



Landscape looking towards Sellers Hall from Mill Bank – Charles Willson Peale

Sellers Hall

Upper Darby, Pennsylvania

A report compiling the archival and architectural research of Sellers Hall, from the spring terms of 2010 and 2011. Prepared by the Architectural Archaeology Class of the Graduate Program in Historic Preservation—School of Design, The University of Pennsylvania.

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Naylor's Run, September, 1906. (A. Sellers. Upper Darby Historical Society)

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An aerial photograph of a residential property. The house has a steep gabled roof with dark shingles. A white picket fence runs across the bottom of the frame. The yard is covered in grass and some trees are visible in the background.

Executive Summary

Introduction



Executive Summary

English immigrant Samuel Sellers completed Sellers Hall, the first permanent residence in Upper Darby, Pennsylvania, in 1684. This L-shaped, two-and-a-half story stone structure has a steep gabled roof, and it sits on a stone basement foundation. Although the house has changed hands numerous times since the 17th century, much of its historic fabric is in tact. This makes it a valuable source of information on vernacular architecture, early American building techniques, and even the evolution of style in the Philadelphia region.

Samuel Sellers and his descendants were heavily involved in the improvement of the surrounding area- politically, socially, and spatially. The family was well known and influential throughout the Philadelphia region for their social activism and their contributions to the fields of science and industry. Members of the Sellers fam-

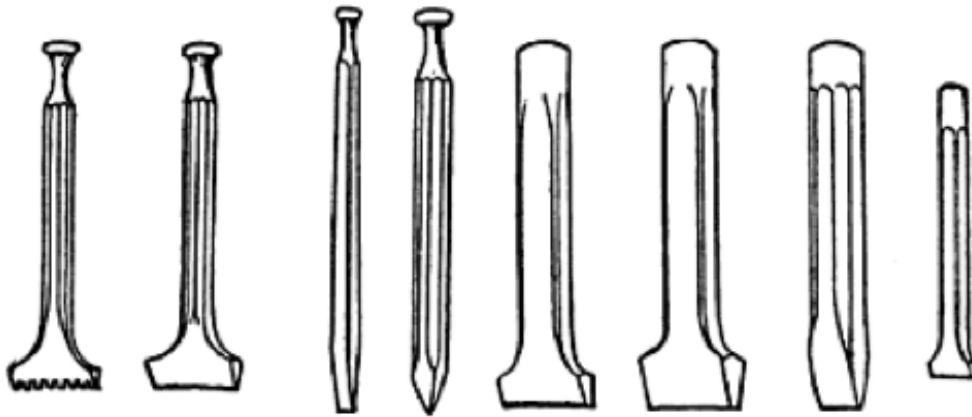
ily lived in Sellers Hall until the year 1862, when the house and property were sold to a man named Thomas Powers, who renamed the site Elim Farm. Eventually, the property was divided into lots and sold, and in 1922 St. Alice's Parish bought the plots of land that contain Sellers Hall. St. Alice's used Sellers Hall for decades, but eventually vacated the dilapidated building in 2005. A lengthy period of deferred maintenance had severely damaged the house, and it seemed as though Sellers Hall would surely be demolished. Fortunately, a group of concerned advocates known as the Friends of Sellers Hall were able to save the historic structure, and they recently acquired the deed to the property.

Recent investigation of Sellers Hall yielded some intriguing information about the historic property, and also raised a whole new set of questions. These investigations able

to narrow down the numerous alterations made to Sellers Hall to four distinct campaigns, each one attributed to a different member of the Sellers family. The research confirmed the hypothesis of the ground floor having been lowered after finding evidence in the south masonry wall. A Ground Penetrating Radar (GPR) survey was successfully implemented to ascertain the location of an extant “kitchen” structure just east of the main house, and it also revealed an area of disturbed subsoil which we believe was a former basement access point that has long since been filled in. A landscape analysis found that the site has poor drainage, a contributing factor to the rapid deterioration of the structure.

Inside Sellers Hall, ongoing investigations of woodwork, framing, stairways, fireplaces, doors and windows yielded an abundance of information that has contributed to the overall knowledge of the structure’s evolution. Wallpaper and paint analyses have set the basic groundwork for a thorough interpretation of the site’s interior spaces. Artifacts discovered during the investigation were catalogued and researched in order to determine their relevance, a preliminary exercise that could be used for exhibitory purposes in the future. It is the hope that researchers will learn from the information presented in this report and that the Friends of Sellers Hall can use it to aid preservation efforts in the future.





Introduction

This Preliminary Historic Structure Report focuses on the structural progression of Sellers Hall, the first permanent residence in Upper Darby. Sellers Hall was completed in 1684 by Samuel Sellers, an English immigrant to Philadelphia, and expanded and altered through numerous building campaigns—big and small—over the next 250 years. The building is currently owned by St. Alice's Parish and leased by the Friends of Sellers Hall, which is discussing options for future use.

The report is the product of two years of the Architectural Archaeology class in the Graduate Program in Historic Preservation, University of Pennsylvania (spring semesters, 2010 and 2011). Archival research and on-site architectural investigations yielded a massive amount of evidence, which was compiled and analyzed by students in the class with the guidance of instructors John Milner and Chris Carter.

The main research objectives were to document the original appearance of the building and site and to map the chronological evolution of the building using evidence of construction campaigns evident in the structural components of the hall.

Several methodologies were utilized to fulfill these objectives:

Systematic on-site investigation of extant walls, floors, and ceilings, which were examined for evidence of previous interior partitions, exterior masonry, windows, doorways, rooflines, fireplaces, and stairways. Evidence was referenced against knowledge of historical architectural construction techniques.

Material analysis of paint, plaster, mortar, and nail samples, which were catalogued and examined through stratigraphic and



Figure 1 Maps of the Sellers Estate, Upper Darby, 1681-1750. (Given by Chester F. Baker, Upper Darby Historical Society)

chemical laboratory analyses and correlated to other evidence

Archival references such as diaries, photographs, deed descriptions, tax records, surveys, wills, and maps, consulted to refine theories on the building's evolution

Visits to building sites in the surrounding region. These represented a range of historic periods and variety of architectural functions and gave the team a valuable opportunity to see floor plans, elevations and interior spatial configurations that may have been present at Sellers Hall.

This report presents the results of this multifaceted investigation. The historical narrative weaves the story of the Sellers family with the site and buildings and provides context for the architectural evolution of

the existing site. Physical descriptions of the site's existing conditions provide the basis for a discussion of the four major building campaigns with emphasis on the framing system and staircases, wood interior partitions, windows and doors, and original fireplaces. The report concludes with a summary of findings and recommendations that direct further investigation, offer adaptive reuse strategies for the building, and prioritize rehabilitation and restoration measures.

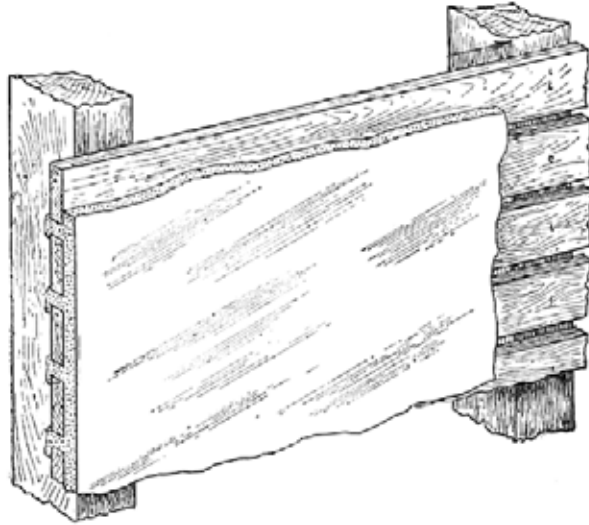
This report is a preliminary step towards the creation of a base of knowledge on vernacular architecture in the Philadelphia region. It is hoped that this report assist in the goal of the Friends of Sellers Hall to preserve a unique example of an early domestic building in the Philadelphia area.



Entrance and Gate *
*John Sellers 8-2-1902



Existing Conditions



Existing Conditions

EXTERIOR

GENERAL INFORMATION

Sellers Hall is a two-and-a-half story building that sits on a stone basement foundation. The walls are stone masonry covered with coarse-aggregate cementitious stucco on the exterior. The footprint is roughly L-shaped with two wings intersecting at the southeast corner of the building. The roof is gabled with a steep pitch and a hip at the intersection of the two wings. The wooden eaves have a very wide overhang on all portions of the building except for the two gable ends, where there is no projection. The roof is currently sheathed with a temporary protective covering to prevent water from entering the structure. This covering obscures the roofing material.

SOUTH ELEVATION

The south elevation, facing southeast onto Hampden Road, is five bays across. The fenestration is irregular and consists of various window shapes and sizes unevenly-spaced. All of the openings on the first floor (including five windows and one door) are covered with plywood. The first floor contains five six-over-six double-hung sash windows and a glazed French door. The second floor windows are casement windows. All except for the far west window have eight panes in each casement. The far west window has six panes in each casement. All windows have simple, wooden window surrounds and sills. The roof contains three large shed dormers. The two on the east side have two window openings each while the smaller dormer on the west has only one. A water table projects slightly across the façade, about 1' 6" from the ground. A brick chim-



Figure 1 View from southeast, 2010.

ney rises from the eastern end of the roof. A double-leaf bulkhead door leads to a below-grade basement.

EAST ELEVATION

The east elevation is four bays across, also with irregular fenestration. A glazed door

opens in the south end of the façade at ground level. The three double-hung sash windows on the first floor are covered with plywood and the second floor contains one sixteen-pane casement window and one six-over-six double-hung sash window. Four shed dormers project from the roof, all with single windows except the farthest



Figure 2 South elevation, 2010.



Figure 3 East elevation, 2010.

north, which has two. A brick chimney divides the surface of the façade.

NORTH ELEVATION

The north elevation includes the intersection of the south and east wings of the building. The gable end of the east wing contains an unusual six-over-four double-hung sash window in the attic level and three others, which are covered with plywood. The eaves are flush with the walls and a brick chimney rises from the gable. Also included in the north elevation is the rear of the north wing. At the intersection of the two wings stands a small, shed-like structure with a sloping shed roof, oriented to the west. The rear of the south wing contains four windows and one shed dormer in the roof with a single opening.

WEST ELEVATION

The west elevation consists of the rear of the east wing's intersection with the gable

end of the south wing, joined by the small shed-like addition. The gable end contains an unusually short, paneled door with a wooden pedimented overhang that projects from the wall surface several feet. The roof of this overhang is covered with asphalt shingles. The fenestration includes one window on the first floor and a small two-over-two double-hung sash window in the attic level. The original fenestration of the rear of the east wing is mostly obscured by the shed-like structure. This structure is covered with the same stucco as the rest of the building and has two large openings covered with boards, as well as a central door, also boarded, that has a pedimented overhang very similar to the one in the gable end. Two single-window shed dormers project from the roof.

INTERIOR

GENERAL INFORMATION

The interior shows signs of various altera-



Figure 4 North elevation, 2010.

tions made throughout the house's history, including reconfigurations in the floor plan through addition and removal of partition walls, additions to the building, and updating the building with new materials and support systems. At some point in the house's history, the floor level in the first floor was lowered. Evidence of this change is most apparent in the elevated level of the windows and fireplaces on the first floor. Floors are covered with strip flooring unless otherwise noted.

FIRST FLOOR

In all of the rooms on the first floor, except those in the western addition, the walls

are covered with thin strip vertical beaded board wainscot that rises about 4' 3" above the floor and is topped with a simple wood-



Figure 5 West elevation, 2010.

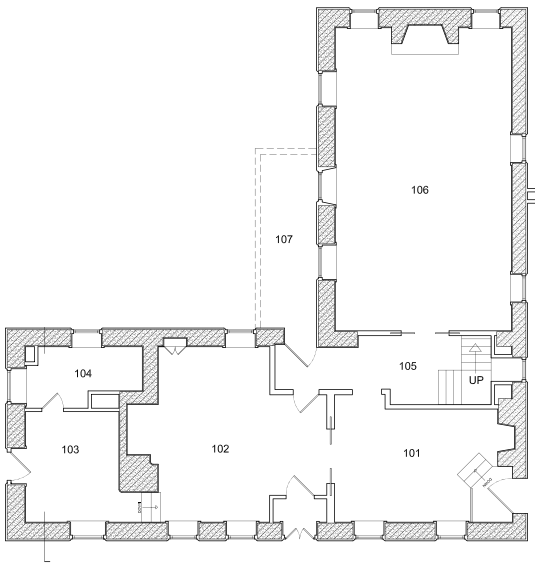


Figure 6 First floor plan, 2010.

en molding. Also, most of the floor has been lowered by approximately 2'.

101: The room in the southeast corner of the first floor is entered from the exterior by a door in its east wall. Because of the lowered floor level, a 2' platform with three steps down provides access to the floor level. There is a fireplace in the east wall with a brick hearth built in front of an earlier wooden mantle. The room has two six-



Figure 7 Room 101, southeast entry, 2010.



Figure 8: Room 102 showing safe-filled fireplace and stairs into Room 103, 2010.

over-six double-hung sash windows with simple wooden sills and surrounds in the north wall. Wooden pocket doors divide the room from the next room to the west. The ceiling height in this room is 8' 10".

102: The central room on the first floor contains a closet in the southeast corner which conceals the location of the door opening that is expressed on the exterior of the south elevation. The south wall has two six-over-six double-hung sash windows. The north wall contains one six-over-six double-hung sash window and built-in shelving. The west wall has the remnants of a fireplace that has been converted into a recess for a safe. The ceiling height in this room is 8' 10".

103: The far west room is accessed by ascending three steps. Apparently, when the floors were lowered, the floor level in this room was left unaltered and, as a consequence, is about 2' higher than the rest of the first floor. On the east wall, an 8' wide wall for the chimney protrudes into the room by about 2'. Its corners are rounded



Figure 9 Second floor plan, 2010.

it tapers slightly inward towards the ceiling. This very small room has one six-over-six double-hung sash window in the south wall and built-in shelving in the west wall. The floor is covered in 8" X 8" grey linoleum tiles. The room opens into a small bathroom in the north end. The ceiling height in this room is 8' 7".

106: The room that currently houses the library occupies the northeast wing of the

house. It is entered from the hallway through a wooden pocket door. There is a fireplace in the north wall with a brick hearth and wooden mantle similar to that in room 101. There are two six-over-six double-hung sash windows in the north wall as well as three similar windows in both the west wall and two in the east. A paneled wainscot ledge extends along all four walls of the room, protruding about one foot on the east and west walls and one half foot on the north and south walls, and 2' 7" in height. The ceiling height in this room is 8' 10".

SECOND FLOOR

The second floor contains five rooms and one bathroom. Oak strip flooring covered all of the floors; however, most of it has been removed. Most doors on the second floor appear to date to the early-19th century and feature raised panels set in stiles and rails that are joined with mortise and tenon joints. Rooms 201 and 202 have simple baseboards about 6" in height and chair rails 2' 6" above the floor.

201: The southeast room on the second



Figure 10 Room 201, southeast corner, 2010.



Figure 11 Room 202, southwest corner, 2010.

floor is roughly rectangular. Remaining studs appear to be framing evidence for a former doorway. The north wall has two casement windows with eight panes in each casement. The west wall has a casement window as well as a fireplace with a stone surround and with wooden mantle. The windows in this room have paneled interior shutters. The ceiling height is an unusually low 6' 8".

202: The south central room on the second floor has two casement windows with eight panes in each casement, as well as one casement window in the south wall. The east wall has two identical closets. The west wall has a fireplace with a wooden mantle, but the firebox has been filled in. The ceiling height is 6' 8".

203: The far west room is very small with a projecting chimney wall similar to that in Room 103, directly below it. It has a casement window in the south wall with six panes in each casement. A bathroom opens onto the south side of the room. The ceiling height is 6' 4" and slopes down towards the west.

206a: The small room in the center of the second floor opens directly off of the stairway and serves as the connection between the south and north portions of the house. It has one six-over-six double-hung sash window in the west wall and a very simple chair rail 2' 3" above the floor. A bathroom opens off of the hallway that connects room 206a to room 201. The ceiling height is 6' 6".

206b and 206c: The north side of the second floor is broken up into two sections divided



Figure 12 Third floor plan, 2010.

by a thin partition wall. There is a fireplace with a wooden mantle in the south wall, as well as one six-over-six double-hung sash window and a closet. There is one four-over-four double-hung sash window in the east wall and two six-over-six double-hung sash windows flanking the partition in the west wall. The east wall contains the remains of two framed walk-in closets. The ceiling height is 6' 8".

THIRD FLOOR

The floor garret is finished and functioned as additional bedrooms. All rooms have sloping upper walls, exhibiting the slope of the roof. Most of the doors are similar to those on the second floor.

301: The southeast room in the attic level has dormer windows in the east and south walls and a closet in the west wall. The ceiling is covered in a floral-patterned pressed metal with an egg and dart border. The ceiling height is 6' 4".



Figure 13 Room 306b, north wall, 2010.

302: The central room has dormer windows in the north and south walls and a closet in the west wall. It has shelves built into the north wall. Like room 301, it has a pressed metal ceiling and strip flooring. The ceiling height is 6' 4".

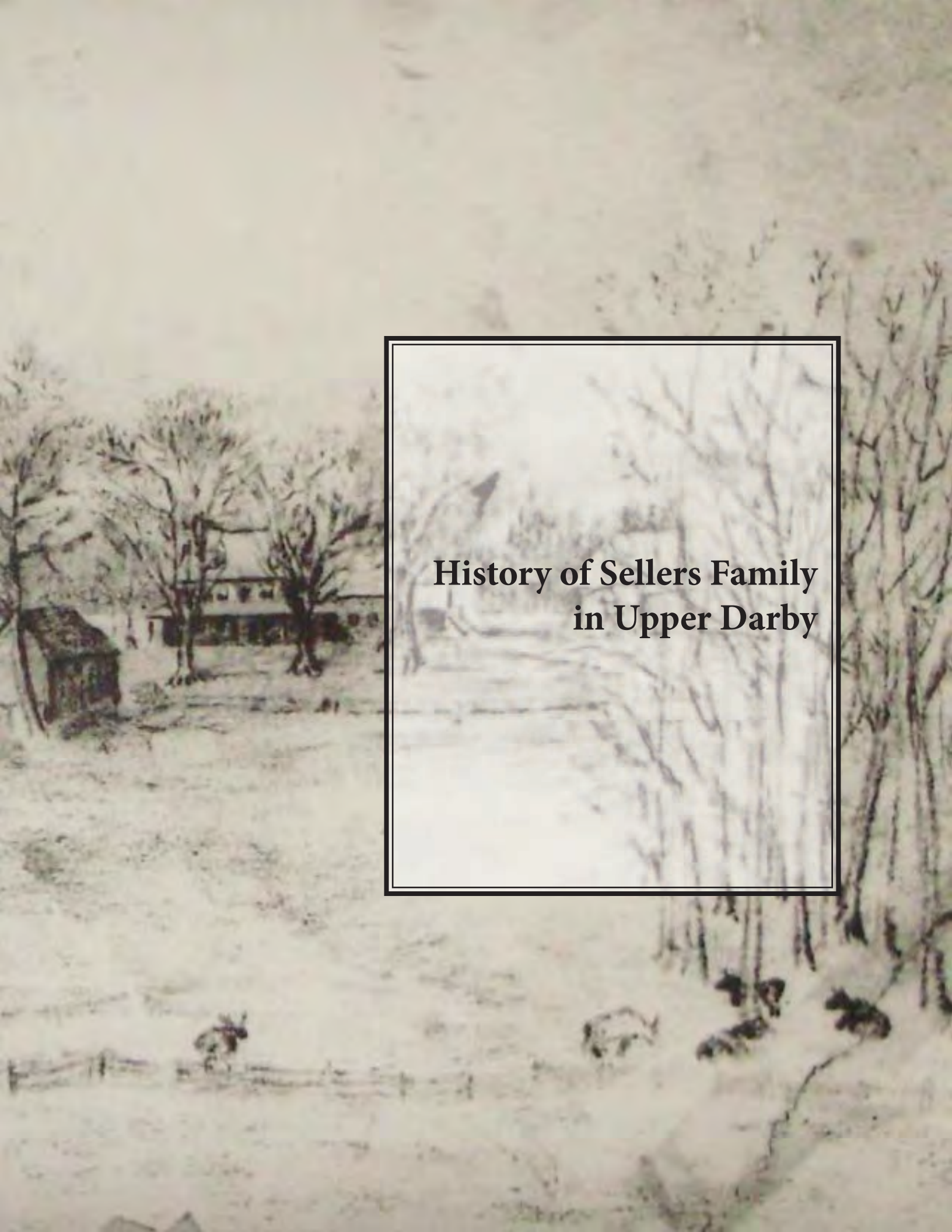
303: The west room has a dormer in the south wall and a double-hung sash window in the west wall. There is a very small closet in the east wall. The ceiling is plastered and is 6' 2" high.

306a: The central room at the junction of the two wings is a large open room that leads to the hallway to rooms 301, 302, and 303. It is divided into open space and has a large early-20th-century bathroom in the southeast corner.

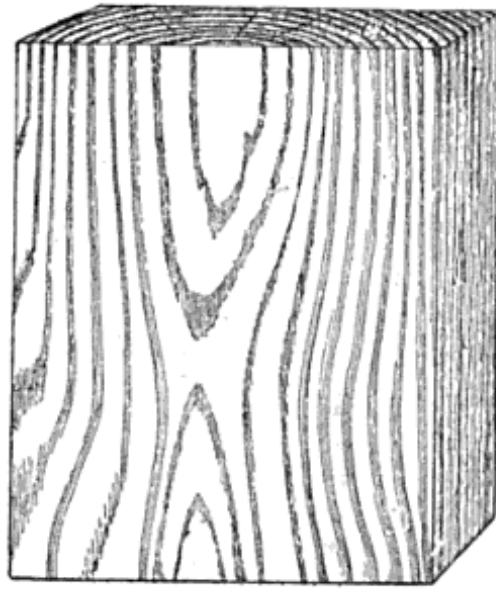
306b: The north end of the attic consists of one large room, which had nearly all of its wall and ceiling plaster removed, revealing the framing members. There is a fireplace in the north wall with a very small, simple mantle, as well as a four-over-four double-hung sash window and a small, shallow closet with a board and batten door. The east wall has a dormer window with one window opening and the west wall has a dormer with two window openings. The floor is composed of wide random-width floorboards that appear to be original.



Sellers Hall as seen from
Mill Brook House drawn by
Anna Sellers

A sepia-toned photograph of a rural landscape. In the background, a small, dark-colored house with a gabled roof is visible, partially obscured by several bare trees. To the left of the house, there is a small, dark, rectangular structure, possibly a shed or a small outbuilding. The foreground is dominated by a light-colored, textured surface, likely a field or a path, with some sparse vegetation and a low fence line visible in the lower left. The overall scene is quiet and somewhat desolate, typical of a historical photograph.

History of Sellers Family in Upper Darby



Historical Narrative

Sellers Hall was built from 1682 to 1684 by Quaker immigrants George and Samuel Sellers, the first registered residents in Upper Darby. The brothers left their home in Derbyshire, England, and set sail from London on October 24, 1681. As men of means, they embarked on the five-month journey to America with a substantial cache of personal belongings: furniture, a warming pan, pewter mugs and dishes, and a wagon, as well as money to purchase land. The Sellers brothers arrived in 1682 and settled on two 50-acre farms in the eastern section of Upper Darby Township.¹

That year, the brothers began constructing a house on the property. The site was located on a hill overlooking the bridge where the main road between Philadelphia and the inland town of West Ches-

ter crossed Cobbs Creek. This geographic position added to the recognizable nature of the Sellers name and homestead, which featured prominently in early trips into and out of the city of Philadelphia.

While the house was under construction, the Sellers brothers reportedly lived in a cave in the area. However, tragedy struck before the house's completion, when George was killed in a fall from his horse. An early family letter tells the story of his death:

He went for one day for a bundle of shingles and did not return. He was missing for several days and at last was found in the following extraordinary manner. He owned a favorite cow that pastured with his brother's cows... One afternoon that said cow took into her head that she would not return as usual with the other cows but keep running back towards the spring bawling continually. At last it was thought best to follow her and

¹ Samuel Fitch Hotchson, *Rural Pennsylvania in the Vicinity of Philadelphia* (Philadelphia: George W. Jacobs & Co., 1897) p.115.



Figure 1 West facade of Seller's Hall, late-19th century

see what was the matter; she led them into a thicket where they discovered the remains of George Sellers, who had fallen from his horse with the shingles on top of him.

Samuel Sellers (1655-1732) continued construction. On August 13, 1684, he married Anna Gibbons, and the house was finished within weeks. However, the property was not officially transferred from William Penn to Sellers until March 3, 1689:

...Know ye, that by virtue of the commission aforesaid we have given, granted and confirmed and by these presents for the said William Penn his heirs and successors we do give, grant and confirm to the said Samuel Seller his heirs and assigns forever the said one hundred acres of land. To have hold and enjoy the said land to the only use and behoofe of the said Samuel Seller his heirs and assigns forever...

The property was purchased for five pounds, which was payable part in silver and part in wheat. The following year, Samuel acquired 75 ½ acres to the north from Ann Bunting. This land comprised a large portion of the Sellers Hall farm, which bordered on both sides of the West Chester road and Cobbs Creek. The Naylor's Run stream ran through a meadow on this land; it is currently an underground stream that flows into Cobbs Creek.

Samuel and Anna Sellers were active and respected members of the Quaker Society of Friends. Samuel served as constable, juryman, and fence viewer in Darby, and Anna was an overseer of the local Women's Meeting. Historian Dr. George Smith writes that Samuel was "upright and just in his dealings; as a friend, he was attentive to his religious duties, and submissive to the

discipline of the Society, even yielding his judgment to that of the meeting in private affairs.” The couple had six children: Sarah, Mary, Anna, Samuel Jr., and two others who died at a young age.²

In 1714, Samuel and Anna passed the property to their son. Samuel Jr. (1696-1773) is considered to be the first American wire weaver and is noted for his charity to the poor. He improved highways and canals in the area and was active in local government, serving as the local constable after his father’s death. Samuel Jr. and Sarah Smith, whom he wed in 1712, had seven children. Samuel Jr. is credited with first enlarging the building, although the extent to which he enlarged the site is undocumented. In 1752, Samuel Jr. passed the property, along with many associated mills, to his son John.

John Sellers was a noted inventor, mill operator, and entrepreneur. He developed waterpower systems to run mills, created wire screens as sieves for grain and paper production, and served as one of the charter members of the Franklin Institute and American Philosophical Society.³ John married Anna Gibson in 1749 and inherited the original 134 acres of the estate three years later. Shortly afterward, he expanded the estate to 250 acres when he purchased the adjacent property.

John Sellers and his sons Nathan and David were supporters of the revolutionary cause in the late-18th century. John acted as deputy to the Boston Port Bill convention that

met in Philadelphia in July 1774. Because he signed war bonds and manufactured military equipment, John was expelled from the local Society of Friends. He was the first appointed senator from the newly established Delaware County, which he represented at the Constitutional Convention in 1790. After the war, he sponsored the construction of a new courthouse and prison in Chester County as part of a plan to construct a canal connecting the Schuylkill and Susquehanna rivers, as well as the Market Street bridge. John Sellers died at Sellers Hall in 1804.

Reports from the 1798 U.S. Direct Tax, also known as the Glass Tax, show that the two-acre Sellers homestead included an array of buildings to support daily operations.⁴ At the time, Sellers Hall was a two-story stone building. Outbuildings included a bake house with attached washhouse, kitchen, lumber house, and springhouse. (A springhouse was a small building used for refrigeration, usually a one-room building constructed over the source of a spring.)

Upon his death, John Sellers left the house to his son George, though George did not obtain property rights until his marriage in 1808. George was a dedicated farmer who valued the estate as his ancestral homestead and as his place of harvest. He reportedly gave Sellers Hall its name, and once wrote:

² Hotchson, 116.

³ John Sellers’s papers are archived at the American Philosophical Society.

⁴ These early federal tax records provide some understanding of the house’s context in the late-18th century. On July 14, 1798, the newly formed United States of America passed the U.S. Direct Tax, or Glass Tax, as a tactic for raising revenue. At the time, glass was nearly the most expensive article in any house. Though many homesteaders cut down their own trees to erect houses, the abundance of forested wilderness regions made wood an inexpensive commodity. By contrast, 18th-century glass was highly expensive: hand-blown glass was difficult to produce and took a heavy toll on craftsmen’s lungs and general health. Thus, each pane of glass increased the overall value of the homestead structure.



Figure 2 Landscape Looking Towards Sellers Hall from Mill Bank, Charles Willson Peale.

*Long may I toil mid these beloved fields,
And emulate the virtues of my sires,
For toil respected independence yields,
The state to which each generous mind aspires.*

George is credited with several additions and expansions, notably the north addition in the early-19th century. He also purchased John Marshall's estate to the south, greatly expanding the property, and gave the right of way to Long Lane, from which an entrance to Sellers Hall was made. (The original entrance to the Sellers Hall property was from Marshall Road, and an entrance was later made from West Chester Pike when it first opened).

Charles Willson Peale's oil painting Landscape Looking Toward Sellers Hall from

Mill Bank depicts a pastoral landscape with trees, ponds, and split-rail fences surrounding the building in the early-19th century (**Fig. 2**). A circa 1860 sketch of Sellers Hall by Anna Sellers shows the house with an attached building to the east (likely the kitchen building), and three trees south of the building's primary (south) façade. A large barn with extensive fencing for livestock stands across from the house. The primary road leading up towards the house is lined by trees and surrounded by open fields.

Even then, however, the family's large estate was shrinking as pressures for development increased and more family members moved out of the region. George Sellers's descendants sold the land south of the West Chester Road (Pike), likely the parcel pre-

viously acquired from John Marshall.⁵ The principal tract of land that remained within the family was on the north side of the West Chester Road.

Thomas Powers purchased the Sellers Hall tract from George Sellers's children in 1862.⁶ Under Powers's ownership, Sellers Hall—then called Elim Farm—had an exposed random rubble stone façade with a wrap-around porch on the west and south façades and a lime-wash treatment on the first level of the exterior under the porch. Shed roof dormers were located on the north, east, south, and west roof slopes, and some of the first and second floor windows had shutters.

5 Hotchson, 115.

6 Thomas Powers' ownership is the most fully documented period through maps, photographs, and written description like the scrapbook of Jesse Fullerton, a tenant farmer who worked on the property in the early-20th century. (See *Appendix G: More on the Sellers Family*)

Powers reportedly paid five hundred dollars an acre for the Sellers tract, which was known as the one of the most fertile farming lots in the entire state. Between 1862 and 1897, the land rose to a value of ten thousand dollars an acre, and Rural Pennsylvania noted that it was "doubtless within a few years a thriving suburban village will mark the site of the present fruitful fields and magnificent groves of patriarchal trees."

In 1897, Samuel Fitch Hotchson's *Rural Pennsylvania in the Vicinity of Philadelphia* named Sellers Hall as one of the most significant structures in the region. The description states:

The general plan of the house is in the form of an "L," with semi-detached out-buildings, forming in all a picturesque group. The oldest portion faces the south, and from this front the lawn slopes to a terrace

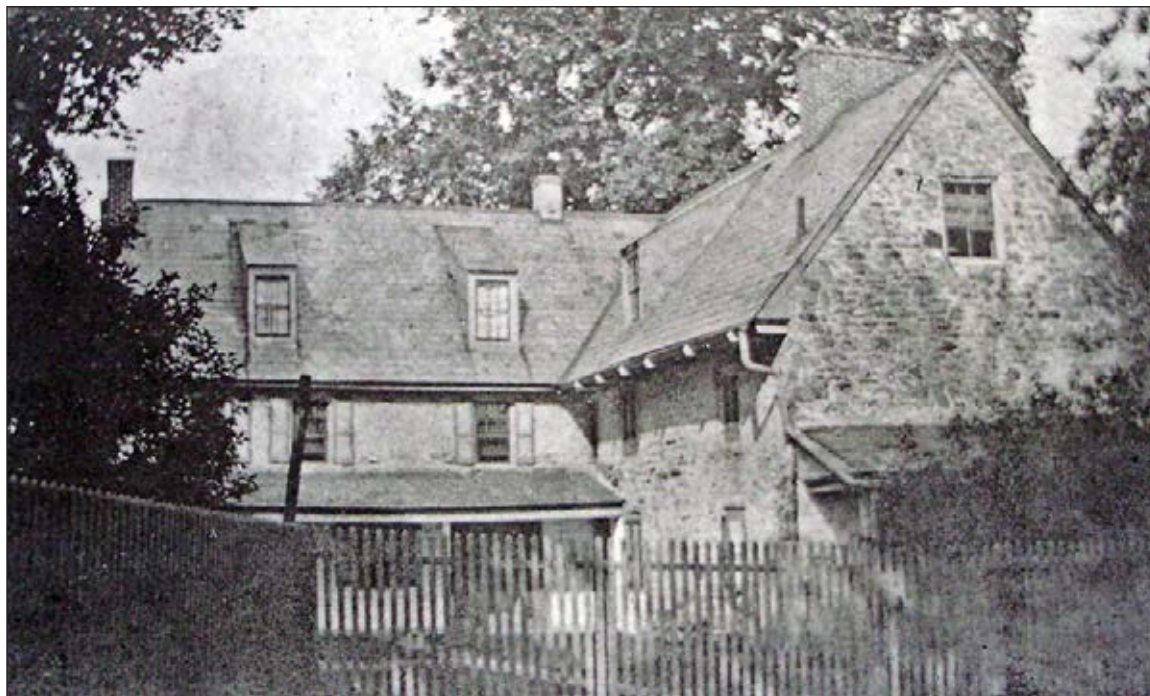


Figure 3 West facade of Seller's Hall, late 19th century.

wall that separates the higher ground of the garden from the meadow land through which flows “Naylor’s Run.”

The property continued to be viewed with deference and respect in subsequent years. A 1908 newspaper article noted:

The house which Samuel built with his own hand, and where he and his family for four generations lived so plainly and happily may be visited today. The house was somewhat enlarged from time to time, but the part originally built for a home, and later used as a kitchen, remains about as it was a century or two ago.

A more detailed description of the building comes from David and Mary Pennock Sellers’s 1916 personal correspondence, published by their descendants in 1928. It states:

Sellers Hall at present stands with south wall facing the meadow, with a detached kitchen to the east separated from the main building by a brick passageway resembling the passageway at Valley Forge. At the west end of the homestead, with one window south and one north, and with doorway to the west, was a small building two solid stone walls between it and the main building. This small building consisted of two rooms on the ground floor, two rooms above that, and an attic over all. The double stone wall was never broken through until after Thomas Powers had bought the homestead in the sixties, and then when a doorway was made the double wall measured forty inches....Some of the family claim that the detached kitchen was the original building, but this idea is, I think, an erroneous one.

These details provide a much fuller picture of the relationship between the home and



Figure 4 Washington’s headquarters at Valley Forge

the detached kitchen, which—although it is currently believed that it was a later addition to the property—would have been constructed as an early outbuilding on the estate. The letter goes on to document what is believed to be the first portion of the building:

In 1902 I accompanied my Uncle Samuel Sellers and Benjamin Hoffman to Sellers Hall, and went over the building with them. They examined the walls and came to the conclusion that the far end of the building from the kitchen was the oldest portion. Between this portion and the main house was a double stone wall 40 inches thick, and from the lapping of the stones, they said it was evident this part had been erected before the rest of the homestead. Another proof in favor of the small building separated by the double stone wall being the original house was that it was nearer to the spring than the detached house.

The early stone wall continues to be a source of evidence for dating the building, as its construction and depth represent a significant period in the building’s development and evolution.

When the property was divided into lots and sold in 1922, St. Alice's Parish bought the parcels containing Sellers Hall. The house once held the chapel and was used as the rectory for the first pastor, Reverend William L. Hayward.

An analysis of historic aerial photos shows the evolution of the landscape around Sellers Hall in the 20th century. A dramatic change occurred in the early 1950s. The lush vegetation surrounding the house was mostly destroyed due to St. Alice's construction of new buildings. Consequently, the house became less visible from the streets and the circulation pattern on the site was altered. The slope on the southeast side of the building was excavated for a new paved parking lot, where a retaining wall was also

erected. There has been a significant loss of vegetation on the north, east, and west sides of the building since the 1950s (Fig. 5).

St. Alice's purchase of the property coincided with increased development in the surrounding area. Urbanization accompanied Philadelphia's rapid industrialization, and Upper Darby became more connected to downtown Philadelphia. The Philadelphia Rapid Transit Company recognized the potential for growth and extended the elevated line to 69th Street in 1907. The 69th Street shopping district became one of the busiest shopping areas in the region immediately after its development in the 1920s. Sellers Hall was no longer isolated by large parcels of farmlands as new urban grids and row houses were built at that time.

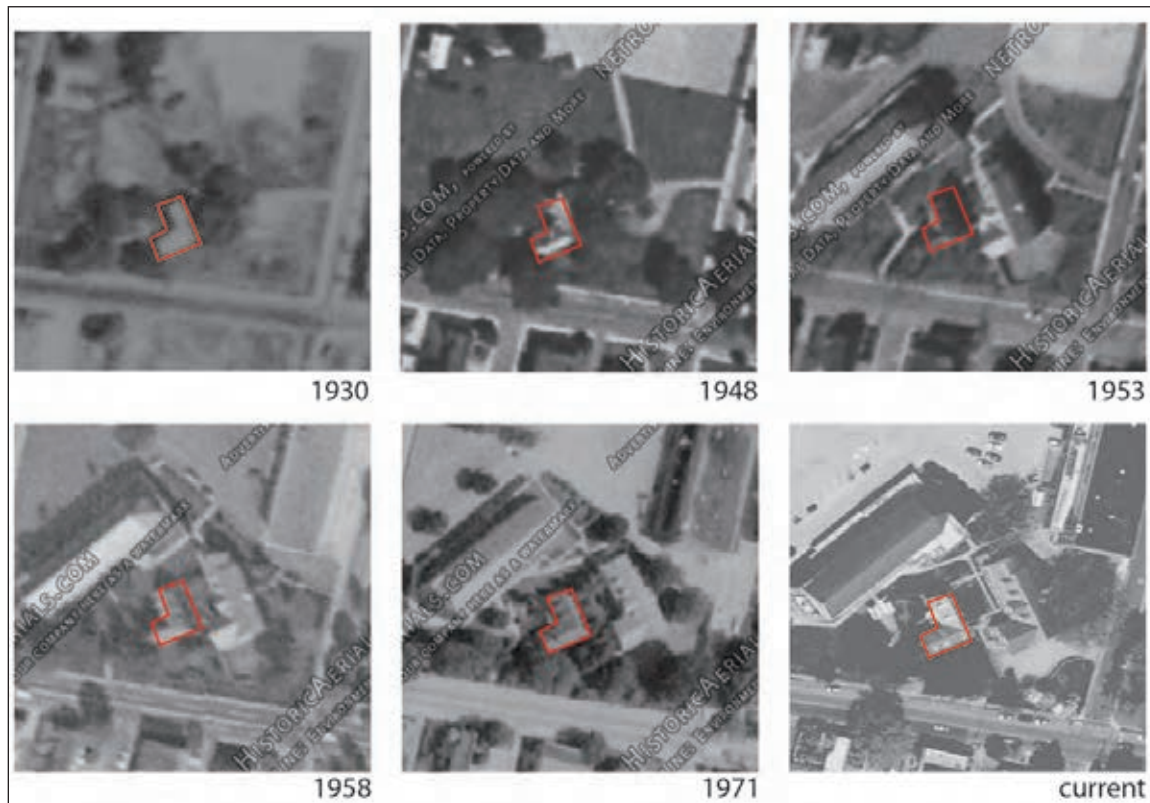


Figure 5 Evolution of the site from aerial photography. Notice the loss of vegetation on the north, east, and west sides.



Figure 6 *Changes in Sellers Hall during St. Alice's occupation.*

Decades later, Upper Darby experienced a major population increase in the 1970s when African-American, Asian, and Hispanic families moved to the area.

Today, the 69th Street station is a major transportation hub connecting Philadelphia to western suburbs. The shopping district of 69th Street preserves its dense, varied commercial character, despite changes in business type. Dense rowhouses and duplex “twins” stand on streets surrounding Sellers Hall, erasing traces of the former farmland.

In 1985 the Pennsylvania Historical and Museum Commission designated Sellers Hall as a historic landmark. Despite this recognition of value at the building's 300-year anniversary, the building could not sufficiently support the needs of St. Alice's Parish.

By 2005, the parish had vacated the building and considered demolishing it. “Sellers Hall has deteriorated almost to the point of no return,” said Deacon Charles Amen. However, a group of advocates—later incorporated as the nonprofit Friends of Sellers Hall—banded together to protest the proposed demolition. The organization secured a long-term lease on Sellers Hall in the spring of 2011 and is currently exploring rehabilitation, restoration, and reuse options for the property.

VIEW OF SELLERS HALL, C. 1830-1900

DRAWING BY ANNA SELLERS

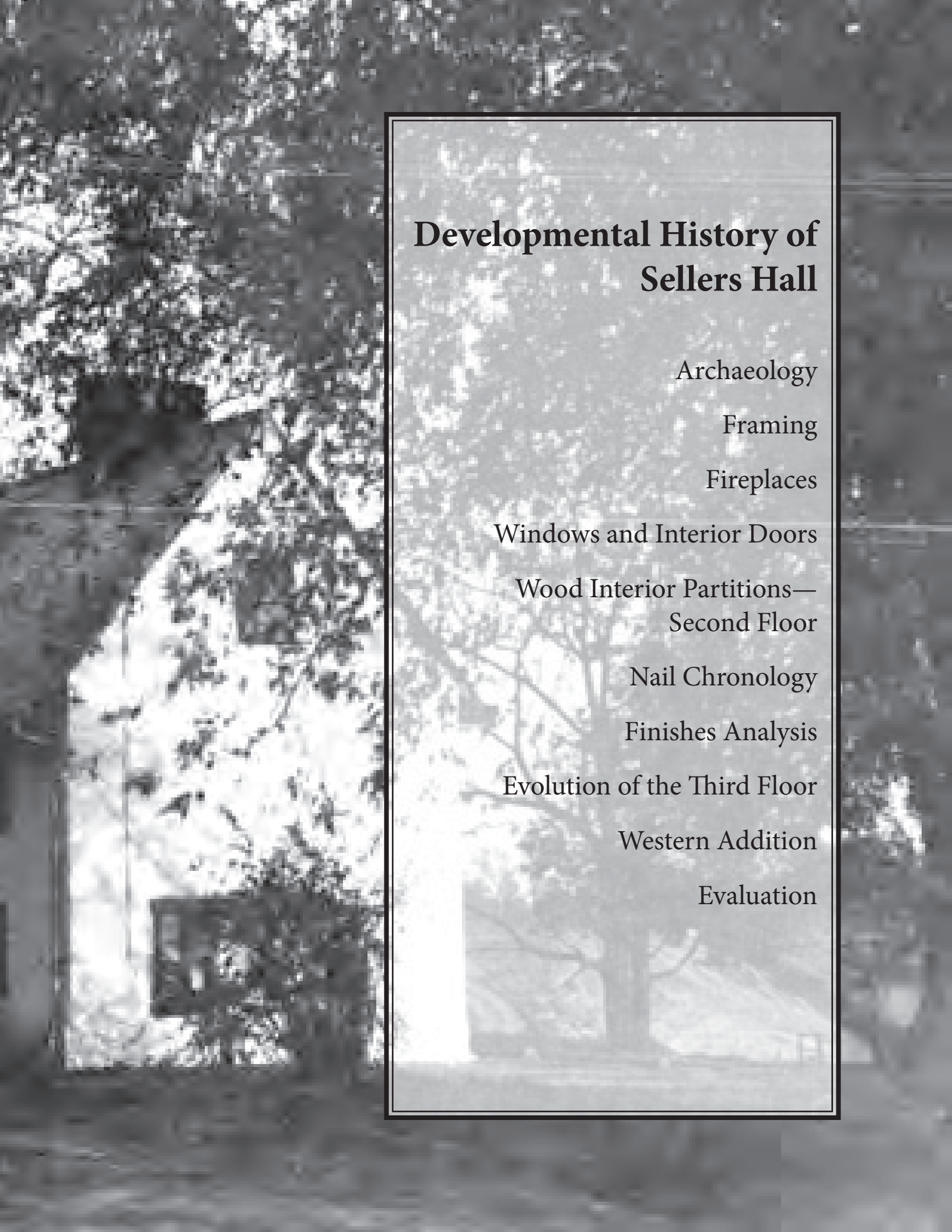
DEPICTIONS OF FARM LIFE

IMAGES FROM THE FAMILY SCRAPBOOK OF TENANT FARMER, JESSE FULLERTON, LATE 19TH C.









Developmental History of Sellers Hall

Archaeology

Framing

Fireplaces

Windows and Interior Doors

Wood Interior Partitions—
Second Floor

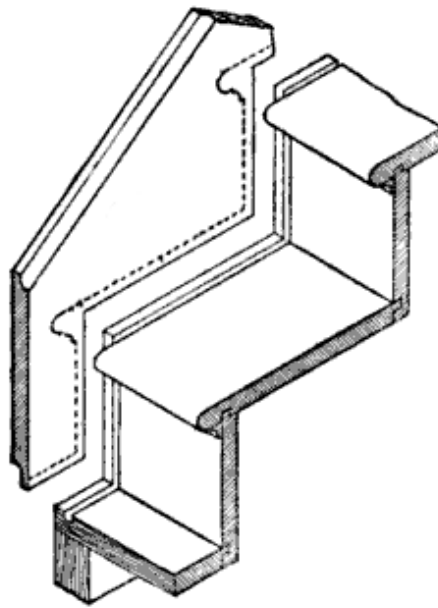
Nail Chronology

Finishes Analysis

Evolution of the Third Floor

Western Addition

Evaluation



Developmental History of Sellers Hall

This chapter provides an account of the developmental history of Sellers Hall, drawn from archival research and on-site investigations. It begins with a general overview of the building's development from its construction in 1684 to the present day. A description of archaeological investigations on the site follows. The subsequent sections present detailed evidence of historical changes to various elements of the building: framing, fireplaces, windows and doors, interior partitions, interior finishes, and nails. The chapter concludes with two sections that describe the holistic evolution of the third floor and the western addition.

GENERAL EVOLUTION

The early evolution of Sellers Hall can be divided into three major phases, with smaller alterations occurring in the 20th century.

This overview does not include the construction of the seven staircases that existed at various times in the house (See *Staircases* – this chapter).

PHASE 1

Samuel Sellers constructed the house from 1682 to 1684. The original building was a 20' x 30' stone structure that stood two stories high with a partial basement and an attic. The façade was of random rubble stone. The portion of the current cornice that runs along the original building appears to date to this period.

PHASE 2

Samuel Sellers Jr. owned the building from 1714 to 1752. Evidence indicates that he

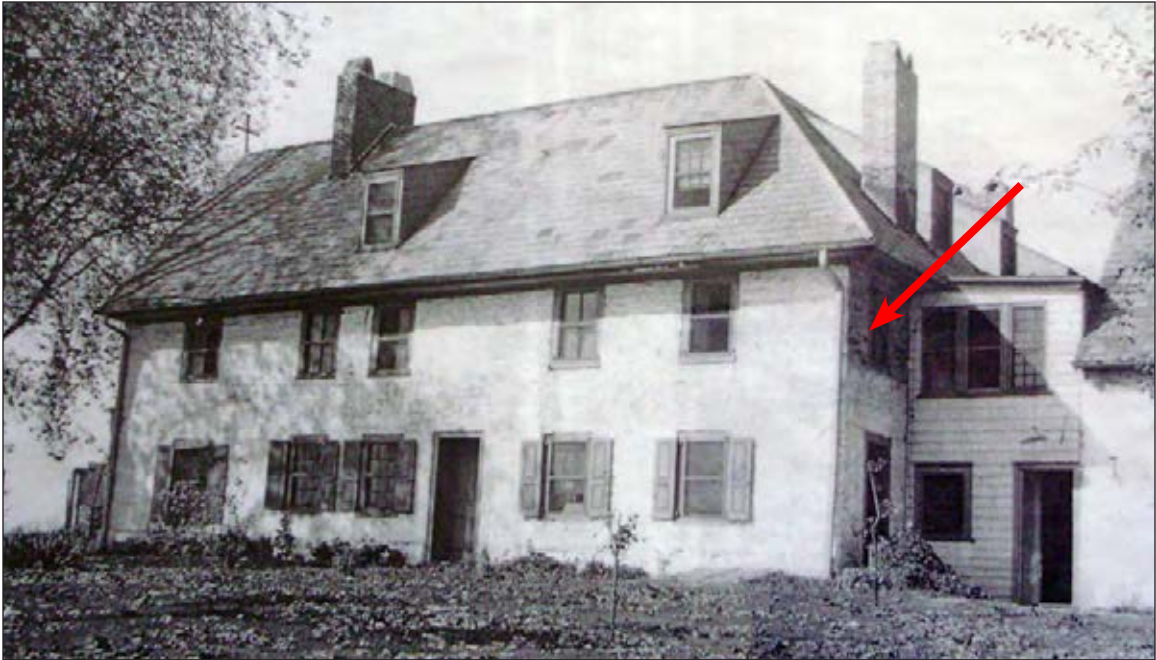


Figure 1 Photograph of Sellers Hall during St. Alice's occupation, sometime between the 1922 acquisition and the changes visible in 1936. Visible exposed stone is highlighted on the second story.

made improvements to the original building, including the removal of the original cooking fireplace and staircase located on the interior of the west wall and construction of a smaller fireplace with the firebox and chimney projecting west of the original wall. A 12' x 12' two-story addition (building A) to the west of the original building that incorporated the projecting firebox and chimney feature was likely constructed at this time. A cornice was added to this west addition.

A new 20' x 20' stone kitchen building was probably also constructed on the site to the east of the original building during this phase. Other outbuildings standing in the late-18th century included a bake house with attached washhouse, a lumber house, and a springhouse.

PHASE 3

The third major phase of construction occurred between 1800 and 1820 under the ownership of George Sellers. It involved expanding the original house to the east and north—referred to in this report as the north addition—and erecting building B against the west wall, north of building A. This expansion involved changing the original gable roof to a hip roof and extending the cornice to the east.

Other changes at this time include the renovation of the third floor as living space, replacement of many windows, and the re-plastering of the entire east end of the house. Additionally, the fireplace designs were changed from a curved cove style to the more angular, tapered Federal style.

By 1862, under Thomas Powers' ownership, the house had a wrap-around porch on the west and south facades. It is unknown if this porch was constructed as part of the Phase 3 work.

SUBSEQUENT ALTERATIONS

The building was significantly altered during St. Alice's ownership. On the interior, the framing of the first floor (except in the western addition) was lowered by 2' in the 1920s and first floor fireplaces were altered to match the new floor height. When Saint Alice's acquired the building in 1922, the structure may still have had a 19th century wrap-around porch and surrounding fencing. Sometime in the 1920s a frame link structure was built between the east wall of the house and the detached kitchen. It had horizontal wood siding, a window and door on its first floor and double windows on its second story. (Fig. 1). By 1934, the fence and porch had been removed, a few dormers on the south and east façades had been widened by an additional window. Also, the façade was given a uniform look with stucco, and the frame passageway was altered with the addition of a two-story arched window. A 1930s photograph of the home and detached kitchen seems to reflect a period between these changes (Fig. 2). The porch is gone, but the dormer windows have not been widened and the second story of the east façade is exposed stone



Figure 2 West end of Sellers Hall in the 1930s showing the west addition seamlessly blended with the rest of Sellers Hall with a layer of stucco.

In the early 1950s, the landscape around the house changed dramatically when St. Alice's Parish constructed its campus on the property. The larger area also saw major changes in the first decades of the 20th century, as Upper Darby developed into a dense residential area.



Archaeology

As part of the research conducted on Sellers Hall an archaeological investigation was conducted on the eastern yard and façade in an effort to locate separate outbuildings and determine if those structures were attached to Sellers Hall. The investigation was conducted through the analysis of historical documents, an analysis of the eastern façade of Sellers Hall, and a Ground Penetrating Radar (GPR) survey of the yard.

An analysis of historical documents, including photographs, maps and written accounts, was conducted. This analysis provided a background of the history of the outbuildings and yards, and allowed for additional methods to be utilized. A stone structure known as the “kitchen,” a connecting, wooden “breezeway” to the “kitchen,” and a structure behind (north) of the “kitchen” and “breezeway” were located on maps and within photographs. After gaining a more complete understanding of the

outbuildings, their locations and evolution over time, an investigation of the eastern façade of Sellers Hall was conducted.

The eastern façade was covered with stucco and selected areas of stucco were removed to expose the inner portions of the wall in an effort to locate evidence of previous connections from Sellers Hall to the outbuildings. Two brick arches were discovered, both above ground floor windows. The southern most arch is plastered and visible from within Sellers Hall. This arch could have been associated with a doorway that allowed passage from Sellers Hall into a breezeway. However, the apex of the arch is roughly five and a half feet above ground level, which is low for a doorway. As a result, the arch could have been added to support the wall when the window was installed. The second arch is also above a window, and was likely added to support the existing wall when the window was installed. In addition, a filled in doorway was exposed

on the northern end of the eastern façade. The doorway may have served as a passageway from Sellers Hall to an outbuilding that buttressed against Sellers Hall in that location. The exposed doorway is the only clear evidence of any possible relationship between Sellers Hall and the various outbuildings that existed throughout the history of the property.

In an effort to determine exactly where the “kitchen” was located, its dimensions, and gain a better understanding of the eastern yard in general, a Ground Penetrating Radar (GPR) survey was conducted. Mr. Jay Graf, of Geo-Graf Incorporated (GGI), conducted the survey on April 6th, 2011. The following data and images are courtesy of Mr. Graf and Geo-Graf Incorporated.

GPR is a non-intrusive geophysical subsurface investigation technique, in which, radar waves are directed into the ground. The radar waves then bounce back off of anomalies and are collected with an antenna. For this survey, a reference grid with 5’ intervals over the area was created, with a zero/zero reference datum point located at the northeast corner of Sellers Hall.

GPR profiles were completed at 2½’ intervals in both the north-south and east-west grid directions in an attempt to delineate subsurface anomalies. The GPR data was collected using two different frequency antenna systems: a 400 MHz and a 200 MHz system. The data profiles were recorded for review and post-processing at the GGI office. Possible anomaly locations observed from the field data were field-marked and documented. A total of 39 GPR data profiles were recorded for this project.

The GPR data profiles recorded were downloaded from the collection unit for storage and analysis. Several computerized post-processing techniques were used in an attempt to improve data resolution. Each profile was individually reviewed and the findings correlated with data from the other geophysical instruments used in this survey. Profiles that best represented the targets-of-concern were selected and annotated for inclusion in this report.

Four anomalous areas were detected within the investigated section. One of the anomalous areas consisted of several specific anomalies which when put together could represent a former building location. The possible foundation is approximately 20’ x 20’ and located approximately 10’ east of Sellers Hall. Based on the GPR report and the historical information gathered, this area is the likely location of the suspected “kitchen.”

A second anomalous area containing possible north-south extending foundational features indicative of a small building on-grade were delineated between Sellers Hall and the suspected “kitchen” location. This feature is likely associated with a breezeway addition that connected Sellers Hall to the “kitchen.”

Two additional anomalous areas were detected, which consisted of a possible excavated area and an area possibly containing fill and/or buried debris.

The estimated maximum GPR signal penetration depth achieved at this site is roughly 6’ to 8’ below grade. As a result, features existing at or below this depth were not detected.



Figure 1 Mr. Graf, from Geo-Graf Incorporated, conducting the Ground Penetrating Radar.

The four anomalous areas are described as follows, and are listed A-1 to A-4.

A-1: POTENTIAL FORMER BUILDING LOCATION – “KITCHEN”

A subsurface anomaly of approximately 20' x 20' was detected roughly 10' east of Sellers Hall. Within this area, GPR data signatures indicative of anomalous subsoil layers were delineated (Figure 1). These anomalous subsoil layers could be indicative of hard-packed soil associated with a basement, former structure, or foundational feature and are indicative of the size and location of a former building. In addition, data signatures indicative of an excavated area and possible walls or foundational remnants were also delineated encompassing the “hard-pack” soil area (Figure 2).

A-2: POTENTIAL FORMER BUILDING LOCATION – “BREEZEWAY ADDITION”

An approximately 8' x 18' subsurface anomaly was detected extending along the east wall of Sellers Hall (Figure 2). Three possible small foundation features were detected extending north-south that could be associated with a former building or small structure built on-grade.

A-3: EXCAVATED AREA

Between approximately 20's to 25's along the east side of Sellers Hall, GPR data signatures indicative of an excavated area associated with a former basement access point (basement door).

A-4: DISTURBED SUBSOIL

An approximately 10' x 20' anomalous area was detected off the northeast corner of Sellers Hall. The anomalous GPR data signatures exhibited in this area were indicative of disturbed subsoil. Disturbed subsoil, detected with GPR, can often be evidence of a previous excavation and use of fill or represent an area containing buried debris.

GGI did not perform any form of utility investigation at the site. Utilities may exist within the search area and surrounding the detected anomalies. It is strongly recommended that a utility investigation be performed in order to locate and field-mark underground utilities prior to any intrusive efforts.

If future research is to be performed on the surrounding yard of Sellers Hall, as previously stated, a utilities investigation should

be performed prior to any intrusive efforts. A professional historical archaeologist should lead any archaeological investigative efforts. A series of test pits, or exploratory holes, a soil probing survey, or opening one or more excavation units is suggested. Artifacts were noted on the ground surface of the eastern yard and it is likely a field of artifact deposition surrounds the entire Hall. It is recommended that test pits or excavation units be utilized to confirm the possible location of the "kitchen" and "breezeway," as well as to further investigate the other anomalies discovered during the Ground Penetrating Radar (GPR) survey. These techniques will likely provide a better understanding of the surrounding yard, and any activities that may have taken place immediately around Sellers Hall. Further investigation may also confirm that the proposed "kitchen" is in fact a separate structure that was devoted to cooking and storage of food items.

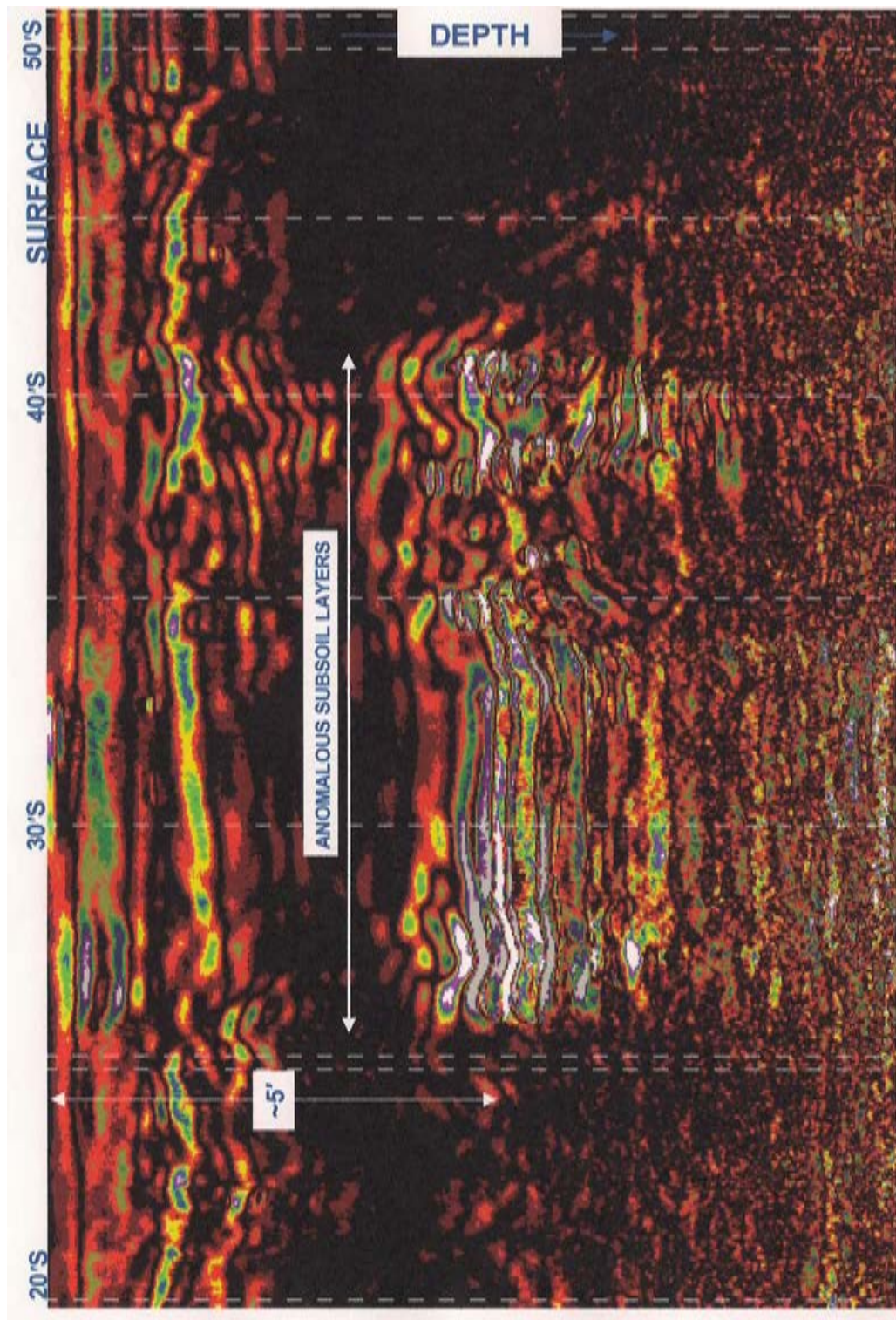


Figure 2 GPR Data Profile. This image is a representative GPR data profile excerpt, which extends over anomaly A-1. In this profile, the anomalous subsoil layer data signatures extending from roughly 25'S to 42'S. These signatures could be evidence of hard-packed soil associated with a basement or a below grade floor of a former structure or foundational feature. The profile was acquired using the 200 Mhz GPR antenna system and was edited from 80 ns.

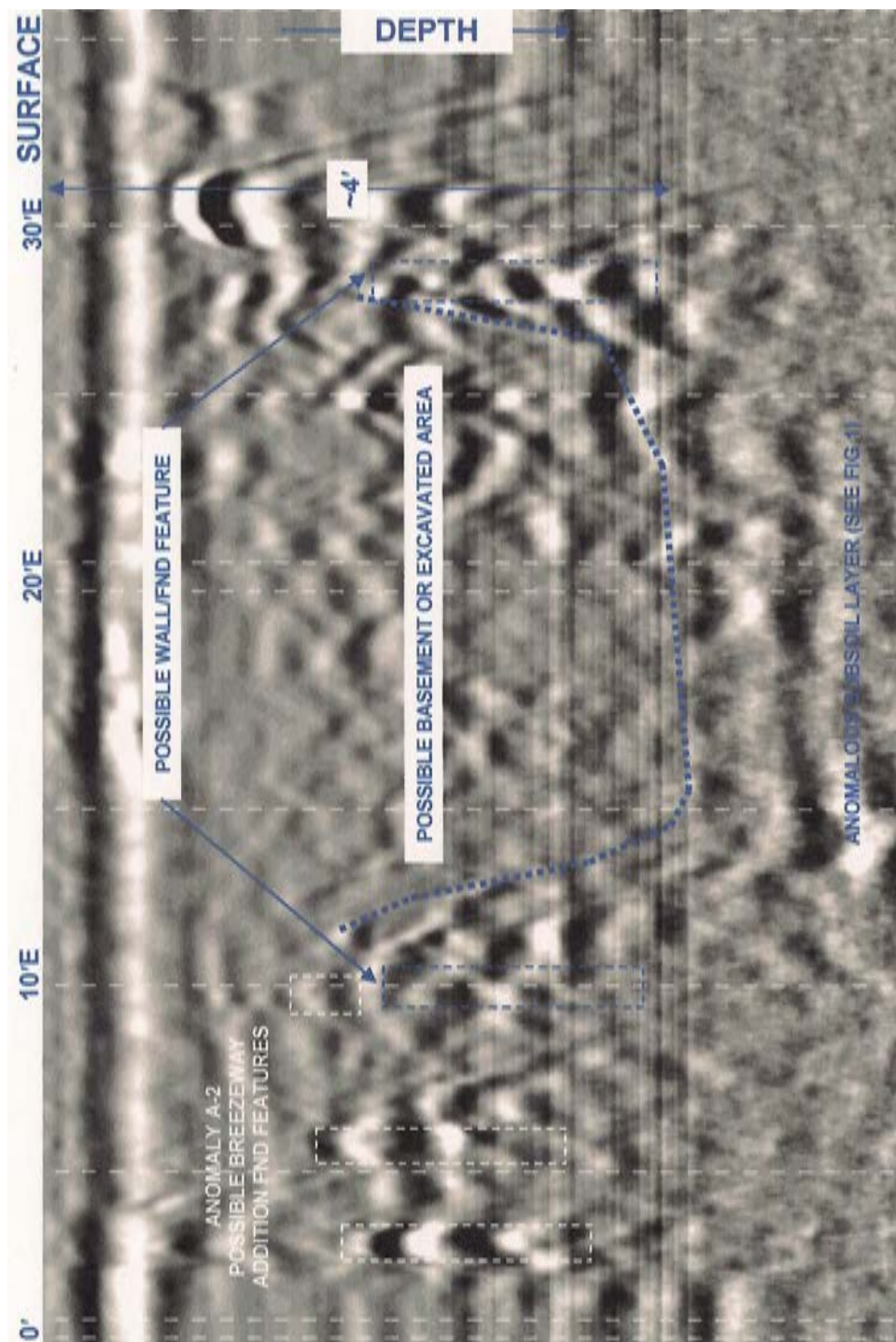
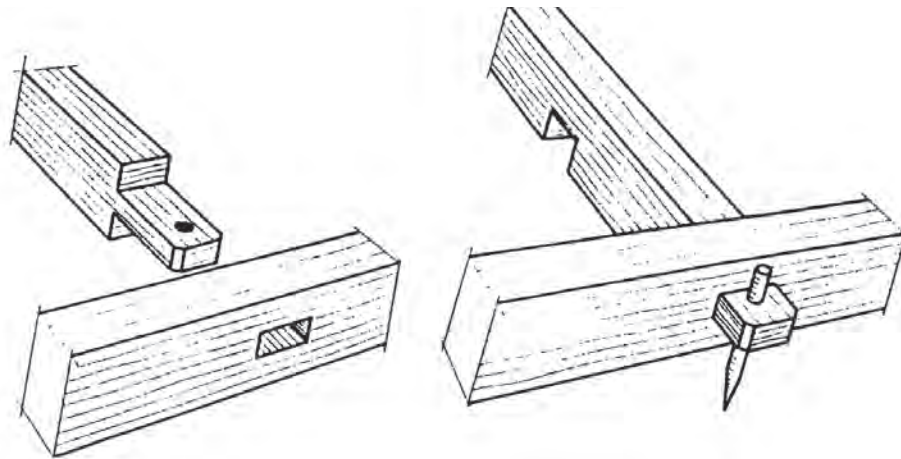


Figure 3 GPR Data Profile. This black and white image is a representative GPR data profile excerpt extending over anomalies A-1 and A-2. In this profile, between 0' to 10'E are three features indicative of possible foundational remnants. The features are approximately 2' below grade and are suspected to be associated with a possible breezeway that, at one point, connected Sellers Hall to a separate outbuilding, suspected to be a summer kitchen. In addition, the profile shows signatures indicative of an excavated area, which could be evidence of a basement or lowered floor. Possible wall or foundational features were also detected on either side of the excavated, basement area. This profile was acquired using the 400 Mhz GPR antenna system and edited from 40 ns.



Figure 4 This image of the eastern façade, displays two brick arches and one filled in doorway. The first arch from the left could have served as a doorway leading from Sellers Hall to a breezeway, however its low apex makes this assumption problematic. The second arch from the left is also above a window and could have been included to support the weight of the wall when the window was installed. Finally, a filled in doorway was discovered on the northern end of the eastern façade. This entrance could have allowed for passage from Sellers Hall into an outbuilding that butted against Sellers Hall and the breezeway.



Framing

Designing proper framing is one of the most important measures to take when constructing a building. The framing serves as the rigid skeleton of the structure and supports the live and dead loads of the building.

WOOD FINISHING

Wood finishing has experienced numerous advancements since the first houses were built in America. The timber was hand-felled and originally hand-hewn. To make the round trees into rectangular members, the axe man stripped the log of its bark then stood on top of it to cut a series of slashes with a felling axe. Then a broad axe was used to slice off the wood between the scored cuts, creating partially flattened sides. This rough-cut lumber cut by a single man was used in Sellers Hall, as evidenced in the chimney girt, summer beam, and third floor joists (**Fig. 1**). One roof rafter

also has a single side that bears the marks of hand hewing.

In the late-17th and early-18th century, open pit sawing was the method of choice, though it required additional labor. A pit was created and the log placed over it with the sawyer upon the log, pushing down and guiding the cut, and the pitman below, who worked to keep the blade plumb. Each held one end of a saw that had teeth pointed downward to rip into the length of the timber with each stoke. The less restricting whipsaw was preferred to that of the framed pit saw based on ease of use and quality of the surfaces. Flooring members and rafters in the original 1684 house are pit-sawn. This method leaves semi-regular marks that approach parallel, though seem to sometimes be strewn about (**Fig. 2**). This system was valued over the hand-hewn method for its cutting precision and the finish.

Eventually the sawmill replaced human labor, but the system configuration changes were barely perceptible. The log was still supported as if over a pit while a system of cranks and pulleys replaced the men. The undershot wheel served as the driving force for the sawmill, operating a pitman that drove the saw frame up and down. The carriage advance that moves the timber had to be overseen by the sawyer, keeping him an integral part of the process. Lumber produced at a sawmill had consistently parallel vertical marks and was used extensively in Sellers Hall in both the floor and roof framing dating from the early-19th century (**Fig. 3**).

The next generation of wood finishing came by way of the water-powered circular saw, similar to the aforementioned method. The circular saw is chosen for its relatively straight and accurate cuts as well as good surface finish. The marks of this saw appear as parallel curves and are evident on Sellers Hall lumber. The wide array of wood finishing techniques used in the framing of Sellers Hall indicates that the building was constructed in phases that spanned numerous innovations in the field.

FRAMING MEMBERS

The largest and heaviest member within the frame is the summer beam, one of which was found in Sellers Hall. Likely from the old English “sumpter,” meaning a pack-horse or mule that carried heavy loads, the summer beam is a weight-bearing member. The joists that comprise the rest of the system are tenoned into the mortises of the summer beam. Mortise and tenon is the most common joinery method for large timber framing. Creating this connection



Figure 1 Hand hewn joist room 302, 2010.



Figure 2 Pit saw marks, 2010.



Figure 3 Vertical sawmill marks, 2010.

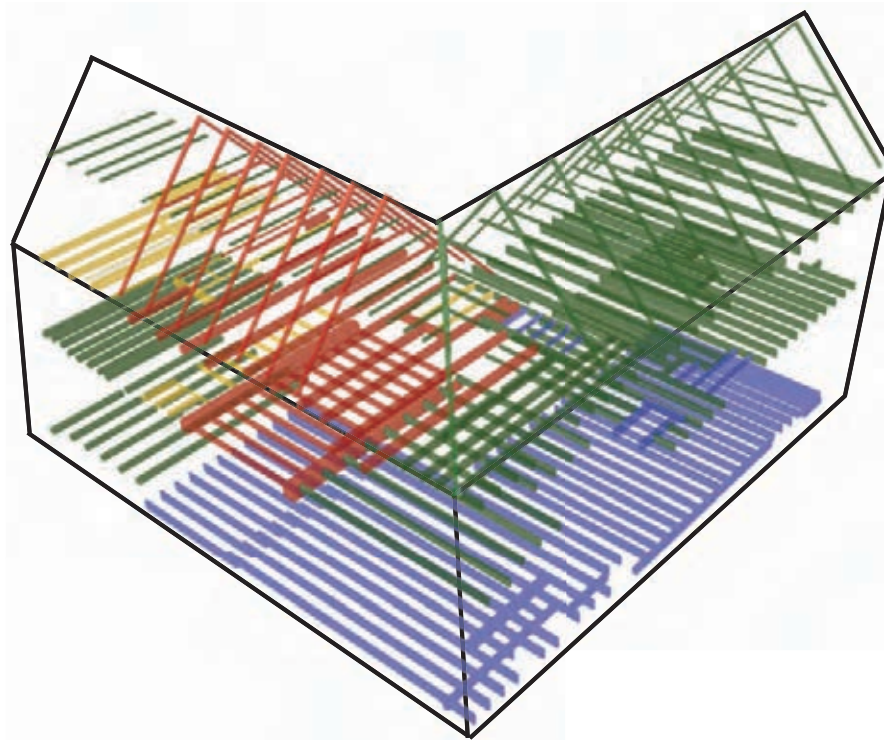


Figure 4 Framing of Sellers Hall. Color is indicative of time period and phase: Blue is 20th Century, Green is 19th Century, Yellow is 18th Century, and Red is 17th Century.

required skill and patience, for it was an exacting method that used various scribing tools, augers, and chisels. Each part was carefully cut to ensure that the tenon fit perfectly into the mortise creating a permanent bond. Sometimes pegs are used to pull the tenon into the mortise and then left to ensure that the pieces don't separate over time. Many of the tenons in Sellers Hall are unique in that the upper edge is slanted in a way that gives it more mass, leaving the bottom edge perpendicular to the shoulder (Figure 15). This detail requires less material to be removed from both the mortise and tenon, aiding in increased stability. If a joist meets a wooden member on both ends then it contains two tenons. However, if the joist runs to the exterior masonry wall then it is set into a pocket or continues through the wall to serve as an outlooker supporting

an exterior eave. A pocket for a floor beam is evident in the south wall near the massive chimney. Plaster was removed from the wall revealing a pocket in the stone where an original floor beam would have rested.

FIRST FLOOR

The first floor framing at Sellers Hall was completely altered after St. Alice's Parish acquired the property in 1922. The floor framing was lowered approximately two feet from its original height. This is not immediately evident upon entering Sellers Hall until one notices the unusual height of the windows and fireplaces. In the western portion of the house, however, the floor framing was not lowered. Historic interior photos of the first floor show the original height of the floor. The underside of the first

floor framing is visible from the basement, with the size and shape of the beams indicating 20th century construction. It is likely that all original flooring and joists were removed and subsequently replaced with new framing at lower level than the original, which is evident from the newer floor framing visible in the basement. However, further investigation identified several nail campaigns on many of the joists, including hand wrought nails. This opens up the possibility that some joists have been re-used from an earlier configuration.

SECOND FLOOR

The second floor framing was first revealed in room 106, following the removal of a section of the water damaged modern tile ceiling. A framed opening in the configuration above this room has floor joists running east to west that are interrupted at 90 degree angles by shorter members reaching north to south. The location and size of this framed opening, coupled with evidence discovered in the plaster behind the wainscot-

ing on the wall directly below, indicate that a staircase once rose through the opening from the first to the second floor. When this staircase was removed, short infill beams were cut and placed to fill the opening. This is evidenced by the original headers that are incorporated into the framing with mortise and tenons, versus the infill members that rest on wood cleats. A similar situation had been uncovered in the southwest of the room. Discovered late in the second year of investigation, its configuration has not been fully explored.

Exploration of the second floor framing at Seller's Hall necessitated the tedious process of removing modern wood strip flooring. This strip flooring was face nailed to the older tongue and groove flooring system in all rooms on the second and third floors. Removal began in room 202 on the second floor, near the northern wall, revealing the previous system. Some of the worn tongue and groove floor boards displayed faded paint and hand wrought nails.

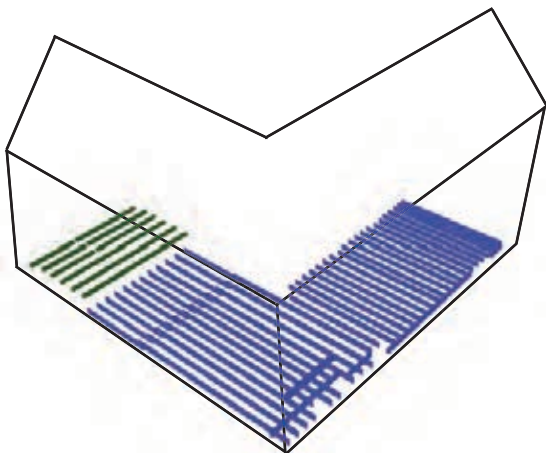


Figure 5 First floor of Sellers Hall. Large expanse of 20th century framing, a result of the floor being lowered in the 1920s.

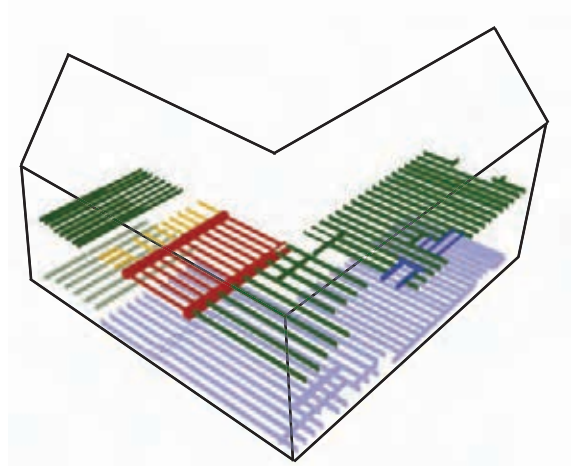


Figure 6 Second Floor of Sellers Hall. Original Framing includes chimney girt, summer beam, and joists which fall between them.

The decision to look under the floor boards in room 202 came following a group discussion on the first floor, in which the class noticed a “soffit” running the width of the building below the plaster and lathe ceiling. Several tongue and groove boards were subsequently removed in the room directly above, revealing a miraculous discovery—a hand hewn chimney girt measuring approximately 7 by 12 inches. The chimney girt runs north to south, its ends resting within pockets in the masonry walls. The joists on the western side of the girt, directly in front of the present day fireplace, are dropped into notches cut in the top of the beam. They are all similar in dimension, except for a patch on the southern end of the chimney girt. At this location, three filler pieces are turned at a 90 degree angle to the other joists. Originally, the cooking fireplace and the enclosed staircase would have been directly west of the chimney girt. When the fireplace and staircase were removed, however, new beams were dropped into place to fill the space between the new fireplace and the existing chimney girt.

On the east side, however, the floor joists are mortised into the chimney girt. This method of joinery is possible only at the time of construction, because it is not possible to mortise joists into place after the erection of the beams and girts. Given the size of the chimney girt, the hand-hewn nature of its surface, and its location within the presumed original section of the house, it is likely that this beam dates to 1684.

The discovery of the chimney girt in the central section of the proposed original house necessitated further investigation of the remaining second floor framing.

The existence of the chimney girt suggests a common framing configuration of girt beams on either side of a large, central support beam called a summer beam. Also visible in the first floor ceiling, approximately 10 feet east of the chimney girt, is another soffit running the width of the building. A layer of plaster and lathe was removed to reveal a summer beam measuring 12 1/2 inches by 14 inches. On the bottom western edge of the summer beam, is a decorative chamfered edge that runs the length of the beam, terminating on both ends with a lamb's tongue detail. This detailing indicates that the bottom portion of the beam was originally exposed to the first floor below. On the eastern edge of the beam, however, there is no chamfer. It is likely that a partition wall was nailed to the flat edge of the beam, which would make a decorative chamfer unnecessary.

A section of boards was removed on the second floor in room 201 to reveal the top of the summer beam. The floor joists on the western face of the summer beam span a distance of 10 feet and mortise into the eastern side of the chimney girt. These floor joists are original because they mortise into the chimney girt and summer beam on either end. The joists are of similar dimension and finish to one another. On the eastern side of the summer beam, however, there are replacement floor joists that rest on nailer blocks, not within the original joist pockets. On the northern end of the summer beam there is a section of wood cut out that indicates the existence of a previous staircase.

Access to the framing in the western portion of the house was limited in 2010. The framing was only revealed through a small

opening in the ceiling of room 203. This allowed for only one measurement between joists. Further exploration in the Spring of 2011 led to a more detailed documentation of the framing that is reflected in the updated framing plans. An in-depth exploration of the western addition is covered in a later chapter of this report.

THIRD FLOOR

The removal of the wood strip flooring in rooms 301 and 302 revealed additional tongue and groove floor boards. It quickly became apparent that these floor boards, in contrast to the second floor, run east to west. A large section of flooring was first removed in room 302 to reveal floor joists spanning the width of the building from north to south. These joists are approximately 5 inches wide and 7 1/2 inches deep and are hand hewn and hand sawn (pit sawn). Several shorter members of irregular shapes and sizes are cut into the floor joists adjacent to the east side of the fireplace. This is an indication that the original framing was rearranged following the removal of the cook-

ing fireplace, and subsequent removal of the first and second floor fireplace chimneys.

Additional framing was revealed in room 301. The configuration and nature of the framing in this room indicates a series of alterations that changed the exterior and interior spaces. Outriggers along the eastern face project through the exterior wall to support the exterior cornice. Two small beams laid directly next to each other span east to west in the opposite direction of the principal floor joists. These smaller sized beams interrupt the earlier hand-hewn floor framing, and are supported by contrasting vertical sawn framing on the eastern side of the house. The abutted beams are filled in with even smaller joists. It is evidence of stair framing that has been closed in the 20th century with dimensional lumber. The beams run from room 301 and end in the angular hallway. The boards that comprise the floor in the small hallway connecting rooms 301 and 302 are actually wall partition boards, likely reused from another part of the house. Underneath this improvisational flooring is another framed opening. This opening is directly above the stair riser on the second floor summer beam. This indicates that the staircase started on the first floor, cut through the extant summer beam, and continued up into the third floor. When this staircase was removed, the framed opening was filled with random sized beams and then covered with spare partition boards. It predates the staircase in room 301.

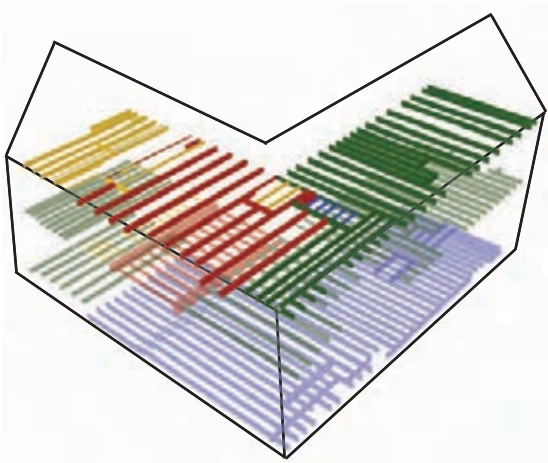


Figure 7 Third Floor of Sellers Hall. Most of original third floor framing remains as per the original dimensions of Sellers Hall.

EVOLUTION OF THE THIRD FLOOR

There are two seams in the cornice on the south façade of Sellers Hall. The seams correspond to the original length of the 17th-century house. One seam is where the western extension stonework meets the original, while the other seam lines up with the water table evidence. This relationship was sufficient to hypothesize that the cornice that ran the original length of the wall was the original cornice of Sellers Hall.

Two boards that created the soffit of the cornice line were removed. The process of removing these boards revealed a large

amount of dirt and debris above, likely from squirrels or other rodents. Mixed in were several scraps of newspaper accumulated as nests; these helped to date how long the cornice had remained undisturbed.

The boards of the soffit were removed and examined thoroughly. The boards were pit-sawn, with only one campaign of hand-wrought nails. The saw marks and nails are evidence that this is the original cornice of Sellers Hall. When the building was later expanded, a new cornice was added as an addition on each side, wrapping the house. This allowed the original cornice of Sellers Hall to be preserved for centuries, performing the originally intended utilitarian and decorative uses.



Figure 8 The interior side of the soffit board after removal. The wood is hand planed and the nails are hand wrought.

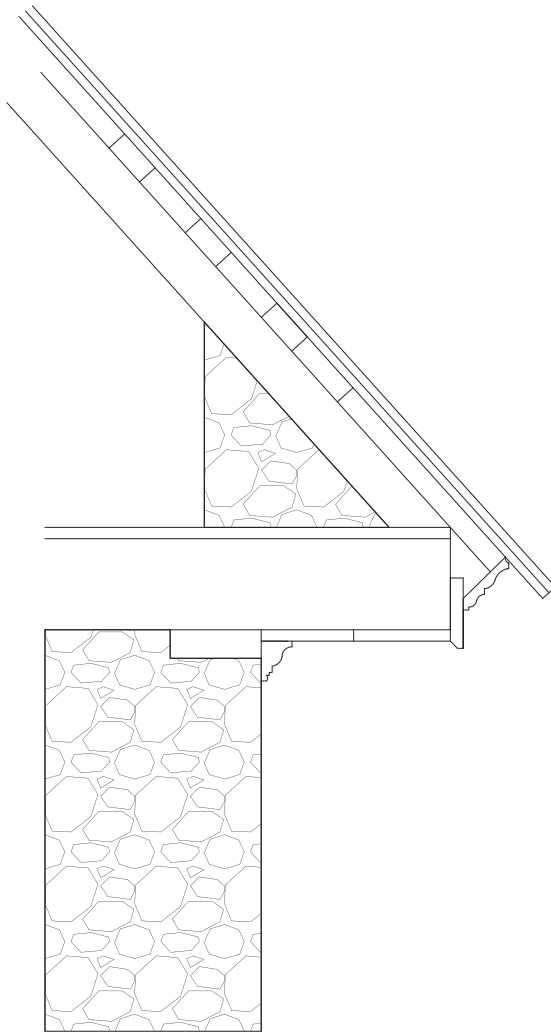


Figure 9 Section detail of the original 17th century cornice.

The detail of the cornice shows the molding profiles of the cornice itself. The base molding is not original but was added at the time the stucco was applied. The stucco would be spread, and then the base molding attached to the exterior. The base molding profile is not a 17th-century profile. However, the major cornice molding is a distinctive 17th-century molding profile, further evidence that it is original.

The opening of the original cornice led to an important discovery. The boards

laid on top of the joist were gap-spaced. A considerable amount of stone rested on these boards. The boards shown are those resting on the joists at the point in which they meet the interior of the fascia. A notch in the board clearly shows stone sitting on top. As indicated in the detail of the cornice construction, we discovered this was the knee wall of the third story.

The knee wall is not part of the exterior stone wall, as was previously assumed. The original south stone wall of Sellers Hall is 1' 7" thick. A measurement was taken from inside the house, beneath the floorboards on the third floor, from the interior main stone wall to the interior of the 3rd floor stone knee wall. This measured 14". There was no feasible way to measure the depth of the knee wall from the interior wall. However, the stone knee wall was visible from the opened cornice. This indicates that the knee wall extends far enough to reach that board near the cornice fascia, as indicated in the detail drawing.

Evidence relates the construction of the third floor knee wall with a roof reconfiguration, in order to increase floor area. Roof framing members were traditionally numbered with Roman numerals. This is the case in Sellers Hall, but the numbered rafters are out of order. This condition is not unheard of, but did merit further exploration. Based on the construction of the hipped roof, it has been concluded that the east and north additions were constructed at the same time. If the house were extended in two separate phases, the easiest way to construct the roof would have been to create two intersecting gabled roofs. The creation of a hipped roof entailed more in-



Figures 10 & 11 Images of the original cornice. The stone of the knee wall can be seen through gaps and notches in the board.

vasive construction. It is probable that the hipped roof was created by rearranging the existing roof and then constructing the new roof with the original roof members. This phase of reconstruction would explain why the rafters are out of order: The rafters with

Roman numerals are in fact the original members, which were rearranged for the hipped roof design.

The new roof campaign coincided with a large increase of square footage in Sellers Hall with the north addition. With the evidence of the knee wall revealed, it is clear the third floor knee wall is not clean stonework. The stone appears to be shoved into the cornice space until a desired knee wall height was achieved. The interior surface would have then been finished, while the exterior consisted of loose stones shoved into the void created by the roof slope. Prior to the knee wall construction, the attic space would have been simply the sloped rafters resting on boards, which laid on joists built into the exterior stone wall. The exterior stone wall would not have formed any sort of knee wall.

The evidence indicates that the third floor served as an attic until the creation of the knee wall, when it was transformed into a living space.

At the time of the north addition, Sellers Hall was undergoing a massive construction phase to increase the size of the dwelling (Phase 3). The evidence leads to the reinvention of the third floor. At the time of so much expansion, it is likely that the owners of Sellers Hall were taking advantage of all usable space. By building a knee wall on the third floor, they pushed out the depth of the original exterior wall and increased floor square footage, thereby transforming the secondary space of the attic into a livable third floor. The knee wall's construction supports this theory, as it was completed from the interior and built from the

cornice out. All of the dormer windows rest at the knee wall height.

ROOF FRAMING AND ATTIC

Resting on the masonry wall is the structural roof framing (Figure 16). Roof framing was first dry-fitted on the ground to ensure member compatibility, numbered, and then disassembled. Once the rafters were raised into place the numbers guaranteed that the proper members were joined, for each mortise is crafted specifically to fit its tenon. The select rafters in Sellers Hall are also joined at the apex with a round wooden peg. Laterally, the rafters of the roof are tied together with collar ties to add structural support. The collar ties are joined to the rafters with half-lapped dovetail joints. The

rafters project beyond the exterior wall to create an exterior overhang while the third floor framing projects through the wall to become the soffit of the overhang. Wood lath strips measuring approximately 1" x 3" are nailed directly to the rafters to create a nailer for the wood shingles. If the rafter were bowed, a notch would be cut to ensure that the lath strip could lay flush across the rafters. The lath strips were often laid 12-14" apart; as a rule of thumb the shingles were three times that length. Wooden shingles are comprised of the upper feather edge, middle section where nailing occurred, and the lower weather face which is the only exposed section. The shingles are supported by and nailed to the lath strips creating a watertight roof system.

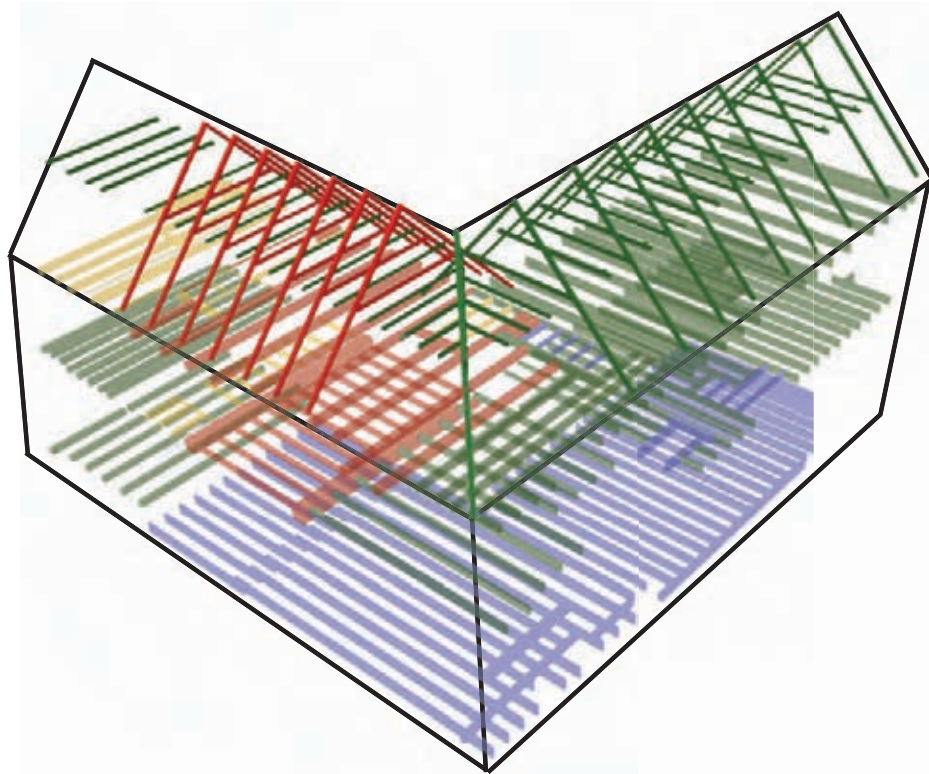


Figure 12 Roof framing of Sellers Hall. Many original rafters remain, but they have been rearranged in the later roofing campaign.

Examination of the attic framing first began in room 306b on the third floor. The modern ceiling and wall coverings had been removed prior to the start of our investigations, providing an unobstructed view of the framing. The remainder of the attic framing was accessed by a ladder placed in an opening cut into the ceiling in room 303. The gabled roof has a continuous steep pitch and is interrupted on all four facades with dormer windows. The roof trusses do not have a ridgepole at the apex, but connect with mortise and tenon joints tied together with large wooden pegs.

As a whole, the attic displays inconsistent spacing and irregular placement of rafters of various widths and depths. The rafters over the northern addition, however, are less regularly spaced and more similarly sized to one another. Measurement of the roof rafters revealed patterns that differ from the original portion of the house to the northern addition. The roof framing over the original portion is regularly alternated with wood tie members and smaller dimensioned joists that do not have corresponding rafters. This pattern is not repeated after the hip in the roof, heading north over the addition. There are, also, several hand-hewn rafters located directly above the 1684 portion of the house. Two numbering systems are visible on the roof rafters; however, they are not placed in a consistent order. While it is important to match corresponding rafters, it is a possibility that the numbering system was ignored when erecting the rafters or that the roof was re-erected when the hip roof was introduced.

Supporting evidence of a roof reconfiguration was found in a massive floorboard

that was pulled from the attic space. A long thin shingle had been nailed to the floorboard's underside. This suggests that all of the wood shingles were removed, at some point, when the roof was redone. Instead of discarding these shingles, they were reused as shims beneath the attic floor. This is further evidence of an overhaul of the roofing at the time it was changed to a hipped roof.

DETERMINING EVOLUTION

Both floor and roof framing serve as valuable tools in determining the evolution and age of a structure and have served us well at Sellers Hall. The height of windows, doors, and fireplaces on the first floor seem odd, and the modern floors are obviously not from the 17th century. The hypothesis of the floor being lowered is confirmed by the pocket found in the south masonry wall. This pocket supported the original flooring, which was approximately 2' higher than the current floor. This height coincides with the level of the entrance and the western addition.

Examination of the second floor reveals a mix of original and newer methods. Many of the second floor and attic floor framing members and the roof rafters in the original building are hand-hewn and pit-sawn, which indicates that they could date from the late-17th or the early-18th century, (See *Appendix I: Framing*). For example, the summer beam is original to the house and is dated based on its hand-hewn nature. Joists that tenon into the summer beam's mortises are also original, for the nature of their design precludes placement after erection. However, the joists running west from the beam are set on top of nailer blocks, meaning they were not part of the original

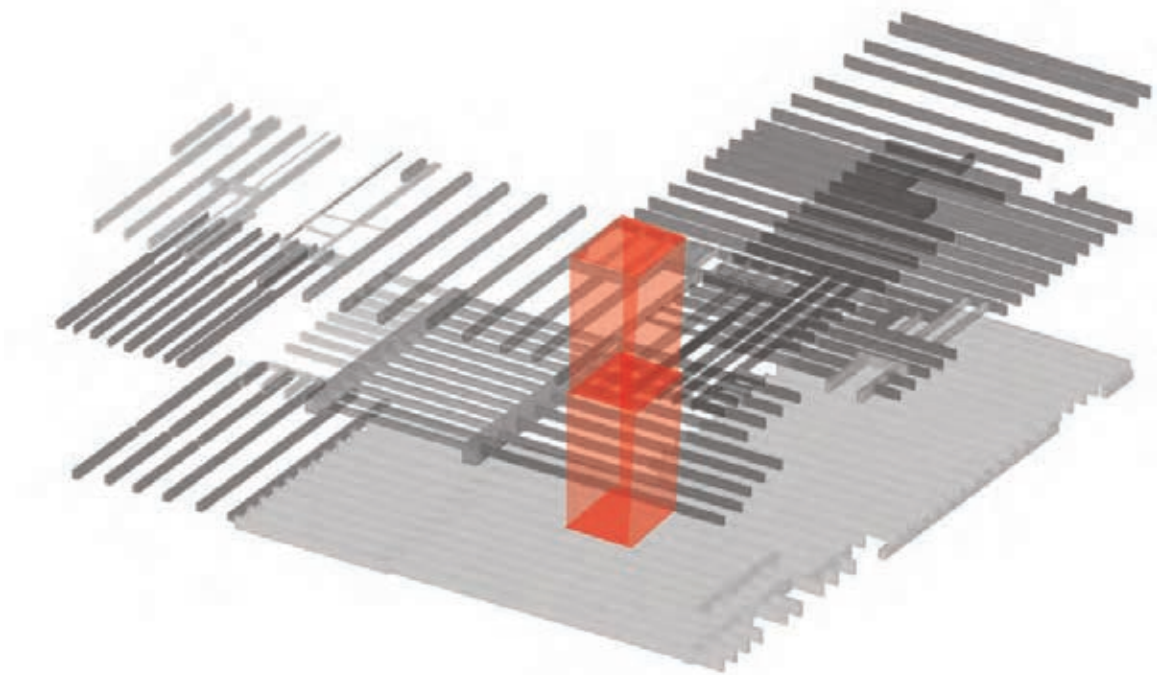


Figure 13 Location of the stair in Room 101. Extends from 1st to 3rd floor.

design. The saw marks of these replacement beams, however, are representative of early finishing methods and likely date from an early-19th century remodel.

The floorboards that are nailed atop the structural floor framing can also be dated. Approximately 1" thick and of random width, floorboards were often laid as tongue and groove or splined (Figure 18). The floors were fit snugly by drilling holes in the joists and using a treenail and wedge to pound the floorboards together. These holes are evident in the joists of Sellers Hall. Once fit, the boards were nailed, with T-head nails running in the direction of the grain to partially mask them.

Using nails to date flooring is common, (See *Nails* – this chapter). Also, nailing patterns on the framing can be analyzed to discover various nailing campaigns and therefore

determine whether the current flooring is original. The same methods are used for roof framing. Analyzing various wood finishing techniques of the roof members has been the most helpful in establishing the evolution of the building. Identifying the exact age of a material is almost impossible, but research as to evolving methodology is helpful for comparing components within the system and establishing a relative timeline of age.

STAIRCASES

Sellers Hall contains seven staircases constructed at various times, not including the western addition. The staircases that exist, today, are the stairs in Room 105, from 1st floor to 2nd floor, and a portion of the stair in Room 106 north, from 2nd to 3rd floor. Time constraints have prevented a full investigation of the stair chronology. The fol-

lowing stair investigations are in order from 1st floor to 3rd.

ROOM 101 (SUMMER BEAM)

The discovery of the summer beam running over rooms 101 and 105 revealed significant for an early staircase in the building that ran from the first floor to the third floor. Removal of the floorboards of room 206a revealed an original riser board attached to the summer beam. This board was 32" wide and 7" high and cut into the top of the summer beam. Another major clue was found on the first floor below the ceiling of room 105, where removal of the plaster and lath under the summer beam shows that the edge of the beam was partially chamfered to make room for people climbing the first steps of the stairs. The chamfered beam and original riser revealed the position and direction of the stairs.

The dimensions for each step were found by measuring the original riser board and summer beam. The chamfered section was 32" long, going through the new partition wall. It starts 36" away from the stone wall, which indicates that the steps were 32" wide with a 4" x 4" wooden winder post. A posited riser height of 7" plus 1"-thick treads suggests that 12 risers were needed to reach the second floor (original floor-to-floor height was 8'). The staircase consisted of 12 risers and 11 treads. No clues about the tread depth were found, so a depth of 9" was assumed. Investigations in 2010 attempted to recreate a possible stair configuration

The placement of an original or very early staircase in this location is consistent with other models, including Varnum's Quar-

ters. However, the large amount of wood removed from the summer beam suggests that the staircase is not original to the house, as it required cutting into the original framing. The discovery of the second stair in room 106 south is in close proximity to the summer beam staircase. The idea has been proposed that the summer beam staircase may have existed first, and was later modified to become a grander staircase via a connection with the room 106 south staircase.

The third floor hallway connecting rooms 301 and 302 was a likely place to find evidence of a staircase. It is directly above the location of the staircase that cuts into the summer beam and was probably a continuous staircase that connected all three floors. However, the slanted roof of the third floor raises questions about the staircase's configuration. It may have approached from the west, wrapped to the north, and emerged on the floor above against the west wall. If this arrangement existed, the third floor was probably used for storage and not regularly accessed, as the climber would hit his or her head on the sloping ceiling of the third floor.

Framing on the third floor further corroborates the theory that this staircase is not original. A staircase on the third floor is framed out with a hand-hewn joist that spans between two original members and supported by cuts in the joists, indicative of a retrofit joint. It supports another hand-hewn joist with pegs, a joining method that would not have been original to construction. It is likely that the framing member was cut from the very joist it simultaneously supports and interrupts.

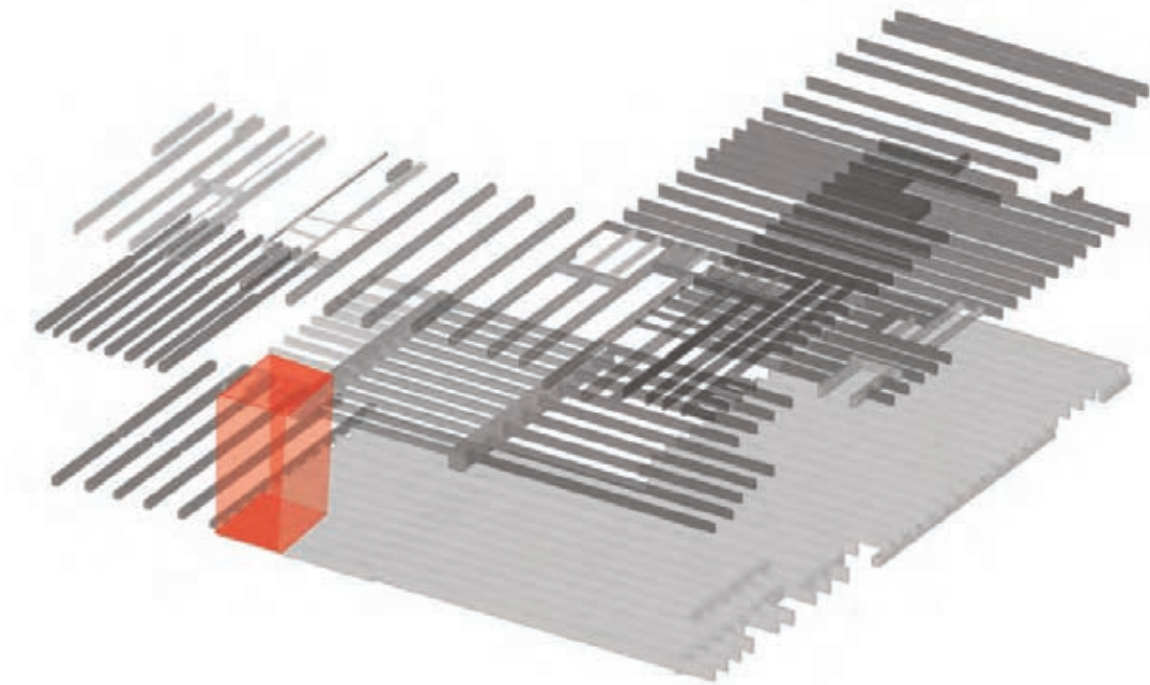


Figure 14 Location of the stair in Room 102. Extends from 1st to 2nd floor.

ROOM 102 (CHIMNEY) (PHASE 1: 1684)

Based on similar early buildings, like Var-num's Quarters, it seemed likely that a small winder staircase was originally located next to the cooking fireplace on the western end of Seller's Hall. Evidence for the staircase would have been found in the masonry of the cooking fireplace and walls. Unfortunately, both the fireplace masonry and the original western wall were removed in the first half of the 18th century to shift the fireplace to the exterior (Phase 2). There are windows at the approximate height and location of the original chimney header, or large lintel, on both the north and south walls.

Contrary to 2010 conclusions, the winder staircase likely occupied the southern end of the wall. As seen from room 202, there

are empty joist pockets in the masonry of the southern wall. While their purpose is still inconclusive, they are evidence of early framing occupying the area. This is also the location of filler framing members that are inconsistent with the rest of the framing west of the chimney girt. Further confirmation lies in the coinciding indentations on the chimney girt that are indicative of a partition wall. The cooking fireplace's location also supports the winder staircase's position to the south. The greatest discovery that places the fireplace to the north was a piece of leather nailed to the side of the joist located at the north end of the chimney girt. This common method for hanging supplies would have been easily accessible to the cooks.

ROOM 105 (PHASE 3: CA. 1800-1820)

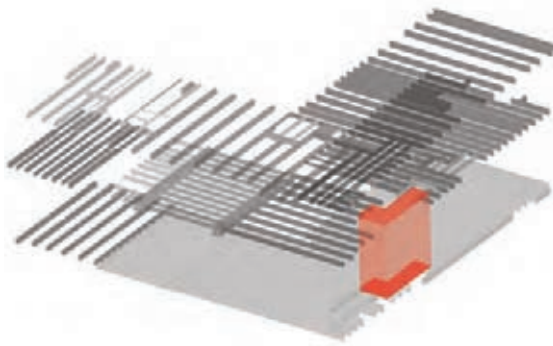


Figure 15 Location of the stair in Room 105. Extends from 1st to 2nd floor.

Room 105 is located on the first floor adjacent to the northern addition. Today, it is a 4' x 21' space that leads to the existing staircase (built in the late 1920s), porch, and library (Room 106). It is partially enclosed by partition walls.

ROOM 106 NORTH (LIBRARY) (PHASE 3: CA. 1800-1820)

The ceiling tile in room 106 was highly deteriorated, with some of the tiles missing and the rest suffering from heavy water damage and staining. In one area of the ceiling loss, a portion of a mortised header was visible on the center-east portion of the room. This finding spurred an investigation for a framed opening. Each ceiling tile and the backing support to the ceiling joists were carefully removed to reveal ceiling framing. The mortised header keyed into three joists, supporting a space that measures approximately 36" x 74". One non-mortised header stretches across the entire opening—an obvious later addition to the framing. The adjacent original header presented interesting results. Its northern end was mortised into a ceiling joist, tied into the two preceding joists, and cut in the space of the next joist and the remaining section

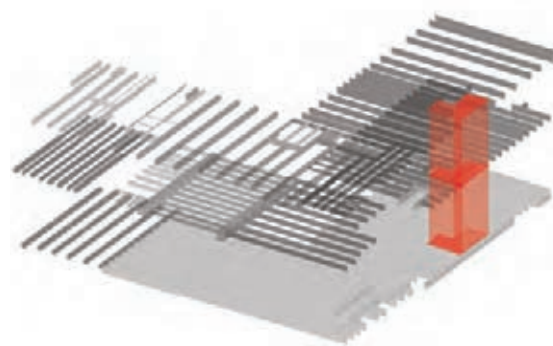


Figure 16 Location of the stair in Room 106. Extends from 1st to 3rd floor.

of the header was mortised into the subsequent joist. The cut was made with a hand-saw and appeared to be very early after the framing construction. It was hypothesized that the header was placed at the framing's initial construction in order to support the rest of the flooring system throughout the addition. Once the walls were set into place, the header was cut to make an opening for a stair. This would have originally resulted in an L-shaped frame that would have extended from the first floor into the attic in this portion of the addition.

With the assistance of Hanson General Contracting, Inc., the wainscoting in room 106 was removed and further details of the staircase were revealed. The original keys for the stair treads were visible on the masonry wall, along with a corresponding plaster line that correlated to the evidence found on the second floor stairs. The original floor joists were also visible behind the projecting woodwork, allowing the original floor level to be measured.

Stone pointing to the north of the discovered staircase revealed that there was once a doorway from the addition to the exterior where there is now a win-

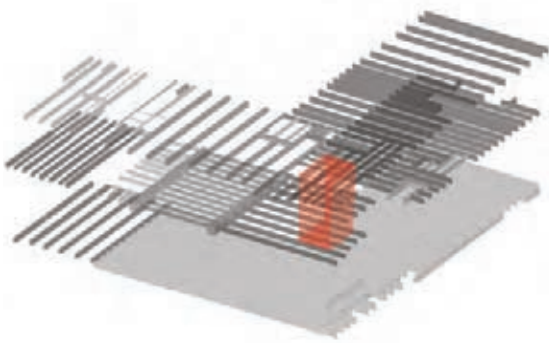


Figure 17 Location of the stair in Room 106. Extends from 1st to 2nd floor.

dow opening. This contextualizes the space, as one could imagine wood partition boards along the south extent of the staircase, separating it from the entrance.

The conjectural staircase is designed with the help of the evidence mentioned above. The L-shaped opening and the plaster found on the second floor revealed the direction, total width (2' 10") and tread depth (9") of the staircase. Floor-to-floor height of 8' revealed 12 risers, each one 7" high with a 1" tread. This staircase is thought to be pivoted around a 4" x 4" wooden winder post.

Evidence found on the second floor staircase above the framed opening on the first floor confirmed the presence of a staircase that crossed all three floors. Behind the current staircase from the second floor into the attic, historic plaster shows a diagonal outline of an earlier staircase. This sample was analyzed in the Mortar Analysis component of this report. There are two wooden rods also visible, on which the inclined board of the stairs was originally nailed. The former staircase existed in the same location at this portion of the current stairs, but further evidence concludes that the slope and stair tread size of the original winder staircase

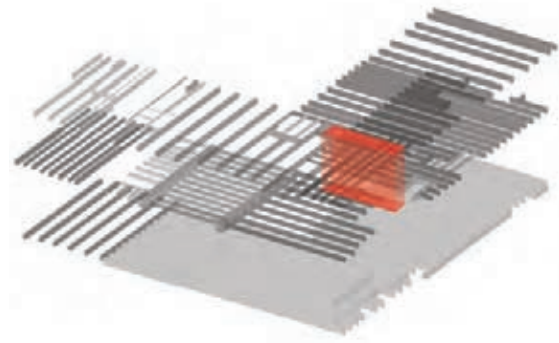


Figure 18 Location of the stair in Room 201. Extends from 1st to 3rd floor.

have been altered over time. Three original stair treads and risers were located at the very top of the staircase on the attic level, with much smaller dimensions and a higher slope to the stairs. This section of the board was buried in the plaster, indicating that it is an earlier construction. As the staircase begins to wind, the slope is markedly different as it becomes lower and the stairs wrap with larger stair treads and a platform to allow for a comfortable transition between the floors. Evidence suggests that the staircase had a much tighter wind and did not include a platform. When these steps, board, and plaster line are followed to the floor level, it was possible to sketch the original staircases with eleven risers and ten treads.

ROOM 106 (LIBRARY, SOUTHWEST)

Further exploration of the ceiling in room 106 revealed evidence of another staircase. The framing members in this location illustrate two variations of mortise and tenon. The earlier campaigns of mortise and tenons are slanted above the tenon, while later joints are cut perpendicular both above and below the tenon. The earlier version is used in the wood members framing out the opening, while the later version of mortise and

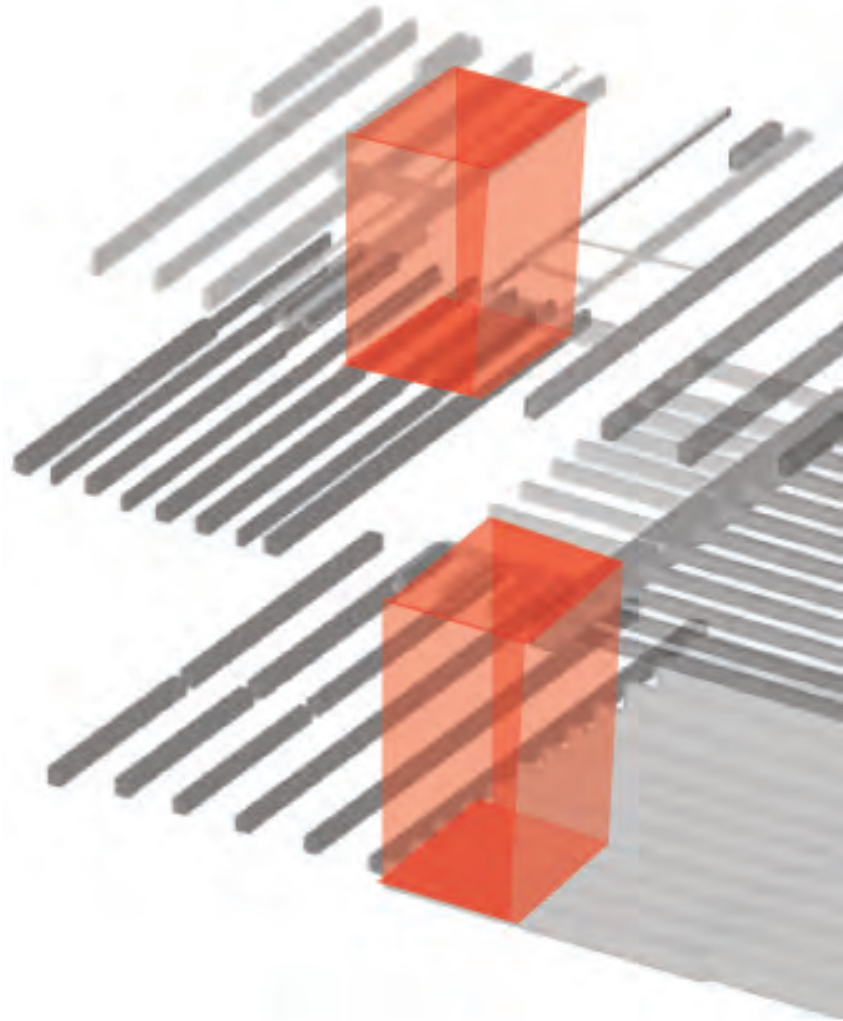
tenon joints was used in the fill of the stair opening at the south end of room 106. This method of joining was only possible because part of the stone wall was actually removed at the time of the fill. This change is evident, as the southern portion is not flush with the northern portion of the west wall. There is a difference of about 1". With the partial rebuilding of the masonry wall, the filler members could be mortise and tenoned. The configuration of the staircase has not been fully explored, but its adjacency to the summer beam stair may indicate a relationship.

ROOM 201

(PHASE 3: CA. 1800-1820)

The staircase found in room 201 was clearly built after the summer beam staircase had been closed on the third floor, as well as after construction of the north addition. Evidence for this staircase can be seen in the floor framing of room 301 and in the remnants of a run in the partition wall on the second floor. From this, we can conclude that it was a straight staircase that went from room 201 and landed on the third floor between room 301 and the connecting hallway, the location of the third floor hallway stair. It is possible that this staircase replaced that staircase, obviating the issue of the climber hitting his or her head on the ceiling. For this reason, it is possible that this staircase only existed between the second and third floors.

The staircase likely dates to the construction of the north addition and consequently the hip roof. Had it predated the addition, evidence for the staircase would have been demolished with the portion of the north wall and not remain on the partition wall below.



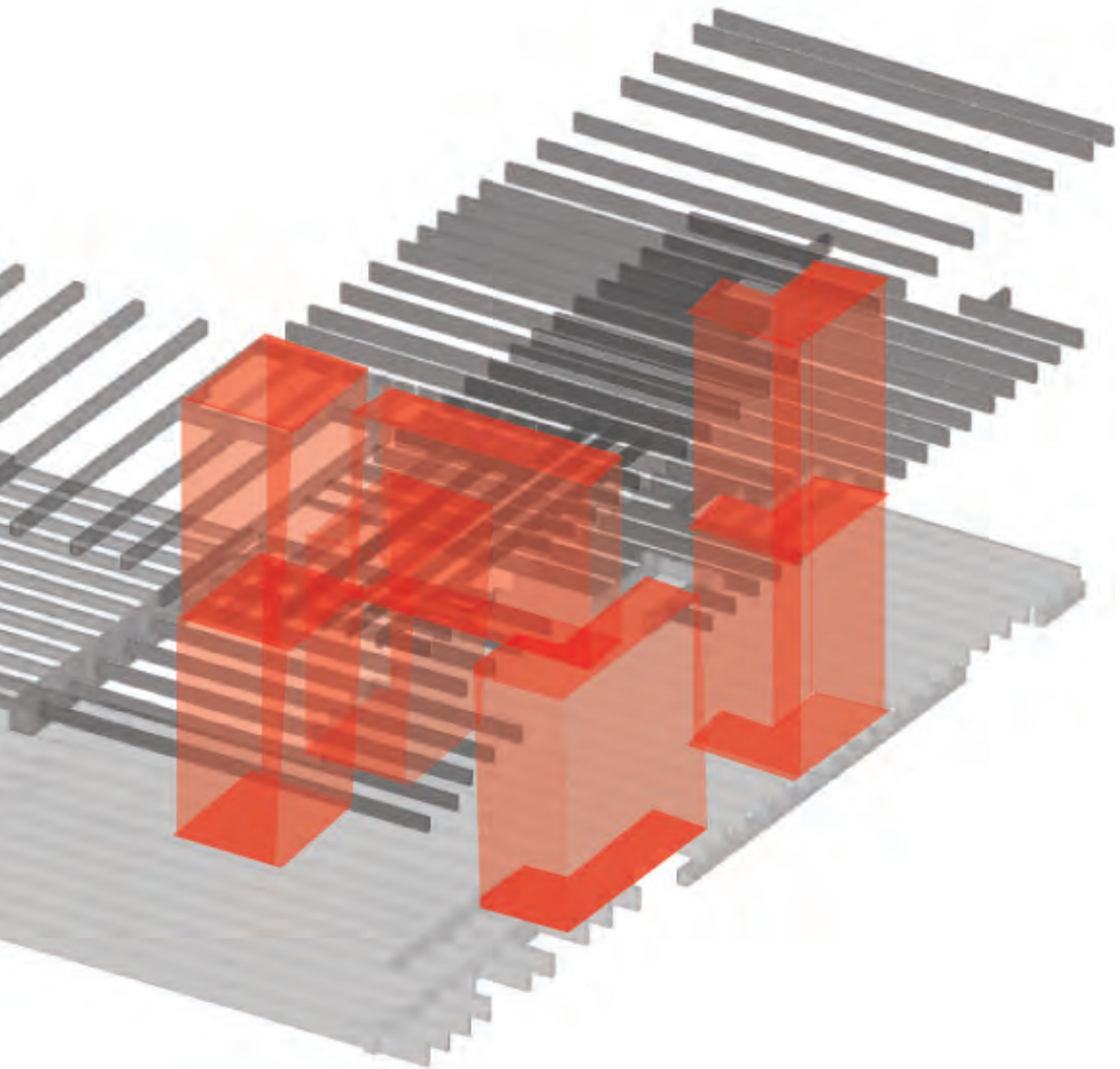


Figure 19 Location of the evidence for seven separate staircases that exists in Sellers Hall. Also included in the diagram is the staircase of the western extension, explored in that section of the report.



Fireplaces

The evolution of the fireplaces in Sellers Hall is a testament to the inhabitants' use and adaptation of the building for cooking space, heat, and decoration.

COOKING FIREPLACE (ROOM 102)

Sellers Hall is typical of 17th- and early 18th-century Pennsylvania houses, with a large cooking fireplace in one of the two first floor rooms. These early fireplaces were generally composed of a 6' to 8' firebox opening placed on one of the gable-end walls of the house. A wood lintel measuring at least 8" x 10" typically spanned the firebox, supporting the masonry above the fireplace and pocketing into the front or back wall at one end and rest on a pier or "jamb wall" at the other end.

Similar fireplaces can be found at the John Chad House, the Caleb Pusey House, the

Thomas Massey House, Varnum's Quarters, and the Barns-Brinton House (**Fig. 1**). These fireplaces were large enough to walk into, and some contained a window and were flanked by a winding staircase (John Chad House, Varnum's Quarters and the Barns-Brinton House). The chimney at the fireplace of the typical Delaware Valley house was contained internally in the structure, unlike early homes in Virginia that



Figure 1 The fireplace from the Barns-Brinton House.



Figure 2 This image shows where the cooking fireplace would have been positioned in 1680. The extant wall would have been the back of the stairwell and the fireplace and the structures would have extended approximately 4 ft into the room.

had exterior chimneys, such as the Adam Thoroughgood House (ca. 1636) or Bacon's Castle (ca. 1665).

At Sellers Hall, a large cooking fireplace with a bake oven was located in the north-west corner of room 102. A large stone in the ground beneath room 103 may be the extant foundation of the bake oven. It would indicate that the oven was centered in the room but in the south corner of the cooking fireplace (**Fig. 2**). A winding staircase was located south of the fireplace. The first indication that the west wall had been the location of the cooking fireplace was the discovery of a wide pathway of black and greasy soot in the attic on the east side of the gable end wall. This indicated that an earlier flue or chimney mass associated with a wide cooking fireplace extended east from the chimney's current location. The flues of the second floor fireplace and cooking fireplace converged on the third floor.

No fireplace existed on that floor, but the flues from the chimneys below took up sig-



Figure 3 The chimney at Varnum's Quarters, visible on the third floor.



Figure 4 Elevation of west wall, in Rm 102. The brick arch of the firebox and north cove can still be seen.

nificant space in the room, as in the third floor of Varnum's Quarters (**Fig. 3**)

The new joists that appear to the west of the summer beam on the second floor also link the cooking fireplace to the west wall. When a cooking fireplace is removed, additional joists are needed to bridge the space of the flue. The joists west of the summer beam in Sellers Hall are not mortised to the supporting members and are different dimensions than the joist to the east.

Evidence suggests that the cooking fireplace was along the north end of the west wall, but it is not conclusive. A search for evidence such as a joist pocket for the lintel was unsuccessful. Originally, brick infill at the foundation level on the south wall led to the conclusion that the fireplace first abutted the south wall and that the brick fill was added when the fireplace structure was removed. However, most contemporary

structures had cooking fireplaces on the cold (north) side of the building. Also, the joists and the plaster between the first and second floors on the south wall appear to



Figure 5 Parlor fireplace at the John Chad House. This may have been similar to the original fireplaces in the east end of the house.

have been added later in an area approximately 6' x 4'—the dimensions of a typical winding stair box like the one found at Var-num's Quarters.

As the SellersW became more established and their standard of living changed, it is likely that they wanted more formal space in the house. In the early 1700s, the cooking fireplace was removed and an external kitchen and a bake house were constructed to hold the cooking fireplace, its massive flue, and bake oven (documented in the Glass Tax of 1798). This resulted in a much larger interior space on all floors and a more formal ground floor arrangement better suited to the family's position within the community. To accommodate a new parlor fireplace, the chimney was moved from the east side of the west gable end wall to the west side. The flue and chimney from this fireplace still exist in the house, though the chimney does not penetrate the roofline.

At the time, the fireplace was transformed by the addition of coves (Fig. 4). These were created by filling corners with small stones and mortar, which were then covered with plaster to present a smooth, curved appearance. The brick arch of the firebox opening and the north cove of the fireplace remain from this building campaign. The design of the fireplace, the horsehair plaster remaining on the cove, and the nails used in the hand-hewn lath are characteristic of the early 1700s. If there was a mantel at this time, it may have been similar to the parlor fireplace in the John Chad House (Fig. 5).

The first-floor fireplace may have received a brick Federal-style insert in the early 1800s when the north wing was added and a brick insert was built in the coved fireplace on the second floor. Unfortunately, evidence of any brickwork has been obscured by a 1920s-era renovation. Prior to that renovation, the fireplace was closed with plaster and lath.



Figure 6 Image of the mantel with leg height at the original floor level using the molding profile of the first floor east fireplace which resembles the mantel in the photograph.

A heating stove was placed in the room and vented through the fireplace's chimney, which can be seen in a historic photograph of Sellers Hall. The ghost of the Federal-style mantel profile from this period can still be seen in the plaster on the wall. A conjectural image of what that fireplace and mantel looked like is below (**Fig. 6**).

In the 1920s this fireplace underwent significant renovations with the rest of the house: the floor was lowered, the mantelpiece removed and replaced, and the firebox reopened, excavated, and plastered. It is likely that the firebox was enlarged to accommodate a large safe at this time. In 2011, the early-20th-century mantel was removed to reveal the remaining arch and cove around the safe. The dimensions of the fireplace can be ascertained by measuring the flue and the extant cove. A plan of both fireboxes shows how much fabric was removed.

ADDITIONAL FIRST FLOOR FIREPLACES

There are two other extant fireplaces on the first floor of Sellers Hall, though they do not date from the original construction.

Originally, a shallower parlor fireplace in room 202 corresponded to the cooking fireplace's location in room 201. Architectural evidence of this fireplace no longer exists, but other houses in the region provide ample historic precedent for a fireplace at that location (John Chad House, Varnum's Quarters, and the Barns-Brinton House represents what this fireplace may have looked like).

Sellers Hall was extended to the east and north in the early 1800s (Phase 3 of construction). The original east wall of the chimney was removed and rebuilt 2' to the east. A new parlor fireplace was constructed, with a firebox and chimney insulated by the exterior east wall. By that time, the slight tapers of Federal-style mantelpieces and fireboxes had replaced coves as fashionable interior elements, and the parlor fireplace reflects this shift. The top of its early 1800s mantel still exists in room 101.

This fireplace was likely sealed when alternative means of heating were introduced into the house in the 1880s. A sink and stove were added to the room, and the associated mechanical systems were run through the chimney and firebox as seen in a historic photograph. When the floor was lowered in the 1920s, the mantel was removed, its stiles shortened, a new brick firebox inserted, and the mantel reattached above the new firebox by new wood studs and plasterboard.

A similar structural change was made to the other fireplace on the first floor in room 106. Like the fireplace on the east wall, this fireplace was added when the northern addition was constructed in the early 1800s. The mantel can be dated to the time through nails and molding profiles, (See *Appendix A: Analysis of Finishes from Sellers Hall*). When the floor was dropped, a brick firebox was also inserted underneath this mantel and posts and plasterboard behind, causing it to lose its legs and be pushed out into the room from the wall. Though these two first-floor fireplaces have been truncated, there is still enough evidence to create an image of what they would have originally looked like (**Fig. 7**).



Figure 7 The stratigraphies of finishes on the fireplace in room 106: substrate: schist; layer one: brown coat, scratch coat and finish coat of plaster; layer two: scratch coat and finish coat of plaster; layer three: vegetable board, fiber board and plaster; layer four metal lath, scratch coat and finish coat of plaster.

SECOND FLOOR

As the cooking fireplace evolved into a smaller firebox, so did the one above it on

the second floor (room 202). The original second-floor fireplace was a parlor fireplace with paneling extending to the ceiling. Indeed, the outline of its hearth is visible through cuts into the supporting summer beam (**Fig. 8**). There is also evidence on a third floor joist. The beams that supported the third floor were originally exposed on the second floor ceiling. When the fireplace wall was plastered, some of the whitewash spread to the wood beam and is still visible (**Fig. 9**).

When the cooking fireplace was removed in the early 1700s, the fireplace in room 202 was also shifted to the west. This fireplace was likely a smaller version of the one below it, with a plastered brick arch and coves. Evidence of plaster with reeds and arched construction and the handmade-brick floor of the firebox remain from this period. It is unclear what type of molding adorned the fireplace, but the wall above it was plastered.

In the early 1800s, bricks were inserted into the fireboxes to make them taper in the Fed-



Figure 8 The notch cut into the summer beam indicates the original placement of the hearth in the room.



Figure 9 White wash on the underside of a beam on the third floor showing where the fireplace on the floor underneath would have been.

eral style. In the room 202 fireplace, the side coves and upper arch were infilled with brick to make a rectangular opening in keeping with the Federal style. When one brick was removed in investigations in 2011, 1700s-era plaster could be seen against the cove face. At least two layers of plaster were applied at different times on top of the brick insert. The Federal-style mantel found on the fireplace probably dates to this renovation.

The fireplace was sealed in the mid 1800s, as evidenced by a section of newspaper from 1858 found beneath debris in the sealed firebox (**Fig. 10**). In the late 1880s, a heating stove was installed on the first floor and a vent delivered warm air through a vent in the floor in front of the sealed fireplace, as seen in a historic photograph. Artifacts, plaster and lath of the firebox enclosure, nails, and a historic photograph all help to date the closure of the fireplace. There is evidence that the mantel detached from



Figure 10 The firebox floor is original the fireplace location and is made of irregularly shaped handmade bricks.

the wall after it had been sealed--when the room was re-plastered in 1981, newspaper had to be pushed into the top of the mantel to prevent plaster from flowing into the firebox cavity behind it. The previous outlines of fireplaces remained hidden in the wall for the rest of the 20th century.

In 2011, the plaster and lath covering were removed from the wall, revealing the fireboxes, arch, and infill; it also revealed a significant amount of debris that had fallen down the chimney. This was dug out with shovels and dust masks, though much debris remains compacted in the flue (**Fig. 11**).



Figure 11 Image of the interior of the fireplace once the plaster and lath was removed.



Figure 12 Image of a fireplace highlighting the multiple campaigns of faux-brick finish.

OTHER SECOND FLOOR FIREPLACES

In the original structure, there was likely a fireplace along the east wall of the then-smaller room 201, but no physical evidence remains in the building fabric. Most contemporary structures in the Delaware Valley have two second floor fireplaces, such as the Barns-Brinton House, though this is not universal—Varnum's Quarters only has one fireplace on the second floor. Sellers Hall contains two second floor fireplaces that date to the construction of the north addition in the early 1800s (Phase 3), each above a first floor fireplace.

The fireplace in room 201 still displays its original molding, though a 1" piece was removed from the mantel corner when a partition was added for the existing staircase in the late 1920s. The molding style dates to the early 1800s and is in direct contact with the brick chimney structure. The plaster in the room was added after the woodwork was installed, indicating that it is original to the room. Also, the nails removed from the chair rail are machine-cut and headed from common sides, dating the moldings to ca. 1815-1830.⁷ Like other fireplaces in the house, this fireplace was covered when a new heating system was

⁷ Lee Nelson, *Nail Chronology as an Aid to Dating Old Buildings* (American Association for State and Local History, technical leaflet, 1968).

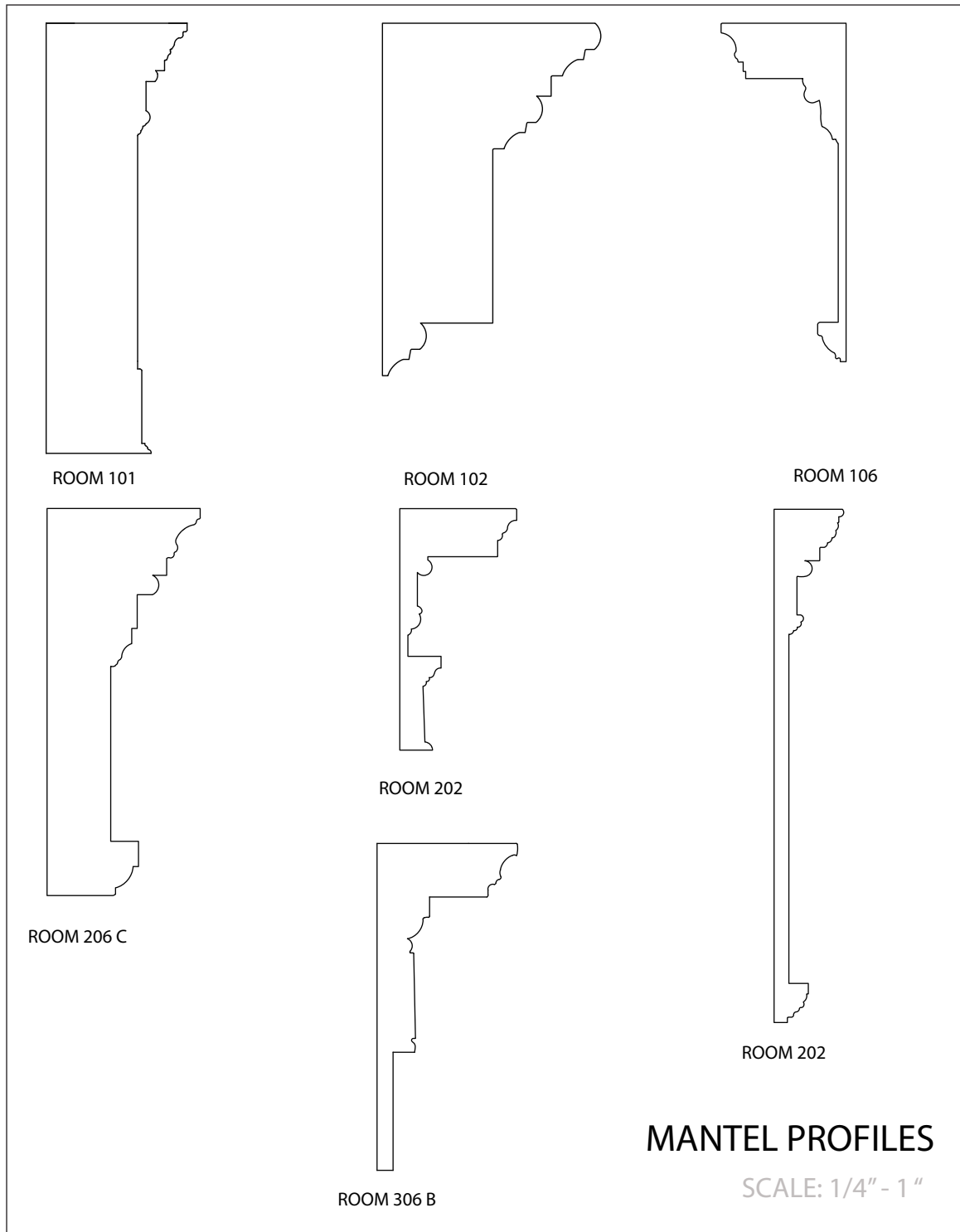
installed around 1880. The covered fireplace can be seen in a historic photograph. In the 1920s, the firebox was reopened and a schist infill firebox was inserted.

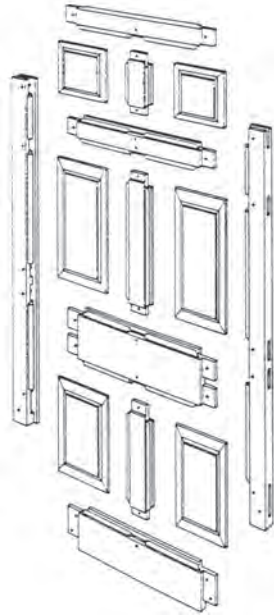
Room 206c contains the other fireplace on the second floor. The moldings and placement with the plaster are consistent with early 1800s construction. The moldings are less ornate than those on the first floor or other second floor rooms, suggesting that this part of the house was for more private use. The firebox's brick surround had multiple layers of finishes applied, including two paint campaigns that painted the brick to look like brick. It is not blackened, so is probably not original (though it may have been cleaned). The bricks of the firebox also tilt slightly to point into the room, which is uncharacteristic in Federal-style ornament. The bricks have a large manufacturer stamp on them that says "Minor" which stands for the Minor Fire Brick Company that operated in Ohio in the 1890s (**Fig. 12**).⁸

THIRD FLOOR FIREPLACE

The only fireplace on the third floor is located on the north wall of room 306b, above two others. Like the two fireplaces on the floors below it, this fireplace was constructed concurrently with the north addition. It has the least ornamented molding of all the fireplaces in the house and was likely not a public space. The molding profile of the fireplace mantel, the mantel's position flush against the brick chimney, and the adjacent plaster indicate that the molding is original. The firebox is plastered and painted brick. Currently there is a faux stone finish on the interior of the firebox.

⁸ Men of Ohio in Nineteen Hundred (Cleveland: The Benesch Art Publishers Co., 1901) 172. From: www.internetarchive.org : accessed: April 27, 2011.





Windows and Interior Doors

WINDOWS

Multiple types of windows are currently installed in Sellers Hall. The variety is a product of renovations in different periods. While most of these units are 20th-century products, a few very early and possibly original window frames and complete operable units remain. Several masonry openings have been changed, indicating that fenestration patterns throughout the house evolved with the various campaigns of additions and alterations. The windows in the earliest section of the building (Phase 1) were the focus of our investigation.

SOUTH ELEVATION

Both the interior and exterior masonry openings in the south façade clearly show significant disruption. Windows S1B, S1C, S1E, and S1F have been shifted east or west

approximately 6" or were perhaps made smaller, sometimes more than once (**Fig. 1**). Unusual framing and changes in the masonry at the header and joist between windows S1B and S1C seem to have been made concurrent with the 18th-century changes to the cooking fireplace (Phase 2).

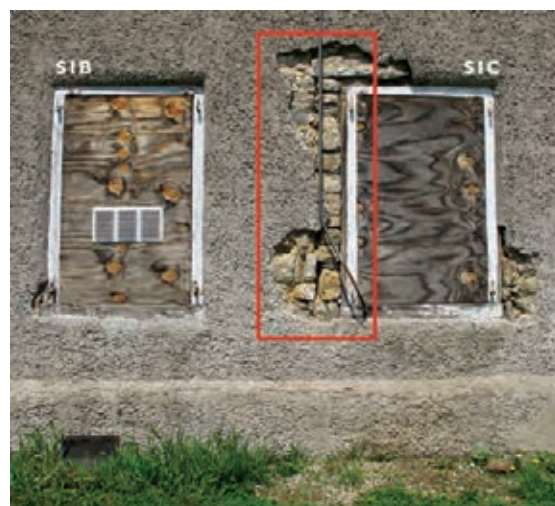


Figure 1 S1C

On the second floor, window S2C has the remnants of beaded plaster jambs remaining in the masonry on the right side (**Fig. 2**). These beaded, splayed jambs continue above the window header up to the bottom surface of the floorboards of the third floor. The current window opening has been shifted east from the original window opening location, as evidenced by stone infill between the original western beaded jamb and the current western window jamb.

It is interesting to note that this beaded jamb detail extends beyond the present-day second-floor ceiling and terminates at the lower surface of the third floor floorboards, which were most likely the original ceiling surface of the second floor. This would seem to indicate that the wall surface located above the original window header was

recessed from the interior wall surface and flush with the interior window frame. The ceiling joist directly above would have run through this header surface.

NORTH ELEVATION

Located near the west corner of the northern facade, window N1D appears to be a very early casement and frame, with sash and glazing dimensions consistent with late 17th-century fenestration. Because the north addition was constructed in the early-19th century, it is presumed that the frame and sash were taken from a different opening in the original house and reused here. Alterations to the jamb and frame profile support this hypothesis (**Fig. 3**).

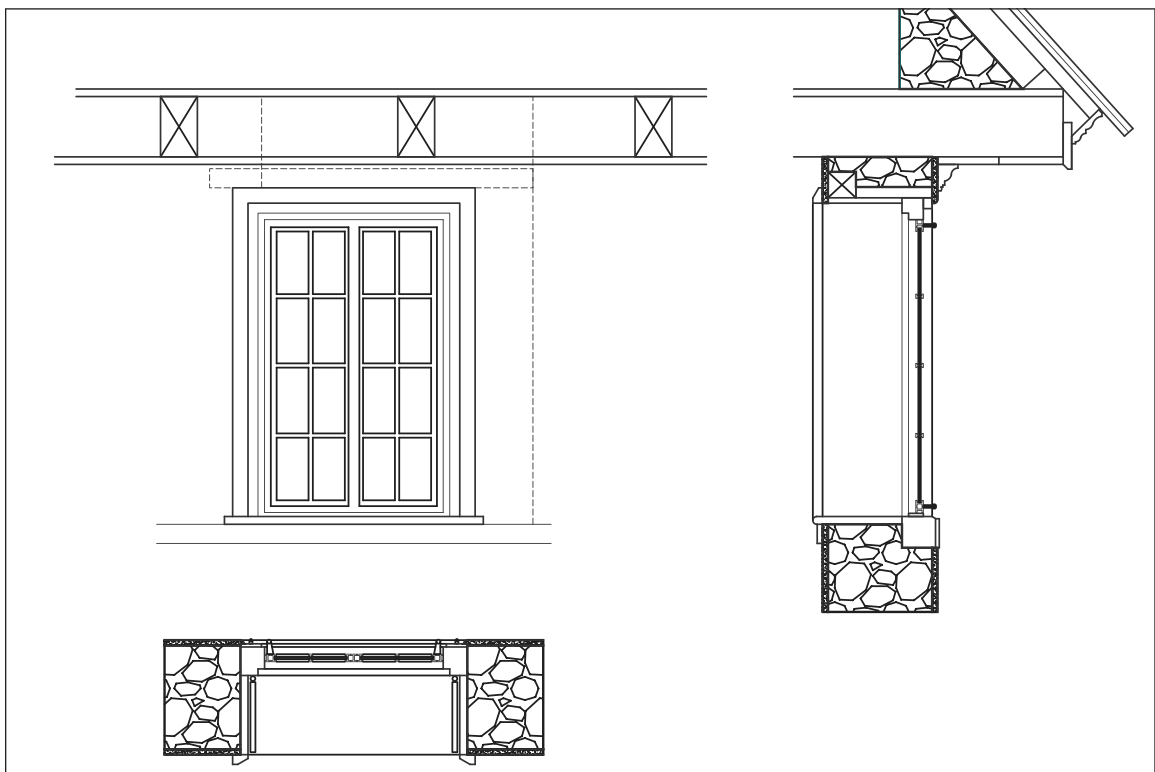


Figure 2 Window S2C

To the east, window N2B is an oddly narrow window (15" wide), approximately half the width of the other windows in the house and unlike any other existing window opening or configuration. Most likely this opening was altered to accommodate the partition wall that separates rooms 201 and 202, which terminates in the middle of the original masonry opening. This opening appears to have also had beaded plaster jambs that went up to the bottom surface of the third floor floorboards in the same fashion as window S2C. At the intersection of the current partition wall and the exposed original masonry opening, there is evidence of an early lath and plaster ceiling between the ceiling joists. The distance between the original beaded jambs indicates that the original masonry opening is 28" wide. There is also an odd jog in the finished plaster, which dips 2" below the early lath and plaster ceiling level and then veers right for 14". This anomaly remains unexplained (Figs. 4 & 5).

In the closet located in room 303, a small opening in the masonry approximately 5' from the finished floor was discovered beneath the current-day plaster. The western side of the opening measures 15" x 15" with sides and header splayed approximately 4" beyond these measurements toward room 302, indicating that the opening dates prior to the construction of room 303. Part of the wooden frame remains in place with a leather strap hinge attached with a hand forged nail. This yields information about its original function and configuration of the opening. Rounded indentations, in mortar that the frame was seated in, indicate that the window probably had bars or louvers instead of glass and that it was used



Figure 3 Photograph of window NID detail.

for ventilation (sketch or photo). Pieces of 18" thick glass were found in the sealed cavity. An opening of similar dimensions was detected in the masonry opposite the current door between rooms 302 and 303.

WINDOW MOLDING ANALYSIS

Just as the windows in exterior elevations tell a story of evolution and alteration, the interior details of these windows testify various buildings changes. As shown in drawings A13-A15, a variety of window molding profiles is found throughout Sellers Hall, ranging from the early 1800s to the 20th century, (See *Drawing Appendix*). Fifteen variations of window molding profiles were found throughout the building. In the western addition, no window trim was docu-

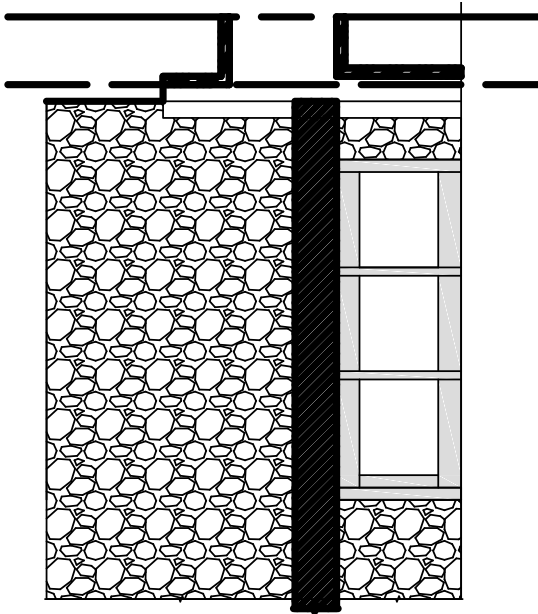


Figure 4 N2B

mented because the original molding is not accessible or it has been removed.

Earlier molding profiles are mostly simple and made up of a single piece of wood. Almost all of these earlier profiles are found in windows on the second floor. Variations between very simple and more decorative early profiles are evidence of what functions rooms served. Room 202's more decorative profiles suggest that it was used more communally, as opposed to back rooms and hallways.

Federal-style profiles are found in room 102, the original part of Sellers Hall. These moldings are connected to separate pieces of wood with mitered corners. The original window trim was most likely removed when the room was redone in the early-19th century.

Greek Revival styles are found in the latest addition of the first floor on the west wall. Interestingly, the two end windows profiles are the same while the central west window pro-

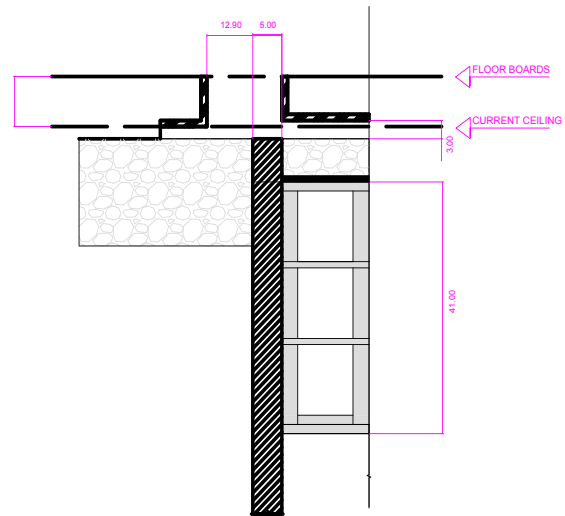


Figure 5 N2B

file is smaller. This is believed to be because these end windows were originally doors.

Common 20th-century window profiles are found on the east wall of this later building addition. These details include Ogee-curves and S-curves. The variations between window profiles can differ even in the same room. For instance, four of the seven profiles in this room are variations of different styles. While the window molding profiles are minimal details throughout Sellers Hall, the many types highlight changes to the building's interior also notable in paint and nail analysis. While some paint samples have been taken on window trim on the south wall of the first floor, further research may include further analysis throughout all rooms. Trim may also be removed to examine wood under the molding profiles and to compare nail types.

INTERIOR DOORS

The interior doors at Sellers Hall are typical of residential doors during the 19th and early-20th century. Figure shows the four

main typologies of doors present (**Fig. 6**). A four-paneled or six-paneled configuration was popular during this time period.

A plain and batten door in room 306b is perhaps the oldest door in the building. This door type can be dated to the late-17th/early-18th century (**Fig. 7**). The wrought-iron H-hinge connected to the door was also popular during the 18th century (**Fig. 8**).⁹

The rear walls of the closets in room 202 are composed of 10"-wide vertical beaded boards. The boards were initially thought to be connected with a spline joint, but it was later determined that they are tongue-and-groove. The exposed west side of the board partition has been repainted many times, which made it difficult to ascertain the materials and finish. Plaster removal revealed an older layer of light-colored plaster mixed with blond and ginger-colored horsehair that is a sign of a very early (possibly 18th-century) plaster application. This plaster was applied to hand-split lath, more evidence of an early alteration.

Taking off the lath revealed an unpainted, hand-planed, white oak board partition, indicating early 18th-century construction. Similar board partitions are found in several other early houses in the Delaware Valley region: the Barns-Brinton House (1713) in Chadds Ford, PA, and the Abiah Taylor House (1724) in West Chester. The Thomas Massey House (1696) in Marple Township has board partitions that are square-edged rather than beaded. The John Chad House (1725) in Chadds Ford has similar wood

board partitions, but with feathered edges rather than beaded.

At both the John Chad House and the Massey House, the partition acts as a division between two primary rooms of the house. At Sellers Hall, the partition originally connected the front and rear walls and most likely included a single doorway, as in the John Chad House. Alterations to the second floor interior of Sellers Hall mean that the wall only extends 8' 4" from the front (south) wall. However, the extant section is exemplary of very early wood board partitions and a very good indicator of the house's true age.

As in the second floor, a board partition divided the first floor into two rooms. Evidence of this partition remains on the summer beam, but was not fully investigated.

Throughout the investigation at Sellers Hall, nails were collected from almost every section of the house. Nails provide valuable evidence as to the date of construction of a building. Our goal was to collect as many nails from as many different locations and elements as possible: floorboards, lathe, joists, and other elements. A careful examination was performed in order to date the wooden elements placed in the different areas of the house.

Sellers Hall has gone through numerous modifications and additions, particularly on the first and second floors. Nails served as evidence of the changes. Most of the older nails were found on the third floor, as it appears that the hand-hewn joists for that level are oldest. (The joists on the other

⁹ Albert H. Sonn, *Early American Wrought Iron* (New York: Bonanza Books, 1979).

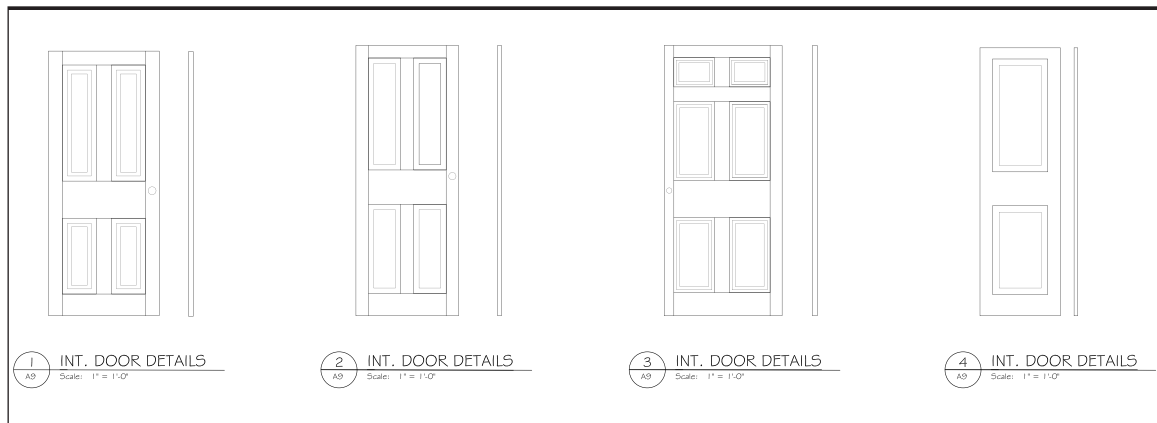


Figure 6 Drawing showing the four main types of doors at Seller's Hall.

floor appear to have been replaced with pit-sawn or band-sawn lumber.) A wide range of nails from different periods was found throughout the house. Hand-wrought nails, which date from the 17th and 18th centuries were found in the first, second, and third floors.

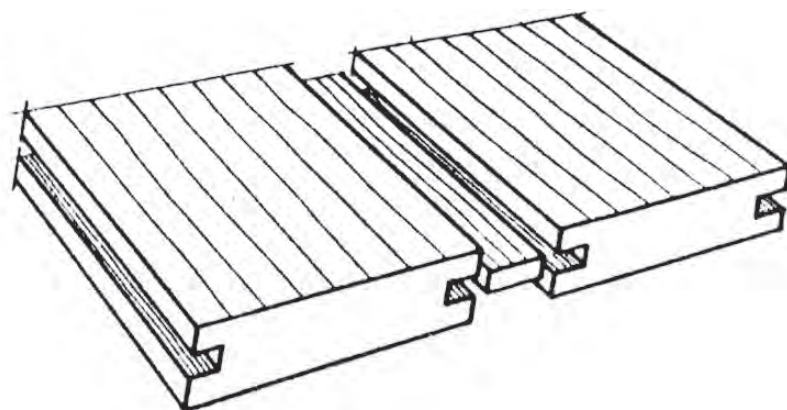
Lee H. Nelson's Nail Chronology was used to classify the nails found at Sellers Hall. Nelson classifies nails according to their shape, size and head attachment. Even though this is not a precise technique, it gives reliable information that helps verify other dating techniques such as mortar and plaster analysis, wood finishing analysis, and paint analysis.



Figure 7 Photograph of late 17th-/early-18th century, plain and batten door.



Figure 8 Photograph of H-hinge, popular during the 18th century.



Wood Interior Partitions— Second Floor

Opening the closets on the western side of the second floor revealed that the rear wall of the closet was composed of vertical beaded boards, each about ten inches wide, with



Figure 1 Wood Board Partitions from the East, 2010.

a bead on the edge of each board. Initially thought to be connected with a spline joint, where each opposing board accepts a thin sliver of wood called a spline, upon further inspection from the third floor, it was determined that they were tongue and groove. In a tongue and groove joint, one board has a tongue, which is accepted into the groove in the adjacent board. Over the years, the western side of the board partition has remained exposed, and as a result, has experienced many different paint campaigns, which made it difficult to ascertain the materials and finish. Once the board partition was discovered in the rear of the closet, the decision was made to begin removal of the plaster on a small portion of the eastern side of the partition to further explore its condition and materiality. Initial plaster removal revealed a plaster light in color, mixed with blond and ginger colored horsehair which is a sign of a very early (possibly 18th cen-



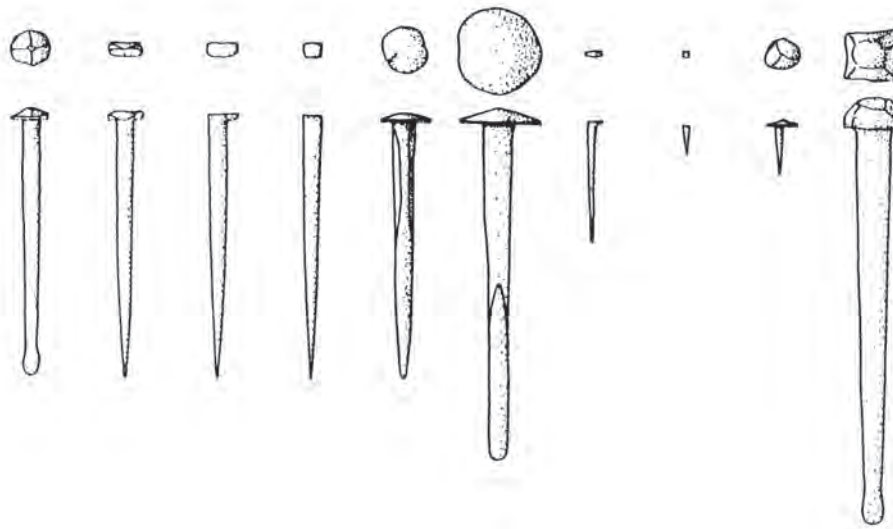
Figure 2 John Milner at the John Chad House, 2010.

ture) plaster application. Upon removal of the plaster, it was discovered that it was applied to hand split lath, more evidence of an early alteration. Taking off the lath revealed an unpainted, hand planed, white oak board partition, which would indicate a 17th century construction. Similar wood board partitions are found in the Barns-Brinton House (1713) in Chadds Ford, PA, and the Abiah Taylor House (1724) in West Chester, PA. The Thomas Massey House (1696) in Marple Township, PA has board partitions which are square-edged rather than beaded. The John Chad House (1725), in Chadds Ford, PA also has similar wood board partitions but with feathered edges rather than beaded. At Sellers Hall, the wall runs north to south, beginning at



Figure 3 Abiah Taylor House.

the front façade and extending towards the rear. Originally, this wall would have connected to both the front facade and rear elevation, and most likely included a single doorway—as in the John Chad House. At both the John Chad House and the Massey House, the wood board partition acts as a division between two primary rooms of the house. At Sellers Hall, this partition would have created the division on the second floor space. Unfortunately, because of the number of subsequent alterations on the second floor interior at Sellers Hall, the wall only extends 8 feet 4 inches from the south facade. However, the section that is still extant is exemplary of very early wood board partitions, and a very good indicator of the house's true age.

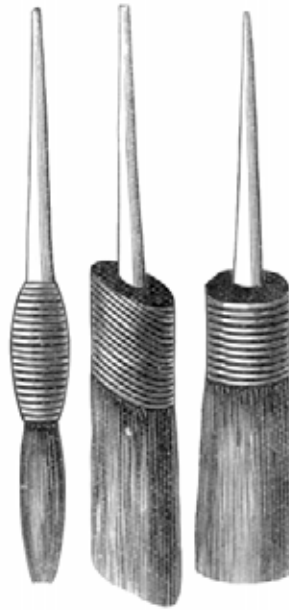


Nail Chronology

Throughout the investigation of Sellers Hall, nails were collected from almost every section of the house. Nails provide valuable evidence as to the date of construction of a building. The goal was to collect as many nails from as many different locations and elements as possible; floor boards, lathe, joists, etc. A careful examination was performed in order to date the wooden elements placed in the different areas of the house.

A helpful tool used to classify the different nails found at Sellers Hall was *Nail Chronology* by Lee H. Nelson of the National Park Service. Nelson classifies nails according to their shape, size and head attachment. Even though this is not a precise technique, it gives reliable and valuable information that helps verify other dating techniques such as mortar and plaster analysis, wood shaping analysis, and paint analysis.

Sellers Hall has gone through numerous modifications and additions, particularly on the first and second floors. Nails served as evidence of the changes, particularly since most of the older nails were found on the third floor, although a wide range of nails from different periods were found throughout the house. Hand-wrought nails, which date to the 17th and 18th centuries were found in the first, second and third floors, (See *Appendix D: Analysis of Nail Chronology*).



Finishes Analysis

PAINT ANALYSIS

The goal of paint analysis at Sellers Hall was to develop a timeline of finishes throughout the house. Analyzing every room was impossible due to the time allocated for the completion of this report, so specific areas were chosen as focal points. In addition, the analysis of unrelated individual features was carried out in such cases where the significance of the feature required it.

METHODOLOGY

Samples, usually less than one square centimeter, were removed from the site for laboratory analysis. The samples were then embedded, sliced, and polished in preparation for slide mounting. The completed slides

were analyzed under a polarized microscope and photographed. Following analysis, cratered exposures were conducted on-site to verify the stratigraphy of the slides and to further investigate any puzzling features. Where it was deemed necessary, additional samples were removed for laboratory analysis.



Figure 1 Sample from plaster on first floor, 2010.

FIRST FLOOR

Because most of the early first floor finishes have been concealed by later alterations such as drywall, beaded board wainscoting, and paneling, the first floor finishes were not examined extensively. Historic photographs from the early-20th century reveal that most of the rooms on the first floor and the ceiling in room 202 were wallpapered.

In room 101, it was possible to take a sample of early plaster that was revealed by the removal of drywall in the southwest corner of the room. The stratigraphy from this area shows the first color as a dark green over a very thick white primer coat. The second scheme is a neutral beige, followed by a deep red, dark peach, then pink. The condition of the plaster made it difficult to determine whether there were any more layers that may have not been included in the analysis.

A sample was analyzed from the Federal-style trim of window S1-B in Room 102. The stratigraphy reveals only six layers, all of which are off-whites and creams with the exception of the second layer, which is dark yellow orange.

A sample was also taken from the room 102 closet that conceals the door in the south wall. The sample was from the doorjamb and reveals six layers of white and cream colored paint that are similar to those in the window of the same room but cannot be correlated to them exactly.

SECOND FLOOR

Paint analysis was performed in rooms 201,

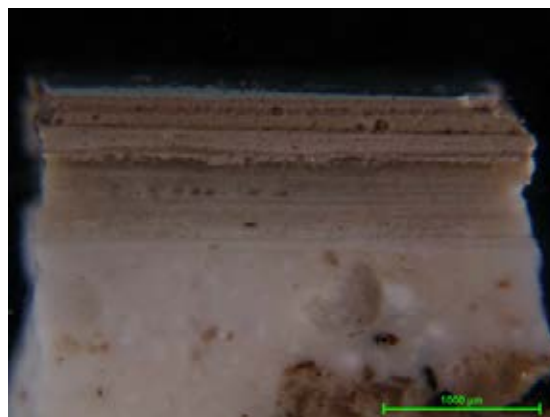


Figure 2 Sample from plaster on second floor, 2010.

202, and 203 on the second floor. While the study primarily focused on the wooden elements in the room, a plaster sample was obtained from the north wall in room 201. The cross section reveals the earliest colors as neutral beiges, followed by a salmon pink and then the current blue green that covers the walls today. Generally, the various elements of the windows on the second floor contain various shades of beige, off-white, and cream. The first layer of paint on the interior shutters of the east wall in room 201 contains peach as its original color.

Generally, the window elements contain 5

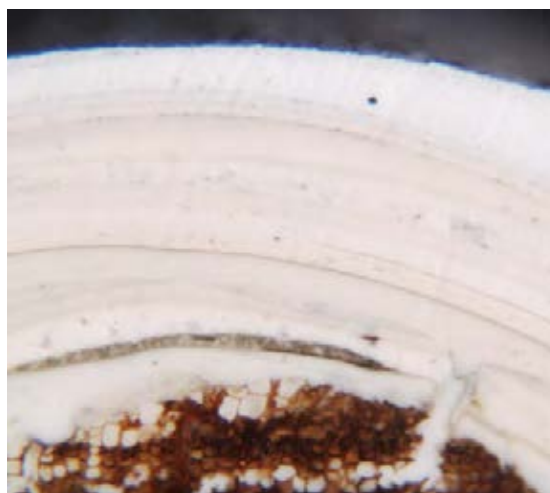


Figure 3 Sample from window sill, room 201, 2010.

to 6 layers of paint. However, the windows in room 201 rest on sills that contain 12 layers of paint, and the chair rail directly below the sill also contains 12 layers that roughly correspond to those on the sills. This suggests that the sills and chair rail could be older than the window sashes and frames themselves. The doors in the south part of the house are raised panel doors that are typical of the early-19th century. Analysis from the doors reveal a total of about 9 layers, with the earliest being a peachy orange that matches that of the chair rail.

THIRD FLOOR

Finishes were examined extensively in room 306b and to a lesser extent in rooms 302 and 303. Photographs from the early-20th century show that the bedrooms on the south side of the third floor were wallpapered, but no traces of that wallpaper were revealed in this analysis.

The plaster in the south part of the house contained a total of 7 layers, the earliest being off-whites and creams. The early colors are similar to those of the plaster found on the second floor, but vary greatly from the older plaster that was revealed on the first floor. The paneled doors were analyzed to reveal stratigraphies that are similar to those on the second floor, with peachy orange as the first color.

ROOM 306B

The paint history of the walls in room 306b seems fairly straightforward. All samples contained a thick white primary layer that is likely the finish coat of plaster. It is com-

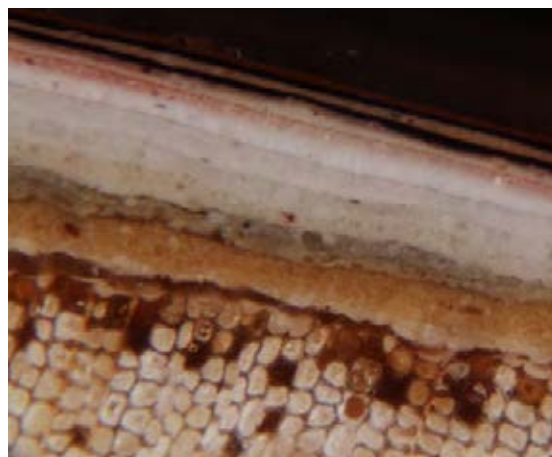


Figure 4 Sample from door panel on third floor, 2010.

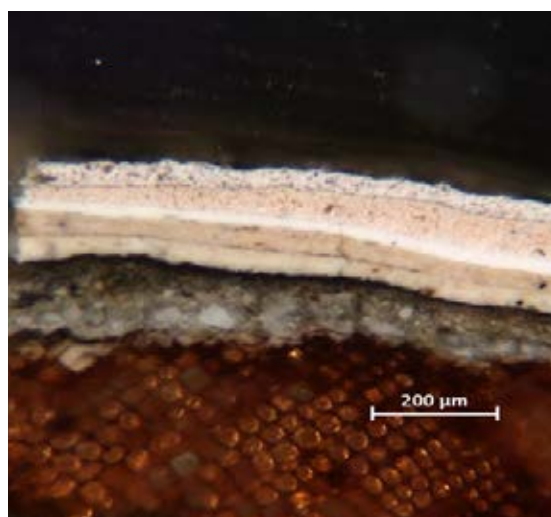


Figure 5 Sample from closet in 306b, 2010.

posed of a large amount of mica particles that are visible to the naked eye in areas where the paint has flaked off; it can be revealed manually with little effort. The ceiling was lowered upon the installation of the pressed tin ceiling sometime in the early-20th century. Sample 13, taken from above that ceiling line, is helpful for approximately dating the campaigns, (See *Appendix A: Analysis of Finishes from Sellers Hall*). Sample 13 shows several layers of white paint interrupted midway by a thick layer of reddish brown. Above the white, there is a layer of yellow with a dirt layer in the middle.



Figure 6 Crater above ceiling line, 2010.

Sample 7 was taken from the wall below Sample 13. It shows the same thick layers of white, but without the interruption of reddish brown. Above that is the same dark yellow, though without a dirt layer. A thin, dark, translucent layer follows, then a layer of pink with distinctive multicolored pigments. White, gray, and mint green follow respectively, then several modern layers of different shades of pink.

Samples taken from the walls surrounding the room's windows show a similar stratigraphy. The double gable on the eastern wall was added between 1922 and 1934. The original color of this section was white. Later layers show the same progression from white to mint green to pink as the wall stratigraphy. A sample taken from one wall surrounding the original windows to the west of the fireplace shows that it was painted in the same series of campaigns as the rest of the walls; however, there is a sizable dirt



Figure 7 Sample from exterior window on north facade, 2010. layer following the yellow paint campaign.

The trim is slightly more complicated to decipher than the walls. All samples are of a wood substrate with a jagged profile. The first layer is a thick, gray layer with a large amount of dark particles present. It is difficult to determine the nature of this layer: at first blush, it appears to be simple a layer of gray paint. It is easily manually exposed. Nevertheless, it is granular to the point of being sandy—very different from the textures of any other paints identified. It seems too thick and too intentional to be a dirt layer, although this is what it most resembles. Another possibility is that it was a plaster layer applied to the woodwork after it had been stripped in preparation of painting. Regardless, the progressive paint layers are very consistent throughout the room. A sample taken from the baseboard, which is likely original to the room, shows a series of whites and off-whites. The stratigraphy of the window trim, including sills, muntins, and frames, shows that the trim has always been painted white.

There is an original closet built next to the fireplace. The trim above the closet door was partially covered when the ceiling was lowered. The interior was painted consistent with the walls, and the shelves and pegboard inside are similar to the trim stratigraphy. Here, too, the mysterious gray layer is present. Above this, in samples taken from the doorframe and the molding separating it from the wall, is a thin dark layer that may be a glaze. The shelves and pegboard were painted in shades of white, cream, and pink. The door stratigraphy shows various shades of white; the handle, while similar, also displays a thin, dark layer similar to that found on the doorframe and its adjacent molding.

The floor, originally unpainted, has a few layers of paint in various shades of dark reddish brown. Similar paint covers the door. A large area in the center of the floor

escaped painting altogether. This was likely done in the 19th century when an area rug was tacked-down in the center of the room. The floor around the rug was then painted. After investigating the hearth, which is brick laid in dirt, it is concluded that the fireplace, in all likelihood, is original. It is made of brick topped with plaster, but the date of the trompe l'oeil painting within the fireplace is unknown.

EXTERIOR

Exterior finish studies were limited to a few doors and windows suspected to be the oldest. Analysis of the windows on the western portion of the north façade revealed eight layers on the second floor window frame. The earliest was a gray scheme; a later scheme shows dark green color as the third campaign. A similar stratigraphy was



Figure 8 Photograph of historic wallpaper patch in the southern wall.



Figure 9 Photograph of historic wallpaper.

found on a first floor window on the same facade. Analysis of the door on the west facade contains the same stratigraphy as that of the north windows, suggesting that they are the same age.

Following the suggestion made in the 2010 report, in 2011 the soffit was removed to determine the framing configuration of the cornice. The marks on the wood suggested that the soffit was original, so paint samples were taken for analytical purposes. There

are approximately 13 layers in the paint stratigraphy of the soffit. Many of the more recent paint layers correspond to the samples taken from other exterior elements, including layers of green, light gray, gray, and dark gray. There are minor discrepancies in the number of outermost white or off-white layers of the soffit and the other sampled elements; the soffit has two fewer paint layers. This seems to be because this area has weathered considerably. The additional paint layers suggest that the other elements that were sampled were added to



Figure 10 Green oatmeal paper, dyed, American, 19th century, found behind canvas panels in room 201.



Figure 11 Rag paper (handmade), hand stenciled, American or a French import acquired in Philadelphia, 1750-1830, room 101.



Figure 12 Wood pulp paper (machine made), machine printed, American, 1840-1870, found under the stairs in room 206A.



Figure 13 Wood pulp paper (machine made), machine printed, American, 1840-1890, room 201.

the house well after the soffit was erected.

WALLPAPER ANALYSIS

Wallpaper analysis allows us to understand what the interior of Sellers Hall might have looked like long before the first photographs were taken. This analysis was inspired by the discovery of a small patch of well-preserved wallpaper still clinging to the southern wall of the house, in room 101 (**Fig. 9**). Although initial attempts at procuring a small sample of this wallpaper fragment were unsuccessful, another piece of the same paper was found behind some plaster several feet to the left of the fragment. Although early French and American wallpapers are difficult to date, this wood block printed, linen paper most likely dates from the 1830s to the 1850s.

After the initial discovery, a sweep of the remainder of the house yielded 11 more wallpaper samples. These papers range from



Figure 14 Wood pulp paper (machine made), machine printed, American, 1880-1940, ceiling paper, room 206A.

simple, early-19th century linen-based prints to iridescent Depression-era ceiling papers. Most of the wallpaper that remains is very fragile, and it was difficult to obtain samples that did not crumble instantaneously when touched.

A total of twelve samples were removed and analyzed. Coupled with the paint analysis, an investigation of the wallpaper helps to



Figure 15 Wood pulp paper (machine made), machine printed, American, 19th century, eastern wall of room 206A, above stairwell.



Figure 16 Wood pulp paper, block printed, American, found behind oatmeal paper in room 201.



Figure 17 Rag paper (handmade), block printed, American/French, 1820-1850, found behind the oatmeal paper in room 202.



Figure 19 Rag paper (handmade), block printed, American, 1840-1870, found near the fireplace in room 202.



Figure 18 Wood pulp paper, block printed, American, 1820-1840, found stuck to Sample #2 in room 206A.



Figure 20 Rag paper (handmade), block printed, American, 1800-1860, room 204.



Figure 21 Rag paper (handmade), block printed, American, 1800-1860, room 104.

further illuminate the evolution of style in Sellers Hall and of the United States over a period of 200 years.

Much of the wallpaper in Sellers Hall was likely purchased in Philadelphia, a major center for wallpaper production from about 1790 onward. Wallpapers acquired earlier were almost always French or British imports of varying quality. The wallpaper purchased by the Sellers family was generally good quality, something one might expect from a moderately prosperous American family that had access to numerous stores in Philadelphia.

The various wallpapers illustrate the changing tastes of Americans, especially during the 19th century. Vivid floral papers replaced simplistic papers with two or three colors imported from Europe. In the mid-19th century, borders and tripartite scenes took center stage, only to be replaced by more vibrant machine-printed papers.

Wallpaper in the 19th century was often placed in closets and cupboards, and even on the ceiling. Unsurprisingly, many of the samples obtained at Sellers Hall were found in closets or on the ceiling. The house most likely has more samples to be discovered, but many of them are nearly impossible to obtain due to numerous layers sticking together. Future investigations should document and attempt to date any wallpaper found during investigations to expand on the findings of this analysis.

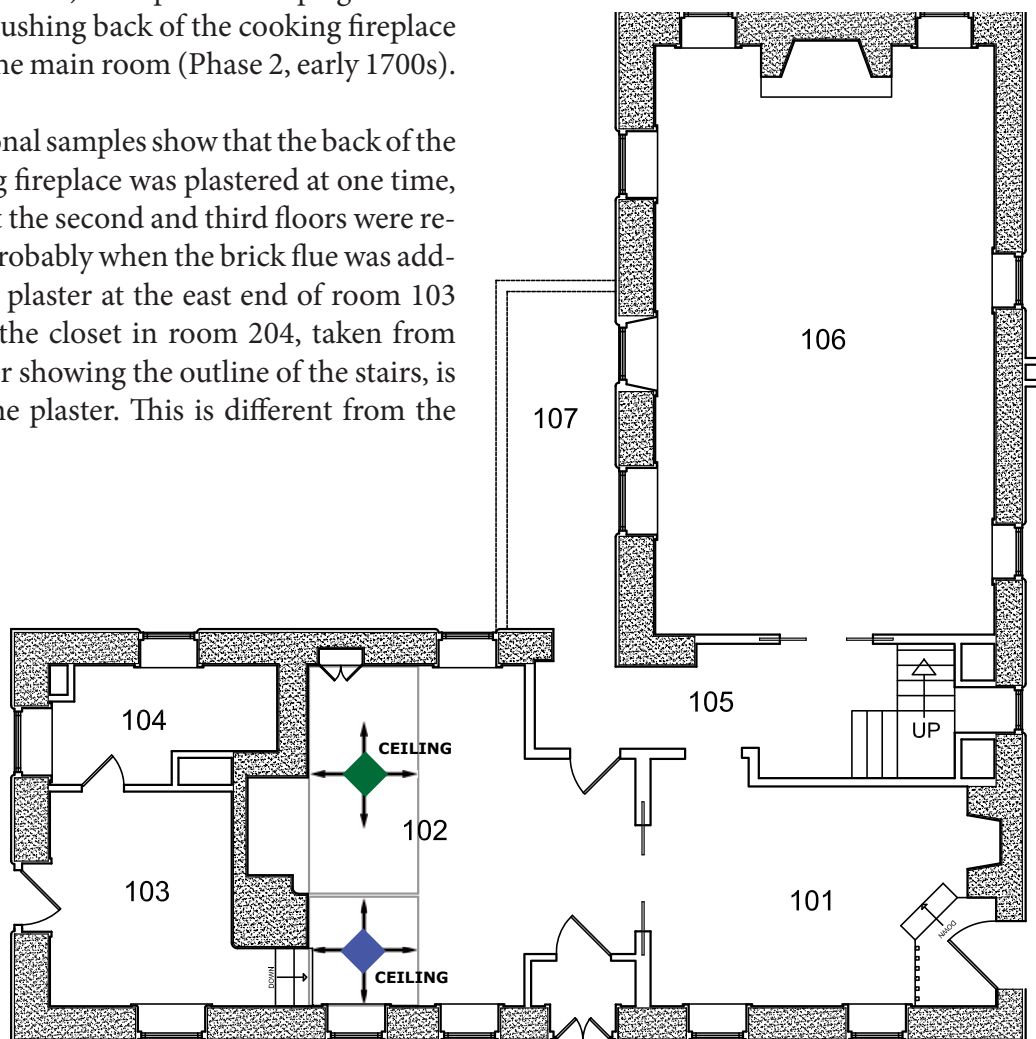
PLASTER ANALYSIS

The relative chronology of the plaster samples taken follows the construction timeline of the house. Variations in plaster formulations found throughout the house indicate areas that were plastered at different times.

Plaster samples from the west wall and ceiling of room 102 are the same, showing that the whole west section of the room was re-plastered at the same time. However, the ceiling above the fireplace west of the chimney girt features two distinct plaster types. One type, found where the cooking fireplace chimney would have passed through the floor, is some of the oldest plaster. It has coarse grass as a binder and was likely added after the removal of the cooking fireplace. To the south of this patch, a second type of plaster is found in a smaller patch that correlates with the winder stair. This plaster has a finer grass binder and was applied following the removal of the winder stair. The fact that there are two distinct patches suggests that the stairway was removed some time after the cooking fireplace. The same plaster is also found on the

floor above, on the west wall of room 202 (Figs. 22 & 23). This plaster campaign relates to the pushing back of the cooking fireplace out of the main room (Phase 2, early 1700s).

Additional samples show that the back of the cooking fireplace was plastered at one time, but that the second and third floors were re-done, probably when the brick flue was added. The plaster at the east end of room 103 and in the closet in room 204, taken from the layer showing the outline of the stairs, is the same plaster. This is different from the



Plaster Types by Time

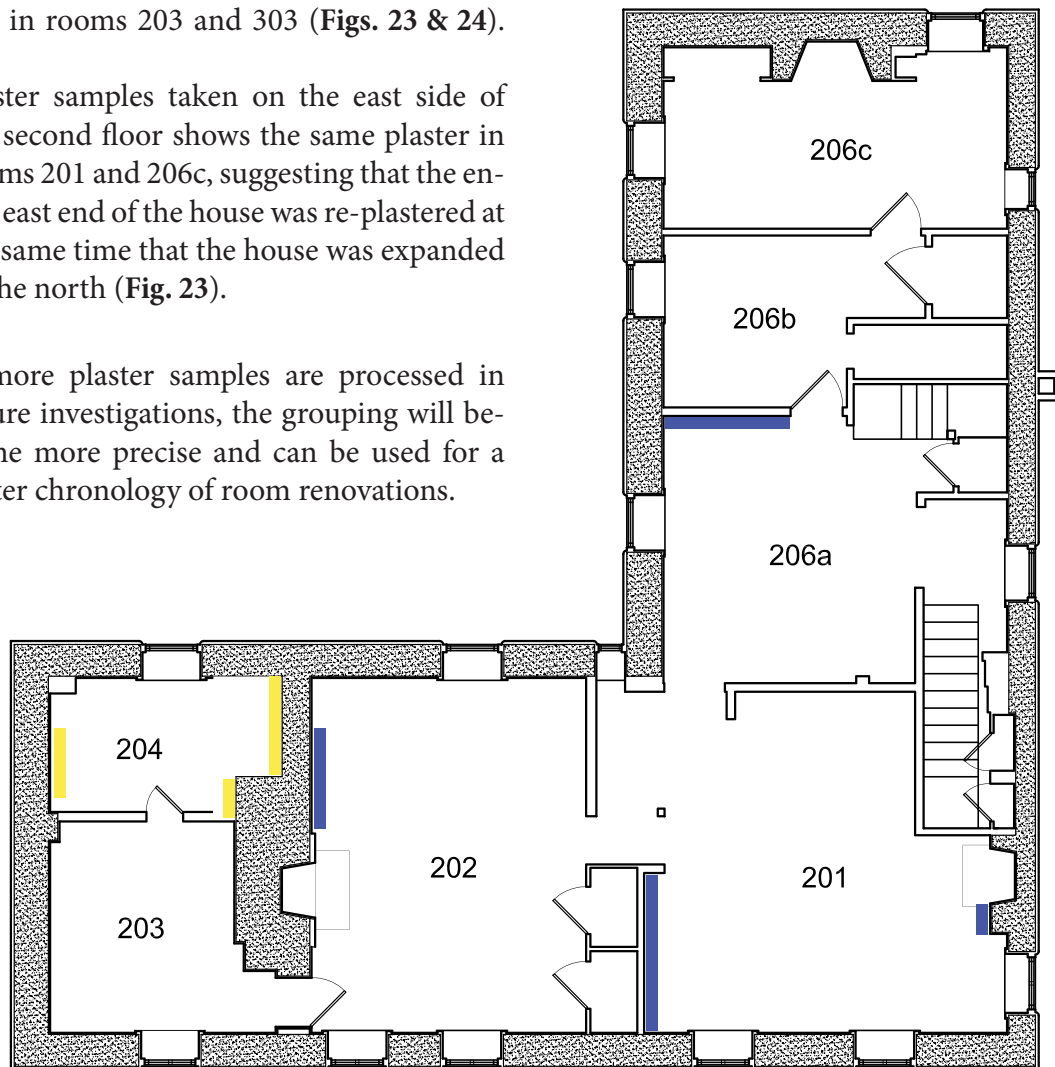
- 1ST Generation Plaster with coarse straw and wrought iron lath nails (c.1684)
- 2ND Generation Plaster with straw and wrought iron lath nails (MID 18TH C.)
- Cut lath nails with wrought iron heads (c. 1808)
- (EARLY 19TH C.)

Figure 22

plaster group found on the back of the chimney in rooms 203 and 303 (Figs. 23 & 24).

Plaster samples taken on the east side of the second floor shows the same plaster in rooms 201 and 206c, suggesting that the entire east end of the house was re-plastered at the same time that the house was expanded to the north (Fig. 23).

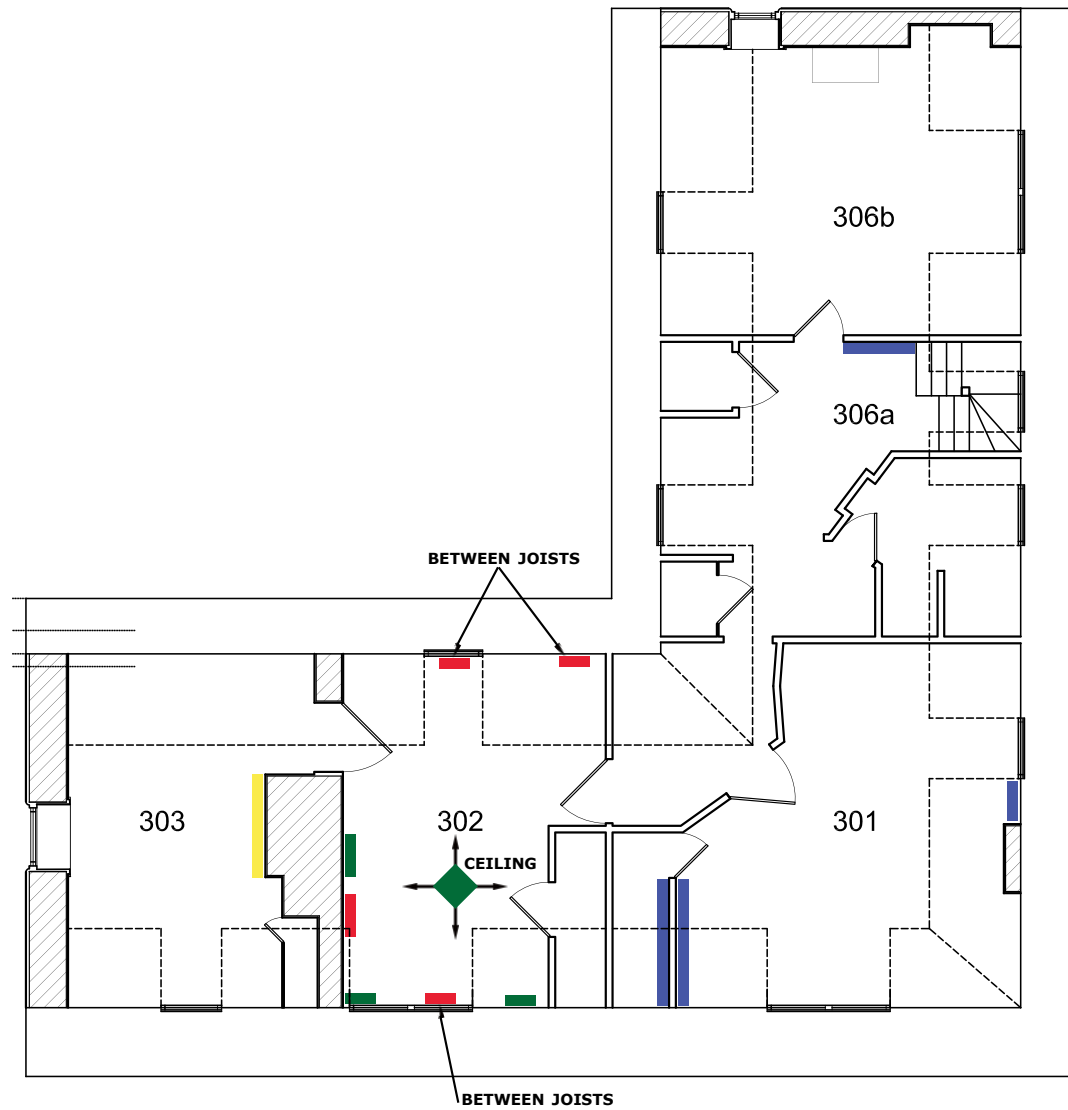
If more plaster samples are processed in future investigations, the grouping will become more precise and can be used for a better chronology of room renovations.



Plaster Types by Time

- 1ST Generation Plaster with coarse straw and wrought iron lath nails (c.1684)
- 2ND Generation Plaster with straw and wrought iron lath nails (MID 18TH C.)
- Cut lath nails with wrought iron heads (c. 1808)
- (EARLY 19TH C.)

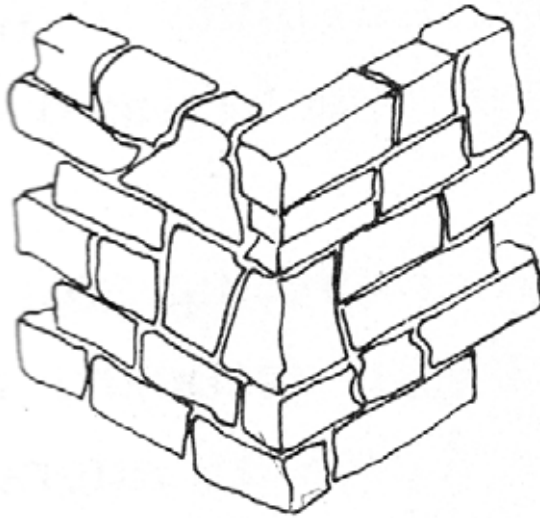
Figure 23



Plaster Types by Time

- 1ST Generation Plaster with coarse straw and wrought iron lath nails (c.1684)
- 2ND Generation Plaster with straw and wrought iron lath nails (MID 18TH C.)
- Cut lath nails with wrought iron heads (c. 1808)
- (EARLY 19TH C.)

Figure 24



Western Addition



As discussed in the General Evolution section, Sellers Hall was built and expanded in three major phases. One such expansion is on the western end of the structure. It is comprised of three floors with a room and a bathroom on the first and second floor and a room on the third floor. Initial investigation determined that this addition was completed in separate construction phases, and subsequent analysis revealed more specifically how the addition developed.



First, a two-story stone structure with a gabled roof (building A) was built against Sellers Hall's west wall. Samuel Sellers Jr. inherited the property in 1714 and can be credited with adding building A sometime in the mid-18th century. It was built with one room per floor and an independent entry door on its west side. It had no direct interior connection to the main house. The structure's footprint measured approximately 12' x 12', with two windows on each floor.



Next, another two-story structure was built north of building A (building B). George Sellers likely added this structure after he inherited the property from John Sellers in 1808. Building B was also independent of the main house and had an entry on its west side.

Several smaller modifications were made through the 19th- and early-20th centuries, which included the application of stucco, the addition of bathrooms, and the construction of a dormer.

BUILDING A

Sellers Hall's west wall originally featured a large cooking fireplace that extended into room 102. In the mid-18th century, this fireplace was removed, a new flue was built on the east side of the gable wall, and a smaller fireplace was built flush with the wall. It is believed that the first phase of the western addition was built when the chimney was moved. The absence of pointing on the chimney stonework is evidence that the chimney wall was not built to face outside and must therefore have faced an interior space.

Building A shared its east wall with the main house. While A's north wall is now gone, evidence of its intersection with the



Figure 1 Northwest corner of building A – pointing continues around the old corner from the west wall to what was the north wall of building A.



Figure 2 "A vertical patch of bricks in the 1st floor west wall of the west addition shows where the north wall of building A was removed."

current west wall remains in the exterior stonework. A settlement crack in the stucco of the west wall, which runs upward from a first floor window, delineates the northwest corner of building A. The crack was cleared of stucco using a power chipping hammer to reveal that pointing continues from the west wall into the crack to the former north wall. This pointing once continued across the north wall of building A (**Fig. 1**).

More evidence of the former north wall is seen in the interior. On the first floor, a vertical patch of brick in the stone work of the west wall reveals where the north wall once tied into the west wall (**Fig. 2**). Above this patch is an oak beam that spans the room (east to west) and is set into the chimney. The beam has taken the structural role of the former north wall. In the soil under the first floor there is a line of stonework, which appears to be the foundation for the north wall. An adjacent large stone in the soil may

have been an earlier foundation for the original bake oven. On the second floor, a segment of the north wall remains in the form of a stone pier projecting from the wall. This pier shows a cross-section of the former north wall and features a pattern of large flat stones and small infill stones, which indicates the location of a former north-facing window, (See *Stone Pier Diagram*).

The roof for building A was likely built up to a stone flashing course that was discovered in the current attic space on the south face of the chimney stack (**Fig. 3**). The integration of the flashing course with the chimney is further evidence that the chimney and building A were constructed at the same time. Initial examination of plasterwork on the third floor chimney wall revealed that an early yellow plaster had once abutted a sloping feature – possibly a roofline. More evidence for the roof's slope was found on the former west wall, which is now en-



Figure 3 “The stack of the west chimney features a projecting flat stone at the lower right side of the stone work. This was a flashing course to shed water away from a former roof for building A that abutted the chimney”



Figure 4 A bricked up window or vent on the third floor of the old west wall of Sellers Hall. The window was likely covered when a roof for building A was built.

closed by a 1920s-era closet. Plaster was removed to reveal pointing and a bricked-in early vent or window. A piece of wood at the top of the brick in-fill featured an angle cut, which may have been added to follow a roof line. The former vent or window would have been blocked by the roofline and was therefore filled-in when the roof of building A was built (**Fig. 4**).

Overall, building A was a two-story structure with a door on its west side in the location of a current exterior door. There would have been north- and south-facing windows on the first and second floors and no windows on the west elevation. The third level would have been simply attic space and may have had a vent. Each floor's single room was finished with plaster walls and lath and plaster ceilings. The shared chim-

ney wall on the first floor revealed some flat pointing; however, this pointing does not feature a raised profile like the pointing seen on other parts of the structure and may have been a simple finishing technique for an informal room.

The 1798 Glass Tax identifies building A as an attached 12' x 12' structure adjacent to the main 20' x 30' house. Building A was probably not an extension of the main house's living space, considering that it shared no internal connection. It is unclear how the second level was accessed, as there is no evidence of a stairway or ship ladder opening in the floor framing; however, it is believed that the second floor joists were replaced and that any evidence was lost. As an addition to the Sellers house, building A may have served a utilitarian purpose; its exact use is undetermined.

BUILDING B

It is likely that George Sellers added building B in the early-19th century (**Fig. 5**). The 1798 Glass Tax describes Sellers Hall as composed of two attached structures: the main house and building A. A third attached structure is not identified, which suggests that building B was not yet built. George Sellers is said to have expanded Sellers Hall and probably built building B.

The structure was built to enclose the area between the north wall of building A and the northwest corner of the main house. The north stone wall of building A was kept as a divider between buildings A and B. Building B had its own entrance on the west side in the location of a current win-



Figure 5 2011 image of the northwest corner of the western addition – a crack in the stucco of the west face represents a seam between buildings A and B.

dow. Windows in the north wall of building A may have been expanded at this time to form doorways between rooms in buildings A and B.

The roof over building A was rebuilt to cover both buildings. New joists were added to support a new third floor, which spanned from the south wall of building A to the north wall of building B (**Fig. 6**). Traces of paint and plaster can be found on the sides of these joists, indicating where building A's north wall abutted them (**Fig. 7**). There is a framed opening built into the joists over building A that may have featured a ship-style ladder between the second floor and the third floor attic space. Lines of cut nails with hand formed heads and wood pegs were found in rows on the sides of these

joists. It is possible that they acted to support objects hanging from the 2nd floor ceiling (**Figs. 8 & 9**).

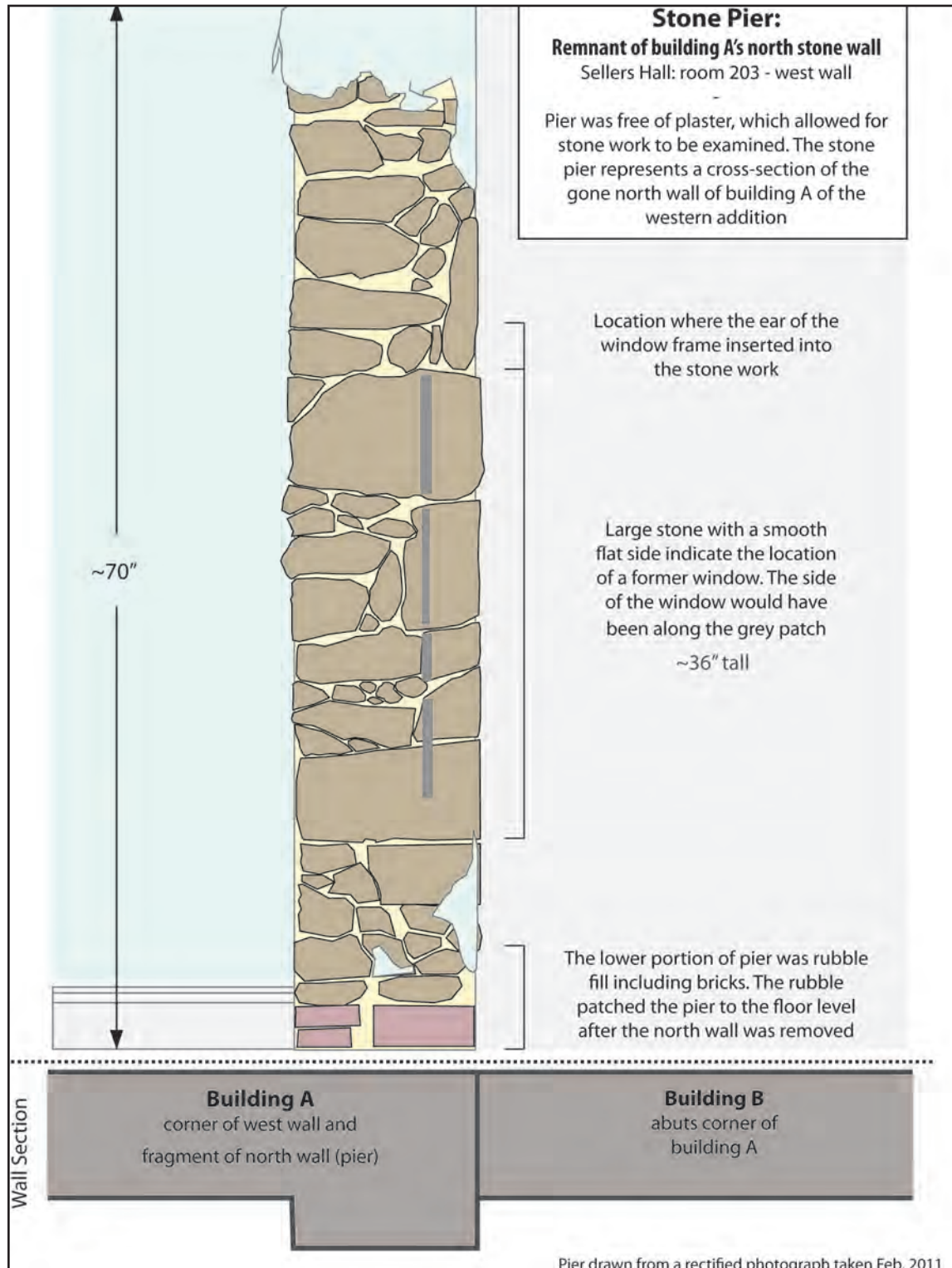
Building B differed in interior finishing from building A. Both the first and second floor rooms had plastered stone walls with exposed joist ceilings. This is evidenced by plastered stone work between joists.

19TH AND 20TH CENTURY ALTERATIONS

The west addition changed over the 19th- and early-20th centuries as different owners occupied the property. George Sellers owned the property from 1808 until his death in 1853, when his children inherited the house. They sold the property to Thomas Powers in 1862. It remained in his name well after his death, until Saint Alice's Parish purchased the land in 1922.

A few changes were made in the early-19th century, but have not yet been attributed to either George Sellers or his children.

One of these early alterations was the construction of a staircase in building B from the second floor to a finished third floor. The third floor was not yet accessible from the main house and probably remained as attic space until the stairway was built to fully connect it to the house. Evidence of the stairway can be seen in the plaster of the wall between the chimney and north wall (**Fig. 10**). The stair wound tightly upward starting on the north wall, turning up along the east wall, and then turning onto the north face of the chimney. The third floor framing had to be cut and restructured to



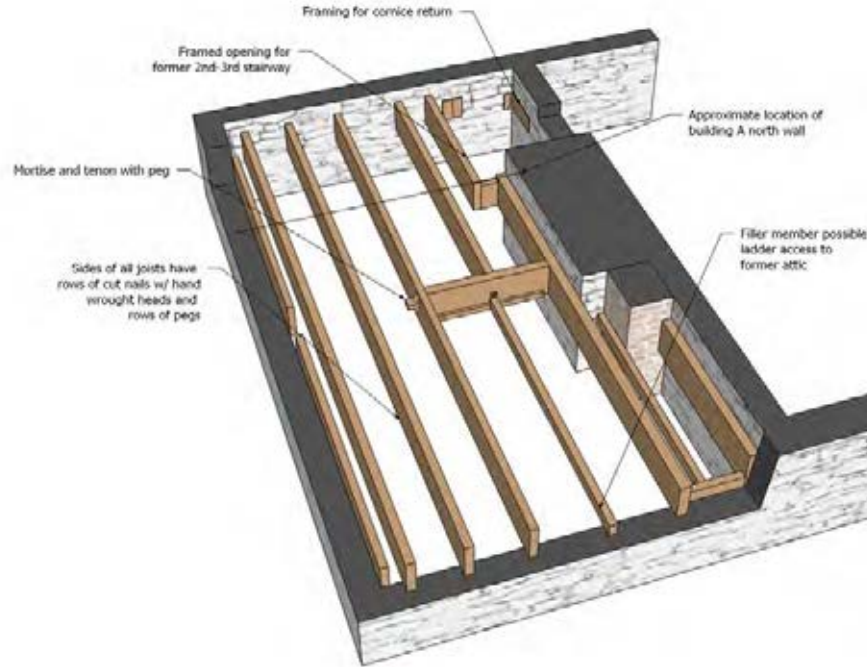


Figure 6 “Model of the framing of the third floor of the west addition”

accommodate the stairway. It is clear that the current door from the main house to the west addition’s third floor did not coexist with the stairway, because it would have opened over the stair.

The west addition was opened and connected to the main house sometime in the 1840s or 1850s, as evidenced by the molding profiles used on the trim around the doorways. The thick stone wall was cut through leaving a tall rectangular opening from the foundation stones to the ceiling of the second floor. Only two second floor joists connect the south wall with the chimney mass in this large opening. It is possible that the second floor of building A was rebuilt at this time to match the second floor of the main house.

Thomas Powers’ ownership of the property brought many changes to the house as he



Figure 7 Third floor joists of the west addition: Faint vertical lines of paint can be seen on the joists in this picture. These lines represent where the joists passed through the former north wall of building A”



Figures 8 & 9 These images show two features of the 3rd floor joists of the west addition. Along the sides of the joists there are rows of cut nails with hand wrought heads. There are also oak pegs with a diameter of about $\frac{1}{4}$.

adapted it for tenant farmers. Most of his work can be identified by the machine-made bricks used to patch stonework. The former north wall of building A, which had become a dividing wall between A and B, was removed. On the ground floor, as described above, a tall patch of brick in the west wall

indicates where the wall was broken away from the west wall and patched. An oak beam was installed to support the second floor. Around the same time, the former entry door to building B was replaced with a window. On the second floor, a short segment of the wall was kept. This pier repre-



Figure 10 "In this image shows the outline of a stairway in the east plaster wall of room 203 in the west addition."



sents the northwest corner of building A and is a keyed corner of stonework. It is likely that because there had been a window within inches of the corner it was easier to simply remove the wall up to the window's west side. Removing the last stone forming the side of the window would have taken more effort, (See *Stone Pier Diagram*). The walls were patched and the open ceilings of building B were leveled with plaster and lath to form a single room on the first and second floors. An extant oak cabinet was built into a space between the chimney and the north wall sometime in the 1880s or 1890s.

On the south face of the chimney, a brick flue was constructed from the first floor through the roof. This served as a chimney vent for heating stoves on the first and second floors. 6" diameter openings about 2'



Figure 11 West end of Sellers Hall in the 1890s showing the complete west addition without stucco.

above the floor were found on only the first and second floors. However, it is probable that there was a vent connection and thus a stove on the third level as well. The vent pipe holes in the chimney were sealed with tin cans dating from the early 1900s.

On the exterior, a porch had been added to the south and west facades of Sellers Hall. The first floor stone walls were white washed. A cast iron plumbing vent stack is visible in the northwest corner of the addition (**Fig. 11**).

Saint Alice's Parish purchased the property in 1922 and soon altered the west addition. A bathroom was added on the north half of the second floor. It is possible that there was a bathroom in the west addition prior to the Saint Alice's alteration considering the vent stack visible in the 1890s photograph. It is also possible that a previous bathroom was remodeled into the current bathroom in the 1920s. If that is not the case, it is not known why the addition featured a plumbing vent stack in the 1890s. Indoor plumbing was not yet common among rural homes at that time.

In any case, the second floor bathroom as it exists today was built in the 1920s. A mosaic porcelain tile floor was set into wet concrete and ceramic wall tile was set into concrete on steel mesh. A stud partition was added in the proximate location of the old stone wall. The partition was covered in 1/4" plywood with a dark green stained finish, which was a new modern building product developed in the 1920s. The extant enameled cast iron pedestal sink is of unknown manufacture, but is a standard design of the 1910s and 1920s. An adjacent



Figure 12 “Intact 1920s bathroom on the 2nd floor of the west addition”

porcelain toilet also dates to the 1920s.¹⁰ Other fixtures, including towel bars and two medicine cabinets (removed during investigation) also date to the 1920s. It is likely that the winding stairway to the third floor had been removed in the 1920s, as the plaster wall and stairway outline were covered with a Masonite product. It is possible the stairway space was used as a closet of storage space. An enameled steel, prefabricated shower stall unit (removed during investigation) was installed in the former stair space around 1934.¹¹ A scrap of newspaper

10 The toilet was manufactured by the Haines, Jones, and Cadbury Company, otherwise known by the acronym of the first two letters of each name: HAJOCA. The bowl is model number 465. The company exists today as the largest privately owned nationwide plumbing corporation. The HAJOCA Company built their headquarters between 30th and 31st Streets on Walnut Street. Their logo remains over the door of this building.

11 The floor pan of the shower was finished to look like dark green terrazzo and the walls were light bisque white. Three walls were held together with compression fittings in the corners, and all pieces fit into the base pan. The stall was topped by an enam-



Figure 12 “West end of Sellers Hall in the 1930s showing the west addition seamlessly blended with the rest of Sellers Hall with a layer of stucco”

found behind tile between the shower and the north wall was dated 1934. Beside the shower, there was a small closet with two cupboard doors (**Fig. 12**).

On the third level, a closet was added between the chimney and the south wall. The wall enclosing the closet was a Masonite product. To the north of the chimney, the floor was patched to cover the opening of the stairway. A doorway to the main house was broken through the old gable end wall. This doorway is trimmed with oak paneling, which is similar in style to the woodwork installed on the first floor of the main house following the lowering of its floor.

A dormer was also added on the south roof face to augment light from a single

eled sheet steel ceiling that fit into a steel frame. The frame also acted to hold the sides of the stall together. A glass door in an aluminum frame, manufactured by the Wehman Company of Philadelphia, was attached with a piano hinge to a side panel. The shower head and valves were early products by Crane and featured patent dates for 1934.

west-facing window. The dormer only appears in photographs of the house from after the 1920s.

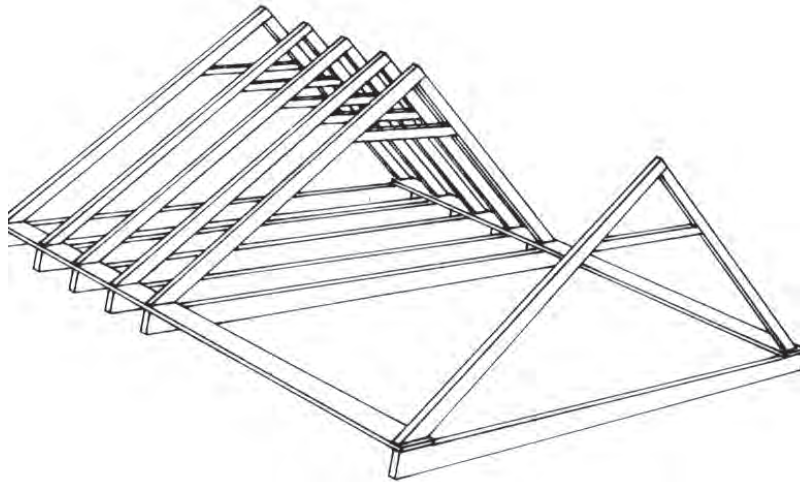
Knob and tube wiring was installed and wall sconces were added to the second floor room and bathroom.

Sometime in the 1950s, a bathroom was added to the first floor. The single first floor room was divided at roughly the same location as building A's north wall by a new stud wall. Also, the strip oak flooring was covered in 8" x 8" grey linoleum vinyl tile. In the new bathroom, a wall sink and medicine cabinet, an older 1930s toilet, and a tub/shower were installed. The shower was placed in front of the 1880s oak cabinet and a new stud wall was built between the tub and the cabinet. The cabinet remained concealed until initial investigation revealed it in 2010 (**Fig. 13**).¹²



Figure 13 "1880s oak cabinet hidden since the 1950s or 1960s behind a shower in bathroom of the first floor of the west addition"

¹² Concealed within the cabinet were bottles of ink, Christmas ornaments, and 1940s Parish carbon-copy deposit slips.



Evaluation

PRELIMINARY STATEMENT OF SIGNIFICANCE

Sellers Hall appears to be significant under National Register Criteria B (People) and C (Architecture). This preliminary statement of significance briefly explores why.

Criterion A: Sellers Hall may be significant for its early role in the development of Upper Darby, but further research on the area's development is needed to substantiate this.

Criterion B: Sellers Hall is strongly associated with the Sellers family, which constructed the house in 1684 and owned and occupied it until 1862. During that period, the family's succession of mill owners, engineers, inventors, and social activists played a prominent role in the early growth of Upper Darby Township and contributed to the

development of the Philadelphia area and the Mid-Atlantic states. For more than 300 years, the Sellers family was associated with sawing, cotton and machining mills, along with the production of wire screening, paper, flour and locomotives. At various times, members of the Sellers family owned and operated a gristmill, cocoonery (a building that housed silkworms), sawmills, tilt mills, tanning mills, cotton mills, and machining mills. Generations of Sellers family members contributed to the civic and political life, technical innovations, financial support, and growth of the industrial base that drove the prosperity of the region into the 20th century.

Though the property was sold to Thomas Powers in 1862, the building continued to be recognized for its association with the Sellers family. A 1908 newspaper article referenced "the house which Samuel [Sell-

ers] built with his own hand, and where he and his family for four generations lived so plainly and happily”; a 1916 letter from a member of the Sellers family called the building Sellers Hall.

The period of significance for Criterion B is defined as 1684, when Samuel Sellers completed the house, to 1862, when the Sellers family sold the property to Thomas Powers.

Criterion C: As a building constructed in the late-17th century and enlarged during the 18th and 19th centuries, Sellers Hall displays a variety of construction techniques and architectural styles. Originally constructed as a 2-story 20' x 30' stone building with a partial basement and an at-

tic, the house was expanded at least three times to respond to a need for more space and changing conceptions of domestic life.

Sellers Hall retains structural and architectural elements from its initial construction through the early-19th century. The majority of the random rubble stone walls from the original structure and from subsequent additions remain, though obscured by stucco. While the roof was rebuilt, the original oak cornice still crowns the south façade. On the interior, major oak structural elements such as the summer beam and chimney girt continue to support the house. Other structural members, such as oak joists and roof framing, exhibit finishing and joinery techniques common to the 18th-century.



Figure 1 The soffit board of the original cornice.

Additionally, though the house has been altered significantly since the Sellerses left, there are many extant features of the 18th-century house. Beaded oak partition walls, large areas of undisturbed early plaster, and all of the other mentioned elements define Sellers Hall as an important 17th and 18th century house of the Delaware Valley.

The period of significance for Criterion C is defined as 1684 to 1862.

INTEGRITY

Sellers Hall has been significantly altered since its original construction in 1684.

Samuel Sellers original 20' X 30' stone house exists today hidden within generations of change. Of the initial house, its south, west, and part of its north stone walls remain. Within these wall, the original oak summer beam, with chamfered corners and a lamb's

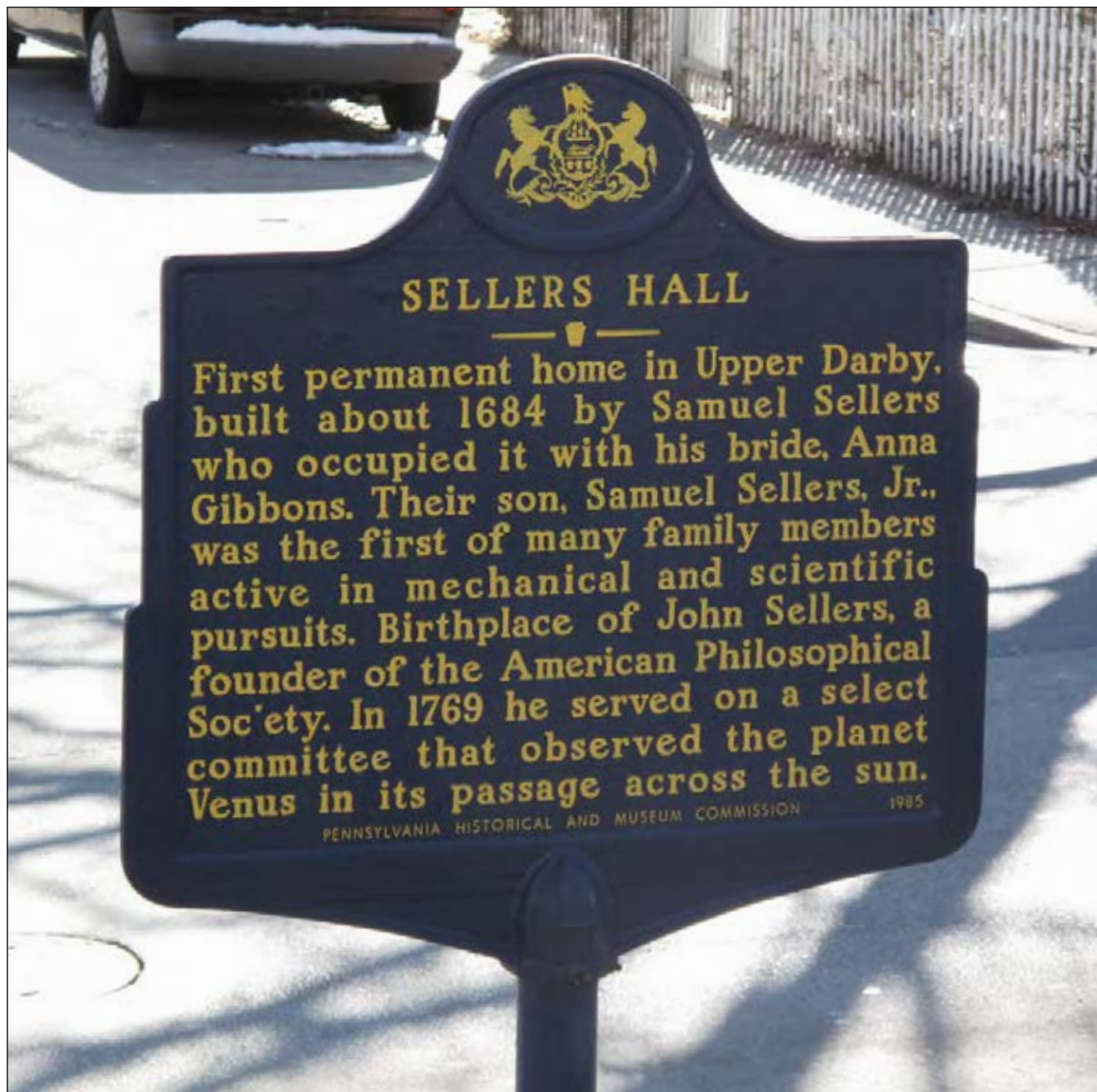
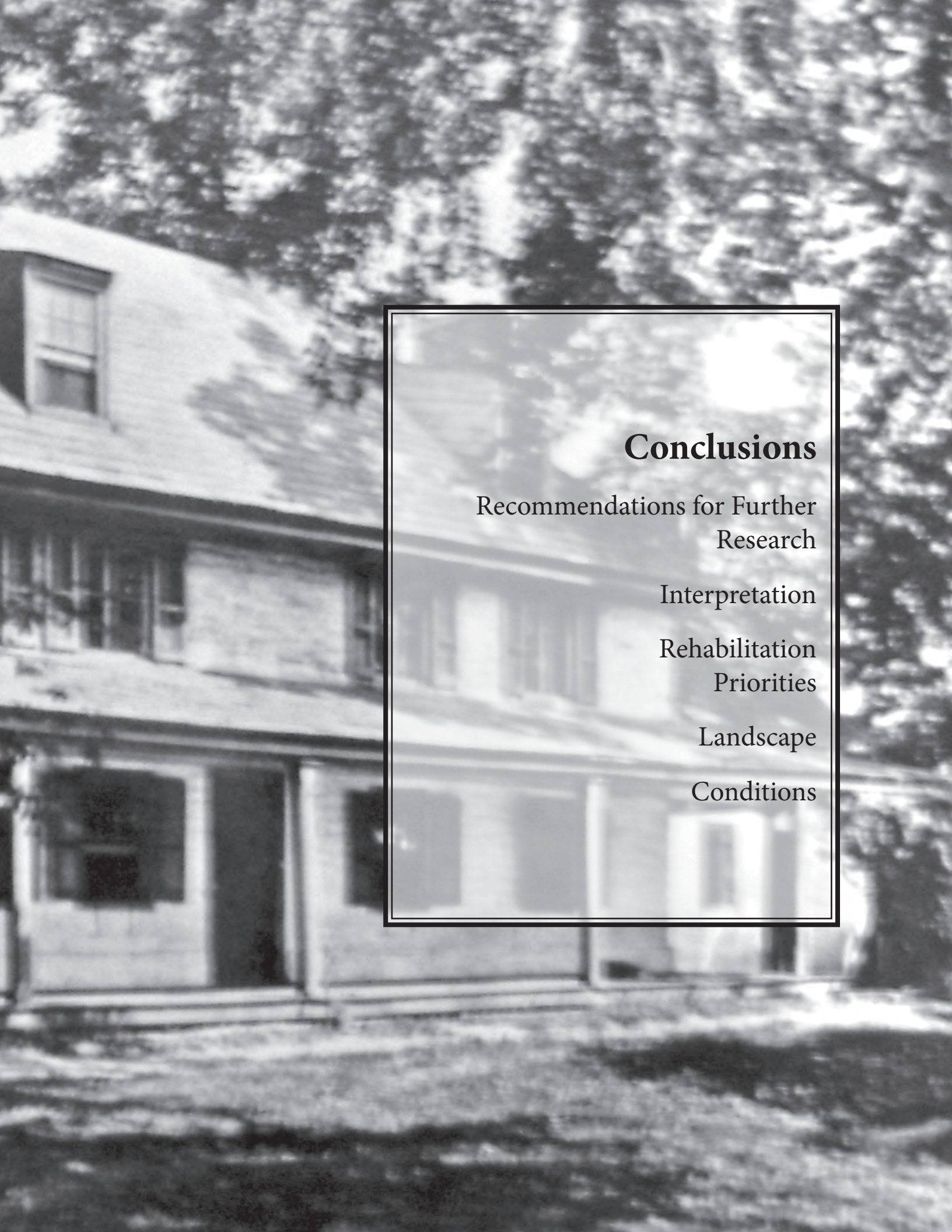


Figure 2 Historic Marker in front of Sellers Hall

tongue detail, and the chimney girt continue to support twelve joists between them. On the third floor, even very early window opening plaster remains hidden in the floor and features beaded corners. While the two fireplaces of the first house are gone, the west gable wall exhibits the soot and grease from the removed cooking fireplace flue. On the second floor, two wall sections of 18th century beaded oak partitions are hidden intact behind plaster. An equally important mid-18th-century stone addition to the original house remains intact on the west end. More of the early-19th century can be found in the house as significant alterations were made at this time. Early Federal-style fireplaces and woodwork are most prominent.

Some alterations are significant for their reflection of changing construction techniques and shifting conceptions of domestic life and architectural styles; other alterations are not significant, either because they were heavily altered themselves or completed after the period of significance. The Friends of Sellers Hall, which signed a long-term lease on the property in 2011, is currently exploring restoration and rehabilitation options that will preserve significant historic fabric.





Conclusions

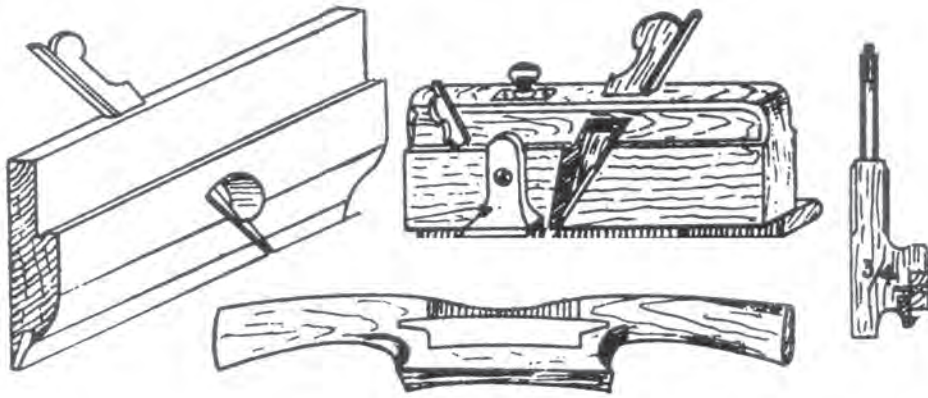
Recommendations for Further
Research

Interpretation

Rehabilitation
Priorities

Landscape

Conditions



Conclusions

Two years of investigations into the history and evolution of Sellers Hall have yielded a vast amount of information, which this report has attempted to convey in a coherent, comprehensive manner. However, much remains to be found in the building. Like any interesting story, the narrative of Sellers Hall is enormously complex, with hundreds of details fitting into the broad themes of changing ownership and building additions. This report presents a framework of large changes supported by detailed data on architectural elements.

RECOMMENDATIONS FOR FURTHER RESEARCH

Of course, not everything can be known about the building. Further investigations could clarify some items, including:

- There is still much to be investigated in terms of the interior spatial configuration as evidenced by staircases, wall partitions and fenestration.
- We determined the construction details of the original section of cornice on the south facade. We did not detail the cornices of the eastern and western additions and how they relate to the original building. By taking the cornice apart on the south wall in the locations of the eastern and western expansions it may be possible to expose the original eave framing and gain more information about the phasing of the early construction. The crown molding of the cornice of the central “original” 20’ x 30’ does date from the late 17th-century.

- Analysis of mortar, (pointing and back-up mortar used for masonry) should be conducted.
 - Additionally, by looking at the nail patterns on the side of the summer beam on the first floor and on the side of the floor joists of the second floor should help to determine the location of the partition door and its frame.
 - Any beams or joists with bark or a waney edge, allows us to confirm the sprouting point and felling point of the given tree. By taking a cross section sample or a core-boring sample, the wood can be compared to extant growth and weather models of trees in the Philadelphia region. This will provide solid material evidence of construction phases through dendrochronology.
 - The deconstruction of the eastern wall in room 106 will help to understand the presence of two door openings flanking the staircase that was removed.
 - 20th-century stucco should be removed to expose the stonework. This would give the best evidence for changes to the exterior of the structure.
 - We suggest that further investigation take place with the nails, especially in sections of the house that we were unable to study.
 - Investigations that focus on detailing the interior floor layouts will further support our initial theories on the major alterations to the house's layout. It may also unfold the possibility of further understanding the functional reason behind structural elements of a domestic dwelling in the Upper Darby and the wider Philadelphia region.
 - If future research is to be performed on the surrounding yard of Sellers Hall, as previously stated, a utilities investigation should be performed prior to any intrusive efforts. Also, a professional historical archaeologist should lead any archaeological investigative efforts. A series of test pits, or exploratory holes, a soil probing survey, or opening one or more excavation units is suggested. Artifacts were noted on the ground surface of the eastern yard and it is likely a field of artifact deposition surrounds the entire Hall. It is recommended that test pits or excavation units be utilized to confirm the possible location of the "kitchen" and "breezeway," as well as to further investigate the other anomalies discovered during the Ground Penetrating Radar (GPR) survey. These techniques will likely provide a better understanding of the surrounding yard, and any activities that may have taken place immediately around Sellers Hall. Further investigation may also confirm that the proposed "kitchen" is in fact a separate structure that was devoted to cooking and storage of food items.
- By building upon this Historic Structure Report, we hope that the architectural importance of Sellers Hall can be proved and recognized and aid in the understanding of the culture and history of Philadelphia and help in planning the future of Sellers Hall's role in the community and in the region

INTERPRETATION

The building's current configuration and finishes are not linked to the Sellers family and the historical, social, and cultural contexts of their domestic activities and lifestyle. However, it is evident that the hall has structurally evolved from the late 17th-century to the present day. Therefore, in terms of the interpretive potential of the house and site, there is no one historic phase that should be emphasized over another for the four major phases of construction.

REHABILITATION PRIORITIES

Under the direction of John Milner and Chris Carter, John Milner Architects will continue working on Sellers Hall to establish a schedule of rehabilitation and restoration priorities.

LANDSCAPE

Primary access to the building is currently from the parking lot on the north side. However, visitors cannot see the building from this point, since the adjacent buildings on the St. Alice's campus block the view. Therefore, it is proposed to reopen street access on the south side of the building. This way, visitors can see the building from the street and enjoy an unobstructed approach to the house.

CONDITIONS

The existing water management of the site (downspouts, retaining walls, and drainage

holes) is poor. The elevated soil adjacent to the building further increases the moisture level in the walls, which accelerates deterioration of plaster and any wood elements that contact the wall. This especially true in the western addition where plaster on the west wall has dissolved and joists have absorbed water and developed mold. Lowering the ground level by 18" can alleviate the problem and create a sense of a gathering place for the visitors. Permeable paving (natural stone, wood dust, pebblestone) and rustic planting (pin oak, dogwood, and other small-scale gardening) can highlight the site's unique historic importance. A new retaining wall and vegetated swales should be constructed on the northeast of the building (Fig. 1).

There are a few areas of structural concern on the interior. The original chimney girt over room 102 was notched on its underside for a radiator pipe. Temperature differentials between the pipe and surrounding air caused water to condense on the pipe, which was then wicked into the oak beam. Water damage on the beam is evident around the pipe and will only exacerbate stress cracks in the beam that emanate from the notch. The pipe should be removed.

Another area of concern is the west wall of the west addition. A stone wall was once tied perpendicularly to the wall and offered structural bracing. However, since that wall was removed sometime in the mid-19th century the west wall has developed an outward bulge at the second floor level. Here, the extra weight of stones project from the wall on the inside on the second floor has made the wall top-heavy. Inside, a crack



Figure 1 Proposed plan for Sellers Hall.

between the west wall and the floor, south wall, and ceiling plaster of second floor indicate that the wall is shifting outward. It is recommended that this crack be monitored and that tie rods be considered to support the wall laterally.





Appendix

Appendix A: Analysis of Finishes from
Sellers Hall

Appendix B: Analysis of Mortar and
Plaster

Appendix C: Archaeology—GPR
Report

Appendix D: Analysis of Nail
Chronology

Appendix E: Artifacts Found During
Investigation

Appendix F: Locks

Appendix G: More on the Sellers
Family

Appendix H: Floor Plan—Comparison
to Varnum's Quarters

Appendix I: Framing

Appendix J: Before and After
Photography

APPENDIX A: ANALYSIS OF FINISHES FROM SELLERS HALL

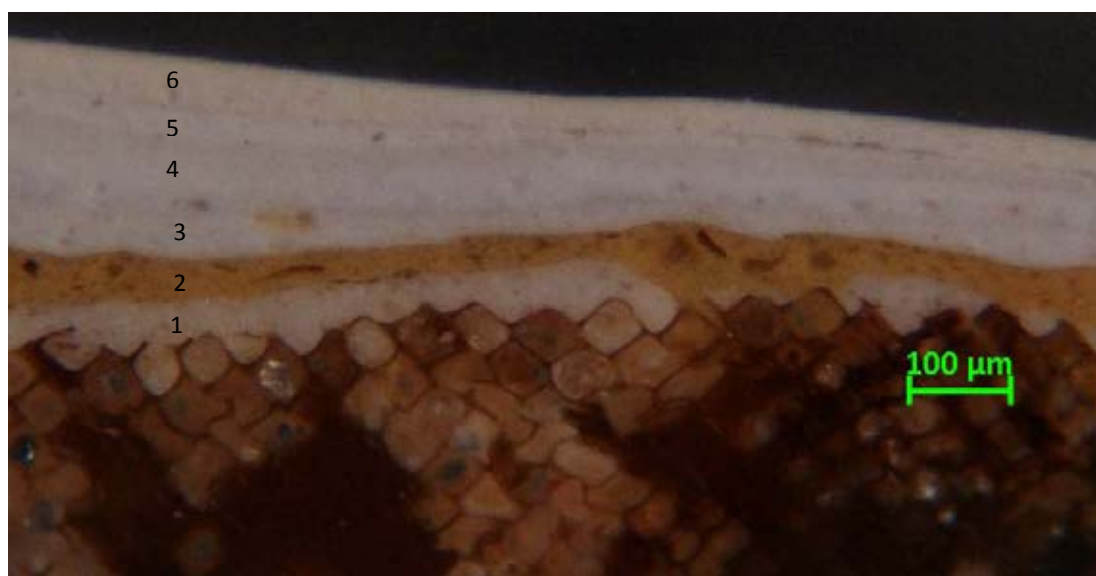
FIRST FLOOR

Sample #: SH-101-43	Sample Location: south wall, southwest corner of room
Room: 101	Element: early plaster previously obscured by sheetrock installation
Date Sampled: March 17, 2010	Microscope Type: Olympus CX31
Date Analyzed: April 14, 2010	Illumination: quartz halogen
Analyzed by: Sara Rogers	Magnification: 40x
Substrate: plaster	Camera: Nikon Ds-Fi 1



Scheme	Color
5	light pink
4	tan
3	red
2	beige
1	dark green

Sample #: SH-102-45	Sample Location: west window, south wall
Room: 102	Element: Federal style window trim
Date Sampled: March 17, 2010	Microscope Type: Olympus CX31
Date Analyzed: April 14, 2010	Illumination: quartz halogen
Analyzed by: Sara Rogers	Magnification: 100x
Substrate: wood	Camera: Nikon Ds-Fi 1



Scheme	Color
6	cream
5	white
4	off white
3	off white
2	yellow orange
1	off white

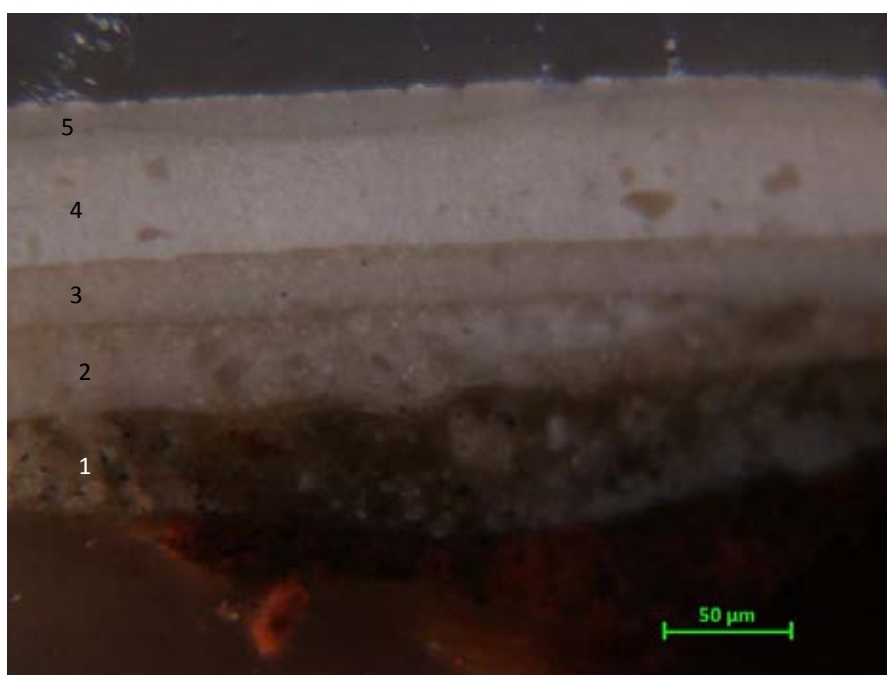
Sample #: SH-102-42	Sample Location: inside south closet
Room: 102	Element: door jamb of earlier front door, now concealed by closet
Date Sampled: March 17, 2010	Microscope Type: Olympus CX31
Date Analyzed: April 14, 2010	Illumination: quartz halogen
Analyzed by: Sara Rogers	Magnification: 100x
Substrate: wood	Camera: Nikon Ds-Fi 1



Scheme	Color
6	white
5	peach
4	beige
3	off white
2	beige
1	peach

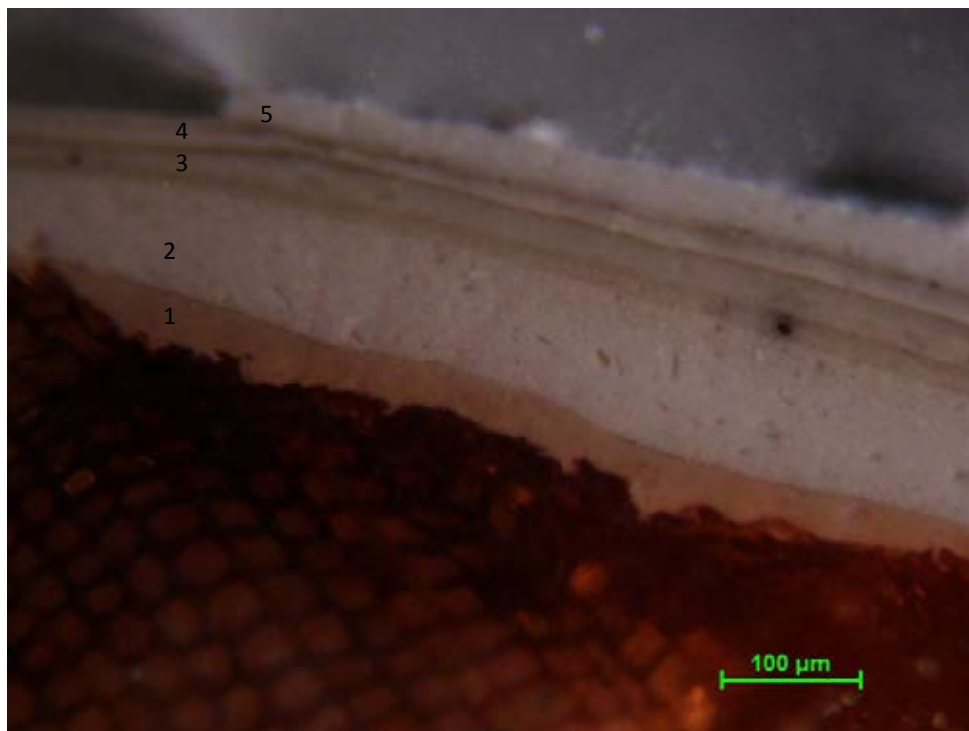
SECOND FLOOR

Sample #: SH-201-1	Sample Location: mantle on east wall
Room: 201	Element: top band of molding
Date Sampled: February 17, 2010	Microscope Type: Olympus CX31
Date Analyzed: April 13, 2010	Illumination: quartz halogen
Analyzed by: Sara Rogers	Magnification: 200x
Substrate: wood	Camera: Nikon Ds-Fi 1



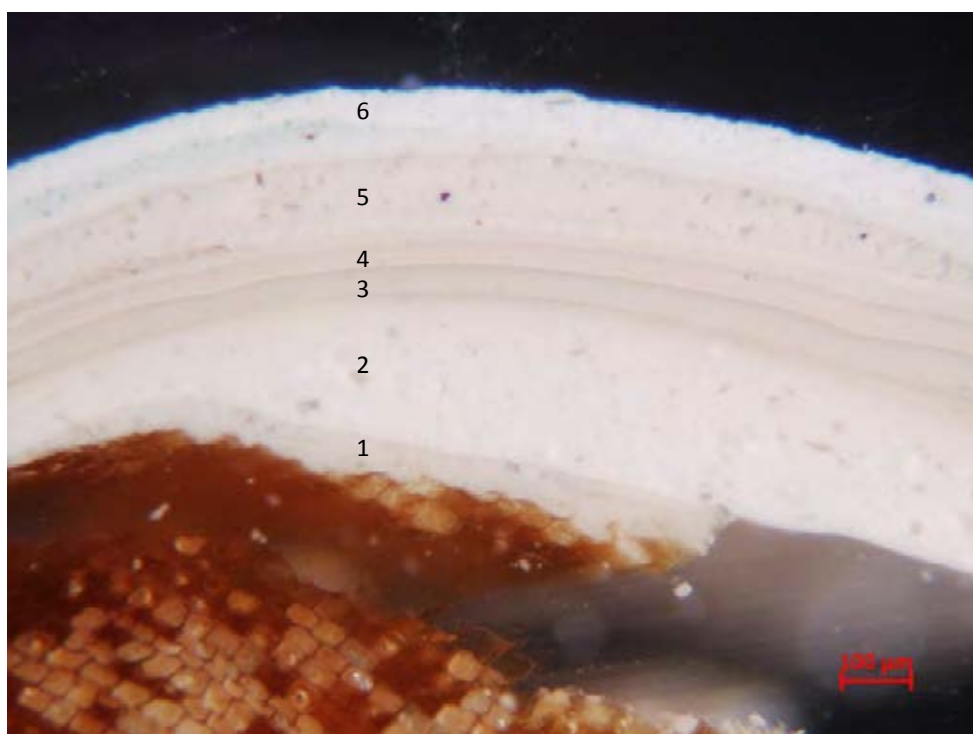
Scheme	Color
5	off white
4	white
3	off white
2	off white
1	brown

Sample #: SH-201-7	Sample Location: window in east wall
Room: 201	Element: right interior shutter
Date Sampled: February 17, 2010	Microscope Type: Olympus CX31
Date Analyzed: April 13, 2010	Illumination: quartz halogen
Analyzed by: Sara Rogers	Magnification: 100x
Substrate: wood	Camera: Nikon Ds-Fi 1



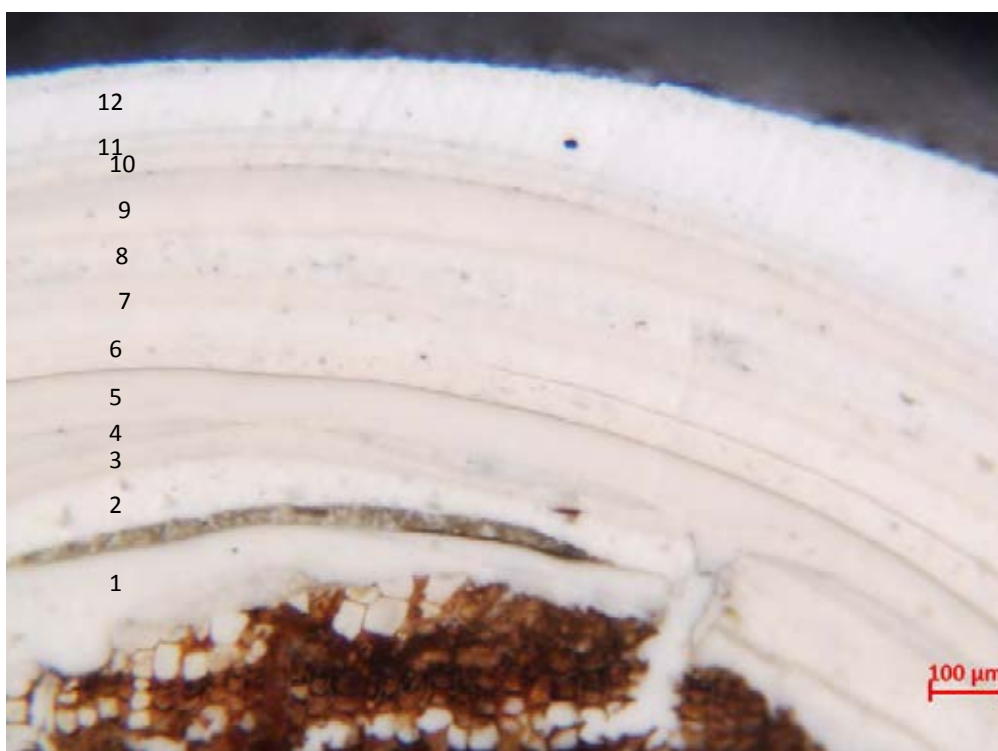
Scheme	Color
5	white
4	off white
3	off white
2	white
1	peach

Sample #: SH-201-11	Sample Location: window in south wall
Room: 201	Element: window frame
Date Sampled: February 17, 2010	Microscope Type: Olympus CX31
Date Analyzed: April 13, 2010	Illumination: quartz halogen
Analyzed by: Sara Rogers	Magnification: 100x
Substrate: wood	Camera: Nikon Ds-Fi 1



Scheme	Color
6	white white
5	off white
4	light beige
3	beige
2	off white
1	beige

Sample #: SH-201-12	Sample Location: eastern window, south wall
Room: 201	Element: small band below window sill
Date Sampled: February 17, 2010	Microscope Type: Olympus CX31
Date Analyzed: April 13, 2010	Illumination: quartz halogen
Analyzed by: Sara Rogers	Magnification: 40x
Substrate: wood	Camera: Nikon Ds-Fi 1



Scheme	Color	Scheme	Color
12	white	6	off white
11	white	5	off white
10	off white	4	off white
9	off white	3	off white
8	white	2	white dirt layer/fracture
7	white/off white	1	white

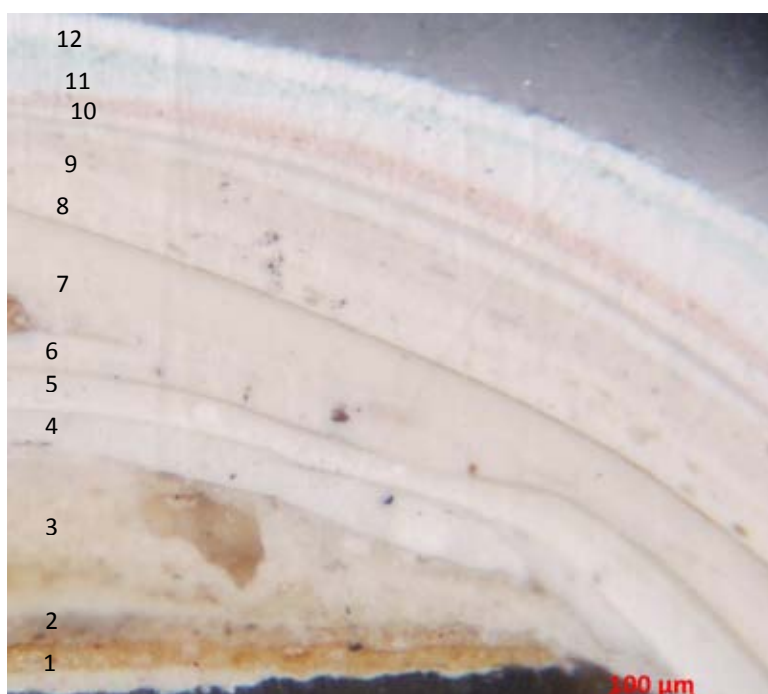
Sample #: SH-201-15	Sample Location: supporting post in western end of room
Room: 201	Element: face of post, about midway from floor
Date Sampled: February 17, 2010	Microscope Type: Olympus CX31
Date Analyzed: April 13, 2010	Illumination: quartz halogen
Analyzed by: Sara Rogers	Magnification: 100x
Substrate: wood	Camera: Nikon Ds-Fi 1



Scheme	Color
5	white
4	off white
3	off white
2	off white
1	off white

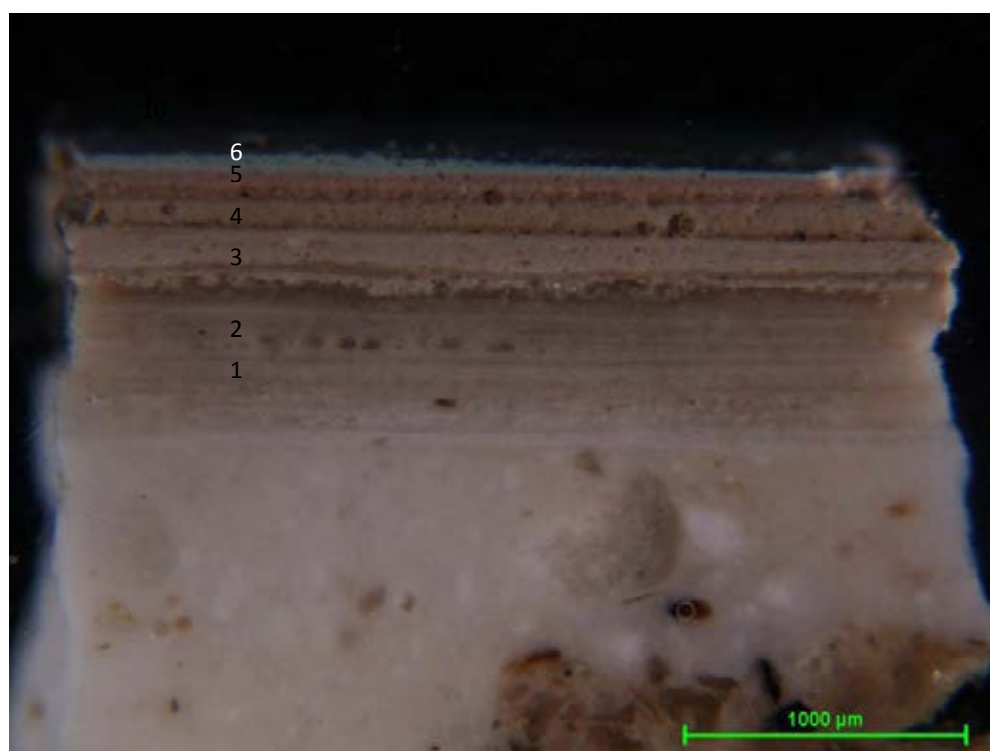
Appendix A: Analysis of Finishes from Sellers Hall

Sample #: SH-201-16	Sample: chair rail
Room: 201	Element: molding of chair rail
Date Sampled: March 17, 2010	Microscope Type: Olympus CX31
Date Analyzed: April 14, 2010	Illumination: quartz halogen
Analyzed by: Sara Rogers	Magnification: 100x
Substrate: wood	Camera: Nikon Ds-Fi 1



Scheme	Color	Scheme	Color	Scheme	Color
12	white	8	cream	4	off white
11	mint green white (primer)	7	cream	3	cream
10	pink off white (primer)	6	cream	2	tan
9	cream	5	cream	1	orange white (primer)

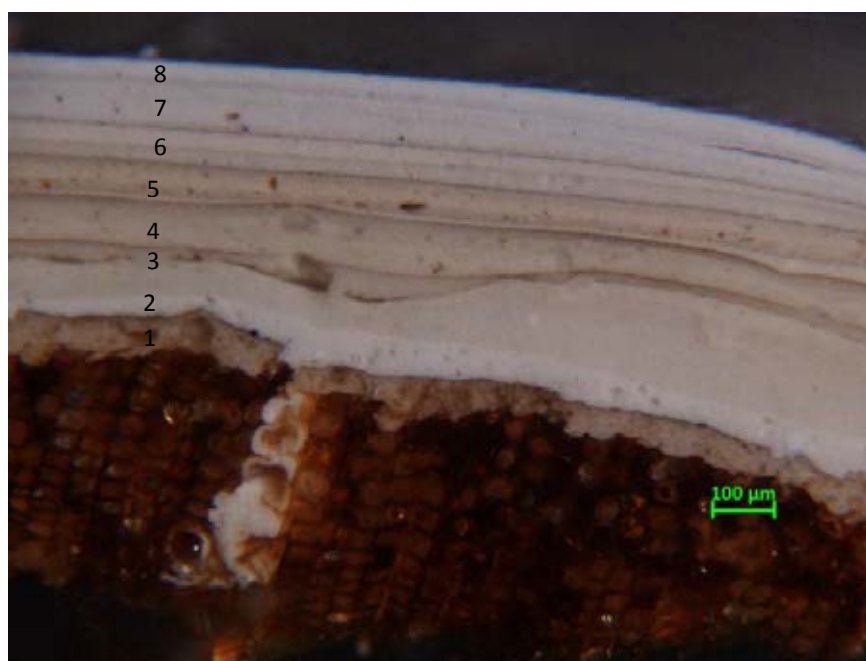
Sample #: SH-201-19	Sample Location: north wall
Room: 201	Element: heavy masonry wall
Date Sampled: March 17, 2010	Microscope Type: Olympus CX31
Date Analyzed: April 14, 2010	Illumination: quartz halogen
Analyzed by: Sara Rogers	Magnification: 40x
Substrate: plaster	Camera: Nikon Ds-Fi 1



Scheme	Color
6	aqua
5	dark pink dark pink
4	light brown
3	beige
2	beige
1	beige

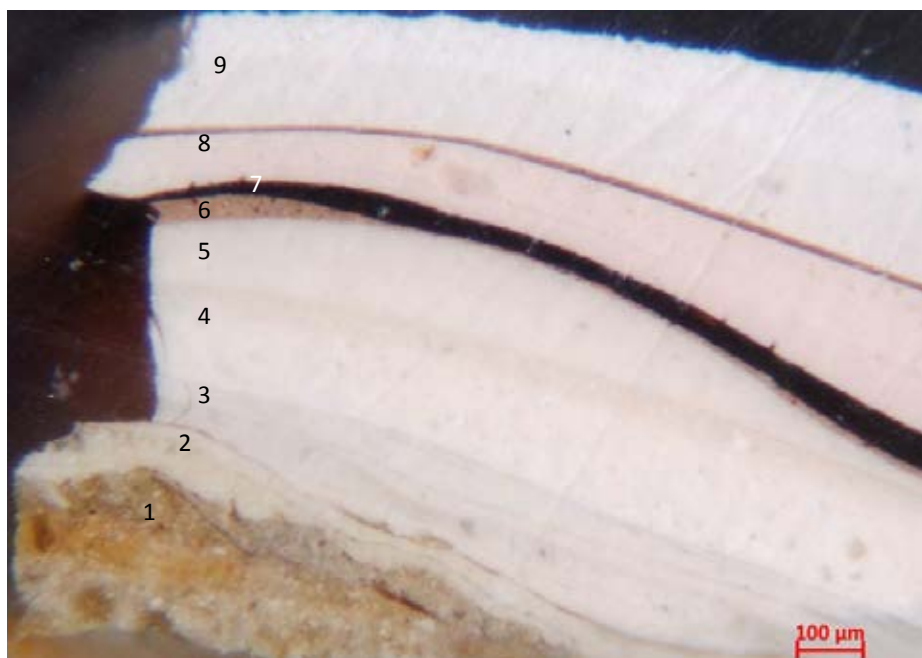
Appendix A: Analysis of Finishes from Sellers Hall

Sample #: SH-201-20	Sample Location: north wall
Room: 201	Element: window sash
Date Sampled: March 17, 2010	Microscope Type: Olympus CX31
Date Analyzed: April 14, 2010	Illumination: quartz halogen
Analyzed by: Sara Rogers	Magnification: 100x
Substrate: wood	Camera: Nikon Ds-Fi 1



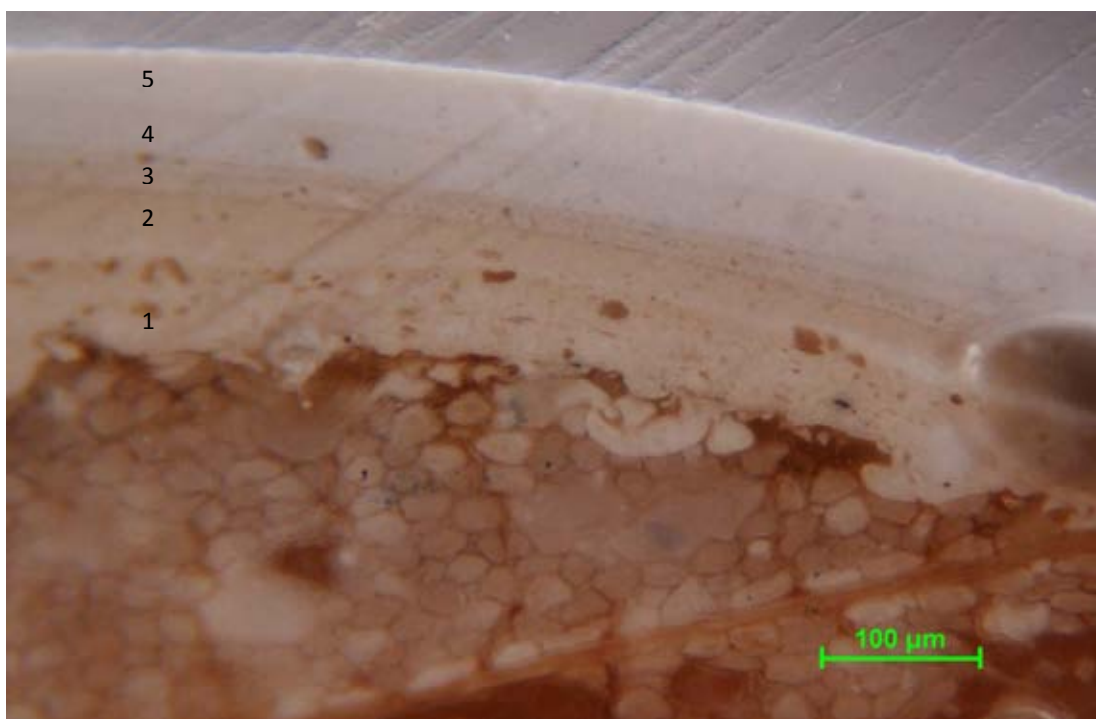
Scheme	Color	Scheme	Color
8	white	4	beige
7	off white	3	beige
6	off white	2	beige white
5	cream	1	tan

Sample #: SH-202-23	Sample Location: door in east wall
Room: 202	Element: raised panel of door to room 201
Date Sampled: March 17, 2010	Microscope Type: Olympus CX31
Date Analyzed: April 14, 2010	Illumination: quartz halogen
Analyzed by: Sara Rogers	Magnification: 100x
Substrate: wood	Camera: Nikon Ds-Fi 1



Scheme	Color	Scheme	Color
9	white	4	off white off white
8	light pink	3	off white
7	deep red	2	cream
6	dark pink	1	orange
5	white		

Sample #: SH-203-26	Sample Location: door to bathroom, north wall
Room: 203	Element: door frame
Date Sampled: March 17, 2010	Microscope Type: Olympus CX31
Date Analyzed: April 14, 2010	Illumination: quartz halogen
Analyzed by: Sara Rogers	Magnification: 100x
Substrate: wood	Camera: Nikon Ds-Fi 1



Scheme	Color
5	off white
4	off white
3	cream
2	cream
1	cream

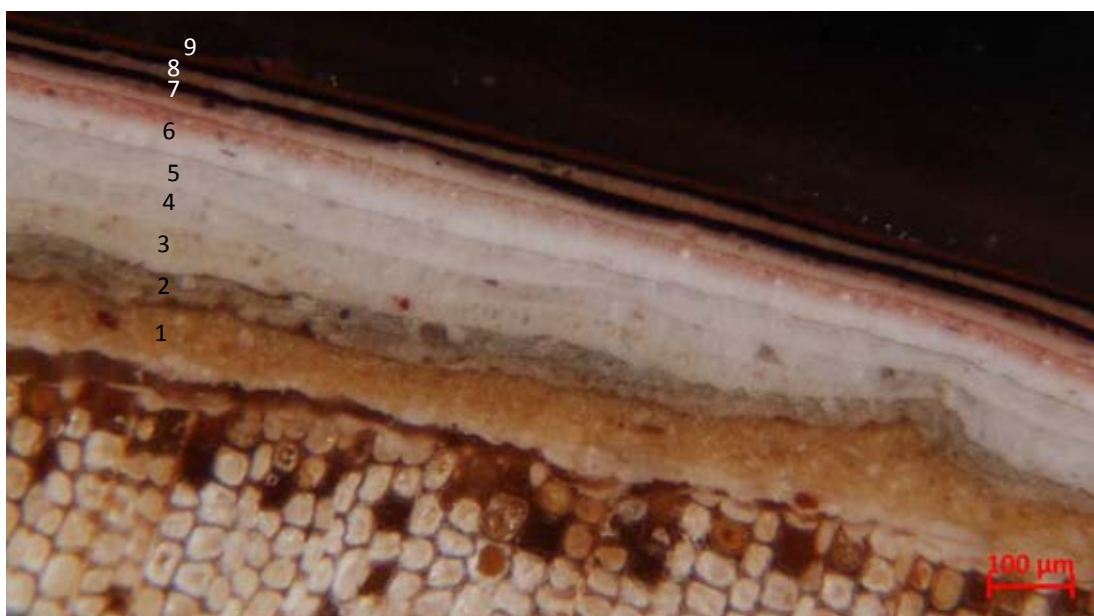
THIRD FLOOR

Sample #: SH-302-33	Sample Location: inside east closet
Room: 302	Element: pegboard
Date Sampled: March 17, 2010	Microscope Type: Olympus CX31
Date Analyzed: April 14, 2010	Illumination: quartz halogen
Analyzed by: Sara Rogers	Magnification: 100x
Substrate: wood	Camera: Nikon Ds-Fi 1



Scheme	Color
5	off white
4	peach peach
3	off white
2	green
1	off white

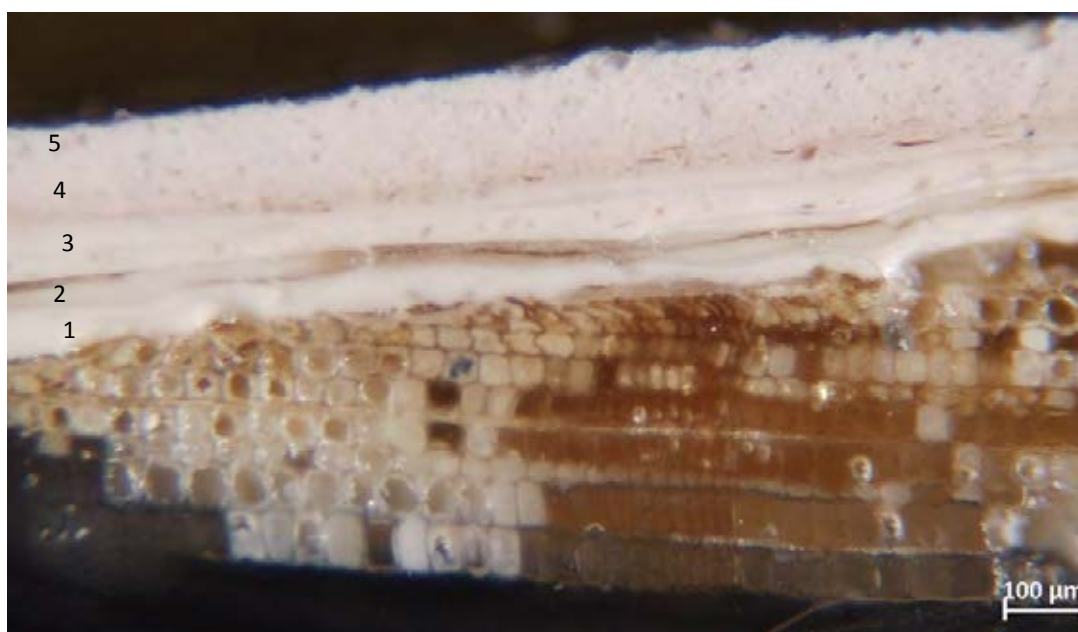
Sample #: SH-302-35	Sample Location: east door
Room: 302	Element: raised panel of door
Date Sampled: March 17, 2010	Microscope Type: Olympus CX31
Date Analyzed: April 14, 2010	Illumination: quartz halogen
Analyzed by: Sara Rogers	Magnification: 100x
Substrate: wood	Camera: Nikon Ds-Fi 1



Scheme	Color	Scheme	Color
*9	rust red	4	off white
8	glaze pink	3	off white
7	glaze pink	2	sage
6	pink white	1	orange
5	off white		

*Most recent latex layer detached in the process of embedding.

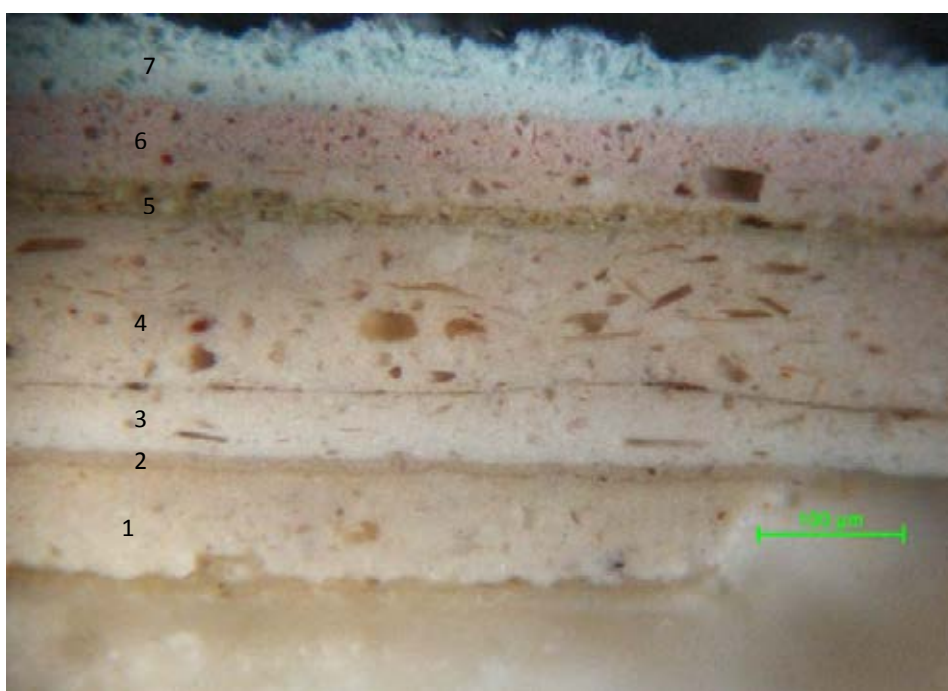
Sample #: SH-303-36	Sample Location: south wall
Room: 303	Element: trim around dormer
Date Sampled: March 17, 2010	Microscope Type: Olympus CX31
Date Analyzed: April 14, 2010	Illumination: quartz halogen
Analyzed by: Sara Rogers	Magnification: 100x
Substrate: wood	Camera: Nikon Ds-Fi 1



Scheme	Color
5	off white
4	off white
3	white
2	beige white
1	white

Appendix A: Analysis of Finishes from Sellers Hall

Sample #: SH-303-41	Sample Location: west wall
Room: 303	Element: flat plaster from wall
Date Sampled: March 17, 2010	Microscope Type: Olympus CX31
Date Analyzed: April 14, 2010	Illumination: quartz halogen
Analyzed by: Sara Rogers	Magnification: 40x
Substrate: plaster	Camera: Nikon Ds-Fi 1



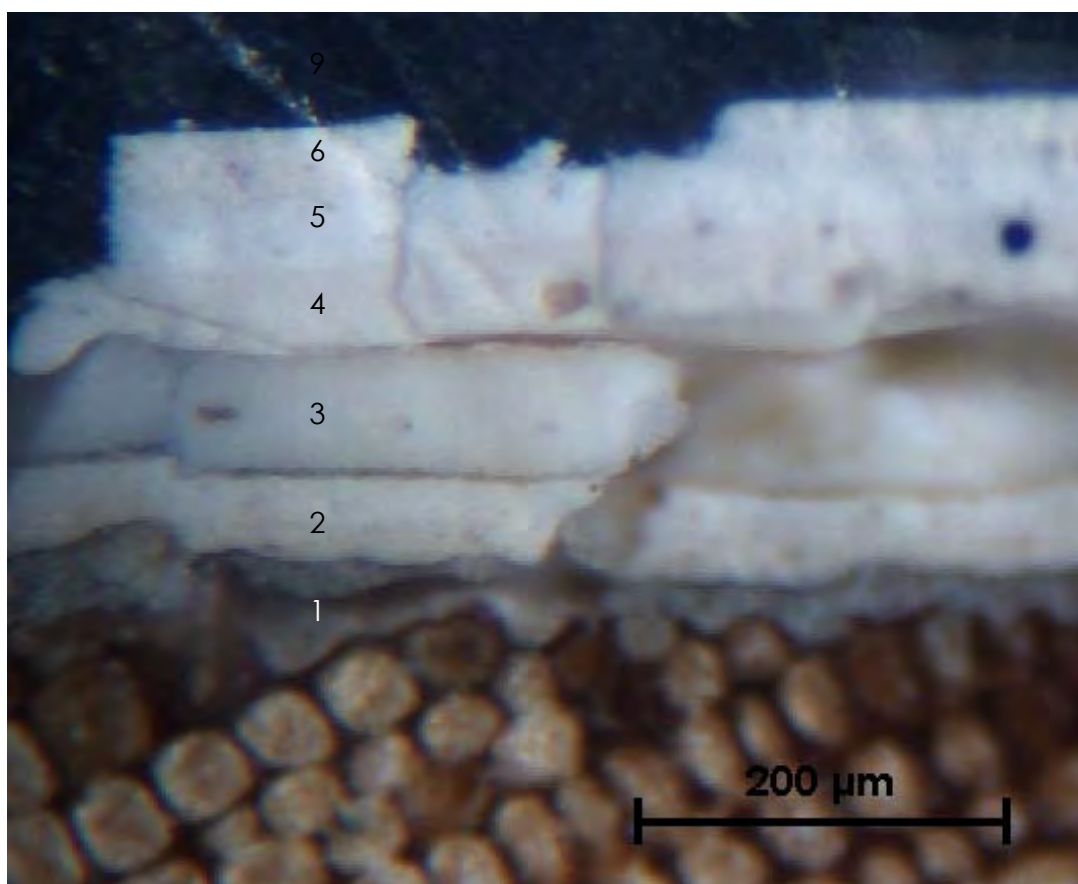
Scheme	Color	Scheme	Color
7	light blue	3	off white
6	pink	2	beige
5	tan	1	cream
4	cream		
3	off white		

Sample #: SH-306-03	Sample Location: Exterior handle, closet door
Room: 306b	Element: Door
Date Sampled: March 2010	Microscope Type: Olympus CX31
Date Analyzed: April 2010	Illumination: Quartz Halogen
Analyzed by: Meaghan Colahan	Magnification: 100x
Substrate: Wood	Camera: Nikon Ds-Fi 1



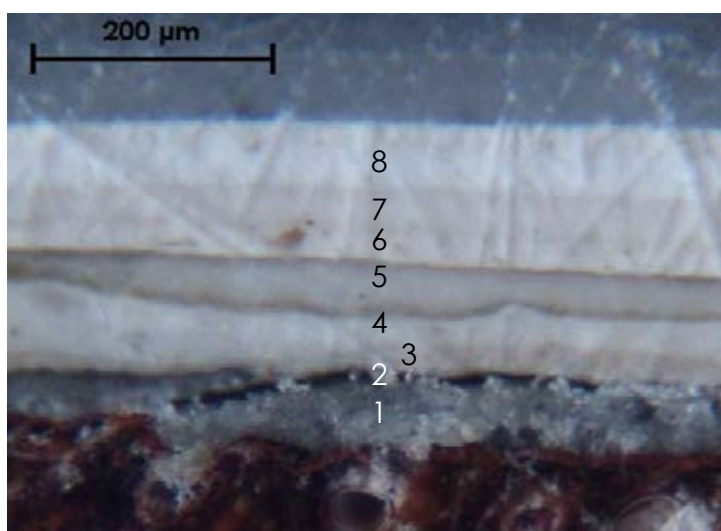
Scheme	Color	Scheme	Color
6	White	3	White
5	Black	2	Beige
4	White	1	Light gray

Sample #: SH-306-04	Sample Location: Exterior of closet door
Room: 306	Element: Door
Date Sampled: March 2010	Microscope Type: Olympus CX31
Date Analyzed: April 2010	Illumination: Quartz Halogen
Analyzed by: Meaghan Colahan	Magnification: 100x
Substrate: Wood	Camera: Nikon Ds-Fi 1



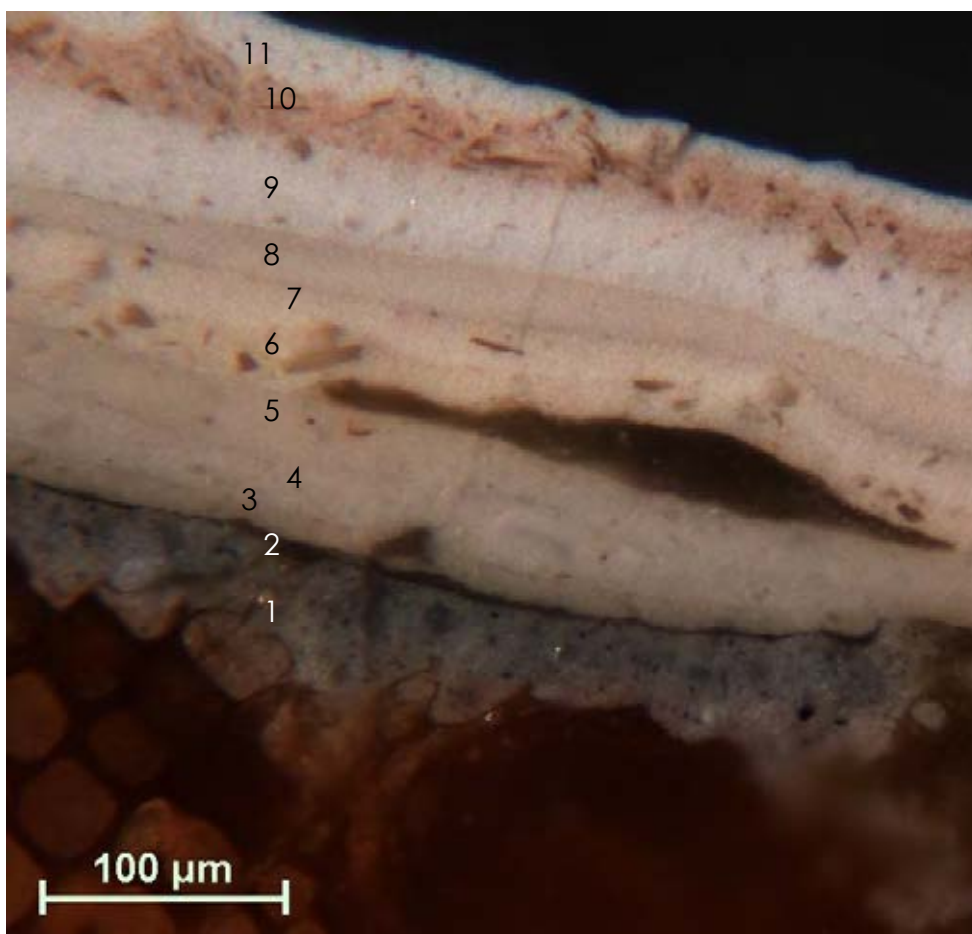
Scheme	Color	Scheme	Color
6	White	3	Translucent white
5	White	2	Dirt layer White
4	White	1	Dirt layer Gray

Sample #: SH-306-05	Sample Location: Closet door frame, left side
Room: 306 b	Element: Molding
Date Sampled: March 2010	Microscope Type: Olympus CX31
Date Analyzed: April 2010	Illumination: Quartz Halogen
Analyzed by: Meaghan Colahan	Magnification: 200x
Substrate: Wood	Camera: Nikon Ds-Fi 1



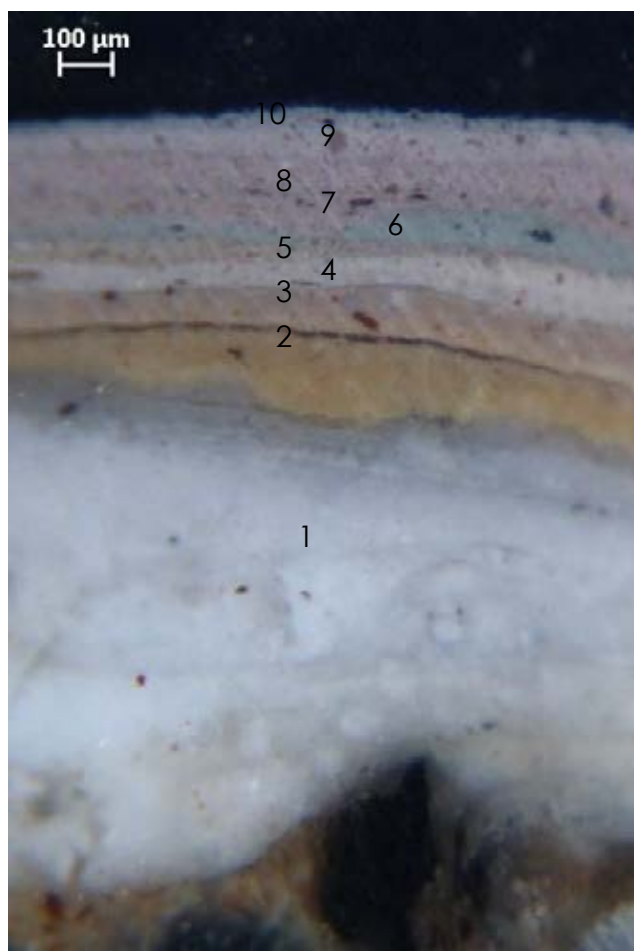
Scheme	Color	Scheme	Color
8	White (2 layers)	4	White
7	Off-white	3	Beige
6	Off-white	2	Black
5	Translucent white	1	Light gray

Sample #: SH-306-06	Sample Location: Molding separating closet from wall
Room: 306b	Element: Molding
Date Sampled: March 2010	Microscope Type: Olympus CX31
Date Analyzed: April 2010	Illumination: Quartz Halogen
Analyzed by: Meaghan Colahan	Magnification: 200x
Substrate: Wood	Camera: Nikon Ds-Fi 1



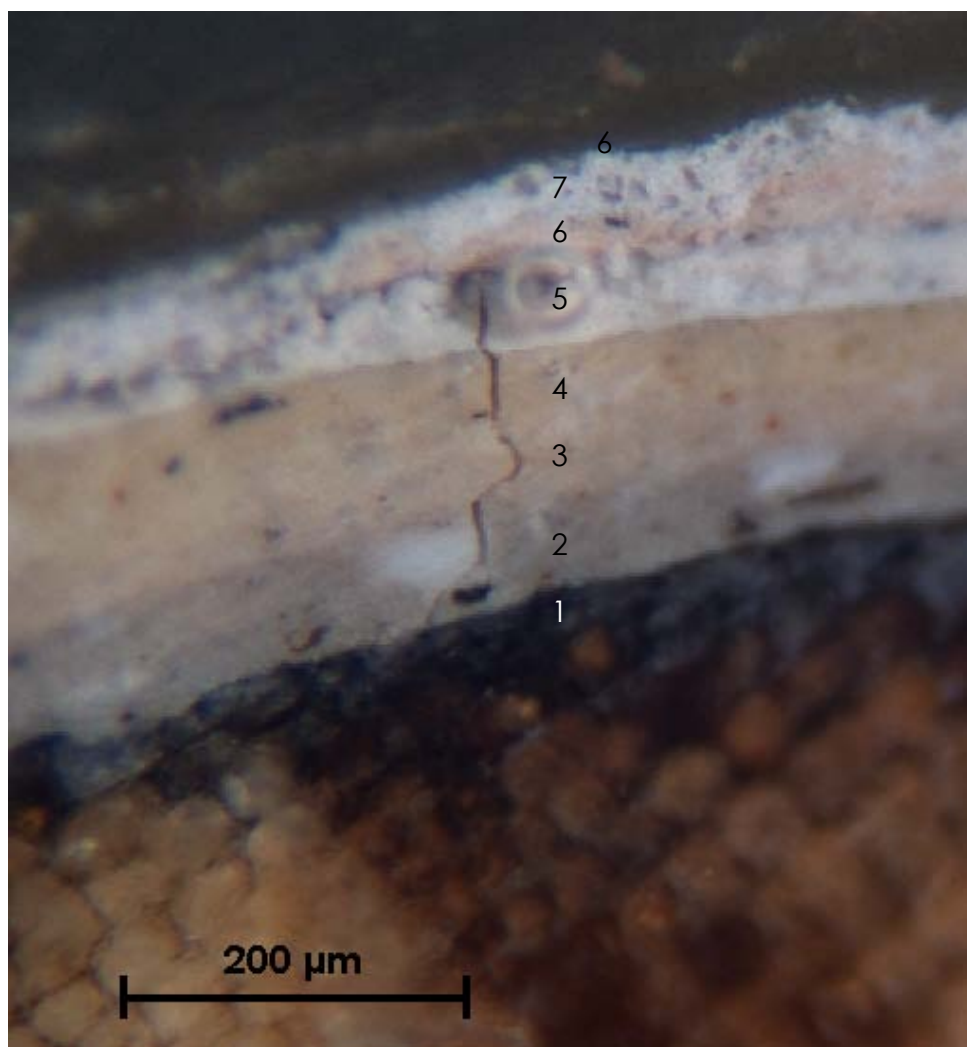
Scheme	Color	Scheme	Color
11	White	5	White
10	Pink	4	White
9	White	3	Off-white
8	White	2	Black
7	White	1	Dark gray
6	Peach		

Sample #: SH-306-07	Sample Location: Corner next to the fireplace
Room: 306b	Element: Wall
Date Sampled: March 2010	Microscope Type: Olympus CX31
Date Analyzed: April 2010	Illumination: Quartz Halogen
Analyzed by: Meaghan Colahan	Magnification: 40x
Substrate: Plaster	Camera: Nikon Ds-Fi 1



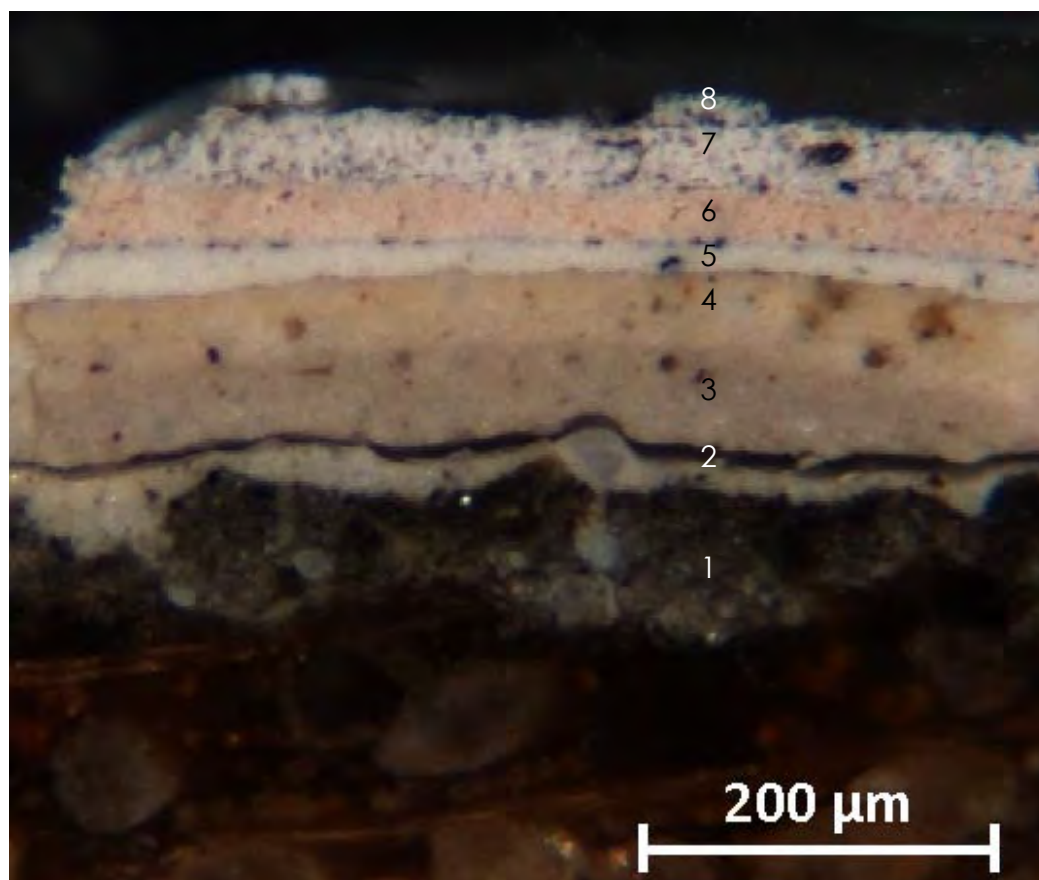
Scheme	Color	Scheme	Color
10	Light pink	5	Peach
9	Light pink	4	White
8	Pink	3	Peach
7	Pink	2	Dark glaze Dark yellow
6	Mint green	1	White (plaster finish coat)

Sample #: SH-306-08	Sample Location: Closet shelf directly below peg board
Room: 306b	Element: Closet woodwork
Date Sampled: March 2010	Microscope Type: Olympus CX31
Date Analyzed: April 2010	Illumination: Quartz Halogen
Analyzed by: Meaghan Colahan	Magnification: 100x
Substrate: Wood	Camera: Nikon Ds-Fi 1



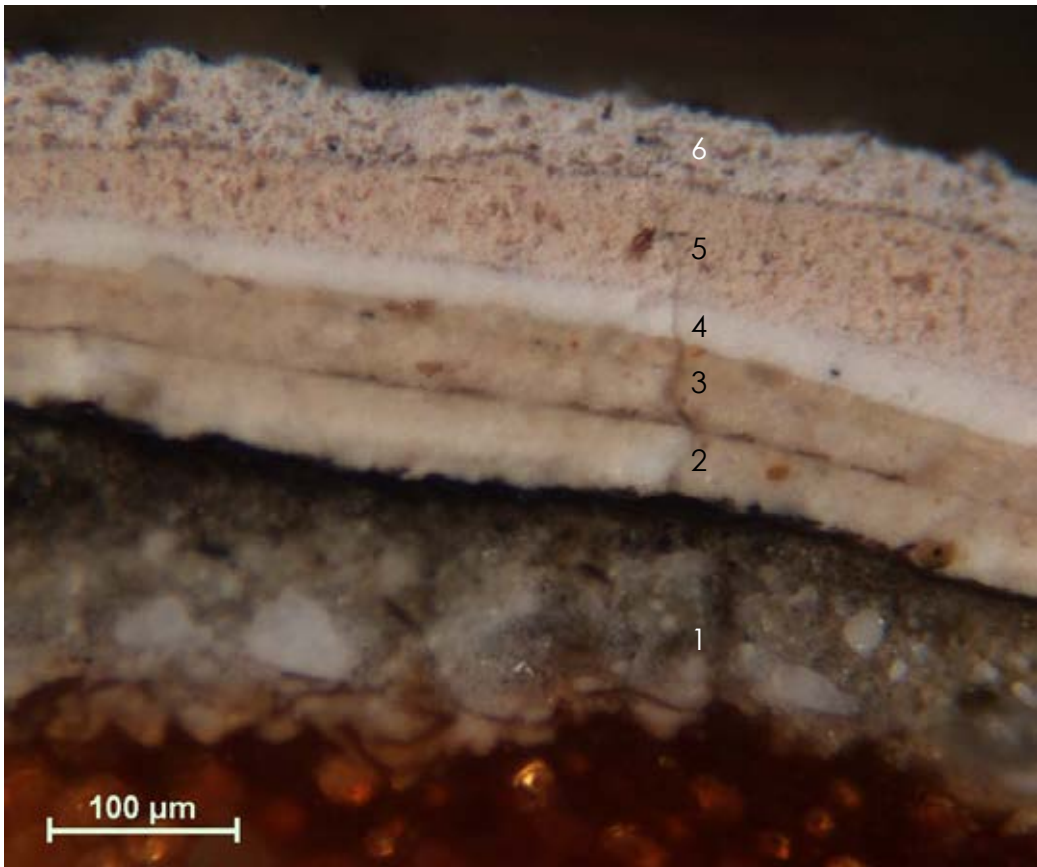
Scheme	Color	Scheme	Color
7	White	3	Peach
6	Pink	2	Tan
5	Dirt layer White	1	Dark gray
4	Yellow		

Sample #: SH-306-09	Sample Location: Pegboard
Room: 306b	Element: Closet woodwork
Date Sampled: March 2010	Microscope Type: Olympus CX31
Date Analyzed: April 2010	Illumination: Quartz Halogen
Analyzed by: Meaghan Colahan	Magnification: 100x
Substrate: Wood	Camera: Nikon Ds-Fi 1



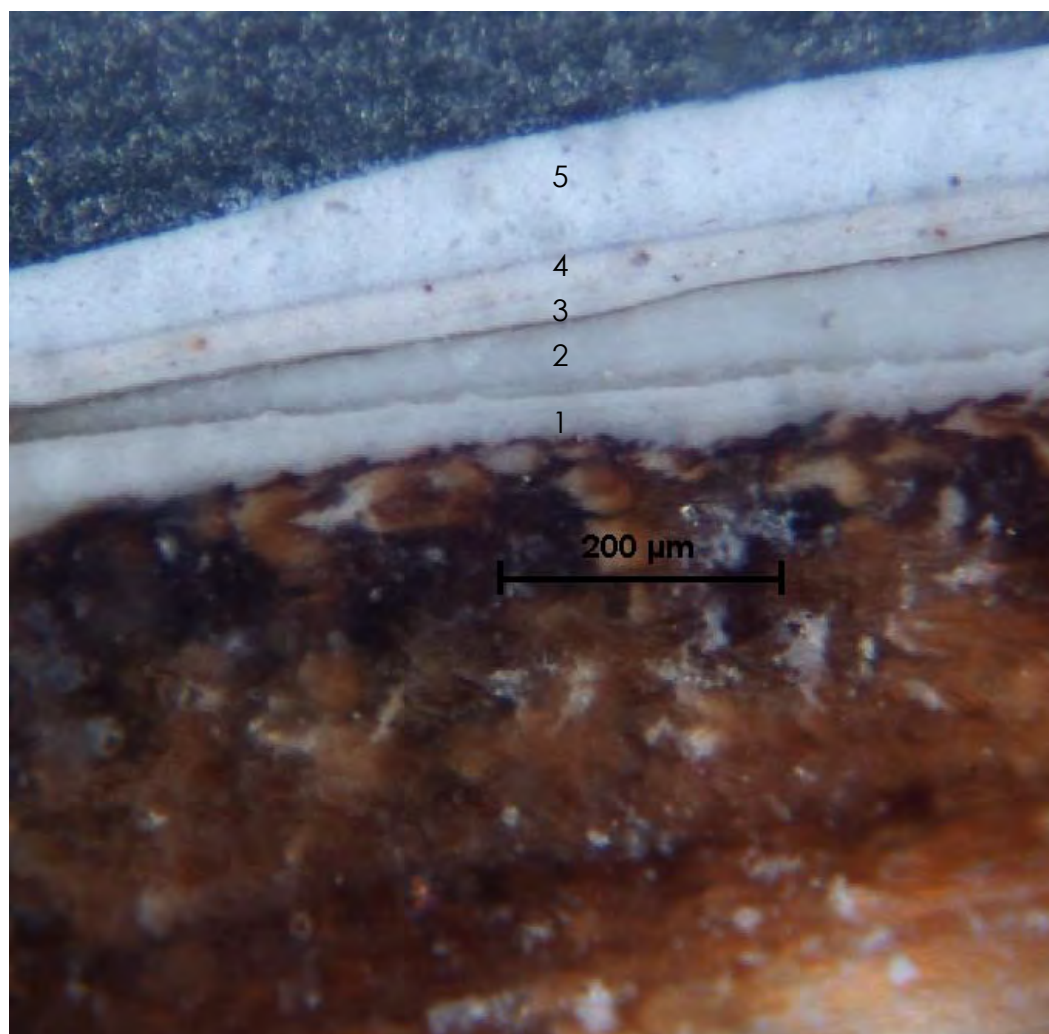
Scheme	Color	Scheme	Color
8	White	4	Peach
7	White	3	Beige
6	Pink	2	Off-white
5	Dirt layer White	1	Dark gray

Sample #: SH-306-10	Sample Location: Bottom shelf, right side
Room: 306b	Element: Closet woodwork
Date Sampled: March 2010	Microscope Type: Olympus CX31
Date Analyzed: April 2010	Illumination: Quartz Halogen
Analyzed by: Meaghan Colahan	Magnification: 200x
Substrate: Wood	Camera: Nikon Ds-Fi 1



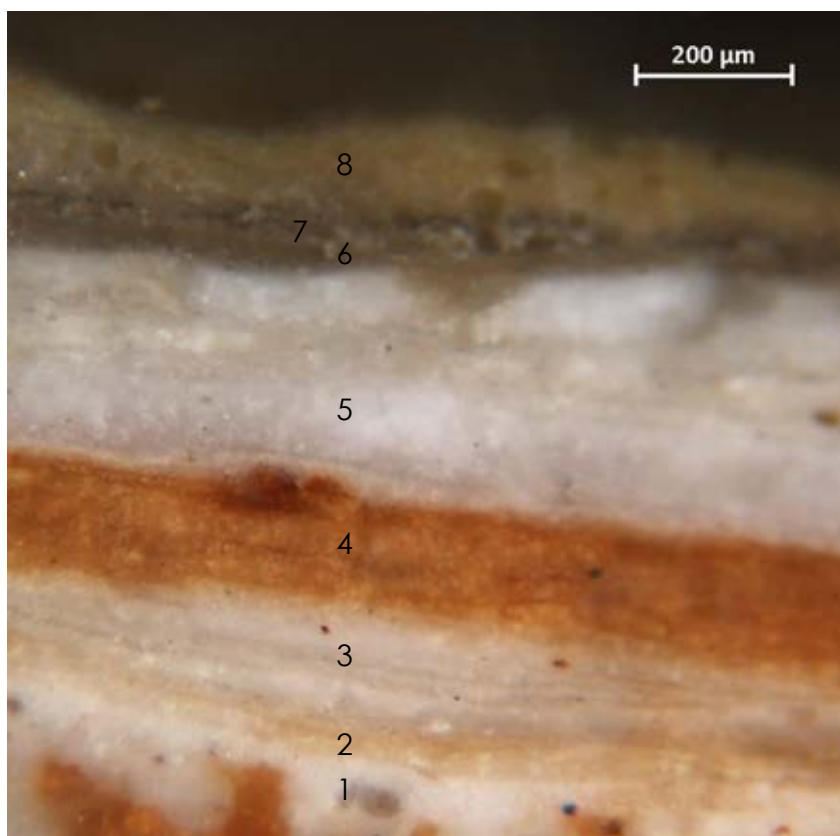
Scheme	Color	Scheme	Color
6	White	3	Beige (2 layers)
5	Dirt layer Pink	2	Off-white
4	White	1	Gray

Sample #: SH-306-11	Sample Location: Frame of window to the left of the fire place, upper half
Room: 306b	Element: Window frame
Date Sampled: March 2010	Microscope Type: Olympus CX31
Date Analyzed: April 2010	Illumination: Quartz Halogen
Analyzed by: Meaghan Colahan	Magnification: 100x
Substrate: Wood	Camera: Nikon Ds-Fi 1



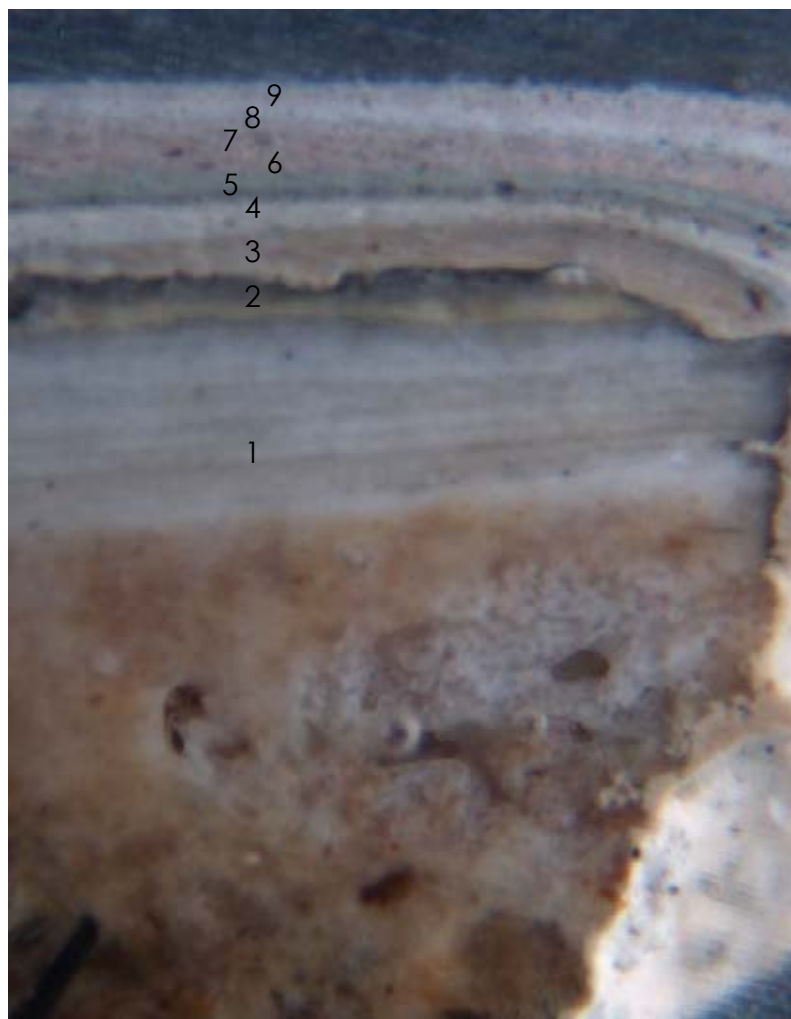
Scheme	Color	Scheme	Color
5	White	2	Dirt layer White
4	White	1	White
3	White		

Sample #: SH-306-13	Sample Location: Above the ceiling line, above fireplace
Room: 306b	Element: Wall
Date Sampled: March 2010	Microscope Type: Olympus CX31
Date Analyzed: April 2010	Illumination: Quartz Halogen
Analyzed by: Meaghan Colahan	Magnification: 100x
Substrate: Plaster	Camera: Nikon Ds-Fi 1



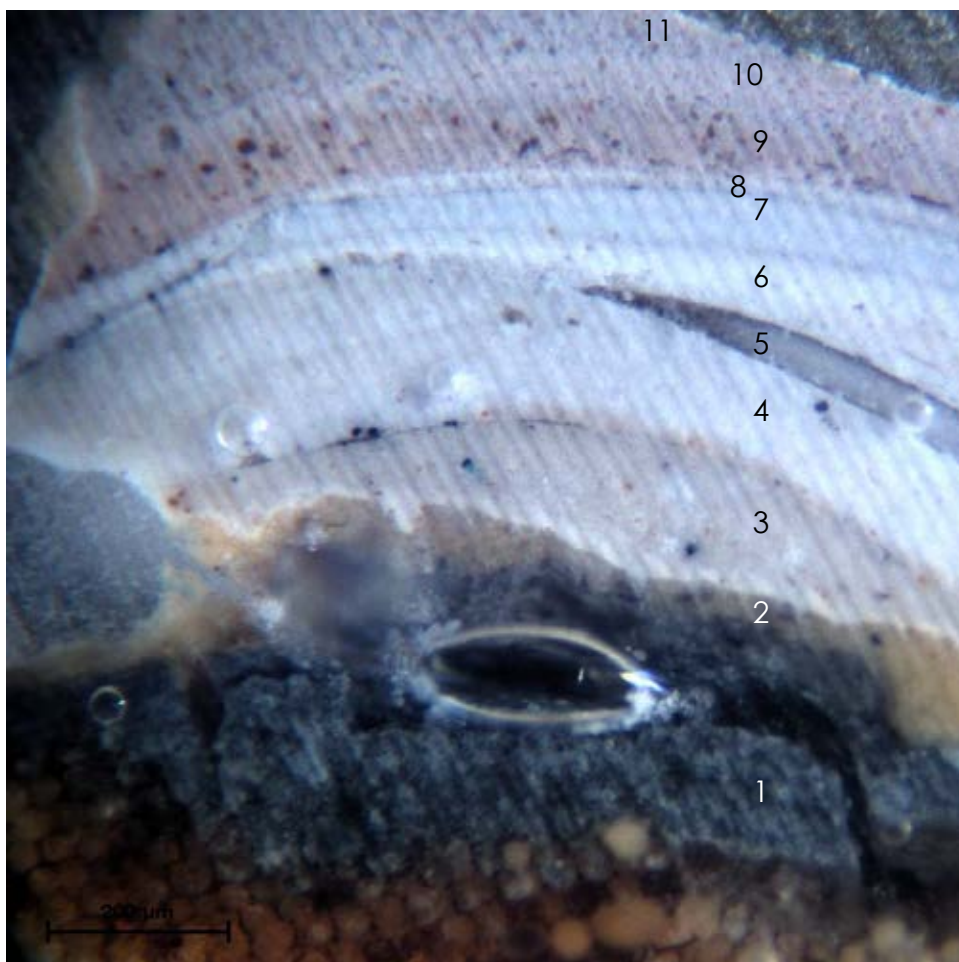
Scheme	Color	Scheme	Color
8	Yellow	4	Orange (plaster?)
7	Dirt layer Yellow	3	White
6	Dark translucent	2	Discolored white
5	White	1	White (plaster finish coat)

Sample #: SH-306-15	Sample Location: Wall of window opening left of fireplace
Room: 306b	Element: Wall
Date Sampled: March 2010	Microscope Type: Olympus CX31
Date Analyzed: April 2010	Illumination: Quartz Halogen
Analyzed by: Meaghan Colahan	Magnification: 40x
Substrate: Plaster	Camera: Nikon Ds-Fi 1



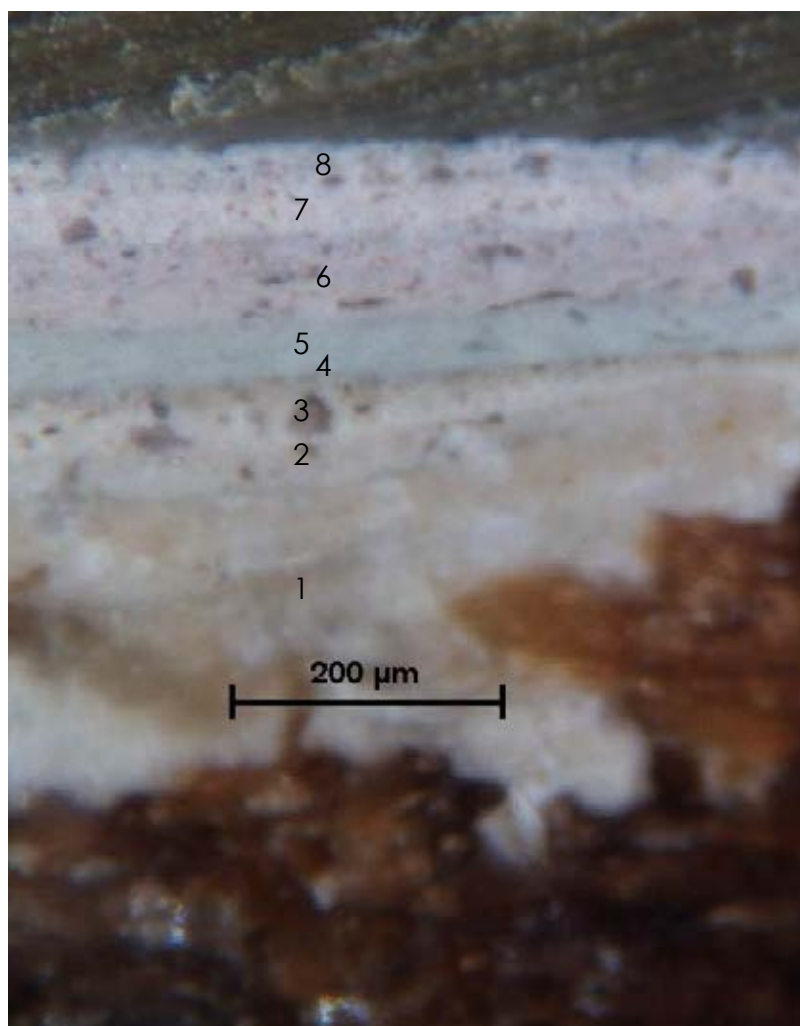
Scheme	Color	Scheme	Color
9	Pink	4	White
8	White	3	Peach
7	Pink	2	Dirt layer Yellow
6	Pale green	1	White (7 layers)
5	Gray		

Sample #: SH-306-16	Sample Location: Frame around window left of fireplace
Room: 306b	Element: Molding
Date Sampled: March 2010	Microscope Type: Olympus CX31
Date Analyzed: April 2010	Illumination: Quartz Halogen
Analyzed by: Meaghan Colahan	Magnification: 100x
Substrate: Wood	Camera: Nikon Ds-Fi 1



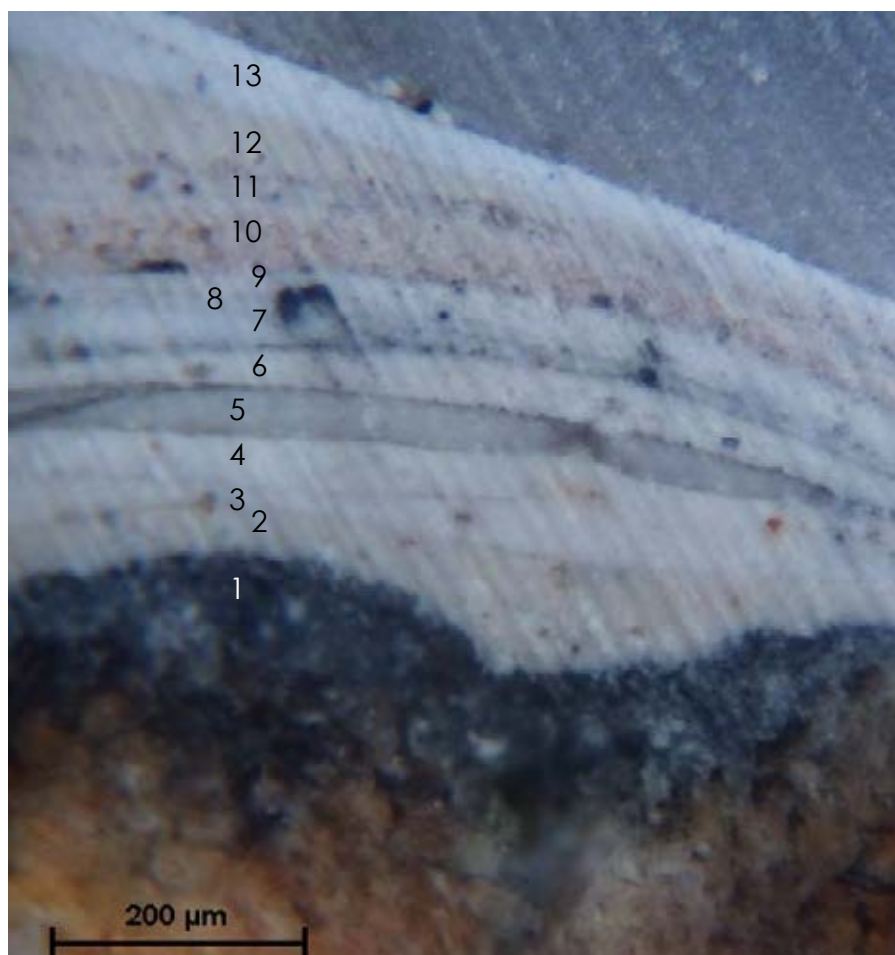
Scheme	Color	Scheme	Color
11	Pale pink	5	White translucent (discolored)
10	Pale pink	4	White
9	Pink	3	Peach
8	White	2	Yellow
7	White?	1	Dark gray
6	White		

Sample #: SH-306-17	Sample Location: Left side of double gable
Room: 306b	Element: Wall
Date Sampled: March 2010	Microscope Type: Olympus CX31
Date Analyzed: April 2010	Illumination: Quartz Halogen
Analyzed by: Meaghan Colahan	Magnification: 100x
Substrate: Plaster	Camera: Nikon Ds-Fi 1



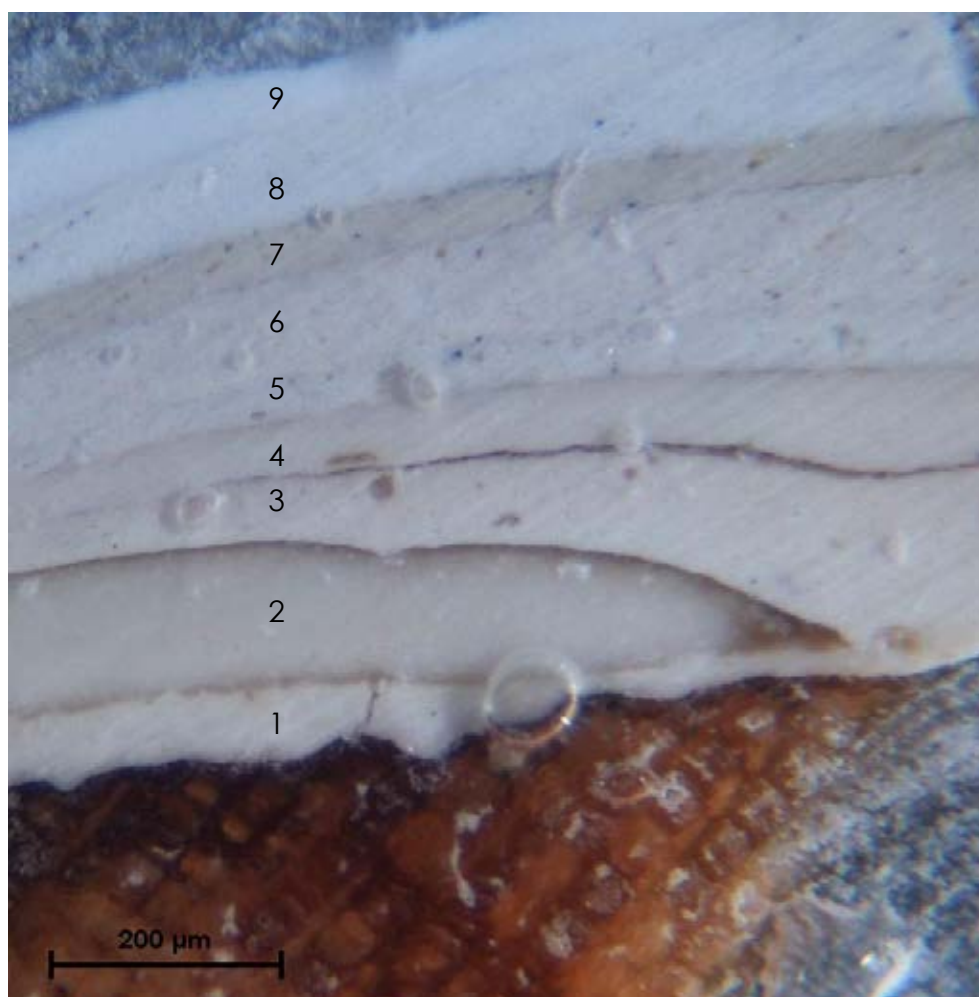
Scheme	Color	Scheme	Color
8	Pale pink	4	Gray
7	Pale pink	3	White
6	Pink	2	White
5	Pale green	1	White (plaster finish coat)

Sample #: SH-306-19	Sample Location: Trim around window opening, left gable
Room: 306b	Element: Molding
Date Sampled: March 2010	Microscope Type: Olympus CX31
Date Analyzed: April 2010	Illumination: Quartz Halogen
Analyzed by: Meaghan Colahan	Magnification: 100x
Substrate: Wood	Camera: Nikon Ds-Fi 1



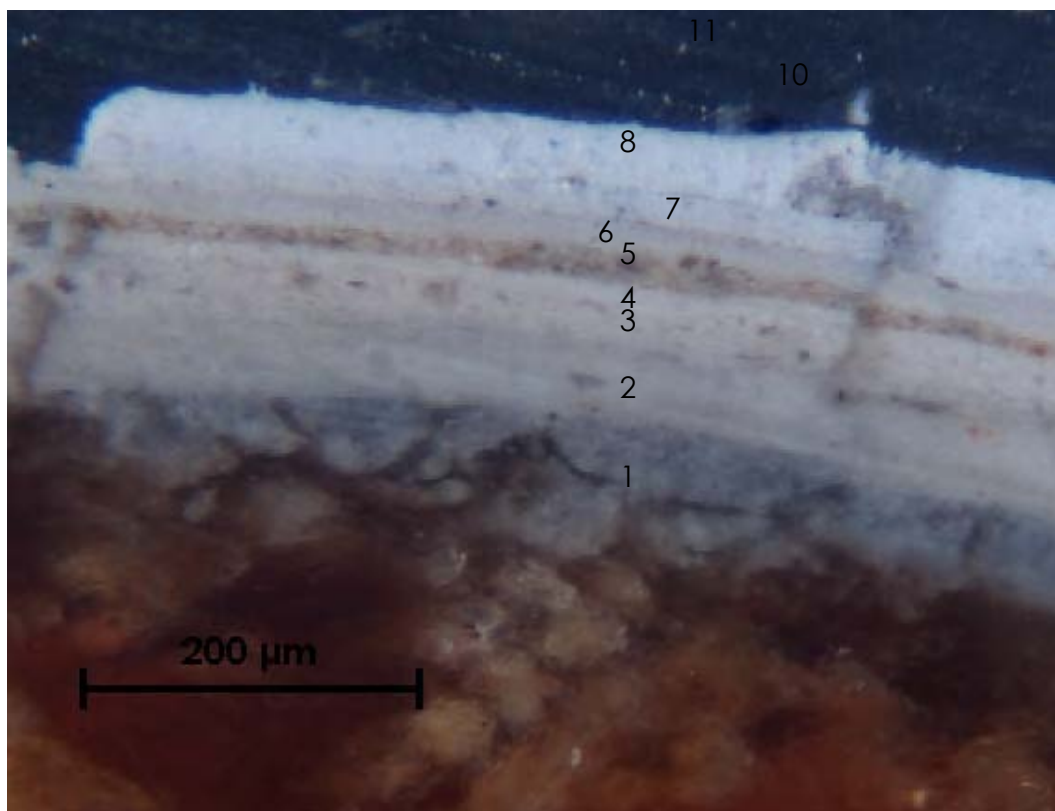
Scheme	Color	Scheme	Color
13	White	6	Dirt layer
	White		White
12	Beige	5	Dirt layer
			Translucent white
11	White	4	White
10	Pink	3	White
9	White	2	Peach
8	White	1	Dark gray
7	White		

Sample #: SH-306-20	Sample Location: Partition between windows in double gable
Room: 306b	Element: Molding
Date Sampled: March 2010	Microscope Type: Olympus CX31
Date Analyzed: April 2010	Illumination: Quartz Halogen
Analyzed by: Meaghan Colahan	Magnification: 100x
Substrate: Wood	Camera: Nikon Ds-Fi 1



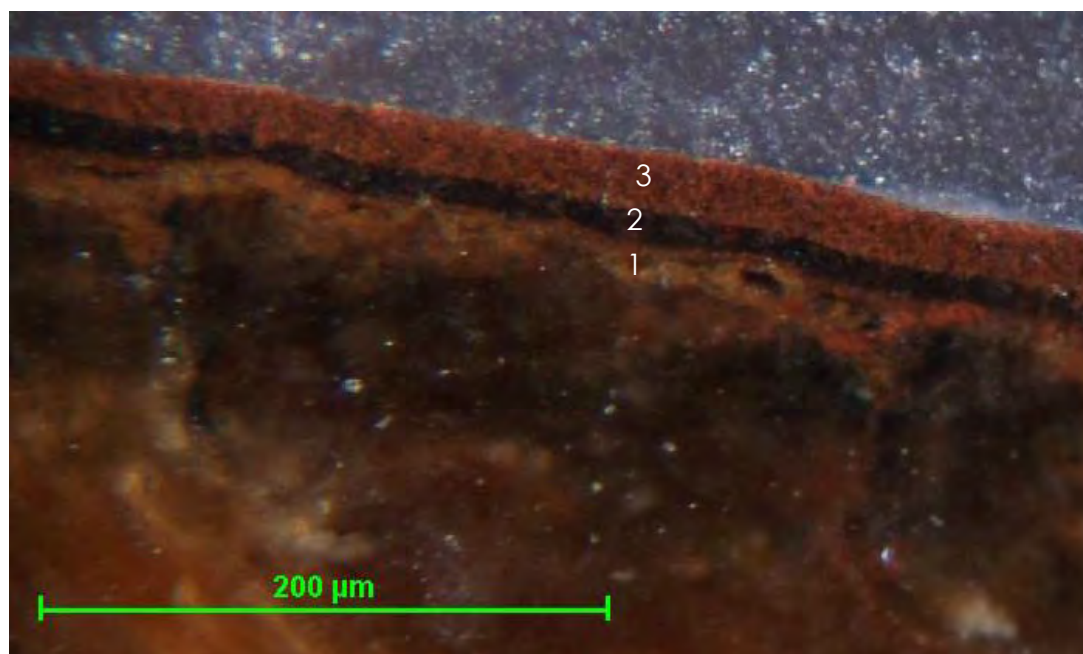
Scheme	Color	Scheme	Color
9	White	4	White
8	White	3	White
7	Beige	2	Dirt layer Translucent white
6	White	1	White
5	White		

Sample #: SH-306-21	Sample Location: Baseboard, left wall
Room: 306 ^b	Element: Molding
Date Sampled: March 2010	Microscope Type: Olympus CX31
Date Analyzed: April 2010	Illumination: Quartz Halogen
Analyzed by: Meaghan Colahan	Magnification: 100x
Substrate: Wood	Camera: Nikon Ds-Fi 1



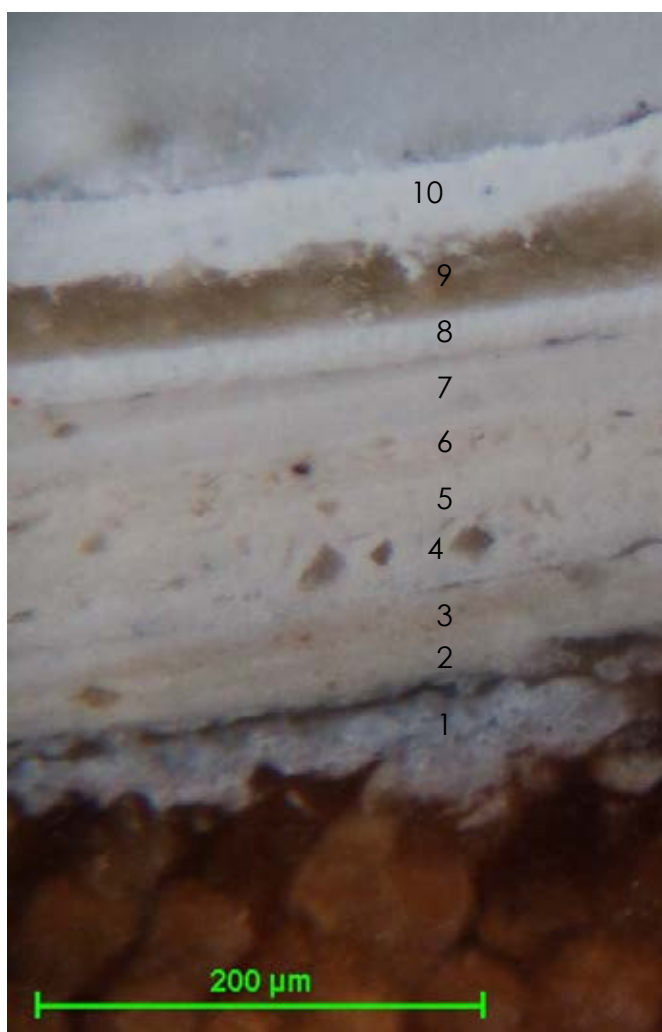
Scheme	Color	Scheme	Color
8	White	4	White
7	White	3	White
6	White	2	White
5	Beige	1	Gray

Sample #: SH-306-22	Sample Location: Floor
Room: 306 b	Element: Floor
Date Sampled: March 2010	Microscope Type: Olympus CX31
Date Analyzed: April 2010	Illumination: Quartz Halogen
Analyzed by: Meaghan Colahan	Magnification: 100x
Substrate: Wood	Camera: Nikon Ds-Fi 1



Scheme	Color	Scheme	Color
3	Red brown	1	Red brown Beige
2	Dark brown		

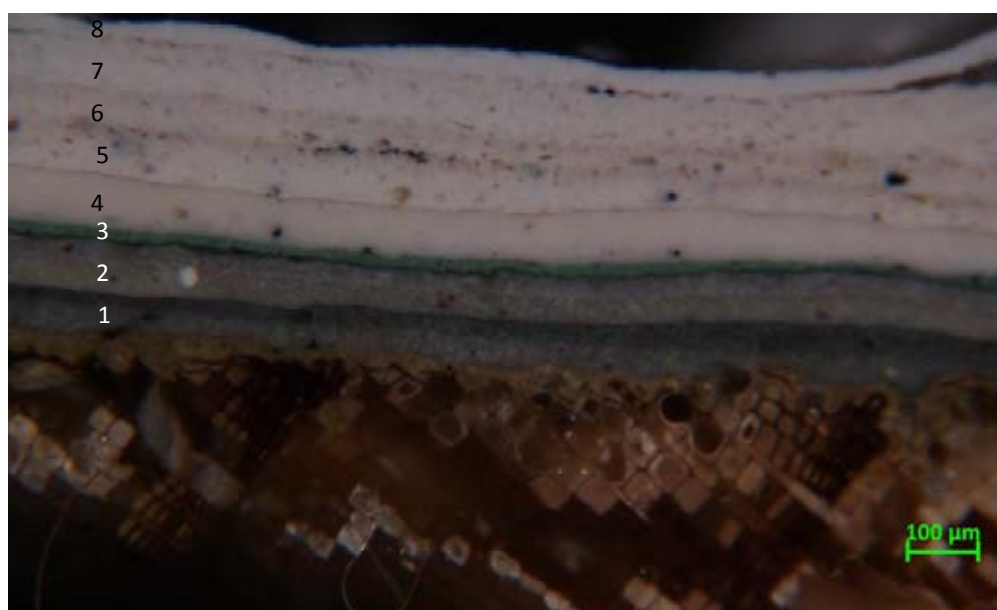
Sample #: SH-306-23	Sample Location: Baseboard, right wall
Room: 306 b	Element: Molding
Date Sampled: March 2010	Microscope Type: Olympus CX31
Date Analyzed: April 2010	Illumination: Quartz Halogen
Analyzed by: Meaghan Colahan	Magnification: 100x
Substrate: Wood	Camera: Nikon Ds-Fi 1



Scheme	Color	Scheme	Color
10	White	5	Off-white
9	Translucent yellow	4	White
8	White	3	Peach
7	White	2	Off-white (2 layers)
6	White Peach	1	Light gray

EXTERIOR

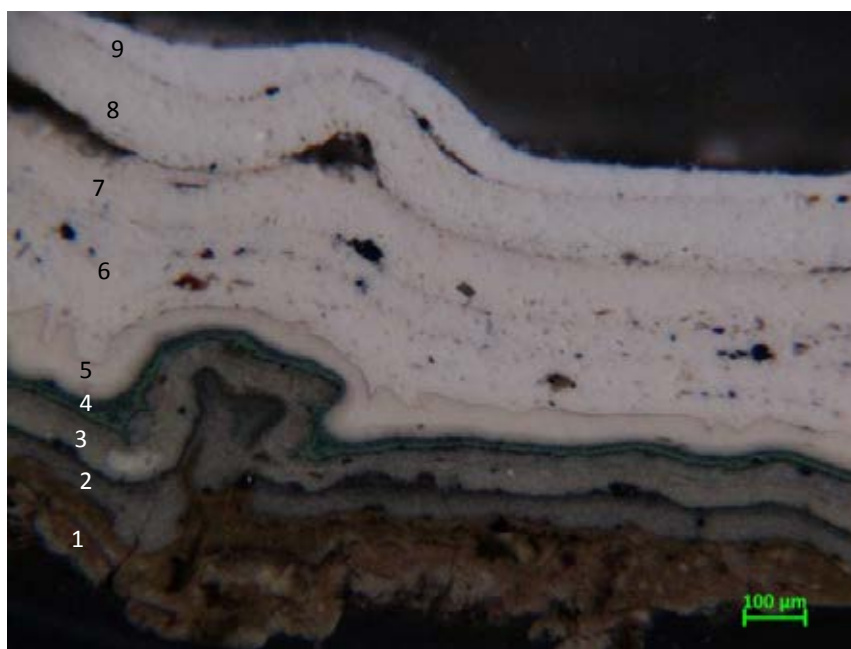
Sample #: SH-N-50	Sample Location: north façade, western end
Room: Exterior, north facade	Element: second floor window frame
Date Sampled: March 17, 2010	Microscope Type: Olympus CX31
Date Analyzed: April 14, 2010	Illumination: quartz halogen
Analyzed by: Sara Rogers	Magnification: 100x
Substrate: wood	Camera: Nikon Ds-Fi 1



Scheme	Color	Scheme	Color
8	white	3	green
7	off white	2	grey
6	off white	1	dark grey grey
5	off white		
4	cream		

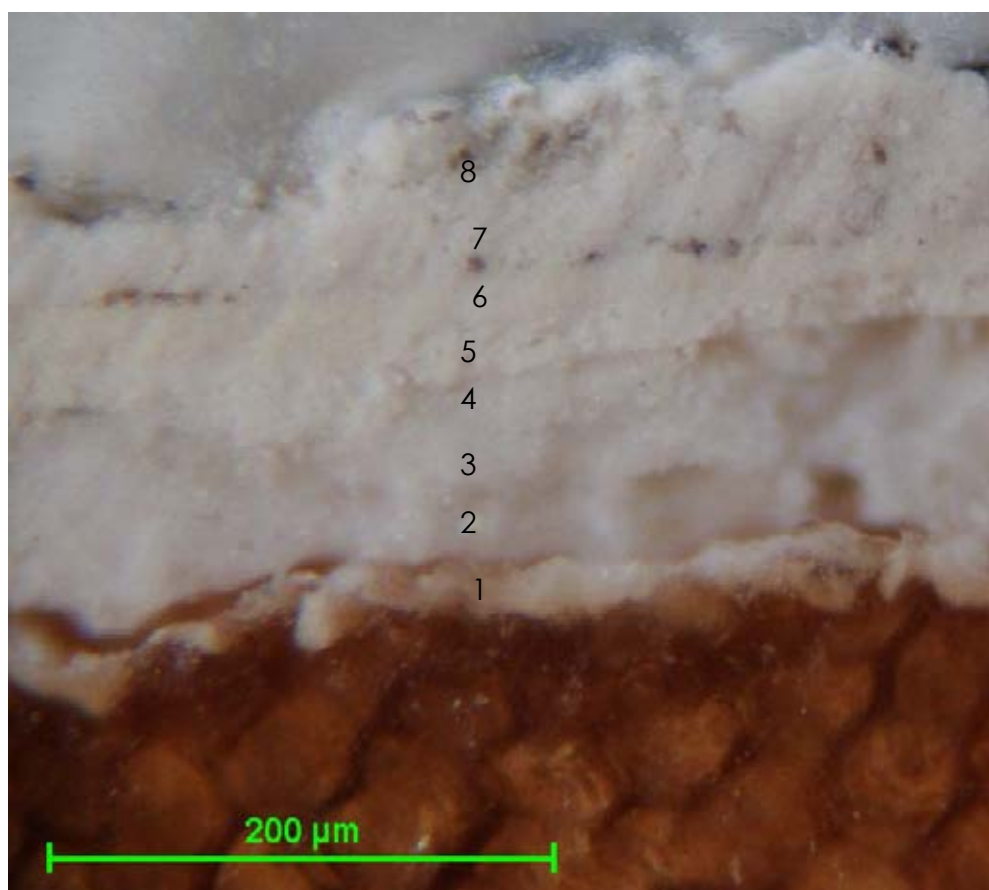
Appendix A: Analysis of Finishes from Sellers Hall

Sample #: SH-W-49	Sample Location: west façade, southern exterior door
Room: Exterior, west facade	Element: door frame
Date Sampled: March 17, 2010	Microscope Type: Olympus CX31
Date Analyzed: April 14, 2010	Illumination: quartz halogen
Analyzed by: Sara Rogers	Magnification: 100x
Substrate: wood	Camera: Nikon Ds-Fi 1



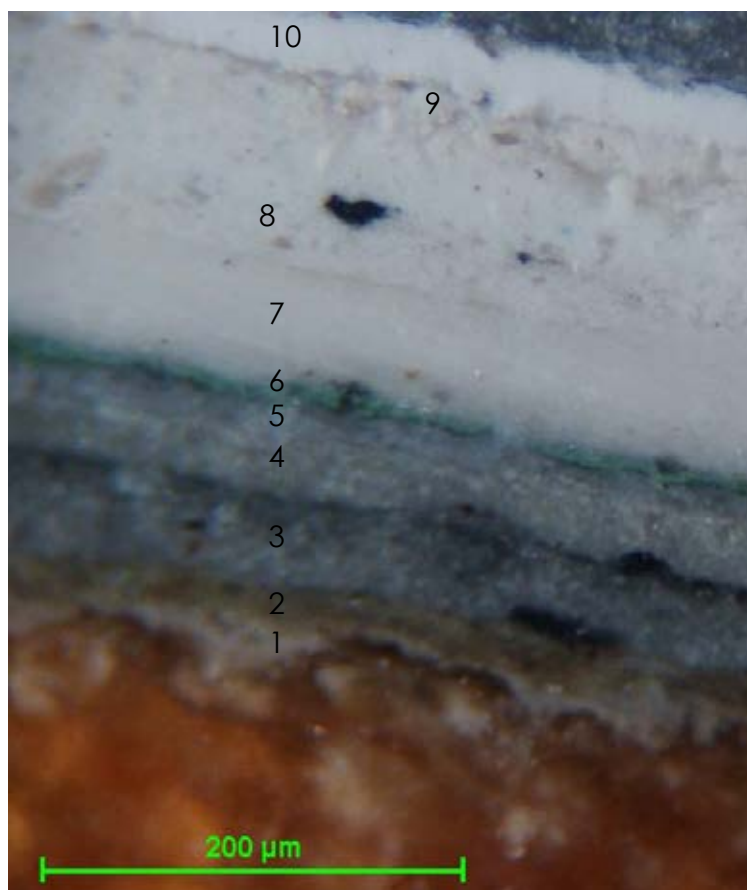
Scheme	Color	Scheme	Color
9	white	4	green
8	white	3	grey
7	white	2	grey
6	white	1	brown
5	off white		

Sample #: SH-N-24	Sample Location: Exterior of window shutter, left window if facing 106
Room: 106	Element: Molding
Date Sampled: March 2010	Microscope Type: Olympus CX31
Date Analyzed: April 2010	Illumination: Quartz Halogen
Analyzed by: Meaghan Colahan	Magnification: 100x
Substrate: Wood	Camera: Nikon Ds-Fi 1



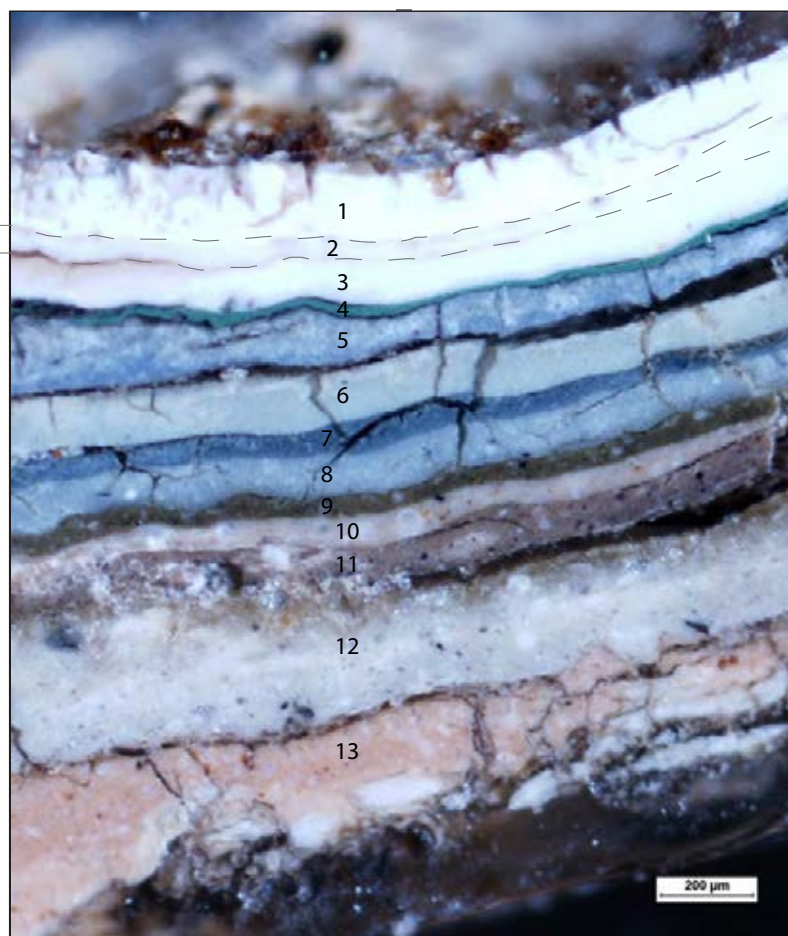
Scheme	Color	Scheme	Color
8	Dirt layer White	4	White
7	White	3	White
6	Dirt layer White	2	White
5	White	1	White

Sample #: SH-N-25	Sample Location: Exterior of window frame, left window if facing 106
Room: 106	Element: Windows
Date Sampled: March 2010	Microscope Type: Olympus CX31
Date Analyzed: April 2010	Illumination: Quartz Halogen
Analyzed by: Meaghan Colahan	Magnification: 100x
Substrate: Wood	Camera: Nikon Ds-Fi 1



Scheme	Color	Scheme	Color
10	White	5	Blue-gray
9	White	4	Light gray
8	White	3	Gray (2 layers)
7	White	2	Dark yellow
6	Green	1	Light gray

Sample #: SH-Cornice-03	Sample Location: Baseboard, right wall
Room: Cornice	Element: Molding
Date Sampled: March 2011	Microscope Type: Nikon Alphaphot2
Date Analyzed: April 2011	Illumination: Quartz Halogen
Analyzed by: Tiffin Thompson	Magnification: 400x
Substrate: Wood	Camera: Nikon Ds-Fi 1



Scheme	Color	Scheme	Color
1	White	8	Dark Gray
2	Off White	9	Greenish-Brown
3	Off White	10	Beige
4	Green	11	Brown
5	Gray	12	Cream
6	Light Gray	13	Peach
7	Dark Gray		

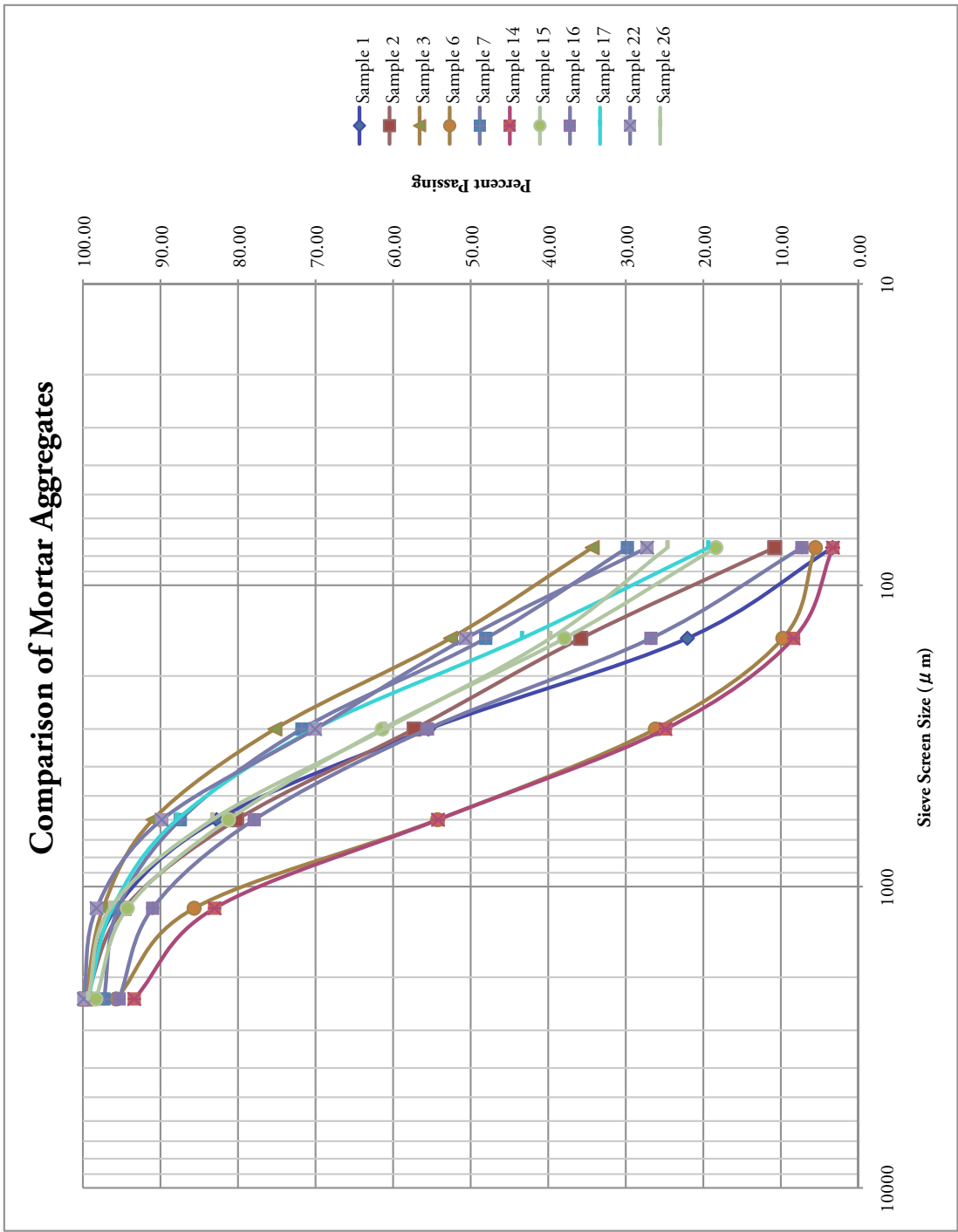
APPENDIX B:

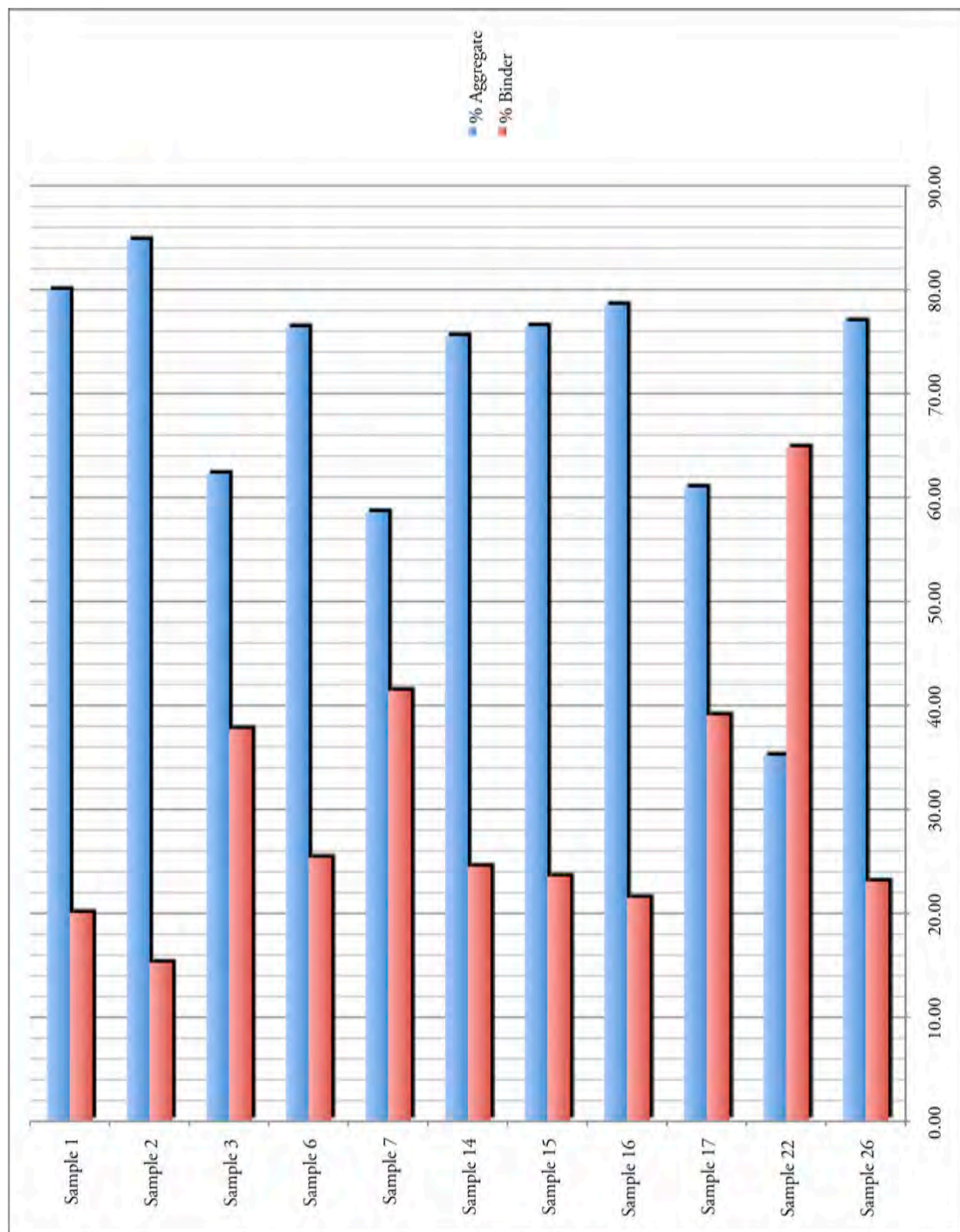
ANALYSIS OF MORTAR AND PLASTER

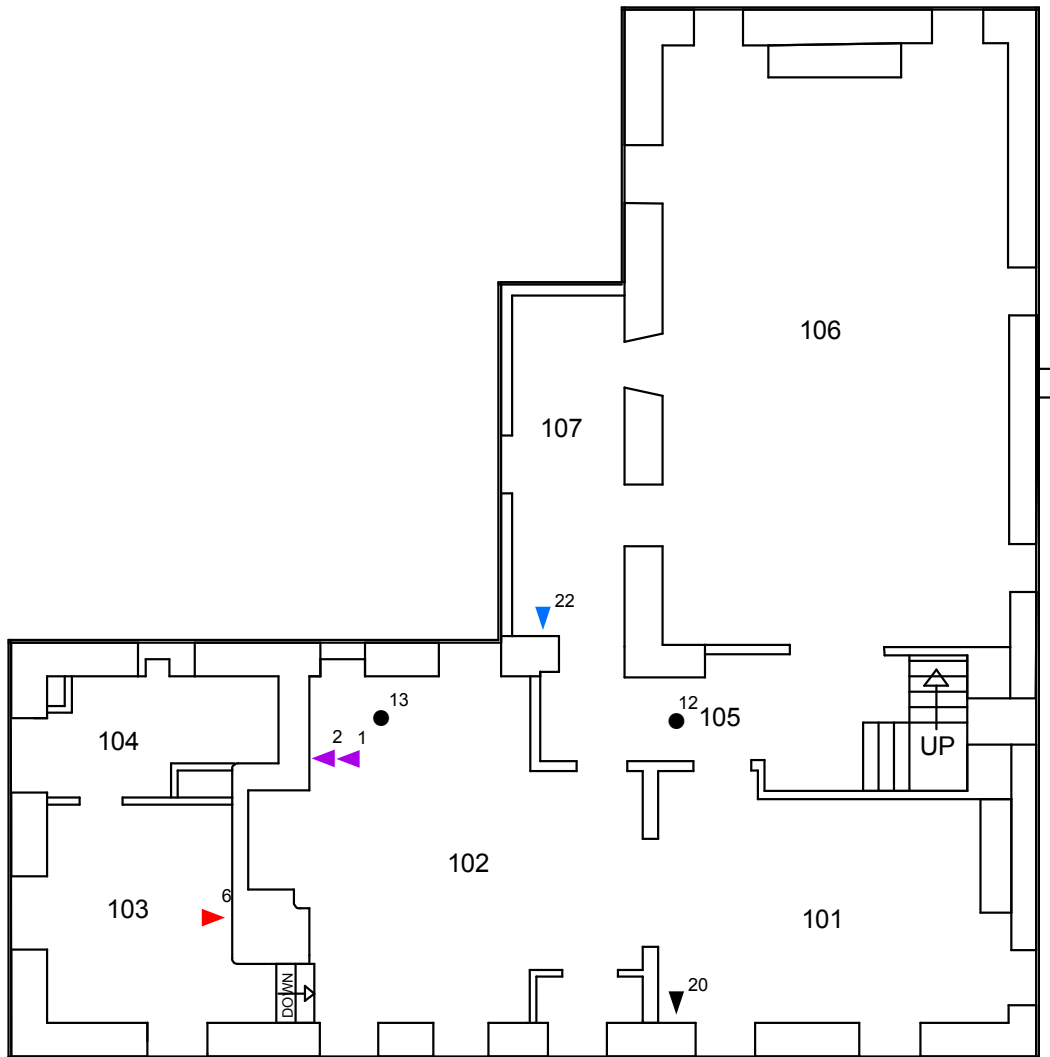
Plaster and mortar samples were collected from the interior of Sellers Hall in as representative a way as possible. These were then processed using the standard ACL procedure of drying, crushing, acid digestion, filtering, and sieving. Analysis was based on visual inspection, context, aggregate to binder ratios, and sieve analysis of aggregate. These factors were used to construct five groups that indicate distinct plaster recipes and different phases of construction. The groups are indicated on the plaster maps by different colors.

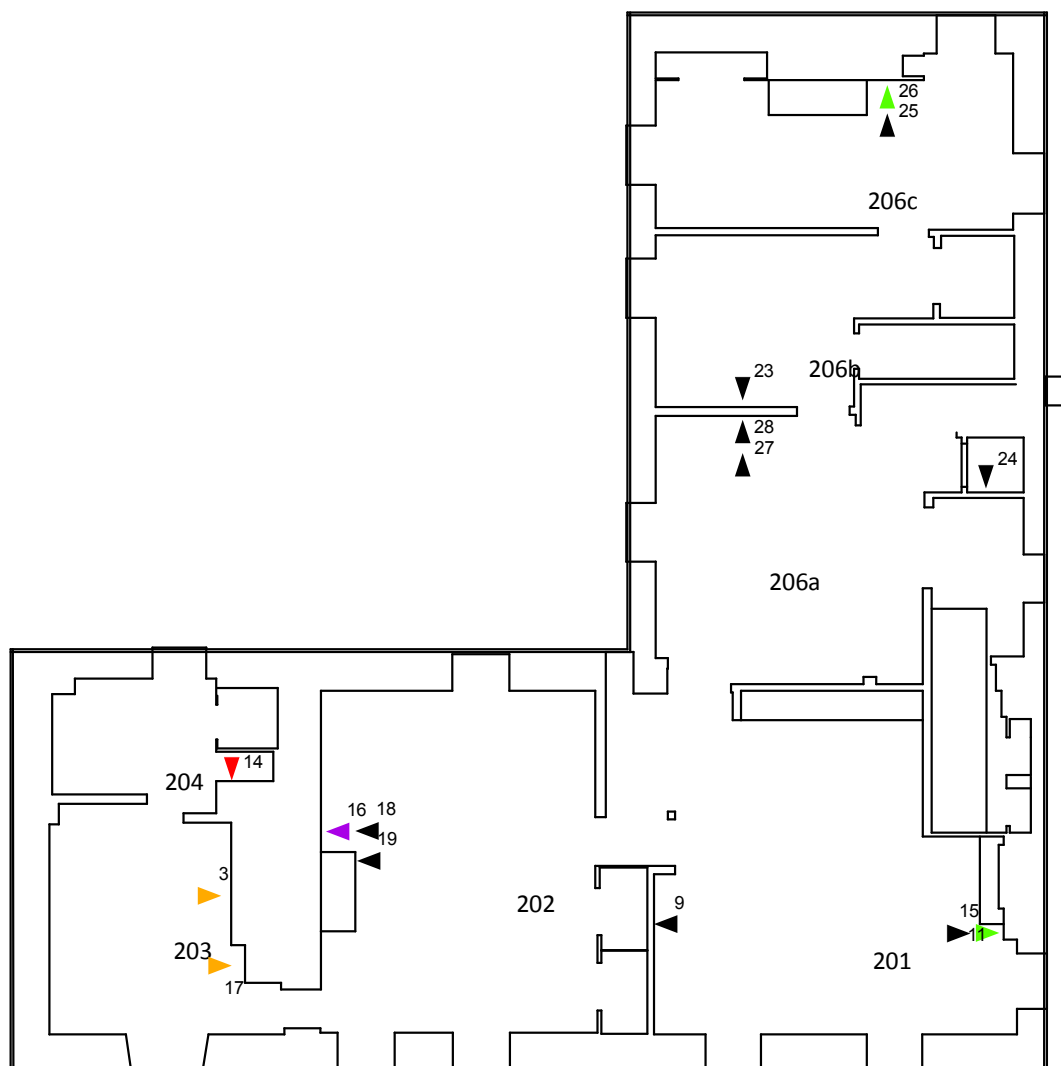
Plaster groups were established first by comparing binder to aggregate ratios (**Fig. C4**) and grouping similar samples. These groups were further broken down based on the aggregate gradation curves (**Fig. C3**). These groupings are artificial and subject to sampling error. They also need to be refined as the more samples are processed. Sample numbers are arbitrary and individual context information for each sample is on figure C2 while sample processing data is on figures C8-C18.

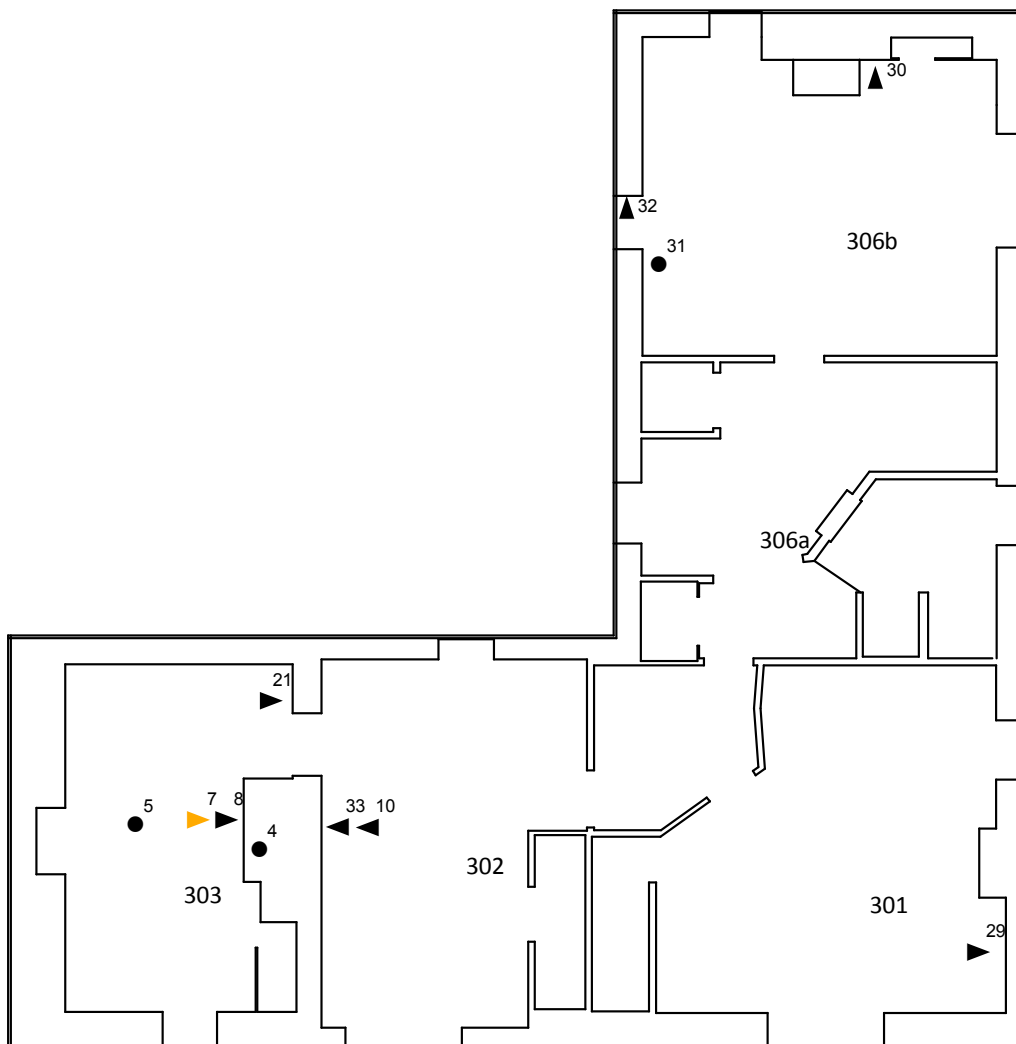
Lab #	Floor	Room	Wall	Layer	Substrate	Surface	Date Taken	Notes	Dried	Acid	Filtered	Sieved
20	1	101	South	1	Masonry	Paint	3/24/2010	From layer under drywall layer.				
1	1	102	West	1	Lath	Paint	2/3/2010	Above wainscoting north of the fireplace.	x	x	x	x
2	1	102	West	2	Masonry	none	2/3/2010	Above wainscoting north of the fireplace.	x	x	x	x
13	1	102	Ceiling	1	Lath	Paint	3/24/2010	Taken from west of sommer beam.				
6	1	103	East	1	Masonry	Paint	2/17/2010	From backside of chimney.	x	x	x	x
12	1	105	Ceiling	1	Lath	Paint	3/24/2010	Taken from east of sommer beam.				
22	1	107	South	1	Masonry		3/24/2010	Pointing mortar from under exterior stucco finish.	x	x	x	x
11	2	201	East	1	Plaster	Paint	3/24/2010	Taken from wall next to fireplace. Relates to sample #15.				
15	2	201	East	2	Masonry	Plaster	3/24/2010	Taken from wall next to fireplace. Relates to sample #11.	x	x	x	x
9	2	201	West	1	Lath	Paint	2/17/2010					
18	2	202	West	1	Plaster	Paint	3/24/2010	Taken from wall next to fireplace. Relates to sample #16.				
16	2	202	West	2	Masonry	Plaster	3/24/2010	Taken from wall next to fireplace. Relates to sample #18.	x	x	x	x
19	2	202	West	1	Lath	Limewash	3/24/2010	Taken from inside of fireplace.				
3	2	203	East	1	Masonry	Paint	2/17/2010	From backside of chimney.	x	x	x	x
17	2	203	East	1	Brick	Paint	3/24/2010	Taken from wall above stovepipe.	x	x	x	x
14	2	204	South	1	Masonry	PoP	3/24/2010	Taken from layer showing the outline of the staircase	x	x	x	x
27	2	206a	North	1	Plaster	Paint	4/3/2010	Relates to sample #28.				
28	2	206a	North	2	Lath	Plaster	4/3/2010	Relates to sample #27.				
24	2	206a	South	1	Lath	Paint	4/3/2010	Taken from small closet below stairs to 3rd floor.				
23	2	206b	South	1	Lath	Paint	4/3/2010					
25	2	206c	North	1	Plaster	Paint	4/3/2010	Taken from wall next to fireplace. Relates to sample #26.				
26	2	206c	North	2	Masonry	Plaster	4/3/2010	Taken from wall next to fireplace. Relates to sample #25.	x	x	x	x
29	3	301	East	1	Lath	PoP	4/3/2010	From sloped ceiling/wall.				
21	3	303	East	1	Masonry	Paint	3/24/2010	Taken from below floor level, north of the door.				
10	3	302	West	1	Plaster	Paint	2/17/2010	Relates to sample #33.				
33	3	302	West	2	Masonry	Paint	4/3/2010	Relates to sample #10.				
7	3	303	East	1	Plaster	Paint	2/17/2010	Relates to sample #8.	x	x	x	x
8	3	303	East	2	Masonry	Paint	2/17/2010	Relates to Sample #7.				
5	3	303	Ceiling	1	Lath	Paint	2/17/2010					
4	3	303		1	Brick	none	2/17/2010	Taken from chimney brick inside of ceiling.				
30	3	306b	North	1	Masonry	Paint	4/3/2010	Taken from wall next to fireplace.				
31	3	306b	Ceiling	1	Lath	Paint	4/3/2010					
32	3	306b	West Dormer	1 & 2	Lath	Paint	4/3/2010	Need to be separated.				











ARCHITECTURAL CONSERVATION LABORATORY UNIVERSITY OF PENNSYLVANIA			
<u>MORTAR ANALYSIS</u>			
Project/Site: Sellers Hall			
Location: Upper Darby, PA		Date Sampled: 2/3/2010	
Analysis Performed By: HB		Date Analyzed:	
DESCRIPTION OF SAMPLE			
Type/Location: 102 West Layer 1		SAMPLE No. 1	
Surface Appearance: Well graded aggregate, large pores.			
Cross Section: Large amount of hair, brick fragments.			
Color: 2.5Y 8/1		Texture:	
Hardness:		Gross Wgt.: 28.45 g	
COMPONENTS			
Fines:	Color:	Wgt.: 0.51 g	Wgt. %: 1.79
	Organic Matter: Hair		
	Composition: Silt and clay		
Acid Soluble Fraction:	Wgt: 5.70 g	Wgt. %: 20.04	
	Desc. Of reaction: volatile		Filtrate Color: Dark Yellow
	Composition: CaCO ₃		
Aggregate:	Color:	Wgt.: 22.24 g	Wgt. %: 78.17
	Grain Shape:		
	Mineralogy:		
	Sieve analysis:	Screen	% Retained
		8	99.47
		16	95.75
		30	82.76
		50	55.44
		100	22.06
	200	3.33	
	pan	0.09	
ASSESSMENT			
Mortar Type: Plaster finish layer.			
Fines:			
Acid Soluble:			
Aggregate:			

ARCHITECTURAL CONSERVATION LABORATORY UNIVERSITY OF PENNSYLVANIA <u>MORTAR ANALYSIS</u>			
Project/Site: Sellers Hall			
Location: Upper Darby, PA		Date Sampled: 2/3/2010	
Analysis Performed By: HB		Date Analyzed:	
DESCRIPTION OF SAMPLE			
Type/Location: 102 West Layer 2		SAMPLE No. 2	
Surface Appearance: Light colored sand and binder.			
Cross Section: Large pores and significant amounts of hair.			
Color: 2.5YR 5/1		Texture: smooth	
Hardness:		Gross Wgt.: 32.48 g	
COMPONENTS			
Fines:	Color:	Wgt.: 0.77 g	Wgt. %: 2.37
	Organic Matter: Hair		
	Composition: Silt and clay		
Acid Soluble Fraction:	Wgt: 4.95 g	Wgt. %: 15.24	
	Desc. Of reaction: volatile		Filtrate Color: Dark Yellow
	Composition: CaCO ₃		
Aggregate:	Color:	Wgt.: 26.76 g	Wgt. %: 82.38
	Grain Shape:		
	Mineralogy:		
	Sieve analysis:	Screen	% Retained
		8	99.68
		16	94.67
		30	80.17
		50	57.29
		100	35.80
	200	10.80	
	pan	0.58	
ASSESSMENT			
Mortar Type: Plaster finish layer.			
Fines:			
Acid Soluble:			
Aggregate:			

ARCHITECTURAL CONSERVATION LABORATORY UNIVERSITY OF PENNSYLVANIA			
<u>MORTAR ANALYSIS</u>			
Project/Site: Sellers Hall			
Location: Upper Darby, PA		Date Sampled: 2/17/2010	
Analysis Performed By: HB		Date Analyzed:	
DESCRIPTION OF SAMPLE			
Type/Location: 203 East Layer 1		SAMPLE No. 3	
Surface Appearance: Light color, fine dark hairs, no visible pores.			
Cross Section: Fine sand, no visible pores, fine dark hair.			
Color: 10YR 8/2		Texture:	
Hardness:		Gross Wgt.: 29.27 g	
COMPONENTS			
Fines:	Color:	Wgt.: 2.24 g	Wgt. %: 7.65
	Organic Matter: Hair		
	Composition: Silt and clay		
Acid Soluble Fraction:	Wgt: 11.04 g	Wgt. %: 37.72	
	Desc. Of reaction: volatile		Filtrate Color: Dark Yellow
	Composition: CaCO ₃		
Aggregate:	Color:	Wgt.: 15.99 g	Wgt. %: 54.63
	Grain Shape:		
	Mineralogy:		
	Sieve analysis:	<u>Screen</u>	<u>% Retained</u>
		8	99.68
		16	97.41
		30	90.97
		50	75.24
		100	52.59
	200	34.32	
	pan	1.03	
ASSESSMENT			
Mortar Type: Plaster finish layer.			
Fines:			
Acid Soluble:			
Aggregate:			

ARCHITECTURAL CONSERVATION LABORATORY UNIVERSITY OF PENNSYLVANIA <u>MORTAR ANALYSIS</u>			
Project/Site: Sellers Hall			
Location: Upper Darby, PA		Date Sampled: 2/17/2010	
Analysis Performed By: HB		Date Analyzed:	
DESCRIPTION OF SAMPLE			
Type/Location: 103 East Layer 1		SAMPLE No. 6	
Surface Appearance: Well graded aggregate, hair.			
Cross Section: Hair, brick chunks.			
Color: 10YR 8/2		Texture:	
Hardness:		Gross Wgt.: 26.61 g	
COMPONENTS			
Fines:	Color:	Wgt.: 0.52 g	Wgt. %: 1.95
	Organic Matter: Hair		
	Composition: Silt and clay		
Acid Soluble Fraction:	Wgt: 6.63 g	Wgt. %: 24.88	
	Desc. Of reaction: volatile		Filtrate Color: Dark Yellow
	Composition: CaCO ₃		
Aggregate:	Color:	Wgt.: 19.46 g	Wgt. %: 73.13
	Grain Shape:		
	Mineralogy:		
	Sieve analysis:	Screen	% Retained
		8	95.70
		16	85.66
		30	54.27
		50	26.19
		100	9.75
	200	5.55	
	pan	0.25	
ASSESSMENT			
Mortar Type: Plaster finish layer.			
Fines:			
Acid Soluble:			
Aggregate:			

ARCHITECTURAL CONSERVATION LABORATORY UNIVERSITY OF PENNSYLVANIA			
<u>MORTAR ANALYSIS</u>			
Project/Site: Sellers Hall			
Location: Upper Darby, PA		Date Sampled: 2/17/2010	
Analysis Performed By: HB		Date Analyzed:	
DESCRIPTION OF SAMPLE			
Type/Location: 303 East Layer 1		SAMPLE No. 7	
Surface Appearance: Well sorted aggregate, very fine.			
Cross Section: Large amount of very fine hairs.			
Color: 2.5Y 8/2		Texture: smooth	
Hardness:		Gross Wgt.: 13.04 g	
COMPONENTS			
Fines:	Color:	Wgt.: 1.06 g	Wgt. %: 8.13
	Organic Matter: Hair		
	Composition: Silt and clay		
Acid Soluble Fraction:	Wgt: 5.40 g	Wgt. %: 41.41	
	Desc. Of reaction: volatile		Filtrate Color: Dark Yellow
	Composition: CaCO ₃		
Aggregate:	Color:	Wgt.: 6.58 g	Wgt. %: 50.46
	Grain Shape:		
	Mineralogy:		
	Sieve analysis:	<u>Screen</u>	<u>% Retained</u>
		8	97.28
		16	95.47
		30	87.44
		50	71.76
		100	48.06
	200	29.79	
	pan	0.91	
ASSESSMENT			
Mortar Type: Plaster finish layer.			
Fines:			
Acid Soluble:			
Aggregate:			

ARCHITECTURAL CONSERVATION LABORATORY UNIVERSITY OF PENNSYLVANIA <u>MORTAR ANALYSIS</u>			
Project/Site: Sellers Hall			
Location: Upper Darby, PA		Date Sampled: 3/24/2010	
Analysis Performed By: HB		Date Analyzed:	
DESCRIPTION OF SAMPLE			
Type/Location: 204 South Layer 1		SAMPLE No. 14	
Surface Appearance: Mix of aggregate gradation and shape, very fine hairs.			
Cross Section:			
Color: 2.5YR 8/1		Texture: smooth	
Hardness:		Gross Wgt.: 26.59 g	
COMPONENTS			
Fines:	Color:	Wgt.: 0.39 g	Wgt. %: 1.47
	Organic Matter: Hair		
	Composition: Silt and clay		
Acid Soluble Fraction:	Wgt: 6.51 g	Wgt. %: 24.48	
	Desc. Of reaction: volatile		Filtrate Color: Dark Yellow
	Composition: CaCO ₃		
Aggregate:	Color:	Wgt.: 19.69 g	Wgt. %: 74.05
	Grain Shape:		
	Mineralogy:		
	Sieve analysis:	Screen	% Retained
		8	93.38
		16	83.03
		30	54.21
		50	24.89
		100	8.36
	200	3.29	
	pan	0.35	
ASSESSMENT			
Mortar Type: Plaster finish layer.			
Fines:			
Acid Soluble:			
Aggregate:			

ARCHITECTURAL CONSERVATION LABORATORY UNIVERSITY OF PENNSYLVANIA			
<u>MORTAR ANALYSIS</u>			
Project/Site: Sellers Hall			
Location: Upper Darby, PA		Date Sampled: 3/24/2010	
Analysis Performed By: HB		Date Analyzed:	
DESCRIPTION OF SAMPLE			
Type/Location: 201 East Layer 2		SAMPLE No. 15	
Surface Appearance: Variations in sand gradation, color, and shape, fine, multicolored hairs.			
Cross Section:			
Color: 2.5YR 8/2		Texture: smooth	
Hardness:		Gross Wgt.: 29.79 g	
COMPONENTS			
Fines:	Color:	Wgt.: 3.11 g	Wgt. %: 10.44
	Organic Matter: Hair		
	Composition: Silt and clay		
Acid Soluble Fraction:	Wgt: 7.01 g	Wgt. %: 23.53	
	Desc. Of reaction: volatile		Filtrate Color: Dark Yellow
	Composition: CaCO ₃		
Aggregate:	Color:	Wgt.: 19.67 g	Wgt. %: 66.03
	Grain Shape:		
	Mineralogy:		
	Sieve analysis:	<u>Screen</u>	<u>% Retained</u>
		8	98.34
		16	94.27
		30	81.23
		50	61.40
		100	37.90
	200	18.38	
	pan	0.39	
ASSESSMENT			
Mortar Type: Plaster finish layer.			
Fines:			
Acid Soluble:			
Aggregate:			

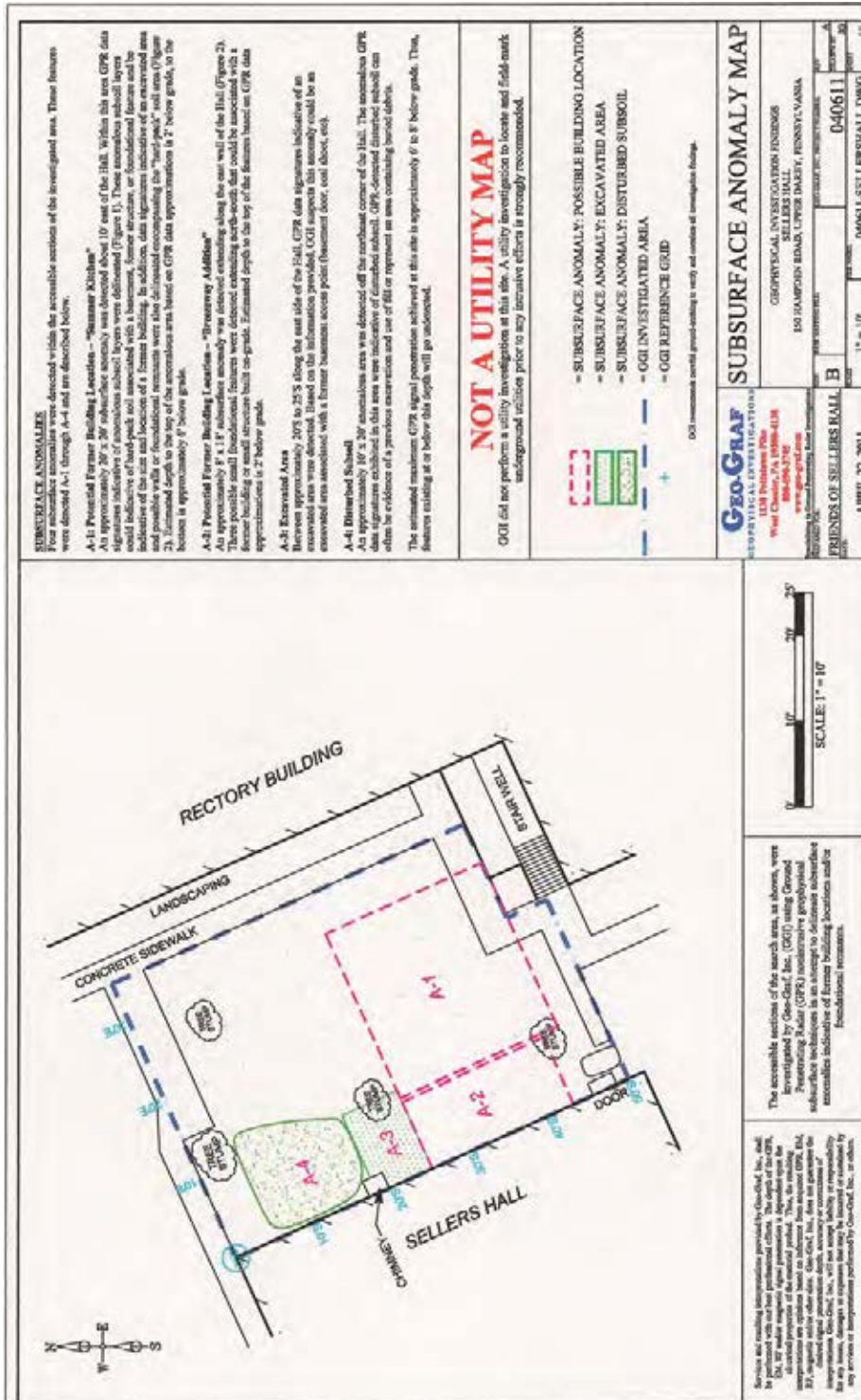
ARCHITECTURAL CONSERVATION LABORATORY UNIVERSITY OF PENNSYLVANIA			
<u>MORTAR ANALYSIS</u>			
Project/Site: Sellers Hall			
Location: Upper Darby, PA		Date Sampled: 3/24/2010	
Analysis Performed By: HB		Date Analyzed:	
DESCRIPTION OF SAMPLE			
Type/Location: 202 West Layer 2		SAMPLE No. 16	
Surface Appearance: Very fine hairs, fine, well sorted aggregate			
Cross Section:			
Color: 2.5Y 8/1		Texture: very smooth	
Hardness:		Gross Wgt.: 33.33 g	
COMPONENTS			
Fines:	Color:	Wgt.: 1.67 g	Wgt. %: 5.01
	Organic Matter: Hair		
	Composition: Silt and clay		
Acid Soluble Fraction:	Wgt: 7.16 g	Wgt. %: 21.48	
	Desc. Of reaction: volatile		Filtrate Color: Dark Yellow
	Composition: CaCO ₃		
Aggregate:	Color:	Wgt.: 24.50 g	Wgt. %: 73.51
	Grain Shape:		
	Mineralogy:		
	Sieve analysis:	Screen	% Retained
		8	95.33
		16	91.01
		30	77.91
		50	55.56
		100	26.76
	200	7.29	
	pan	0.38	
ASSESSMENT			
Mortar Type: Plaster finish layer.			
Fines:			
Acid Soluble:			
Aggregate:			

ARCHITECTURAL CONSERVATION LABORATORY UNIVERSITY OF PENNSYLVANIA <u>MORTAR ANALYSIS</u>			
Project/Site: Sellers Hall			
Location: Upper Darby, PA		Date Sampled: 3/24/2010	
Analysis Performed By: HB		Date Analyzed:	
DESCRIPTION OF SAMPLE			
Type/Location: 203 East Layer 1		SAMPLE No. 17	
Surface Appearance: Well graded aggregate, mix of hairs, metallic flecks present.			
Cross Section:			
Color: 2.5Y 8/2		Texture: smooth	
Hardness:		Gross Wgt.: 27.41 g	
COMPONENTS			
Fines:	Color:	Wgt.: 0.96 g	Wgt. %: 3.50
	Organic Matter: Hair		
	Composition: Silt and clay		
Acid Soluble Fraction:	Wgt: 10.70 g	Wgt. %: 39.04	
	Desc. Of reaction: volatile	Filtrate Color: Dark Yellow	
	Composition: CaCO ₃		
Aggregate:	Color:	Wgt.: 15.75 g	Wgt. %: 57.46
	Grain Shape:		
	Mineralogy:		
	Sieve analysis:	<u>Screen</u>	<u>% Retained</u>
		8	99.34
		16	96.18
		30	87.87
		50	70.13
		100	43.37
	200	19.35	
	pan	0.36	
ASSESSMENT			
Mortar Type: Plaster finish layer			
Fines:			
Acid Soluble:			
Aggregate:			

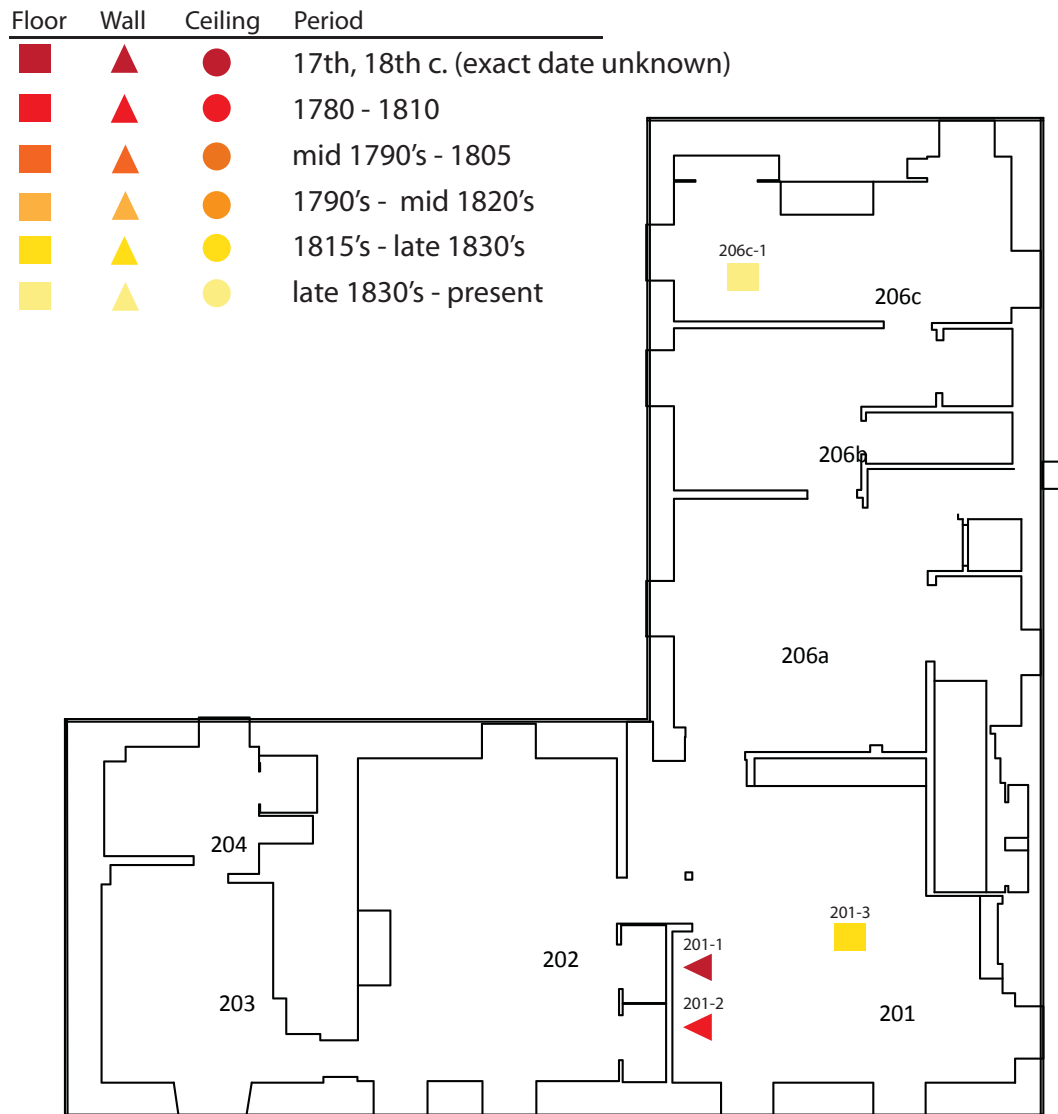
ARCHITECTURAL CONSERVATION LABORATORY UNIVERSITY OF PENNSYLVANIA <u>MORTAR ANALYSIS</u>			
Project/Site: Sellers Hall			
Location: Upper Darby, PA		Date Sampled: 3/24/2010	
Analysis Performed By: HB		Date Analyzed:	
DESCRIPTION OF SAMPLE			
Type/Location: 107 South Layer 1		SAMPLE No. 22	
Surface Appearance: Well sorted aggregate, very fine.			
Cross Section: More graded aggregate, no visible hairs.			
Color: 2.5Y 8/1		Texture: smooth	
Hardness:		Gross Wgt.: 24.24 g	
COMPONENTS			
Fines:	Color:	Wgt.: 0.44 g	Wgt. %: 1.81
	Organic Matter: None		
	Composition: Silt and clay		
Acid Soluble Fraction:	Wgt: 15.78 g	Wgt. %: 64.83	
	Desc. Of reaction: volatile		Filtrate Color: Dark Yellow
	Composition: CaCO ₃		
Aggregate:	Color:	Wgt.: 8.56 g	Wgt. %: 35.17
	Grain Shape:		
	Mineralogy:		
	Sieve analysis:	Screen	% Retained
		8	99.88
		16	98.25
		30	89.82
		50	70.06
		100	50.64
	200	27.25	
	pan	0.23	
ASSESSMENT			
Mortar Type: Plaster pointing on original masonry.			
Fines:			
Acid Soluble:			
Aggregate:			

ARCHITECTURAL CONSERVATION LABORATORY UNIVERSITY OF PENNSYLVANIA <u>MORTAR ANALYSIS</u>			
Project/Site: Sellers Hall			
Location: Upper Darby, PA		Date Sampled: 4/3/2010	
Analysis Performed By: HB		Date Analyzed:	
DESCRIPTION OF SAMPLE			
Type/Location: 206c North Layer 2		SAMPLE No. 26	
Surface Appearance: Few hairs, very fine.			
Cross Section:			
Color: 2.5YR 8/1		Texture: smooth	
Hardness:		Gross Wgt.: 19.52 g	
COMPONENTS			
Fines:	Color:	Wgt.: 2.23 g	Wgt. %: 11.42
	Organic Matter: Hair		
	Composition: Silt and clay		
Acid Soluble Fraction:	Wgt: 4.50 g	Wgt. %: 23.05	
	Desc. Of reaction: volatile		Filtrate Color: Dark Yellow
	Composition: CaCO ₃		
Aggregate:	Color:	Wgt.: 12.79 g	Wgt. %: 65.52
	Grain Shape:		
	Mineralogy:		
	Sieve analysis:	<u>Screen</u>	<u>% Retained</u>
		8	99.33
		16	96.47
		30	83.30
		50	61.08
		100	39.72
	200	24.62	
	pan	0.33	
ASSESSMENT			
Mortar Type: Plaster base layer.			
Fines:			
Acid Soluble:			
Aggregate:			

APPENDIX C: ARCHAEOLOGY—GPR REPORT



APPENDIX D: ANALYSIS OF NAIL CHRONOLOGY



201-2: Early Machine-Cut with Handmade Heads, Lathe



201-1: Hand-Wrought, T-Head



206c-1: Modern Machine-Cut, Finish



201-3: Early Machine-Headed Cut, Common

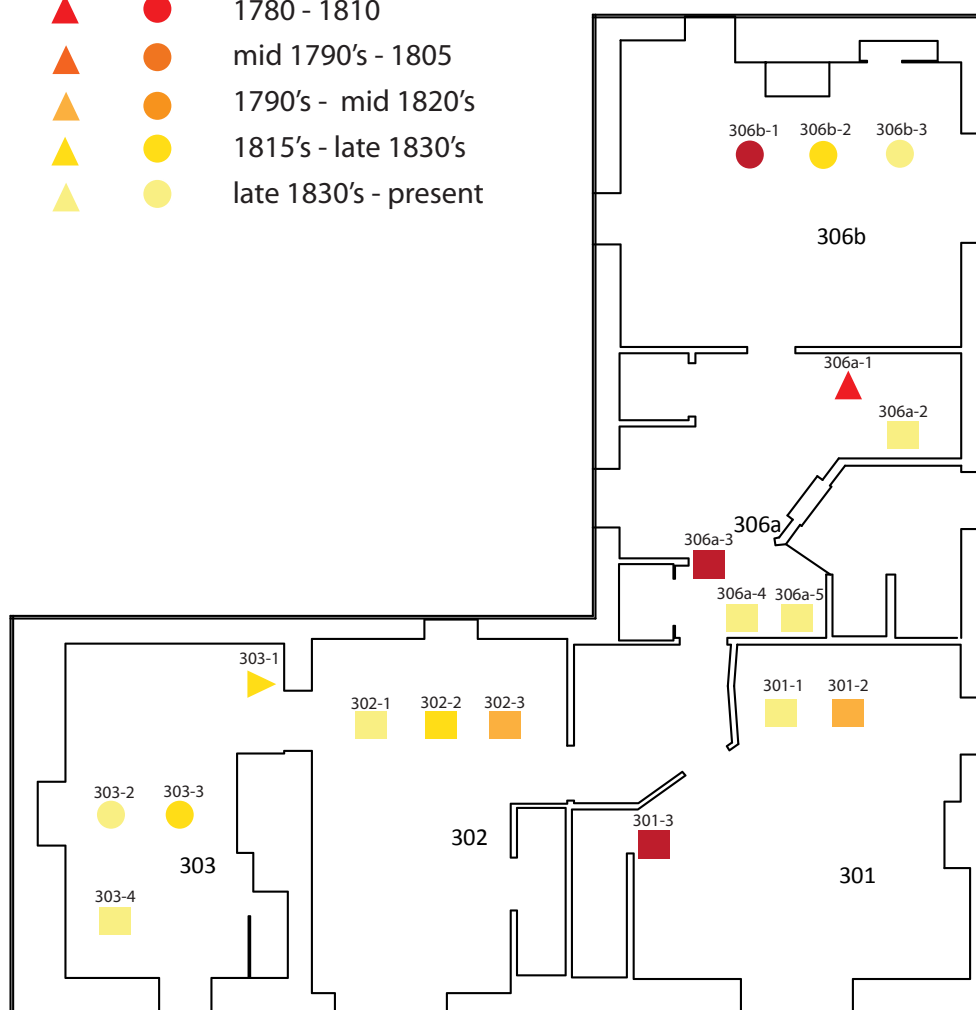


201-1: Hand-Wrought, T-Head



THIRD FLOOR

Floor	Wall	Ceiling	Period
■	▲	●	17th, 18th c. (exact date unknown)
■	▲	●	1780 - 1810
■	▲	●	mid 1790's - 1805
■	▲	●	1790's - mid 1820's
■	▲	●	1815's - late 1830's
■	▲	●	late 1830's - present



THIRD FLOOR

301-1: Modern Machine-Cut, Finish



301-2: Early Machine-Cut, Springs and Brads



301-3: Hand-Wrought, T-Head



302-1: Modern Wire, Finish



302-2: Early Machine-Headed Cut, Common



THIRD FLOOR

302-3: Early Machine-Cut with Handmade Heads, Common



303-1: Early Machine-Headed Cut, Common



303-2: Modern Machine-Cut, Box or Flooring



303-3: Early Machine-Headed Cut, Common



303-4: Modern Wire, Common



THIRD FLOOR

306a-1: Early Machine-Cut with Handmade Head: Lathe



306a-2: Modern Wire, Flooring Brads



306a-3: Hand Wrought (No Head)



306a-4: Modern Machine-Cut, Box or Flooring



306a-5: Modern Wire, Common



THIRD FLOOR

306b-1: Hand Wrought, T-Head



306b-2: Early Machine- Cut: Springs and Brads



306b-3: Modern Wire, Common



APPENDIX E:

ARTIFACTS FOUND DURING INVESTIGATION

In the process of investigating Sellers Hall, several objects were found hidden in walls and beneath floors. Each piece offered insights into the lives of those who lived in Sellers Hall and helped to corroborate the dates of changes made to the building. Below is a selection of objects discovered throughout Sellers Hall and their history.

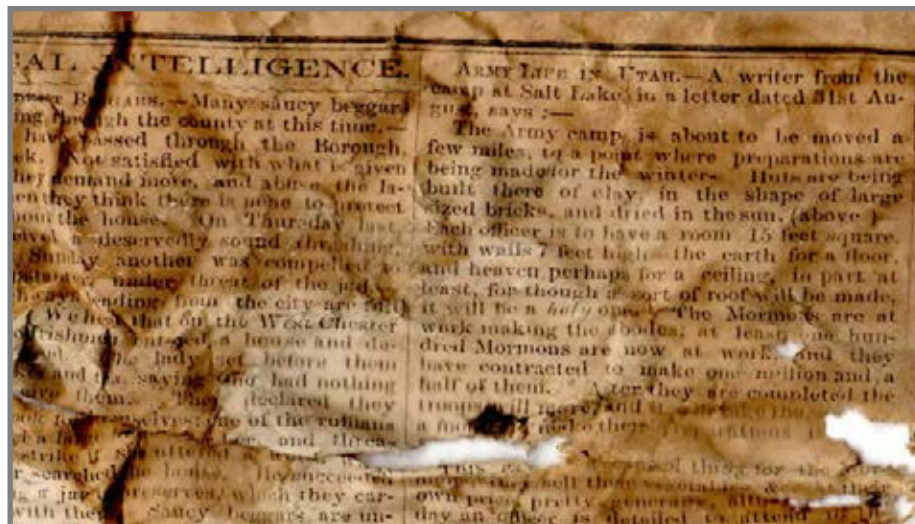
STONE SLAB BY EAST DOOR

The stone slab in front of the stoop before the east door features a hand-carved star and a name. The star features five points and to the north of it is what appears to be the name C. SMEDLEY in capital letters. The

name may refer to Charles Smedley (born ca. 1863) who, according to the US Census, resided in Upper Darby in 1880 with his parents and four siblings.¹³ At that time, Sellers hall was known as Elim Farm and was part of the estate of Thomas Powers. Powers was one of the founders of the chemical company Powers & Weightman. Day laborers and tenant farmers lived at Sellers Hall in the late 1800s and early 1900s, but the relationship between the Sellers Hall and the name C. Smedley is unclear.

¹³ United States Census 1880; Census Place: Upper Darby, Delaware, Pennsylvania; Roll: 1125; Family History Film: 1255125; Page: 46B; Enumeration District: 3; Image: 0187. Database: www.ancestry.com.





NEWSPAPER FRAGMENT (CA. 1858)

Found: bottom of sealed hearth, room 202

The newspaper fragment was discovered in the sealed hearth of room 202 at the bottom of a pile of accumulated leaves and other debris. The rag paper fragment has local advertisements for properties and goods for sale, and features small illustrations. One article discusses the movement of the

U.S. Army to a new camp in Salt Lake, Utah during the war in Utah Territory against the Mormons (1857-1858).

As an artifact, the fragment potentially narrows the date for when the hearth was plastered over. The newspaper fragment was most likely dropped down the flue for the hearth by an animal.



HERMETICALLY SEALED PEACH CAN
(C. 1880s)

Found: in pieces in middle of debris pile of sealed hearth, room 202

Cut pieces of a “tin” can with an intact lithographed paper label were found mixed in the organic debris sealed in the hearth of room 202. In total, seven metal shards were found, five of which featured parts of a paper label. One piece featured a prominent soldered lap seam and another piece was a round lid with a hole in the middle. Three pieces together reveal a lithographed paper label featuring two peaches with leaves and the title “Hermetically Sealed – John Harris, Philadelphia.” Why the can was cut into pieces or how it

ended up in the sealed hearth is not known.

Commercial fruit and vegetable tin canning began in the eastern United States around 1839 with handmade cans. In the mid-19th century, can sealing techniques improved with various method of soldering. The most common type of can in the mid- to late-19th-century was the “hole-in-cap,” which was produced between about 1820 and 1930. This type of can was made from a sheet of tin coated steel that was rounded over a form and soldered. The sheet was soldered to form a can with a lap-type seam - a seam that was popular until 1888. A base and a top with a 2” hole in the center were then soldered on. The hole at the top of the can was used to fill the can and was then covered by a soldered on disk of sheet

metal with a small vent hole. Once enough steam was vented from the can, the vent hole was sealed with a drop of solder. Over the course of the late-19th century, manufacturing techniques changed and became more mechanized. By 1888, a new crimping method for making cans gradually replaced soldering component parts. Modern “sanitary” airtight cans were developed in 1904 with lacquered interiors and no-solder crimped construction.¹⁴

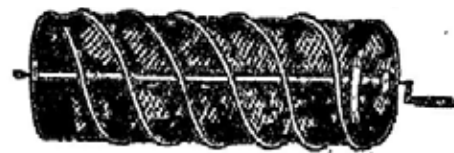
The pieces found indicate that the can was soldered and was likely the “hole-in-top” type can, which dates it to the 1870s to 1880s. John T. Harris was a retail grocer according to Gopsill’s 1890 Philadelphia City Directory and the 1880 US Census.¹⁵ Both sources indicate that he lived to the north of Center City Philadelphia with a grocery store at 913 Diamond Street. It is likely that a resident tenant farmer of Thomas Powers’ Elim Farm (Sellers Hall) bought the can of peaches.

WOVEN WIRE SCREEN (DATE UNKNOWN)

Found: beneath floor of room 302 in front of doorway to room 303.

The piece measures about 2” x 2”. It is heavily corroded.

Samuel Sellers is often cited as being one of



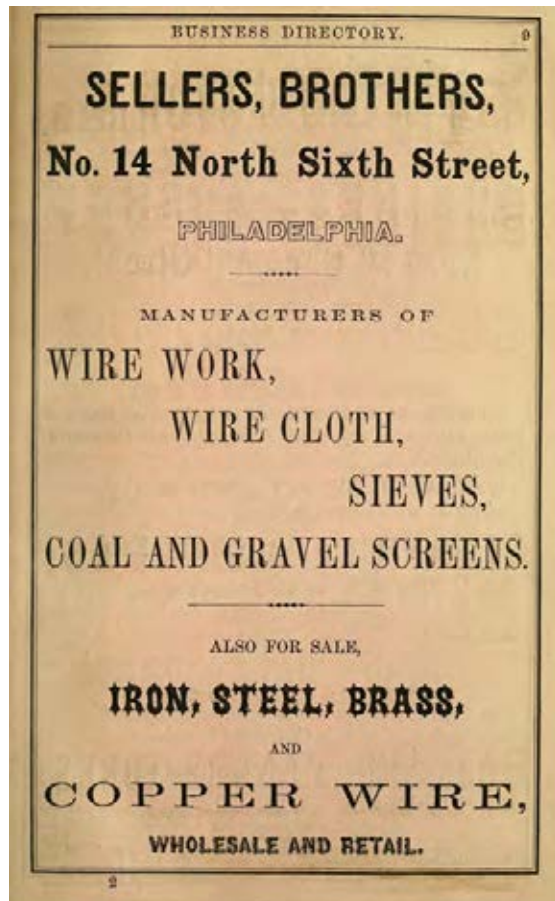
MADE and SOLD by the SUBSCRIBER, in Darby, various kinds of WIRE WORK, such as twilled or plain, as may best suit their purposes; rolling screens for cleaning wheat, consisting of four various sorts of wire, each calculated to the greatest exactness, and found, from long experience, to answer the purpose; rolling screens for cleaning flaxseed from the yellow or wild seed; small bolts for separating the cockle from the flaxseed; or bolts so constructed, as for one to perfect both the said purposes, as may best suit the stores in which they are to be used; small bolts for Indian corn meal; fans for taking out garlic, and common Dutch fans, both made, in the neatest and best manner. Likewise all other kinds of WIRE WORK for standing shoes or shoot screens, wire sieves and riddles of all degrees of fineness, and short cloths for millers. Those that please to favour him with their Orders, may depend on their work being done with care, and the greatest dispatch, and the work warranted, and that he is not pretending to perform that which he has not, in a great number of instances, given the utmost satisfaction, having had long experience in the use of them, and made upwards of thirty rolling screens for wheat, and upwards of fifty for flaxseed. The Subscriber, for the convenience of his customers, keeps them in Plumsted's stores, in Philadelphia, where the several sorts may be had, at the most reasonable rates, by applying to JOHN BROWN, at said stores. And he attends generally twice a week in the Conehogoe Waggon, in Market-street, or sending by the post, may give their orders, and depend on his care and fidelity the cin.

J O H N S E L L E R S.
N. B. He proposes to affix his name on the heads of all his bolts, rolling screens, and fans.

the first wire weavers in the US. The Sellers family maintained wire-weaving business throughout the 18th and 19th centuries in the Philadelphia area. An advertisement in the November 8, 1770 Pennsylvania Gazette describes the range of products made by John Sellers. An illustration of a crank-operated, horizontal spiraling screen filter

14 Sutton, Mark Q., *Archaeological Laboratory Methods: An Introduction* (New York: Kendall/ Hunt Publishing Company, 2001) 166-167.

15 Gopsill's Philadelphia Directory for the year 1890. (James Gopsill Publishers, Philadelphia, 1890) Location: University of Pennsylvania Van Pelt Library; United States Census 1880, Census Place: Philadelphia, Philadelphia, Pennsylvania; Roll: 1190; Family History Film: 1255190; Page: 493D; Enumeration District: 677; Image: 0209. Database: www.ancestry.com.



tops the advertisement. The copy reads:

MADE and SOLD by the subscriber, in Darby, various kinds of WIRE WORK, such as twilled or plain, as may best suit their purposes; rolling screens for cleaning wheat, consisting of four various sorts of wire, each calculated to the greatest exactness, and found, from long experience, to answer the purpose ; rolling screens for cleaning flaxseed from the yellow or wild feed ; small bolts for separating the cockle from the flaxseed; or bolts so constructed, as for one to perfect both the said purposes, as may best suit the stores in which they are to be used ; small bolts for Indian corn meal ; fans for taking out garlic, and common Dutch [fans?], both made in the neatest and best manner. Likewise all other

kinds of WIRE WORK for standing shoe of shoot screens, wire sieves and riddles of all degrees of fineness, and short cloths for millers. Those that please to favor him with their Orders, may depend on their work being done with care, and the greatest dispatch, and the work warranted, and that he is not pretending to perform that which he has not, in a great number of instances, given the utmost satisfaction, having had long experience in the use of them, and made upwards of fifty for flaxseed. The Subscriber, for the conveniency of his customers, keeps them in Plumsted's Stores, in Philadelphia, where the several sorts may be had, at the most reasonable rates, by applying to John Brown, at said stores. And he attends generally twice a week in Philadelphia, so that any person, by leaving a line at the Conestogoe Waggon, in Market-street, or sending by the post, may give their orders, and depend on his care and fidelity the ein.

John Sellers

N. B. He proposes to affix his name on the beads of all his boles, rolling screens, and fans.”¹⁶

The Sellers wire weaving company was a prominent Philadelphia manufacturer and existed through the late-19th century. An 1878 map by J. B. Scott of wards in West Philadelphia identifies several parcels of land in Powelton owned by Sellers family members. In addition, it shows that the Sellers Manufacturing Wire Screen Works stood on the north side of Powelton Avenue between State and Sloane Streets. The floorboards over the piece were replacement pine (originals were of white oak) nailed down with cut nails, which dates the closing of the floor to at least the mid-19th century.

¹⁶ Pennsylvania Gazette. (Nov. 8, 1770). Database: America's Historical Newspapers, www.newsbank.com



A



B

ry. The piece likely was made by the Sellers wire screen company, but the date cannot be precisely determined.

**SMALL TWO-PRONG BUCKLE
(18TH – 19TH CENTURY)**

Found: beneath floor of room 302 in front of doorway to room 303. (Fig. A)

The buckle was found adjacent to the piece of wire screen. The piece measures approximately 1" by $\frac{3}{4}$ " and is composed of hand-shaped metal pieces. The base metal and finish are unknown due to corrosion, but the piece is likely iron.



C



D

**EARTHENWARE SHARD WITH SPECKLE
GLAZE (MID-19TH CENTURY)**

Found: set into the stonework of the west wall of room 302, at floor level.

The earthenware shard forms the hand-made base of a small vessel or pitcher. A deep brown and black speckle glaze lines the inside, while the outside is unglazed with the exception of some spots of black oxide glaze tinting. The piece was wedged into the stonework of the patched wall that once formed the back of the flue for the first floor cooking fireplace. Remnants of earth-based plaster and hair binder remain adhered to the fragment. The piece likely dates

Appendix E: Artifacts Found During Investigation



to the mid-19th century. It is not known why it was set into the wall.

BLUE GLASS BALL (DATE UNKNOWN)

Found: in floor of room 202.

The blue glass ball features a painted flower with petals in orange and gold and is about a half in inch in diameter. The piece has an irregularity on the side opposite the flower, which may be either a pontil mark or the location of a glass rod. It is not known what the piece was exactly, though it was probably not simply a marble. (Fig. D)

COINS

Found: in north wall at the floor of room 202.

Ten “wheat” pennies and one Winged Liberty Head or “Mercury” dime were found along with wood shavings, assorted cut and

hand-wrought nails, and other debris in a post-1900 wall cavity framing the north side of room 202. The pennies range in date from 1912 through 1946, though most date from the mid 1920s. Wheat pennies were introduced in 1909 and were produced until 1959, when the Lincoln Memorial replaced the wheat wreath on the obverse side. All pennies were found in good to poor condition with significant wear, which indicates that they had been in circulation for many years or decades before ending up in the wall. The Mercury dime dates to 1936 and is in fair condition. Mercury dimes, so named for having the bust of the winged messenger Mercury on the face, were produced from 1916 to 1945. The coins date from when Saint Alice’s Parish used Sellers Hall as multi-unit guest house.

WRENCH “509”

Found: in the floor of room 303.



The wrench features the number “509” at one end and has a small square hole at the other. This hole is common for plumbing wrenches and was often built into a wrench for use on radiators. The square opening fits most radiator valves, and indeed likely fits other knob-less valves. The wrench was found under a floor that had been nailed down originally with cut nails and re attached with wire nails. The presence of the wrench, the nails, and newspaper dated 1914 help to date when the floor of Room 303 was taken up. The wrench was likely dropped in the floor when work was done on the radiator in the room. The radiator may have been replaced or moved. A section of newspaper from 1914, found wedged between and under the floorboards, likely dates the work to that year. The wrench is cast metal and likely dates to the 1880s or 1890s.

MISC. BATHROOM ITEMS

Found: in the floor of room 204

A dark brown glass pill bottle with a metal screw-type lid was found in the floor beneath the bathroom shower stall. The bottle has the numbers 7 1 7 on the bottle around an unknown makers mark. In addition, an empty spool of NASCO brand wire lead solder and an instruction sheet for Dr. Scholl’s “Standard White Zino-Pads” were found in the same area. All items date to the 1930s. The instructions have a copyright date of 1939. These items help to date a second phase of alteration in the bathroom when an enameled steel shower stall was installed. A newspaper wedged behind the tile next to the shower was dated 1934. These items were likely lost into the floor when work



was done on the plumbing for the shower or the electrical that runs through the floor. The floor of a closet that was next to the shower was probably opened for this work sometime in the 1940s.

ELECTRICAL PART LIST

Found: in the floor of room 203.

A wrinkled sheet of paper with a list of various electrical fittings was found in the floor of room 203 by the stone western wall. The list probably dates to the mid-20th century, which was perhaps when a new electrical



service panel was installed in room 103. A fair amount of electrical upgrading was performed in the mid-20th century as knob and tube wires were replaced or added to with new metal-sheathed BX cable. Sellers Hall currently has fair amount of functioning knob and tube wiring, complete with original toggle switches, ceramic surface boxes, and wall scones. Sellers Hall was easily adapted to have electrical systems. Much of the early knob and tube wiring was run through wood cable chase moldings along the walls and ceilings instead of through walls. There are a few working wall scones and flush-mount bare-bulb-type ceiling lights in the northern half of the building on the second and third floors, which would be of interest to collectors of antique lighting. Mid-century BX cables were run through walls, floors, and set into masonry walls, which made the electrical systems less obtrusive.



OUR LADY OF VICTORY PENDENT (1920S – 1930S)

Found: in corner of closet of room 302.

The pendent reads: `

Front: OUR LADY OF VICTORY PRAY
FOR US

Features: Mary and child



Back: OUR LADY OF VICTORY SHRINE
– Lackawanna, N. J.

The piece is cast brass with a worn silver plate. The shrine was formed in the early 1900s with construction of a sanctuary begun in 1921 and completed in 1925. The Our Lady of Victory Shrine remains in operation today and is identified as a minor Basilica.¹⁷

CORNICE NEWSPAPER SCRAPS

Found: in cornice of south façade of original structure.

Several scraps of newspaper were found in the debris that had collected inside the cornice. These pieces were mixed with



corn cobs, leaf matter, and other evidence of squirrels and rodents. It was originally thought that the scraps dated from an early point in the house's history; however, it was found that the scraps cover nearly the history of the house. Some scraps date from the 18th-century and are printed on rag paper in old English and refer to specific activities such as the construction of the turn pike system and an act entered in Pennsylvania on March 1, 1790. Pieces from the 19th century discuss politics of the Whig members of Congress, individuals such as Thomas Cozens, and the opening of a play titled "The Maid of Milan" (1830s). Squirrels apparently continued to live at Sellers Hall well into the 20th-century, as they left pieces of a Vietnamese newspaper from 1992 and most notably a section from an early 1990s article on the personal computer.

¹⁷ A Brief History of Our Lady of Victory National Shrine & Basilica. Site: <http://www.ourladyofvictory.org/Basilica/bashistory.html> : Accessed: April 20, 2011.

APPENDIX F: LOCKS

Box or Rim Locks were popular during the 1850s. Three typologies were found in the house.

Vertical Rim Lock



Interior



Exterior

Horizontal Rim Lock



Interior



Exterior

Carpenters Lock



Interior



Exterior

APPENDIX G: MORE ON THE SELLERS FAMILY

John Sellers's son Nathan Sellers served as Ensign in Colonel Paschal's battalion at the outbreak of the war. By act of Congress, Nathan was recalled to manufacture wire molds used to make paper and print money, as these items had been imported from England where there was currently an embargo.

At the end of the 18th century, Nathan Sellers continued the mould-making business in Philadelphia while living at 533 High Street (now Market Street). His son Coleman later took over the business and moved it to 10 N. 6th Street, which he expanded to build fire engines at 16th and Market Street. Coleman married Sophonisba Peale, a daughter of the portraitist Charles Willson Peale.

Coleman's nephew William Sellers (1824-1905) was a prominent mechanical engineer, manufacturer, and inventor. As acting president of the Franklin Institute, William convinced his colleagues in the Promotion of the Mechanic Arts to lobby city, state, and federal officials for a national celebration in Philadelphia. The 1876 Centennial Exposition was held on land donated by the newly organized Fairmount Park Commission, of which William was a charter member, and featured a display of technical innovations in the Machinery Hall.

As the Sellers family grew, so did its associated mansions, country homes, mills, and factories throughout Upper Darby and downtown Philadelphia. Hoodland, originally built in 1824, destroyed by fire in 1877, and rebuilt in 1878, is now the David and Mary Sellers Memorial Library. Mary Sellers donated the house and \$150,000 to the township to be operated as a library. The family also owned Wild Orchard, Millbank, Hoodland, Springton, Milbourne, Oak Hill, Way Side, Eei Hill, Thornfield, Edgefield, Brookfield and Bywood. There was often intermarriage with the Pennock, Garrett and Cadwalader families.

1 ST PHASE	SAMUEL SELLERS (1684 - 1714)
2 ND PHASE	SAMUEL SELLERS, JR. (1714 - 1752)
3 RD PHASE	JOHN SELLERS (1752-1804)
4 TH PHASE	GEORGE SELLERS (1808-1853)
5 TH PHASE	THOMAS POWERS (1863-1920)
6 TH PHASE	PARISH OF ST. ALICE (1922-PRESENT)

APPENDIX H: FLOOR PLAN

—COMPARISON TO VARNUM’S QUARTERS

Varnum’s Quarters is located in Valley Forge National Historical Park. It was built in approximately 1711 and has experienced few if any additions or alterations since it was first built. The square footage and floor plan of this early Pennsylvania stone house is nearly identical to the supposed original floor plan of Seller’s Hall, 30 feet by 20 feet, as indicated by the Glass Tax of 1798 and the evidence provided in the exterior cornice. All evidence also suggests that the original floor plan of Seller’s Hall was similar to Varnum’s Quarters, with the exception of the original enclosed staircase which was probably north of the no longer extant cooking fireplace.

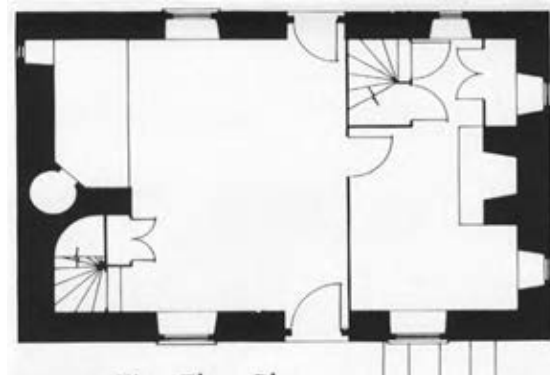


Figure 1 Varnum’s Quarters first floor plan.

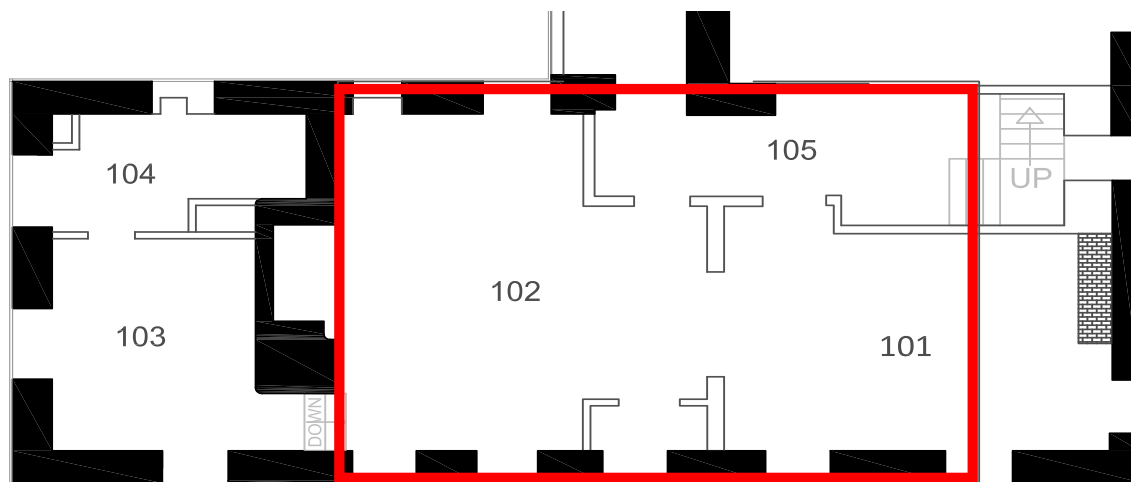
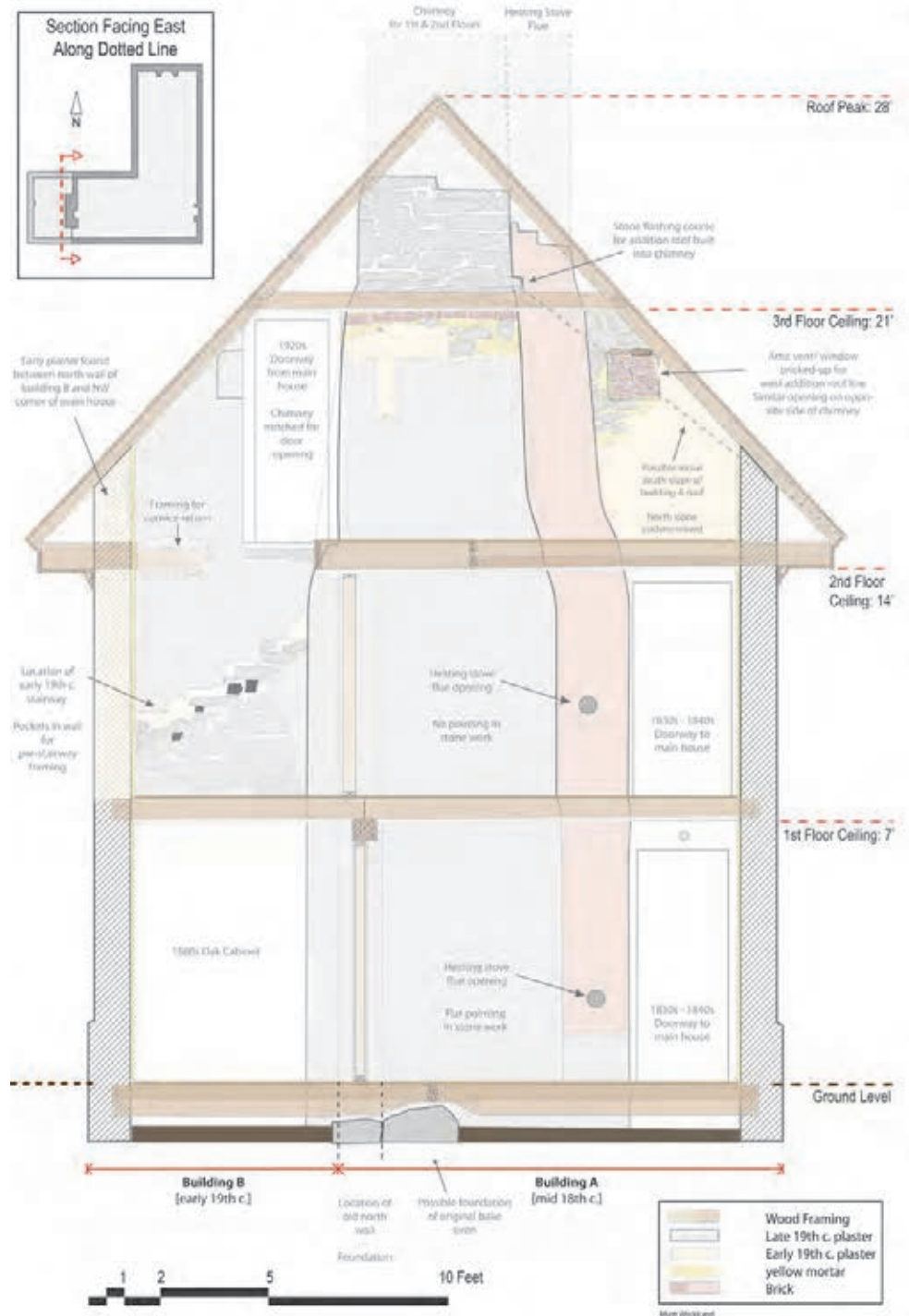


Figure 2 Original 20 x 30 foot floor plan of Seller’s Hall.

APPENDIX I: FRAMING

Sellers Hall - Western Addition: Section and Chimney Wall Detail



Sellers Hall: Chimney Girt

Room 202

Upper Darby, Delaware, PA

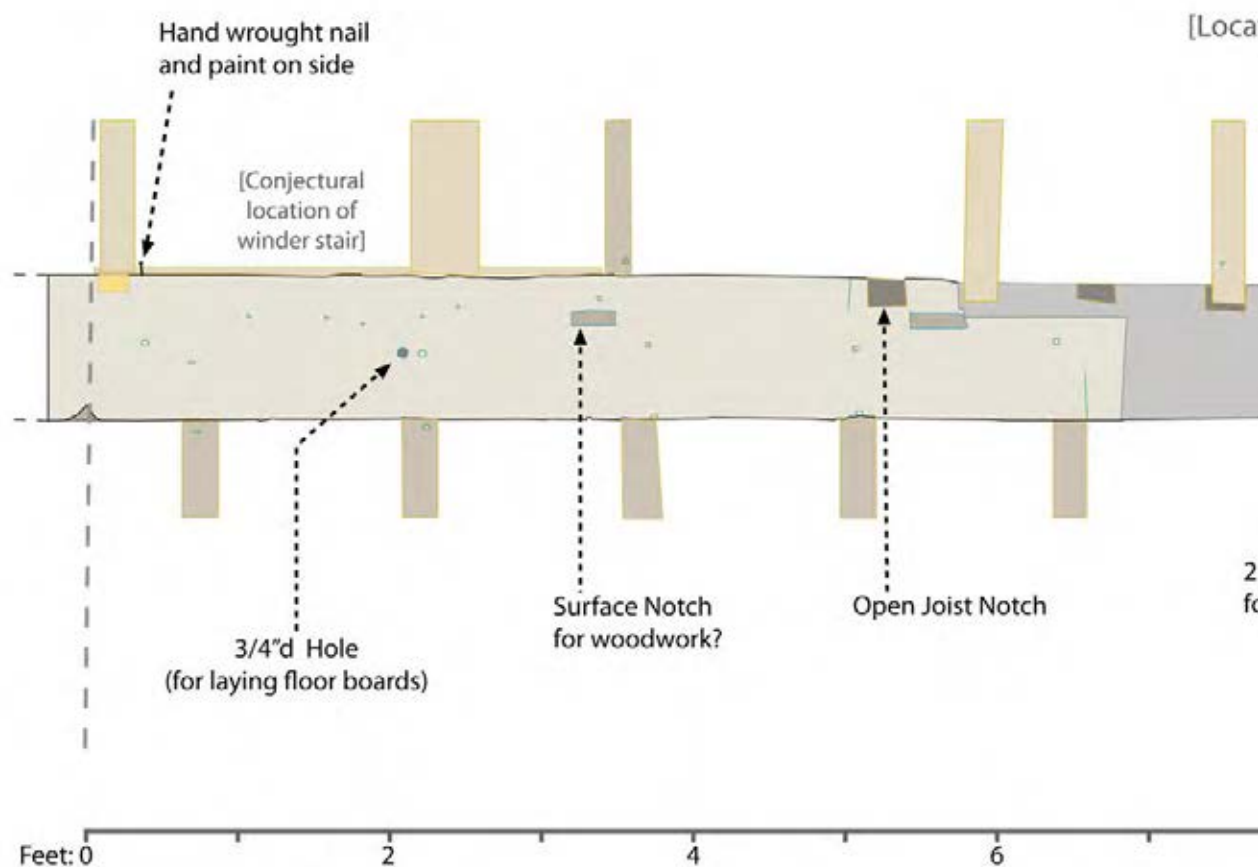
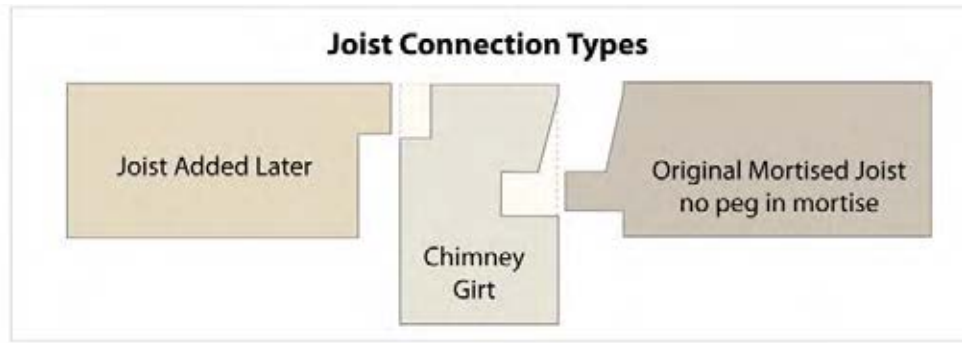
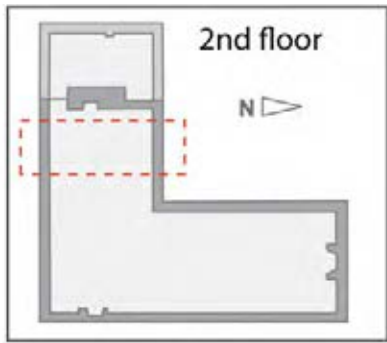
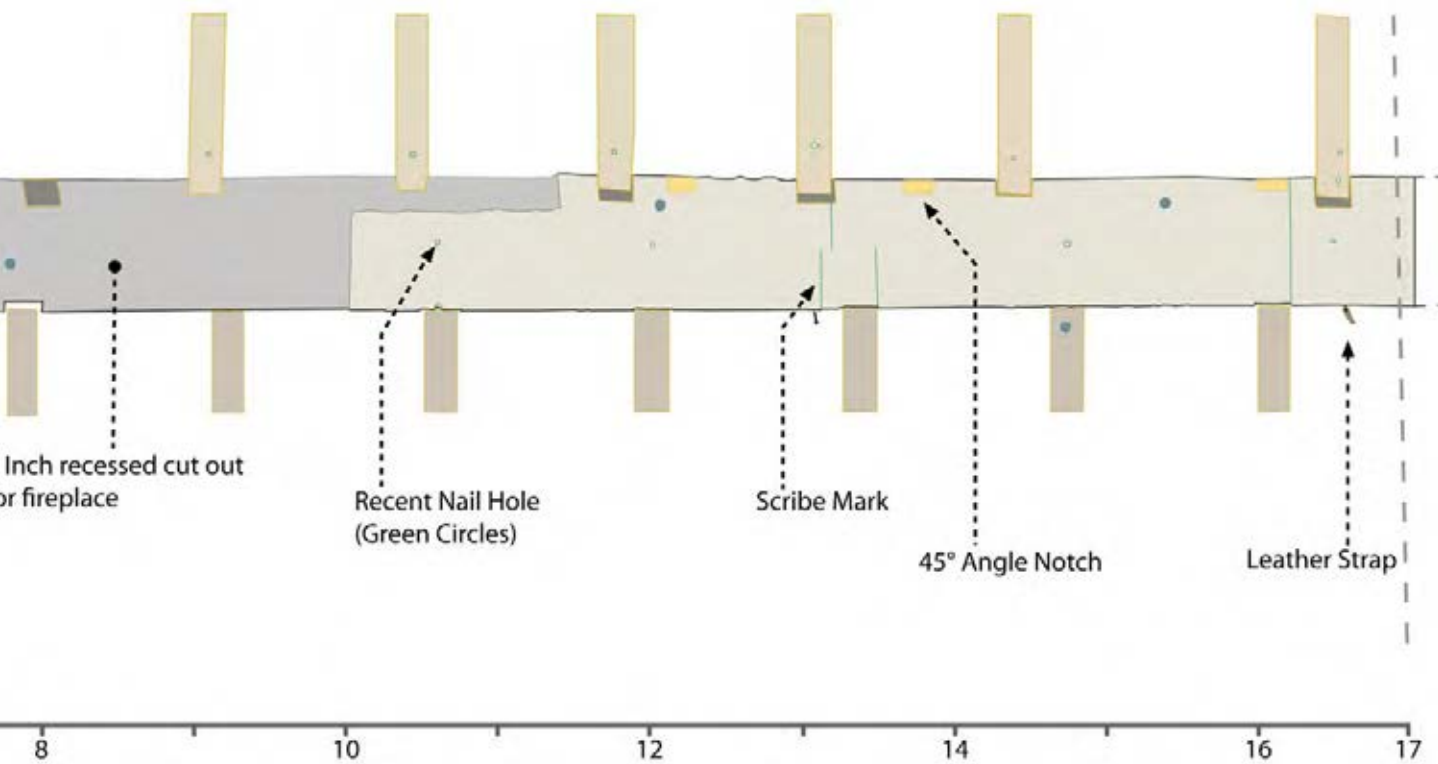


Photo rectified to top of beam only
Matt Wicklund



tion of Original Chimney]



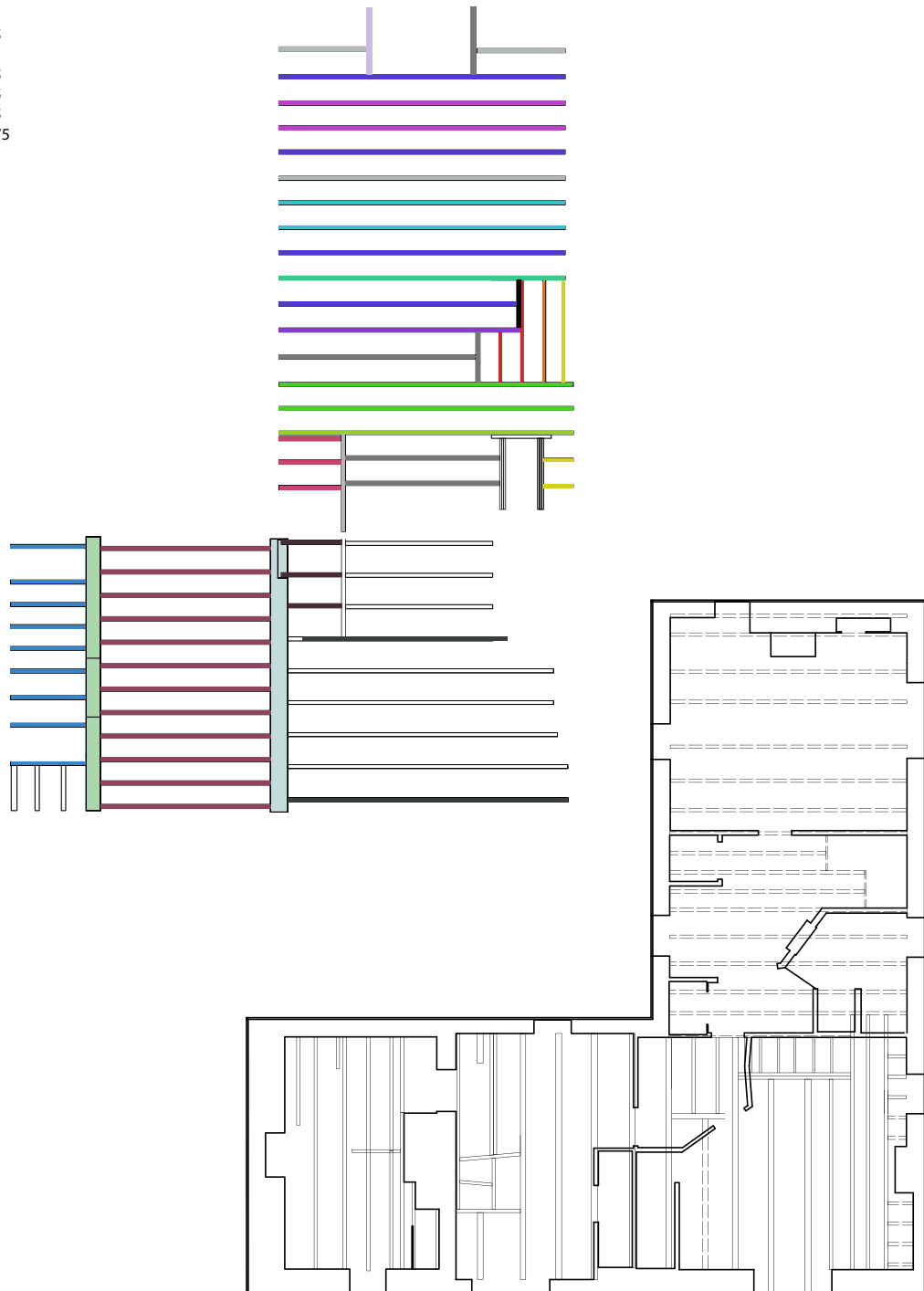
N

FIRST FLOOR DRAWING AND MEASUREMENT DIAGRAM



SECOND FLOOR DRAWING AND MEASUREMENT DIAGRAM

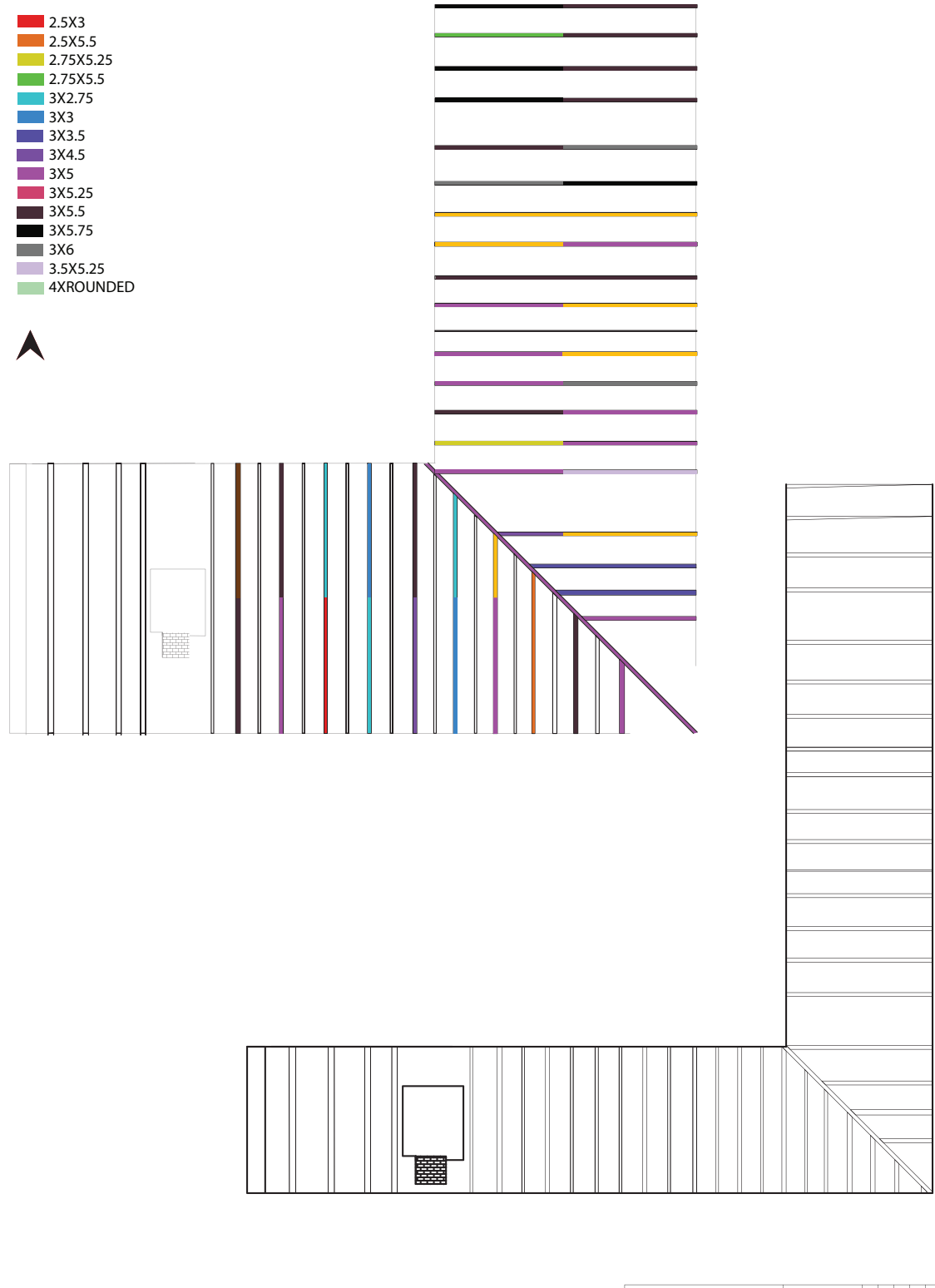
- 1.75x7.5
- 2x7.5
- 2.75x7.5
- 2.75x7.75
- 2.75x8
- 2.75x8.25
- 2.75x8.5
- 2.75x8.75
- 2.875x6.5
- 2.875x8.5
- 2.875x8.75
- 2.875x9
- 3x4
- 3x6
- 3x7
- 3x7.5
- 3x8.25
- 3x8.5
- 3x8.75
- 3x9
- 12x14
- 10.5x?



THIRD FLOOR DRAWING AND MEASUREMENT DIAGRAM



ROOF DRAWING AND MEASUREMENT DIAGRAM



Wood Framing Catalog

101 South East room, 1st Floor
102 South West room, 1st Floor
103 South West extension, 1st Floor
104 North West extension, 1st Floor
105 Stair Hall, 1st Floor
106 North East extension, 1st Floor

201 South East room, 2nd Floor
202 South West room, 2nd Floor
203 South West extension, 2nd Floor
204 North West extension, 2nd Floor
206 North East extension, 2nd Floor

301 South East room, 3rd Floor
302 South West room, 3rd Floor
303 West extension, 3rd Floor
306 North extension, 3rd Floor

400 Roof Rafters

Wood Framing Catalog																				
#	Wood Member	Wood Finish					Nail Types					Joint Types					Additional Notes			
		None visible	Hand-hewn	Pit Sawn	Vertical Saw Mill	Circular Saw	Paint evidence	None visible	Hand Wrought	Machine-cut / handmade head	Machine-cut	Modern wire	None visible	Mortise and Tenon	Cleat	Peg		Dropped	Pocket	Resting
101-1		X					X				X	X			X				X	
101-2		X					X				X	X			X				X	
101-3		X					X				X	X			X				X	
101-4		X					X				X	X			X				X	Iron object protruding from side
101-5		X					X				X	X							X	
101-6		X					X				X	X							X	
101-7		X					X				X	X			X				X	
101-8		X					X				X	X			X				X	Peg hole on member
101-9		X					X				X	X	X						X	
101-10							X				X								X	
101-11							X				X	X			X				X	
101-12							X				X	X			X				X	
101-13							X				X	X			X				X	
102-1		X					X	X					X							
102-2		X					X	X					X							
102-3		X					X	X					X							
102-4		X					X	X					X							
102-5		X					X	X					X							
102-6		X					X	X					X							
102-7		X					X	X					X							
102-8		X					X	X					X							
102-9		X					X	X					X							
102-10		X					X	X					X							
102-11		X					X	X					X							
102-12		X					X	X					X							
105-1		X					X	X											X	Appears to have some black paint
105-2		X					X	X											X	Iron object protruding from side
105-3		X					X	X											X	Nail curving out of side of member
105-4		X					X	X											X	
105-5		X					X				X								X	
106-1		X					X				X	X							X	Some soot on member
106-2		X					X				X	X							X	Some soot on member
106-3		X					X				X	X							X	Some soot on member
106-4		X					X				X	X							X	Some soot on member
106-5		X									X								X	Charred on one side
106-7		X																	X	Charred on one side, Iron object protruding from side, should be checked for rot
106-8		X									X								X	Charred on one side, Iron object protruding from side
106-9		X					X					X							X	Charred on one side
106-10		X									X								X	Charred on one side
106-11		X									X								X	Charred on one side
106-12		X										X							X	Charred both sides
106-13		X										X							X	Charred both sides
106-14		X									X								X	Charred both sides
106-15		X									X								X	Charred both sides
106-16		X									X								X	Charred on one side
106-17		X									X								X	Charred only on bottom
106-18		X					X					X					X			
106-19		X										X							X	
106-20							X					X							X	
106-21		X					X				X								X	
106-22		X									X		X							
106-23		X					X				X		X							
201-1			X								X							X		Summer Beam, Former staircase riser cut into it
201-2			X								X		X							

Appendix I: Framing – Framing Catalog and Diagrams

#	Wood Member	Wood Finish					Nail Types				Joint Types						Additional Notes		
		None visible	Hand-hewn	Pit Sawn	Vertical Saw Mill	Circular Saw	Paint evidence	None visible	Hand Wrought	Machine-cut / handmade head	Machine-cut	Modern wire	None visible	Mortise and Tenon	Cleat	Peg		Dropped	Pocket
201-3		X								X		X							
201-4		X								X		X							
201-5		X								X		X							
201-6		X								X		X							
201-7		X								X		X							
201-8			X							X			X						
201-9				X						X						X		X	
201-10				X						X	X					X		X	
201-11					X						X		X						
202-1				X					X										
202-2				X					X				X					X	
202-3		X					X					X							
202-4				X			X						X						
202-5				X			X								X				
202-6				X			X								X				
202-7				X			X								X				
202-8				X			X								X				
202-9				X			X								X				
202-10				X					X						X				
202-11				X			X								X				
202-12				X			X								X				
202-13		X	X						X								X		Chimney Girt. Hearth for fireplace cut into it. Two notches cut on south side
202-14		X	X				X						X						
202-15		X	X				X						X						
202-17		X	X				X						X						
202-18		X	X				X						X						
202-19		X	X				X						X						
202-20		X	X				X						X						
202-21		X	X				X						X						
202-22		X	X				X						X						
202-23		X	X				X						X						
202-24		X	X				X						X						
202-25		X	X				X						X						
203-1			X	X					X									X	
203-2			X	X					X									X	
203-3			X	X						X								X	
203-4			X	X					X									X	
203-5			X	X					X									X	
203-6			X	X					X									X	
203-7			X	X					X									X	
203-8			X	X					X									X	
204-1		X					X											X	
204-2		X					X											X	
204-3		X					X											X	
204-4		X					X											X	
204-5		X					X											X	
204-6		X					X											X	
204-7		X					X											X	
204-8		X					X											X	
206-1		X					X						X				X		Mortise and Tenon Type 2: no angle
206-2		X					X						X				X		Mortise and Tenon Type 2: no angle
206-3		X					X						X				X		Mortise and Tenon Type 2: no angle
206-4		X					X						X	X					Mortise and Tenon Type 1: with angle
206-5		X					X						X						Mortise and Tenon Type 1: with angle
206-6		X					X						X						Mortise and Tenon Type 1: with angle

#	Wood Finish						Nail Types				Joint Types						Additional Notes		
Wood Member	None visible	Hand-hewn	Pit Sawn	Vertical Saw Mill	Circular Saw	Paint evidence	None visible	Hand Wrought	Machine-cut / handmade head	Machine-cut	Modern wire	None visible	Mortise and Tenon	Cleat	Peg	Dropped		Pocket	Resting
206-7	X						X										X		
206-8	X						X										X		
206-9	X						X										X		
206-10	X						X						X				X		Mortise and Tenon Type 1: with angle
206-11	X						X						X				X		Mortise and Tenon Type 1: with angle
206-12	X						X						X				X		Mortise and Tenon Type 1: with angle
206-13	X						X										X		
206-14	X						X										X		
206-15	X						X										X		
206-17	X						X										X		
206-18	X						X										X		
206-19	X						X										X		
206-20	X						X										X		
206-21	X						X										X		
206-22	X						X						X				X		Mortise and Tenon Type 1: with angle
206-23	X						X						X				X		Mortise and Tenon Type 1: with angle
206-24	X						X						X		X				Mortise and Tenon Type 1: with angle
206-25					X		X							X					
206-26	X						X						X		X				Mortise and Tenon Type 1: with angle
206-27	X						X							X					
206-28			X				X							X					
206-29	X						X							X					
206-30	X						X						X		X				Mortise and Tenon Type 1: with angle
206-31	X						X						X		X				Mortise and Tenon Type 1: with angle
301-1		X					X										X		
301-2	X					X	X							X					
301-3	X					X	X							X					Has a chamfered edge
301-4		X					X										X		
301-5			X				X					X							
301-6		X					X										X		
301-7	X						X								X				
301-8				X			X							X					
301-9					X						X			X					
301-10				X			X					X							
301-11				X			X						X						
301-12				X			X						X						
301-13				X			X						X						
301-14				X			X					X							
301-15		X	X				X										X		
301-16		X	X				X										X		
301-17		X	X				X										X		
301-18				X					X								X		
301-19				X					X								X		
301-20				X					X								X		
301-21				X					X								X		
301-22	X						X						X		X		X		Mortise and Tenon Type 2: no angle
301-23	X						X						X		X		X		Mortise and Tenon Type 2: no angle
301-24	X						X						X		X		X		Mortise and Tenon Type 2: no angle
301-25	X						X						X		X		X		Mortise and Tenon Type 2: no angle
301-26	X						X						X		X		X		Mortise and Tenon Type 2: no angle
301-27	X						X						X		X		X		Mortise and Tenon Type 2: no angle
301-28	X						X						X		X		X		Mortise and Tenon Type 2: no angle
301-29	X						X						X		X		X		Mortise and Tenon Type 2: no angle
301-30	X						X						X		X		X		Mortise and Tenon Type 2: no angle
302-1		X	X						X						X		X		

Appendix I: Framing – Framing Catalog and Diagrams

#	Wood Member	Wood Finish					Nail Types				Joint Types						Additional Notes		
		None visible	Hand-hewn	Pit Sawn	Vertical Saw Mill	Circular Saw	Paint evidence	None visible	Hand Wrought	Machine-cut / handmade head	Machine-cut	Modern wire	None visible	Mortise and Tenon	Cleat	Peg		Dropped	Pocket
	302-2		X	X						X								X	
	302-3		X	X						X								X	
	302-4		X	X						X								X	
	302-5		X	X						X								X	
	302-6				X			X						X				X	
	302-7				X			X						X				X	
	302-8				X			X						X				X	
	302-9	X						X									X		
	302-10	X						X									X		
	302-11		X					X										X	
	302-12			X				X										X	
	302-13			X				X										X	
	303-1			X					X			X							
	303-2			X				X				X							
	303-3			X				X				X							
	303-4	X						X				X							
	303-5			X				X				X							
	303-6	X						X				X							
	303-7	X								X		X							
	303-8	X						X				X							
	303-9	X						X				X							
	400-1	X						X					X		X				Bridled joint at ridge, Roman numeral 2 carved (style 1)
	400-2	X						X					X		X				Bridled joint at ridge, Roman numeral 2 carved (style 1)
	400-3	X						X					X		X				Bridled joint at ridge, Roman numeral 3 carved (style 1)
	400-4	X						X					X		X				Bridled joint at ridge, Roman numeral 3 carved (style 1)
	400-5	X						X					X		X				Bridled joint at ridge, Roman numeral 10 carved (style 1)
	400-6	X						X					X		X				Bridled joint at ridge, Roman numeral 10 carved (style 1)
	400-7	X						X					X		X				Bridled joint at ridge, Roman numeral 9 carved (style 1)
	400-8	X						X					X		X				Bridled joint at ridge, Roman numeral 9 carved (style 1)
	400-9	X						X					X		X				Bridled joint at ridge, Roman numeral 4 carved (style 1)
	400-10	X						X					X		X				Bridled joint at ridge, Roman numeral 4 carved (style 1)
	400-11	X						X					X		X				Bridled joint at ridge, Roman numeral 11 carved (style 1)
	400-12	X						X					X		X				Bridled joint at ridge, Roman numeral 11 carved (style 1)
	400-13	X						X					X		X				Bridled joint at ridge, Roman numeral 12 carved (style 1)
	400-14	X						X					X		X				Bridled joint at ridge, Roman numeral 12 carved (style 1)
	400-15	X						X				X							Roman numeral 5 carved (style 1)
	400-16	X						X				X							
	400-17	X						X				X							
	400-18	X						X				X							
	400-19	X						X				X							
	400-20	X						X				X							Roman numeral 7 carved (style 1)
	400-21	X						X				X							
	400-22	X						X					X		X				Bridled joint at ridge, Roman numeral 3 carved (style 2)
	400-23	X						X					X		X				Bridled joint at ridge, Roman numeral 3 carved (style 2)
	400-24	X						X					X		X				Bridled joint at ridge, Roman numeral 2 carved (style 2)
	400-25	X						X					X		X				Bridled joint at ridge, Roman numeral 2 carved (style 2)
	400-26	X						X					X		X				Bridled joint at ridge
	400-27	X						X					X		X				Bridled joint at ridge
	400-28	X						X					X		X				Bridled joint at ridge
	400-29	X						X					X		X				Bridled joint at ridge
	400-30	X						X					X		X				Bridled joint at ridge, Roman numeral 4 or 6 carved (style 2)
	400-31	X						X					X		X				Bridled joint at ridge, Roman numeral 4 or 6 carved (style 2)
	400-32	X						X					X		X				Bridled joint at ridge, Roman numeral 7 carved (style 2)
	400-33	X						X					X		X				Bridled joint at ridge, Roman numeral 7 carved (style 2)
	400-34	X						X					X		X				Bridled joint at ridge

#		Wood Finish						Nail Types					Joint Types						Additional Notes																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																							
Wood Member		None visible	Hand-hewn	Pit Sawn	Vertical Saw Mill	Circular Saw	Paint evidence	None visible	Hand Wrought	Machine-cut / handmade head	Machine-cut	Modern wire	None visible	Mortise and Tenon	Cleat	Peg	Dropped	Pocket	Resting																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																							



This is an example of a later mortise and tenon joint with peg. The original mortise and tenons have a diminishing shoulder, or slant, above the tenon. This method reduced the amount of material cut, providing for a stronger tenon.



This mortise and tenon joint with peg is used to in-fill the staircase opening.



Original joists, pictured on the left of the chimney girt, are cogged with a diminishing shoulder. There are no pockets cut into the chimney girt on the opposite side, the west side, where it would've abutted the masonry of the original cooking chimney. Joists on the left side are resting on cleats.



The roof rafters are connected at the ridge by a bridled joint and peg.

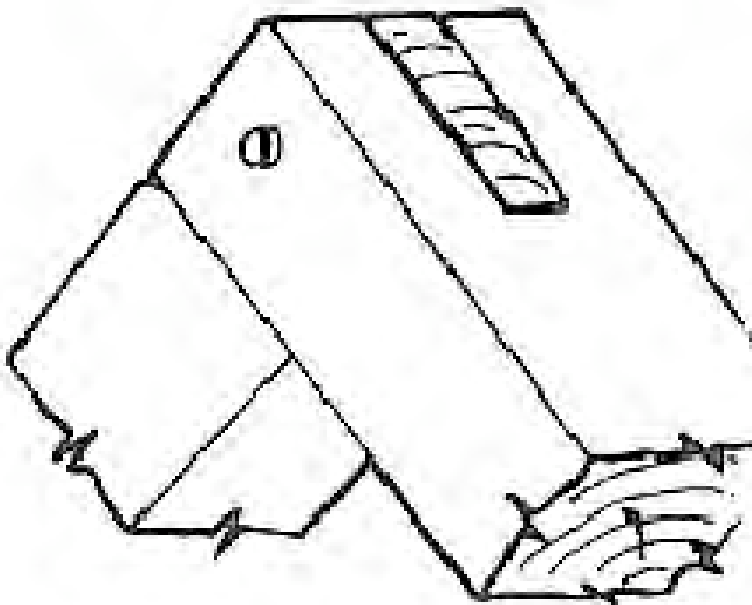


Diagram of a bridled joint with peg.



Tie members in the roof are connected to the rafters with a dovetail joint.

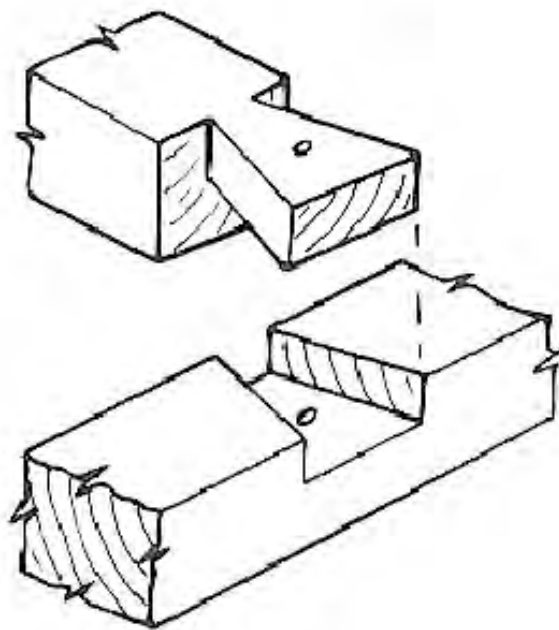
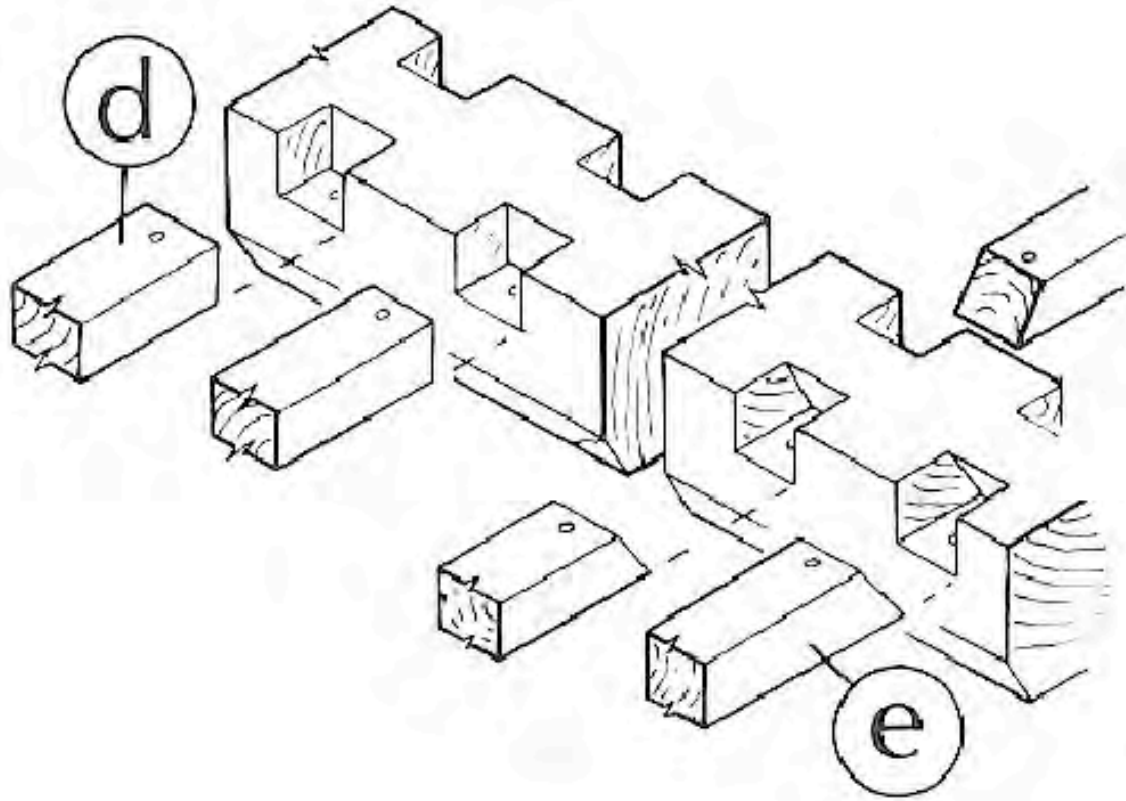


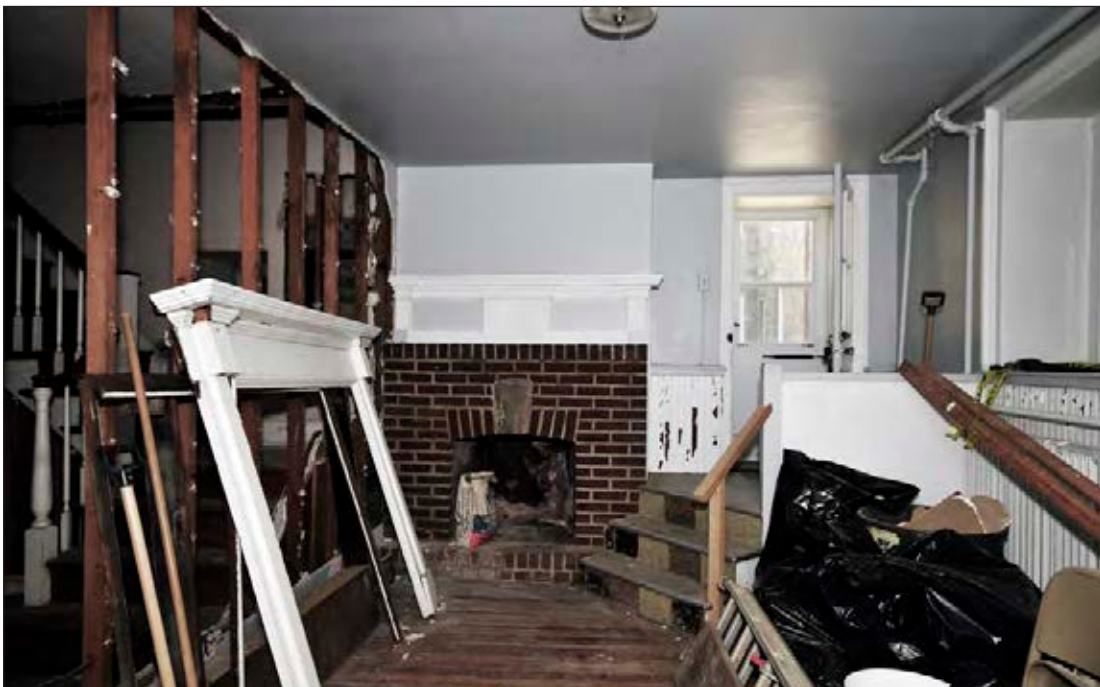
Diagram of a dovetail joint connection. This system is used to join the tie members to the roof rafters.



This diagram depicts two methods of joist joinery. (d) illustrates a cogged joist, which is used in Sellers Hall to add later framing to existing structure. They would hand-cut the pocket into the beam, and then drop the joist into place. (e) illustrates a cogged joist with diminishing shoulder, or squinted butt. This joint type was used in the original framing of Sellers Hall. Joists fixed at both ends in this way could not have been added later.

APPENDIX J: PHOTOGRAPHY—BEFORE & AFTER

FIRST FLOOR, RM 101, EAST



THIRD FLOOR GARRETT, NORTHWEST



FIRST FLOOR, RM 103, NORTHWEST



THIRD FLOOR GARRETT, SOUTHEAST



SECOND FLOOR, WEST



SECOND FLOOR, SOUTHEAST



FIRST FLOOR, RM 101, SOUTH



FIRST FLOOR, RM 101, WEST



APPENDIX K: IMAGES AND DIAGRAMS FROM THE 2010 REPORT

EXISTING CONDITIONS



Figure 1 Red line indicates original floor height, 2010.



Figure 2 Original height of floor. This photo shows the same fireplace and doorway depicted above. (Delaware County Historical Society, 1906)



Figure 3 Framed opening in room 106, 2010.



Figure 4 Removal of modern strip flooring in room 202, 2010.



Figure 5 Chimney girt in room 202, 2010.



Figure 6 Summer beam in room 201, 2010.



Figure 7 Original stair riser on summer beam in room 201, 2010.



Figure 8 Removal of floor boards in room 302, 2010.



Figure 9 Floor Joists running north/south in room 302, 2010.



Figure 10 Attic rafters, 2010.



Figure 11 Shingle, 2010.



Figure 12 Hand hewn joist room 302, 2010.



Figure 13 Pit saw marks, 2010.



Figure 14 Vertical sawmill marks, 2010.

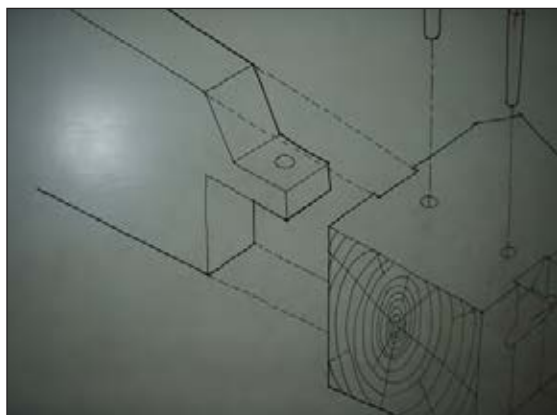


Figure 15 Sellers Hall mortise and tenon configuration (minus the peg hole and pegs), 2010.



Figure 16 Roofing system - rafters and collar ties, room 301, 2010.

FRAMING



Figure 1 Framing of Rm 106; before, during and after ceiling removal, 2010.

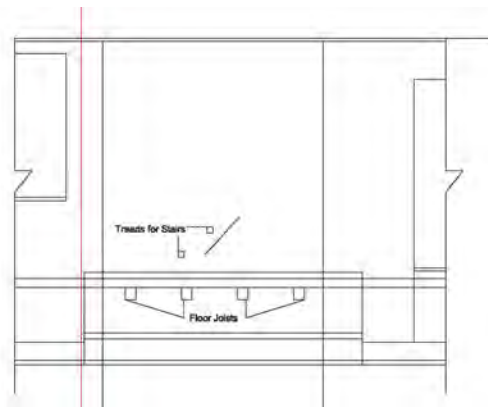


Figure 2 Interior elevation of east wall, exhibiting staircase evidence. Original doorway outline noted with red line.



Figure 3 Interior elevation of east wall, exhibiting staircase evidence, 2010.

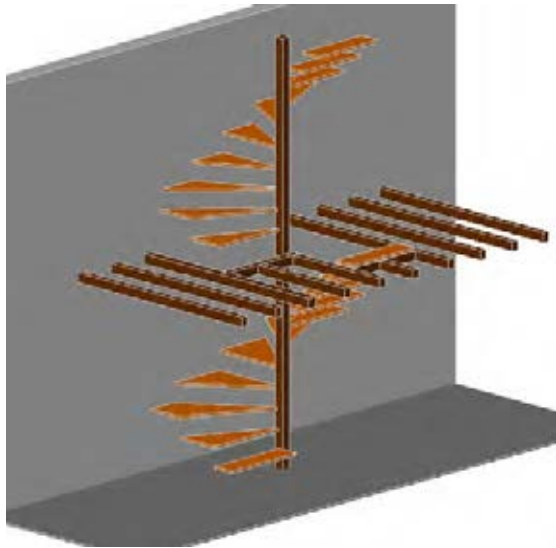


Figure 4 Conjectural 3-D model of the original stair, based on framing and wall elevation evidence.



Figure 5 Three original steps at the top of the stairs on the third floor, 2010.



Figure 6: Plaster outline below the current stairs on the third floor, 2010.



Chamfered section of the summer beam, 2010.



Figure 8 Riser board attached to the summer beam, view from second floor, 2010.

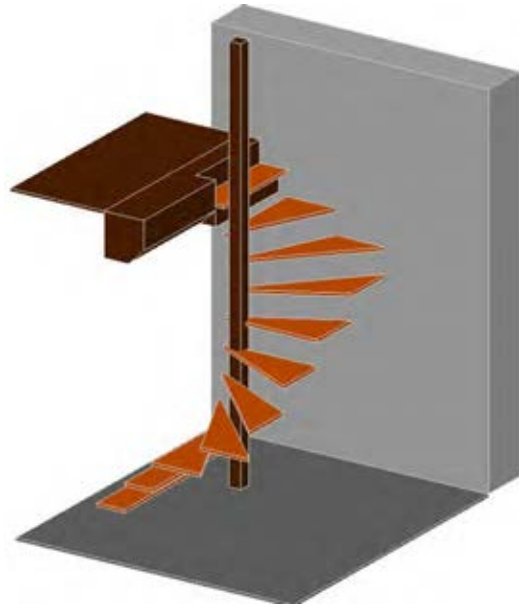


Figure 9 Conjectural 3-D model of the original stair, based on framing and wall elevation evidence.

Sellers Hall

Upper Darby, Pennsylvania



Architectural Archeology
Graduate Program in Historic Preservation
University of Pennsylvania
Spring 2011

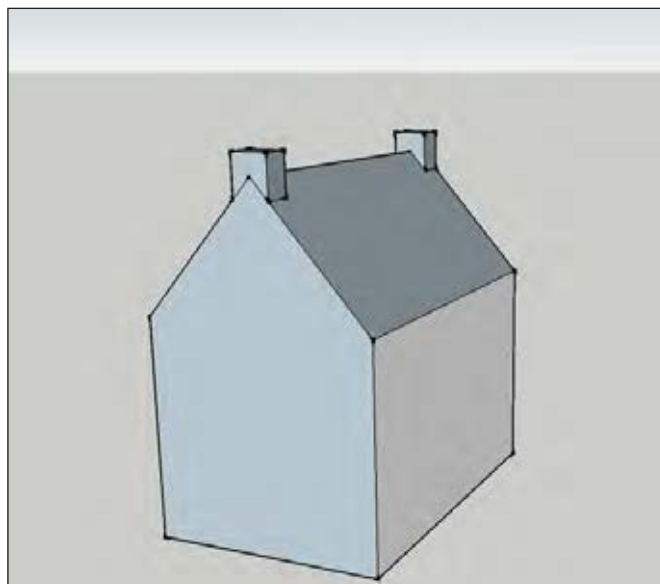
Table of Contents: Drawing Appendix

BUILDING EVOLUTION

- A0 PLANS**
- A1 PLANS**
- A2 PLANS**
- A3 ELEVATIONS**
- A4 ELEVATIONS**
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- A6 ELEVATIONS**
- A7 ELEVATIONS**
- A8 SECTIONS**
- A9 DOORS**
- A10 WINDOW KEY**
- A11 PROFILE DETAILS**
- A12 PROFILE DETAILS**
- A13 PROFILE DETAILS**
- A14 PROFILE DETAILS**

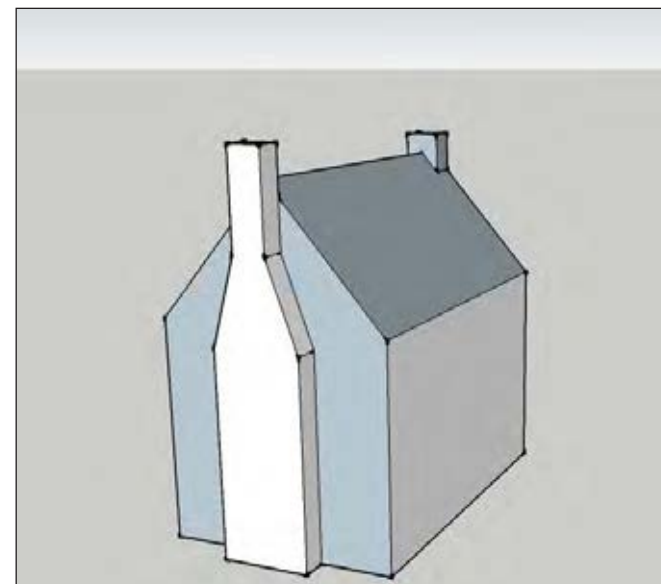
A15 PROFILE DETAILS

- S1 FRAMING (PLAN)**
- S1 FRAMING**
- S2 FRAMING (PLAN)**
- S2 FRAMING**
- S3 FRAMING (PLAN)**
- S3 FRAMING**
- S4 FRAMING**
- S5 STAIRS**
- S6 STAIRS**
- S7 FRAMING (2011)**
- S8 FRAMING (2011)**
- S9 FRAMING (2011)**
- S10 FRAMING (2011)**



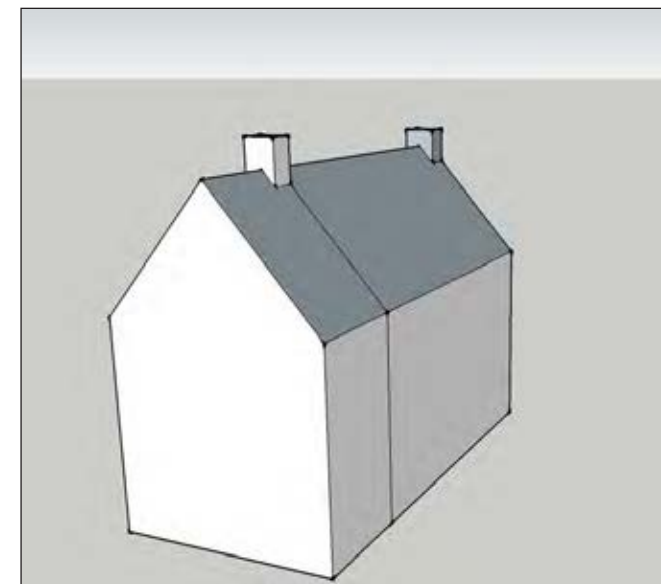
STAGE 1

This model shows the building's original stage circa 1681. It is a 20'x30' 2.5 story building. There is a fireplace at both the west and east ends of the building. The fireplace on the west end is a cooking fireplace during this time period.



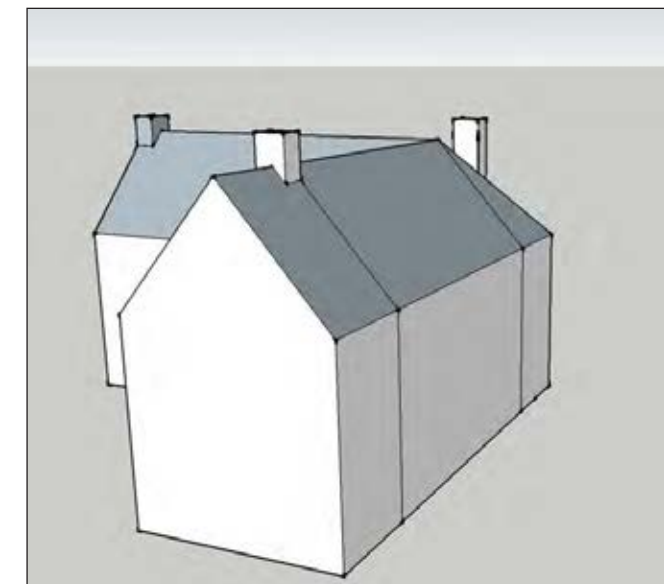
STAGE 2

In the early 18th century, the original cooking fireplace on the west end is removed and pushed to the exterior of the building. This creates the exterior chimney which accommodates the parlor fireplace.



STAGE 3

Also sometime in the early 18th century, an addition on the west end of the building is constructed. (It is not confirmed in what stages this addition was built, if not in its entirety all at once.) This western addition surrounds the exterior west chimney. It is also not confirmed if the east fireplace still exists during this time period.



STAGE 4

The eastern end of the building is extended, removing any evidence of what could have been an original eastern chimney. On the extended portion of the easternmost wall, a new chimney is built to accommodate a new parlor fireplace. A northern wing is added on to the original structure at the east end as well. This addition and the eastern extension were likely constructed during the early 19th century. The construction of the north wing also includes a new chimney on the northernmost wall of the new northern addition.



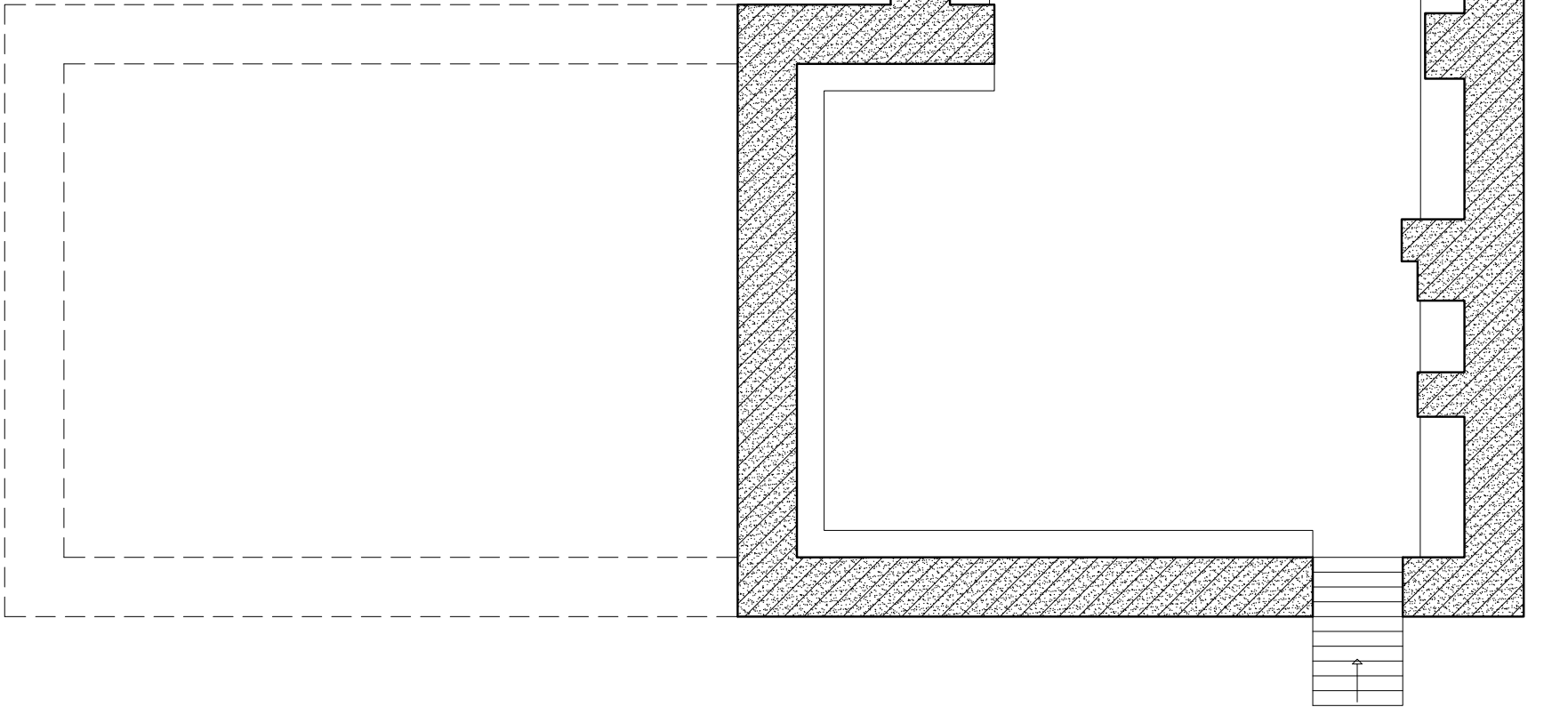
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A0
Plans

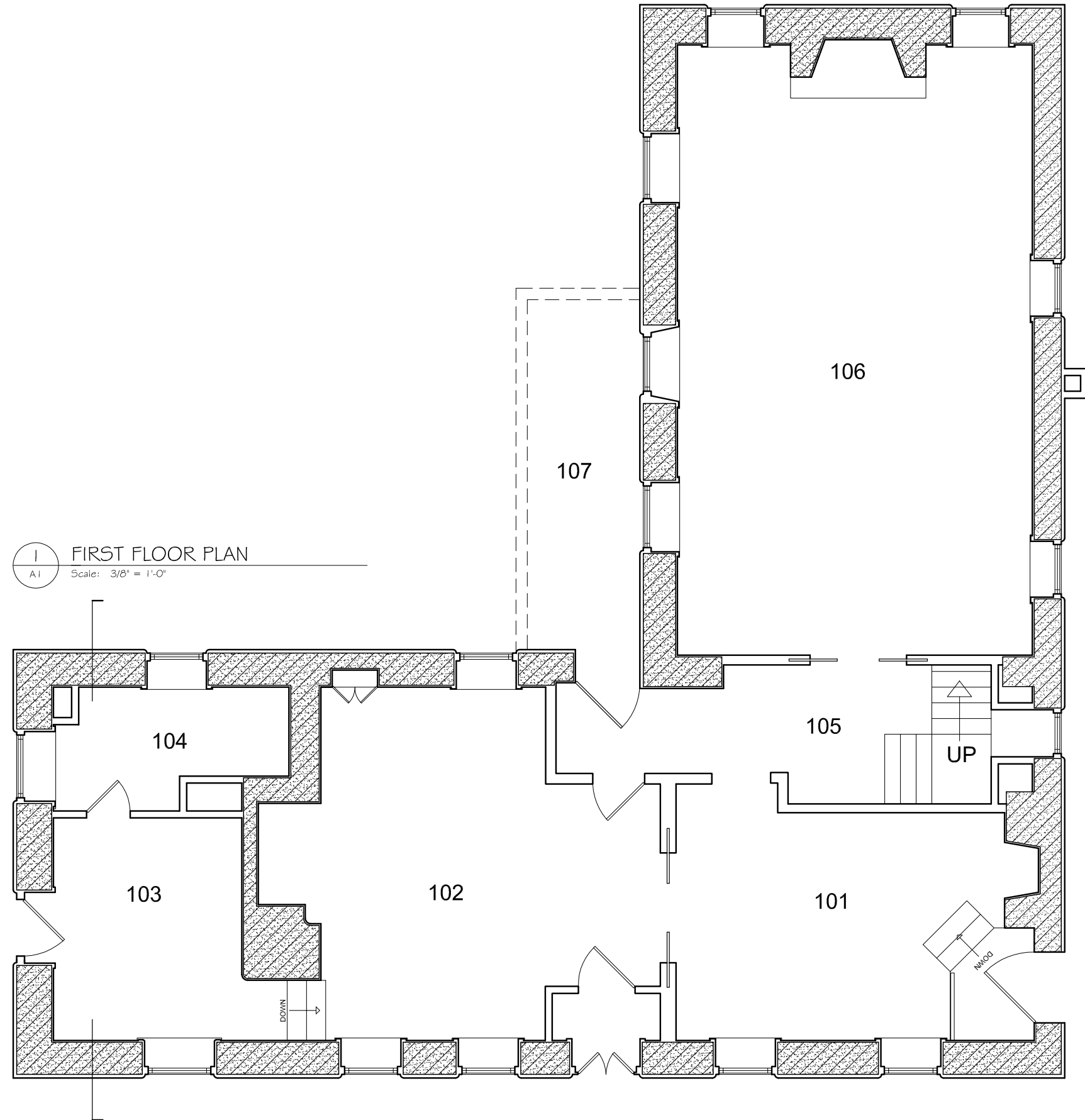


I BASEMENT PLAN
AO Scale: 3/8" = 1'-0"



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**A1
Plans**





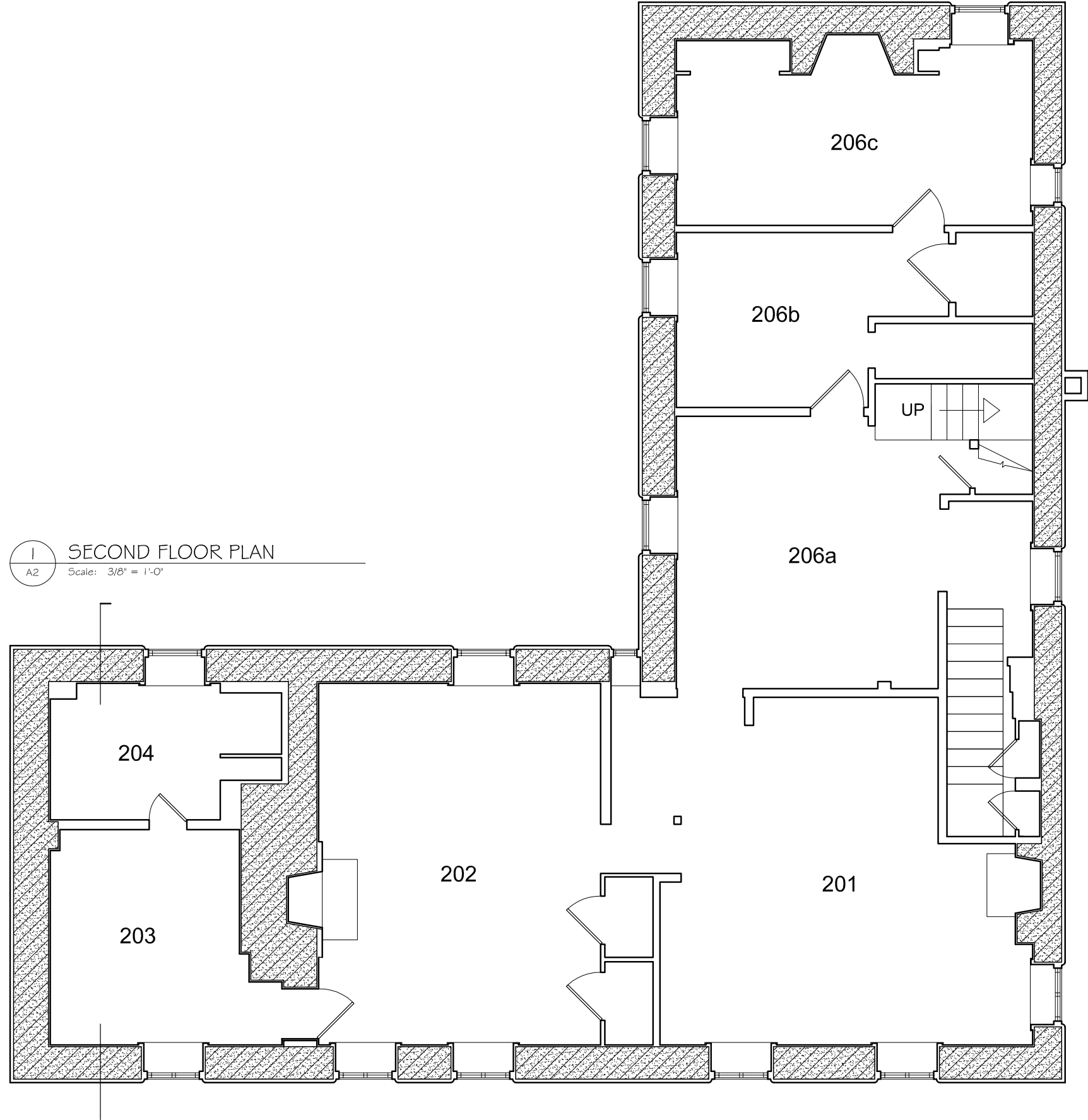
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A2 Plans

I SECOND FLOOR PLAN
A2 Scale: 3/8" = 1'-0"

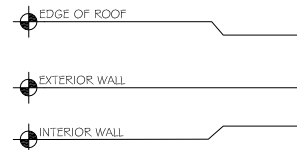




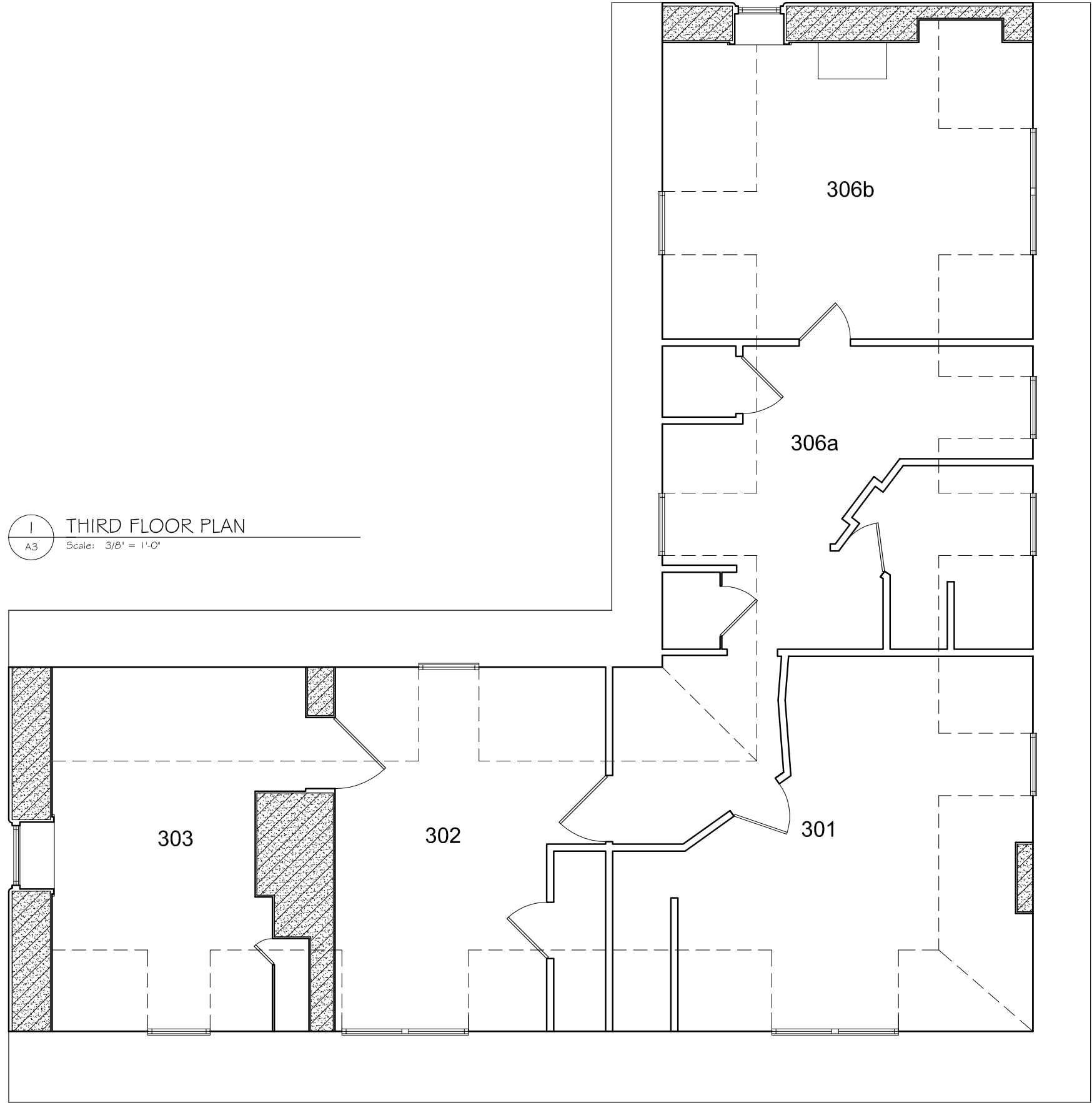
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A3
Elevations



1 THIRD FLOOR PLAN
A3 Scale: 3/8" = 1'-0"





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A4
Elevations



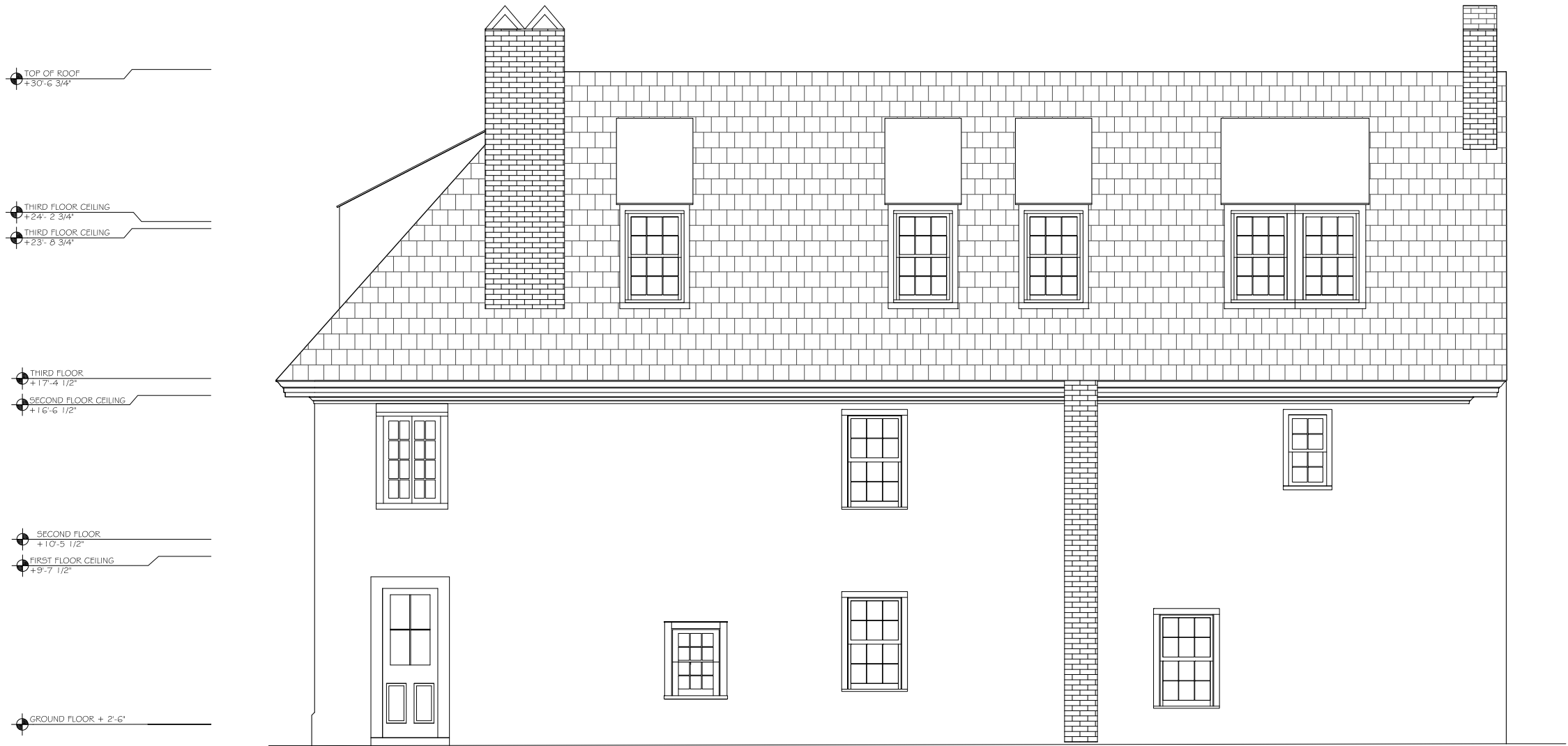
I NORTH ELEVATION
A4 Scale: 3/8" = 1'-0"



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A5
Elevations



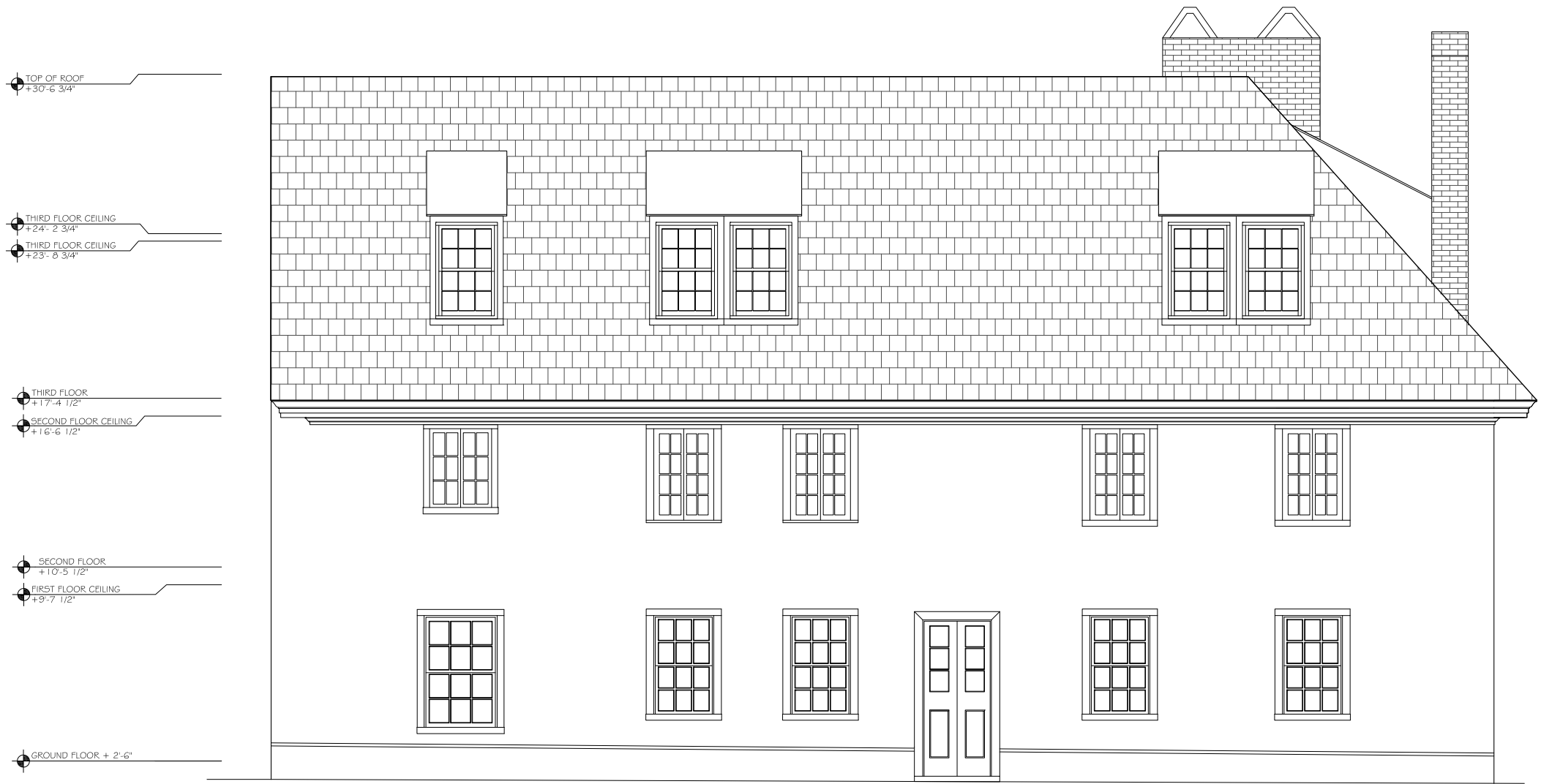
I EAST ELEVATION
A5 Scale: 3/8" = 1'-0"



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A6
Elevations



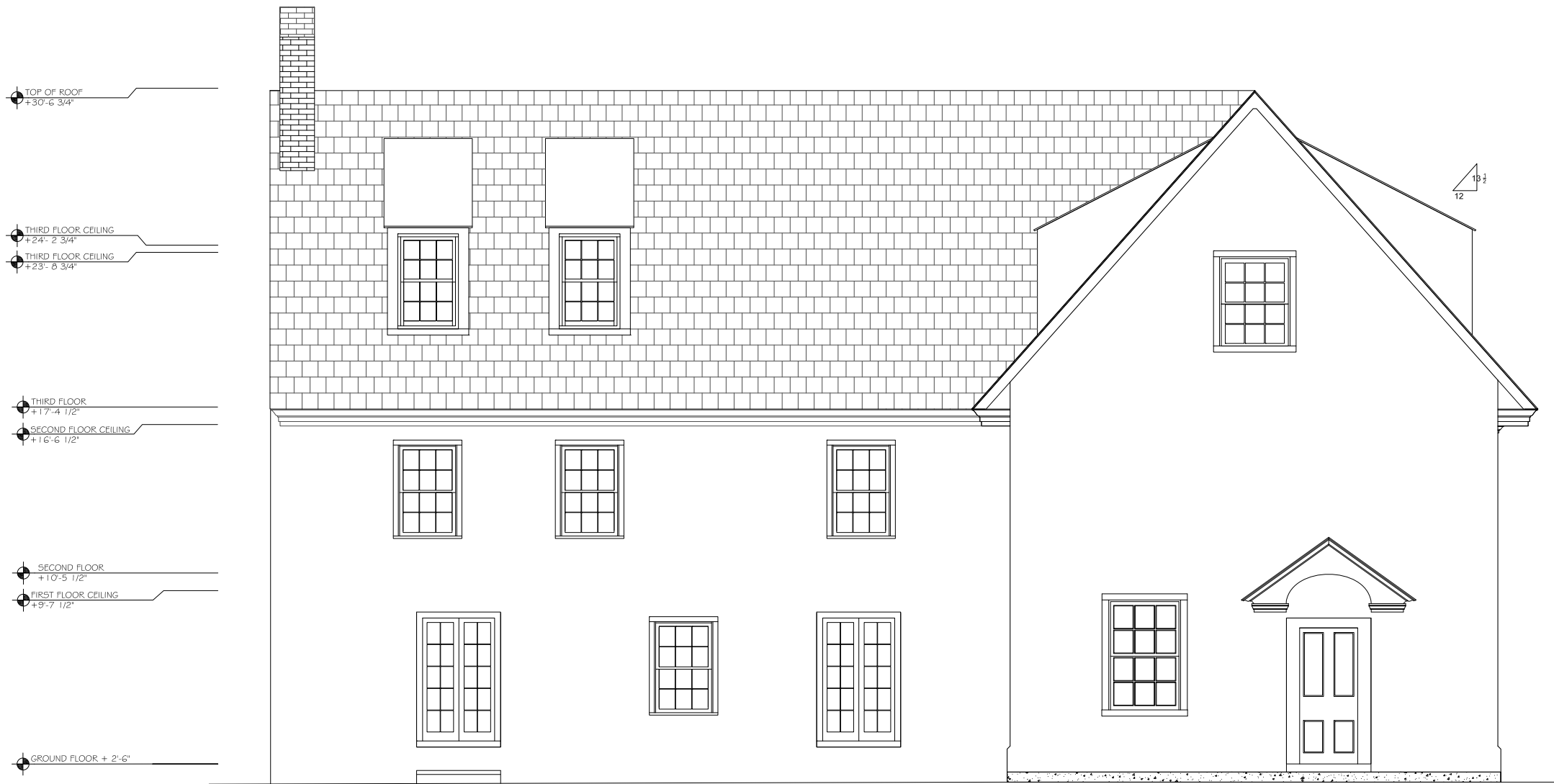
I
A6 SOUTH ELEVATION
Scale: 3/8" = 1'-0"



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A7
Elevations



I WEST ELEVATION
A7 Scale: 3/8" = 1'-0"

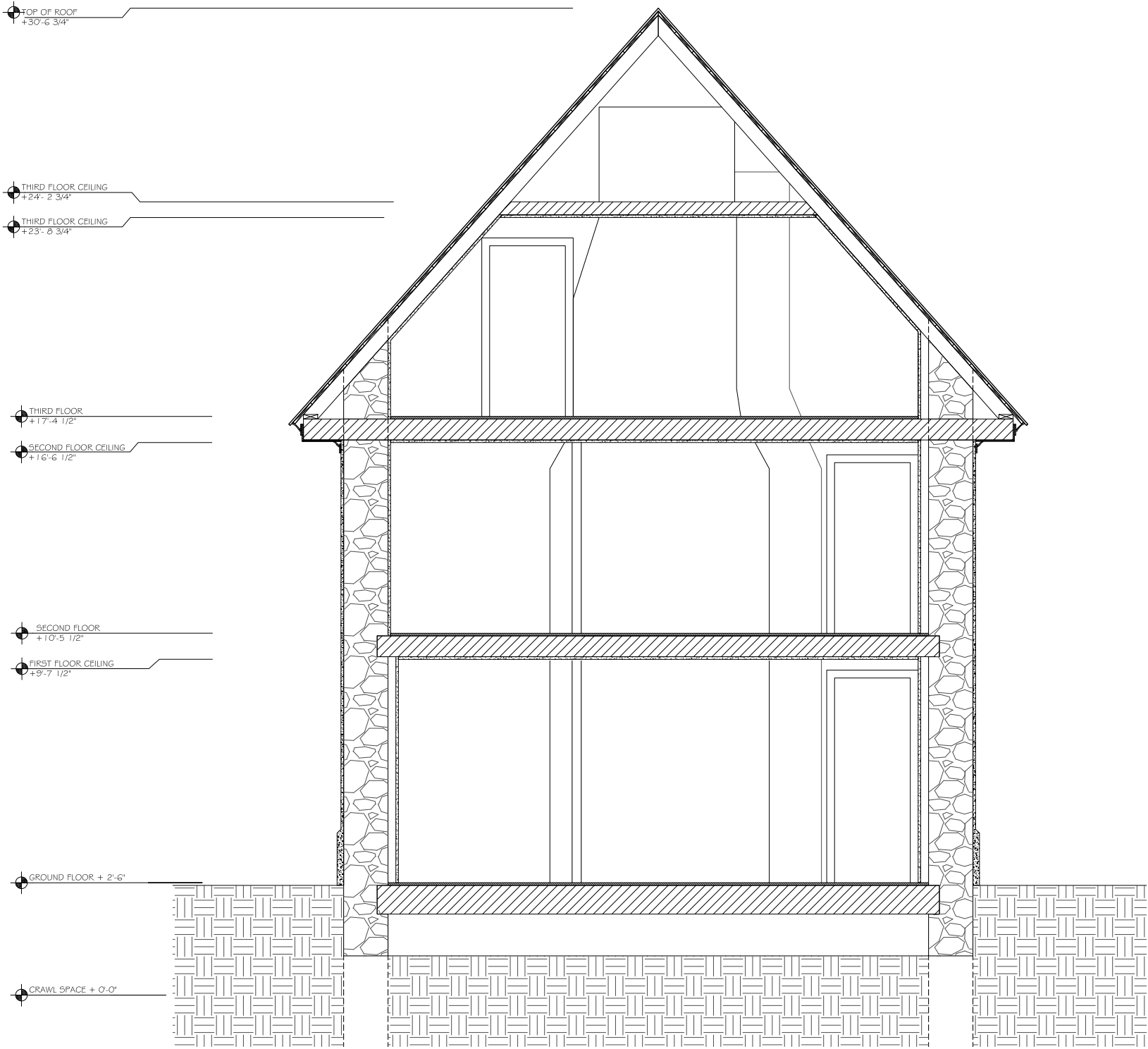


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A8
Sections

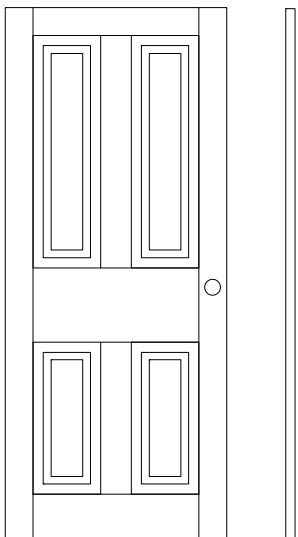
NOTE:
CHECK RELATIONSHIP TO GRADE ON THE
EXTERIOR OF THE BUILDING



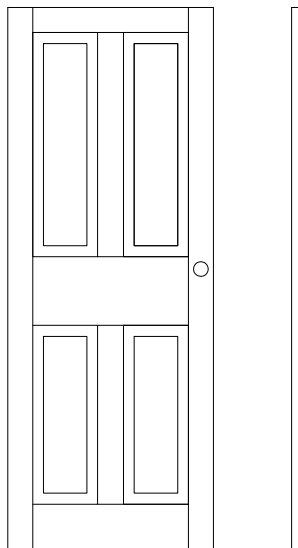
SECTION LOOKING WEST
Scale: 1/2" = 1'-0"



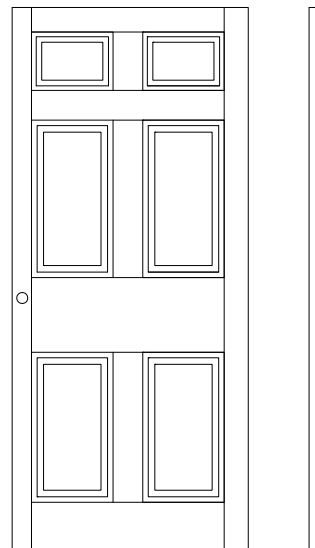
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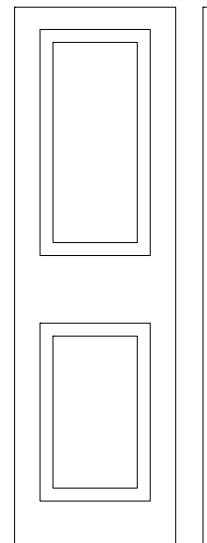
1 INT. DOOR DETAILS
A9 Scale: 1" = 1'-0"



2 INT. DOOR DETAILS
A9 Scale: 1" = 1'-0"



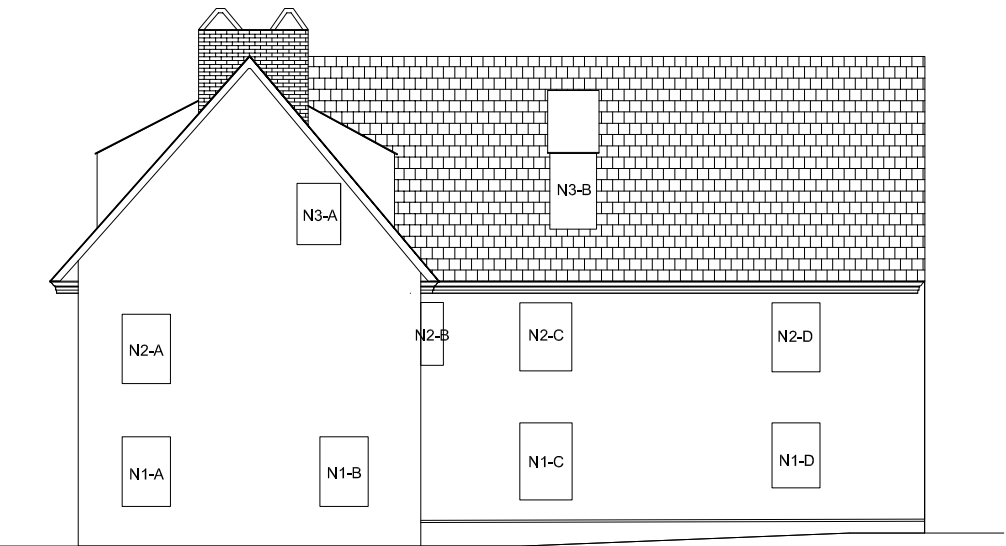
3 INT. DOOR DETAILS
A9 Scale: 1" = 1'-0"



4 INT. DOOR DETAILS
A9 Scale: 1" = 1'-0"

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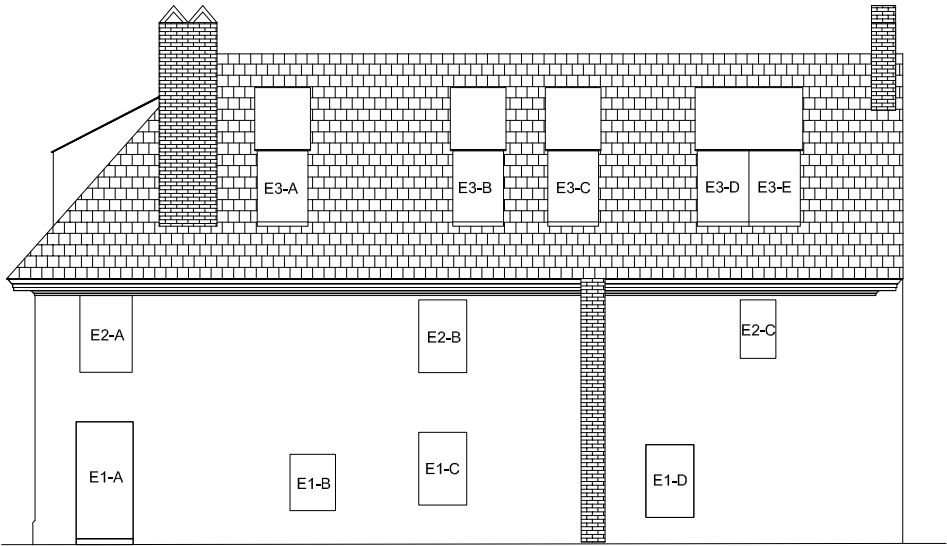
**A9
Doors**



1
A10

NORTH ELEVATION

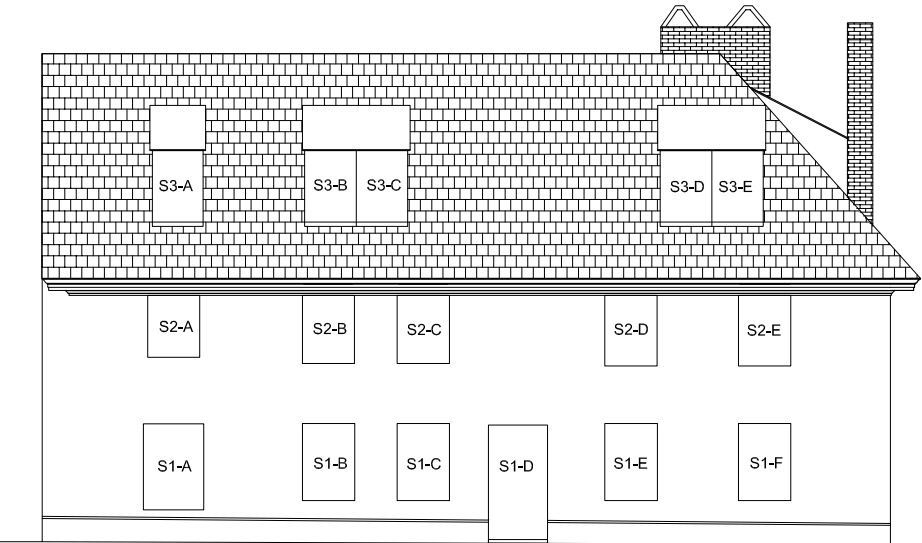
Scale: 3/16" = 1'-0"



2
A10

EAST ELEVATION

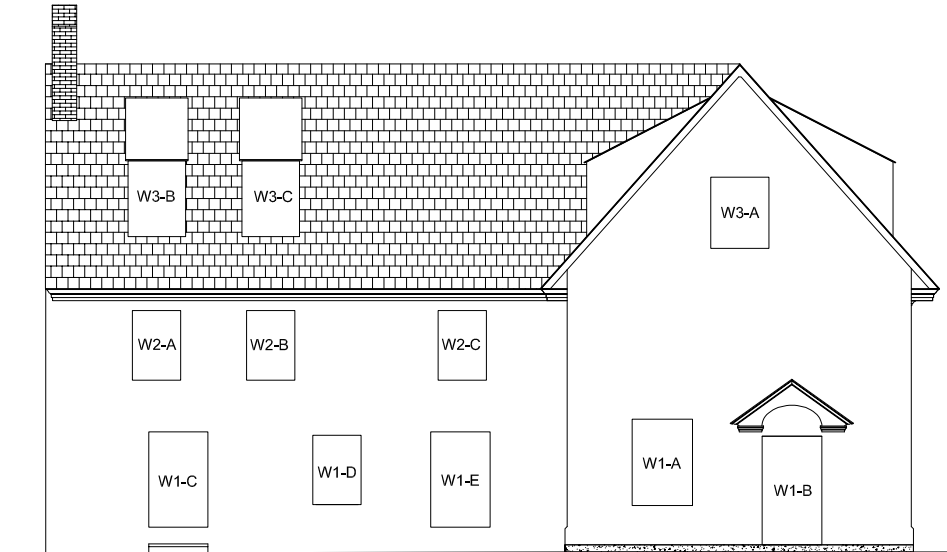
Scale: 3/16" = 1'-0"



3
A10

NORTH ELEVATION

Scale: 3/16" = 1'-0"



4
A10

NORTH ELEVATION

Scale: 3/16" = 1'-0"

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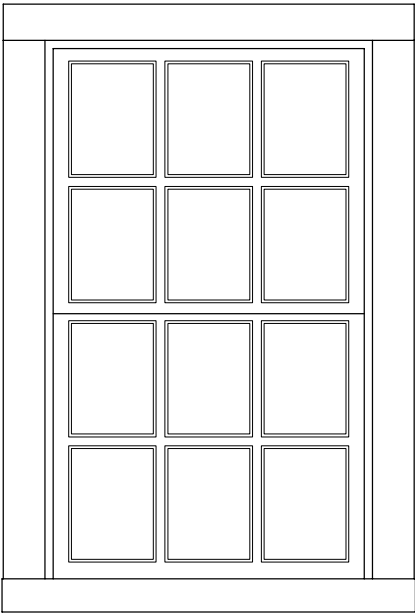
A10
Window
Key



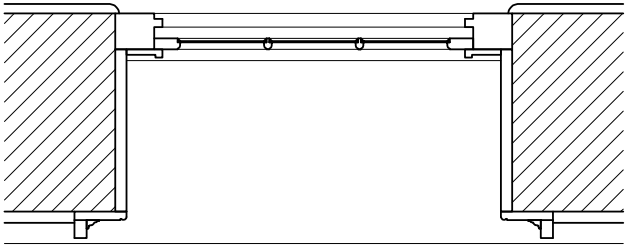
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A11
Profile
Details



1 TYPICAL WINDOW ELEVATION
A10 Scale: 1-1/2" = 1'-0"

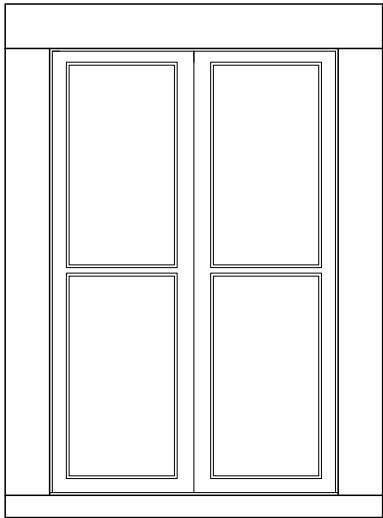


2 TYPICAL WINDOW PLAN
A10 Scale: 1-1/2" = 1'-0"

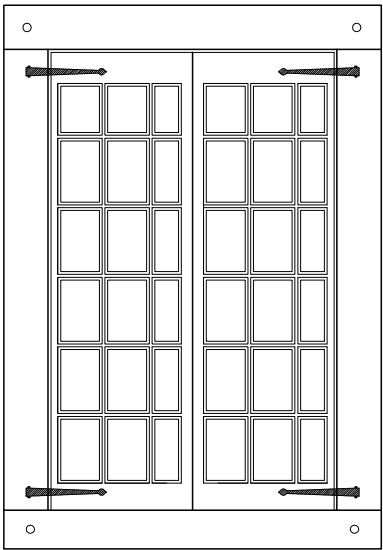


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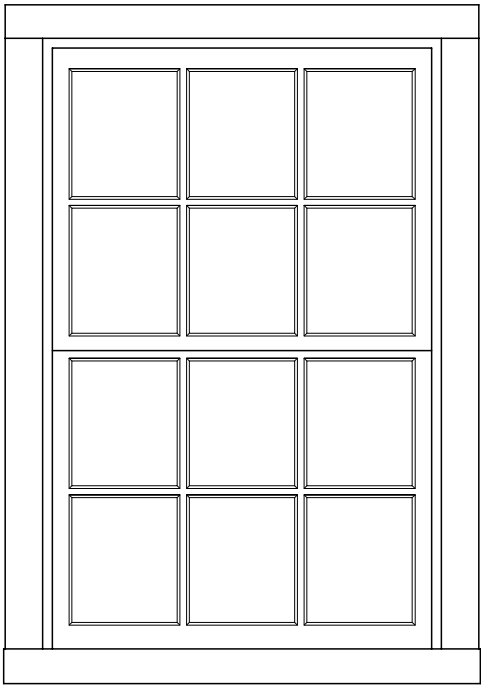
A12
Profile
Details



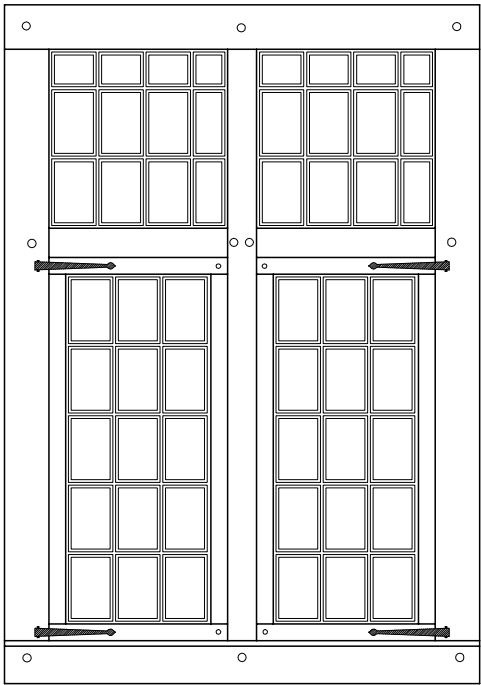
1 WINDOW N I -D
A11 Scale: 1-1/2" = 1'-0"



2 N I -D CONJECTURAL CASEMENT
A11 Scale: 1-1/2" = 1'-0"



3 WINDOW S I -A
A11 Scale: 1-1/2" = 1'-0"

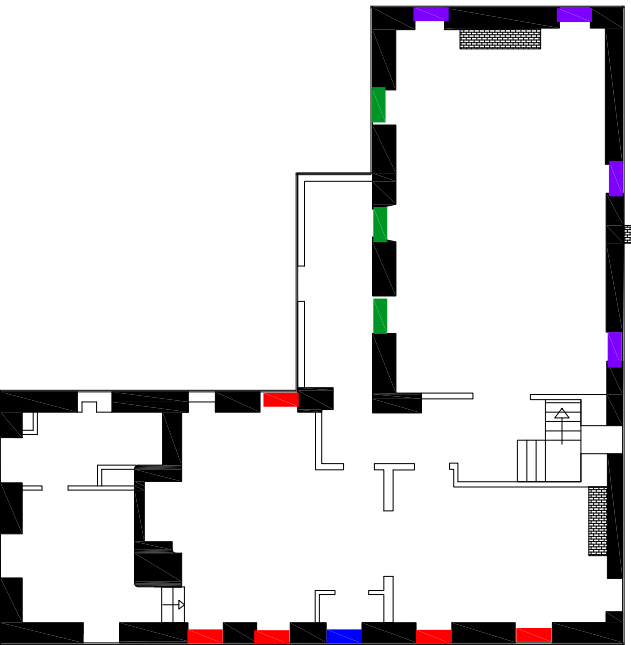


4 S I -A CONJECTURAL CASEMENT
A11 Scale: 1-1/2" = 1'-0"

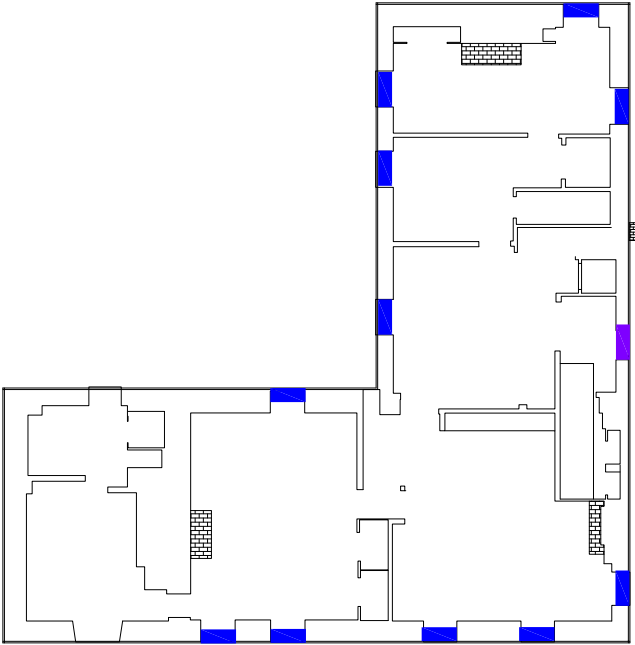


WINDOW MOLDING DATING

- TYPE A:
APPROX. 1810 (TURN OF THE CENTURY)
- TYPE B:
ALSO EARLY 19TH CENTURY
- TYPE C:
1840-1850
- TYPE D:
20TH CENTURY



1 FIRST FLOOR WINDOW MOLDING KEY
A12 Scale: 1/2" = 1'-0"



2 SECOND FLOOR WINDOW MOLDING KEY
A12 Scale: 1/2" = 1'-0"



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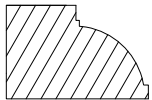
A13
Profile
Details



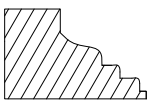
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A14
Profile
Details

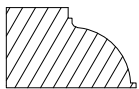
WINDOW MOLDING DATING
TYPE A:
APPROX. 1810 (TURN OF THE CENTURY)



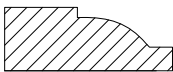
NORTH 2a



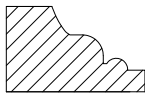
N2b



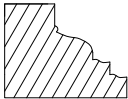
EAST 2a



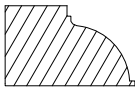
E2c



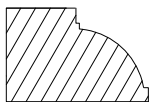
SOUTH 1d



S2b, S2c



S2d, S2e



WEST 2a, W2b, W2c

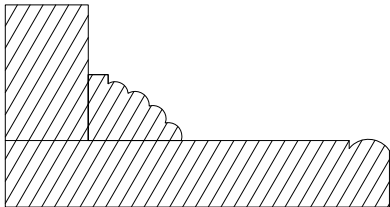
3

A12

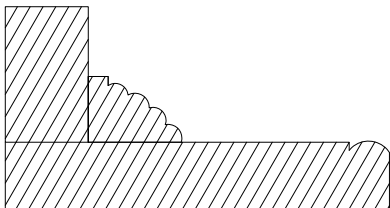
TYPE A MOLDING VARIATIONS

Scale: 1" = 1'-0"

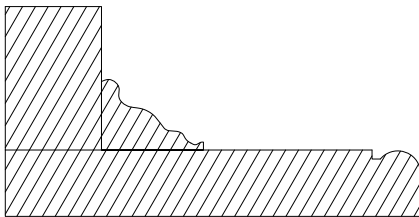
TYPE B:
ALSO EARLY 18TH CENTURY



N1c



S1b, S1c



S1e, S1f

4

A12

TYPE B MOLDING VARIATIONS

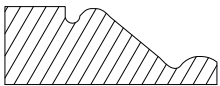
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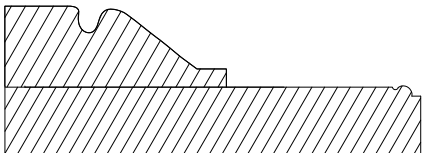
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A15
Profile
Details

WINDOW MOLDING DATING
TYPE C:
1840-1850



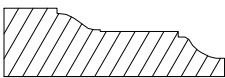
WEST 1b



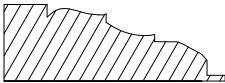
WEST 1a, W1c

5 TYPE C MOLDING VARIATIONS
A12 Scale: 1" = 1'-0"

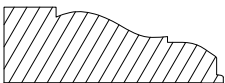
TYPE D:
20TH CENTURY



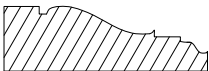
NORTH 1a, N1b



EAST 1c



EAST 1d



EAST 2b

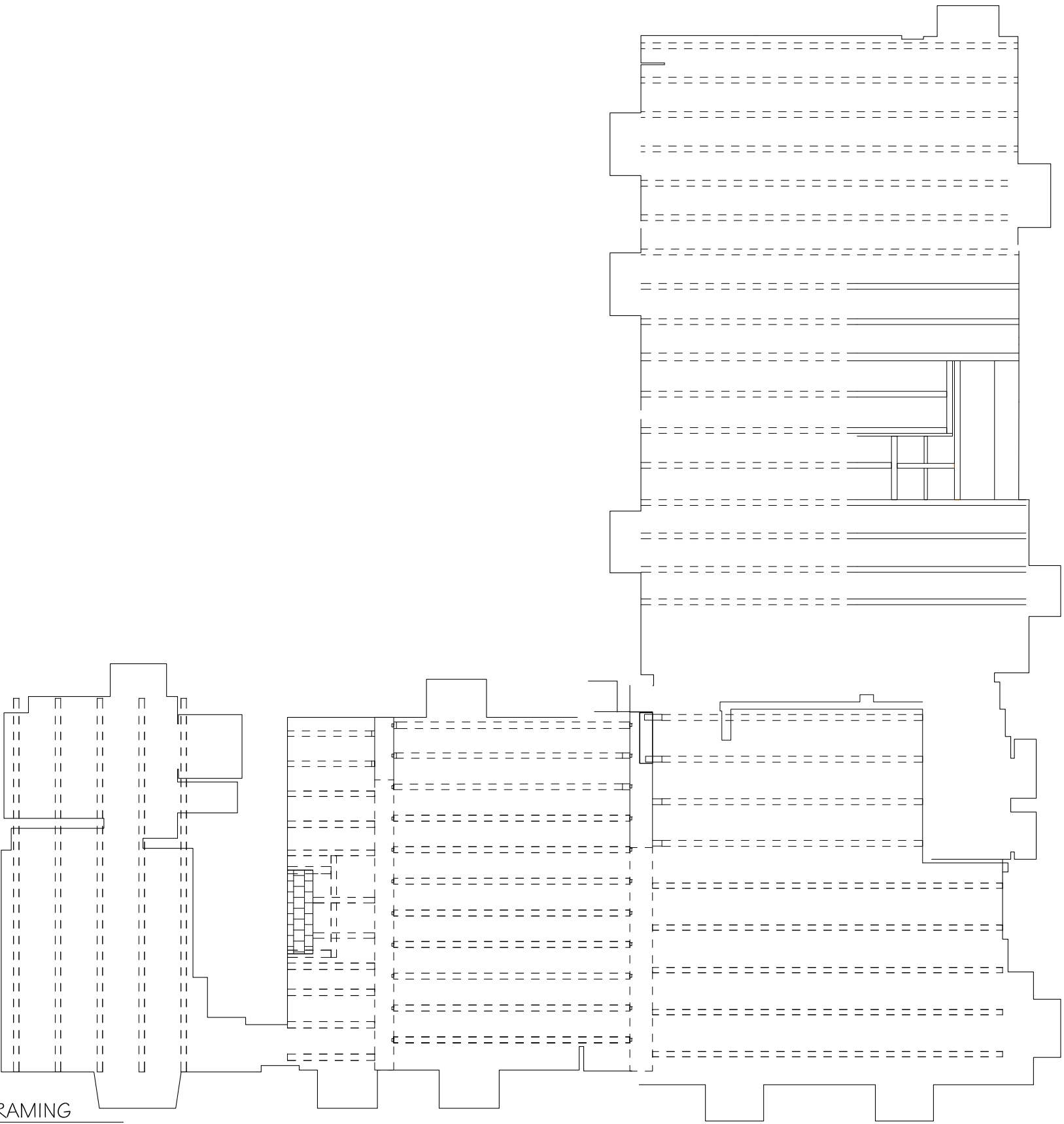
6 TYPE D MOLDING VARIATIONS
A12 Scale: 1" = 1'-0"



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S1
Framing
(Plan)



SECOND FLOOR FRAMING

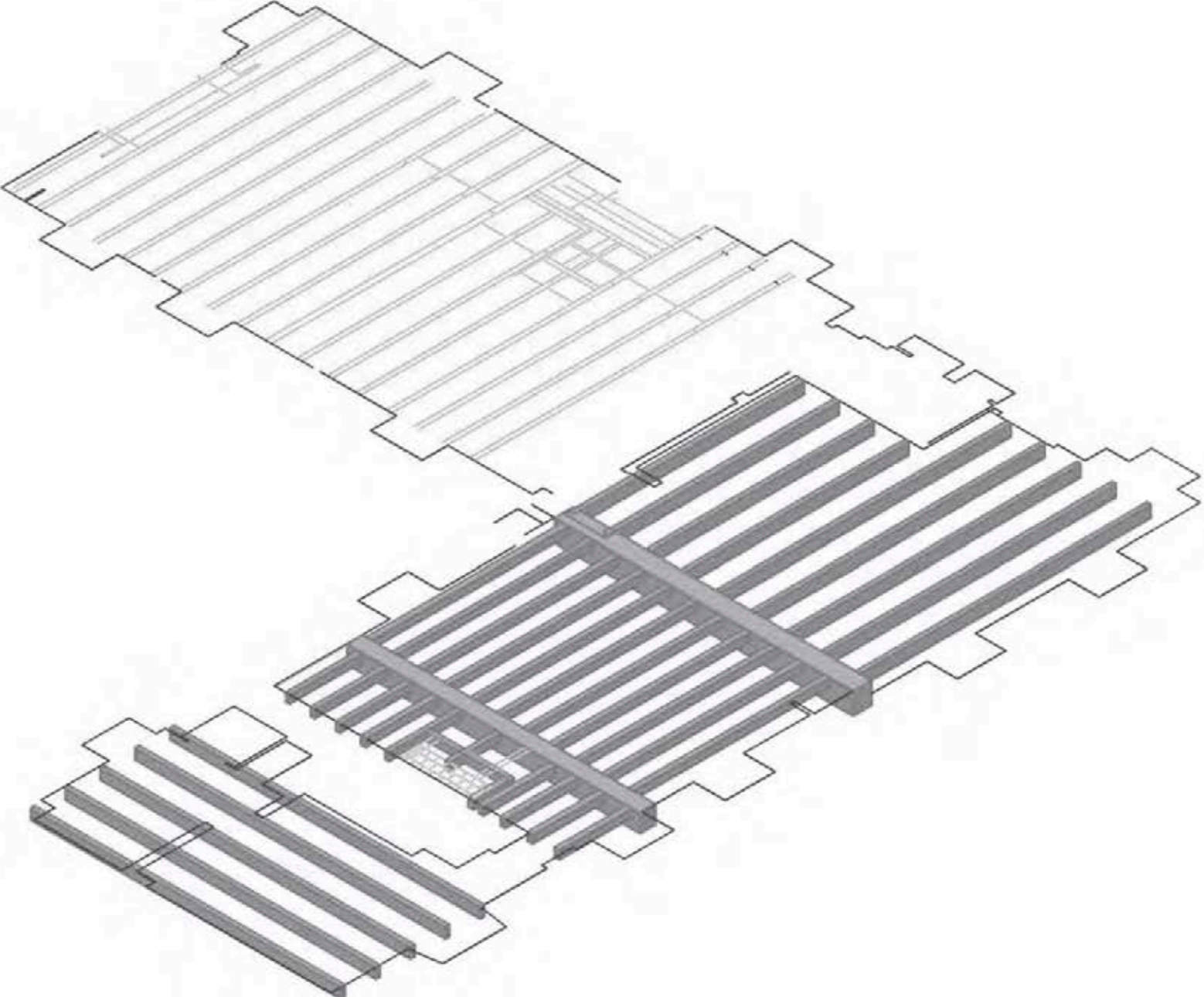
Scale: 3/8" = 1'-0"



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S1
Framing



1 SECOND FLOOR FRAMING 3D
5130 Scale: 3/8" = 1'-0"

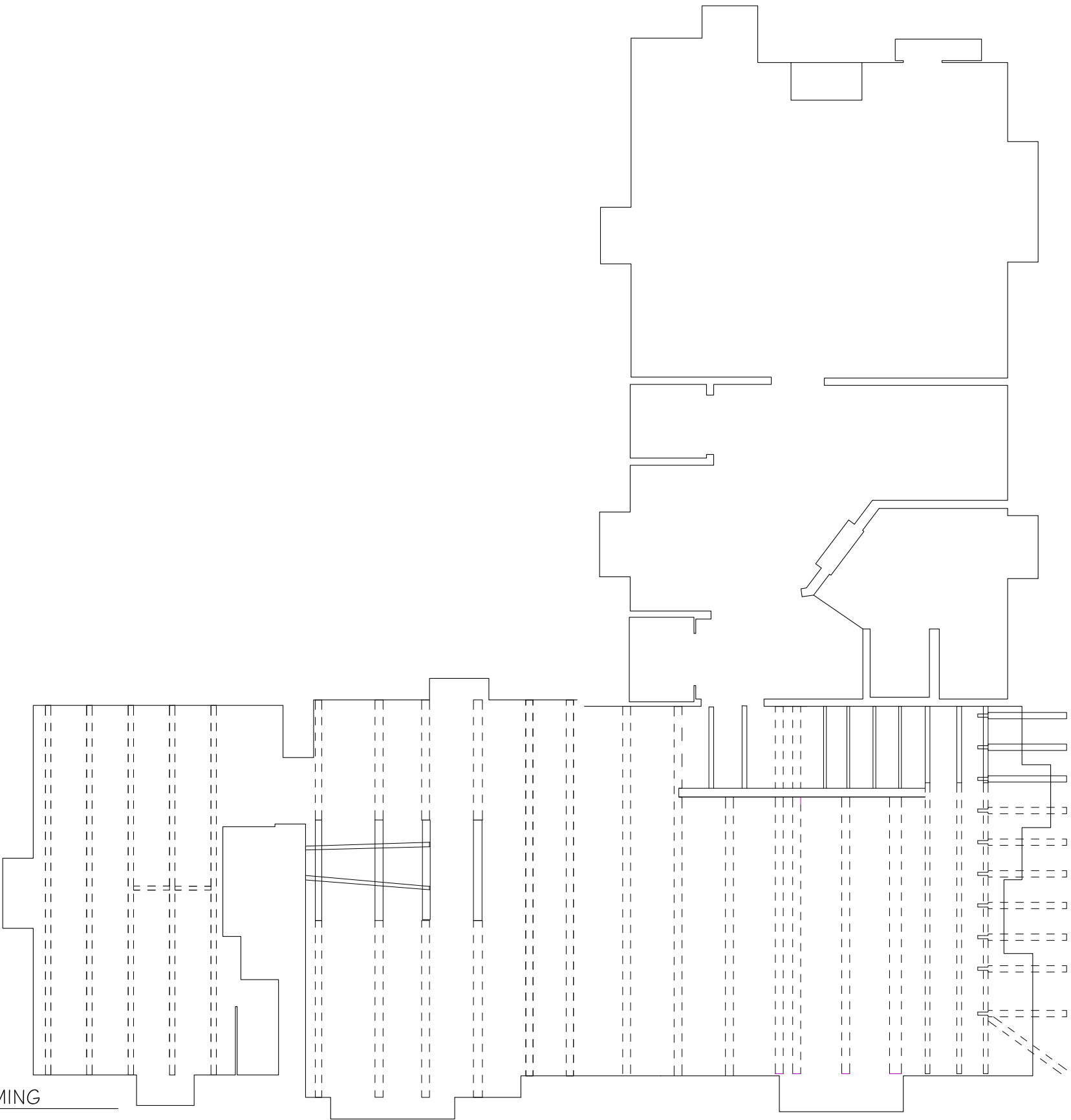




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S2
Framing
(Plan)



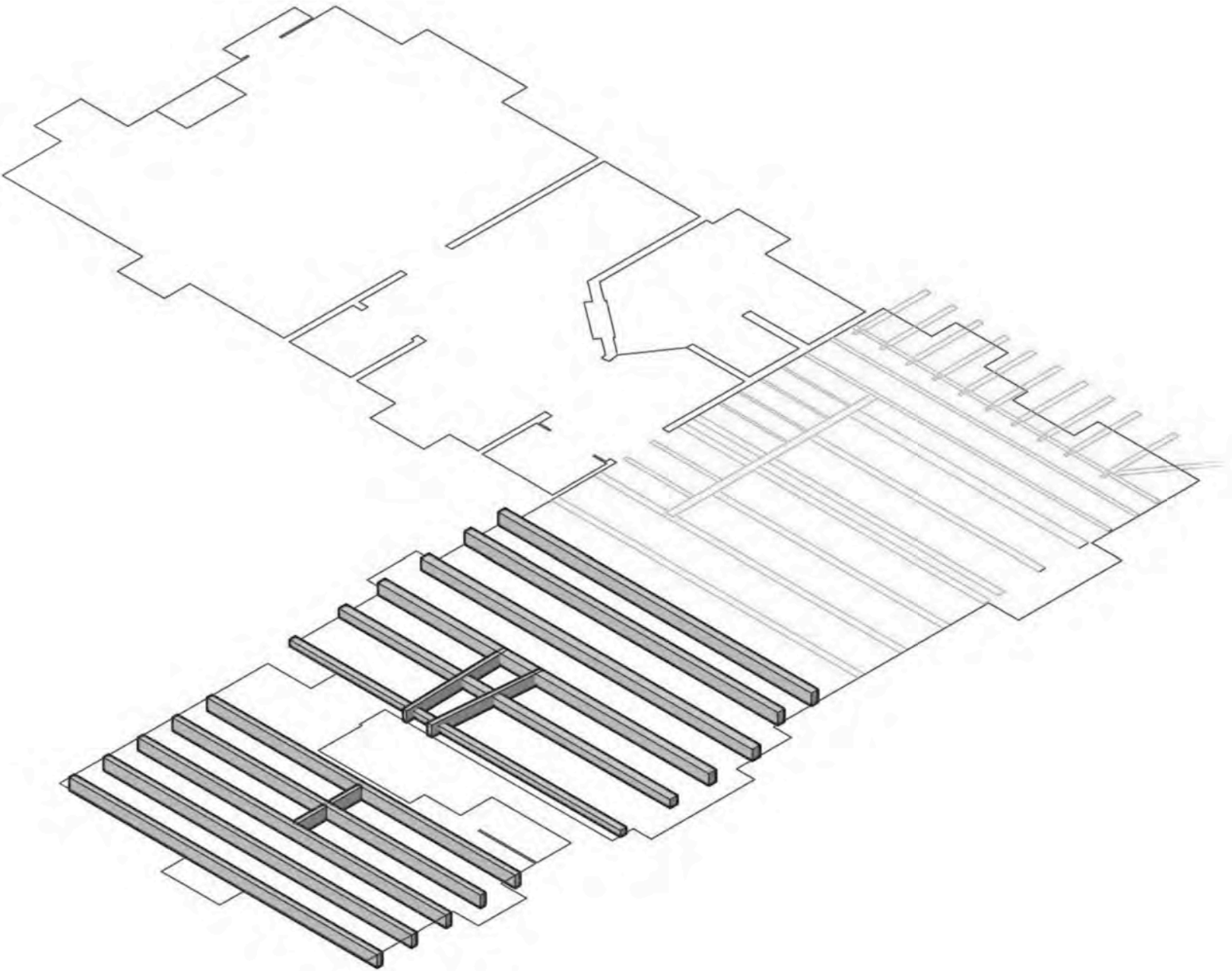
1 THIRD FLOOR FRAMING
S2 Scale: 3/8" = 1'-0"



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S2
Framing



1 SECOND FLOOR FRAMING 3D
523D Scale: 3/8" = 1'-0"





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S3
Framing
(Plan)



1
53

ATTIC FRAMING

Scale: 3/8" = 1'-0"

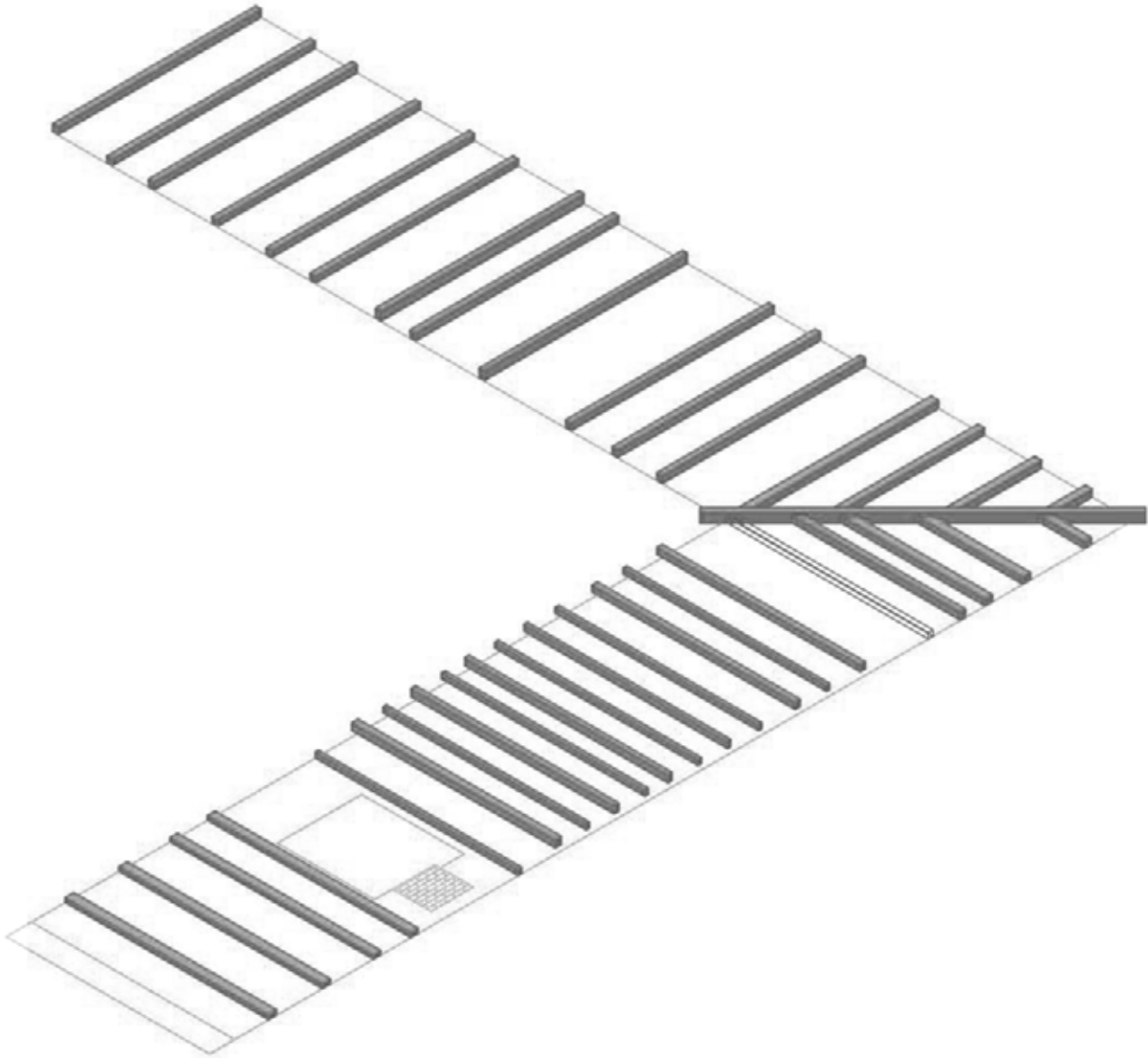


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S3
Framing



ATTIC FRAMING 3D

Scale: 3/8" = 1'-0"

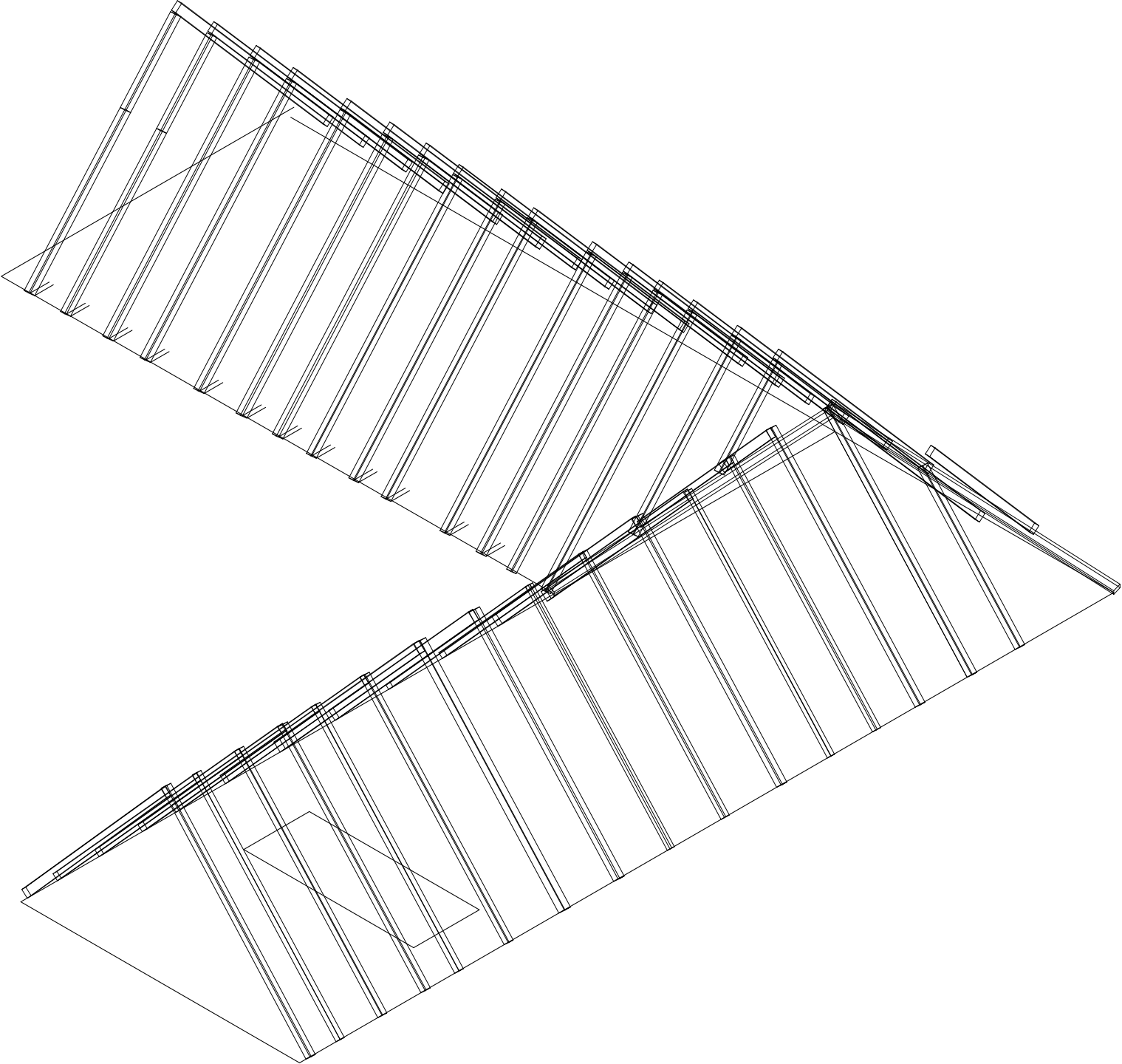


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S4
Framing



ROOF RAFTERS

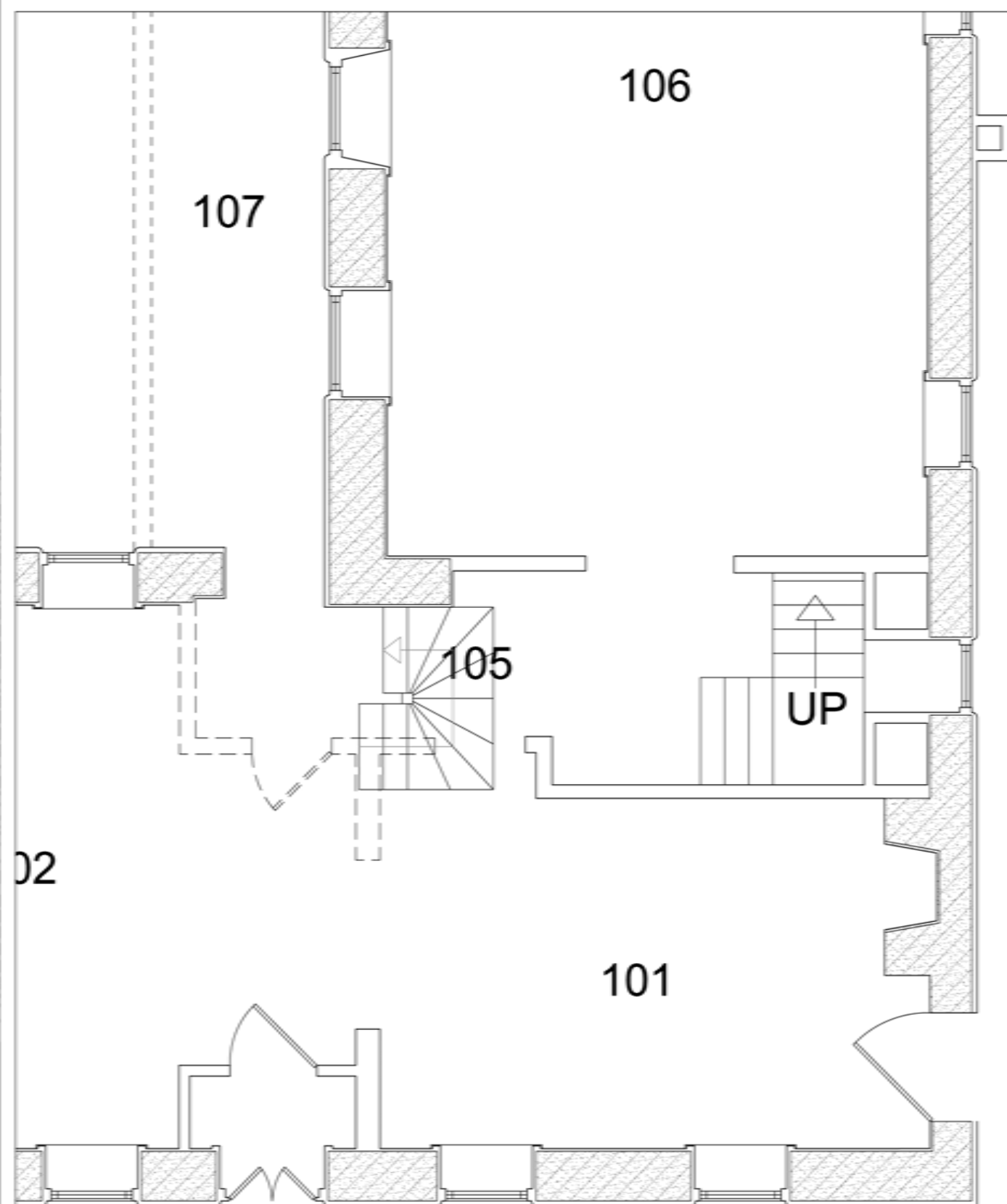
Scale: 3/8" = 1'-0"



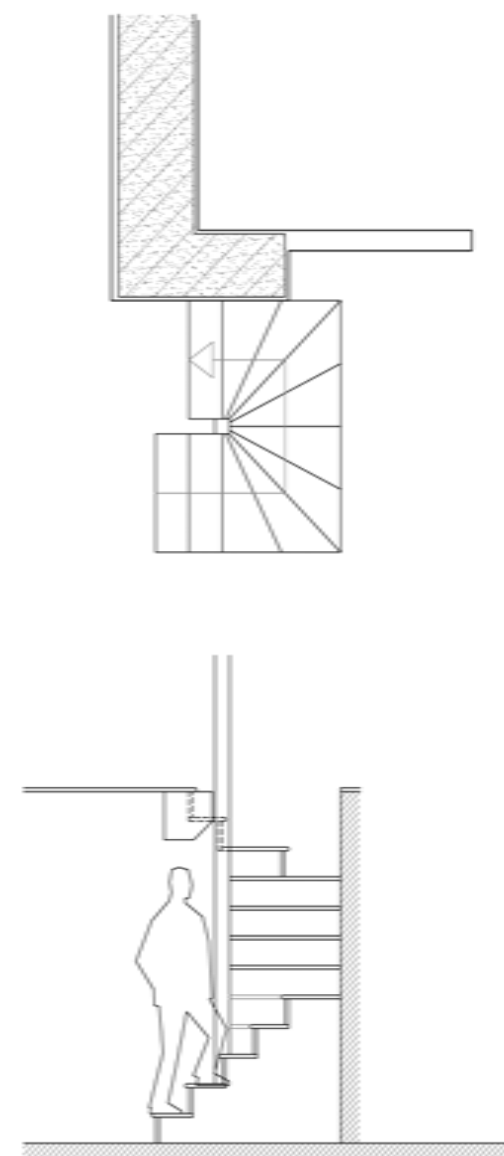
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**S5
Stairs**



1 FIRST FLOOR PLAN
S4 Scale: 1/2" = 1'-0"



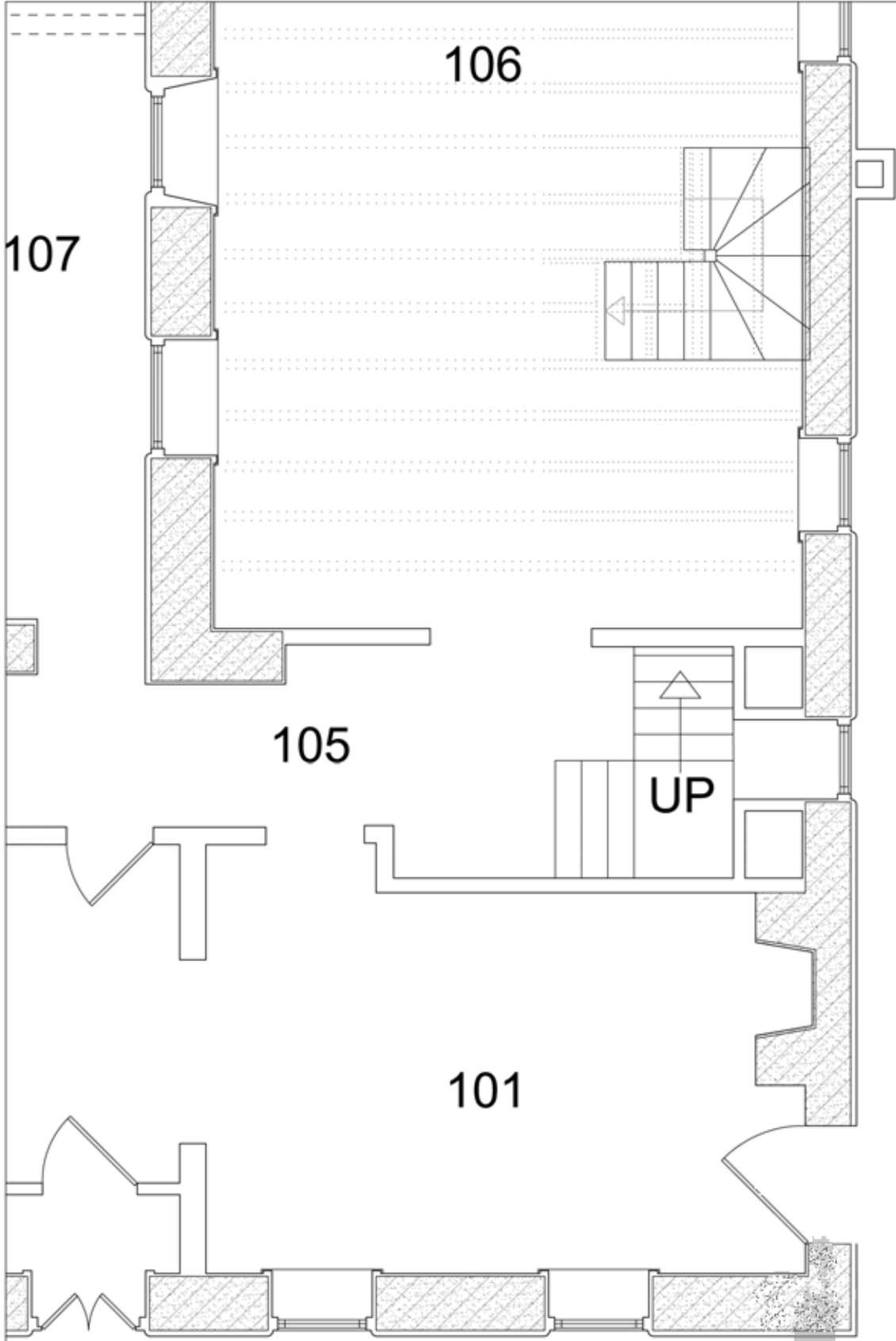
2 SECTION
S4 Scale: 1/2" = 1'-0"



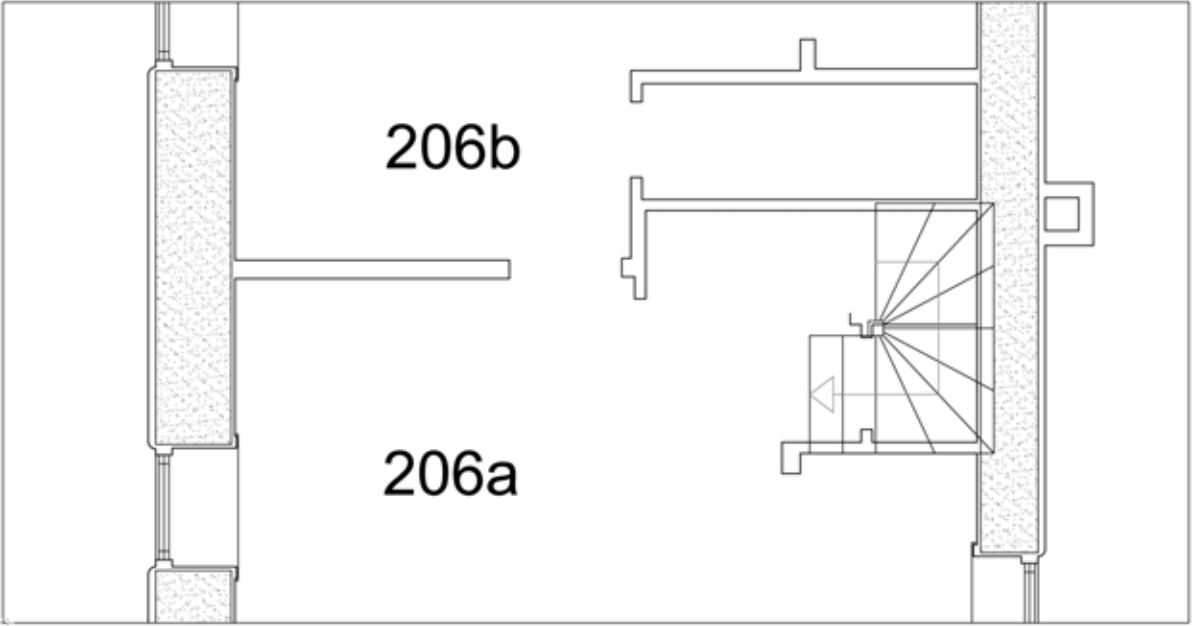
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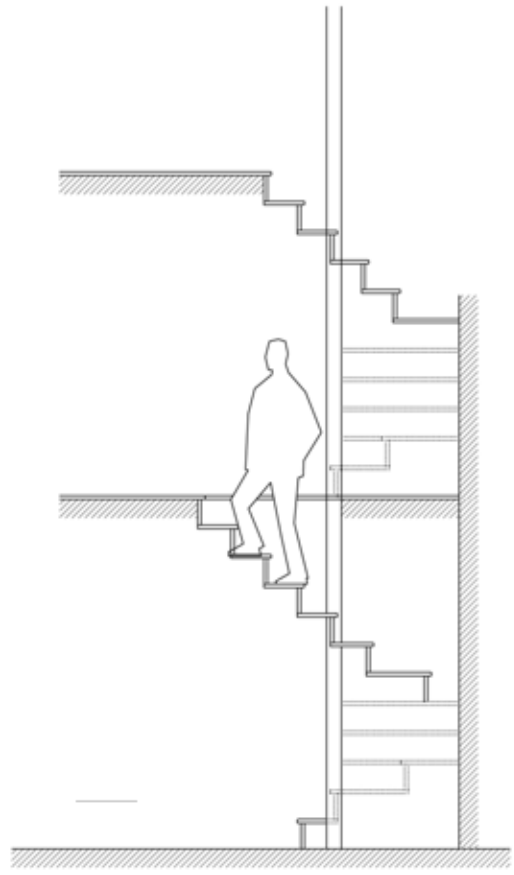
**S6
Stairs**



1 FIRST FLOOR PLAN
S5 Scale: 1/2" = 1'-0"



2 SECOND FLOOR PLAN
S5 Scale: 1/2" = 1'-0"



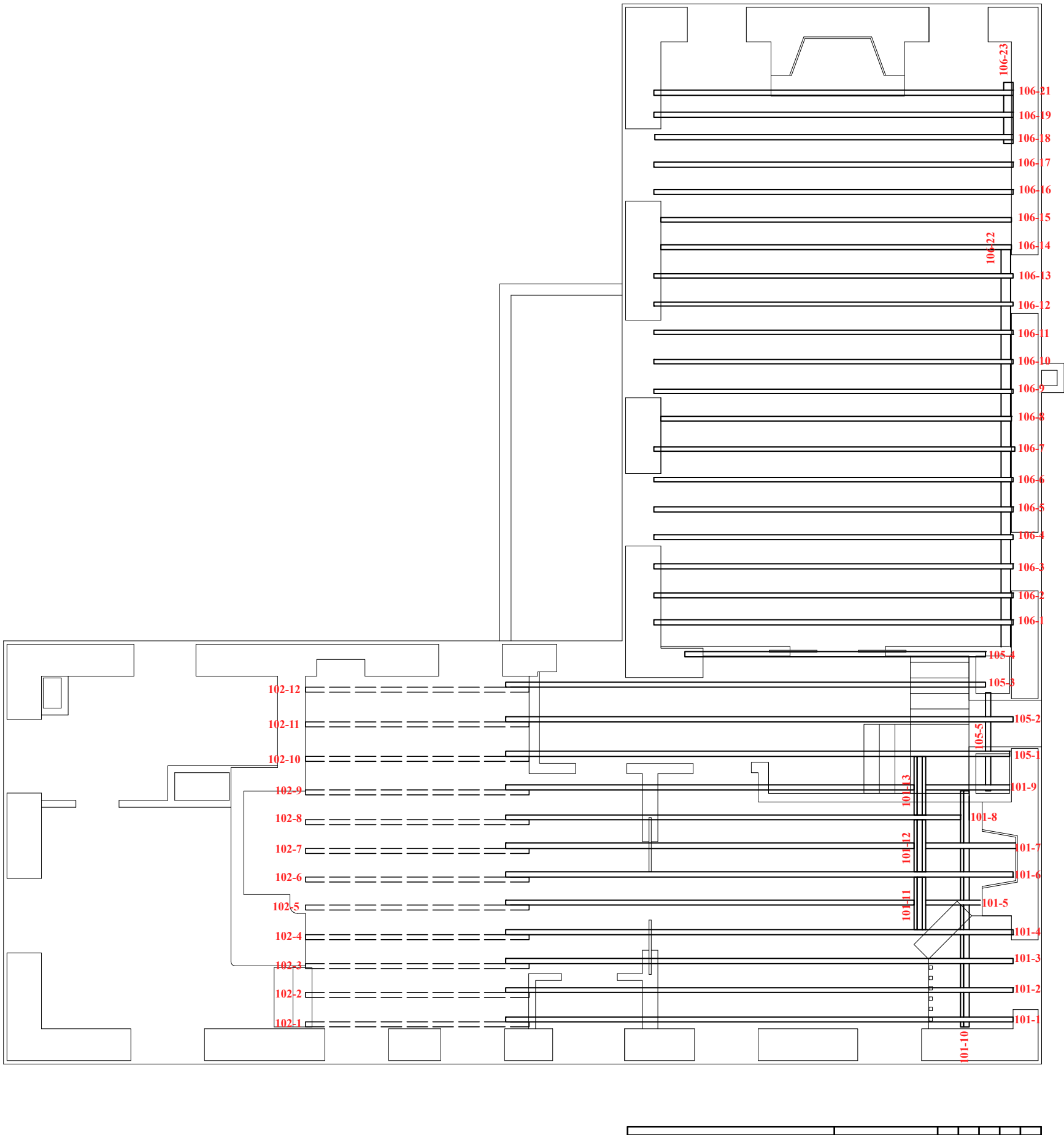
3 SECTION
S5 Scale: 1/2" = 1'-0"



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S7
Framing
(2011)



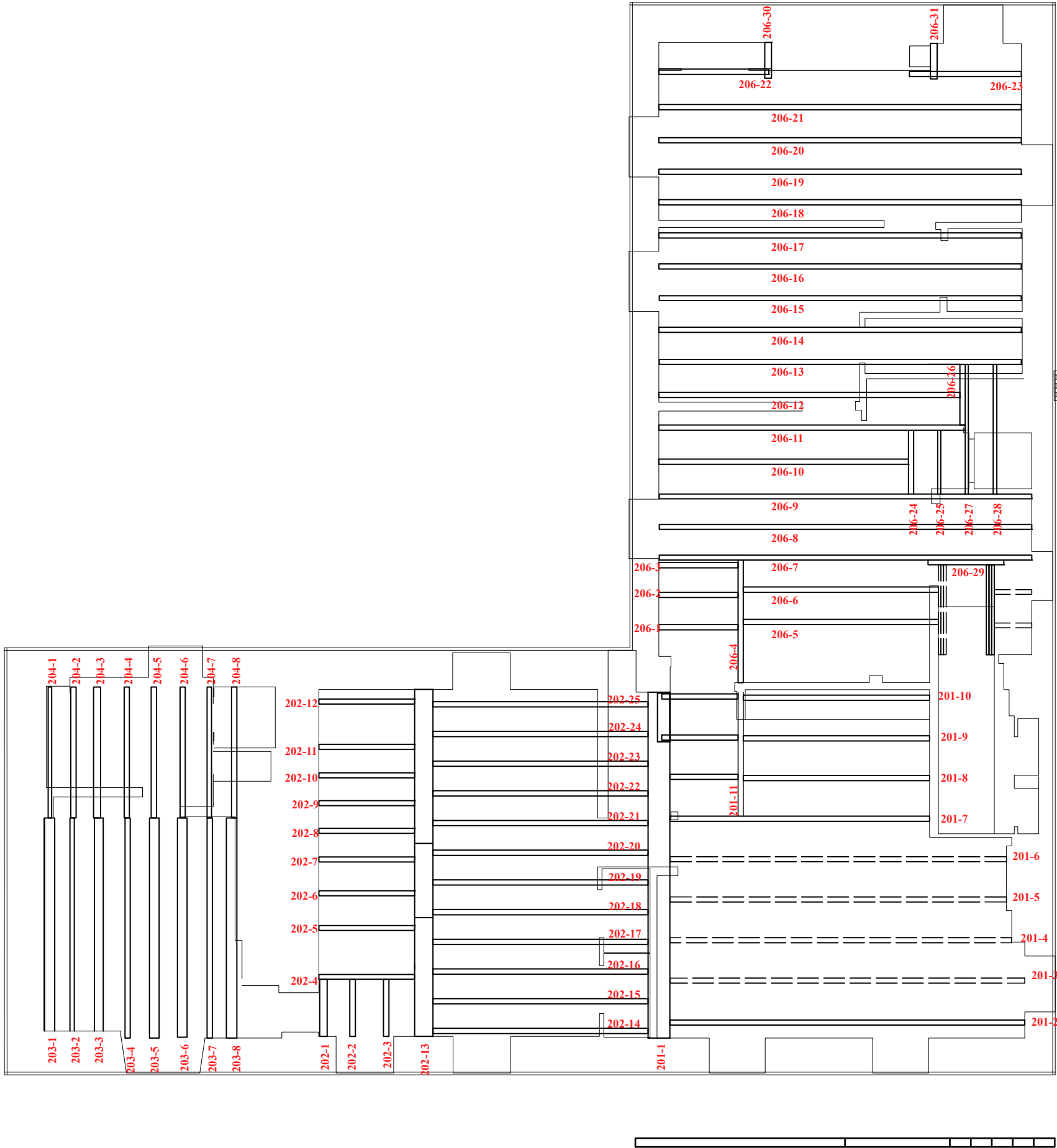


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S8
Framing
(2011)



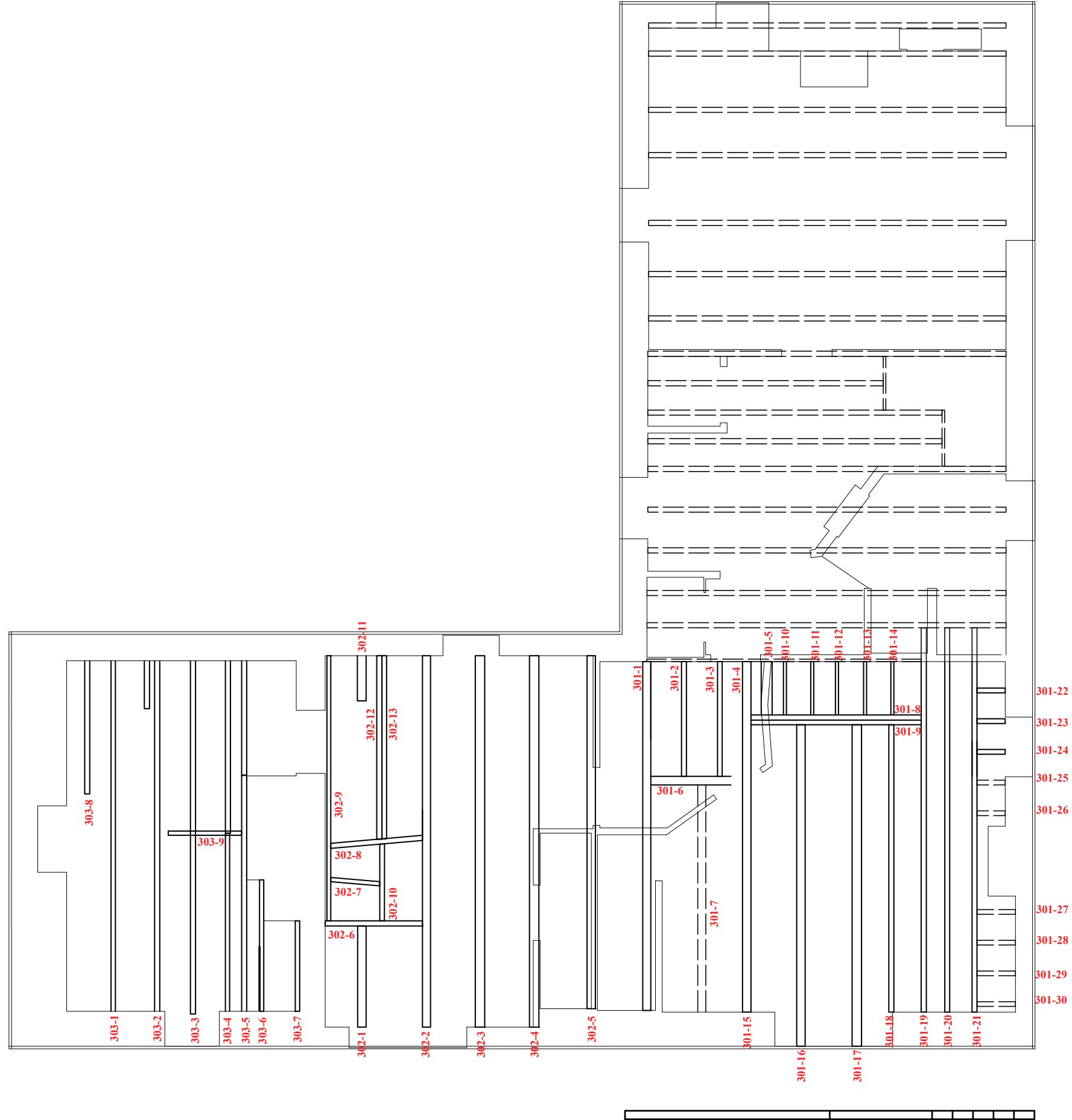


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S9
Framing
(2011)





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S10
Framing
(2011)

