and was not open to the public. The existing 'kitchen' was removed, and a new kitchen was installed on the back porch. The original kitchen space was used a living quarters for the live-in custodian.
- Electrical lighting, outlets, and switches likely installed, as the house underwent a full electrical upgrade.
- Door 2/104 to the Pantry 105 was removed and infilled with a lath and plaster wall from the closet side.

Mid-Century

- Wood paneling on the walls and composite floor tile had been installed in the Kitchen at an unknown date. (Figure 4.162).

1987 Scope of Renovation[311]

- This project was the first phase of restoring the Kitchen as part of the interpretation of the house.
- As part of the investigation to prepare for the 1987 project, wood paneling that had been installed on the walls was removed to inspect the plaster walls.
- Selective demolition of existing fixtures, switches, and wiring back to the source. One note specifically points to where a light switch was likely located and was to be removed.
- Where new electrical work was to occur, the walls were to be patched.
- The existing light fixture was removed, including all wiring. A new gas pipe was installed to the fixture, and a new salvaged gas ceiling fixture was installed. The provenance of the gas-electric fixture is unknown.
- Plaster was repaired on the ceiling and all four walls. Where damaged, the notes refer to the use of wire lath. The installation of wire lath would be unusual on the masonry walls.
- In 1987, the wood trim was to be repaired and finished with paste filler, 1 coat of Pratt & Lambert tonetic Wood Stain, and 2 coats of Pratt and Lambert 38 Clear Finish.
- A new reproduction pantry door and trim were installed in the north wall to match existing door to the basement stair. It was to match size, finish, and detailing. The Pantry Door 2/104 was meant to be a 'blind door,' meaning that the wall behind the door and the full stair to the basement was still in place and the pantry was still a very small closet only accessible from the Dining Room.
- Strip wood floors. Refinish to match existing floors.
- The walls were primed and painted with P&L Cellu-Tone Satin paint and finish-painted with P&L Island Palm color (YG539A).
- A new kitchen sink was installed, but the dimensions did not match those indicated on the 1937 field notes.

1988 Display and Exhibit Design Scope of Renovation[312]

- Installation of free-standing exhibit case. A large exhibit case or panel is shown in the drawings, but it is not clear if it was installed.

2000s Scope of Investigation and Renovation Work

- Field notes from the investigation of the pantry appear to have been conducted in 2002, 2003, and 2007 show remnants of old shelving and shelving cleat locations, holes in plaster from previous attachments, outlines of paint, where a flooring sample was taken. These notes were compiled into a single drawing that documents the findings. The photographs from that investigation and resultants recordation drawing show that there was ghosting of the slanted pantry wall on both sides, as well as visible ghosting from pantry shelves.
- Documentation from the 2003 renovation specific for the kitchen has not been located. The telephone was installed as part of this work.

[311] Dunbar House State Memorial, Interior Restoration – Final. Ohio Historical Society, Project 8422-I, January 22, 1987, Sheets 1 and 2.
[312] Display Layout and Lighting Plan, Stockwell Design Assocs., April 1988, 2 sheets, OHC Files.

- The goal in 2010 was to restore the kitchen and pantry to the 1904-06 appearance. To accomplish this, investigation and research were conducted, and construction documents were produced. An enormous amount of time and energy went into this project. The scope included:[313]
    - Although most other rooms in the house have been restored to 1904 appearance, the kitchen, pantry, and summer porch have not. The current layout of the kitchen is inaccurate, and existing equipment does not date to the period when Paul resided here. Sometime after 1937, the pantry wall was shifted to reduce its size (to a closet off the dining room). Thus, the passage was eliminated from the kitchen to the dining room, via the pantry. A 1987 restoration simplified the kitchen, without regard to the modern technologies it used.
    - Based on available primary and secondary sources, an investigation report will be written. The report will provide an analysis of the architectural fabric of the kitchen and pantry, as it would have appeared during Dunbar's residency. Architectural staff will coordinate with Collections to develop a furnishings plan (for artifacts to place in the kitchen – including stove, sink, "modern" plumbing, phone, etc.).
    - Construction documents will detail how to reconfigure the stairs and pantry – as well as how to arrange the kitchen. Finishes will match those of Dunbar's time. Paint studies have already been completed. A fragment of composite flooring will be used to reproduce an appropriate flooring pattern. Reproduction plumbing systems will be installed. After the kitchen and pantry are restored, curatorial staff will implement the furnishings plan.
- As part of the research, Chris Buchanan, Restoration Project Manager for OHC, produced a report in 2011, "Early Technological updates at the Paul Laurence Dunbar House," which included in-depth research of the house and period kitchen and technologies.[314] This report covers the types of gas available, as well as cooking and heating systems that were likely in the Dunbar House, and what was available locally with regards to water and sewer services. The second floor bathroom had been installed several years after the house had been constructed. The research team was able to look at the installation technologies used for the bathroom, as well as physical evidence in the flooring, for insight into how the kitchen may have been arranged and plumbed.
- Welsh Color & Conservation, Inc. analyzed a sample sent to them of the Kitchen floor finish in November 2011. The original finish was shown to be shellac, followed by a layer of dirt, then a thick layer of (yellowed) oil/resin varnish, and then a thin layer of urethane varnish.[315]
- Construction documents were compiled for the restoration of the Pantry by the OHC in 2010-2011 that based the design on the ceiling, wall and floor ghostings found during

[313] Project Summary, Paul Laurence Dunbar House Kitchen and Pantry Restoration, OHC Files, July 7, 2010.
[314] Chris Buchanan, "Early Technological Updates at the Paul Laurence Dunbar House," Ohio Historical Society, November 22, 2011.
[315] E-mail Correspondence between Frank Welsh and Chris Buchanan, November 2011, OHC Digital Files.

the initial investigation. This included restoration of the original west wall location and slope, the cabinetry, and the door opening between the Pantry and the Kitchen. The glass shades were removed from the gas light fixture that had been installed in 1987.



Figure 4.162. Kitchen during 1987 restoration, taken by D. Prosser.

(left) Kitchen looking towards enclosed back porch which had been retrofitted to become a kitchen in 1937. The edge of the cabinets can be seen in the photograph. The Kitchen walls had been covered in wood paneling and the flooring with composite tiles.

(right) Sections of the wall paneling have been removed. The red arrow points to the lath and plaster on the opposite side of the wall where the Pantry door had been infilled to make the space into a small closet accessed from the Dining Room. (Historic Structures Report for the Paul Laurence Dunbar House, May 2003, 20)

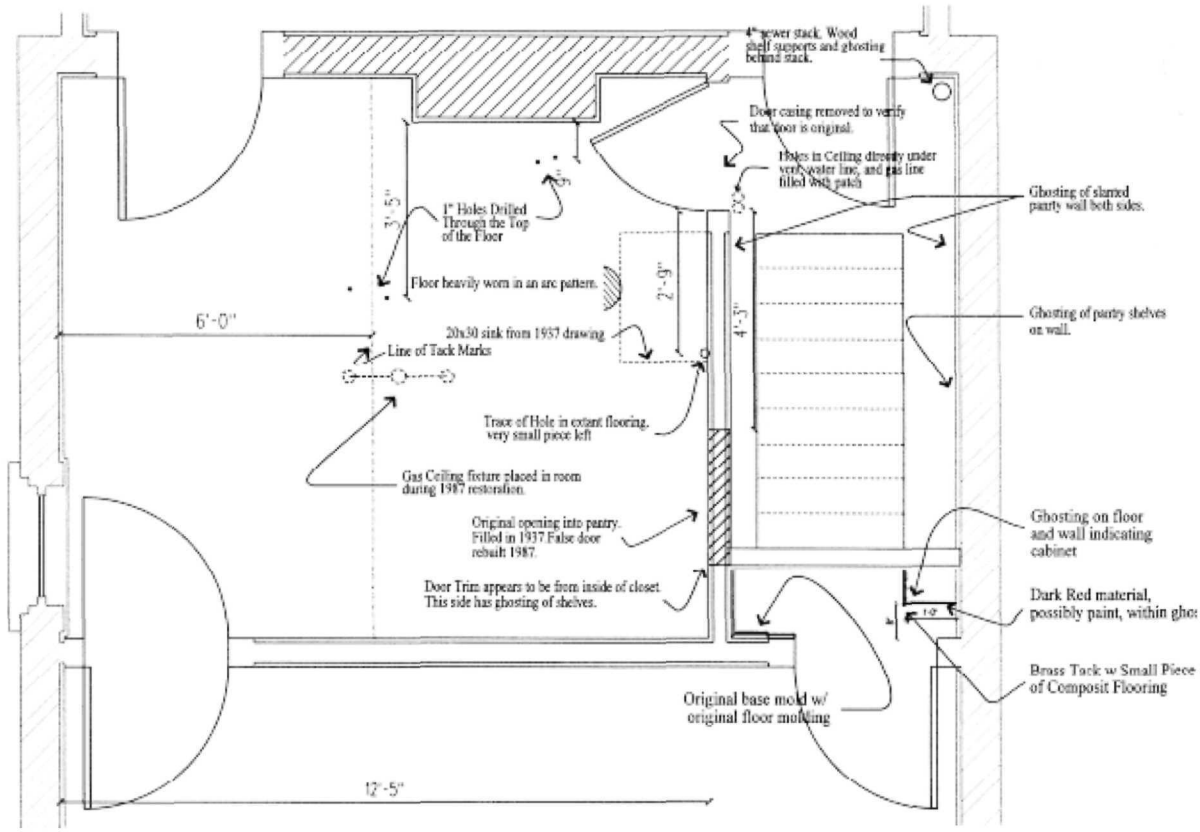


Figure 4.163. Drawing compiled from Kitchen and Pantry investigation field notes. (Historic Structures Report for the Paul Laurence Dunbar House, May 2003, 20)



Figure 4.164. Kitchen before the 2003 restoration. (Draft, Historic Furnishings Report, 2004)

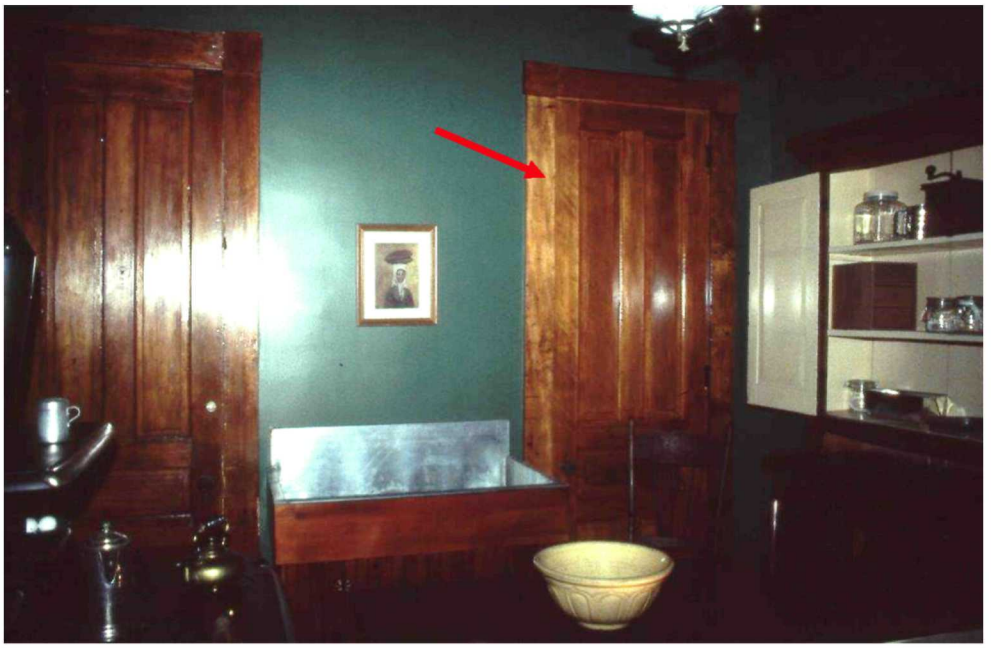


Figure 4.165. Kitchen before the 2003 restoration. The red arrow points to the 'blind' door to the Pantry. (Historic Structures Report, 2003)

Existing Conditions

- There is no documentation of the kitchen while the Dunbars were in residence, except for the field notes taken of the house prior to 1937 renovation. The sketch identifies a 20"x30" sink and pump with a small circle adjacent to the sink (likely a water heater), which may have been the original 1887 layout.[316] The entirety of the kitchen was removed in 1937 when OHS renovated the house. The room was used as an office and living quarters for the on-site, live-in custodian.
- The Kitchen and Pantry underwent a Phase I restoration in 1987, further work in 2003, and a final, more comprehensive restoration in 2011, all with the direction and oversight of the architects at the Ohio Historical Society. They had painstakingly researched every detail of the pantry and kitchen from the period the Dunbars were in residence. Their ultimate goal was to be able to interpret the food preparation space, cooking sources, and technologies used in a period kitchen. The project restored the pass-through pantry, which had been removed by OHS in the 1930s renovation.[317]
- The kitchen range, water heater, sink and pitcher pump, and exposed lead plumbing piping were studiously selected for installation in the Dunbar Kitchen based on the research presented in the report.

[316] Buchanan, 7.
[317] "Dunbar House Renovations," *Dayton History Heritage Magazine*, Winter 2011, 5.

- The telephone was likely installed by the Dunbars after they moved into the house. The first monthly telephone bill was dated September 5, 1904.[318] The original location for the telephone is unknown. The existing telephone was installed as part of the 2003 renovation based on small holes found in the floor near the east wall. The selection of the historic telephone is discussed in detail in the Draft Historic Furnishings Report from 2004.
- The room is part of the tours and is interpreted as a kitchen from the Dunbar era. The sink and stove locations were known.
- There are two floor registers that may have been added as part of the 2003 renovation. The styles match those used in other rooms, but these were not documented in the 1937 field notes.
- Door 1/104 to the Enclosed Porch is an original door with some modifications at the mortise stile. A thin wood threshold has been installed at the door opening at an unknown time. This threshold is set atop the original stone sill. The threshold may have been installed as a transition between the Kitchen and the Porch. The Door 3/104 into the Pantry is a reproduction door and trim from 1987. The window in the south wall does not have an interior storm window. Millwork and the window sashes were painted as one time and have been stripped to receive a natural shellacked finish.
- There is no electrical lighting provided in the room. There is one outlet on the south wall.
- The walls are painted a light bluish gray, which was a color selected by Welsh Conservation.

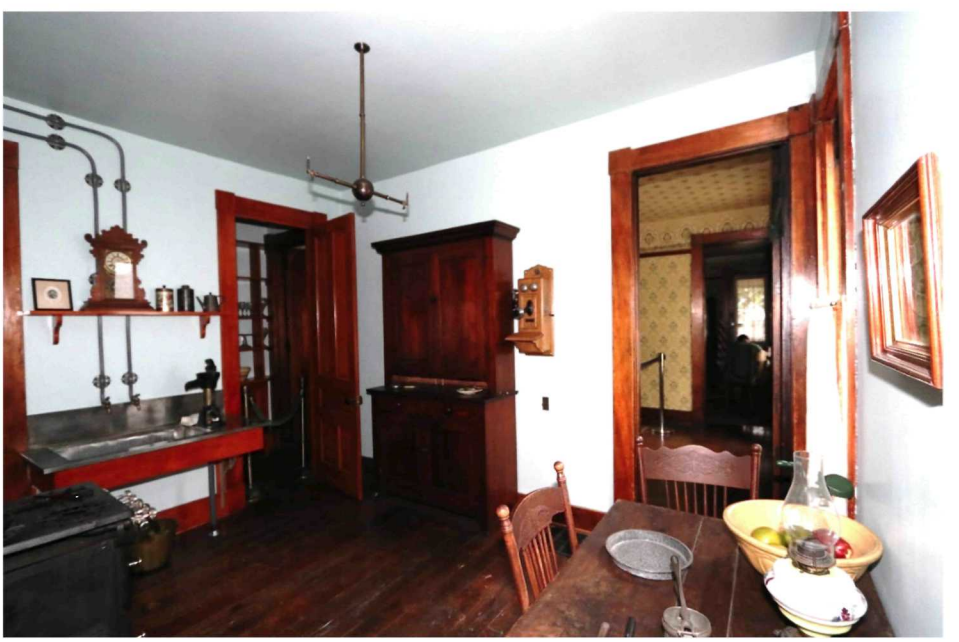


Figure 4.166. Kitchen, looking northeast towards the Pantry and the Dining Room. (STRATA 2018)

[318] Telephone Utility Bill, Dunbar Family Papers. OHC Files A/L MSS 114.



Figure 4.167. Kitchen, looking west towards the Enclosed Porch. (STRATA 2018)



Figure 4.168. Kitchen, looking south. The door to the Enclosed Porch is on the right. (STRATA 2018)

West Pantry - 106

The West Pantry 106 can be entered from a door to the Kitchen in the south wall and from a door in the west wall to the Enclosed Porch. The 22-square-feet room is approximately 4-5" square. The east wall is sloped from the floor to the west, following the headroom for the basement hatch access

This room has been recently restored to its historic configuration after a major modification of the space ca. 1937.

The West Pantry is used for interpretation in conjunction with the Kitchen and Enclosed Porch.

Chronology of Changes

Pre-1937

- The room was originally painted. Shelving brackets and ghosts of shelving on the north wall indicate there were shelves along this wall, although they are not indicated on the 1937 drawings. They may have been removed with the exposed soil stack in the northwest corner was installed ca. 1894 as part of the bathroom installation.
- Documented conditions in the 1937 field notes show the early stairs to the basement. It is assumed these were original. The stair shows 6 steps, which are drawn the full width of the room. No hatch is shown on the plan.
- There are no known photographs of the West Pantry during the Dunbars' residency or prior to the 1937 renovation.

1937 Renovation

- The pantry east wall was demolished and the stair opening in the floor was enlarged to accommodate the construction of a new and longer staircase to the basement. The opening was covered with a wooden trap door, hinged along the north side of the opening (Figure 4.169). The 1947 OHS drawings show long shelving installed along the entire north wall.

Mid-Century

- Floorboards were painted at an unknown time, an orangish-brown color, similar to that currently on the stone sill in the door opening, as seen in a photograph from 2011 (Figure 4.169).

1987 Scope of Renovation[319]

- No notes on the drawings specifically refer to the West Pantry area.

2000s Scope of Investigation and Renovation Work

- Field notes from the investigation of the pantry appear to have been conducted in 2002, 2003, and 2007 show remaining evidence of the historic layout. These notes were

[319] Dunbar House State Memorial, Interior Restoration – Final. Ohio Historical Society, Project 8422-I, January 22, 1987, Sheets 1 and 2.

compiled into a single drawing that documents the findings. Physical evidence on these notes indicates the outline of the sloped pantry wall was visible on both the north and south walls. Also, the ghosting of pantry shelving along the north wall and remaining shelving cleats behind the soil stack on the west wall. Holes were found in the ceiling for gas and water lines that were plugged.

- 2001 Welsh Conservation Report suggests the West Pantry were originally unpainted (dirt on white plaster), then whitewashed (with dirty surface), with identical ceiling finishes during Dunbar's residence.[320]
- Construction documents were compiled for the restoration of the Pantry by the OHS in 2011 that based the design on the ceiling, wall and floor ghostings found during the initial investigation. This included restoration of the original west wall location and slope, the cabinetry, and the door opening between the Pantry and the Kitchen.

Existing Conditions

- The floor hatch was installed as part of the Kitchen and Pantry project in 2011. The hatch door is held in place by a metal latch that appears to be antique salvage. While the 1937 stair was covered with a hatch door, a hatch door is not documented in the 1937 field notes.
- The new sloped east plaster wall is painted, while the other historic walls and ceiling have remnants of paint, they but have not been finish painted.
- The baseboards in the northwest and southwest corners are original. The other sections appear to be replacement. The doors and trim are original.
    - The Door 2/107 matches other porch Door 1/104. The door is a 4-lite with panels below. The panels match other doors in the house. The door sits atop a stone threshold that is painted brown.
    - The Door 2/194 to the Kitchen matches other doors on the first floor.
    - The doors and trim are painted with multiple layers of paint. They are currently white.
    - The most recent paint analysis suggest these doors and trim were originally natural with shellac and not painted. It is not clear when they were painted.
- The soil stack in the northwest corner is painted with several layers of cream colored paint in the northwest corner. The vent stack is open at the top, as rainwater could be heard dripping in it during a rainstorm.
- There is no lighting in this room, making operation of the hatch door unsafe on gloomy days.
- There are three light switches on the south wall that are no longer functioning.

[320] Welsh Color & Conservation, 14.




Figure 4.169. West Pantry 106. (left) Looking north. The trap door in the floor is on the right side of the photograph. (right) Photograph of the trap door in open position, looking into the basement. All of the opening framing is covered in wallpaper. (OHC Digital Files, January 2011)

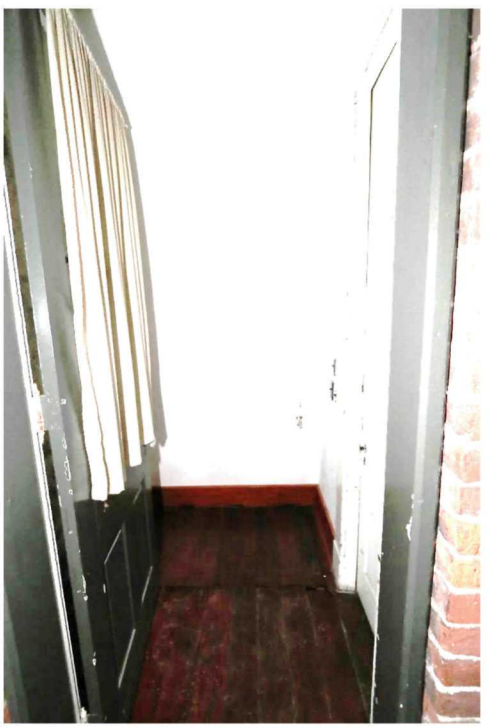



Figure 4.170. West Pantry 106. (left) Looking north. The door to the Enclosed Porch is on the left. (right) Looking east. The door to the Kitchen is on the right. (STRATA 2018)



Figure 4.171. West Pantry 106. (left) Looking at Door 2/107 to Enclosed Porch. (right) looking at the shelf cleats on the west wall behind the soil stack. (STRATA 2018)

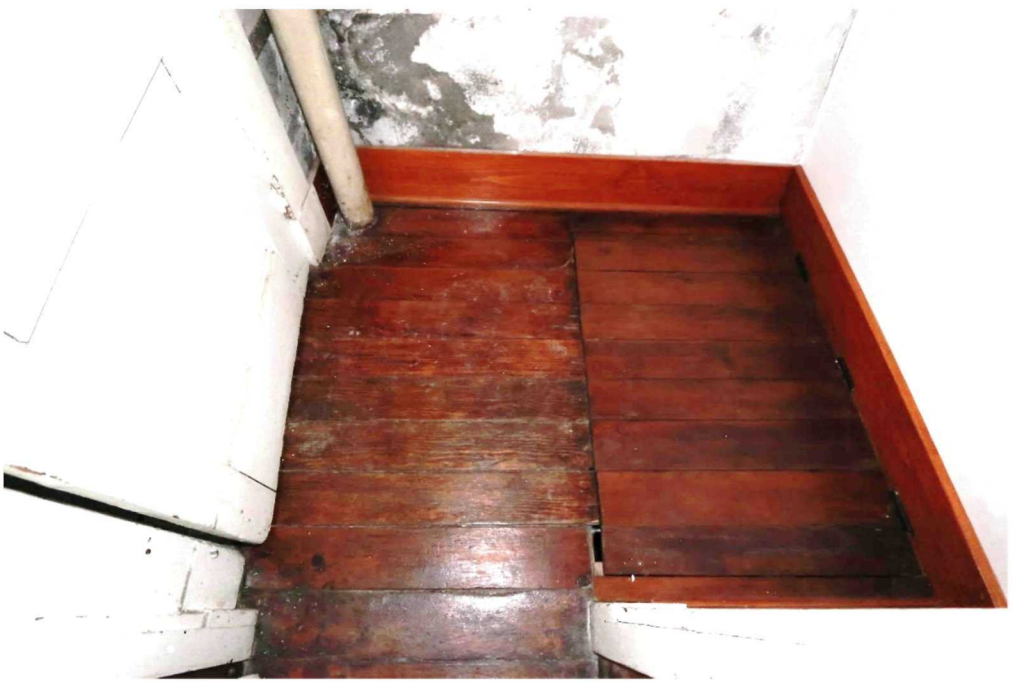


Figure 4.172. West Pantry 106 floor and hatch to basement. (STRATA 2018)

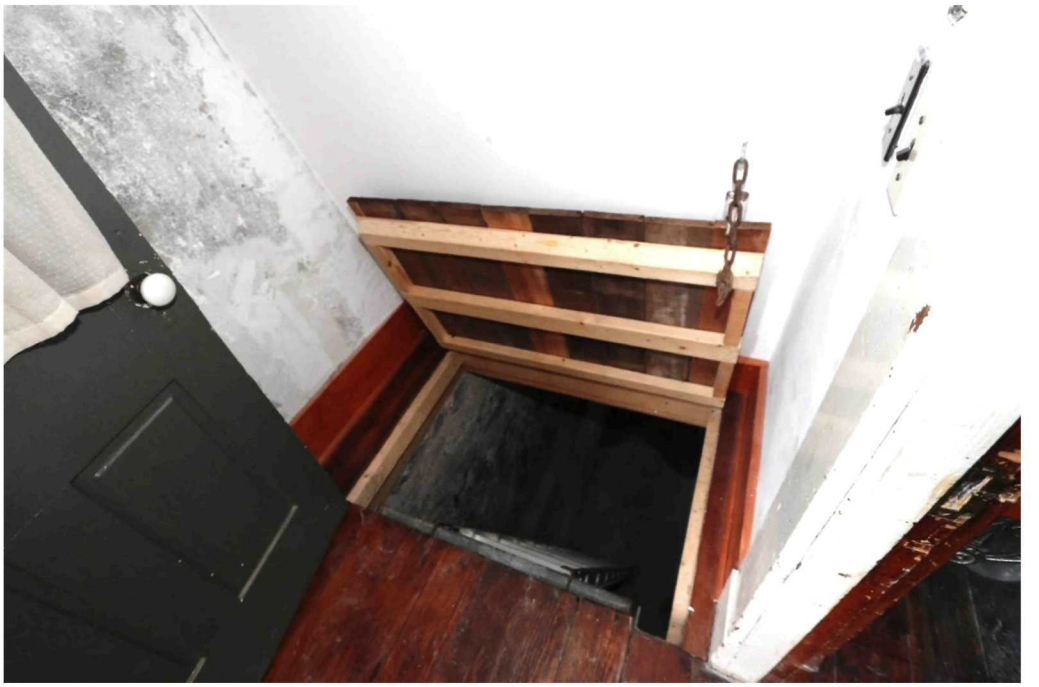


Figure 4.173. West Pantry 106 hatch to the basement. (STRATA 2018)

Enclosed Porch 107

The Enclosed Porch 107 serves as the back door entry into the house. The room can also be accessed through a door from the Kitchen and another from the West Pantry. The 197-square-feet room is approximately 16'-2" x 7'-10" with a sloped ceiling. There are three double-hung windows, one each in the north, west, and south walls.

This room has undergone significant renovations in the past eighty years. The renovation work is not well documented, making the identification of original historic fabric challenging. It is not clear from early documentation or Sanborn Maps if the back porch was originally constructed to be open or enclosed. However, it is believed to have been enclosed prior to and during Dunbar's residence. The back porch most definitely served as an extension of the kitchen. It has been referred to as a summer kitchen, and it was likely used for laundry and other similar functions.

The porch is currently the designated entry for mobility impaired visitors, as it is closest to the Visitor Center and the grade to the back door is relatively level at the threshold compared to the front entries. The back porch is currently interpreted as a laundry room or domestic workroom and contains a sink with hand pump and an icebox. Visitors walk along the south side of the room, and the remainder of the room is blocked with stanchions.

Chronology of Changes

Pre-1937

- The room is shown with three wood framed exterior walls, two windows (one in each the east and west walls), and the back entry door in the 1937 drawings. It is also noted as having a cistern in the northwest corner of the porch. It is assumed the cistern is under the porch, as the outline is dashed on the drawing. The note says it has a 2-foot diameter outlet, drawn with a solid circle. No other information is shown on the sketch. Note that there is no window shown on the drawing in the west wall.
- The east brick wall was plastered. It is not known if it was plastered during the Dunbars' residence or if the plaster was installed in the 1930s.
- A free-standing coal-burning stove may have once been installed near the east wall with the stove pipe connecting to the chimney flue within the east masonry wall. The flue opening is currently covered with a metal plate.
- There are no known photographs of the Back Porch, except from the exterior, during the Dunbars' residency. At this time, there has been no evidence found there was a sink on the back porch or how the cistern was connected to any of the exterior downspouts or potential indoor plumbing.

1937 Renovation

- The 1937 renovation greatly impacted the back porch. A new kitchen and full bathroom were constructed. The kitchen was open, while the bathroom was constructed along the north end and was accessed through the Door 1/107 that now leads into the West Pantry. Only one photograph has been located to date that shows a corner of the kitchen cabinetry that had been installed on the porch (Figure 4.162).

- It appears that the entire porch structure is constructed over a concrete foundation. This foundation may have been installed as part of the 1937 work, as the entire basement was underpinned at that time. This would require further investigation.
- It is not known if the east brick wall was plastered at this time, or if it had originally been plastered.

1987 Scope of Renovation[321]

- The 1987 renovation project appears to have reversed the 1937 construction of the kitchen and bathroom, restoring the back porch into a single room.
- Removal of plumbing.
- Removal of ceiling joists (this scope is not clear. Perhaps there were newer ceiling joists that had been installed when the bathroom was constructed).
- Removal of insulation and wiring.
- Removal of plaster from the brick wall (extent of plaster on the brick wall and the method of removal unknown)
- Remove or replace damaged framing, sheathing, and flooring, as required.
- Paint porch floor.
- Install new sink. It is not clear if this is the existing sink that is installed or if it was even functioning.
- Drawings refer to Change Order 2 scope of additional work in this space, which must accommodate work they had not anticipated. This documentation has not been found.
- A letter from Vibert White to Melinda Knapp in 1987 states that the Islamic society had a Sears icebox they wished to donate to the Dunbar House.[322] This is likely the icebox on display in the porch today.

2002 Scope of Renovation[323]

- In 2002, the drawing below was compiled to provide direction for the installation of water supply and a drain to a demonstration sink and pump on the back porch. This bladder is currently installed in the basement. The sink and pump remain. Their working condition is unknown.
- The porch walls, doors, and flooring were painted to match colors determined by Welsh Color & Conservation.

[321] Dunbar House State Memorial, Interior Restoration – Final. Ohio Historical Society, Project 8422-I, January 22, 1987, Sheets 1 and 2.
[322] OHC Files. Letter from Vibert White to Melinda Knapp. October 19, 1987.
[323] Neal V. Hitch and Cheryl J. Straker, 10.

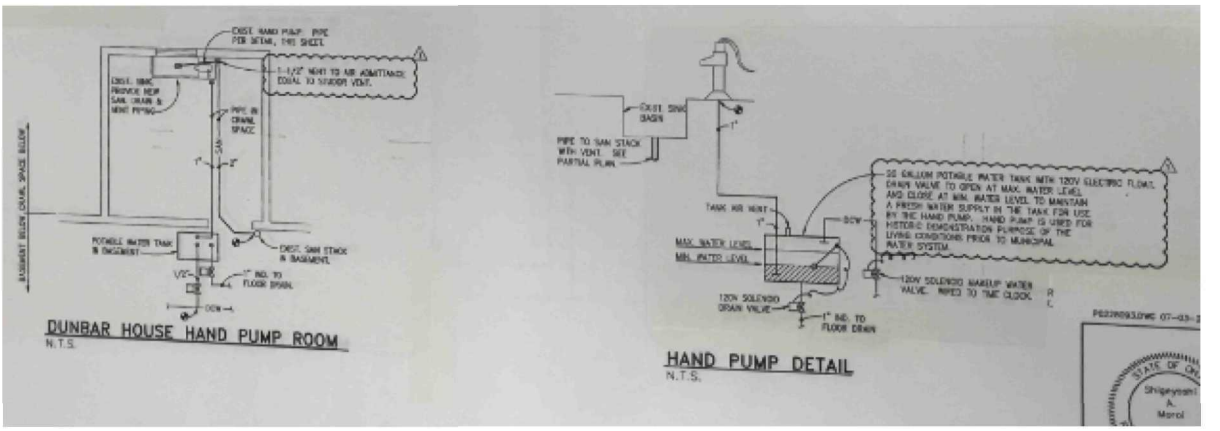


Figure 4.174. Dunbar House Hand Pump Installation (Dunbar House Stack and Riser, OHC, Drawing NO. 028093, P-2, July 31, 2002).

Existing Conditions

- Due to the significant renovations, it is difficult to determine the age of the existing finishes.
    - Beaded board (rail car siding) laid horizontal on the walls and the ceiling.
    - Baseboard is newer 1x6 painted with no profile.
    - Flooring is painted 3 ½-inch wide T&G flooring of unknown species.
- Door trim matches other trim/jambs on the exterior of the house and may be original to the porch construction.
- There are three double-hung 2/2-lite windows. The sashes appear to be older, but their origin is unclear. There are no ropes or pulleys for operation. The sash locks are 20th-century and probably date to the 1980s renovation. There are no sash pulls.
- East brick wall –
    - The exposed brick wall on the east side of the room has original mortar. This would be a good mortar to use to match exterior mortar when repointing.
    - The corners of the bricks at the door openings are very well-worn.
    - There is some efflorescence on the bricks to the north side of the northern-most door. This may be due to the active or previous roof leaks above.
    - There is a brick missing in the east wall, near the north door. The cavity has been infilled with insulation.
    - There is some cracking in the brick joints. The joint at the north door lintel has widened with a diagonal crack appearing in the bricks above the door.
    - Remnants of plaster remain on the bricks. It's not clear what process they used to remove the plaster, but it almost appears that the bricks were sandblasted and the fire skin of the brick was removed.
- Stove –
    - There is a spring-held stove flue cover in the east wall. The cover was temporarily removed, and the flue is filled with brick debris and a loose brick. This

flue is the northern-most of the two flues. There is no 'thimble' installed through the wall. The hole is rather haphazard.
    - The presence of the stove pipe opening into the chimney on the east wall suggests this room had a supplementary cooking or heating stove and may have been used as a summer kitchen.
- There are a series of wire-cut thick nails in a row near the head height of the doors. These may indicate a lowered ceiling at some point. Or they remain from the 1937 renovation.
- There is a reproduction sink with pump installed on the west wall. The drain and supply pipes are installed through the wood floor into the basement. A dry sink was installed in 1987. The existing sink may date to 2002 when the water bladder in the basement and the piping were installed.
- There is a leak in the roof along the east wall, north side, above Door 2/107. The leak was apparent during the August 2018 site investigation, which was ongoing during a rainstorm. Water was ponding on the stone threshold.
- A smoke detector and alarm are installed on the ceiling.
- There is some mildew growing on the ceiling boards. The cause is unknown. The mildew may be due to leaking flashing at the east wall connection, or it may be due to humidity in the space during hot summer months.
- Only a single floor supply vents into this room along the east wall, near the south door.
- The floor slopes slightly down towards the west, approximately ½-inch total.



Figure 4.175. Enclosed Porch 107, looking north. (STRATA 2018)



Figure 4.176. Enclosed Porch 107, looking south. (STRATA 2018)



Figure 4.177. Enclosed Porch 107. (left) Looking east towards Door 1/104 into the Kitchen. (right) Looking at the wood threshold at Door 1/104 into the Kitchen. Note the mouse-eaten bottom corner of the door. (STRATA 2018)



Figure 4.178. Enclosed Porch 107. (left) Looking east towards Door 2/107 into the West Pantry. (right) Looking at the painted stone sill at Door 2/107. (STRATA 2018)



Figure 4.179. Enclosed Porch 107. (left) Looking west towards Door 1/107 into the West Pantry. (right) Looking at the painted stone sill at Door 1/107. (STRATA 2018)

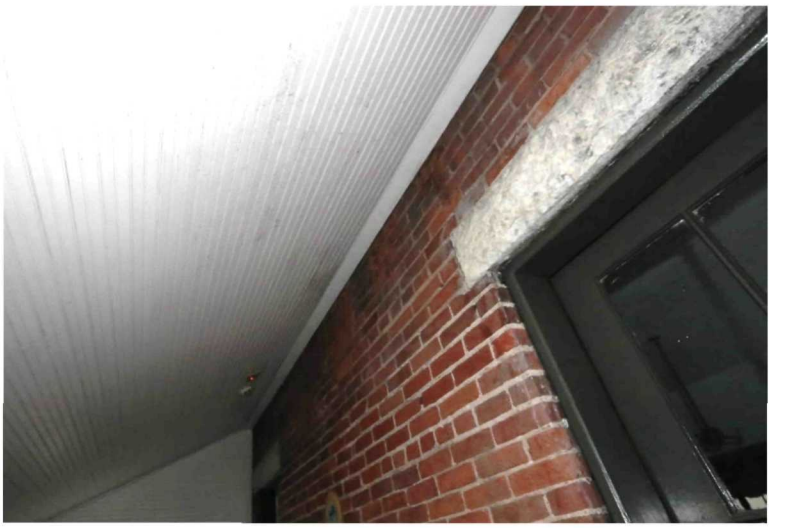


Figure 4.180. Enclosed Porch 107, Looking at mildew growing on the painted ceiling boards. (STRATA 2018)

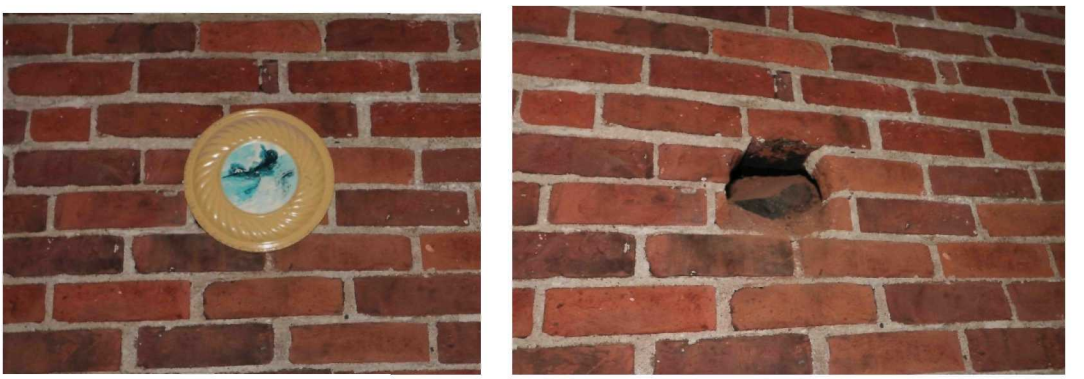


Figure 4.181. Enclosed Porch 107, Looking at chimney thimble opening in the east wall. (STRATA 2018)

Second Floor

The second floor is comprised of five main rooms and the hall and is accessed from the first floor by the stair along the north wall of the hall. The floor is approximately 978 gross square feet. The entire floor is utilized as a museum and is open to the public for guided tours. The second floor is decorated in a late Victorian, turn-of-the-century décor with some original Dunbar furnishings and personal items.

Besides a handful of photographs of Paul's Study or Loafing Holt, the second floor was wholly undocumented. While there are field notes of the existing conditions prior to the 1937 renovation, no notes have been found showing the second floor. This shortcoming has left a gap of knowledge of this floor in comparison to the first floor.

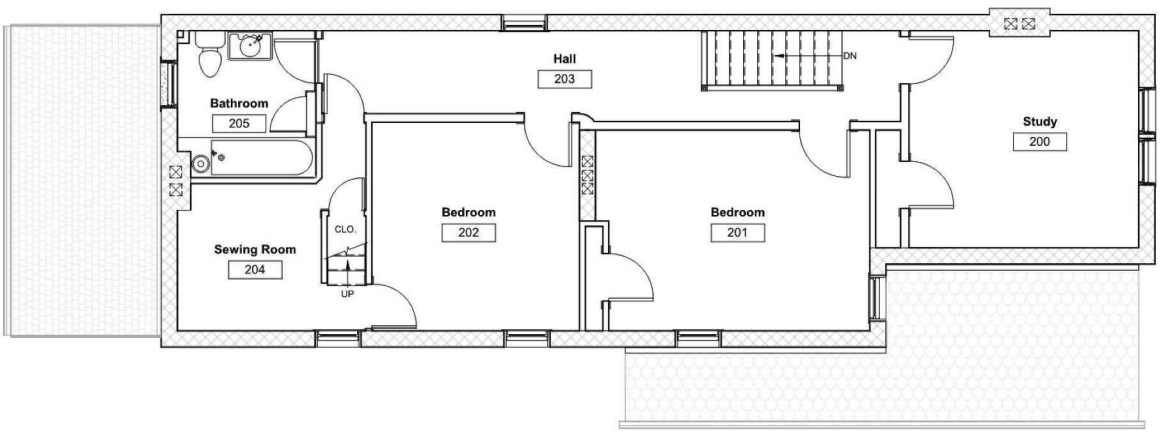


Figure 4.182. Current Second Floor Plan.

200 – Study or Loafing Holt

The Study or Loafing Holt is considered to be the most resource-rich or significant room in the Dunbar house, as this was Paul's private space, where he worked and entertained his friends. Upon Paul's death, Matilda made every effort to preserve his memory through the enshrinement of his room. The room retains a majority of the original furnishings and layout. His personal belongings, including his books, photographs, and memorabilia fill the space.

The Study or Loafing Holt 200 is entered from the second floor Hall. The 157-square-feet room is approximately 12'-3" x 12'-11" with a ceiling height of 8'-9." A pair of double-hung windows is centered in the east wall, and there are doors to a closet and the Hall on the west wall. A chimney mass is centered on the north wall. Although there is no fireplace on the north wall, there is an original mantel shelf installed.

In 1905, Paul hosted afternoon guests for a 'Chinese tea party' and asked that they follow him to his 'Loafingholt."[324]

> *That is the name he gave his den or library, and it was well chosen, for there was every inducement to laziness and rest. The entire house was artistic in its appointments, and reflected everywhere the spirit of its master, but this room – his own particular sanctum sanctorum was the most charmingly characteristic apartment of them all. The walls were lined with book-shelves, above which were hung illuminated mottoes from the works of Riley, Stevenson and others of his favorites. A framed certificate gave evidence of the fact that Mr. Dunbar was a member of the famous Pen and Pencil Club of Washington, with an office in that organization. Another frame held an autograph copy of "My Country 'tis of Thee." On the top shelf of each book case were photographs of eminent men and women of both races…The pictures were almost all autographed. Dainty bits of bric-a-brac showed the poet to be a connoisseur in other fields than that of literature. The books were almost all presented to him by the authors. An arts-and-crafts bookcase contained copies of his own productions, and the collection was not one which he needed to be ashamed.*
>
> *His desk shown that he had been at work, recently, and there were bits of unfinished poems strewn upon it.*
>
> *A couch piled high with gay sofa pillows, afforded a cozy place for the poet to rest when tired of writing or of guests, and an Indian blanket rug in bright crimson gave the room its needed bit of vivacious coloring. There were sleepy-hollow chairs and other "loafing" places in the room, and altogether it was very appropriately named.*
>
> *In a corner near the door, was a handsome tabourette upon which was disposed the tea service.*

The best photographs of the house when the Dunbars were in residence are from *The Watchword* in 1906. These photographs document the interior of Dunbar's library and provide evidence for how the room was arranged and furnished.

One thing is clear; this room has not remained static as it appears through the many documentations of Matilda's claims to have kept the room as he had left it. The furnishings and objects have moved, and some appear to have been removed, including one of the large bookcases seen in the 1936 photograph. The carpet has changed, and the walls have been re-papered several times.

Besides changing wallpaper and rearranging of furnishings and personal items, this room itself has seen very little change, reflecting the original floor plan and ceiling height. The original wood flooring, baseboard, window sashes, doors, and door trim remain. A small mantle on the north wall is also original.

[324] "Draft Historic Furnishings Study," Ohio State Historical Society, 2004; Lida Keck Wiggins, *The Life and Works of Paul Laurence Dunbar* (Harvard: Dodd, Mead & Company, 1907), 107-8.

Currently, the room is used for interpretation as Paul's study or 'Loafing Holt.' The room is also sometimes referred to as the Library. Visitors enter the front portion of the room, and the rest is blocked with stanchion ropes.

The use of the Library, its furnishings, and finishes are discussed in detail in the 2004 *Draft Historic Furnishings Report.* In addition, the 2003 historic wallpaper report details the work associated with the design and production of the wallpaper.

Chronology of Changes

Pre-1937

- The room was originally wallpapered, as there were no finishes noted on the plaster from the 2001 Welsh Study. The room has been wallpapered multiple times since the house's original construction and since the period of significance.
- The wood picture rail was removed at an unknown date.
- It is very likely that this room once contained a free-standing coal-burning stove that would have utilized the second flue in the north chimney, which projects into the room. Further investigation, including scoping the chimney, may indicate where this stovepipe penetration was located. This stove was not seen in the handful of historic photographs from the period of significance.

1937 Renovation

- Electrical outlets and switches likely installed, as the house underwent a full electrical upgrade.
- All wallpaper was steamed off to inspect and repair plaster walls. Wallpaper was hung.

1987 Scope of Renovation[325]

- In 1987, the wood trim was to be repaired and finished with paste filler, 1 coat of Pratt & Lambert tonetic Wood Stain, and 2 coats of Pratt and Lambert 38 Clear Finish.
- Selective demolition of existing fixtures, switches, and wiring back to the source. One note specifically points to where a light switch and ceiling light were located and were to be removed. This light fixture can be seen in Figure 4.188.
- Paper was steamed off walls for plaster repairs.
- Plaster was repaired on a portion of the ceiling near the chimney, as well as the north wall.
- A new wooden picture rail was installed and finished to match existing woodwork in the unaltered portion of the house.
- The walls were covered with wallpaper by Boussac of France, MC, Trianon (CB2162).
- The ceiling was painted, with P&L Peanut Shell I (YO 289 P).
- The 1988 exhibit design drawings indicate there was to be a free-standing display case installed which ran parallel to the west Hall door.

[325] Dunbar House State Memorial, Interior Restoration – Final. Ohio Historical Society, Project 8422-I, January 22, 1987, Sheets 1 and 2.

2002 Scope of Renovation[326]

- 2001, OHS staff removed the mantel shelf and were able to determine the plaster was raw. Therefore, the mantel shelf is original.[327]
- Wallpaper removed, plaster walls repaired, and new wallpaper manufactured. The current wallpaper, "Dunbar Library," is a light blue paper with tone-on-tone scroll and lavender floral wreath. The paper is custom designed and reproduced based on the 1906 *Watchword* photograph. The ceiling paper is also custom to match.
- The floor covering is a carpet called *Diamond Diaper*, which was also installed in 2003. The design is based on a historic sample from the same time period and was produced by the Family Heirloom Weavers, Red Lion, Pennsylvania. The carpet was based on the 1906 photograph and also one of Matilda Dunbar in 1934 in this room.[328]
- Interior storm windows were likely installed as part of the 2002 grant.

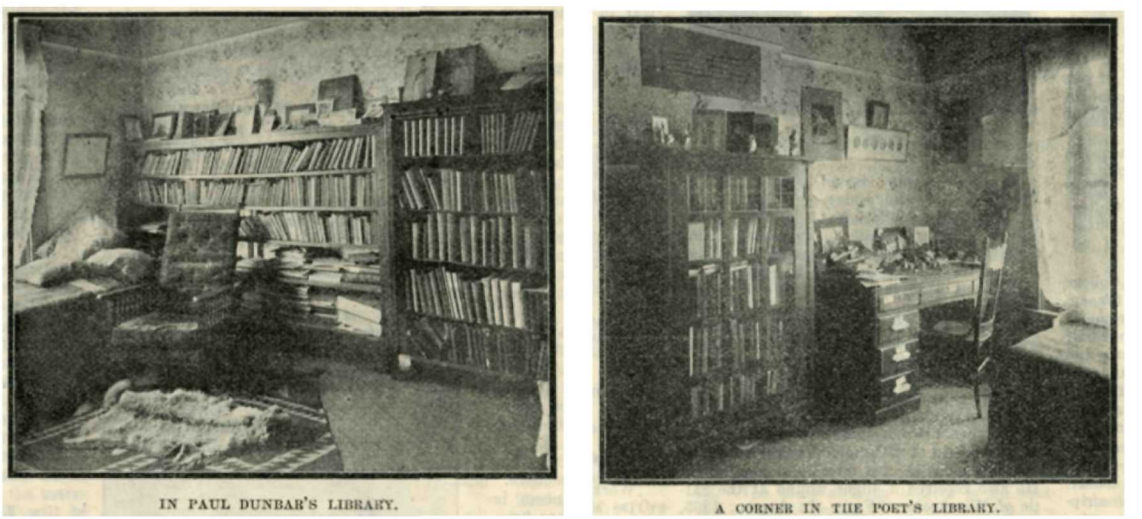


Figure 4.183. The Study in 1905. ("Paul Laurence Dunbar: The Negro Poet Laureate." *The Watchword: For the Glory of God and the Salvation of Men.* Dayton, Ohio, March 6, 1906, 150)

[326] Neal V. Hitch and Cheryl J. Straker. "Paul Laurence Dunbar House: Historic Wallpaper Report," Facilities Planning, Ohio Historical Society, March 2002, Addendum 1.
[327] *Historic Structures Report [DRAFT]*, 2004, 29.
[328] "Draft Historic Furnishings Report," Ohio State Historical Society, 2004.



Figure 4.184. Loafing Holt as it appeared in June 1938.[329]


MRS. MATILDA J. DUNBAR.

Figure 4.185. Matilda Dunbar in the Library. (Summary of Mrs. Dunbar's Life as Compiled by Rev. Higgins, Executor of Son's Estate, Dayton Journal, March 18, 1934).

[329] "Paul L. Dunbar Home Dedication Planned," *Dayton Journal*, June 19, 1938.



Figure 4.186. 1938 Photograph of the Study. (OHC Files, P365/4/4)



Figure 4.187. Curatorial Photograph, ca. 1979. (Historic Structures Report, 2004)

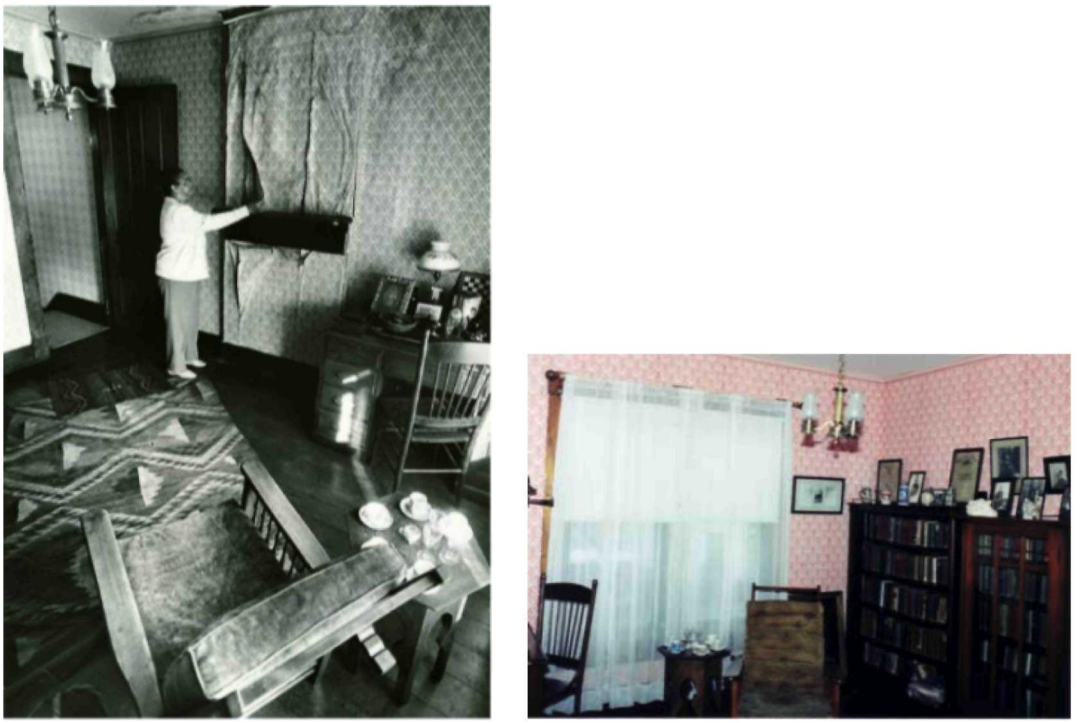


Figure 4.188. (left) Wallpaper problems, ca. 1986. This photograph shows failing wallpaper at the chimney stack indicating a probable roof flashing issue at the time. (Wright State University Special Collections). (right) Prior to restoration, ca. 1986. (Historic Structures Report, 2004)



Figure 4.189. Loafing Holt, as interpreted in 1990. (titled 'General photographs -no problems,' OHC Files, ca. 1990)

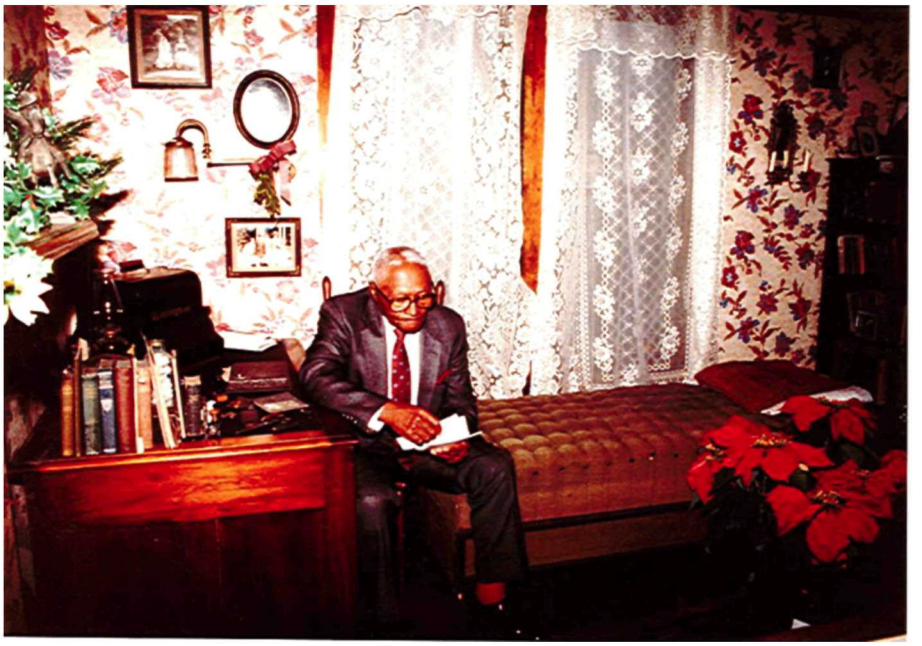


Figure 4.190. Loafing Holt, as interpreted in 1990. (titled, 'An Exhausted Scholar, Dr. McStallworth spoke to five consecutive tours.' OHC Files, 1990)

Existing Conditions

The baseboards, picture molding, and door and window trim are typical throughout the second floor. All millwork has a varnished finish and is a medium-brown color. All trim appears to be original, except for the picture molding, which was installed in 1987. Of note, the picture molding in the 1906 photograph shows the picture molding was painted a light color. When it was reinstalled in 1987, it was stained and has remained stained. The trim appears to be in good condition.

The wood flooring is visible at the perimeter of the room. According to the Draft Historic Furnishings Report, carpet in the room is called *Diamond Diaper* and is based on a carpet sample from the Cappon House in Holland, Michigan. The carpet was produced by Family Heirloom Weavers, Red Lion, PA in May 2003.[330]

There is no fireplace in this room, but the presence of the original oak mantel shelf signifies there was likely a free-standing, coal-burning stove installed. The stovepipe would have been installed into one of the chimney flues above the mantel. A stove is not seen in any of the photographs of this room during the Dunbars residency. Because they had some type of coal-burning central heating source, the stove may have been removed by a previous owner.

[330] "Draft Historic Furnishings Report," Ohio Historical Society, 2004.

There is one floor register in this room near the door into the space. There are two receptacles installed in the baseboards – one on the east wall and one on the west wall. Both are in working condition.

A gas wall sconce is installed in the east wall, north of the windows. This light was original to the construction of the house and was likely why Paul's desk was situated in this corner of the room. The light was noted as existing in 1987, but the burner and shade were missing. The burner and shade currently installed are types that were not available until after the Dunbars were living in the house. It was recommended in the *Early Technologies* report in 2011 to replace the burner and shade with one appropriate for the period of significance. The working condition of this fixture is unknown. There is no electric lighting in the room.

The walls and ceiling were papered in 2002 to match the wallpaper seen in the 1906 *Watchword* article that showed a photograph of this room that had been taken prior to Paul's death.

The pair of windows in the east wall provide natural light into the room, especially in the morning. The museum staff has noted that this space can get very warm from the heat gain through the windows and that they are concerned about UV damage affecting the artifacts. Noticeable bleaching from the sunlight is visible on the window sill and also on objects near the windows. Interior storm windows are installed on these windows. It is unknown if they contain UV protection.

The shallow closet in the southwest corner of the room is original to the construction of the house and contains shelving and original metal hooks. Vertical cracks in the back, north wall of the closet, show signs of settlement. This closet is constructed over a wood-framed wall that contains the first floor pocket doors.

Both turned wood doorstops are missing, as indicated by the resultant holes and circle marks left in the baseboards.

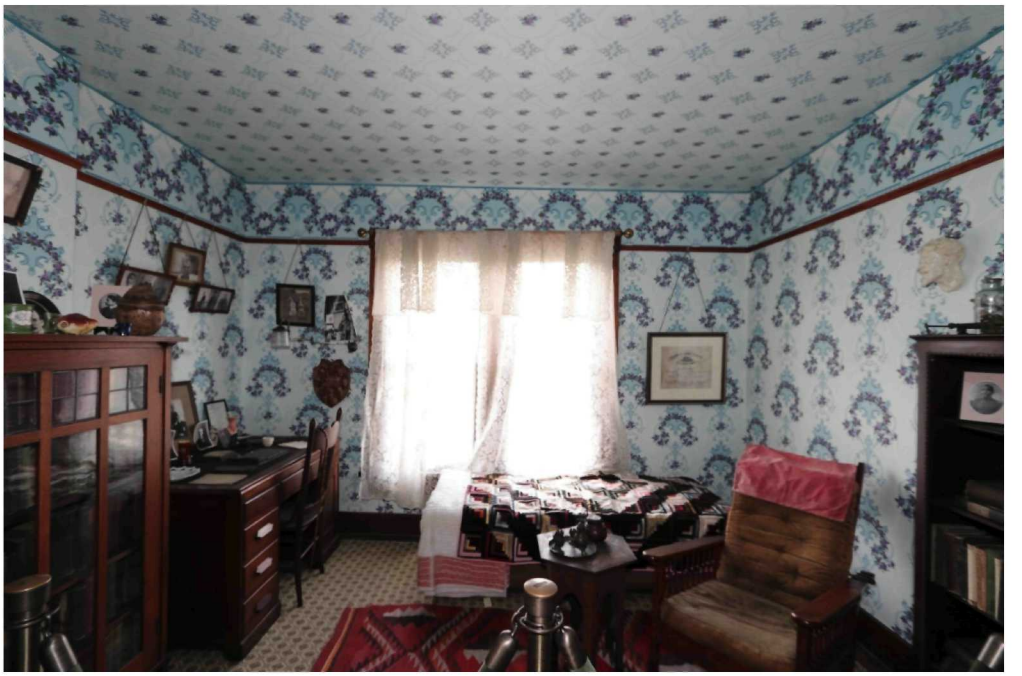


Figure 4.191. Loafing Holt 200, Looking east. (STRATA 2018)



Figure 4.192. Loafing Holt 200, Looking south. (STRATA 2018)



Figure 4.193. Loafing Holt 200, Looking west. (STRATA 2018)



Figure 4.194. Loafing Holt 200, Looking north (STRATA 2018)

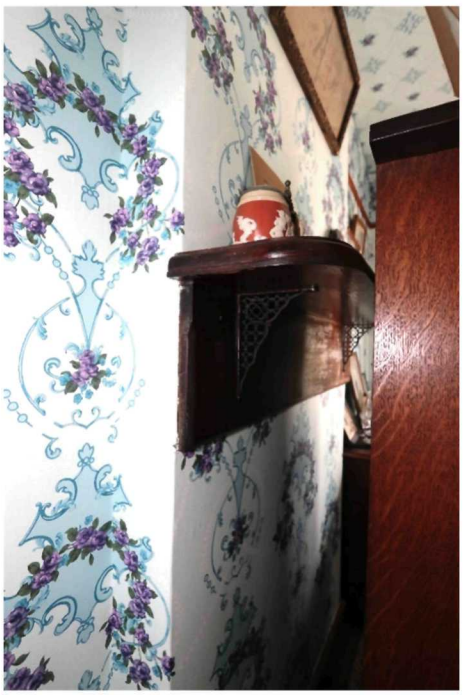
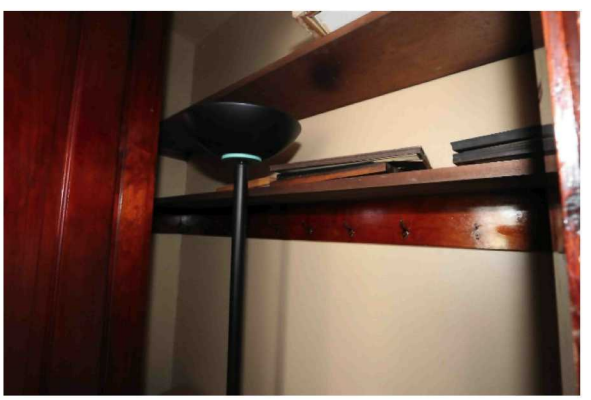


Figure 4.195. Loafing Holt 200. Detail of mantel that is behind a bookcase. (STRATA 2018)



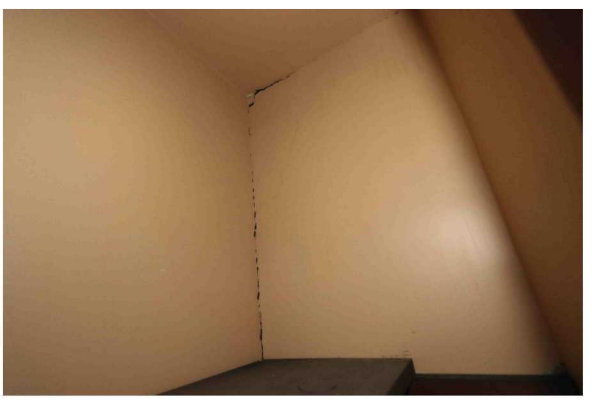


Figure 4.196. Loafing Holt 200, Photographs of the closet. Note the crack in the northwest corner of the closet. (STRATA 2018)

Bedroom 201 – Paul Dunbar's Bedroom

This room was Paul's while he lived in the house, although there is no documentation of this space until after the State purchased the house and was interpreting this room.

The Bedroom is entered from the second floor Hall. The 170-square-feet room is approximately 11'-4" x 15'-5" with a ceiling height of 8'-9." A single, double-hung window is in the south side of the east wall and a second window is in the south wall. The door to the Hall is in the east side of the north wall, and a closet door is in the south side of the west wall. Although there is no fireplace on the west wall, there is an original mantel shelf installed to the north of the closet.

There are no photographs of this room that have been found, so the space was not very well documented. Only one mention of this room is discussed in the 1906 *Watchword* article that discusses him ill in bed, taking a visitor. This dialogue suggests there was a desk in his bedroom. The bedroom is currently interpreted with a small desk near the wall sconce.

Chronology of Changes

Pre-1937

- The room was originally wallpapered, as there were no finishes noted on the plaster from the 2001 Welsh Study. The room has been wallpapered multiple times since the house's original construction and since the period of significance.
- It is very likely that this room once contained a free-standing coal-burning stove that would have utilized one of the flues in the central chimney. The west wall of the room is the central chimney mass. Further investigation, by scoping the chimney, may indicate where this stovepipe penetration was located. This stove was not seen in the handful of historic photographs from the period of significance.

1937 Renovation

- Electrical outlets and switches likely installed, as the house underwent a full electrical upgrade.
- All wallpaper was steamed off to inspect and repair plaster walls. Wallpaper was hung.

1987 Scope of Renovation[331]

- In 1987, the wood trim was to be repaired and finished with paste filler, 1 coat of Pratt & Lambert tonetic Wood Stain, and 2 coats of Pratt and Lambert 38 Clear Finish.
- Selective demolition of existing fixtures, switches, and wiring back to the source. One note specifically points to where a light switch and what appears to be a wall sconce were located adjacent to the Hall door. They were scheduled to be removed.
- Paper was steamed off walls for plaster repairs.
- This room had retained the original picture molding.

[331] Dunbar House State Memorial, Interior Restoration – Final. Ohio Historical Society, Project 8422-I, January 22, 1987, Sheets 1 and 2.

- The walls were covered with wallpaper by Boussac of France, MC, Trianon Bouquets (CB2192).
- The ceiling was painted, with P&L Peanut Shell I (YO 289 P).
- The existing wall-mounted gas fixture was repaired and reinstalled.
- The 1988 exhibit design drawings indicate there was to be a free-standing display case installed which ran perpendicular to the north wall, adjacent to the Hall door.

2002 Scope of Renovation[332]

- Wallpaper removed, plaster walls repaired, and new wallpaper manufactured. The current wallpaper, "Dunbar Cicero," is a gray and blue striped wallpaper custom designed after a print found in the 1907 *Sears, Roebuck Catalogue.*
- An interior storm window on Window 202 was likely installed as part of the 2002 grant. It is unknown if this storm window provides UV protection.



Figure 4.197. Dunbar's bedroom, ca. 1938. (OHC Collection P365)

[332] Neal V. Hitch and Cheryl J. Straker, Addendum 1.



Figure 4.198. Dunbar bedroom, ca. 1976. Note that the wall sconce is installed, but it is missing its shade. (Wright State special collections)



Figure 4.199. Paul's Bedroom, as interpreted in 1989. (titled 'Philip Bass Reciting,' OHC Files, 1989)

Existing Conditions

The baseboards, picture molding, and door and window trim are typical throughout the second floor. All millwork has a varnished finish and is a medium-brown color. All trim appears to be original, including picture molding. Based on the 1987 renovation drawings, this may be the only room that had retained the original picture molding. The trim appears to be in good condition. The finish on the windows is crackled and bleached from the sun.

There is no fireplace in this room, but the presence of the original oak mantel shelf on the west wall signifies there was likely a free-standing, coal-burning stove installed. The stovepipe would have been installed into one of the chimney flues above the mantel. Because the Dunbars had some type of coal-burning central heating source, the stove may have been removed by a previous owner.

There is one supply air wall register installed in the west wall. The northernmost central chimney flue was re-purposed as a vertical duct from the basement coal-burning furnace. Penetrations were made between the flue and rooms to the east (Paul's Bedroom) and the west (Matilda Dunbar's Bedroom). The registers, with decorative black-painted grilles, were installed over the flue penetrations. This grille is hidden behind the bed. Upon inspection in August 2018, one of the team members discovered black spots on the bed linens. The immediate reaction was that there was mold on the linens. Upon further inspection, the black dust was particles from the chimney flue. Because the flue was re-purposed as a duct, black creosote, or soot, that had built up on the inside of the flue when it was previously used to vent a coal-burning furnace or stove is caked on the interior of the flue. It appears that this soot becomes loose and can travel through the blown air in very fine particles, which is what has landed on the linens. This same issue of black dust is visible on the opposite side in Matilda Dunbar's Bedroom.

A gas wall sconce is installed in the south wall, east of the window. This light was original to the construction of the house. The light was noted as existing in 1987, but the burner and shade were missing. The burner and shade currently installed are types that were not available until after the Dunbars were living in the house. It was recommended in the *Early Technologies* report in 2011 to replace the burner and shade with one appropriate for the period of significance. The working condition of this fixture is unknown. There is no electric lighting in the room.

There are two wall receptacles – one in the north wall and one in the east wall.

The walls and ceiling were papered in 2002 to match wallpaper from the 1907 Sears catalog. Papering appears to be in good overall condition.

The two windows provide natural light into the room. Because they face east and south, they take in a lot of light and heat. Only the east-facing window has an interior storm window. It is unknown if it contains UV protection.

The shallow closet in the southwest corner of the room is original to the construction of the house and contains shelving and original metal hooks. The wallpaper in the closet dates to one

of the earlier renovations. The hooks in the closet match hooks in the first floor closet under the stairs and also the closet in the Loafing Holt.

One of the two turned wood doorstops is missing, as indicated by the resultant hole and circle mark left in the baseboard.



Figure 4.200. Paul's Bedroom, looking west. (STRATA 2018)



Figure 4.201. Paul's Bedroom, looking at black register in the west wall. The black soot on the bed is from the vent. (STRATA 2018)



Figure 4.202. Paul's Bedroom, looking south. (STRATA 2018)



Figure 4.203. Paul's Bedroom, looking east. (STRATA 2018)



Figure 4.204. Paul's Bedroom closet. (STRATA 2018)

Bedroom 202 – Matilda Dunbar's Bedroom

Mrs. Dunbar's bedroom is the third room from the front of the house. This bedroom is accessed from the Hall and also from a door the west wall to the Sewing Room. This room has no early documentation, and there are no known photographs of this room. While Matilda was living in the house, it is possible this room was rented, as there were several boarders. This room was not used on tours until after the 1987 renovation.

The 137-square-feet room is approximately 11'-9" x 11'-8" with a ceiling height of 8'-9." A single, double-hung window is in the south wall. Currently, this room is interpreted as Matilda Dunbar's Bedroom, with period furnishings.

Chronology of Changes

Pre-1937

- The room was originally wallpapered, as there were no finishes noted on the plaster from the 2001 Welsh Study. The room has been wallpapered multiple times since the house's original construction and since the period of significance.
- It is very likely that this room once contained a free-standing coal-burning stove that would have utilized one of the flues in the central chimney. The east wall of the room is the central chimney mass. Further investigation, by scoping the chimney, may indicate where this stovepipe penetration was located.
- The wood picture molding was removed prior to 1937.

1937 Renovation

- Electrical outlets and switches likely installed, as the house underwent a full electrical upgrade.
- All wallpaper was steamed off to inspect and repair plaster walls. Wallpaper was hung.

1982 Scope of Renovation[333]

- The 2004 Historic Structure Report refers to this room and Matilda Dunbar's Bedroom as requiring work in a 1982 OHS Memorandum, "…actually, there are two adjoining rooms which are in need of repair and papering. I suggest we do both at the same time. The walls need steam cleaned to remove the accumulated layers of paper and to expose the bad areas and cracks in the plaster. Plaster patching is necessary before installation of new wallpaper. Dayton area companies are being selected to do this work. Bids are to be sent to my office. Selection of wallpaper styles to be approved by Don Hutslar."[334] It is not known if this work was completed.

[333] Dunbar House State Memorial, Interior Restoration – Final. Ohio Historical Society, Project 8422-I, January 22, 1987, Sheets 1 and 2.
[334] 2004 Historic Structures Report, 33. Memo from Beverly H. Mosely to Amos Loveday, November 15, 1982, OHC Site Files.

1987 Scope of Renovation[335]

- In 1987, the wood trim was to be repaired and finished with paste filler, 1 coat of Pratt & Lambert tonetic Wood Stain, and 2 coats of Pratt and Lambert 38 Clear Finish.
- Selective demolition of existing fixtures, switches, and wiring back to the source. One note specifically points to where a light switch and what appears to be a wall sconce were located adjacent to the Hall door. They were scheduled to be removed.
- Paper was steamed off walls for plaster repairs.
- A new wooden picture rail was installed and finished to match existing woodwork in the unaltered portion of the house.
- The walls were covered with wallpaper by Boussac of France, MC, Jocastre (4592/1).
- The ceiling was painted, with P&L Foam I (YG 456 W).
- The existing wall-mounted gas fixture on the south wall was repaired and reinstalled.
- The 1988 exhibit design drawings indicate there was to be a free-standing display case installed which ran perpendicular to the north wall, adjacent to the Hall door.

2002 Scope of Renovation[336]

- Wallpaper removed, plaster walls repaired, and new wallpaper manufactured. The current wallpaper, "Dunbar Dot and Field," is a light cream and grey wallpaper custom designed after a fragment found in the house that dated to ca. 1920, in combination with patterns found in the 1910 *Sears, Roebuck Catalogue* and with the Dunbar Sarapis border (Sewing Room). The ceiling paper, Dunbar Rosetti, was re-colored to match the wallpaper.



Figure 4.205. Wallpaper matching based on fragment found in the house prior to renovation. (OHC Files, undated)

[335] Dunbar House State Memorial, Interior Restoration – Final. Ohio Historical Society, Project 8422-I, January 22, 1987, Sheets 1 and 2.
[336] Neal V. Hitch and Cheryl J. Straker, Addendum 1.

Existing Conditions

The baseboards, picture molding, and door and window trim are typical throughout the second floor. All millwork has a varnished finish and is a medium-brown color. All trim appears to be original, except for the picture molding, which was replaced in the 1987 renovation.

There is no fireplace in this room, but there may have been a free-standing, coal-burning stove installed along the east wall where the central chimney rises. The stovepipe would have been installed into one of the chimney flues. Because the Dunbars had some type of coal-burning central heating source, the stove (if ever one was installed) may have been removed by a previous owner.

There is one supply air wall register installed in the east wall. The northernmost central chimney flue was re-purposed as a vertical duct from the basement coal-burning furnace. Penetrations were made between the flue and rooms to the east (Paul's Bedroom) and the west (Matilda's Bedroom). The registers, with decorative black-painted grilles, were installed over the flue penetrations. This grille is hidden behind the hall door when the door is in the open position. Black dust particles from the chimney flue accumulate on the baseboard and floor just below the grille. Because the flue was re-purposed as a duct, black creosote, or soot, that had built up on the inside of the flue when it was previously used to vent a coal-burning furnace or stove is caked on the interior of the flue. It appears that this soot becomes loose and can travel through the blown air in very fine particles, which is what has landed on the linens on the opposite side in Paul's Bedroom.

A gas wall sconce is installed in the south wall, west of the window. This light was original to the construction of the house. The light was noted as existing in 1987, but the burner and shade were missing. The burner and shade currently installed are types that were not available until after the Dunbars were living in the house. It was recommended in the *Early Technologies* report in 2011 to replace the burner and shade with one appropriate for the period of significance. The working condition of this fixture is unknown. There is no electric lighting in the room.

There are two wall receptacles – one in the south wall and one in the west wall.

The walls and ceiling were papered in 2002 to match a fragment of ca. 1920s wallpaper in combination of one from the 1910 Sears catalog.

The window provides natural light into the room. Because the window faces south, it allows a lot of light and heat into the room. There is no interior storm window installed on this window.

One of the two turned wood doorstops is missing.

Holes in the floor near the south wall were reportedly from an old radio that had been installed in the first floor. The wiring was fed to the attic antennae. Remnants of that antennae remain in the attic.



Figure 4.206. Matilda Dunbar's Bedroom, looking west. (STRATA 2018)



Figure 4.207. Matilda Dunbar's Bedroom, looking north. (STRATA 2018)



Figure 4.208. Matilda Dunbar's Bedroom, looking south. (STRATA 2018)

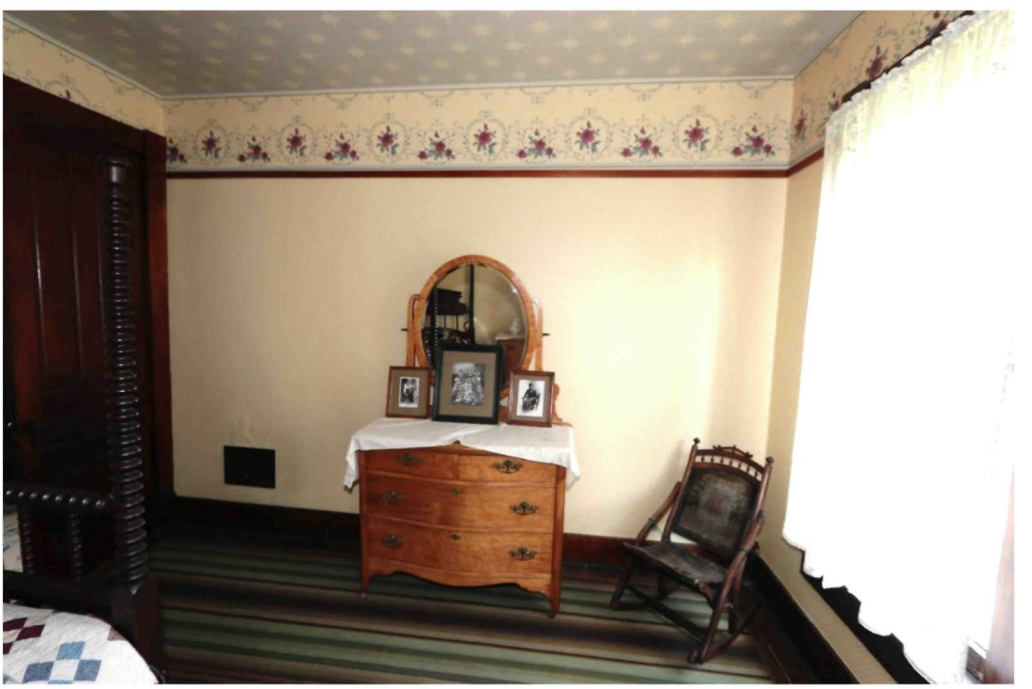


Figure 4.209. Matilda Dunbar's Bedroom, looking east. (STRATA 2018)



Figure 4.210. Matilda Dunbar's Bedroom, east wall register. (STRATA 2018)



Figure 4.211. Matilda Dunbar's Bedroom, looking at south wall and holes through the floor, supposedly from the wires of an old radio antenna. (STRATA 2018)

Room 204 – Sewing Room

This back corner room is currently interpreted as Matilda Dunbar's Sewing Room, although there is no documentation of its original use. This space was not on the house tour until 2003, as it had been used by LaVerne Sci, and potentially earlier museum directors, as an office.

It is noted in the 2004 Draft Historic Furnishings Report that, "It was decided to furnish the room and interpret as Matilda Dunbar's sewing room. Although it is not certain how this room was used, the site manager wanted to include another space in which to talk about Matilda's work and life. We do know that she sewed, and many of the sewing items in the room belonged to Matilda."[337]

The 85-square-feet room is approximately 8'-3" x 8'-1" in the center of the space, with a ceiling height of 8'-9." A single, double-hung window is in the south wall. A door in the east wall leads to Matilda Dunbar's Bedroom, and a door in the north wall leads to the Hall. The attic stair with a closet below, runs along the east wall. The attic stair is open to the room, with a hinged access hatch at the top of the stairs.

Chronology of Changes

Pre-1937

- The room was originally wallpapered, as there were no finishes noted on the plaster from the 2001 Welsh Study. The room has been wallpapered multiple times since the house's original construction and since the period of significance.
- It is very likely that this room once contained a free-standing coal-burning stove that would have utilized one of the flues in the west chimney. The west wall of the room is the central chimney mass. Further investigation, by scoping the chimney, may indicate where this stovepipe penetration may have been located.

1937 Renovation

- Electrical outlets and switches likely installed, as the house underwent a full electrical upgrade.
- All wallpaper was steamed off to inspect and repair plaster walls. Wallpaper was hung.

1982 Scope of Renovation[338]

- The 2004 Historic Structure Report refers to this room and Matilda Dunbar's Bedroom as requiring work in a 1982 OHS Memorandum, "…actually, there are two adjoining rooms which are in need of repair and papering. I suggest we do both at the same time. The walls need steam cleaned to remove the accumulated layers of paper and to expose the bad areas and cracks in the plaster. Plaster patching is necessary before installation of new wallpaper. Dayton area companies are being selected to do this work. Bids are to

[337] "Draft Historic Furnishings Report," Ohio State Historical Society, 2004.
[338] Dunbar House State Memorial, Interior Restoration – Final. Ohio Historical Society, Project 8422-I, January 22, 1987, Sheets 1 and 2.

be sent to my office. Selection of wallpaper styles to be approved by Don Hutslar."[339] It is not known if this work was completed.

1987 Scope of Renovation[340]

- There was no scope of work covered for this room in the 1987 renovation.

2002 Scope of Renovation[341]

- Wallpaper removed, plaster walls repaired, and new wallpaper manufactured. The current wall, border, and ceiling paper, "Dunbar Sarapis," is a light buff wallpaper with green stripes and blue flowers custom designed from paper in the 1907 *Sears, Roebuck Catalogue*.

Existing Conditions

The baseboards, door, and window trim are typical throughout the second floor. All millwork has a varnished finish and is a medium-brown color. All trim appears to be original.

There are currently no supply registers for heating installed in this room. There is no fireplace in this room, but there may have been a free-standing, coal-burning stove installed along the west wall where the west chimney is located. The stovepipe would have been installed into one of the chimney flues. Because the Dunbars had some type of coal-burning central heating source, the stove (if ever one was installed) may have been removed by a previous owner. The presence of a potential wall stovepipe thimble may be discovered if the chimney were scoped. It would be interesting to review the west wall plaster to see if there was ever a mantel shelf installed, like the adjacent Bathroom.

A gas wall sconce is installed in the south wall, west of the window. This light was original to the construction of the house. The light was noted as existing in 1987, but the burner and shade were missing. The burner and shade currently installed are types that were not available until after the Dunbars were living in the house. It was recommended in the *Early Technologies* report in 2011 to replace the burner and shade with one appropriate for the period of significance. The working condition of this fixture is unknown. There is no electric lighting in the room.

There does not appear to be any receptacles installed in this room. A round object is covered in wallpaper on the north wall, near the entry into the room. The paper was not removed as part of this investigation work, but it is assumed this is a junction box for an electric wall sconce that was installed later. The adjacent two bedrooms were shown to have wall sconces installed prior to the 1987 renovation that were removed as part of that scope of work. Because no work was

[339] 2004 Historic Structures Report, 33. Memo from Beverly H. Mosely to Amos Loveday, November 15, 1982, OHC Site Files.
[340] Dunbar House State Memorial, Interior Restoration – Final. Ohio Historical Society, Project 8422-I, January 22, 1987, Sheets 1 and 2.
[341] Neal V. Hitch and Cheryl J. Straker, Addendum 1.

done in this space, the junction box may still be installed here. Further investigation is required to determine if a junction box is in the wall.

The walls and ceiling were papered in 2002 in custom wallpaper based on the 1907 Sears catalog. The papering appears to be in good condition.

The window provides natural light into the room. Because the window faces south, it allows a lot of light and heat into the room. There is no interior storm window installed on this window.

The grass cloth floor covering is not well attached to the wood floor in several locations. The loose carpet presents a trip hazard, not to mention it is very slick over the wood flooring if not tacked down. The grass cloth flooring is brittle and produces debris when walking across it.

There is no turned doorstop at the closet door, nor does there appear to originally have been one installed.

The attic stairs are open to the room and closed at the attic level with a hinged attic door. The attic hatch door and the underside of the attic stairs in the closet are covered with a paper that was installed after the period of significance. The stairs are steep and have no handrail installed.



Figure 4.212. Matilda Dunbar's Sewing Room, looking southwest. (STRATA 2018)



Figure 4.213. Matilda Dunbar's Sewing Room, looking north. (STRATA 2018)



Figure 4.214. Matilda Dunbar's Sewing Room, looking southeast. (STRATA 2018)



Figure 4.215. Matilda Dunbar's Sewing Room, looking east. (STRATA 2018)



Figure 4.216. Matilda Dunbar's Sewing Room, base of attic stairs. (STRATA 2018)



Figure 4.217. Matilda Dunbar's Sewing Room, base of attic stairs. The shadow from the bottom tread is visible at the floor. It was removed at an unknown time. (STRATA 2018)



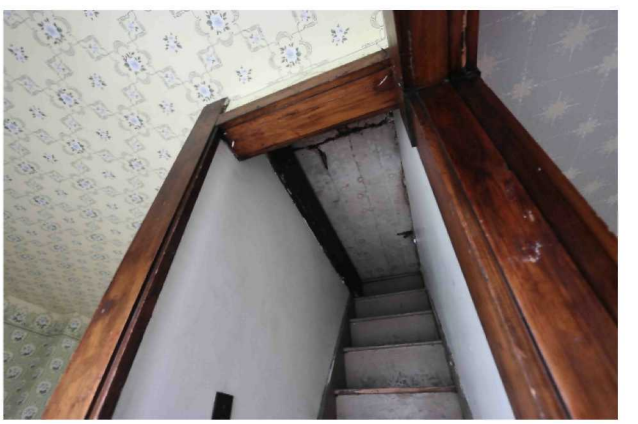


Figure 4.218. Matilda Dunbar's Sewing Room, attic stairs and hinges hatch. (STRATA 2018)



Figure 4.219. Matilda Dunbar's Sewing Room, closet under attic stairs. (STRATA 2018)

Bathroom 205

The second floor Bathroom is a unique space within the house. The Bathroom appears to have been installed ca. 1894, and all fixtures, except for the toilet, appear to date to that renovation. Currently, the room is used for interpretation as the bathroom.

The Bathroom is entered from the second floor Hall. The 62-square-feet room is approximately 8'-3" x 7'-9" with a ceiling height of 8'-9." A single, double-hung window is in the west wall, and the door to the Hall is in the east wall. The west chimney mass is in the southwest corner of the room. Although there is no fireplace on the west wall, there is an original mantel shelf installed.

Chronology of Changes

A comprehensive review of the bathroom development and technologies can be found in the *Early Technological Updates at the Paul Laurence Dunbar* report from 2011, completed by Chris Buchanan, Restoration Project Coordinator with OHS, which should be referenced in addition to this study. The reproduction of the Delft tile-style wallpaper is covered in an article, "Digital Reproduction of Historic Wallpaper at the Paul Laurence Dunbar House in Ohio," by

OHS staff Neal V. Hitch and Cheryl J. Lugg (Straker) in the *APT Bulletin: The Journal of Preservation Technology*, Vol. 36, No. 2/3 (2005).

Pre-1937

- The room may not have originally been finished or fitted out as a bathroom. Evidence suggests that the walls were unfinished plaster before the paneling and fixtures were installed. The date the bathroom was installed is likely ca. 1894, after the Harley family purchased the house and made significant upgrades. This potential bathroom installation date coincides with the date plate on the water heater at the head of the bathtub. The room was wallpapered with the Delft tile pattern, as seen inside the built-in linen cabinet on the east wall. The bathroom finishes consisted of the wall paneling, built-in linen cabinet, bathtub, sink, hot water heater, and toilet. All plumbing would have been installed at this time. The pipes are lead, and much of the supply and drain piping was exposed. The wood flooring was cut to install the original piping.

  > *The bathrooms of Victorian Houses such as the Dunbar home was [sic] spacious. The plumbing and the exquisite detailing of the room is testimony of the high class taste of Paul Dunbar. This room was created into a bathroom in the 1880s when plumbing and gas became a source of power in Dayton. While plumbing made indoor bathrooms available, gas created the source that heated the water.*
  >
  > *The tub is made with an enameled white cover over tin. At the head of the tub is a natural gas heater that warms the water. The nickel plated commode greatly changed the life of city dwellers. Before the creation of inside plumbing cities such as Dayton were filled with outhouses.*[342]
- The original toilet was removed at an unknown date.
- The room was subsequently papered with additional wallpaper.
- The mantel shelf is contemporary with the other mantel shelves installed on the second floor. It is very likely original to the construction of the house, pre-dating the installation of the bathroom. Because of the presence of the mantel shelf on the west wall, it is very likely that this room once contained a small, free-standing coal-burning stove that would have utilized one of the flues in the west chimney. The chimney projects into the southwest corner of the room where the water heater now vents.
- There is currently no supply register installed in this room to provide heating. Further investigation should be done to outline the vertical duct that was shown in the East Pantry below the Bathroom in the 1937 field notes. This duct was removed when the basement stairs were installed. This duct penetrated the ceiling of the Pantry and either served the Bathroom in some capacity, or it turned within the floor joist to serve the Kitchen or the Bedroom to the south of the Bathroom.

[342] Dunbar Museum Project, Copy of the Furniture and Room Exhibit, OHC vertical files, undated, 28.

1937 Renovation – 1970s

- Electrical outlets and switches likely installed, as the house underwent a full electrical upgrade.
- The bathroom was shown on the 1947 drawings as a Museum Room, indicating it was part of the visitor tour. Plans in 1971 show the room as Storage.

1987 Scope of Renovation[343]

- In 1987, the wood trim was to be repaired and finished with paste filler, 1 coat of Pratt & Lambert tonetic Wood Stain, and 2 coats of Pratt and Lambert 38 Clear Finish.
- Selective demolition of existing fixtures, switches, and wiring back to the source. One note specifically points to where a wall sconce over the sink was identified to be removed.
- The existing wall sconce on the west wall was to be removed, repaired, and remounted.
- Paper was steamed off walls for plaster repairs.
- The walls were covered with wallpaper by Boussac of France, MC, Bengal Backdrop above the wainscot.
- The ceiling was painted, with P&L Flax I (O267 W).
- In 1987, Dan Prosser, architect with the OHS, wrote to Bill Gates in an Inter-Office Communication form to let him know that the Dunbar House Interior Restoration needed a period toilet for the bathroom. They were looking for a high tank model very much like one on exhibit in the History Mall. He was hoping that the toilet would be made available for the Dunbar House.[344] This letter likely references the toilet that is currently installed.
- The 1988 exhibit design drawings indicate there was to be a free-standing display case installed in the door opening and track lighting installed at the ceiling just inside the bathroom.

2002 Scope of Renovation[345]

- Wallpaper removed, plaster walls repaired, and new wallpaper manufactured. The current wallpaper, "Dunbar Delft Tile," is a yellow and blue varnished paper. The custom paper was reproduced based on the wallpaper found in the linen cabinet.

[343] Dunbar House State Memorial, Interior Restoration – Final. Ohio Historical Society, Project 8422-I, January 22, 1987, Sheets 1 and 2.
[344] OHC Files. Inter-Office Communication from Dan Prosser to Bill Gates. August 17, 1987. The employment status or title of Bill Gates with OHC is unknown and is not listed on the form.
[345] Neal V. Hitch and Cheryl J. Straker, Addendum 1.

Existing Conditions

The door and window trim are typical throughout the second floor. The wall paneling was installed ca. 1894 during the period of significance and is the only paneled room in the house. All millwork has a varnished finish and is a medium-brown color.

The original wood flooring is visible throughout the room. Saw cuts in the floor are apparent where boards were pulled to install piping and re-laid. The wood paneling has a small section missing behind the toilet that needs to be reinstalled. The walls were papered in 2003 to match the historic Delft tile wallpaper found in the linen cabinet. There is no doorstop installed, nor does there appear to have been one installed.

The original oak mantel shelf is installed on the west wall, adjacent to the chimney in the southwest corner of the room. A historic gas wall light is installed just above the shelf. The light was noted as existing in 1987 to be repaired and reinstalled in this location. The provenance of the glass shade is unknown. It was not discussed in earlier reports. The shade and burner appear to have been installed in the period of significance.

The single window in the west wall provides natural light into the room. There is no interior storm window installed. The varnish on the window sill is deteriorating from the natural light.

There are no floor registers installed in the room to supply heating. This is worth investigating further, as discussed above.



Figure 4.220. Bathroom 205, looking southwest. (STRATA 2018)

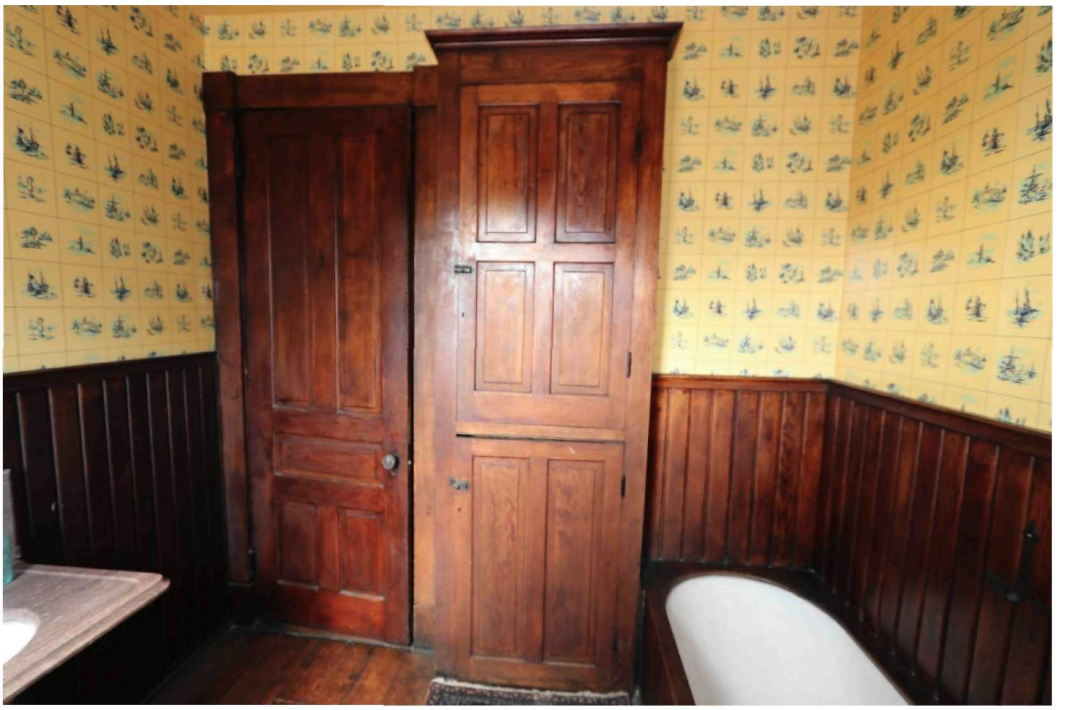


Figure 4.221. Bathroom 205, looking east. (STRATA 2018)

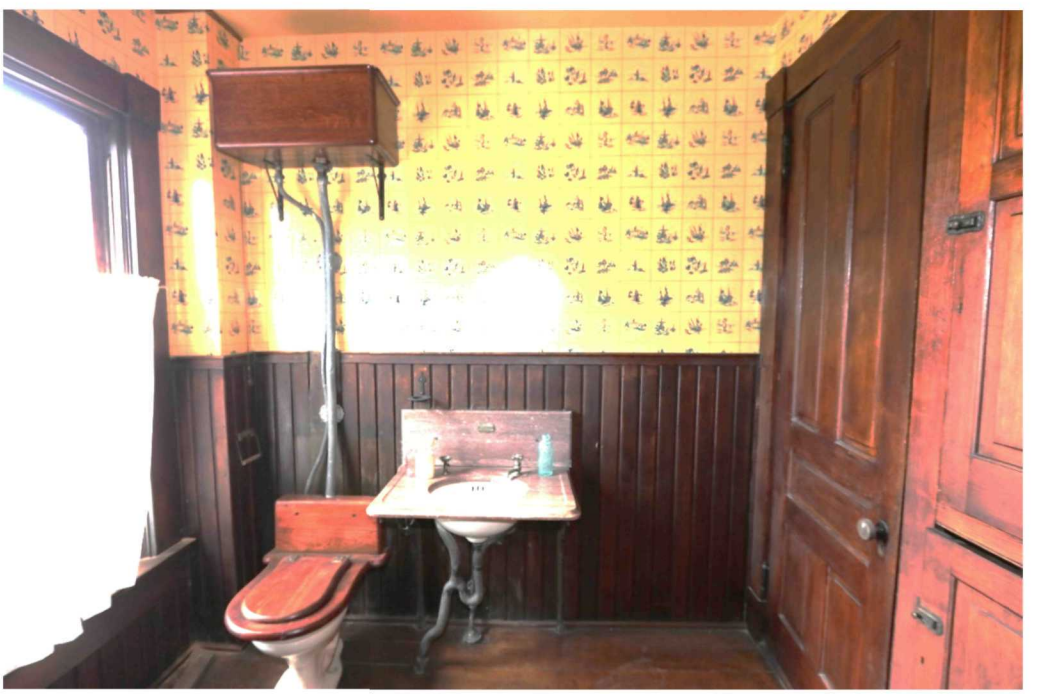


Figure 4.222. Bathroom 205, looking north. (STRATA 2018)

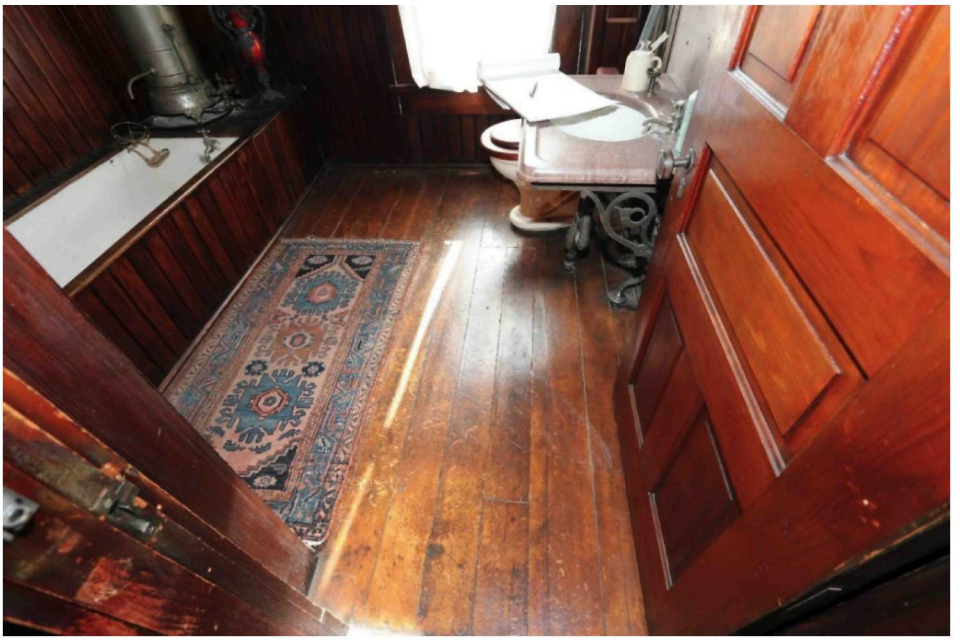
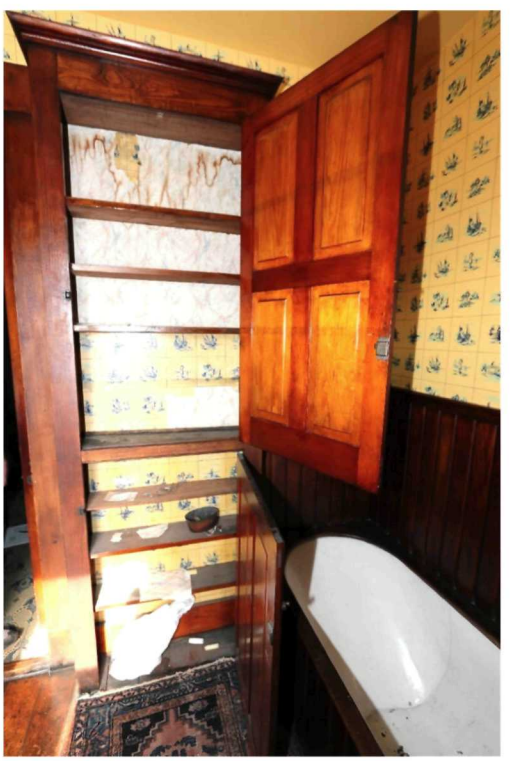


Figure 4.223. Bathroom 205, looking west at the floor. (STRATA 2018)



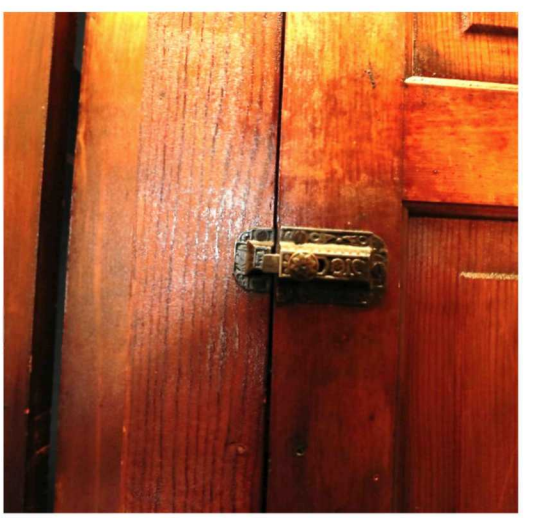


Figure 4.224. (left) Bathroom 205, looking east at the interior of the linen cabinet. Note the original Delft tile wallpaper inside the cabinet, covered with another layer of wallpaper. (right) Original cabinet latch with Victorian Eastlake design. (STRATA 2018)



Figure 4.225. Bathroom 205, Detail of mantel shelf. (STRATA 2018)

Hall 203

The second floor Hall runs east-west along the north wall of the house and is accessed from the first floor staircase. The Hall is open to visitors.

The 160-square-feet room is approximately 5'-1" x 32'-7" with a ceiling height of 8'-9." A single, double-hung window is in the north wall, the east, south, and west walls have doors to all the bedrooms and the bathroom.

Chronology of Changes

Pre-1937

- The room was originally wallpapered, as there were no finishes noted on the plaster from the 2001 Welsh Study. The room has been wallpapered multiple times since the house's original construction and since the period of significance.
- The wood picture rail was removed at an unknown date.
- There is currently a single supply register installed in this room to provide heating that appears to have been installed in the period of significance.

1937 Renovation – 1970s

- Electrical outlets and switches likely installed, as the house underwent a full electrical upgrade.

1987 Scope of Renovation[346]

- In 1987, the wood trim was to be repaired and finished with paste filler, 1 coat of Pratt & Lambert tonetic Wood Stain, and 2 coats of Pratt and Lambert 38 Clear Finish.
- Selective demolition of existing fixtures, switches, and wiring back to the source. Notes specifically point to where a light switch and a ceiling fixture were located and were to be removed.
- Paper was steamed off walls for plaster repairs.
- The walls were covered with wallpaper by Boussac of France, MC, Bengal Backdrop.
- The ceiling was painted, with P&L Flax I (O267 W).
- The 1988 exhibit design drawings indicate there was to be a combination of free-standing display cases and wall-mounted displays installed throughout the length of the hallway, as well as track lighting.

2002 Scope of Renovation[347]

- Wallpaper was removed for plaster repairs. The current wallpaper is "Dunbar Hallway," a dark blue paper with black figures, custom-designed after a 1904 Sears and Roebuck Catalogue. This paper is a similar pattern to previous paper used in the hall in 1938. The ceiling is "Dunbar Sarapis."
- The track lighting may have been removed as part of this project, although it is not noted.



Figure 4.226. Hall 203, looking west, after the 1988 renovation. (LaVerne Sci Office Files, undated)

[346] Dunbar House State Memorial, Interior Restoration – Final. Ohio Historical Society, Project 8422-I, January 22, 1987, Sheets 1 and 2.
[347] Neal V. Hitch and Cheryl J. Straker, Addendum 1.



Figure 4.227. Hall 203, looking west, after the 1988 renovation. (LaVerne Sci Office Files, undated)

Existing Conditions

The baseboards, picture molding, and door and window trim are typical throughout the second floor. All millwork has a varnished finish and is a medium-brown color. All trim appears to be original, except for the picture molding, which was replaced in the 1987 renovation.

The original wood flooring is in place below the carpeting.

A historic gas wall sconce is installed in the north wall, near the stair. The light was not noted for treatment in the 1987 renovation. The 2011 *Early Technological Updates* report discusses the authenticity of this fixture in detail. This light was meant to mimic a candle. The light is missing the burner and a ceramic cup. There is no electric lighting in the Hall. The staircase is very dark, which is a safety hazard.

There is a single floor register to supply heating at the east end of the hall.

The walls and ceiling were papered in 2003 to match a pattern from the 1901 Sears catalog. The papering appears to be in good condition.

The single window in the north wall provides natural light into the room. There is no interior storm window installed. The window sash is stabilized with an 'L' bracket. The sashes require restoration.

The stair balustrade wall is original to the construction of the house. The height of the balustrade railing is 30-inches, which is 12-inches below the 42-inches required by current building code. The finish on the railing and balustrade is worn from use.

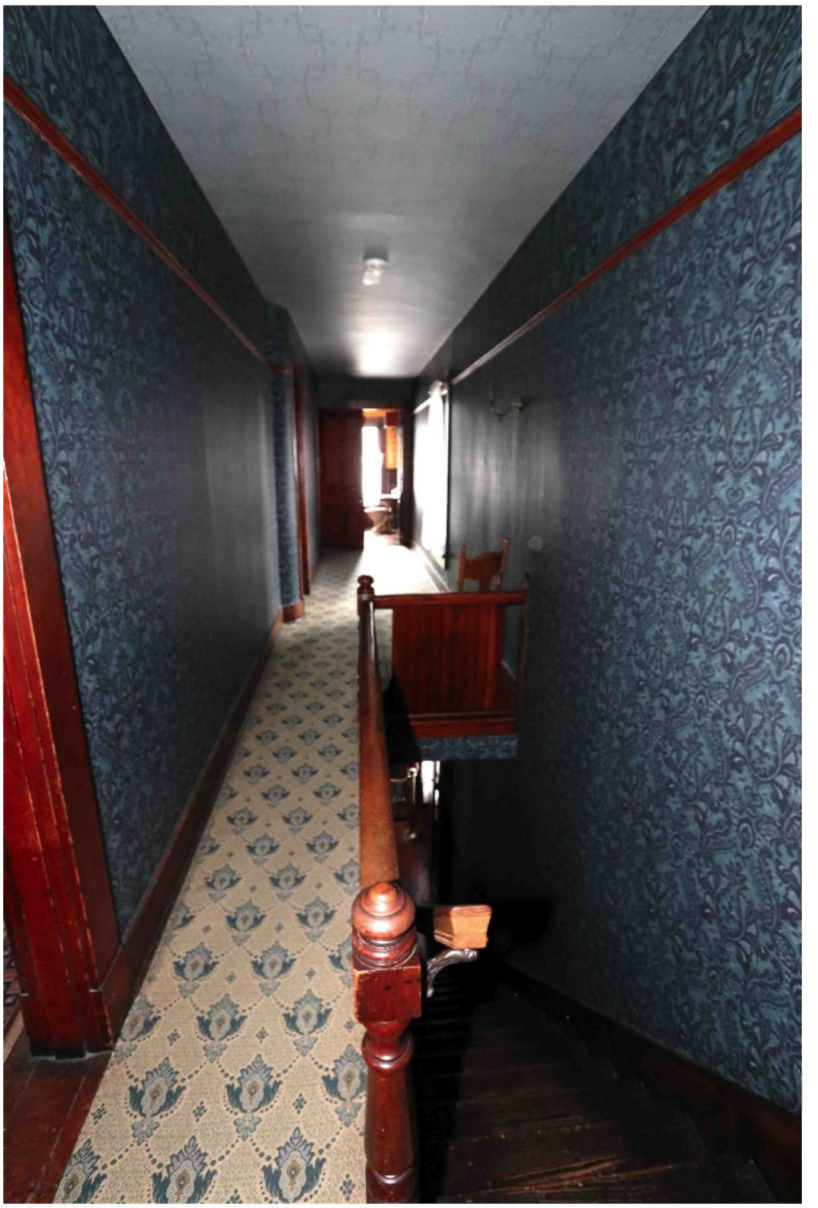


Figure 4.228. Hall 203, looking west. (STRATA 2018)



Figure 4.229. Hall 203, Detail at stairs. (STRATA 2018)

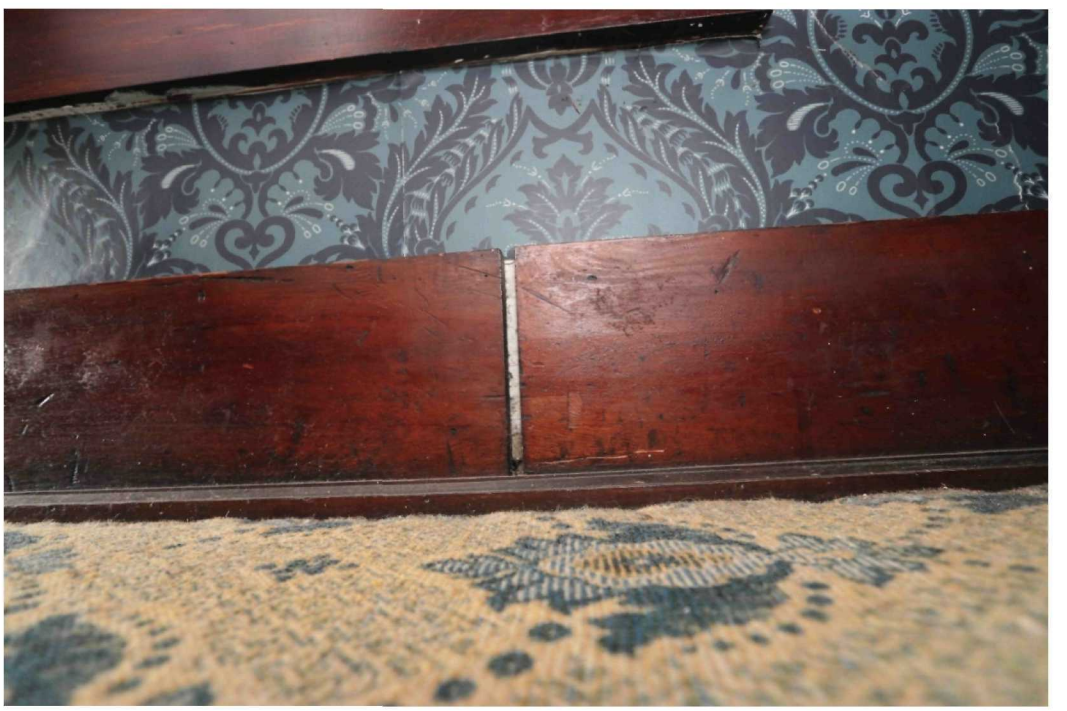


Figure 4.230. Hall 203, Detail at baseboard on north wall. This baseboard may have been cut to install electrical for the displays during a previous renovation. (STRATA 2018)

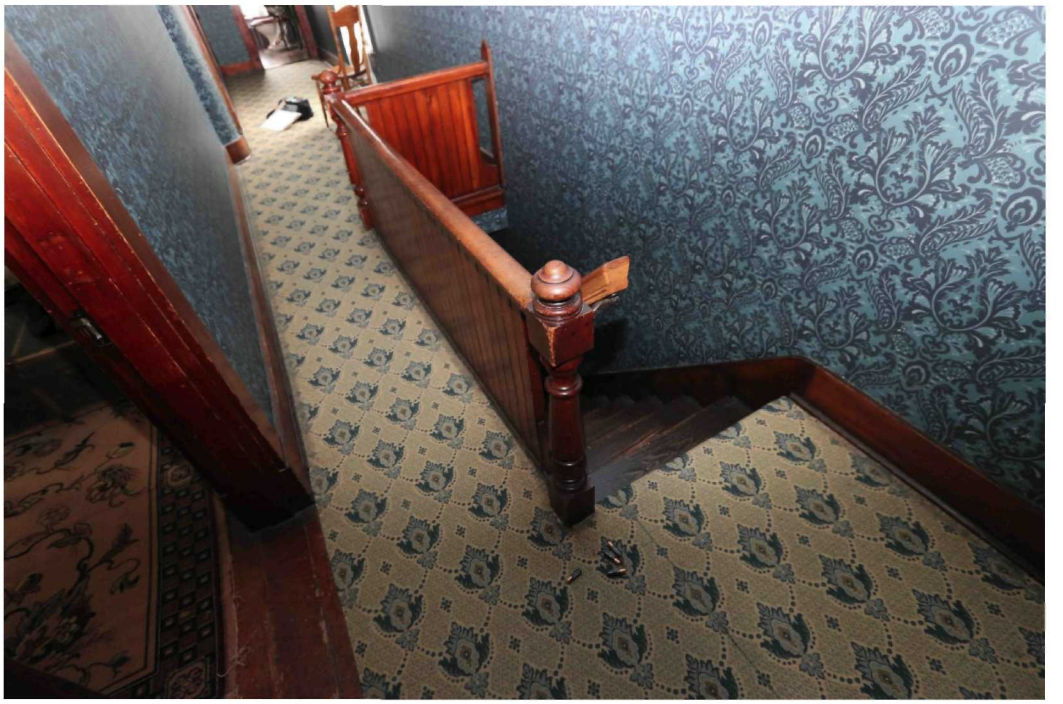


Figure 4.231. Hall 203, Detail at stairs. (STRATA 2018)

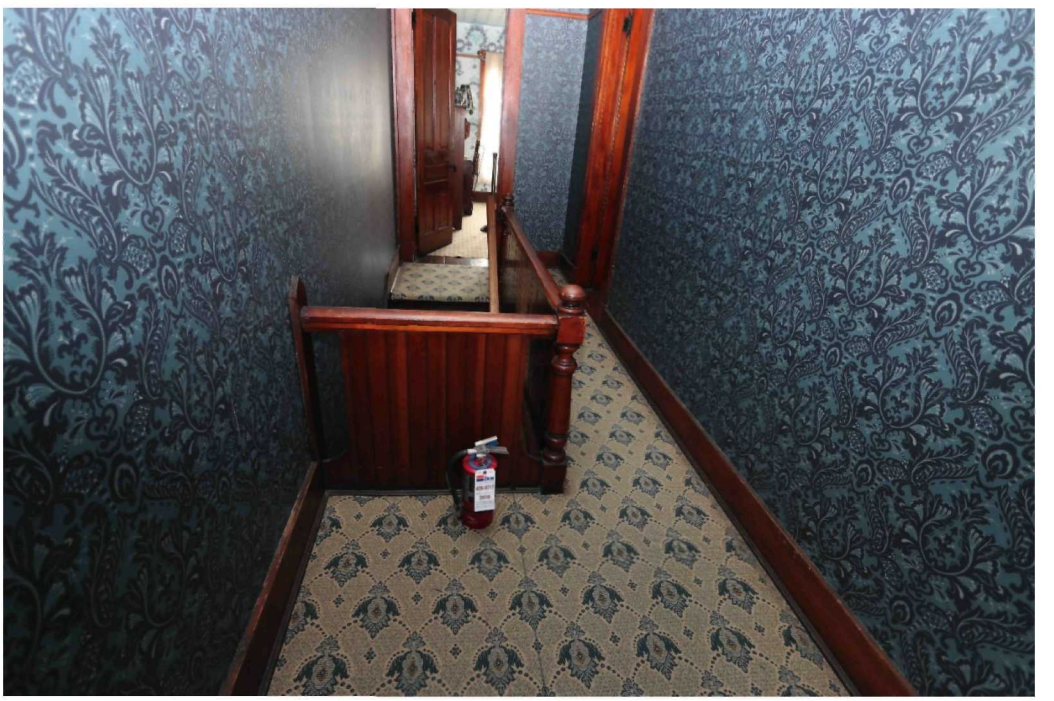


Figure 4.232. Hall 203, Detail looking east. (STRATA 2018)

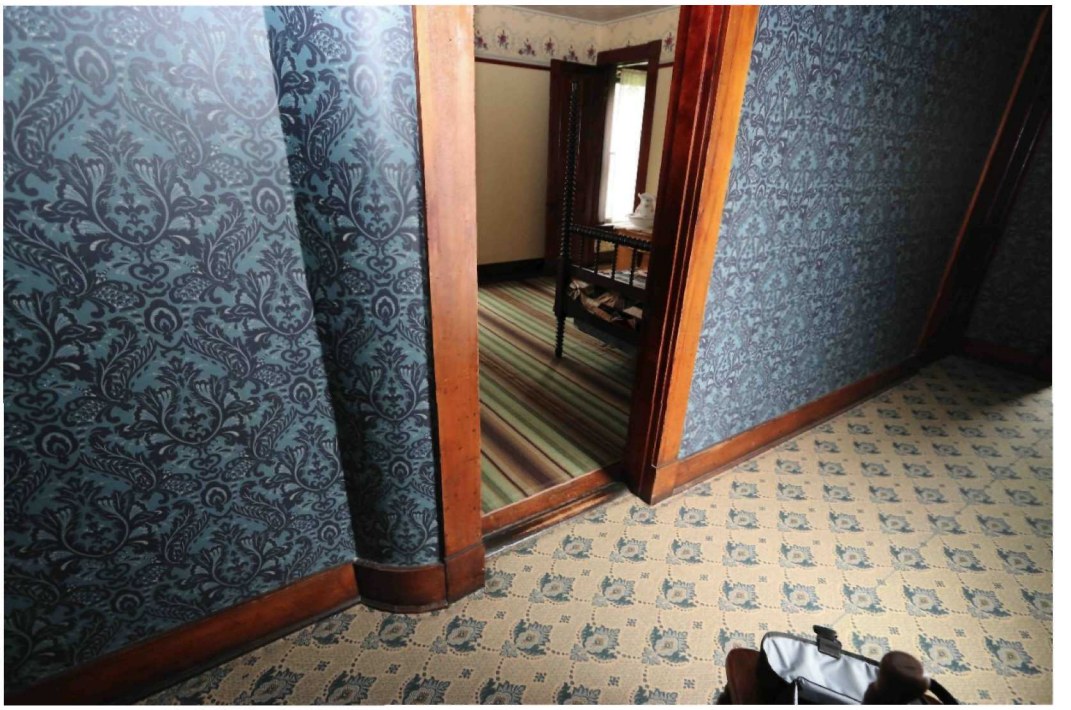


Figure 4.233. Hall 203, Detail at curved wall. (STRATA 2018)

Attic 300

The attic is accessed through a narrow stair on the second floor in Room 204. The stairs are very steep and do not have a handrail. A hinged hatch door is flush with the attic floor. The attic is 978 gross square feet and is one open space. Although the attic has never been finished, there are floorboards, and the entire attic is accessible where there is adequate head height.

The longest interior dimension is 54'-8" east-west; the dimension of the front of the house north-south is 12'-3" and 16'-11" at the back, the wider portion of the house. The roof rafters are exposed throughout the attic and have a slope of approximately 11.5:12. The floor joists are mostly covered by the floorboards and infilled with loose insulation. The rafters are 2"x3 ¾" in the east portion of the attic and transition to 2"x6" at the west portion of the attic. The rafters are in full contact with the sill plate at the floor level, so the headroom in the attic is concentrated down the center, under the roof ridge. The west gable wall is brick masonry, and the east gable wall is wood framed.

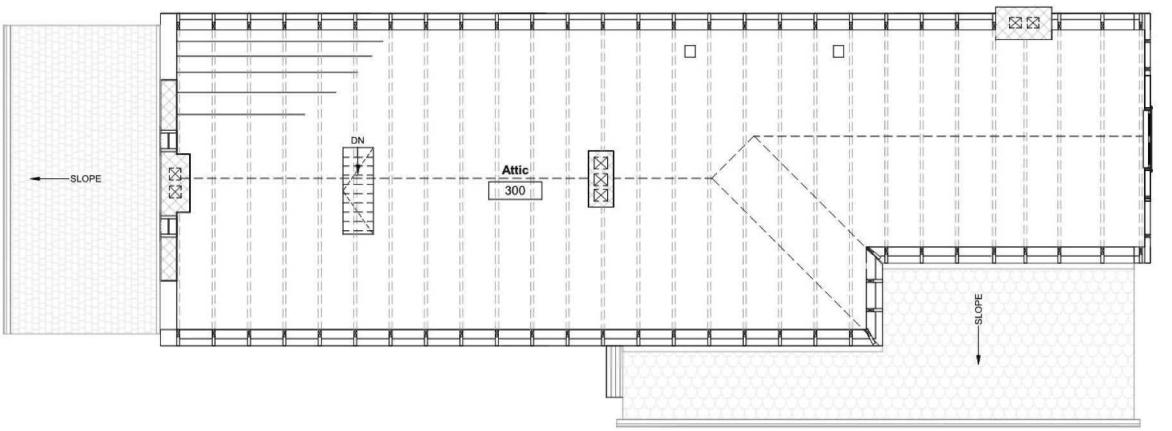


Figure 4.234. Existing Attic Plan.

The open stair hatch in the floor is a safety hazard to occupants in the attic. Railings should be installed in this location. There is a hasp on the attic hatch door, but there is no lock.

Several roof rafters are cracked or bowed. These are discussed in more detail in the Structural section of this chapter.

There are three visible chimneys in the attic – one in the northeast corner on the north wall, a large central chimney, and a chimney centered in the west wall. All three are original to the construction of the house.

The northeast chimney is corbeled on the outside of the north elevation of the house. This chimney has been partially reconstructed, as visible from within the attic. Existing conditions notes in the 1985 emergency repairs drawings indicate that the chimney was deteriorated and had been clad in stucco.[348] The chimney was rebuilt from just below the roofline to reflect the

[348] Paul Laurence Dunbar Museum Emergency Repairs, Saunders VanPetten Architects, Job No. 8309, August 14, 1985.

historic chimney. The drawings specify to utilize antique brick to match the existing. The reconstruction utilized concrete masonry brocks and bricks. It is unknown if this chimney is capped.

The central chimney is approximately 17" x 38" and is constructed of brick. This chimney appears to be all original below the roof line, although the portion above the roof line was reconstructed around 1951. It is currently used to vent the furnace that is in the basement. It is assumed there are three flues in the chimney, but this was not able to be verified. The chimney shows signs of previous water infiltration, but it appears to be dry and no longer taking on water. It is unknown if this chimney is capped or partially capped.

The west chimney is constructed of brick and is built into the west exterior gabled brick wall. It projects into the attic 9" and is 38" wide. This chimney has been partially reconstructed from several feet below the ridgeline to replicate the historic chimney. The reconstruction utilized concrete masonry blocks, and the drawings specified to utilize antique bricks to match the existing. Like the northeast chimney, this chimney was severely deteriorated and had also been parged with stucco. This chimney was also reconstructed as part of the 1985 project. It is unknown if this chimney is capped.

The exterior west brick wall is in very poor condition. The interior bricks appear to be a combination of exterior-grade, harder-fired bricks, interspersed with softer 'salmon' bricks, intended only for interior use. Years of water infiltration from the chimney and freeze-thaw action has led to the severe deterioration of this brick wall. Some of the bricks have eroded away to almost nothing, leaving outlines of the mortar intact. The floor is covered with inches of brick dust from the eroded bricks. The efficacy of the flashing at the perimeter of the chimney should be closely monitored.

The roof sheathing is visible and appears in good condition. There are several areas where it has been replaced. Mold or mildew is prevalent throughout the attic and is growing on the sheathing, rafters, and east wall. The attic is not well vented, although there is a small ridge vent visible; without adequate fresh air intake, this does not provide enough air circulation.

Lighting is provided by porcelain sockets mounted to the underside of the ridge. At the time of the survey, all the bulbs were burned out. Remnants of wires run along the roof rafters may be from an old antenna that was installed for a radio. Contemporary cable runs along the floor for the installation of fire alarm equipment on the second floor level. A junction box installed at the underside of the south roof is open, exposing wires.

The floorboards are very large and plain, with no tongues or grooves. They vary in width from 7-inches to nearly 14-inches. There are three windows in the attic, one in the east gable and two in the west gable. The east gable window is unusual. It is a single sash with two vertical panes, divided by a very wide stile. The sash appears to have some water damage, and the glass is broken. The two west windows are circular. The wooden sash frames have expanded over time, leaving some gaps. These do not appear to have affected the durability of the window, as the glazing is has held tightly in place within the sashes. These are unique windows.

An original wood turned doorstop from the first or second floor can be found screwed into the valley rafter. The doorstop is in good condition but is missing the rubber stop.



Figure 4.235. Attic, looking at west gable wall. (STRATA 2018)

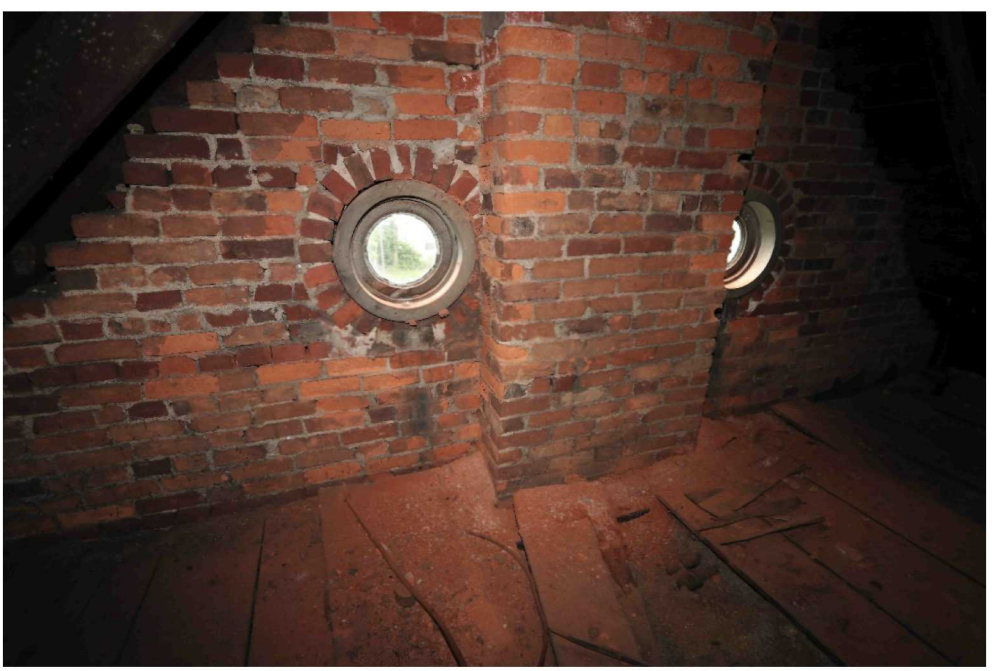


Figure 4.236. Attic, detail of deterioration of west gable wall. (STRATA 2018)



Figure 4.237. Attic, detail of deterioration of west gable wall. (STRATA 2018)

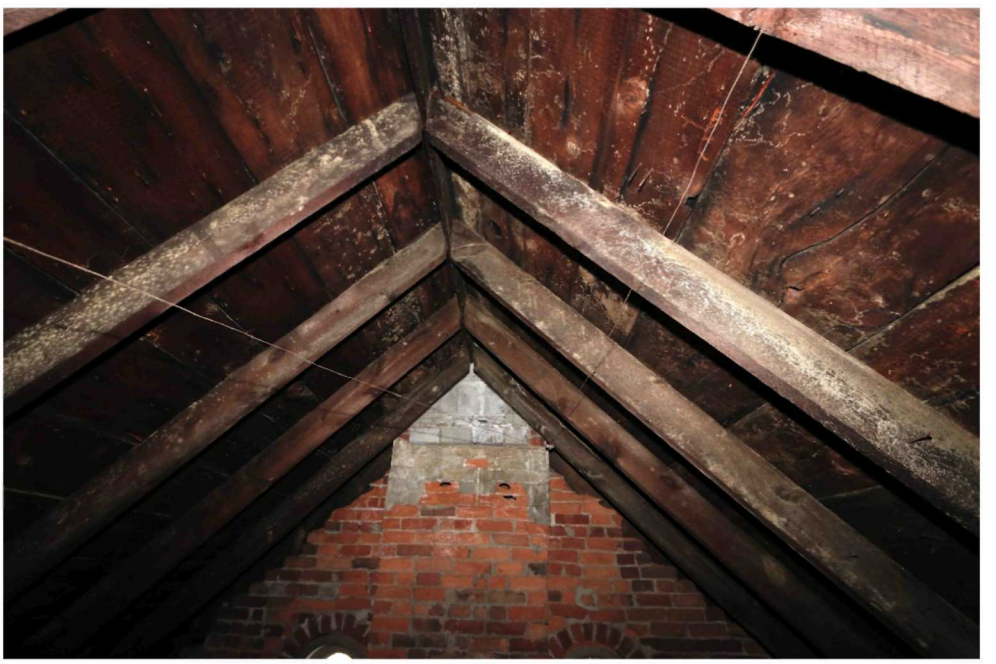


Figure 4.238. Attic, photograph of mildew on the roof rafters and underside of the sheathing. Note the wires along the ceiling are what remain of an old radio antenna. (STRATA 2018)

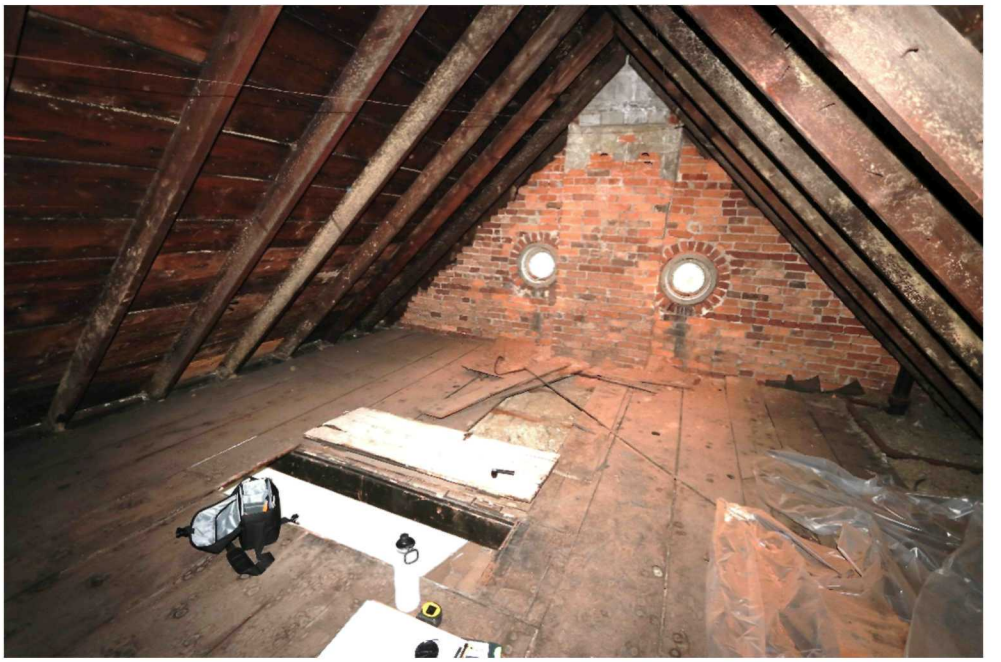


Figure 4.239. Attic, detail of deterioration of west gable wall. (STRATA 2018)



Figure 4.240. Attic, looking east. (STRATA 2018)



Figure 4.241. Attic, looking east at the northeast chimney and the windows in the east gable. (STRATA 2018)



Figure 4.242. Attic, east gable window with broken glass. (STRATA 2018)



Figure 4.243. Attic, west gable window. (STRATA 2018)



Figure 4.244. Attic, partially reconstructed northeast chimney. (STRATA 2018)

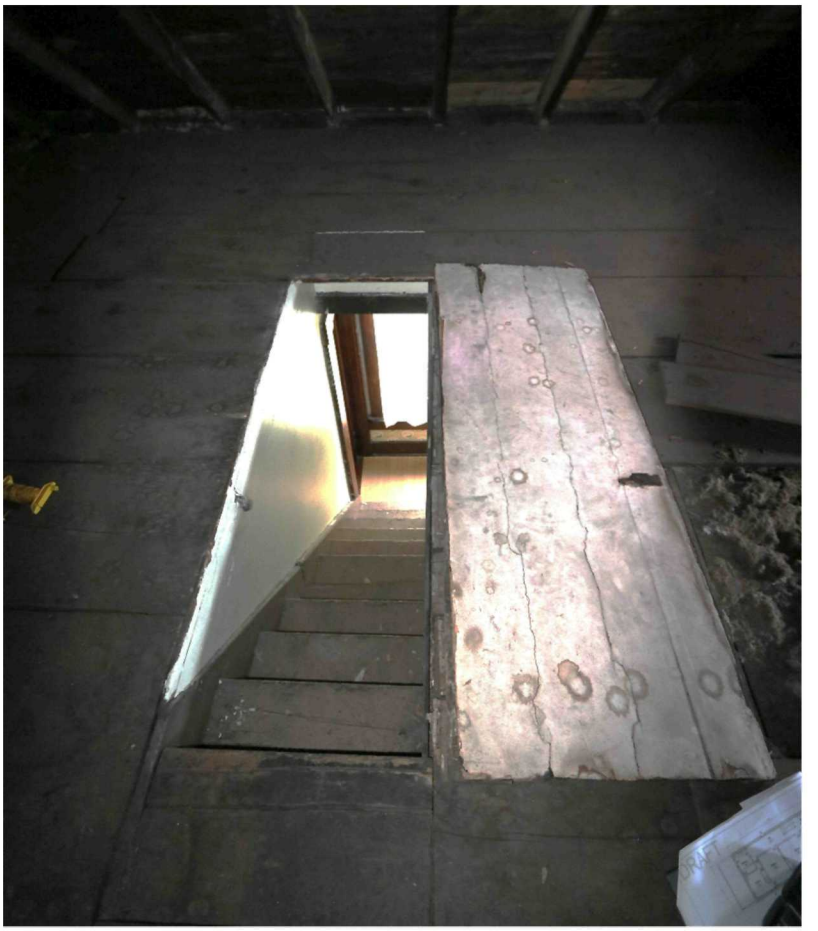


Figure 4.245. Attic, door hatch. (STRATA 2018)

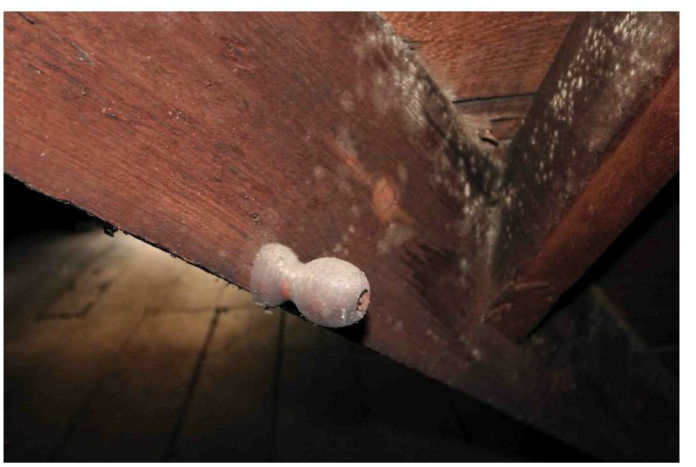


Figure 4.246. Original turned wood door stop attached to valley rafter. (STRATA 2018)



Figure 4.247. Attic, detail of porcelain insulator and wires, likely from an old radio antenna. (STRATA 2018)

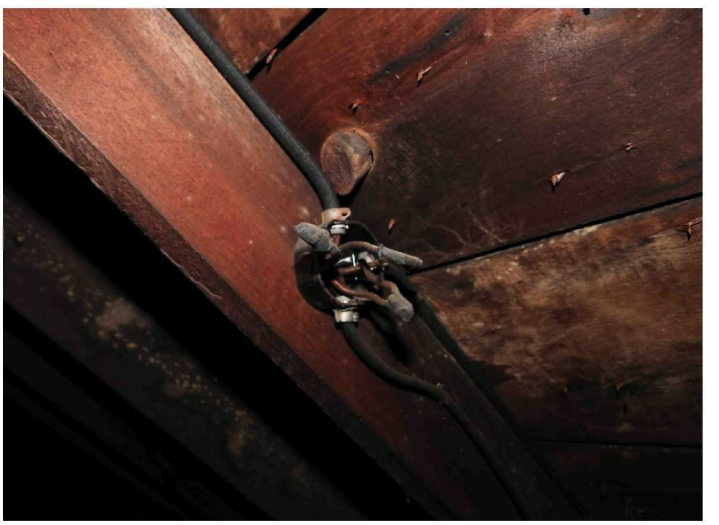


Figure 4.248. Attic, open junction box along south roof. (STRATA 2018)

Structural Existing Conditions

The scope of this structural assessment included a visual observation of the house and barn structures and did not include the adjacent houses or the visitor center. Locations of deterioration or distress in the structural members were documented. Samples of different wood structural members, such as joists and beams, were obtained and sent for wood identification. This identification was performed so that the strength of the particular species of existing members could be estimated. Structural calculations were also performed to provide an opinion of the appropriate loading capacity for the house and the barn. The wood testing information is included in Appendix C. The site assessment was performed in late August 2018

The Paul Laurence Dunbar House (Figure S.1) is a two-story brick structure constructed in 1887 in Dayton, Ohio. The house has a slate tiled gable roof, three chimneys, and windows with stone lintels and sills. The foundation is a combination of concrete and masonry, which is visible in the full-height basement. The floor and roof framing members are wood. The front of the house faces east and has a covered porch on the eastern side of the south elevation. A wood framed single story enclosed porch is at the rear of the house.



Figure S.1. Paul Laurence Dunbar House, south and east elevations. (SEA 2018)

Foundation

The basement of the house has a cast-in-place concrete floor slab. The basement slab slopes up near the front (East) of the house. The basement walls are concrete knee walls with stone masonry on top, extending to support the first floor framing joists. The concrete knee walls are 4 to 6-inches inset from the face of the masonry foundation wall and approximately 2-feet 9-inches tall. As the basement slab slopes up toward the east, the exposed portion of the concrete knee walls decrease (Figure S.2). The concrete walls do not exhibit visible signs of cracking that would suggest significant movement in the foundation.

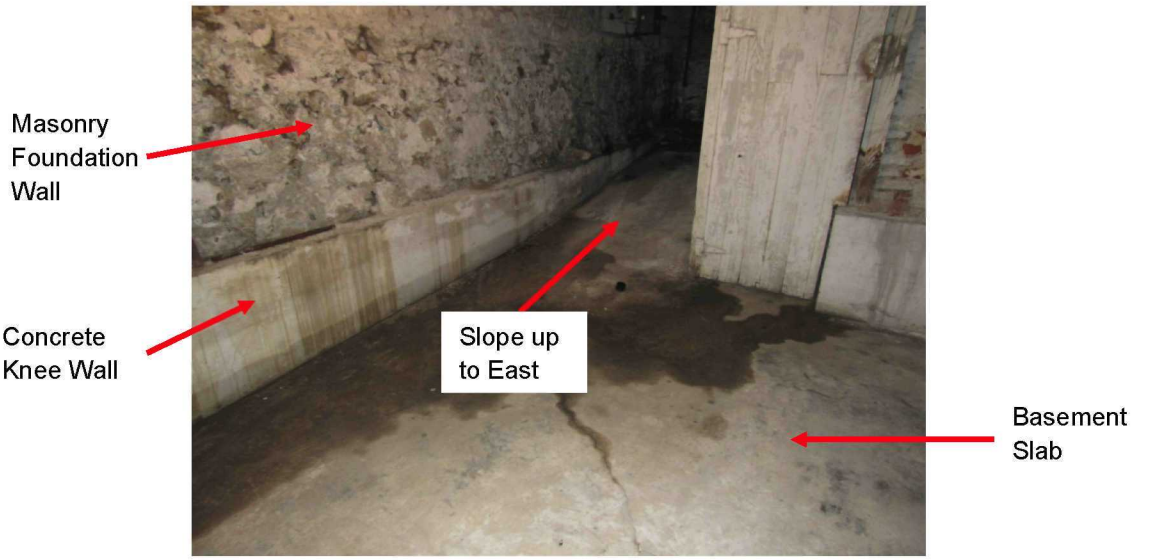


Figure S.2. Basement, looking northeast. (SEA 2018)

There are inaccessible crawlspaces beneath the front porch and the rear enclosed porch. At an opening to the rear crawlspace, the stone masonry portion of the foundation wall measures approximately 18-inches thick. The stone appears to be limestone and is constructed multi-wythe, in a random ashlar pattern.

The masonry in the basement is coated with a whitewash or thin parge coating that is debonding from the substrate. Moisture staining is visible on the walls, and mortar washout is pervasive. Moisture present on the walls and floors indicate multiple active leaks. Near the northeast corner of the house, a hole made through the masonry for utilities is open below grade and visibly allows for significant moisture ingress (Figure S.3).



Figure S.3. Hole in masonry, northeast corner. (SEA 2018)

At the east elevation, the upper half of the foundation wall is brick rather than the stone masonry. Some of the brick in this portion of the foundation wall is below the basement windows and exterior grade. This portion of brick is severely deteriorated. It appears to be eroded from moisture coming in through or under the window (Figure S.4).



Figure S.4. Brick in the east foundation wall, below Window 002. (SEA 2018)

In Room 001 of the basement are two openings for ductwork and utilities in the top of the stone masonry foundation wall. These openings are oversized, leaving portions of the west brick wall unsupported (Figure S.5).



Figure S.5. Penetration through the west basement wall. (SEA 2018)

Interior multi-wythe brick masonry walls run in the north-south direction in the basement. One wall, approximately in the middle of the house, supports the brick chimney. Another, similar wall closer to the rear of the house does not carry through to the upper levels, and the original intended purpose of the wall is unclear (Figure S.6).



Figure S.6. Interior basement partition wall. (SEA 2018)

The crawlspaces are partially visible from the basement. The rear porch appears to be supported by a short concrete wall, the condition of which could not be assessed. Some of the front porch crawlspace is visible through Window 003. Two large stones on the perimeter of the porch do not appear to have adequate support; voids are visible below the stones. The voids may have been caused by rainwater and appear to extend beneath the sidewalk as well, which lies on the opposite side of the stone (Figure S.7).



Figure S.7. Front porch crawlspace as seen through Window 003, looking south. (SEA 2018)

Exterior Walls

The brick masonry exterior walls are double-wythe and constructed in a running bond pattern with header courses every eighth course. No header courses are visible on the east quarter of the house. The brick bears directly on the stone masonry foundation walls. Most of the mortar in the brick appears to be original to the structure, based on the profile of the joints and the mortar texture. Miscellaneous repointing is evident by the visibly different mortar in places. The original looking joints are deteriorated and open, affected by mortar washout (Figure S.8).

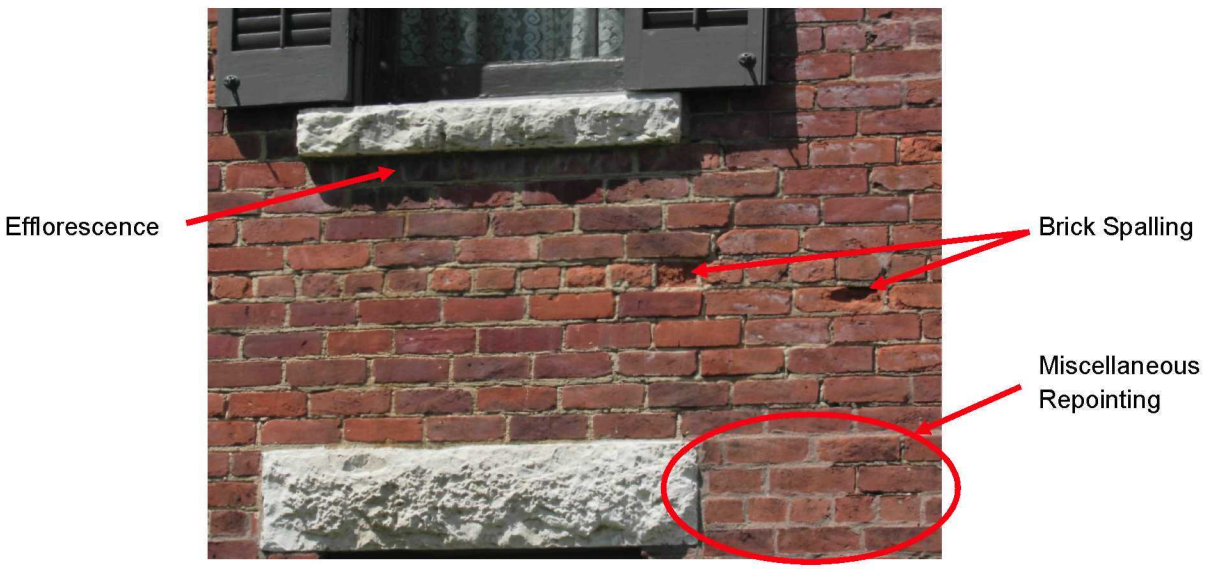


Figure S.8. Typical brick masonry conditions, south elevation. (SEA 2018)

Some of the brick units are spalled and eroded, especially on the north elevation. This condition is not prevalent, indicating low-quality individual bricks, rather than a more extensive construction deficiency.

There are two 7-foot tall vertical saw cuts in the brick on the north elevation, and a portion of infilled brick is in the area between the cuts. Reportedly, a door and a hallway to the adjacent house to the north once existed here. It was filled in with brick. Later, efforts to recreate a door at this same location were stopped, but only after the saw cuts had been made (Figure S.9).

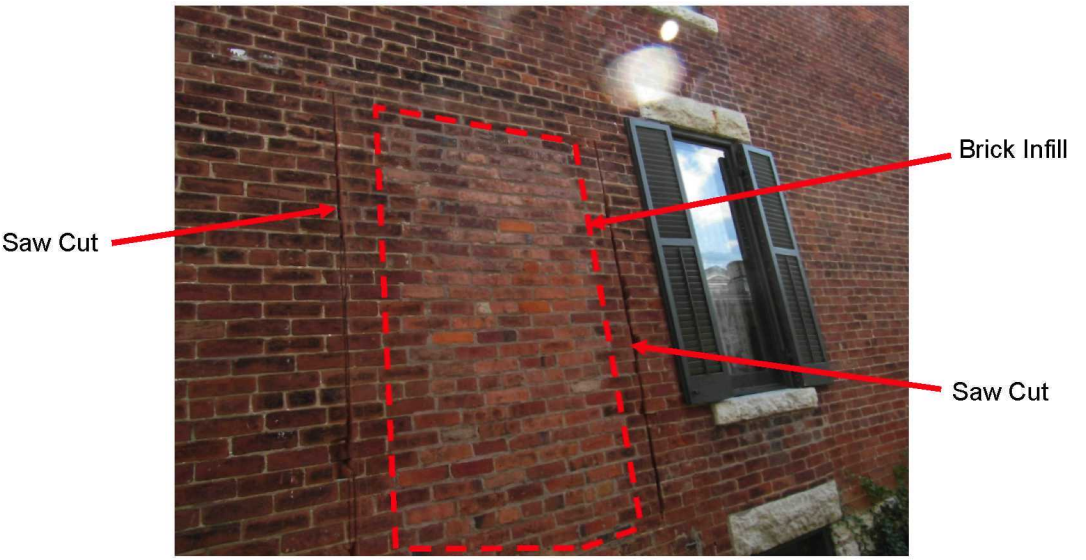


Figure S.9. Saw cuts and brick infill, north elevation. (SEA 2018)

There is efflorescence staining below many of the windows, especially on the east elevation. Vertical cracks are present near some of the windows and doors (Figure S.10).



Figure S.10. Efflorescence below the window sill, east elevation. (SEA 2018)

There is a small area of brick bulging on the south elevation between Windows 103 and 104. It occurs at a header course, indicating the possibility of broken header bricks and separation between the two wythes of brick (Figure S.11). No other signs of brick bulging were observed on the house.

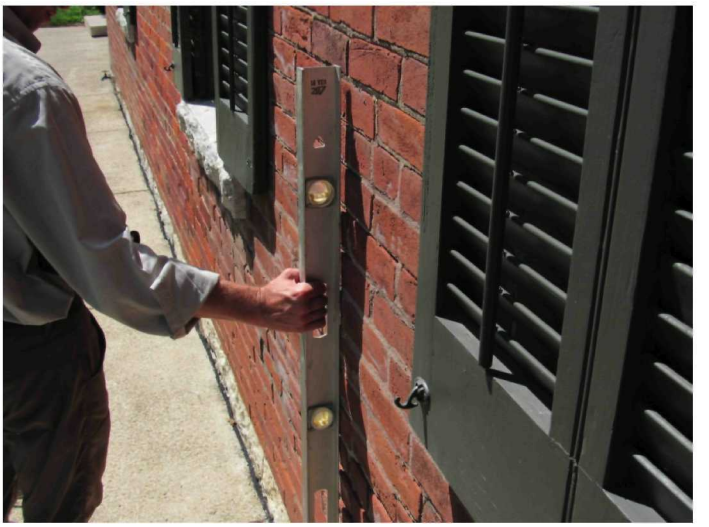


Figure S.11. Bulging at the south wall. (SEA 2018)

The west brick wall is exposed in the enclosed porch, Room 107. Some mortar joints are open, and there are vertical cracks adjacent to the two stone door lintels.

Vines are creeping on the masonry and wood siding at the northwest corner of the house.

The limestone masonry foundation wall is visible where it is above grade. The masonry is affected by mortar washout, and there are visible open joints at grade.

The exterior wythe of masonry along the east elevation is stone. A long stone lintel over the basement windows runs continuously along the length of the east wall. Once a single stone, the lintel is cracked in two places, over the basement window (Figure S.12).

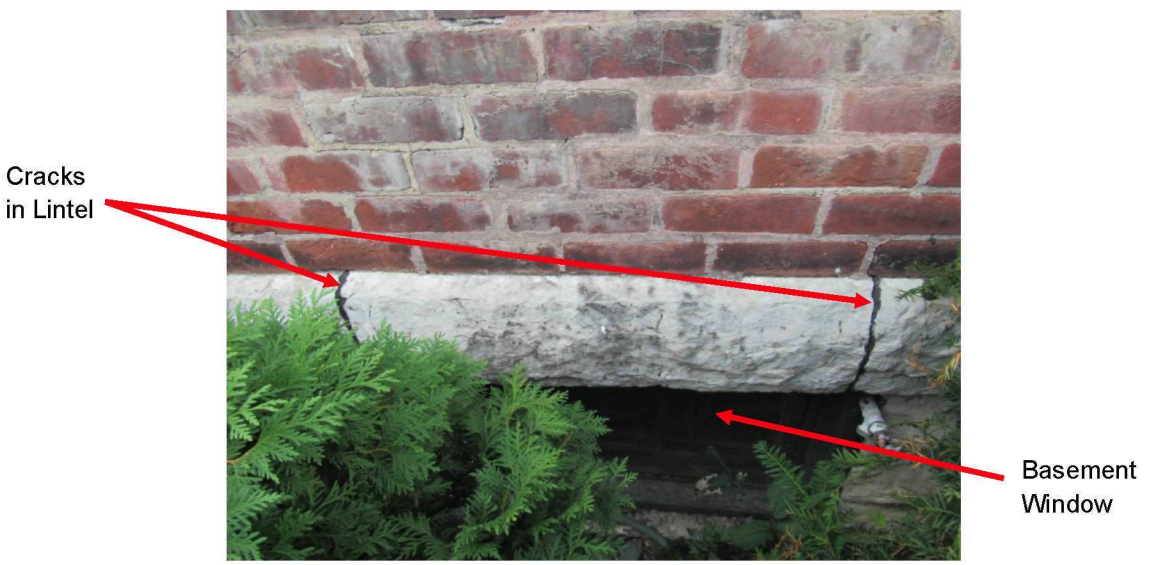


Figure S.12. Stone lintel at east basement windows. (SEA 2018)

There are stone lintels and sills on the other windows of the house. No other cracked lintels were observed, but many of the joints around the stones are open and will allow moisture intrusion.

Open mortar joints and efflorescence staining are visible below Window 202 (Figure S.13). Below the same window, in Room 201, water staining is evident, and the wallpaper is peeling.



Figure S.13. Window 202, over the front porch. (SEA 2018)

Chimneys

The three brick chimneys have a greater concentration of spalled and deteriorated bricks than the rest of the house. Bricks above the roofline are more exposed to moisture intrusion than bricks protected by the roof. Portions of all three chimneys have been visibly repointed, partially reconstructed, or otherwise repaired (Figure S.14).



Figure S.14. West and center chimney. (SEA 2018)

Many of the bricks above the roofline in the east and west chimney are a lighter color, almost yellow, compared to the red brick.

Portions of the three chimneys are visible in the attic space, including the interior wythe of the west brick wall. All have moisture staining and degradation. The bricks of the west wall and chimney are significantly deteriorated (Figure S.15). Some bricks have deteriorated away completely, leaving the mortar in place and an accumulation of brick dust on the floor. Some glints of daylight are visible in the roofing at the chimney; the openings allow for direct moisture intrusion to the lower quality, interior wythe of brick.

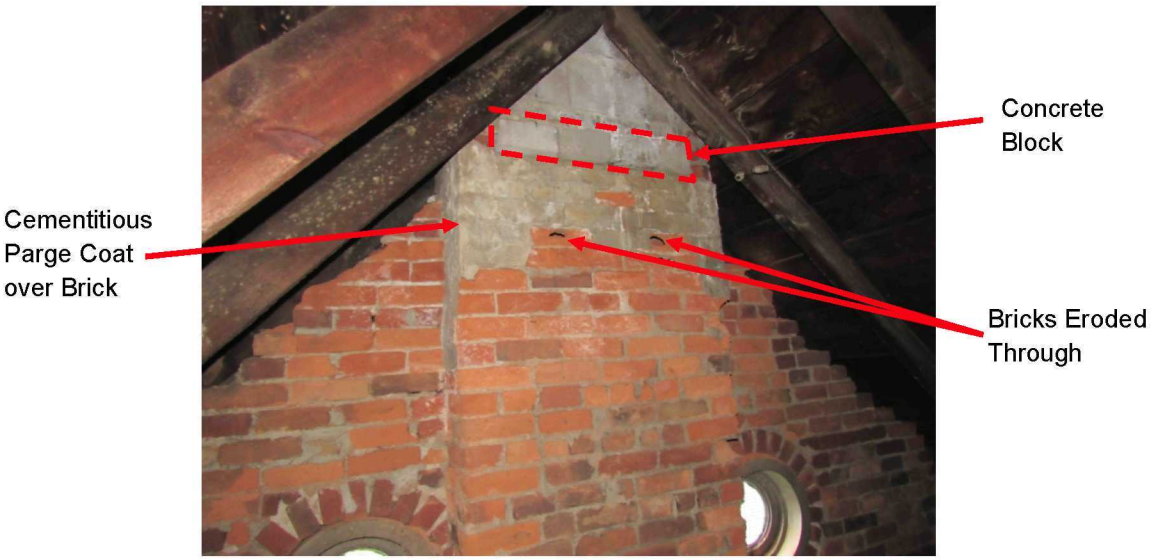


Figure S.15. West brick gable and chimney, interior view. (SEA 2018)

The east and west chimneys both have some concrete masonry units (CMU) or cinder block coursed into the brick in the attic (Figure S.16). These appear to project into the flue space and may have been inserted to effectively plug the chimney in lieu of a chimney cap. This condition could not be confirmed. No aerial lift or roof access was available for this assessment; the chimneys could not be viewed from above.



Figure S.16. A portion of east chimney visible in the attic. (SEA 2018)

First Floor Framing

The first floor framing is exposed in the basement and is mostly visible except where it is obscured by ductwork. The framing consists of 2-inch by 10-inch wood joists spanning in the north-south direction. The spacing of joists varies throughout the first level from 14-inches to 18 ½-inches. In the front of the house, the joists span approximately 11-feet 6-inches. In the rest of the house, the joists span approximately 16-feet 3 ½-inches.

The joists bear on the stone masonry foundation walls and are pocketed into the exterior brick (Figure S.17). Some joists are slightly notched on the bottom where pocketed. The joists span the width of the house and do not have intermediate support points.



Figure S.17. Joists bearing on the foundation wall pocketed into the brick. (SEA 2018)

Along the north and south basement walls, the few windows are at the top of the stone masonry. The joists over the windows appear to be supported by the basement window frames.

Flooring for the first floor consists of ¾-inch by 5 ⅜-inch tongue and groove flooring without a subfloor.

A sample of a floor joist was taken for the purposes of identifying the species. According to the wood identification report, the wood is a species in the White Pine group, likely Eastern White Pine. The report has been included in Appendix D.

The floor structure in the first floor Front Parlor feels spongy, especially near the center of the room. The floor framing, visible in the basement, has an opening for the fireplace and hearth extension on the north wall (Figure S.18). The header joist connections at the opening are mortise and tenon, with cut nails. The joists around the opening are single members and similar

in size to other joists. This configuration is in contrast to the modern framing practice of doubling header and trimmer joists at floor openings. Two joists framing into the fireplace opening appear to be rotating.

In basement Room 004, below the Front Parlor, there is visible evidence of termite damage in the joists and flooring (Figure S.19).



Figure S.18. Framing around the east fireplace. (SEA 2018)

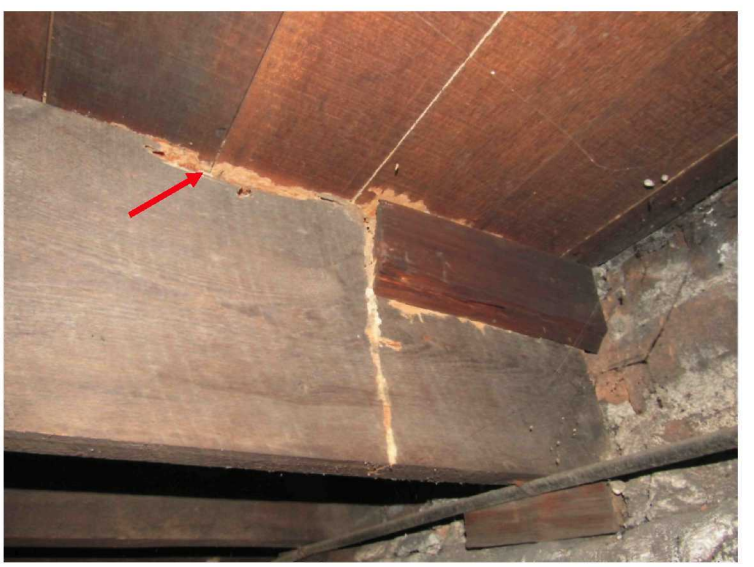


Figure S.19. Visible termite damage, Room 004. (SEA 2018)

Rooms 101 and 102 – Front Parlor and Reception Hall

The joists supporting Room 101 and 102 are consistently spaced at approximately 18-inches on center. The fireplace and hearth are on the west wall of Room 101. The joist framing around the fireplace is similar to the configuration for the fireplace in Room 100. The mortise and tenon connections at the fireplace framing are not tight, indicating movement (Figure S.20).



Figure S.20. Mortise and tenon connection at center fireplace. (SEA 2018)

Near the southwest corner of the first floor Reception Hall 101, the flooring feels spongy. Two floor joists directly below this location have been partially sistered with modern lumber and some flooring has visibly been replaced. One of the partially sistered joists also acts as a trimmer joist for the fireplace opening.

The west wall in the Reception Hall is brick and contains the chimney flue and vents the modern HVAC system in the basement. There are indications of deflection of the floor joists in relation to the brick wall in Room 101. A gap between the tiled hearth extension pad and the fireplace casing measures approximately 1-inch (Figure S.21).



Figure S.21. The base of the fireplace, Room 101. (SEA 2018)

Room 103 – Dining Room

The joists supporting Room 103 are consistently spaced at approximately 16-inches on center. Where the joists are pocketed into the brick on the south elevation, the bricks on the interior wythe are deteriorated in a manner consistent with moisture infiltration (Figure S.22). The joists have visible moisture staining here but were solid when checked for wood rot. The portions of joists extending into the brick pockets are suspected to be rotted, but this condition in the wall could not be directly observed at the time of this assessment.



Figure S.22. Pocketed framing, looking south in Room 002. (SEA 2018)

The floor was checked for level in Room 103 and slopes approximately ¾-inch over a 4-foot distance.

Room 104 - Kitchen

The joists supporting Room 104 are spaced at approximately 15 to 16-inches on center. The access hatch and ladder into the basement is located in the northwest corner of the adjacent room. The framing around the hatch is visibly newer compared to the other framing joists (Figure S.23).

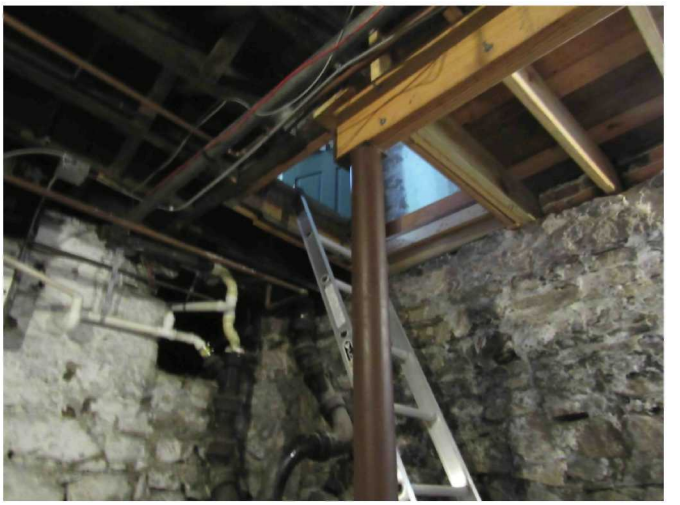


Figure S.23. Framing at basement access hatch, looking northwest. (SEA 2018)

The newer framing around the hatch includes some partial joists east of the hatch which, along with the ends of some older joists, are supported by a double 2x10 dimensional lumber header. This header bears on the interior brick masonry wall and on a 4-inch diameter steel post at the corner of the hatch opening. The steel post has a baseplate which is anchored to the basement slab. One joist adjacent to the west wall has been notched to a depth of about 5-inches.

Second Floor Framing

The second floor framing is not exposed, and its condition could not be thoroughly assessed. Only a small portion of the framing was made visible by removing the flooring and other wood panels in the bathroom, Room 205. From here, the joists were measured to be 1 ⅞-inches by 7 ⅝-inches, spaced at approximately 16-inches on center, spanning in the north-south direction (Figure S.24).



Figure S.24. Second floor framing, looking north. (SEA 2018)

The flooring is ⅞-inch by 5 ¼-inch tongue and groove with no subflooring. The ceiling above the first floor is plaster and lath.

The joists appear to be pocketed into the interior wythe of brick masonry. The condition of the joists where pocketed could not be assessed.

The configuration of the framing around the opening for the stairs could not be directly observed. The east-west flooring in Room 201 suggests north-south joists framing around the stairs. With this direction of joists, there would likely be a long header joist at the stair opening supporting several joists. If this is the case, there is not an apparent load path to the foundation for such a header joist. It is likely that the interior wall at the stairs is supporting the second floor loading and directing the load into the first floor joists.

Some cracks and blemishes in the interior finish of the house indicate possible deflection of the second floor framing around the stairs. The stair treads have a gap at the connection to the stair stringer along the north wall (Figure S.25). At the south stringer, the connection is tight. This condition is consistent for all the stair treads.



Figure S.25. Gap in joint at stair tread. (SEA 2018)

The wood finish on the head of the door frame at the bottom of the stairs has been scraped away, indicating some racking of the frame (Figure S.26).



Figure S.26. Reception Hall 101, Door 3, looking up. (SEA 2018)

In the closet of the Loafing Holt 200, a crack in the plaster wall and a corresponding offset of the shelf shows a ½-inch of movement (Figure S.27).

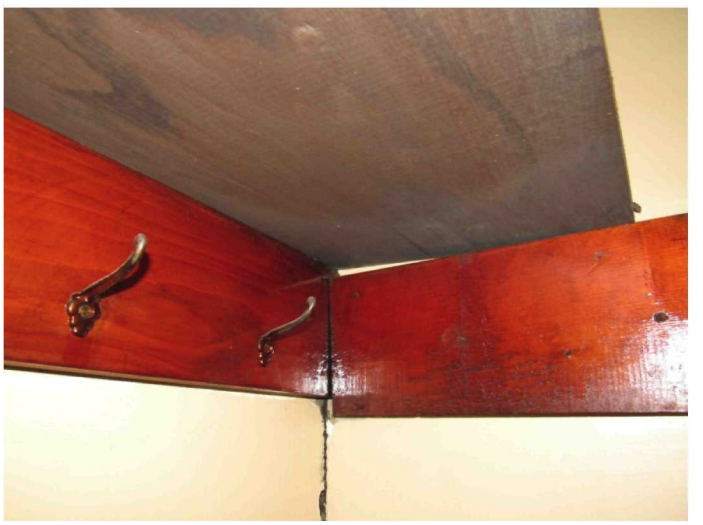


Figure S.27. Crack in closet corner. (SEA 2018)

Stairs to Attic

The attic is accessed by a steep and narrow set of stairs from the Sewing Room 204. The stairs are unconventionally constructed, apparently in two sections. The risers and treads of the lower section are visible on the backside in the closet. The underside of the upper section of the stairs, above the closet door, is covered. At the transition of the two stair sections, the stringers are discontinuous (Figure S.28). The stair tread at this transition is loose, and the support condition for the tread is unclear (Figure S.29). Part of the tread is broken, and a horizontal nail is exposed.

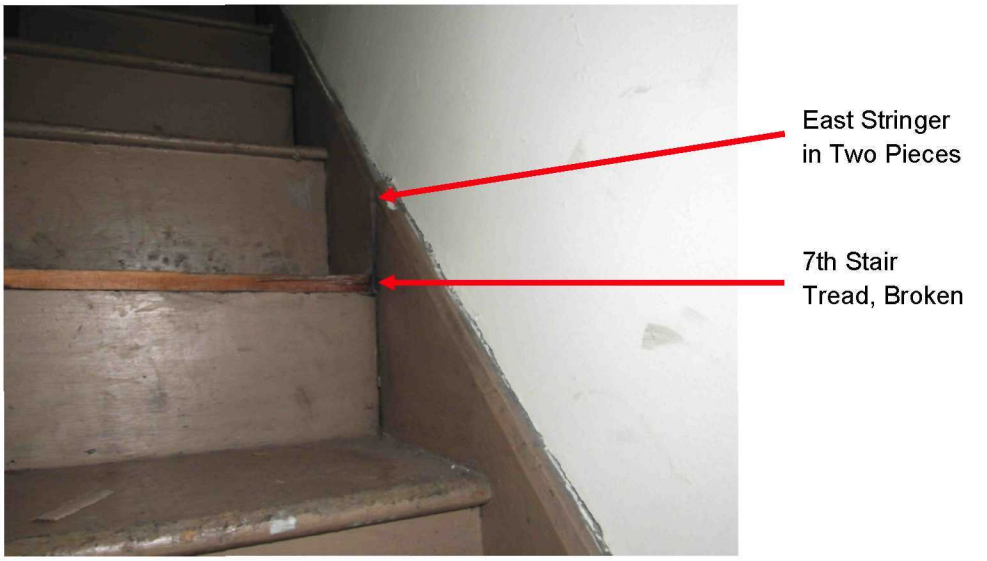


Figure S.28. Stairs to the attic. (SEA 2018)

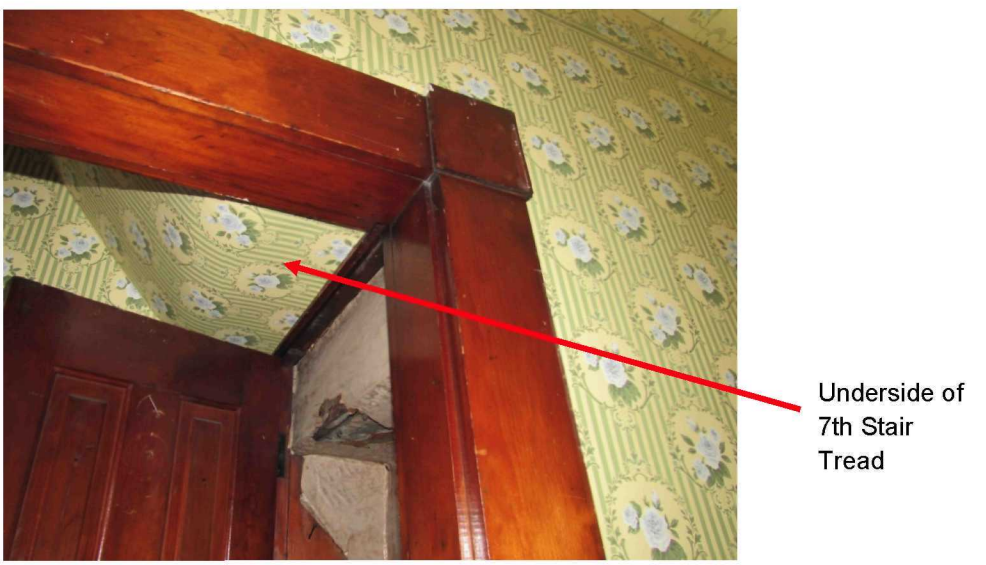


Figure S.29. Underside of stairs to the attic. (SEA 2018)

Roof Framing

The ridge of the gable roof runs east-west, transitioning in height and shifting north above the front quarter of the house (Figure S.30).



Figure S.30. Exterior view of roof configuration. (SEA 2018)

The roof framing is mostly exposed in the attic, Room 300. The attic joists are mostly covered with large flooring boards and insulation. Where accessible, the joists measure 1 ¾-inches by 7 ⅞-inches spaced at approximately 22-inches on center.

The east gable end is wood framed (Figure S.31). It sits beyond the last attic joist and the support condition was not identified. The gable end is likely bearing on the east brick masonry wall below.



Figure S.31. Framing at east gable. (SEA 2018)

The joists bear directly on top of the exterior brick masonry walls and extend just beyond, where the roof rafters are connected to the top of the joists (Figure S.32).



Figure S.32. Roof framing connection. (SEA 2018)

A sample of a rafter was taken to identify the species. According to the wood identification report, the wood is a species in the Red Pine group.

The grade of the rafters is unknown, but many members do feature several large knots, close together, which may be considered to be a grade-limiting defect.

The roof rafters at the east end of the house are 2-inches by 3 ¾-inches. At least six of these rafters are visibly broken on the underside (Figure S.33). Bowing of the roof rafters here is apparent; a string line held to one cracked rafter showed that it was bowing 1 ¾-inches along its length.

The manner of bowing and cracking indicates overloading of the rafters, caused in part by the existing heavy slate tile roofing. While slate was the original roofing system, the rafters, especially in the easternmost gable, appear undersized for roofing and other anticipated loadings, such as snow.



Figure S.33. Broken rafter near east gable end. (SEA 2018)

There is a hip framed portion of the roof where the roofline transitions to a taller and wider gable.

The taller gable rafters are larger than the rafters at the east end; they are approximately 2-inch by 6-inch. At least one rafter is visibly cracked, and two rafters in the southwest corner of the roof appear to have rotated.

Another rafter on the north elevation is not sitting square on the joist (Figure S.34).



Figure S.34. Rafter in misaligned bearing on joist, north side. (SEA 2018)

Water staining is pervasive on the rafters. Several locations were probed with a screwdriver and were solid.

Ridge beams along each section of gable are not true ridge beams in the sense that they are not supported by posts at the gable ends.

Front Porch

The front porch has a wood framed deck and a perimeter of large stones. Above the deck is a lean-to roof, supported by ornate cast iron framing bearing on the stones (Figure S.35). The framing joists for the porch are partially visible at the basement Window 003. They appear to be modern 2x10 dimensional lumber, spanning east-west. Based on the nailing pattern of the decking, the joists are spaced at 18-inches on center. The support condition for the joists could not be identified.

The stone perimeter and steps of the porch appear to be limestone. Spalling along the bedding planes and popouts caused by iron inclusions indicate low-quality stone. The stone at the corner of the porch is well out of level, apparently sunken compared to the cast iron framing (Figure S.36). The movement may be due to voids beneath the stone as mentioned in the foundation section of this report.

The cove joint between the perimeter stones and the south sidewalk is open, allowing for direct moisture intrusion.

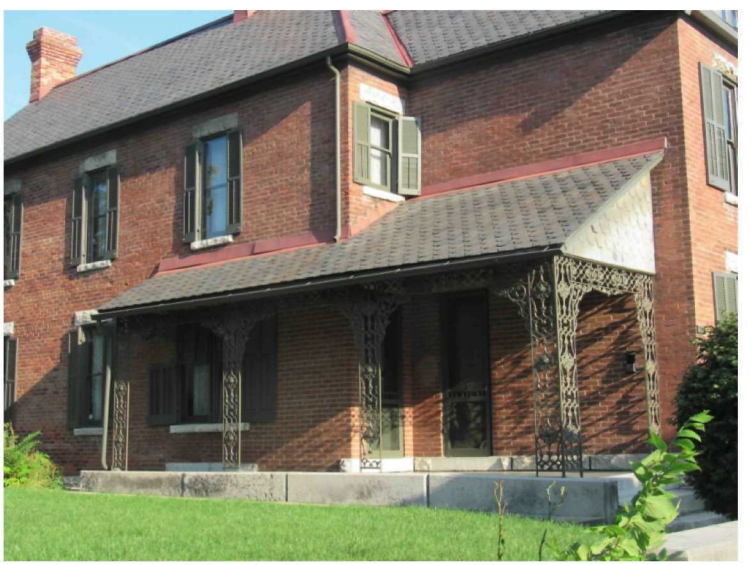


Figure S.35. Front porch. (SEA 2018)



Figure S.36. Stone at the southeast corner of the porch. (SEA 2018)

The ornate cast iron framing has deflected near the corner of the porch. The spandrel portion of the cast iron is visibly bowed down and the bracket from the spandrel to the corner post has broken or become detached (Figure S.37). The bowing and disconnected bracket are consistent with the stone support sinking.

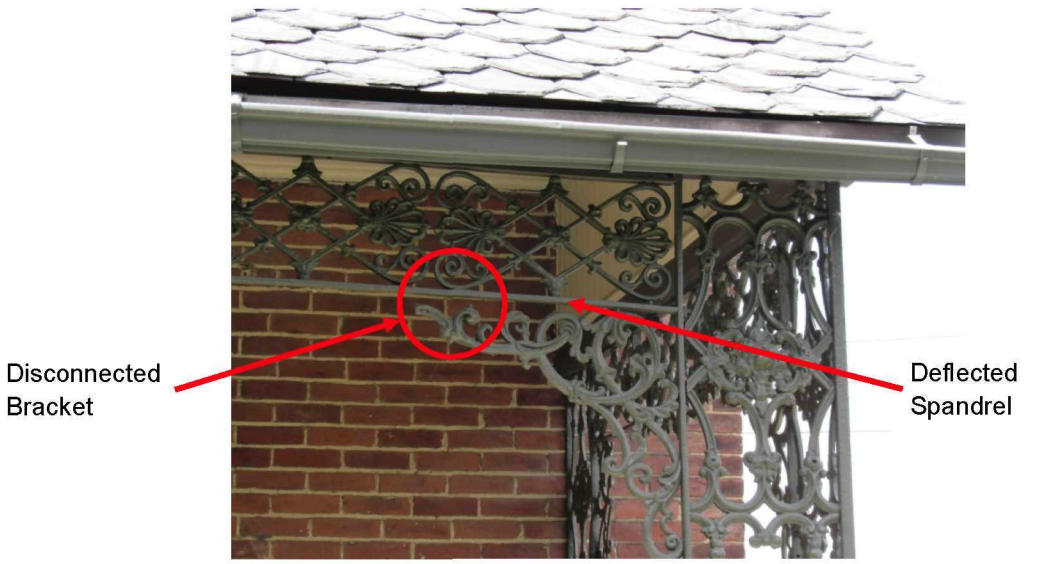


Figure S.37. Cast iron post and spandrel at the southeast corner. (SEA 2018)

The porch roof has slate tile. The roof rafters and joists could not be observed due to the soffit boards. The support condition for the roof framing against the brick wall also could not be observed.

The gutter along the porch roof is broken and twisted, creating a backslope that ponds rainwater in the gutter. The downspout for the porch roof gutter is directed into a gutter just beneath the porch deck.

West Porch

The enclosed porch at the west elevation is a wood framed single story addition (Figure S.38). The three walls each have one window and the west wall has a door leading out to the rear walk. The siding is vertical wood slats and the shed roof slopes down to the west and has cedar shingles, rather than slate tile.



Figure S.38. West porch, looking north. (SEA 2018)

A few floor joists for the west porch are partially visible through an opening in the west basement wall. The joists have visible moisture staining and at least one joist is visibly deteriorated along the bottom (Figure S.39). The depth of deterioration could not be determined in the course of this assessment.



Figure S.39. Floor joists for the west porch. (SEA 2018)

The wood wall framing and roof rafters could not be directly observed due to wall and ceiling finishes. Based on the nailing pattern of the beadboard ceiling, the rafters are likely spaced at approximately 24-inches on center.

On the exterior, the wood siding at the base of the west wall is rotted, but it is not in contact with grade (Figure S.40).



Figure S.40. West porch exterior, looking southeast. (SEA 2018)

The threshold of the exterior porch door is severely deteriorated (Figure S.41). The concrete slab for the sidewalk is at or above the threshold level.



Figure S.41. The threshold at the back door. (SEA 2018)

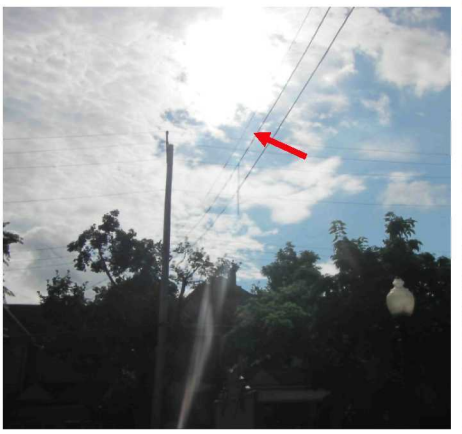
Existing Conditions - Utilities

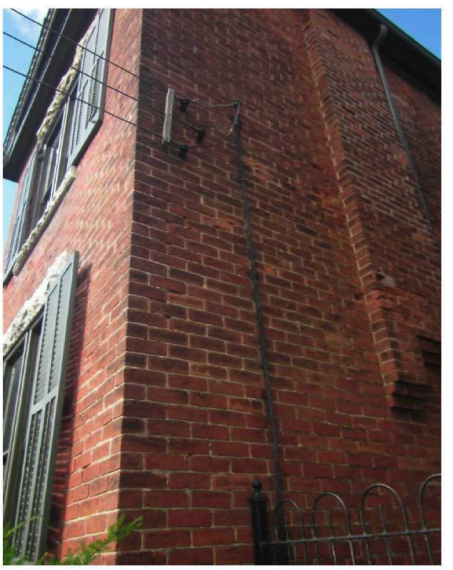
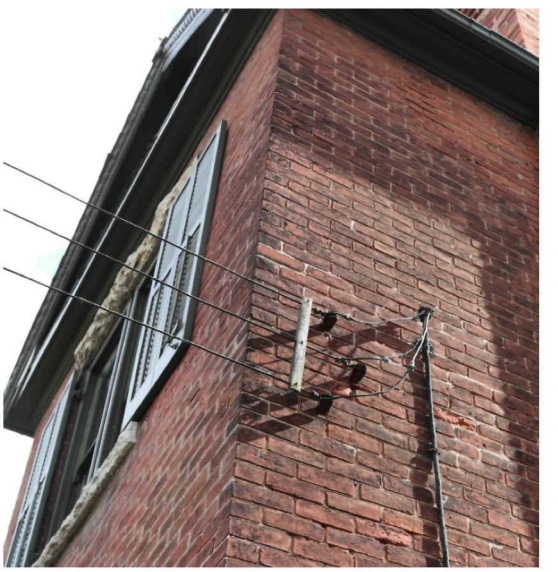
Existing utilities to the Dunbar House site include electrical, telephone, water, gas, and sanitary. There is no existing cable/data service to the house.

Electrical service is fed from a pole-mounted utility transformer that is located on the east side of N. Paul Laurence Dunbar St, south of W. 1st St. (Figure U.01). An overhead service lateral (power line) runs from this transformer across multiple poles located on the east side of N. Paul Laurence Dunbar St. and feeds multiple houses on that side of the street. The power line then crosses the street overhead to the Paul Laurence Dunbar house. From here the service feeders enter a service weatherhead and route down the side of the house and in through the exterior wall at approximately 30" above grade (Figures U.02 through U.06). The electrical service provider is DP&L (Dayton Power & Light). The age of the service feeder was unable to be determined, but based on the condition of the outer sheathing, it is quite old and fragile. This poses a threat to the reliability of the electrical service as well as being a potential safety concern for pedestrians.



Figure U.01 Electrical utility transformer and pole. (HEI 2018)




Figures U.02 through U.06. Electrical service from the pole to the entry point. Note, the crude installation of the service line through the masonry wall is a code violation and safety concern.
(HEI 2018)

Gas service is fed from below grade to a gas meter assembly (meter #91432987) that is located adjacent to the electrical service entry point at the northeast corner of the house (Figures U.07 and U.08). From the gas meter the gas service routes in through the exterior wall of the house below grade.



Figures U.07 and U.08. Gas meter assembly. (HEI 2018)

An existing 4" sanitary line exits through the basement slab at the northwest corner of the house in Basement 001 (Figure U.09). The routing of the pipes below the slab and outside of the building were unable to be determined. The previous sanitary or septic system serving the house is unknown. A description of the early services available to the house are available in the 2004 Draft *Historic Furnishings Report*.



Figure U.09. Sanitary line through basement slab. (HEI 2018)

Storm drainage from the roof of the house is collected in gutters and routed to grade through 3" diameter downspouts. Most of the downspouts route to below grade directly or via metal downspout boots with the exception of the downspout at the northeast corner of the house which daylights above grade (Figures U.10 and U.11). The below-grade storm pipes route to daylight openings located in the face of the curb of the adjacent street (Figure U.12).



Figures U.10 and U.11. Typical downspouts for storm drainage. (HEI 2018)



Figure U.12. Storm discharge opening at the street. (HEI 2018)

There is an existing pole-mounted area light located at the rear of the property adjacent to the northwest corner of the barn. The fixture is a metal halide fixture mounted to a 4" square pole with a round concrete base (Figures U.13 through U.15). The fixture is mounted at approximately the same height as the barn and is intended to provide security lighting for the rear of the property and the adjacent alley.







Figures U.13 through U.15. Site lighting pole/fixture. (HEI 2018)

Existing Conditions – Mechanical, Electrical, and Plumbing

Henderson Engineers conducted a site visit on June 20th through 21st of 2018. The existing mechanical, electrical, and plumbing (MEP) systems within the house are consistent with residential equipment found in homes of this size and age.

Existing utilities to the house include electrical, natural gas, telephone, sanitary, and domestic water. There is an existing heating and cooling system, security system, and fire alarm system.

The 2015 International Building Codes, including 2015 International Fire Code, 2015 International Plumbing Code, 2015 International Mechanical Code, 2015 International Fuel Gas Code, and the 2014 National Electrical Code (NEC) were used for the evaluation of the MEP systems.

Mechanical Systems

There is an existing gas-fired furnace, located in the Furnace Room 003 in the basement, that distributes air throughout the house via sheet metal ductwork (Figure M.01). The existing furnace is new and was installed in early 2018 (Figure M.02). Overall the existing heating and cooling systems appear to be in good working condition; however, the supply and return air distribution systems do not evenly distribute air to all areas of the house. A large reason for this is that old chimney flues are used to supply air to the second floor. The site visit took place in the summer; therefore, the heating system was not operating at the time of the visit.



Figure M.01. Existing furnace unit. (HEI 2018)

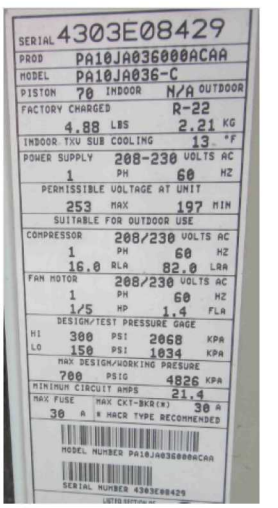


Figure M.02. Furnace nameplate. (HEI 2018)

The condensing unit that provides refrigerant to the furnace and rejects heat to the exterior is located on the north side, near the middle, of the house (Figures M.03 through M.05). The condensing unit was manufactured in 2003 and will likely be nearing the end-of-life within the next five years.







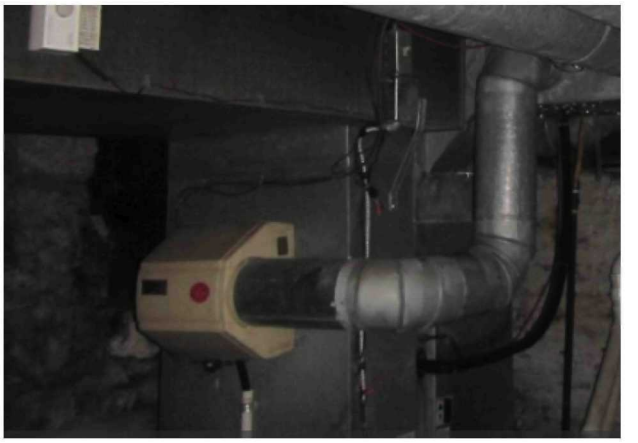
Figures M03 through M.05. Exterior condensing unit. (HEI 2018)

The flue and combustion air intake to and from the furnace are routed to an adjacent wall and up through the house within the wall cavity and through the roof (Figure M.06).



Figure M.06. Flue and combustion air routing from the furnace to wall chase. (HEI 2018)

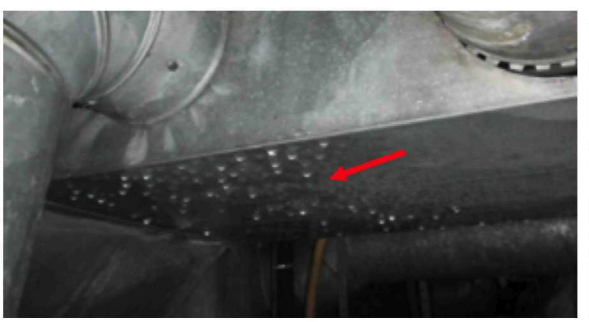
There is a humidifier (Aprilaire Model 550) mounted to the side of the vertical return air duct adjacent to the furnace unit to add moisture to the air to help prevent the air in the building from getting too dry which can have a negative impact on wood finishes (Figure M.07). The humidifier is connected to the main supply duct via a 6" diameter round bypass duct (Figure M.08). The humidistat controller for the humidifier is mounted to the return air duct routed overhead and is a manual control (Figures M.09 and M.10). It is manually operated. At the time of the site visit, there was a large amount of condensation forming on the main supply ductwork at and near the point of connection from the humidifier as well as on the branch ductwork that directly connected to the main supply duct (Figures M.11 and M.12).

Figures M.07 and M.08. Humidifier and bypass duct. (HEI 2018)




Figures M.09 and M.10. Controller for humidifier. (HEI 2018)




Figures M.11 and M.12. Condensation on supply duct. (HEI 2018)

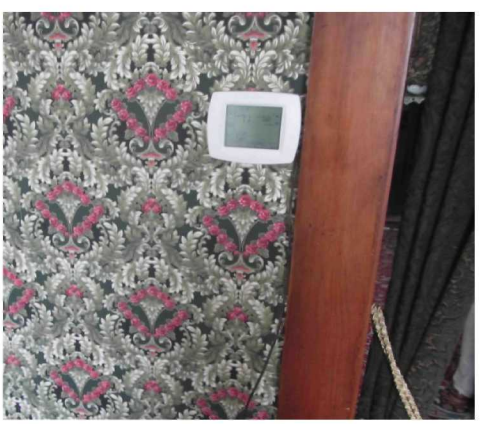
There is an abandoned transfer duct located behind the furnace that was likely used to bring outside air into the space (Figure M.13). This should be removed.



Figure M.13. Outside air transfer duct located behind the furnace. (HEI 2018)

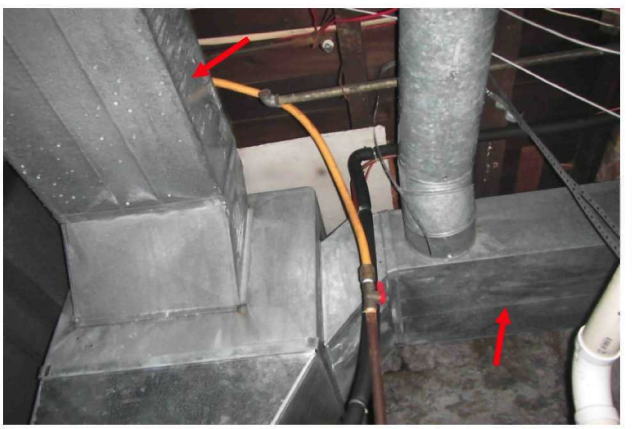
The furnace is controlled by a single programmable thermostat that is located on the west wall of the Front Parlor 100 where it connects to the Museum Room 101 (Figures M.14 and M.15).





Figures M.14 and M.15. Thermostat for control of furnace. (HEI 2018)

There are two 16"x8" main ducts that branch off the furnace unit and route overhead in the basement (Figure M.16). Supply air to the basement is provided through a single supply air grille that is located in the bottom of the main supply air ductwork located just past the last branch duct connection (Figure M.17).




Figures M.16 and M.17. Main supply air ducts and basement supply diffuser. (HEI 2018)

Supply air is distributed to the floors above through uninsulated sheet metal ducts. Multiple ducts branch off the two main supply ducts in the basement and route up through the floor and into walls and chases to serve the floors above (M.18 and M.19). The existing ductwork layout was well-planned and coordinated with architectural elements to ensure no visibility on the upper floors. Ductwork is routed concealed within wall cavities, flues, and through chases on the first and second floors.




Figures M.18 and M.19. Typical supply ductwork to floors above. (HEI 2018)

Supply air to the first floor is fed from floor mounted diffusers (varying size) that are fed from ductwork below (Figures M.20 and M.21). When the furnace is operating, it creates significant noise on the first floor, both from the unit itself and the sound of the air passing through the ducts and diffusers.




Figures M.20 and M.21. Floor mounted supply diffusers on the first floor. (HEI 2018)

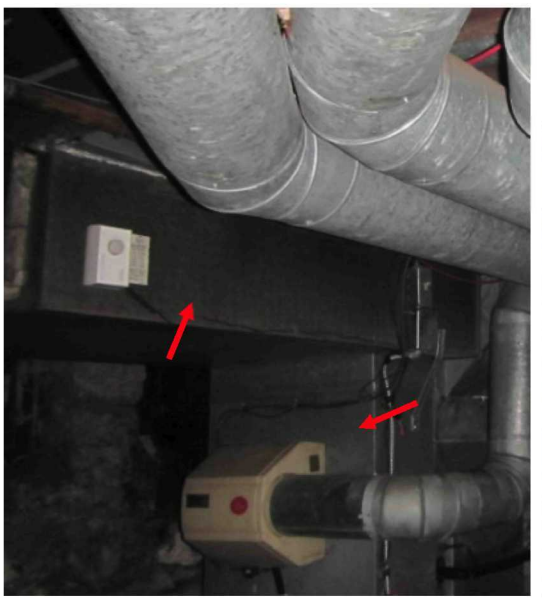
Supply air to the second floor is fed from the floor and wall-mounted diffusers from ducts below (Figures M.22 and M.23). Old chimney flues are currently used for supply air to Bedroom 201 and Bedroom 202. The result is a small amount of soot being expelled from the supply registers. This issue needs to be addressed as it creates a health risk to occupants. The existing airflow throughout the house is not properly balanced. The basement and first floor spaces are being overcooled while the second floor remains warm.




Figures M.22 and M.23. Floor and wall mounted supply diffusers on the second floor. (HEI 2018)

No supply air is provided to the attic space.

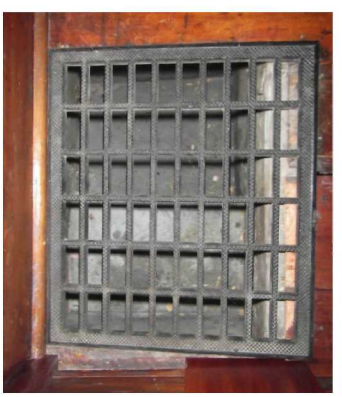
Return air is fed back to the furnace unit through sheet metal ductwork. There is a 36" x 12" duct overhead in the basement that collects the return air prior to it returning to the unit. Multiple smaller ducts tie into this and it converts to a 25" x 10" duct that routes down and connects to the side of the unit (Figures M.24 and M.25). At the time of the survey, the filter was clean and had recently been replaced.





Figures M.24 and M.25. Return ductwork at the furnace. (HEI 2018)

Return air grilles are located in the floor in the Front Parlor, Dining Room, and Kitchen on the first floor (Figures M.26 and M.27). There is no return ductwork routed up to the second floor so the main path for the air to return to the unit is to go down the open stairway and then through the return air grilles located on the first floor.

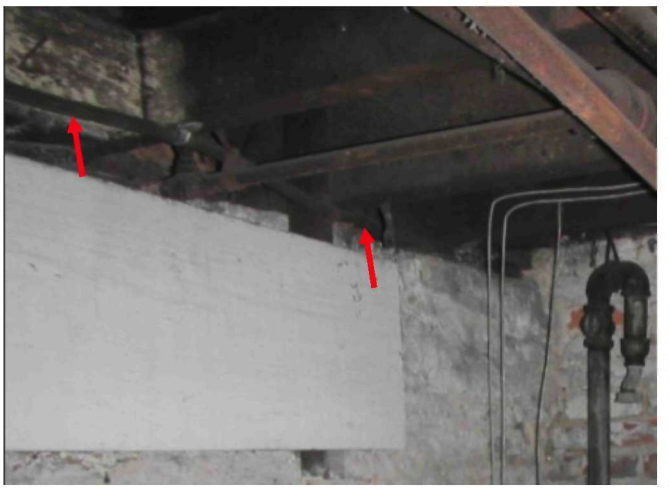




Figures M.26 and M.27. Return air grilles on the first floor. (HEI 2018)

Electrical Systems – House and Barn

The main electrical service enters the house at the northeast corner of the house via flexible service entrance cable through a hole in the wall and enters the meter cabinet located on the north wall of Basement 003 (Figures E.01 and E.02). The meter cabinet is very old and outdated.

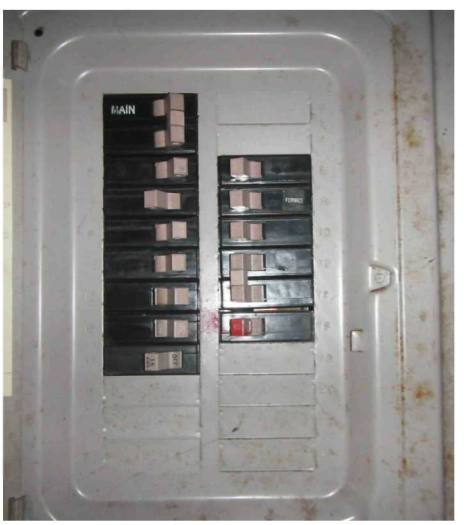




Figures E.01 and E.02. Incoming service entrance cable and meter cabinet. (HEI 2018)

From the meter the feeder terminates at a 100-amp, 2-pole, 120/240-volt, single-phase load center located adjacent to the meter cabinet on the north wall of Basement 003 (Figures E.03 and E.04). The load center supplies power throughout the house via a mixture of non-metallic sheathed cable (Romex), MC Cable, and flexible service cable. The load center is dated and should be replaced. Power is currently live to the house.





Figures E.03 and E.04. Main electrical load center. (HEI 2018)

There is a 30-amp, 3-pole safety disconnect on the west wall in Basement 001 that appears to serve the adjacent barn located at the west end of the property (Figures E.05 and E.06). Flexible cabling exits the disconnect and routes through the crawl space and appears to exit the house to below grade at the west end of the crawl space.



Figures E.05 and E.06. Disconnect serving barn. (HEI 2018)

An electronic time switch controller is located just below the barn disconnect on the west wall of Basement 001 and is connected to the water storage tank system that is suspended from the structure in this room (Figures E.07 and E.08).



Figures E.07 and E.08. Time switch for a water storage tank. (HEI 2018)

There are duplex receptacles located throughout the house to provide general purpose power (Figure E.09). The existing receptacles do not have ground prongs. All devices located in finished spaces are fed from concealed wires/conduit routed within the walls.



Figures E.09. Examples of duplex receptacle types. (HEI 2018)

There are a number of gas-powered light fixtures located on the first and second floors (Figures E.10 an E.11). The first floor fixtures are ceiling mounted and located in the Front Parlor, Center Hall, and Dining Room. The Dining Room fixture is a combination gas/electric fixture. The second floor fixtures are wall mounted and are located in every room except for one bedroom. The functionality of the gas fixtures and service to the fixtures is unknown. Current lighting levels are not sufficient for a museum setting. Visitors are given battery-powered lanterns to carry with them while touring the space due to the inadequate lighting. This lack of adequate lighting can make tours difficult and potentially lead to unsafe conditions.





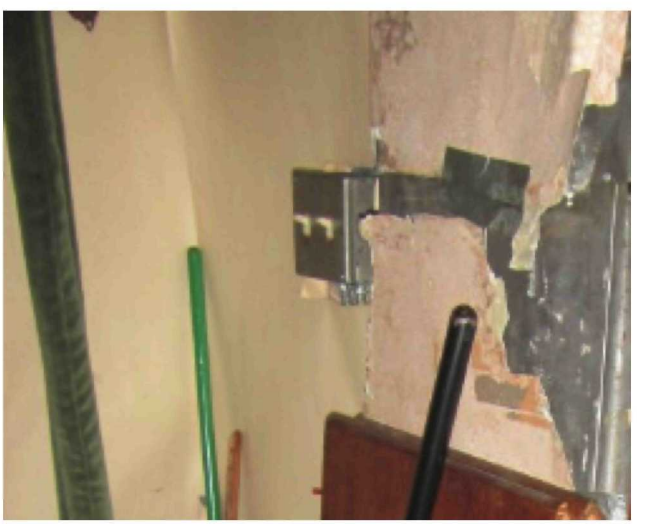
Figures E.10 and E.11. Typical gas powered light fixtures. (HEI 2018)

Each room in the basement has a porcelain lamp holder (light socket) mounted to a junction box that is surface-mounted to structure. There are also lamp holders located in the attic. They currently have compact fluorescent lamps and incandescent lamps and are operational via pull chains at the sockets (Figures E.12 and E.13).




Figures E.12 and E.13. Typical lamp holders located in the basement and attic. (HEI 2018)

There are some standard toggle switches located on the first floor in two locations, at the top of the basement stairs and below the second floor stairs, for control of lighting (Figures E.14 and E.15). None of the light switches are currently functioning to control light fixtures.

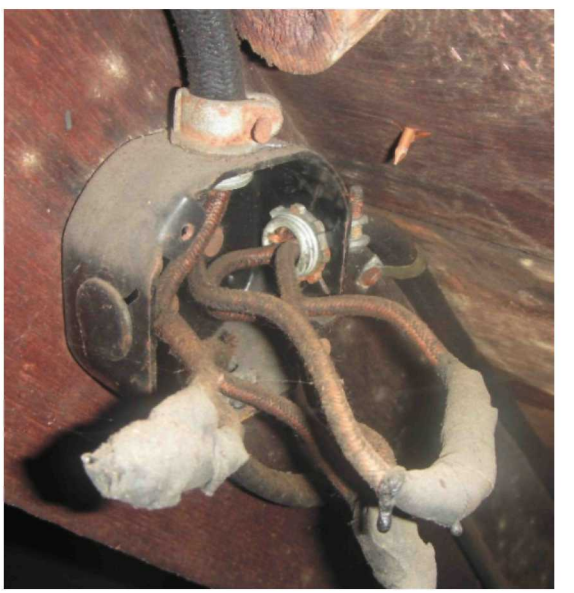
Figures E.14 and E.15. Typical light switches. (HEI 2018)

Rope lighting was added to the handrail at the stairs leading to the second floor. A combination switch/receptacle device located below the stairs on the first floor is used for control of the handrail lighting (Figures E.16 and E.17). This is not a code compliant installation as the handrail lighting is plugged into a receptacle located below the stairs (via a cord and plug) and the cord is routed through a hole in the wall. The handrail lighting is not currently functioning.




Figures E.16 and E.17. Switch and receptacles controlling handrail lighting. (HEI 2018)

Existing exposed cloth wiring was observed in the basement and attic (Figures E.18 and E.19). The exposed wiring is susceptible to damage and is a safety concern. In addition, cloth wiring is outdated and is no longer an accepted wiring method. Non-metallic sheathed cable (Romex) and metal clad (MC) cable are utilized in other areas of the house.

Figures E.18 and E.19. Cloth wiring in basement and attic. (HEI 2018)

Telecommunications service lines enter below grade through conduit that penetrates the wall in the northeast corner of Basement 003 (Figures E.20 and E.21). The lines then route up the wall and overhead to the fire alarm and security panels and up to the telephone located on the first floor.





Figures E.20 and E.21. Telecommunications service lines entering basement. (HEI 2018)

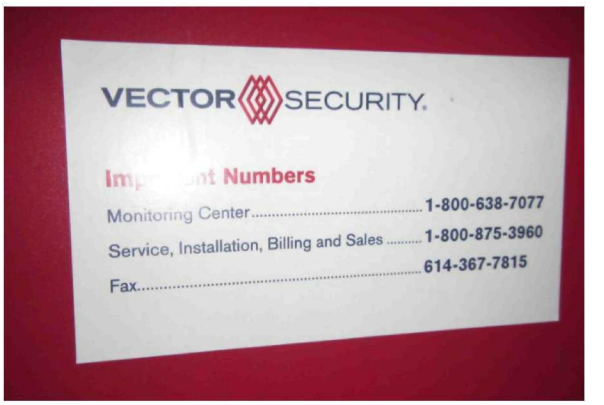
A telephone is located in Stair Closet 102 (Figure E.2). The telephone is currently operational.



Figure E.22. Telephone located on first floor. (HEI 2018)

There is an existing security system installed in the house that is operational. The main control panel is located in Basement 002, adjacent to the fire alarm panels (Figures E.23 and E.24).





Figures E.23 and E.24. Main security system panel. (HEI 2018)

There is a keypad control station for disarming and arming the system located on the first floor, below the stairs. The system can also be armed and disarmed from the control panel located in the adjacent visitor center building. (Figure E.25).



Figure E.25. Security system keypad located below stairs. (HEI 2018)

There is not an existing lightning protection system installed on the house.

The existing electrical service to the barn enters at two locations. The first is through below-grade conduits that enter through the exterior wall at approximately 18" above grade at the northeast corner of the building. The second is from above grade cables at the same corner of the building and around the corner from the below-grade conduits. The below-grade feed is from the Dunbar house and the overhead feed is from the adjacent visitor's center building located north of the barn (Figures E.26 and E.27).





Figures E.26 and E.27. Electrical service to the barn. (HEI 2018)

There are existing jelly jar style light fixtures and general purpose receptacles installed in the barn (Figures E.28 and E.29). The lights all appear to be controlled by a switch located on the first floor however the lights were not operational at the time of the visit. MC cable is routed exposed and surface mounted on the walls.





Figures E.28 and E.29. Light fixture, receptacle and switch in barn. (HEI 2018)

Security cameras are installed the front and rear doors of the barn (Figure E.30). These tie to the existing system that controls the visitor's center and the Dunbar house.



Figure E.30. Security camera above east barn door. (HEI 2018)

Plumbing Systems

A 4-inch main sanitary line exits through the basement slab at the northwest corner of the house in Basement 001 (Figures P.01 and P.02).



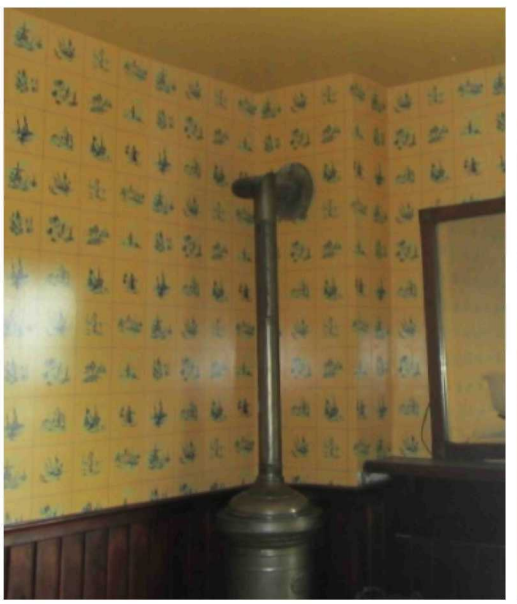


Figures P.01 and P.02. The main sanitary line in the basement. (HEI 2018)

There is a single bathroom that is located on the second floor that has an antique floor-mounted water closet, a bathtub, and a wall mounted lavatory (Figures P.03 and P.04). The tank for the

water closet is wall-mounted up near the ceiling (Figure P.06). There is a small gas-fired water heater adjacent to the bathtub to supply hot water. The flue off of the water heater routes into the wall and routes up through the chimney to the roof (Figure P.05). None of the existing fixtures in the bathroom are currently functioning.






Figures P.03 through P.06. Second floor bathroom fixtures. (HEI 2018)

The sanitary lines from the second floor bathroom tie together below the floor and route down through the main level in the northwest corner of Stair 106 (exposed behind the door at the top of the basement stairs) and down to the basement (Figures P.07 through P.09).




Figures P.07 and P.08. Exposed sanitary line from the second floor bathroom through the first floor. (HEI 2018)

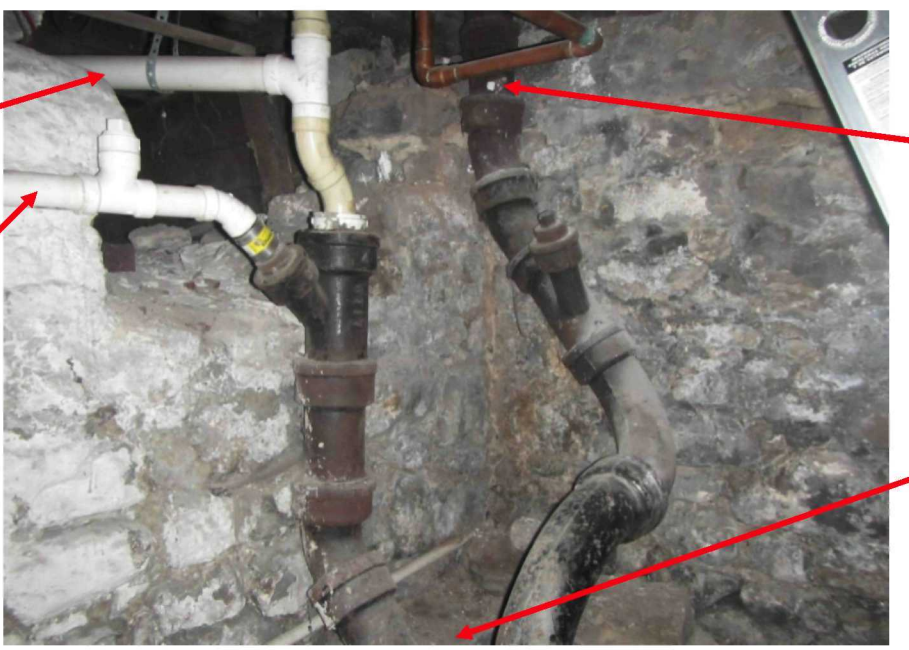


Figure P.09. Sanitary riser in the basement. (HEI 2018)

There is an existing floor drain and a hose bibb located in the Laundry Room in the basement (Figure P.10). The floor drain is being utilized to catch condensate from the furnace unit and also to drain runoff from the hose bibb. Sanitary piping to the floor drain is routed below slab and ties into the existing main sanitary line. The hose bibb is currently operational. The floor

drain assembly occasionally backs up during heavy rains as witnessed during the first site investigation.



Figure P.10. Floor drain and hose bibb in the basement. (HEI 2018)

The main gas service enters at the northeast corner of the basement via black steel pipe (Figure P.11). There is a ball valve style shutoff valve immediately after the gas line enters the basement and then the gas line transitions to corrugated stainless steel tubing (CSST) immediately after the main shutoff valve and routes overhead. The fittings at the transition from black steel to CSST have experienced significant corrosion and should be replaced. In addition, the piping is not properly grounded. The gas line serves the furnace unit that is located in the basement. There are currently no other gas-fired appliances in the house.



Figure P.11. Gas Service Entry. (HEI 2018)

Prior to entering the furnace, the gas line transitions from CSST back to black steel with a ball valve at the transition (Figures P.12 and P.13).



Figures P.12 and P.13. Gas line at furnace. (HEI 2018)

A 1-inch water line enters through the basement slab in the southeast corner of Basement 004. It is not clear where this line is fed from. As the pipe routes to overhead, there is a gate valve for main water shutoff and an inline water meter. An additional ball valve has been installed downstream of the meter (Figures P.14 and P.15).



Figures P.14 and P.15. Incoming water line with meter and shutoff valves. (HEI 2018)

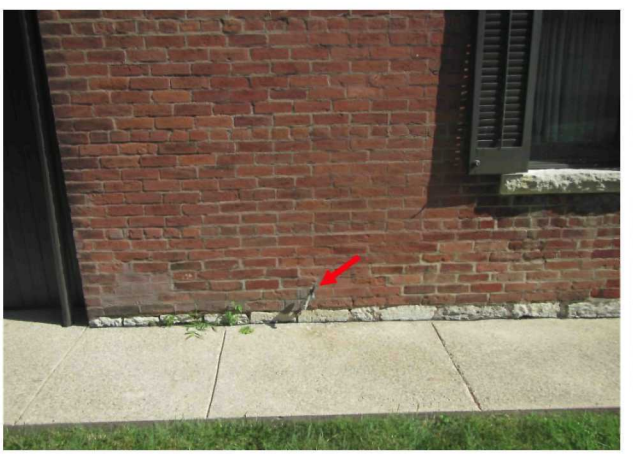
The water line extends overhead and feeds an exterior hose bibb on the east side of the house and continues overhead to feed a hose bibb located in Basement 002 (Figures P.16 and P.17).

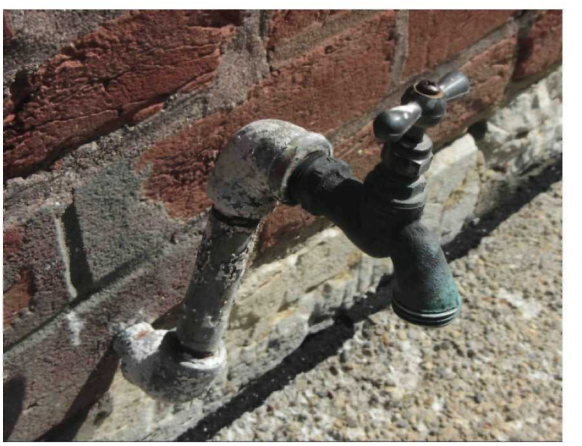




Figures P16 and P.17. Water line to hose bibbs on the east side of the house and in the basement. (HEI 2018)

The water line continues overhead to feed another exterior hose bibb located on the south wall as well as a suspended water tank that was used to supply water to the first floor “dry sink” located in Enclosed Porch 107 (Figures P18. through P.20).





Figures P18 and P.19. Exterior hose bibb on the south side of the house. (HEI 2018)



Figure P.20. Water line to hose bibb on the south side of house and basement storage tank. (HEI 2018)

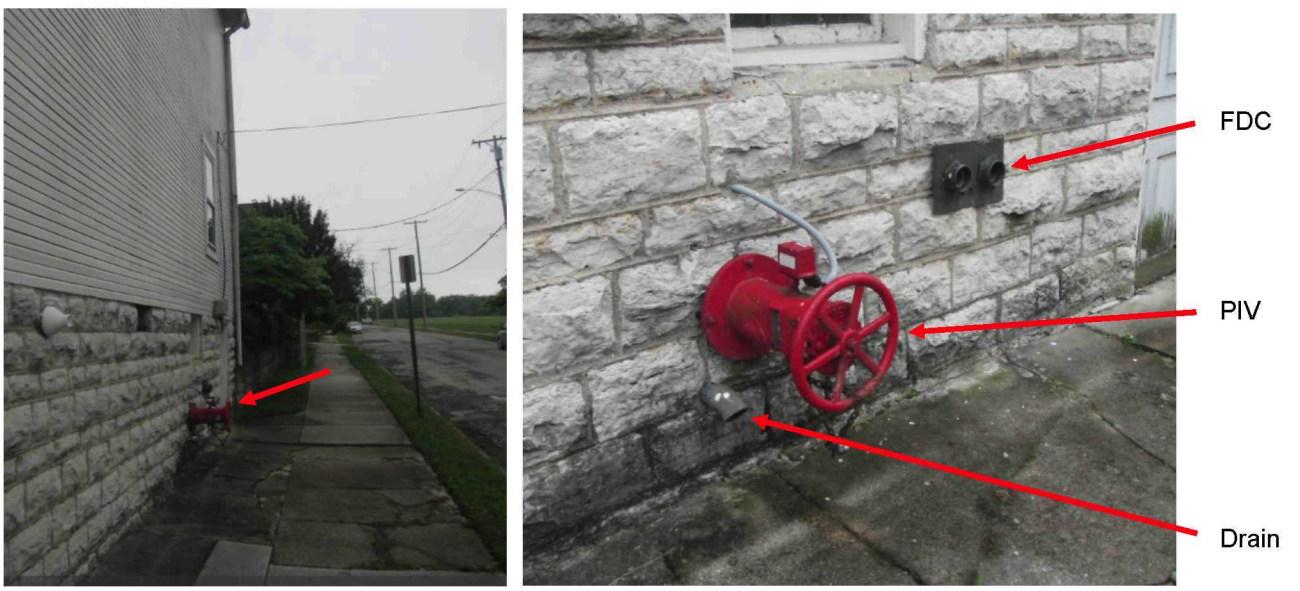
Fire Protection Systems – House and Barn

There is no fire sprinkler system installed in the Dunbar House.

The adjacent buildings (223 and 227) have a sprinkler system. The main fire sprinkler riser is located in the basement of the house that is two houses north of the Dunbar house (227) (Figure F.01). This riser serves the sprinkler system located within the two neighboring houses as well as the Visitor Center that is connected to them. On the north exterior wall of this house, there is a wall-mounted post indicator valve (PIV), a fire department connection (FDC), and a main sprinkler line drain (Figures F.02 and F.03).



Figure F.01. Fire sprinkler riser in basement of adjacent (227) corner house. (HEI 2018)



Figures F.02 and F.03. Exterior fire sprinkler system components at adjacent (227) house. (HEI 2018)

The main fire alarm control panels are located in Basement 002, adjacent to the security control panel (Figure F.04). The panel appears to have been installed within the last five years so it is likely that the system is fully functional.



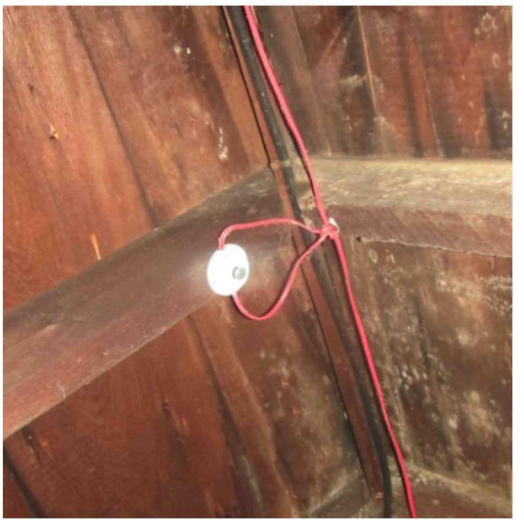
Figure F.04. Main fire alarm control panel located in basement. (HEI 2018)

There is a hard-wired ceiling mounted smoke detector located in Enclosed Porch 107 on the first floor (Figure F.05).



Figure F.05. Smoke detector. (HEI 2018)

Hard-wired heat detectors, surface mounted to the structure, are located throughout the basement and attic (Figures F.06 and F.07).





Figures F.06 and F.07. Heat detectors in the attic and basement. (HEI 2018)

There is a speaker/siren for the fire alarm system that is mounted to structure in Basement 002 (Figure F.08). It is not currently connected.



Figure F.08. Fire Alarm System speaker/siren. (HEI 2018)

There are existing heat detectors located in the barn. These appear to be fed from the main fire alarm panel in the house.

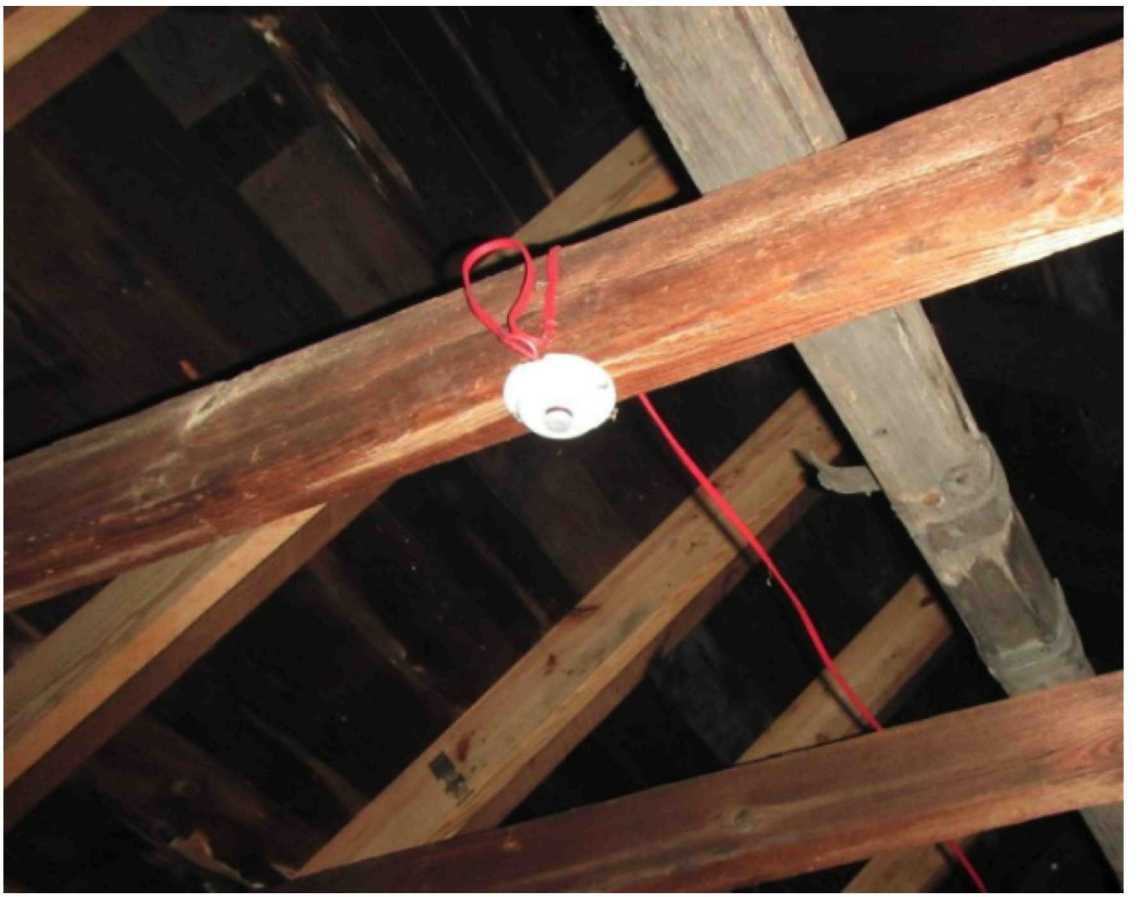


Figure F.09. Heat detector in the barn. (HEI 2018)

Conclusion

The existing mechanical, electrical, plumbing, telephone, and security systems in the house and barn date to different periods. The furnace is functioning, but the air distribution to and from the upper floors is not ideal. The security alarm is functioning in the house. The functionality of the fire alarm system is unknown. The water service is limited to serving a few hose bibbs currently. The condition of the sanitary service lines is unknown at this time. The existing electrical service is currently only being utilized to power the furnace, receptacles, and select few lights and receptacles in the basement and attic. Refer to the building treatment recommendations in this report for suggested immediate and long-term treatment measures that should be taken to ensure the property is safe and in compliance with current code requirements.

Significant historic features include porcelain sockets and historic metal grates and vents that are located throughout the house.

Barn – Existing Conditions

Existing plan and elevation drawings of the Dunbar Barn can be found following this Chapter. Required repairs and proposed treatments (narrative and drawings) can be found in Chapters 5 and 7. Refer also to the Structural Existing Conditions Section of this Chapter. Electrical and Fire assessments are included in the House narrative.

The Dunbar Barn sits in the southwest corner of the property, with the gable running the north-south direction. Entrances into the barn are on the east and west sides.

The barn is a fine example of a turn-of-the-century urban barn/stable constructed with mortise and tenon timber and light wood frame construction. A draft rehabilitation plan for the house from 1985 indicated that while the barn was currently used for storage, OHS realized the barn offered an excellent environment for interpreting aspects of urban life, especially transportation in late 19th century America. The Dunbar House sits on a quiet residential street amid a significant number of structures of similar age, thereby affording a rare glimpse of how a typical residential 'streetscape' appeared during that time. The goal was to restore the barn, retaining the stalls and feed bins, by providing careful cleaning and painting. They discussed installation of electrical and heating services. There were no artifacts to exhibit at that time.[349]

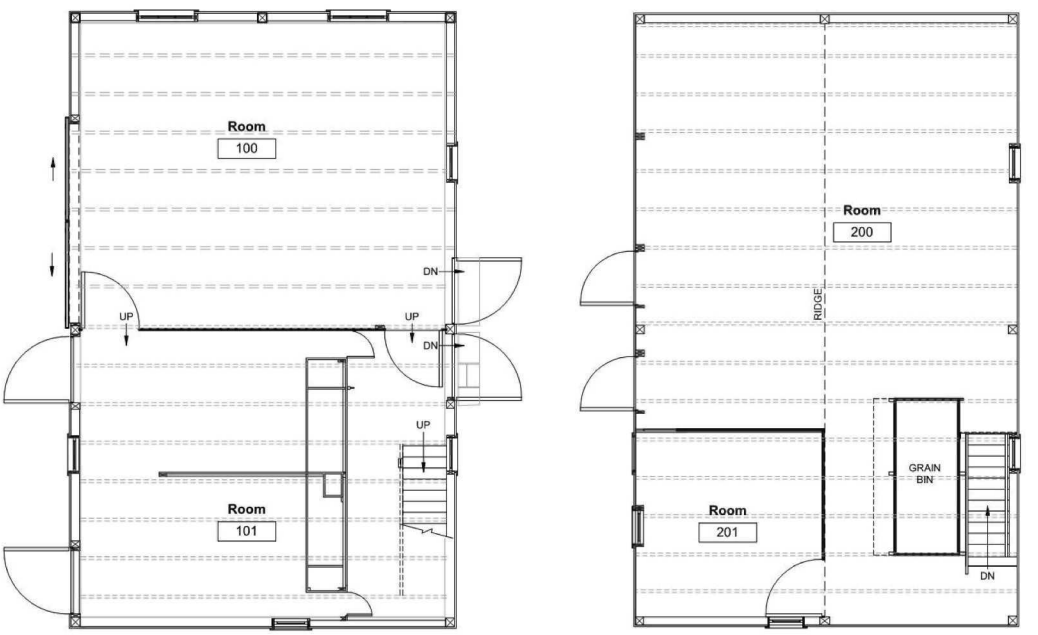


Figure 4.249. Existing Barn Plans (left) first floor, (right) second floor.

[349] LaVerne Sci Office Files, Dunbar State Memorial by GCN, June 1985.

The two-story barn is roughly 643 gross square feet per floor and measures 32-feet north-south and 20-feet east-west. The building is constructed along the alley to the west, and the interior finish floors at the first level are slightly above the alley grade. The yard slopes slightly from west to east, resulting in a step at the east access doors. The barn is wood-framed and rests on a ca. 1938 concrete foundation.

The barn is currently interpreted as part of the cultural landscape of the property and is not open for tours.

Chronology of Changes

1894 - 1898

- Enos and Anna Harley purchased the north lot which contained the house from Joseph Shumaker in 1894 and the south lot from Samuel Chadwick the same day. Because the barn straddles the two lots, and it was not mentioned in the sale for the house, the barn was most likely constructed by the Harleys when they combined the two lots.[350]
- By 1897-98, the barn and the privy/shed were both shown on the Sanborn maps.
- The Harley family employed a maid and a groomsman. It has been widely accepted that the groomsman may have lived on the second floor of the barn, although there is no documentation of this arrangement.

Post-1920s

- The second floor room in the southwest corner of the Barn is currently partially wallpapered on some of the board walls. According to the 2001 Wash study, the wallpaper dates to the post-1920s. Therefore, the wallpaper was not from Paul's residency, although it could have been installed during the period of significance after Paul's death.

1937-38 Renovation

- The State of Ohio purchased the property in 1936 and proceeded with renovating the house and barn to open them to the public.
- Prior to OHS renovations, the companion outbuilding that may have been the old privy, chicken house, or a combination of the two, is shown in the 1937 field notes.
- A State of Ohio purchase order 1252 from December 1937 lists the estimate for repairs to the cellar [basement] of the Dunbar residence and barn.[351] The estimate states, "jack up barn and straighten new cement foundation 35'x24' cement floor in work shop and garage 18'x24." The total cost for this work, including extensive work at the barn, was $495.00.
- A letter in 1938 suggests that the wood pine roof lath was to be taken off and laid solid which will require a few hundred feet of boards to complete the sheathing. They suggested they should be stained on the lower side with creosote to match the old lath.[352] Another letter suggests they also replaced sills on the barn.[353]

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[350] Abstract Entries 32 and 33.
[351] Purchase Order No. 1252, OHC Files
[352] Letter from Curator of State Memorials to Superintendent, 1938, illegible, OHC Files.
[353] Letter from Homer Charles, Superintendent Fort St. Clair State Memorial to McPherson, Curator of State Memorials, January 19, 1938, OHC Files.

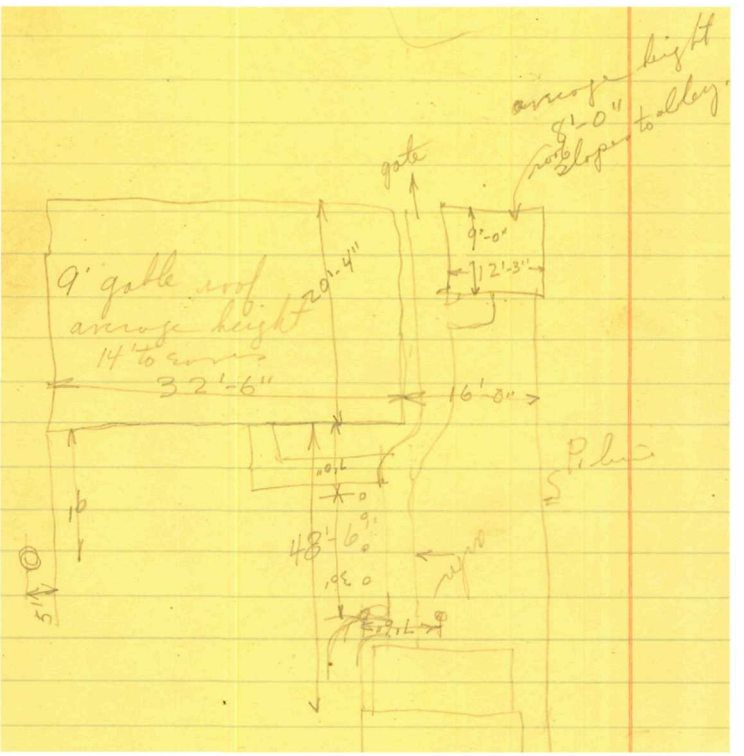


Figure 4.250. 1937 field notes of the barn and outbuilding. (OHC Flat files)

1947 drawings

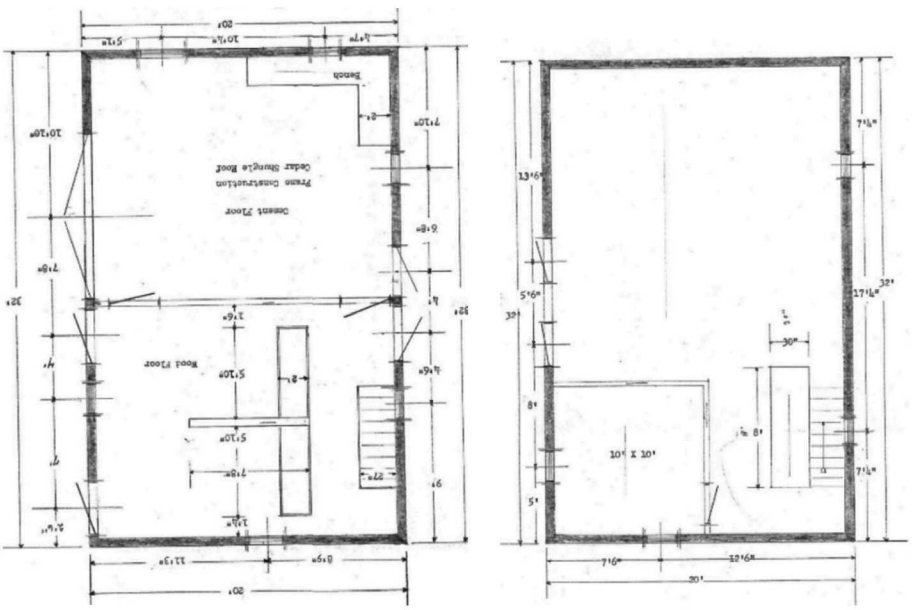


Figure 4.251. 1947 Drawings. (OHC Flat Files)

1980s

- In 1981, the Dunbar House and Barn were recorded by the Historic American Buildings Survey (HABS). The drawings from this time are key in establishing the existing conditions during this period. The record drawings indicate that the barn was covered in asbestos shingles.
- Program for Dunbar House site Work and Exterior Work to House – Project 8422, OHS Files, January 20, 1987: (not clear if completed)
    - *Repair/replace barn roof and back porch in accordance with research by OHS staff.*
    - *Install gutters, downspouts, and drain tile system on barn. Replace gutter and downspout and install drain tile system to back porch.*

1990s

- In June 1991, construction documents were produced by the Saunders Group International that included the barn.[354] The barn appears to be in dilapidated condition, requiring a significant amount of work. The drawings note:
    - Remove damaged roof sheathing and structural members and install new as required and replace roof shingles and felt.
    - Install new galvanized gutters to concrete splash blocks.
    - Swale grading to drain away from the barn.
    - Repair existing wood doors, windows, siding, soffits, lintels, and structural members as required and paint the exterior.
    - Louvers were to be replaced as required and as directed by the architect.
    - Existing shutters noted on the east elevation were to be removed and expose window frames.
    - The west side of the barn was supposed to receive new brick over the existing concrete flooring. It is assumed this work did not happen.

2000s

- There is mention of fire damage to the barn noted as the subject in a Cover Fax Sheet in 2000, but no information is given. The comments included, "Two originals of the Interim Progress Report Cover Sheet and five sets of 8x10 color photos will follow in the mail."[355]
- 2001: Historic paint analysis conducted by Walsh Color & Conservation that identified paint colors for the barn.
- 2001: Paul L. Dunbar State Memorial House & Barn Improvements, DHArchitects, Inc. Major structural modifications were made to stabilize the barn and interior and exterior, directed by OHS. Barn improvements were contracted in 2001.[356]
    - Remove existing asbestos shingles, replace deteriorated roof decking. Install new wood shingles over felt underlayment. Install new gutters.

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[354] Paul L Dunbar Museum Phase 2, Central State University, Saunders Group International, Project Number 255-83-093. June 1991. Dunbar House, Sci Office Closet, Drawing SD2.
[355] Dunbar Barn Fire Damage, Cover Fax Sheet from George Kane, Chief of Facilities Planning to Joseph T. Wallis, OHC Digital Files, July 27, 2000.
[356] "Paul L. Dunbar State Memorial House and Barn Improvements," *Dayton Daily News*, Project CP0175, January 10, 2001.

  - Remove interior wood flooring and reinstall undamaged wood flooring. Large sections replaced on the second floor.
  - Remove damaged floor joists and sister/repair.
  - Remove damaged roof rafters and sister/repair/replace.
  - Salvage stored lumber for reuse.
  - Remove existing louvers from existing windows. Repair windows and replace glass.
  - Removal of damaged siding and siding replacement. Siding in the gables was to remain and be repaired. All other siding was removed for structural repairs to the barn.
  - Removal of damaged doors, salvage sound parts for reuse. Reuse existing hardware. It appears the sliding door hardware was replaced on the west side.
  - Existing wood partitions, troughs, and bench to remain.
  - Existing interior hose bibb to remain.
  - Removal of all existing interior lighting, switches, boxes, and wiring.
  - Removal of existing siding used as floorboards to be replaced.
  - Window 103. Document and salvage existing window and replicate.
  - Install new and salvaged wood flooring in Room 101 to match the existing. Flooring installed over 1x sleepers @ 24" o.c. over concrete floor.
  - Install new board ceiling in Room 201.
  - New handrail at stairs.
  - Sill plate replaced in many locations.
  - Miscellaneous wood replacement (fascia, rafter tails, etc.)
- 2009: Barn painted to match the historic paint analysis a rich mustard color.[357]
- 2014: Dunbar House Barn Roof and Gutters, Project 1432, managed by Dayton History with Architectural Reclamation as the restoration contractor and OHC staff. The project included replacement of the roof and gutters.
  - Certigrade blue label cedar shingles that are CCA treated were specified for the barn roof replacement with a comb to extend 4-inches past the roof line. The shingles were to be installed over ice and water shield underlayment topped with Cedar Breather.
  - Shingles were to be laid with exposed zinc strips under the first course.
  - The project also included some wood repairs, including epoxy repairs or splicing in boards, repair of the sliding doors, and epoxy of windows and sills, replace broken glass with laminated glass.
  - The work also included cutting back vegetation around the building and lowering the mulch level.[358]
- 2015: The house was repainted, but the barn does not appear to have been in the contract.
- 2018: The current paint color of the barn (2018) does not appear to match historic paint analysis or the color used in 2001; the paint has faded significantly.

[357] Documentation of the barn painting was not located in the records. The date was provided by Ohio History Connection.
[358] Meeting Minutes, July 29, 2015, Dunbar House Barn Roof and Gutters, project 1432, OHC Digital Files.



Figure 4.252. Barn, east elevation, ca. 1951. (OHC Collection P365)



Figure 4.253. Barn, west elevation, ca. 1951. (OHC Collection P365)

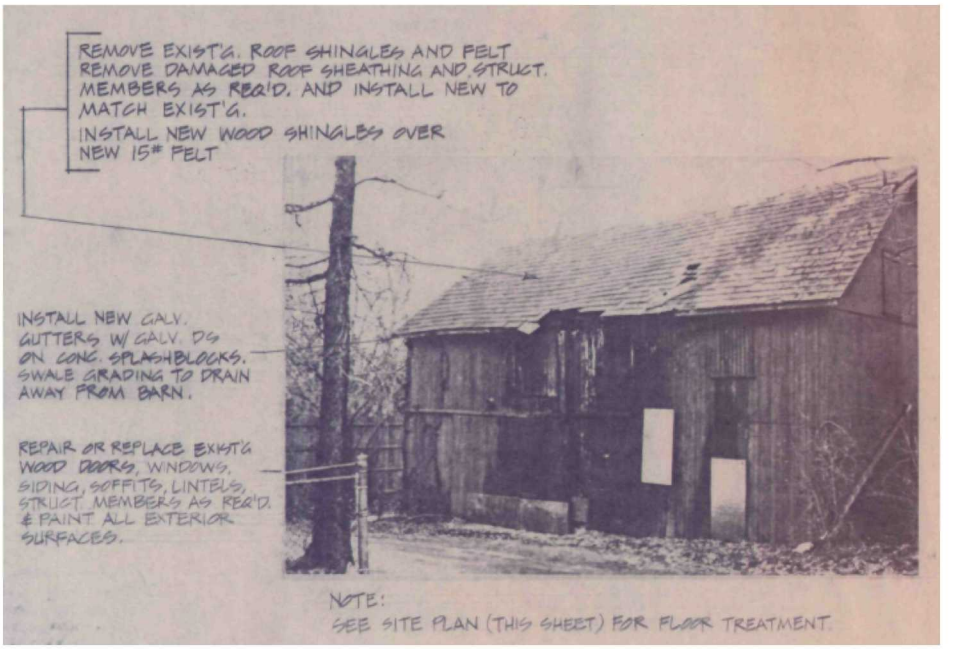


Figure 4.254. Phase 2 work to the west side of the barn, 1991.

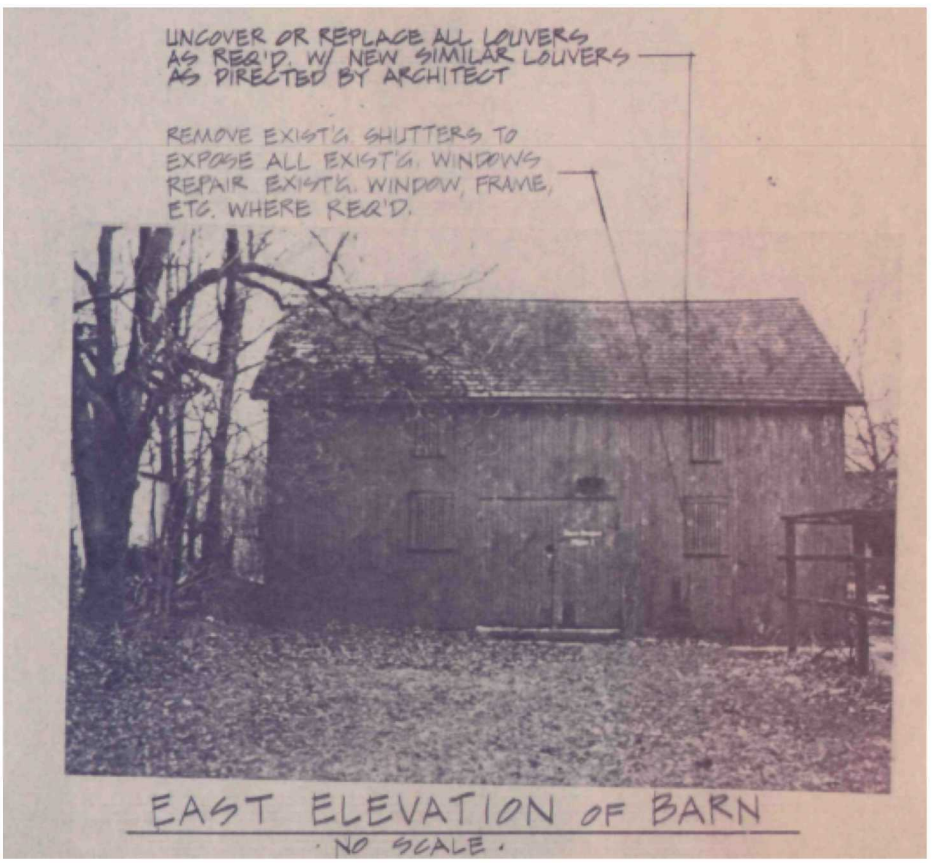


Figure 4.255. Phase 2 work to the east side of the barn, 1991.

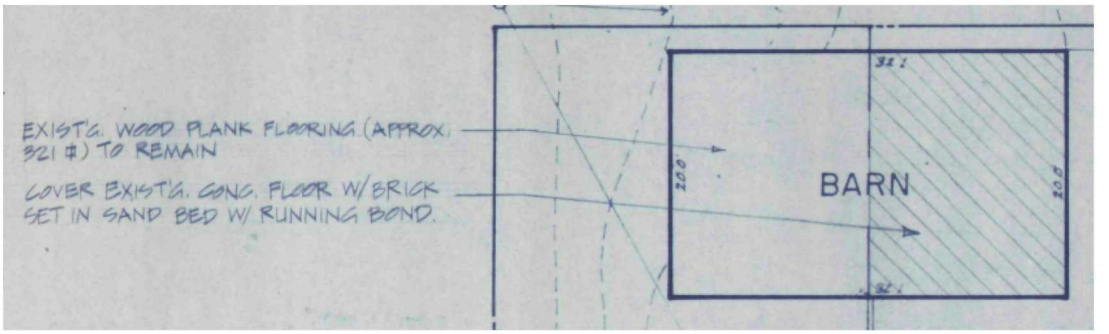


Figure 4.256. Phase 2 work to the interior first floor of the barn, 1991. It is unlikely the brick was installed.



Figure 4.257. Barn in the mid-1990s. Note the louvers infilling the windows. The dark area on the photograph above the doors is a sheet metal shade over a light fixture. (OHC Files, no date, ca. 1990s)



Figure 4.258. Photograph taken by archeologists on site in 2006. Note the mustard/tan color of the barn that matches the paint color specified by OHC in 2001. (Archeology 032906.01)

Existing Conditions

Exterior

The exterior of the barn is clad in vertical tongue and groove V-board. Nearly all siding, except for the upper gables, was replaced in 2001. The wood siding is in good overall condition, but paint is peeling and requires repainting on the south elevation upper gable. Vines growing on the east elevation have left trail marks all over the east wall of the barn. Vine growth on the barn loosens boards, and the vines shade the boards and prevent them from drying out.

The roofing is cedar shingles that were installed in 2014 and from grade, they appear to be in good condition. Gutters and downspouts were replaced with the shingles and appear to be in good working condition. Some splash-back at the west (alley) elevation suggests the gutters may be slightly undersized. This may be explored further to ensure the gutters are catching all rainwater.

The wooden sashes are fixed and are a combination of single-lite, 4-lite, and 6-lite sashes. Muntin widths vary between the styles. Window frames are simple 1x trim, sills and stools. The openings on the east side of the second floor are currently interpreted with glass window sashes. Historic photographs are unclear what treatment was in these openings. The interiors of the windows are protected with Lexan that is screwed directly into the sashes. It is assumed this is for added security; however, the Lexan may trap heat and moisture between the glazing and hasten the deterioration of the wood sashes. Windows are in various condition from good to poor. Several require work, such as the Window 102 sash on the first floor, south elevation, which is deteriorated and requires significant restoration. Window 103 has recently been re-glazed and requires a final painting. The trim is beginning to deteriorate Window 105 on the west elevation also has some trim deterioration and requires re-glazing. Window sashes 100 and 200 both are starting to exhibit signs of sash deterioration.

All exterior doors have been replaced in 2001, including the two second floor hayloft doors on the west elevation. The exposed concrete foundation dates to 1938. There are a few areas that are spalled or cracked that require patching. One example is under the east entry doors and the second location is the northwest corner of the building.

Contemporary cameras mounted to the exterior of the building are distractions but are a necessary component of the site security system.



Figure 4.259. Barn, existing east elevation. (STRATA 2018)



Figure 4.260. Barn, existing east elevation, detail at doors and stone step. (STRATA 2018)



Figure 4.261. Barn, existing east elevation, detail at doors and stone step. Note the deteriorated concrete under the sill. (STRATA 2018)



Figure 4.262. Barn, existing north elevation. (STRATA 2018)



Figure 4.263. Barn, existing north, detail of northwest corner concrete foundation deterioration. (STRATA 2018)



Figure 4.264. Barn, existing west elevation. There is no permanent transition material at grade between the alley and the barn. The space contains remnants of concrete, gravel, soil, and weeds. (STRATA 2018)



Figure 4.265. Barn, existing south elevation – this is difficult to photograph due to the overgrown vegetation. (STRATA 2018)



Figure 4.266. Barn, deteriorated window sash, south elevation. (STRATA 2018)



Figure 4.267. Barn, interior of south elevation gable. The newer exterior boards have been installed on the bottom, while some older exterior boards have remained in the gable. (STRATA 2018)

Interior

First Floor

The first floor of the barn is separated into two large rooms. The north side is the carriage storage Room 100, and the south side are the stables Room 101. The two rooms are nearly equal in size, with the carriage storage measuring 300 square feet and the stables 287 square feet. A large sliding door gives access into the carriage storage from the alley. Two additional doors from the alley provide access into the stables. Two doors provide access from the east (yard) side of the barn, one leads into the stable, and the other into the carriage storage. A long stair to the second floor runs along the east wall of the stable and lands in the southeast corner of the second floor. The floor to floor height is approximately 8'-2." The flooring in the carriage storage Room 100 is concrete, while the flooring in the stables is wide plank boards. It is assumed to be set atop a concrete floor. The concrete floors and new foundations were installed in 1938 when the state stabilized the barn.

A significant amount of interior structural repair work occurred as part of a larger project in 2001. Flooring on the second floor was taken up and re-laid, several joists were sistered, select studs and framing were replaced, and floorboards were replaced. Drawings are available at OHC for this scope of work. It is clear that the replacement of interior elements, such as portions of board walls and even the first floor interior doors have occurred. The interior first floor doors no longer match the size of the door openings, and they do not close properly.

Portions of the historic stall walls, mangers, and framing remain. A vertical chute from the second floor remains that would dump hay or grain into the troughs. This chute is no longer attached to the second floor, and no opening on the second floor remains. It is unclear if the troughs and wall are in their original positions.

A historic wood slatted door remains in the west exterior wall (Door 2/101). A hose bibb is installed just north of the stalls. Its working condition is unknown.

The stairs to the second floor are along the east wall. The stairs have open risers and a 1x board handrail. The stairs do not meet current building code.



Figure 4.268. Barn, Room 100, looking east. (STRATA 2018)



Figure 4.269. Barn, Room 100, looking west. (STRATA 2018)



Figure 4.270. Barn, Room 100, looking north. (STRATA 2018)

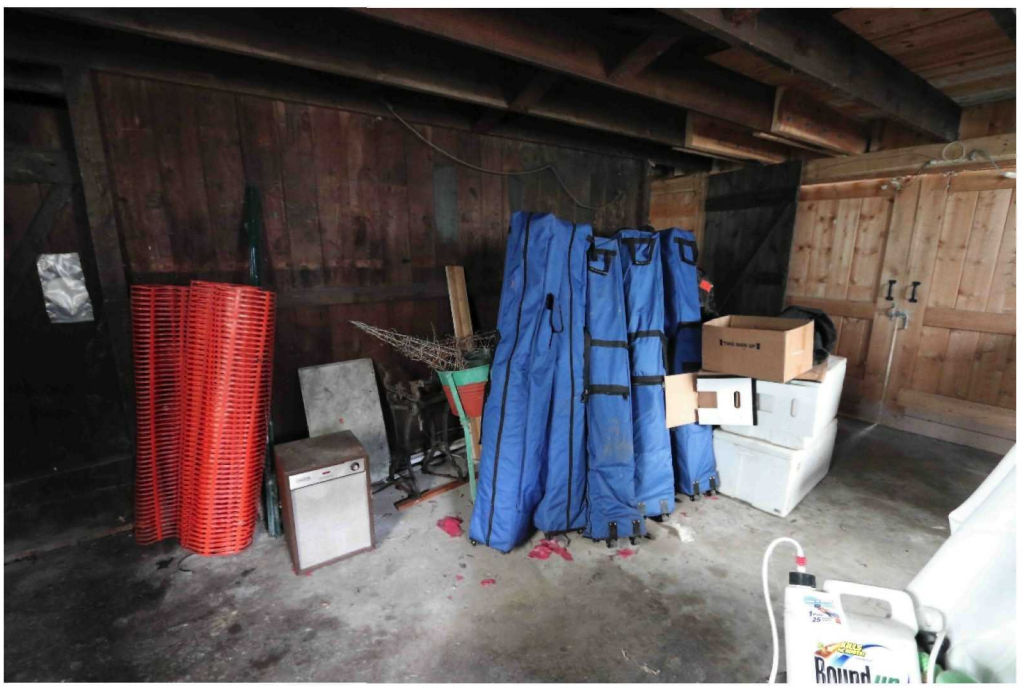


Figure 4.271. Barn, Room 100, looking southwest at board dividing wall. (STRATA 2018)

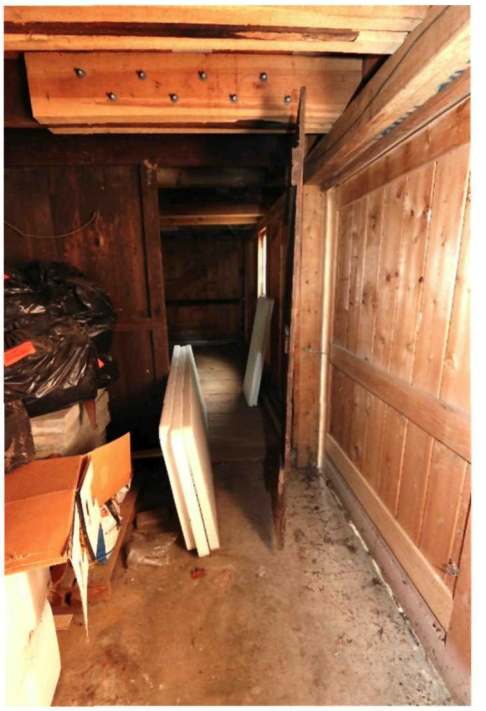


Figure 4.272. Barn, Room 100, looking through Door 2/100. Note the second floor joist repairs. (STRATA 2018)



Figure 4.273. Barn, existing Room 101, looking at south wall. An early slatted door is installed on the right side of the photograph. (STRATA 2018)



Figure 4.274. Barn, existing Room 101, detail of slatted door in west wall at Door 2/101. (HEI 2018)



Figure 4.275. Barn, existing Room 101, looking north in the stalls. (STRATA 2018)



Figure 4.276. Barn, Flooring replacement on second floor visible from below. (STRATA 2018)



Figure 4.277. Barn, Door 2/100. This door no longer fits the opening properly and does not close after all of the alterations to the barn structure and dividing wall had been completed. (STRATA 2018)

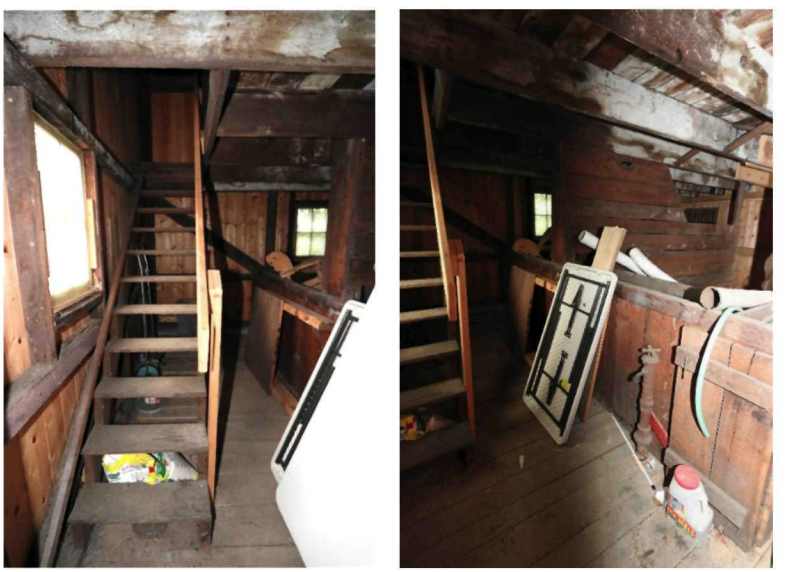


Figure 4.278. Barn, stair to the second floor. (STRATA 2018)

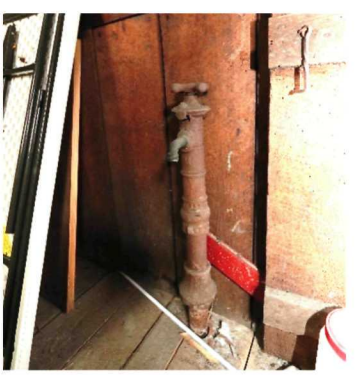


Figure 4.279. Barn, Hose bibb on first floor north of the stables. (STRATA 2018)

Second Floor

The second floor contains two spaces. A large L-shaped room that is 533 square feet, includes the stairs and grain storage bin, and a small enclosed room in the southwest corner, measures 94 square feet. The second floor larger room served as a hayloft with a grain bin. The smaller room may have been private quarters for a groomsman or later served as storage space. The second floor has a single layer of wood plank flooring boards.

A large grain bin remains near the top of the stairs. This grain bin is positioned to function as a wall along the west side of the stairs; however, it is not clear that it is in its original position. The grain bin, in its existing location, is not able to serve the chute or troughs on the first floor. Further investigation would be required to determine the original location for the grain bin, along with the potential locations of chutes to the first floor. Many of the second floorboards have been removed and re-laid or replaced, making investigation difficult. All previous documentation from OHC and former contractors who have worked on the barn should be closely reviewed.

In 2001 a horizontal board was installed along the north end of the stair opening to prevent falls. This horizontal board does not meet code and is not safe for children, as there are no rails below the intermediate rail.

Some of the rafters and the underside of the roof sheathing appear to be charred, indicating there may have been a previous fire. The CLHSR team asked former site Director LaVerne Sci if she knew about a fire, and she was not aware of one that occurred during her tenure. Only one mention in an OHC memorandum in 2000 mentions a barn fire, but it is unclear if the fire was around at that time, or if the memo was discussing a previous fire.

On the second floor, the old flooring is 7 3/8" wide by 7/8" thick, while replacement boards are ¾" thick.

Trim and other artifacts currently stored in the rafters of the barn should be carefully sorted through by a curator and historical architect to determine if any of the material is from the house.

Room 201 is in the southwest corner of the second floor. This small room is constructed with vertical board walls. The walls have remnants of paint and some vintage post-1920s wallpaper. The wall boards have been previously moved and reinstalled in non-original locations and perhaps salvaged from other areas. The board and batten door into the room has a 19th century rim lock with black porcelain knob.

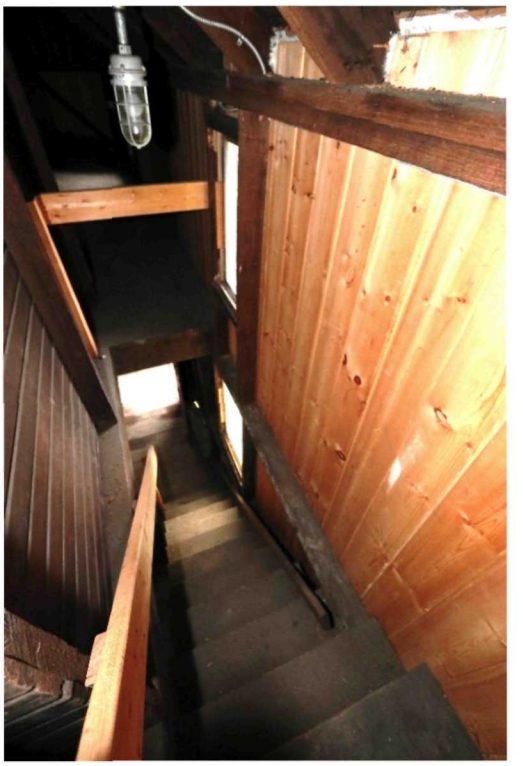


Figure 4.280. Barn, stair to the first floor. (STRATA 2018)



Figure 4.281. Barn, second floor, looking north. (STRATA 2018)



Figure 4.282. Barn, second floor, looking west. (STRATA 2018)



Figure 4.283. Barn, second floor, looking south. (STRATA 2018)



Figure 4.284. Barn, second floor, east wall. (STRATA 2018)

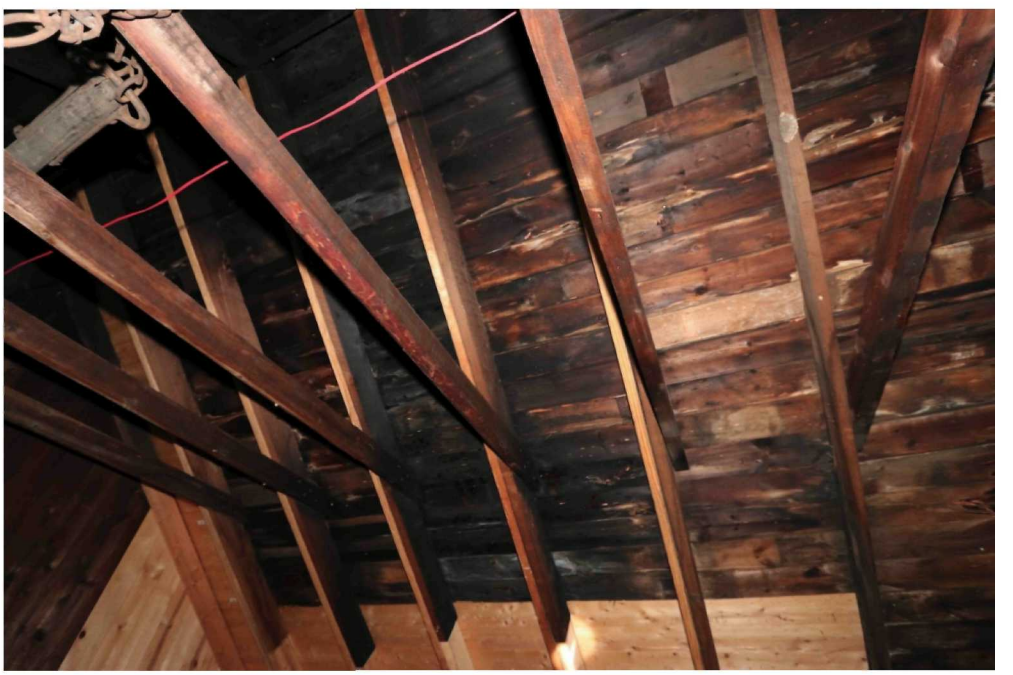


Figure 4.285. Barn, second floor, rafters, west side of the Hayloft 200. Note the charred appearance of the rafters and some of the sheathing. (STRATA 2018)



Figure 4.286. Barn, second floor, trim and artifacts stored in the rafters. (STRATA 2018)



Figure 4.287. Barn, second floor, free-standing grain bin. (STRATA 2018)



Figure 4.288. Barn, east wall and door in Room 201. The walls are papered with a post-1920s wallpaper. (STRATA 2018)

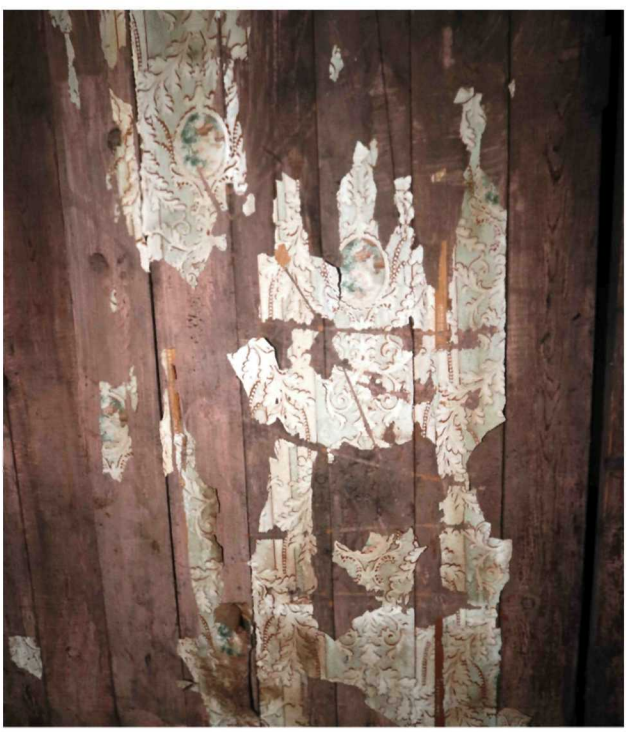


Figure 4.289. Barn, detail of wallpaper in Room 201. (STRATA 2018)



Figure 4.290. Barn, Room 201, south wall. (STRATA 2018)



Figure 4.291. Barn, Room 201, west wall. (STRATA 2018)



Figure 4.292. Barn, Room 201, west wall Window 203 detail. (STRATA 2018)

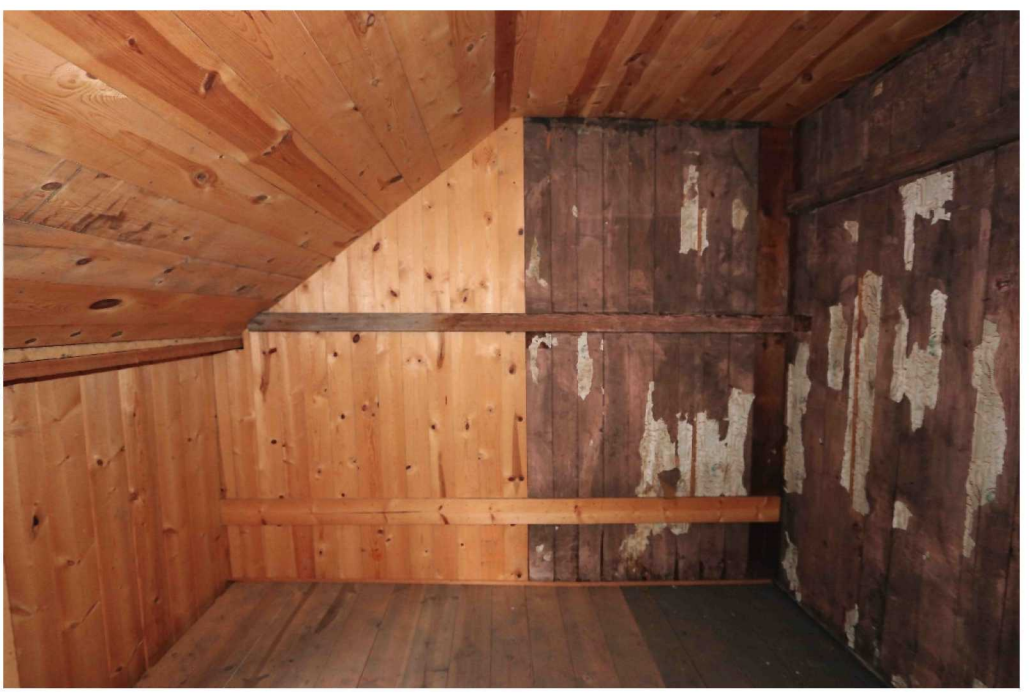


Figure 4.293. Barn, Room 201, west wall. (STRATA 2018)

Barn – Structural Assessment

The Barn on the Paul Laurence Dunbar property (Figure S.42) is a two-story wood framed structure to the west and south of the Dunbar House. It is rectangular, approximately 20-feet by 32-feet, with a gable roof running north-south. The first level has a work room in the north half and stables (not in use) in the south half. Upstairs is the hayloft and one enclosed room in the southwest corner.



Figure S.42. Barn, east elevation. (SEA 2018)

Looking up at the roof from the hayloft, it appears that the barn has experienced a fire, which was concentrated around the southwest quadrant of the structure. There are clear indications of repairs in this area. There are visibly newer members of roof and wall framing, exterior siding, roof sheathing, and interior finish (Figure S.43).

Repair drawings for the barn were made available following the field assessment. The drawings dated 01-05-01 and prepared by DHArchitects, Inc. detail repairs for joists, rafters, and sheathing, among other repairs. It is unknown if these drawings were prepared in coordination with a structural engineer or if a structural analysis was performed at the time of the repairs.



Figure S.43. Hayloft, looking southwest. (SEA 2018)

Foundation

The exterior barn walls are bearing on a short concrete curb. The overall depth of the curb and possible footing could not be determined; no excavations were performed for this assessment.

The curb is visible from the exterior below the barn siding. Cracking and some spalling are present in various places along the curb (Figure S.44).



Figure S.44. Cracked concrete curb, west elevation. (SEA 2018)

The first floor of the barn is divided into two halves, north and south. The north half has an exposed concrete floor. The south half has wood decking. The decking is of varying width and has a nail pattern spacing of approximately 24-inches on center. Looking through some gaps in the deck boards, the decking appears to be nailed to 1 ¼-inch boards lying flat on a concrete slab.

The slab on the north half of the barn has visible cracking. Following a rainfall event, ponding water appears on the floor slab near the northwest corner of the barn (Figure S.45).



Figure S.45. Slab on grade near sliding barn door, west side. (SEA 2018)

There are limestone steps at the east barn door, on the exterior. These steps are broken in pieces (Figure S.46).



Figure S.46. East entrance. (SEA 2018)

Exterior Walls

The wall framing for the barn is timber construction, with some mortise and tenon connections. Repairs and alterations to the original framing are apparent. Some open mortise connections suggest that members have been moved or the overall configuration of the framing has been changed (Figure S.47).

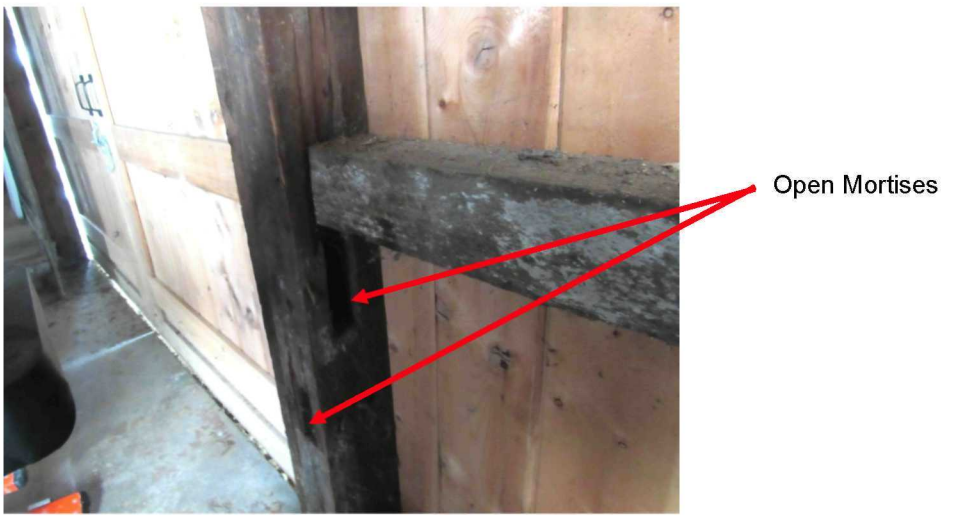


Figure S.47. Framing at the west wall. (SEA 2018)

The main posts are at the corners and the middle of each elevation, typically 5 ½ to 6-inches square. There are horizontal girts at about mid-height of the first level, in differing sizes. The tie beams just below the hay loft joists are 4-inch by 4-inch or double 2-inch by 5 ¾-inch (Figure S.48).

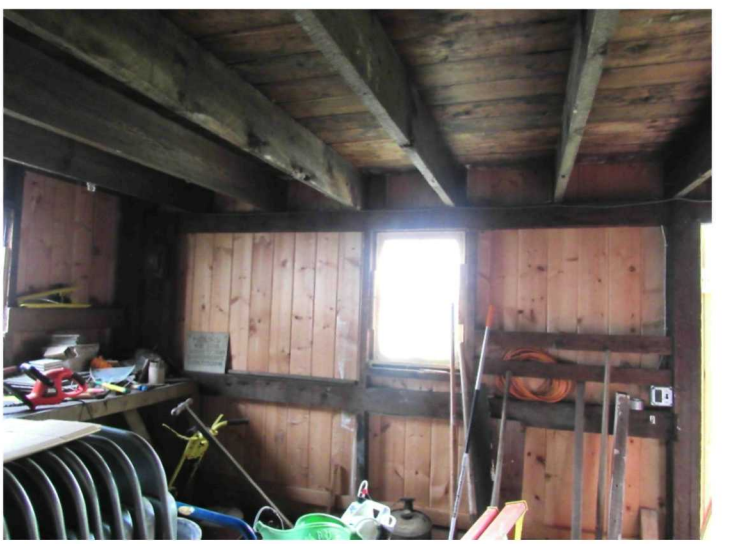


Figure S.48. Typical barn framing, north side of east elevation. (SEA 2018)

The main support timbers extend to the elevation of the roof eave and support the sill plates for the roof framing. The plates are approximately double 2-inch by 6-inch.

On the west side of the barn, the sill plates have been replaced. The replacement sill plates do not span from post to post but are constructed in shorter segments. As a result, some of the sill plates do not have a direct load path to the foundation. The sills are also deflecting due to the roof loading (Figures S.49 and S.50).



Figure S.49. Replacement sill connection at roof eave, west side. (SEA 2018)



Figure S.50. Replacement sill at roof eave, west side. (SEA 2018)

In addition to the wall framing members described, there are diagonal bracing members of varying size in some places. There are some 2-inch by 8-inch braces on the south elevation and the east elevation, adjacent to the steps on the first level. There are also some 2-inch by 3 ¾-inch braces on the east, north, and west elevations at the upper level.

The siding is ¾-inch tongue and groove with a "V" joint, installed vertically. There is a large growth of creeping vines on the east elevation of the exterior. There are some small areas of wood rot at a couple of the window frames.

The exterior walls have sill plates, anchored in places to the concrete curb. A total of 5 anchor bolts set into the concrete were observed, most near the corners of the structure. There are two steel tie downs for timbers into the curb. The concrete curb is spalling at a tie down on the east elevation.

The south elevation could not be completely assessed due to the adjacent wooded and overgrown area.

Second Level Framing

The second level framing is made up of joists spaced at approximately 24-inches on center, spanning east to west. The joists are 10-inches in width and range in thickness from 1 ½-inch to 1 ⅞-inch. There is bridging between the joists at midspan. The flooring is ⅞-inch thick, but most of the flooring on the west side of the barn appears to be replaced by ¾-inch by 6 ¾-inch tongue and groove. There is no subfloor.

Four joists have been spliced on the west side of the barn. Two of the spliced joists are in the north half of the barn and two in the south. The splices in the north half use two 2 ½-inch by 10-inch members, one on each side of the existing joists. The joists are connected with eight ½-inch diameter threaded rods in a staggered pattern (Figure S.51). The splices in the south half are similarly constructed, but only have six threaded rods for the connections.



Figure S.51. Spliced joists, west side of Room 100. (SEA 2018)

Stairs

The stairs leading to the hayloft are in the southeast corner of the barn along the east elevation, cutting across the joists above. There is one tread with severe insect damage. The west stair stringer has an insufficient connection to the second floor framing. There is splitting developing below the nailing pattern (Figure S.52).

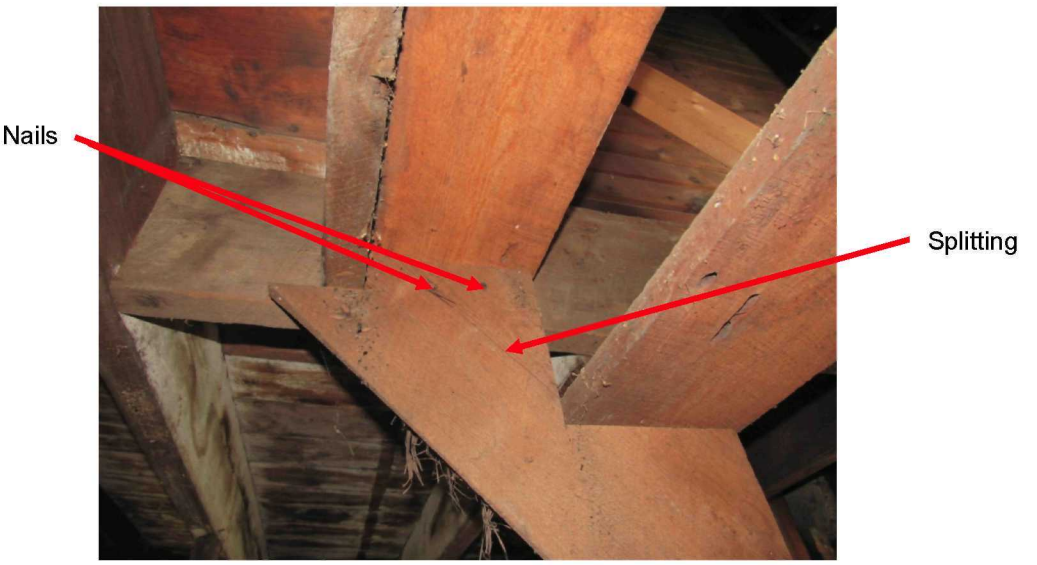


Figure S.52. Top connection of west stringer. (SEA 2018)

The joists framing around the stairs do not have doubled trimmer joists, as in modern common faming practice (Figure S.53).



Figure S.53. Joist framing around stairs. (SEA 2018)

Roof Framing

From the exterior, there is an apparent sag in the roofline. (Figure S.54). Most of the roof rafters are 1 ¾-inch by 5 ¾-inch spaced at approximately 24-inches on center. They bear on the exterior knee walls, where they are birdsmouth cut. There are 2-inch by 3 ¾-inch collar ties at about mid-height of the rafters, and there is a false ridge beam.

Many of the rafters have a thin (approximately 1/16th-inch) surface char. Five more significantly fire damaged rafters on the west half of the roof have been effectively sistered for their whole length with modern 2 by 6 members (Figure S.55). These members are nailed to the sill plate and the ridge beam with at least two nails and at various locations along the existing rafters. Lumber stamps on the rafters show they are Southern Pine, No. 2.



Figure S.54. Sagging in roofline, view from the east side. (SEA 2018)



Figure S.55. Sistered rafters, west side. (SEA 2018)

There is visible insect damage to the older rafters, likely from a wood boring insect such as a powder post beetle (Figure S.56).



Figure S.56. Damaged roof rafter. (SEA 2018)

Many of the rafters have splits or checks, some along the whole length of the member (Figure S.57). Several of these splits radiate from the birdsmouth cut at the sill. Two of the split rafters have been repaired with nails, but the repairs do not appear sufficient. At least one rafter on the east side is broken.

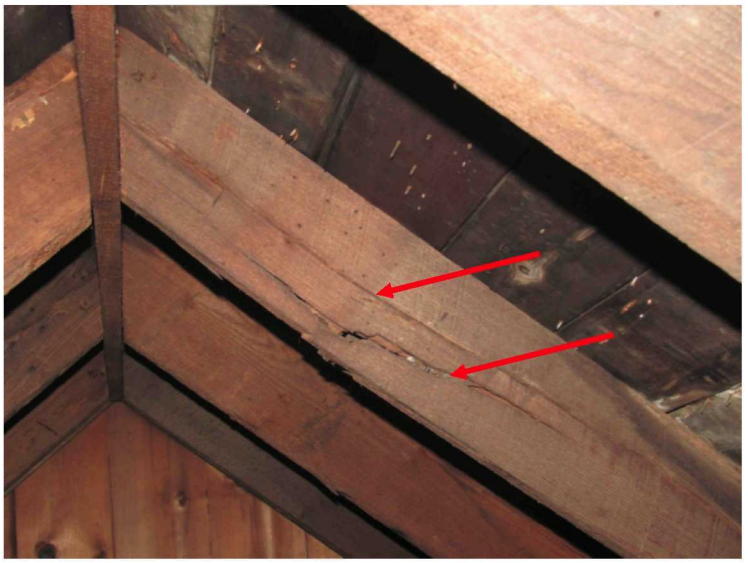


Figure S.57. Split roof rafter. (SEA 2018)

The rafters and collar ties above Room 201 in the southwest corner of the hayloft could not be fully observed due to the ceiling finishes. Through some gaps or holes in the wall boards, some repairs similar to the adjacent sistered rafters are apparent.

There is what appears to be an active ant infestation in the southeast corner of the barn and the nearby roof rafters.

Asbestos, Lead-Based Paint, and Dripline Soil Sampling Survey and Report

Summary from the Terracon Report, dated August 2018

A limited asbestos, lead-based paint, and dripline soil sampling survey was conducted for the Dunbar House and Barn by Terracon Consultants, Inc., from Cincinnati, Ohio. The sampling took place in two trips on August 6 and 16, 2018. The sampling and analysis reports for this survey are found in Appendix F for reference. Based on the analysis of the materials surveyed, the presence of asbestos-containing materials (ACM) and lead-based paint (LBP) within the both the Dunbar House and Barn, and lead in the soil were identified. The sampling and testing were conducted to provide pertinent information for future contractors or park staff involved in maintenance or renovations to reduce potential exposure. Asbestos sampling locations are identified on floor plans at the back of the report in the Appendix F.

Interior and exterior building components and soil were visually surveyed for lead and homogenous areas of suspect ACM. Once identified and documented, small samples of suspect materials were taken. Historically sensitive areas, including interior millwork with original varnish, were analyzed with nondestructive means, using an X-Ray Fluorescence Analyzer (XRF). Inaccessible spaces were not tested, nor was any destructive removal of materials done to achieve access to concealed areas. This report presents a representative sampling of materials but was not comprehensive in nature. Areas identified as ACM or containing lead, for instance, may result in the need for further testing of similar and/or adjacent materials, in order to further understand the breadth of the presence and required scope of remediation.

ACM Summary:
A total of eleven (11) samples of suspect asbestos-containing materials were taken. Of the eleven (11) samples five (5) tested positive.

Dunbar House

- Duct seam insulating paper (tape) – assumed throughout the house
- White fabric insulation – installed on wood beams in basement
- Insulating heat shield board – above basement HVAC unit
- Fireplace insulation in gas heater insert – Front Parlor

The plaster walls in the house were not tested as part of this project due to the wallpaper installations. Various samples throughout the house should be tested in the future. Until that time, all contractors should assume the plaster base and finish coats, as well as contemporary patched areas, contain asbestos.

The roofing materials were not included in this scope of survey. These should be tested as part of future projects. Until testing is completed, contractors should assume the roofing materials contain asbestos.

Samples Not Positive for Asbestos:

- No asbestos-containing materials were found in the Barn.
- Glazing putty in the Barn and House windows
- Insulation in the attic
- Water sealant coating on basement walls
- Gray exterior caulking at windows

Lead in Soil Summary:

Two soil samples were analyzed, one at the perimeter of the House and the second at the perimeter of the Barn. Both samples contained lead above the USEPA's threshold for play areas.

Lead-Based Paint:

A total of twelve (12) physical paint chip samples were taken at locations deemed appropriate by the NPS. Ten (10) physical samples detected lead above the limit of detection. Nondestructive XRF analyzation included a total of 67 locations, for which 53 of the sampled area detected lead above the recommended limits.

Exceeding Recommended limit for LBP:

- Barn siding and interior door frame in second floor of barn
- Generally, all painted trim on the interior and exterior of the house.
- Generally, all painted doors on the interior and exterior of the house.
- Attic stairs
- Exposed soil/ vent pipe in West Pantry.
- All exterior green-painted items (siding, windows, downspouts, shutters, siding, soffit, doors)
- Metal porch columns
- HVAC vents
- Varnished interior wood window sashes and trim
- Varnished interior stair components (tread, riser, stringer, wood railing at top of stairs, newel)
- Varnished interior millwork (baseboard, door, door frame)
- Painted kitchen wall (likely because this room has always been painted, whereas other rooms in the house have always had papered walls)
- Wood floor in Dining Room
- Faux-painted fireplace surrounds

Samples Not Positive for Lead:

The whitewash on the brick and the wood coal room wall were found to not contain lead above the level of detection.

The requirements of the OSHA Lead in Construction Standard (CFR 1926.62) must be implemented by an employer, whose employees' duties require disturbing lead-containing paint

surfaces and other surfaces that contain lead. OSHA considers any paint containing a detectable concentration of lead to be covered under this standard, which includes employee training, personal protective equipment (including respiratory protection), hygiene facilities, and other health and safety precautions. Contractors should be aware that any untested paint surfaces should be assumed to also contain lead unless sampling and analysis refute lead-content.

If renovation activities as defined by the USEPA that would disturb more than 6 square feet of interior paint or 20 square feet of exterior paint would be subject to the USEPA renovation, repair, and painting (RRP) regulation. Contractors shall meet all State of Ohio EPA lead regulations; Use of lead safe work practices; and Cleaning verification or dust clearance examination at the completion of renovation projects. Future window and door restoration should be conducted by a licensed lead and asbestos abatement contractor. Most historic wood window contractors meet these licensing requirements.

All materials identified as ACM should be removed by a State of Ohio-certified asbestos abatement contractor prior to disturbance. Certifications must meet the state's OAC 3745-22 regulations.

Historic Paint Analysis Summary

The full paint analysis report can be found in Appendix E.

Historic paint analysis services were provided by David Arbogast of Davenport, Iowa. Thirteen (13) paint samples were taken by Angie Gaebler of STRATA Architecture, Inc. in July 2018 and sent to David for analysis. Along with the samples, photographs of the sample locations were taken. These samples are meant to compliment previous paint testing completed in 2001, so very few interior samples were taken. Based on materials testing, it should be assumed that nearly all painted surfaces (interior and exterior) contain lead-based paint.

Results from Arbogast's paint analysis report vary from those in the 2001 Welsh paint reports. Further sampling may be required to reconcile some of the noted differences.

Barn

The existing paint color appears to be a light tan-lavender color. This color does not seem to blend well with the colors of the main house. Three (3) paint samples were taken at the barn.

The first sample was exterior siding on the south elevation in the gable, where the boards to do not appear to have been replaced in recent years.

- Top layer is lavender (faded color)
- Thin layer of Maroon
- Thick layer of Maroon
- Dark Gray
- Tan – extremely thin
- Light Tan – Oldest substrate

East elevation rafter – the existing color was noted as a 'Bold Tan' followed by white, maroon, white, and the lowest layer was a light brown. Many of these colors do not seem to match the siding sample on the south elevation.

The interior door at the second floor room was sampled. That color is a close match to the lavender on the exterior.

House

Back Porch
The back porch Window 108 sash exterior was sampled. The top color was referred to as 'Charcoal' followed by several layers of white, gray, white and a thin and glossy dark varnish. The siding top color was 'Charcoal' followed by gray, charcoal, off-white, cream, off-white, dream, off-white, and gray.

Windows
Window 106 sash on the south elevation also had a top layer of 'Charcoal' followed by beige, maroon, aqua, black, light brown, tan, umber, black and a thin dark varnish.
Window 104 jamb and sash contained a top layer of 'Charcoal' followed by white, off-white, dark brown and dark varnish.

The mullion between Windows 102/103 contained 'Charcoal' followed by light charcoal and a reddish varnish.

South Soffit/Trim
The south soffit sample had nineteen (19) layers. The top layer was 'Charcoal' followed by gray, maroon, gray, white, off-white, white, light brown, light gray-brown, dark brown, umber, dark umber, dark brown, and light brown.
The south crown contained many of the same colors, with dark umber, dark brown, dark gray-brown, maroon, and light gray-blue as the lower colors.
The front porch ceiling is currently 'Beige' with layers of maroon, light gray, off-white, dark green, light green, light brown, tan, and a golden varnish.

The porch side trim at the top of the columns contained eighteen (18) layers of paint. The current color is 'Charcoal' with layers of cream, charcoal, light cream, maroon, light gray, off-white, light gray, brown, light gray, gray, umber, light brown, dark brown, and dark maroon.

The porch west wall and soffit are 'Charcoal' and contain layers of red, gray, white, off-white, brown, dark brown, and then they vary from tan, dark brown, and very dark brown on the vertical surface to dark varnish, umber, and dark maroon on the soffit.

The porch west fascia is 'Charcoal' and contains layers of red, pink, red, gray, and off-white. This may be a replacement board.

Porch Iron Posts
The current porch iron post color is 'Charcoal' with layers of dark brown, extremely dark brown, dark varnish, dark brown, and very dark brown.

Front Door
The front parlor Door 1/100 is 'Charcoal' with layers of red, off-white, dark tan, brown, dark brown, reddish-brown, dark green, strong tan, dark brown, and glossy black.

Interior Samples

The West Pantry side of Door 2/104 to the Kitchen and the adjacent door trim is 'White' with layers of off-white, dark tan and a light, golden varnish. This implies the earliest finish of the door and trim was a natural color with varnish.

The Back Porch side of Door 2/107 is currently 'Black' with layers of white, off-white, cream, and light tan.

The attic stair stringer is currently 'Brown' with layers of tan, extremely dark brown, olive green, and varnish. The stair framing at the floor opening showed only one layer of 'Black' with some type of clear coating.

Chronology of Paint Colors of the House and Barn

Early documentation of the Dunbar House and Barn is through black and white photographs. No formal discussion of the house colors has been found. The house was constructed 1887-88 and was purchased by Matilda Dunbar in 1904. It is safe to assume that the house had been painted at least one time prior to the Dunbars residency. The period of significance for the exterior is 1904-1906 for the paint colors.

All of the exterior trim and back porch of the house and all of the barn were painted was white in 1970s and 1980s. The shutters were a dark green.

The next color scheme, in place by the 1990s, was with dark red trim and window sashes and green shutters on the house. At this time, the barn was also dark red.

Welsh Color & Conservation produced a thorough paint and wallpaper analysis report in 2001 with OHS. Mr. Welsh was on site to perform the paint testing. A copy of that report is on file with OHS. The current paint colors for the house were selected as part of that analysis project.

The paint color selected for the barn siding, trim, downspouts, gutters, etc, in 2001 as part of the renovation project CP0175 was to be Pratt and Lambert 1057 Brown Sugar, gloss. The color for the roof flashing, counterflashing, valleys, and ridge roll at the house was to be Sherwin Williams Follansbee Rapid-dri Red.[359] Welsh's initial microscopical report does not indicate that samples were taken of the exterior of the barn, so it is unknown how the Brown Sugar paint color was selected.

The current color of the barn was likely painted as part of the most recent barn renovation project around 2009, although the documentation for this project has not been located. The current paint color is unknown, but it appears to be a light tan with a lavender/pinkish hue that does not seem to be in the same color family with the house colors. Dayton Historic staff reported that the rich mustard color has faded significantly to this current color.



Figure 4.294. Dunbar House, ca. 1904. This is one of the earliest known photographs of the house. (OHC 3072_05)

[359] Paul Laurence Dunbar State Memorial House and Barn Improvements, Letter to Tom Kemper, CP0715, OHS Digital Files, April 27, 2001.



Figure 4.295. Dunbar House, ca. 1937. (OHS 6625)

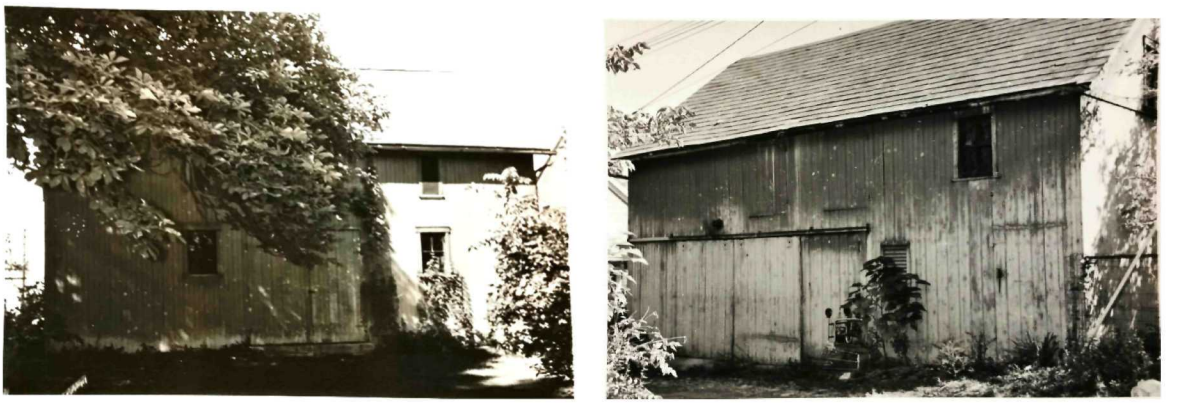


Figure 4.296. 1950s Photographs of the barn with faded paint. (OHC P365_01 and _02)



Figure 4.297. View of the back porch painted white and side yard, 1976. Note all trim and windows appear to be painted white. (Wright State pldhouseback, pldhouse1-204x3001979a)



Figure 4.298. View of the white-painted porch and white trim, 1980. (National Register District Nomination)



Figure 4.299. 1970s postcard. (P70 (22))



Figure 4.300. Parade in 1990. (Mr. Ralph Jordan, In Praise of Dunbar Parade, LaVerne Sci Office Files, 1990)




Figure 4.301. Ca. 1994 (Miscellaneous photos of Dunbar House, OHC Files)




Figure 4.302. Photograph taken by archeologists on site in 2006. Note the tan color of the barn that matches the paint color specified by OHS in 2001. (Archeology 032906.01)




Figure 4.303. Barn and House in 2018.

Paul Laurence Dunbar House Character Defining Features

The Dunbar House has retained a substantial amount of its exterior and interior character-defining features from the period of significance, 1904-1936. The ongoing maintenance and preservation of these unique features and visual aspects of the building ensure the historic integrity of the building and site will survive for future generations.

Exterior Character Defining Features include:

- Retention of original setting.
- Overall shape of the building, two-story massing with raised basement, off-set gabled roof, shed-roof porches, and three chimneys.
- Open front porch with stone foundation, stone treads, wood floor, decorative cast iron columns, and beaded board ceiling.
- Enclosed shed-roofed back porch with vertical board siding and windows.
- Original red brick walls, stone masonry lintels and sills, and stone basement water table and foundation on the exterior.
- Late Victorian / Italianate exterior and interior styling.
- Brick chimneys.
- Slate roof with red metal flashings.
- Original windows and doors from 1887-88 construction.
- Louvered shutters.

Interior Character Defining Features include:

- Original plan layout on the first and second floors.
- Original or ca. 1894 millwork (trim, baseboards, thresholds, built-in cabinetry, wood mantel shelves, closet shelving with hooks, board paneling).
- Wood staircase to the second floor. Wood staircase to the attic with hatch door.
- Window sashes with hardware.
- Interior and exterior doors and hardware.
- Fireplace surrounds and gas inserts.
- Wood flooring.
- Metal floor and wall registers.
- Attic flooring.
- Basement stone and brick foundations.
- Exposed and concealed piping for second floor bathroom.
- Second floor bathroom fixtures.
- Wall sconces on the second floor.

Paul Laurence Dunbar Barn Character Defining Features

The Dunbar Barn has retained a substantial amount of its exterior and interior character-defining features from the period of significance, 1904-1936. The ongoing maintenance and preservation of these unique features and visual aspects of the building ensure the historic integrity of the building and site will survive for future generations.

Exterior Character Defining Features include:

- Retention of original setting.
- Overall shape of the building, two-story massing with gabled roof.
- Original timber frame with mortise and tenon joinery.
- 1938 concrete foundation and flooring.
- Original window fenestration and door openings. Sashes and all doors, except for the slat door in the west façade, are replacement.
- Stone tread at east entry.

Interior Character Defining Features include:

- Original floor plan and volumes of rooms.
- Wood flooring (combination of historic and replacement).
- Exposed wood joists and rafters.
- Exposed roof sheathing (combination of historic and replacement).
- Interior board walls, first and second floor.
- Interior board and batten doors.
- Wood staircase.
- Wood feeding troughs and chute.
- Wood grain bin.
- Workbench.
- Water spigot.

CULTURAL LANDSCAPE AND HISTORIC STRUCTURES REPORT

PAUL LAURENCE DUNBAR HOUSE
DAYTON AVIATION HERITAGE NATIONAL HISTORICAL PARK

EXISTING CONDITIONS DRAWINGS

DAYTON, OHIO



PAUL LAURENCE DUNBAR HOUSE LOOKING NORTHWEST

INDEX OF DRAWINGS

00 COVER

MAIN HOUSE

A1 EXISTING BASEMENT AND FIRST FLOOR PLANS
A2 EXISTING SECOND FLOOR AND ATTIC FLOOR PLANS
A3 EXISTING ROOF PLAN
A4 EXISTING SOUTH ELEVATION
A5 EXISTING EAST ELEVATION AND WEST ELEVATION
A6 EXISTING NORTH ELEVATION
A7 EXISTING BUILDING SECTION

BARN
A8 EXISTING FIRST FLOOR AND SECOND FLOOR PLANS
A9 EXISTING ELEVATIONS
A10 EXISTING BUILDING SECTION



PAUL LAURENCE DUNBAR HOUSE AND BARN, DAYTON AVIATION HERITAGE NATIONAL HISTORICAL PARK, DAYTON, OHIO

CULTURAL LANDSCAPE AND HISTORIC STRUCTURES REPORT

UNITED STATES
DEPARTMENT OF THE INTERIOR

NATIONAL PARK SERVICE
DENVER SERVICE CENTER

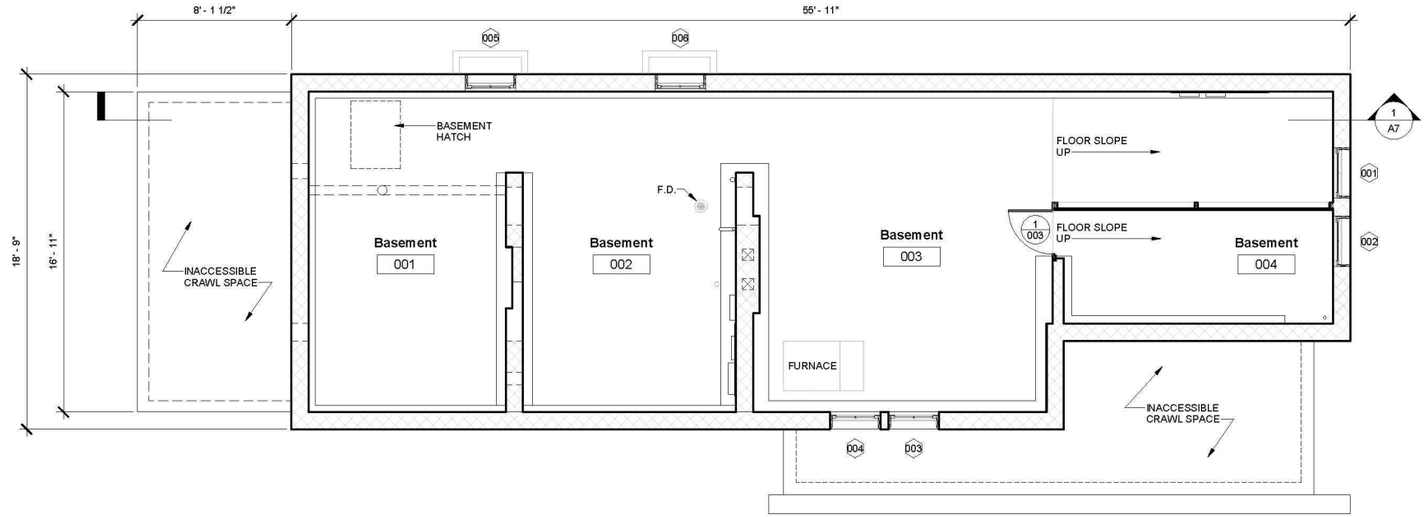
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EXISTING CONDITIONS DRAWINGS
COVER
PAUL LAURENCE DUNBAR HOUSE
DAYTON AVIATION HERITAGE NATIONAL HISTORICAL PARK

REGION	COUNTY	STATE
MIDWEST	MONTGOMERY	OHIO

DRAWING NO.
362
146231

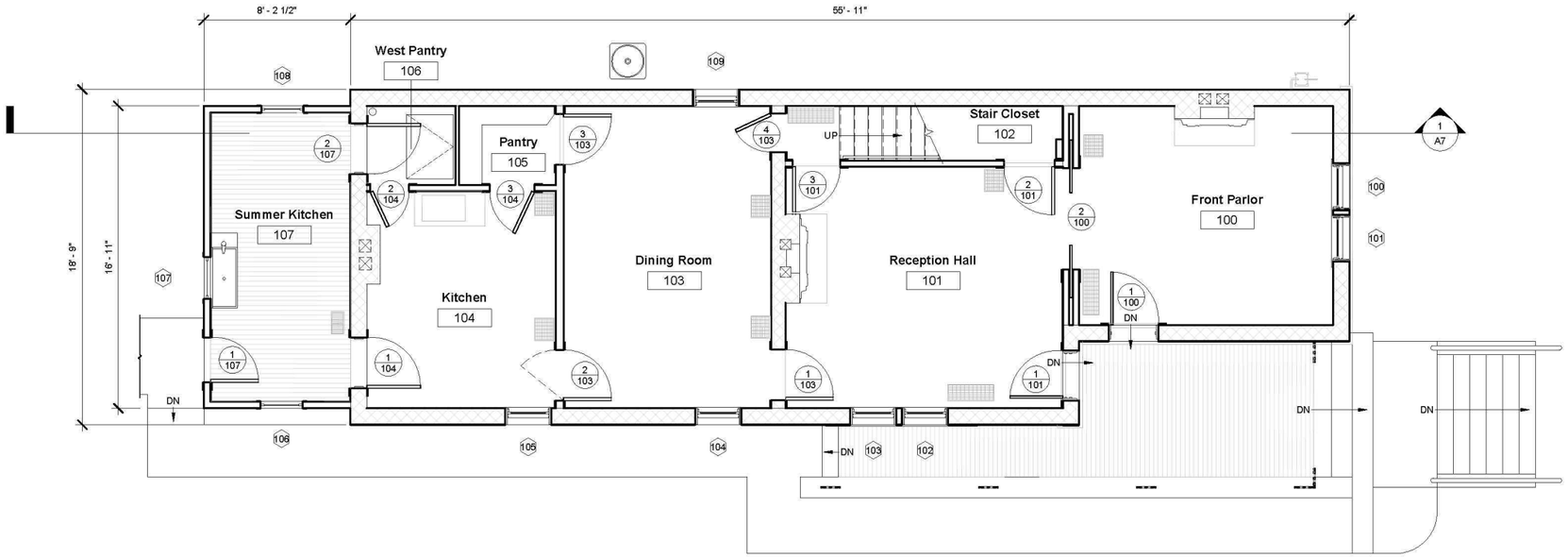
PMIS/PKG NO.
38797

SHEET
1 OF 11



1 Existing Main House Basement Floor Plan

1/4" = 1'-0"



2 Existing Main House First Floor Plan

1/4" = 1'-0"

0' 2' 4' 8' 16'

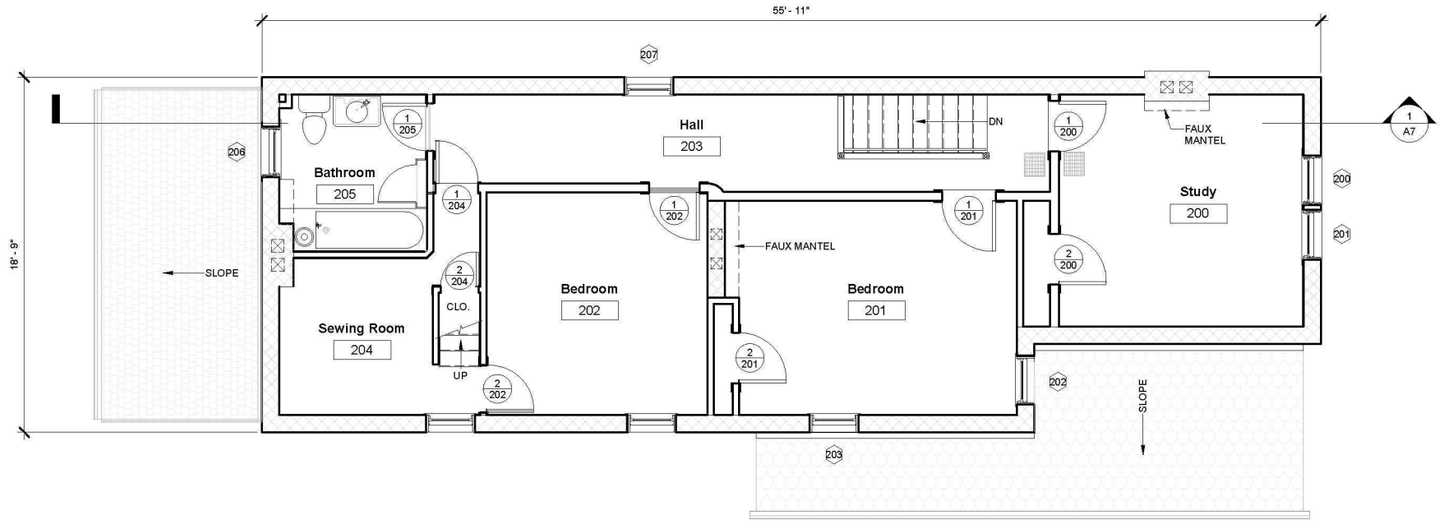
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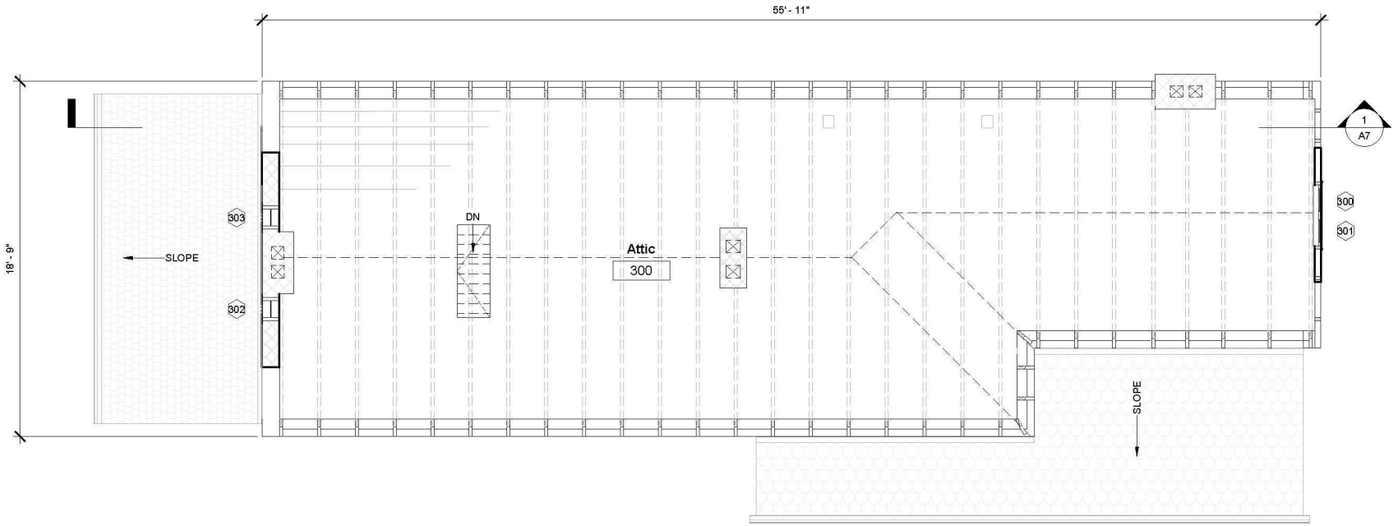
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DAYTON AVIATION HERITAGE NATIONAL HISTORICAL PARK

DRAWING NO. 362 146231
PMIS/PKG NO. 38797
SHEET 2 OF 11



1 Existing Main House Second Floor Plan

1/4" = 1'-0"



2 Existing House Attic Floor Plan

1/4" = 1'-0"

N

0' 2' 4' 8' 16'

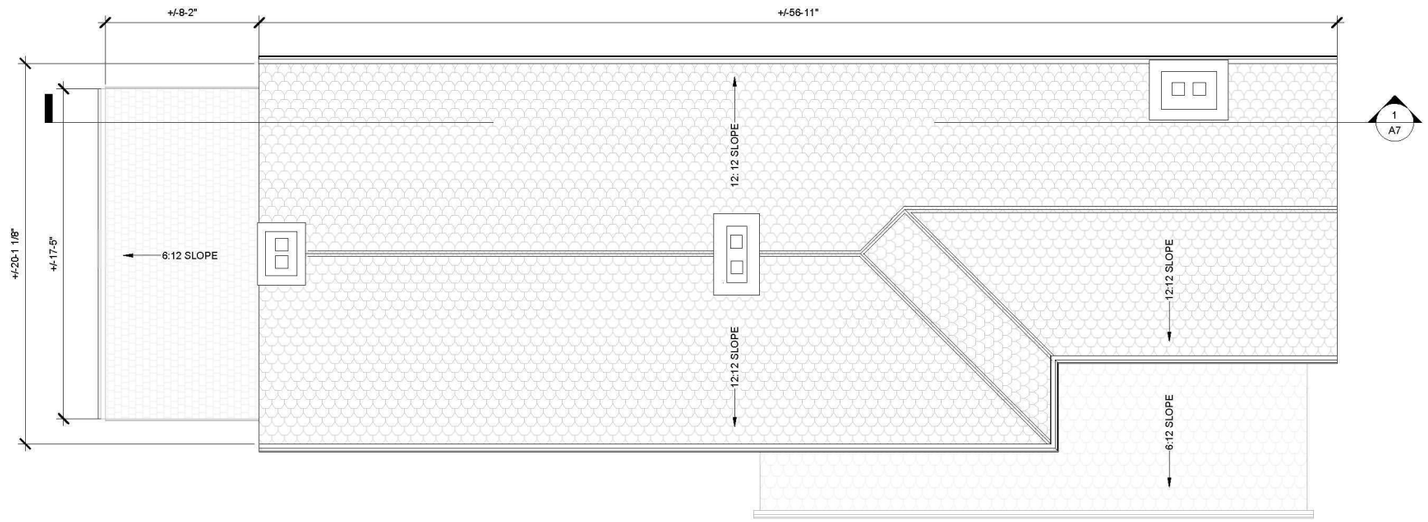
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PAUL LAURENCE DUNBAR HOUSE
DAYTON AVIATION HERITAGE NATIONAL HISTORICAL PARK

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SHEET 3 OF 11



1 Existing House Roof Plan

1/4" = 1'-0"

0' 2' 4' 8' 16'

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DAYTON AVIATION HERITAGE NATIONAL HISTORICAL PARK

DRAWING NO. 362 / 146231
PMIS/PKG NO. 38797
SHEET 4 OF 11



1 Main House South Elevation

1/4" = 1'-0"

0' 2' 4' 8' 16'

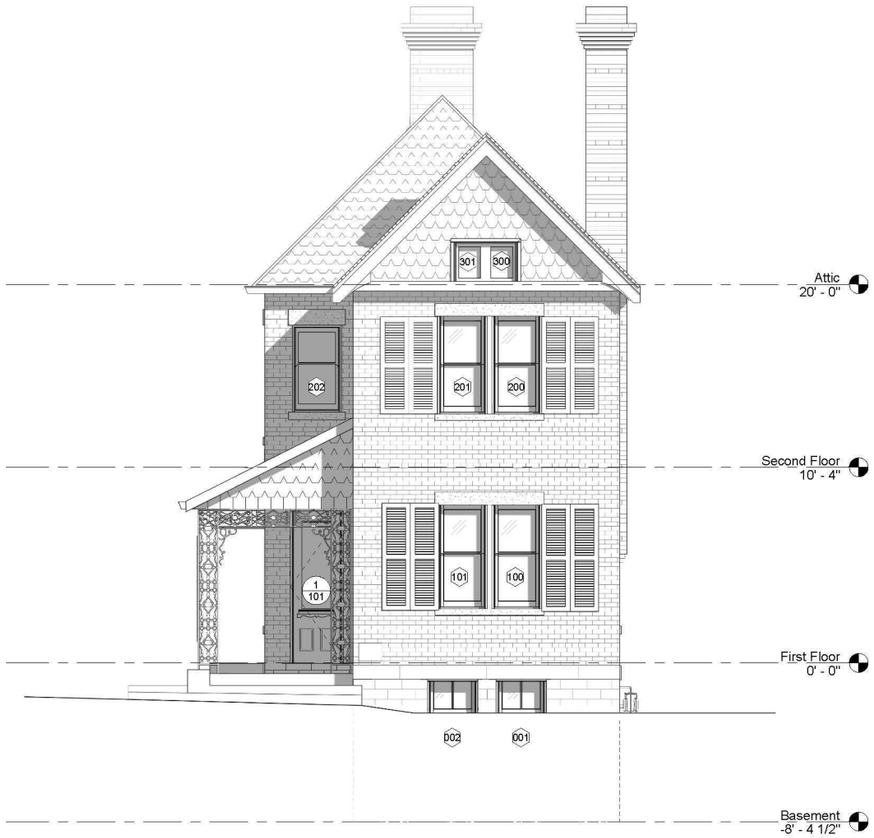
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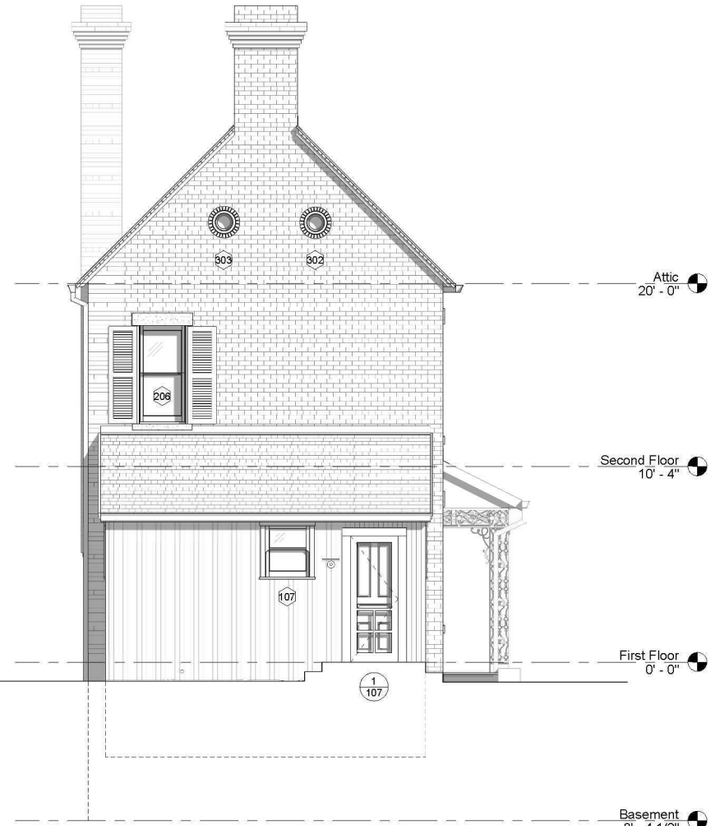
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SHEET 5 OF 11



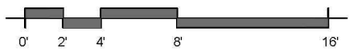
1 Main House East Elevation

1/4" = 1'-0"



2 Main House West Elevation

1/4" = 1'-0"



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PAUL LAURENCE DUNBAR HOUSE
DAYTON AVIATION HERITAGE NATIONAL HISTORICAL PARK

DRAWING NO. 362 146231
PMIS/PKG NO. 38797
SHEET 6 OF 11



1 Main House North Elevation

1/4" = 1'-0"

0' 2' 4' 8' 16'

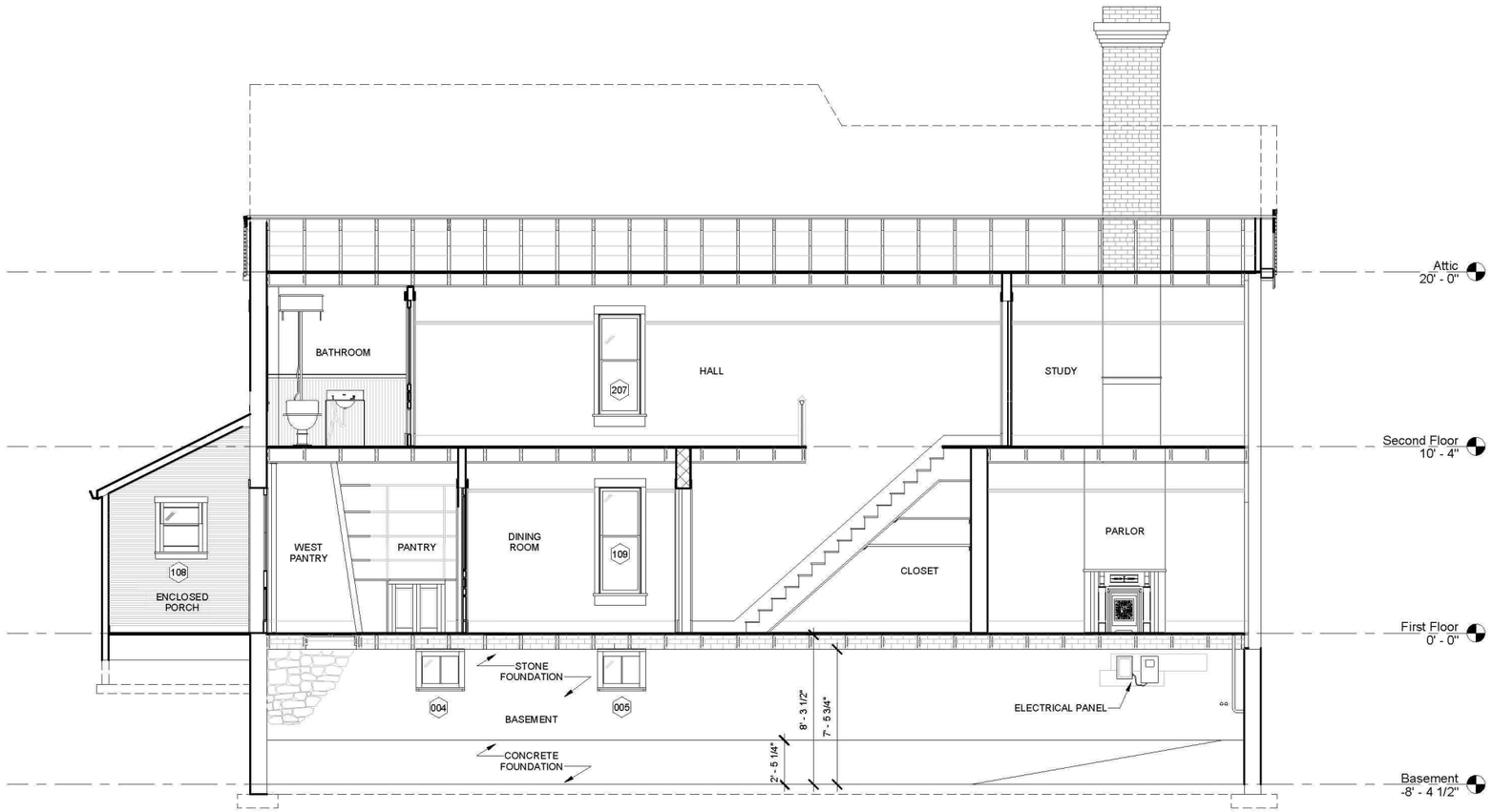
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TITLE OF SHEET
EXISTING CONDITIONS DRAWINGS
PAUL LAURENCE DUNBAR HOUSE
DAYTON AVIATION HERITAGE NATIONAL HISTORICAL PARK

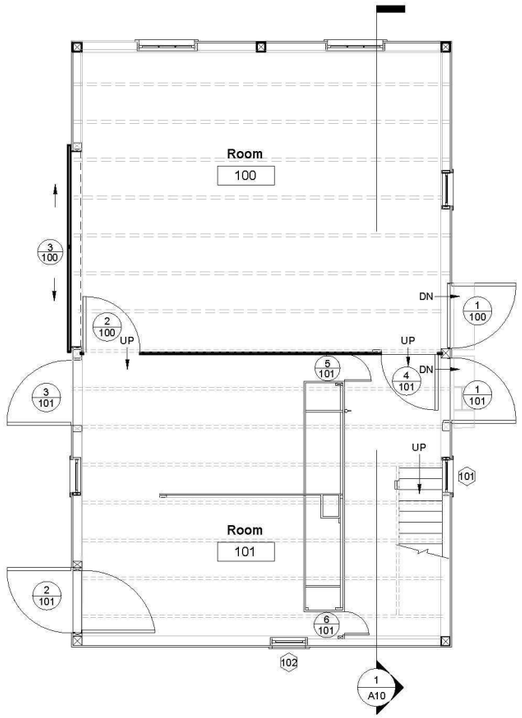
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SHEET 7 OF 11



1 Main House Building Section - Looking North

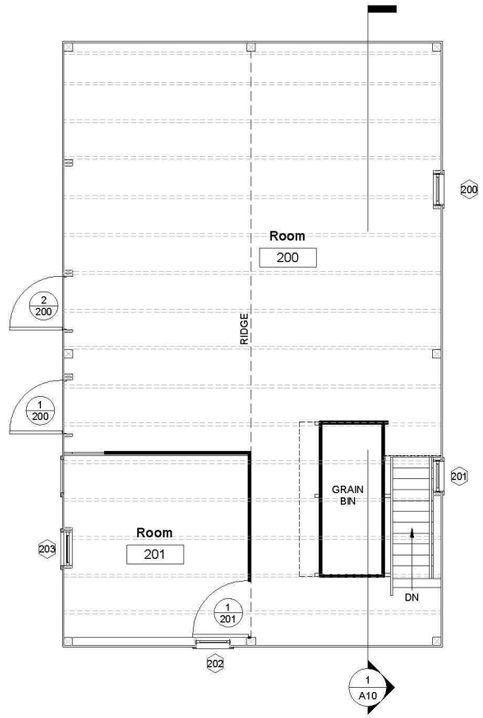
1/4" = 1'-0"

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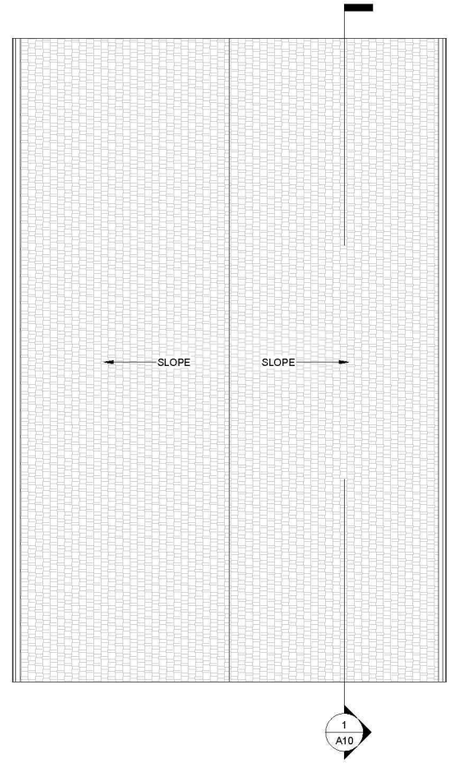
1 Existing Barn First Floor Plan

1/4" = 1'-0"



2 Existing Barn Second Floor Plan

1/4" = 1'-0"



3 Existing Barn Roof Plan

1/4" = 1'-0"

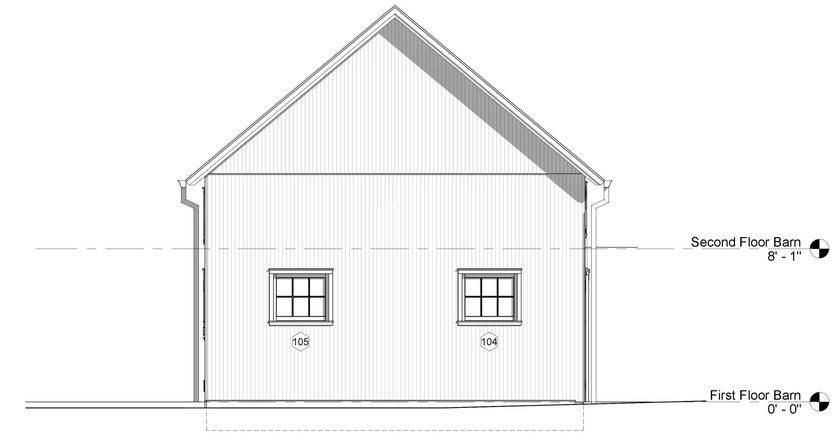
0' 2' 4' 8' 16'

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1 Barn East Elevation

1/4" = 1'-0"



2 Barn North Elevation

1/4" = 1'-0"



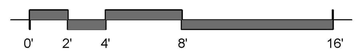
3 Barn West Elevation

1/4" = 1'-0"



4 Barn South Elevation

1/4" = 1'-0"



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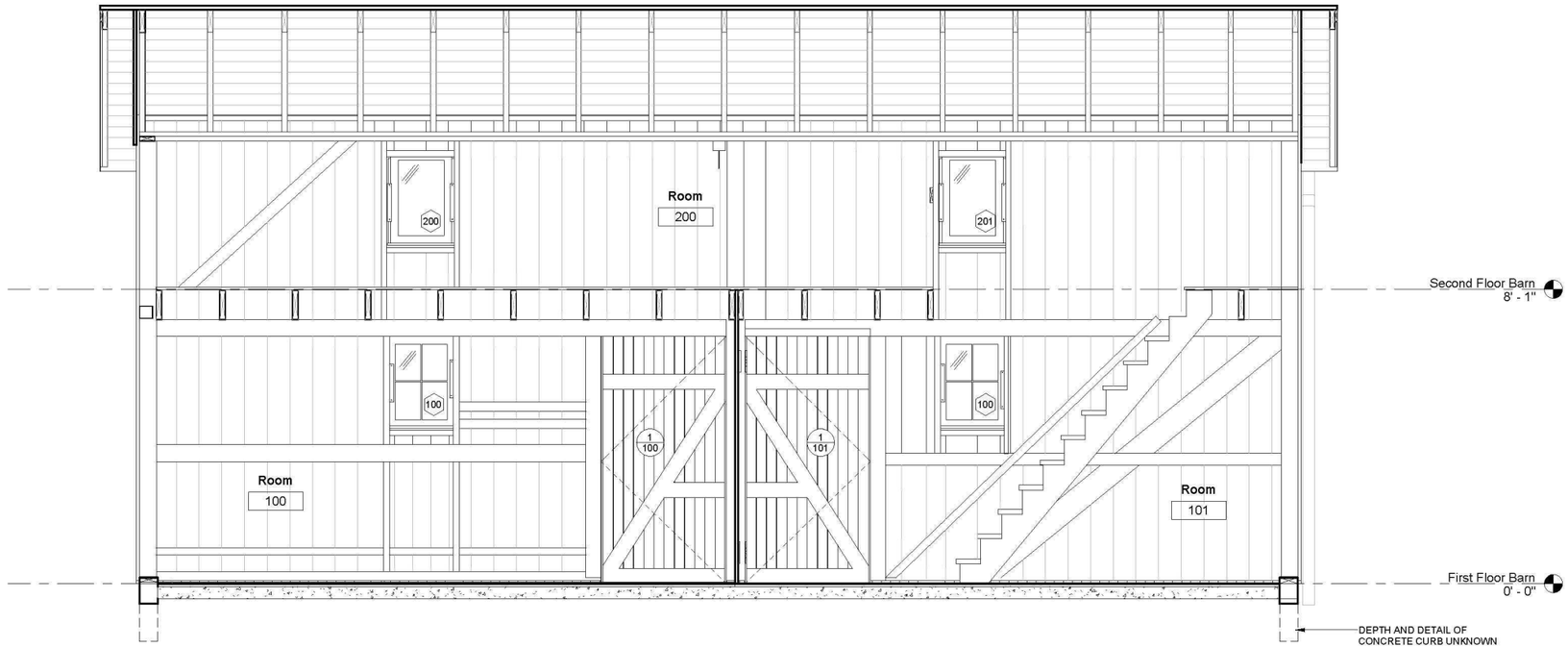
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TITLE OF SHEET
EXISTING CONDITIONS DRAWINGS

PAUL LAURENCE DUNBAR HOUSE

DAYTON AVIATION HERITAGE NATIONAL HISTORICAL PARK

DRAWING NO. 362 146231
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SHEET 10 OF 11



1 Barn Building Section - Looking East

1/2" = 1'-0"

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