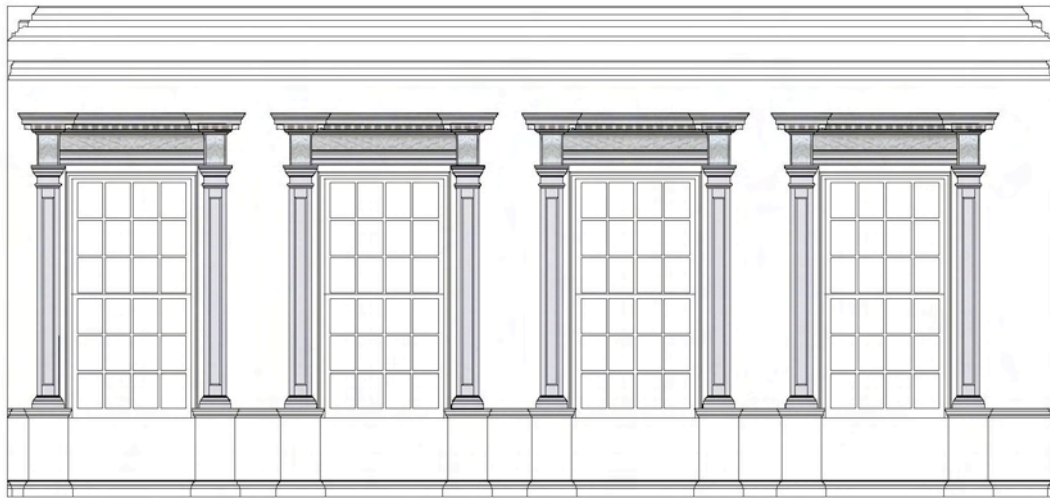
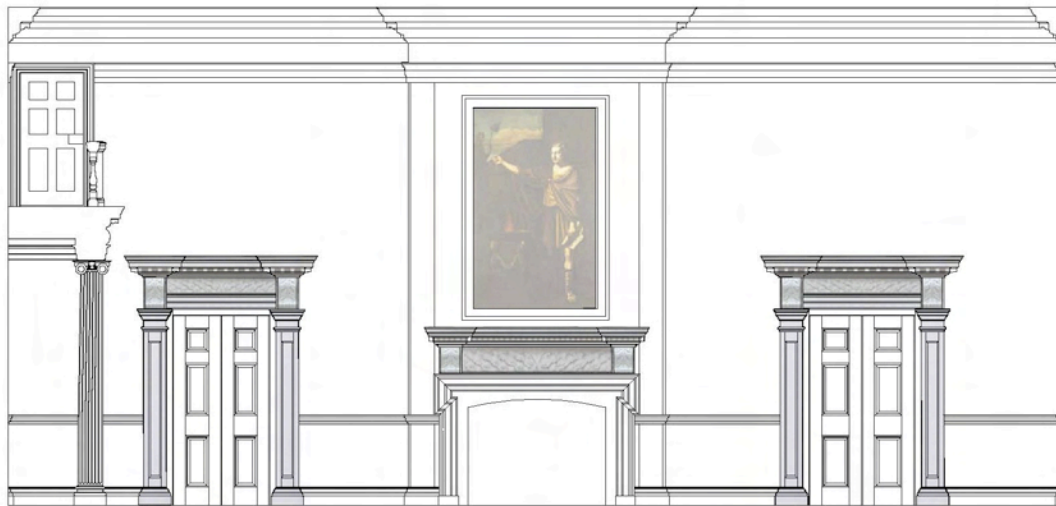


Interim Report on Archival and Architectural Evidence
Old Senate Chamber at the Maryland State House

09/17/2008 *(updated on 11/24/2008)*



Window Wall
RESTORED



Chimney Wall
RESTORED

Report by the John Greenwalt Lee Company

**Produced for Maryland Department of General Services, Alvin C. Collins, Secretary
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Lead Investigator: Charles A. Phillips, AIA, AIC
with John Lee, Ellen Hagsten and Lisa Wilkerson

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The Maryland State House in Historical Context

The Declaration of Independence not only set off an armed conflict between the American colonies and the most powerful nation in the world, but also loosed an internal struggle for power between the colonies. Selection of the new seat of national government was a significant aspect of that wrangling and positioning. The primary contesters were New York, Pennsylvania, and Maryland, through their proxies New York City, Philadelphia, and Annapolis. After years of competition, George Washington chose to avoid the competing cities and states to carve an unaffiliated city out of Maryland and Virginia in the swamps at the falls of the Potomac.

At the time of the Declaration of Independence, Annapolis was a relatively young town compared to the major seaports and seats of commerce at New York and Philadelphia. In fact in 1776, Philadelphia was the second largest English-speaking city in the world, exceeded only by London. Annapolis, throwing its hat into this ring was staking out its future. Yet by this time Annapolis was rapidly becoming a cultural center and, as the state capitol, those with political aspirations began flocking to the area. Many of the great houses being constructed around the State House during the 1769-1776 time period (Paca, Brice, Ogle Hall, Chase-Lloyd) were the city homes of wealthy planters hoping to parlay their prosperity into political clout. Under construction since 1772, the Maryland State House (or Stadt House as it was known at the time) decried the growing wealth and importance of the planter and merchant classes of Annapolis. Early plans for the building by Joseph Horatio Anderson exemplified high-style Georgian windows, doors and mantles treatments for the primary rooms...and the plans were apparently exceeded in quality and grandeur in the final execution.

The stateliness of the finished State House was widely acclaimed and visiting Europeans frequently commented that Annapolis was very cosmopolitan for its size. The quality of the theatre and social scene of Annapolis was regularly commented on by notables such as Charles Willson Peale. In this way Annapolis might have been comparable to Bath, England where the latest styles were exhibited before they caught on in the more conservative London.

In 1781, French army chaplain Abbe Robin wrote "This opulence was particularly observable at Annapolis. That very inconsiderable town, standing at the mouth of the river Severn, where it falls into the bay, out of the few buildings it contains, has at least three-fourths such as may be stiled elegant and grand. The state-house is a very beautiful building, I think the most so of any I have seen in America. The peristyle is set off with pillars, and the edifice is topped with a dome."¹ In 1787, George Washington's friend, Englishman Samuel Vaughan, wrote of Annapolis in his diary: "The city contains about 450 houses, 2500 inhabitants, State House, Court House, Gaol, Church, Governor's House, poor house, playhouse, assembly room and the following gentlemen have superb houses that would not disgrace Westminster, Mr. Stone, Messrs. Wallace, Johnson, and Dr. Scott. Here, Mr. Mann keeps an excellent public house. Four rooms on a floor and one for company, 66 feet by 21 feet. The second story lodging rooms all wainscoted to the ceiling might vie with any tavern in England."²

¹ September 21, 1781. Abbe Robin 'New Travels in America.' Transcription by Phillip Freneau (Philadelphia, 1783). MSA SC 5287-1-186

² Quote of Samuel Vaughn on page 22 of "Annapolis Houses, 1770-1775" by Deering Davis. Architectural Book Publishing Co Inc, 1947. [Original Vaughn diary at Library of Congress]

The committee that released Builder Charles Wallace from his contract as the building was being occupied in 1779 commented: “The committee have examined the stadthouse throughout, and are of opinion, that many parts thereof are finished with more elegance than was required by the contract, particularly the front door, great hall, and court, the senate house and house of assembly, the president’s and speaker’s seats, and the galleries.” Apparently the committee was impressed with the whole of the Senate Chamber, and especially the President’s Seat (niche and dais) and the Gallery. With these sorts of comments one might expect the room to have been one of the finest Georgian rooms in America.

That was not our impression walking into the room in 2007.

No longer high-style Georgian in 2007

By 2007, the niche within the engaged columns and pediment of the President’s Seat was still attention-grabbing, but nothing else in the room quite made it to that level. The doors, windows, and mantle were particularly lacking. The research that we have accomplished since then has revealed the usual slow progression of alterations common to any historic space, with the first significant work being done in 1792 and 1798, including changes largely associated with the lower level of the gallery and the replacement of the ceiling and cornice. While changes continued, the room was on the whole still recognizable until 1877-8 when the State House, including the Old Senate Chamber, was gutted so that only the internal portions of the niche survived. The resulting room was dressed in High Victorian, Renaissance Revival and remained that way until 1905 when a “Restoration” was undertaken. That Restoration was based largely on two circa 1868 stereoviews, one of the President’s Seat and the other of the Gallery starting with the left-hand column and stopping halfway between the third and fourth columns, thus not including details at either end. Neither stereoview shows typical door or window dressings.

During the restoration, elements not shown in these two photographs were based on the limited 1905 understanding of “Colonial Design.” By today’s standards, very little physical investigation was conducted and despite the claims of the restoration committee’s chair, J. Appleton Wilson, that objects in the photographs were copied in minute detail, there are few items that bear even a close resemblance under scrutiny. Even the proportional spacing of the gallery columns was off by more than two feet across the front, and the engaged columns with pediment over the niche were buried too far into the wall. The result was a considerable lessening of the prominence of the entire seat. The dais was too small and, having received a third level that never existed historically, the top was too small to be functional. There was a re-Restoration in 1940 primarily associated with removing misproportioned overdoors, removing the shelf and frieze of the mantle (presumably to provide more room for the Washington, Lafayette, and Tilghman Painting) and installing an antique floor from another building.

Thus in 2007 the niche was the only original material *and* the only accurate representation in a room with failing twentieth-century plaster. The need to remove the compromised plaster and finishes on the walls presented our team with an opportunity to physically investigate the room – ground truthing the documentary materials – and develop a more accurate conception of the room when George Washington resigned his commission in December 1783 and a few weeks later in 1784 when the Treaty of Paris was ratified.

Unfortunately the demolition work in 1877 was thorough and the 1905 plaster friable enough to have muddied the surface. Despite these obstacles, a great deal has been gleaned. The documentary records also provide an interesting perspective on the space. Information previously gathered by the Maryland State Archives onto mdstatehouse.net provided a good starting point, but certainly must not be considered an end. The investigation – both physical and documentary – has reached an interim plateau. The revised appearance that has begun to emerge should help to focus future research efforts.

Acknowledgments

This project would not have been possible without the determination and coordination of the directors and their staffs from the Maryland Department of General Services, Alvin Collins, Secretary; Maryland State Archives, Dr. Edward Papenfuse, State Archivist; The Maryland Historical Trust, J. Rodney Little, Director and State Historic Preservation Officer; and to the State House Trust, Governor Martin O'Malley, Chair; and Senate President Mike Miller, Jr. and House Speaker Michael Busch, Ex-Officio.

We are particularly indebted to Thomas Genetti, Assistant Secretary, and Douglas Dawson, Project Manager from the Maryland Department of General Services – Office of Facilities Planning, Design and Construction, for their vision and coordination. Nor would it have been possible to compile this documentary evidence without the help of Maryland State Archives staff, particularly Tim Baker, Deputy State Archivist; Elaine Bachmann, Curator; Mimi Calver, (retired); and Sasha Lourie, Curator, Artistic Property and Public Outreach. And for their oversight and care of this historic property now and with a view to the future, we are indebted to Michael Day, Deputy State Historic Preservation Officer, Office of Preservation Services; and Orlando Ridout V, Chief; and Marcia Miller and Thomas Reinhart, Administrators, Office of Research, Survey and Registration, Maryland Historical Trust. And last but hardly least, we thank the Maryland General Assembly for voting the funds necessary for this project.

Report Organization

The creation of this document involved gathering, organizing, and interpreting the documentary and physical evidence associated with the Old Senate Chamber, while focusing on 1783 when George Washington resigned his commission, in the process immortalizing the space.

This report starts by presenting the individual clues to the puzzle that have been uncovered, organized feature by feature, working down from ceiling to floor. Within each feature the clues are largely organized chronologically, but the timeline has occasionally been interrupted where for reasons of clarity and inter-connectivity it was important to highlight a particular relationship. A summary follows the evidence for each and the evidentiary section is synthesized into a summary ties the features together to present a picture of the room as a whole.

The summaries are followed by several sets of drawings depicting the room before investigation, annotating the location of physical evidence, and providing an initial interpretation of the evidence as it might relate to the original appearance of the room. These drawings are then followed by two more sets that show the physical evidence overlaid on elevations of the room in 2007 [e.g. 1905 restoration with some updates] and on the Georgian design that the evidence seems to be indicating for 1783, in the process confirming the relationship of physical and archival evidence.

There is more documentary and physical research to be done in order to refine the restored drawings and the final section (“Serendipity”) reiterates this case through descriptions of how some documentary evidence that has surfaced after the restored views were drawn has reaffirmed our conclusions.

How this Project and Report Developed

In November 2006, we were asked to look at the Old Senate Chamber to provide a second opinion on how water was getting into the room. There were many areas of peeling paint and salt erupting through the plaster with the area behind the speaker's desk in the Northeast corner showing the heaviest deterioration. Previous studies had suggested various alternate sources of the water, but within ten minutes we pinpointed condensation. Combined with incompatible modern paint coatings on the surface, water condensing on the cooler surfaces of the walls in the Old Senate Chamber was causing the deterioration of the plaster and finishes. Beneath the surface the wall was dry.

At the time, it was believed that no traces of earlier plaster or evidence of the room's earlier appearance remained beneath the restored 1905 plaster, so we were asked to remove the failing plaster behind the speaker's desk at the corner and re-plaster it before the legislature returned in January. As soon as we began removing plaster, we realized that there were remnants of earlier painted plaster remaining on the wall and in the joints of the brickwork. We instead decided to label the partially dissected area to provide an educational exhibit explaining that through selective demolition and analysis we might learn a great deal more about how the room had appeared in 1783. We then built a foamcore panel to mimic the plaster below the chair rail so that the area could be covered for the cameras if needed. From the interest this reveal through the plaster inspired, the larger project to investigate the earlier appearance of the room developed to include both a review of the archival materials on mdstatehouse.net and to search for clues remaining on the walls through selective demolition and analysis, something akin to above-ground archaeology.



← The initial reveal in the NE corner behind the president's desk with labels.



Interim posterboards to educate the public about what evidence was being uncovered.

Investigating Historic Buildings

By Charles A. Phillips

Background

It has been said that the work Paul Buchanan and I did at Gunston Hall in Mason Neck, Va. in the 1980s reinvented historic building investigation. By that time, Paul had retired after 31 years at Colonial Williamsburg, ending up as Director of Architectural Research. By contrast, I was a young firebrand having just finished 3-1/2 years as the Director of Restoration at Old Salem.

Williamsburg and Old Salem had different cultures and so had evolved divergent ways of doing things in the decades since the Boston architectural firm of Perry, Shaw and Hepburn had done the initial work recording and restoring the first buildings at Williamsburg in the 1930's and Salem in the 1950's. Paul had a professional degree in architecture from the University of Virginia, but had worked as an architectural historian and never needed to have a license. I had degrees in history, architecture, and preservation from the University of Texas and became a licensed architect in 1983. Together we worked as a great team with enough mutual respect to blithely tear apart the other's hypotheses and hubris enough to attack our own when necessary.

From Historic Structures Report to Historic Structures File

Colonial Williamsburg and the National Park Service had similar methods of developing Historic Structure Reports prior to undertaking significant work on any of their buildings. This involved lengthy gathering of historic data and a rigorous investigation and poking at the structure in question. Both produced heavy narrative tomes that sat on the shelf after creation and would literally require a week of searching to find all of the references to a particular window.

Frank Horton, the independent thinker who started the Museum of Early Southern Decorative Arts [MESDA] at Old Salem with \$1 million of his own R.J. Reynolds stock and his own decorative arts collection, had established a unique historic buildings filing system while Director of Restoration at Old Salem before me. The town of Salem was set up along European lines like a great estate with all of the land held by the Moravian Church. Lots were leased to community members and the town's early maps created a system of numbered building lots. Salem had the first building code in North Carolina back in the 1780's and all construction required permission. Horton had personally gone through the Moravian Archives extracting photographs and sentence-by-sentence breakdowns of the records up to mid-19th century.

In the days before word processors, this involved re-typing each line often several times if it referred to more than one building lot or more than one material, like nails, glass, etc. All of these snip-its resided in the lot files along with photographs and any current information that Frank came across. In the end, this meant it only took an hour to sit down with a file and put the loose information in chronological order to digest the history of a building, material, technique, or person in the community. This method of research and organization – constructed without a specific question in mind – is unusual and more akin to a brainstorming session.

Coming from the Horton filing system, I adapted that format for building-wide investigation, dissecting a building down into components and collecting information room by room and feature by feature. At Gunston Hall, this process evolved into an historic structure file with a formal organization, but allowed a researcher to quickly and easily file bits of data as they became available. Using this readily-accessible data, it would be easy to find, for example, all information on the chimneybreast in room #7 and write narratives for a very focused audience. Too often reports are earnestly written but become instantly irrelevant, gathering dust on the bookcase. The main achievement of this approach is that the data does not become dated and instead can be added to indefinitely in essence becoming part of a “living” historic structures file. This method turned out to be relatively similar to the way Paul kept his personal files, so the fit was immediate.

Learning to Speak Building: Vocabulary

Rigorous documentation alone is like computer data: garbage in...garbage out. The quality of the data is paramount. Few schools teach the reading of buildings at all. It is like a foreign language to most. Those that do get some training often do not progress beyond the conversational level.

Paul picked up much of his understanding of building construction methods by watching the sleuths that came before him at Colonial Williamsburg, but it did not hurt that he had spent WWII in naval intelligence drawing the outlines of enemy ships so they could be quickly identified on the horizon. That job had required meticulous detail and an eye for minute differences. That is what an investigation is all about: identifying all of the differences, and, in a restoration, peeling away all the pieces that post-date the “period of significance.”

Investigation is carried out with the eyes, but also a questioning mind. Bright lights are used both for general illumination and as a raking light to illuminate any irregularity across surfaces. Magnifying lenses and filters can let one see what is normally invisible to the unassisted eye. Locating anomalies requires the ability to identify exceptions to a pattern. Interpreting the change and finding evidence to support hypothesis requires the ability to imagine what could possibly have been there, instead of what is there now.

One must get used to the dialect and accent of a particular building before jumping too quickly to a fixed translation. Just as we can often differentiate people speaking the same dialect with a similar accent without seeing them speak, once we become familiar with a building, it is possible to tell which craftsmen in its history is “speaking.” This is not an instantaneous thing, but as anyone who has studied languages knows, you can begin first to understand what is being said in general, long before you understand all of the details or adjectives.

Re-restoration or fixing mistakes made in an earlier restoration is a particularly difficult analysis. Most restoration work is intended to fool you into thinking that it is original or at least based exactly on one or more original survivors. It takes some time, but after one gets comfortable with a building, it is easy to look at an element and know that it is wrong without immediately knowing why or how to prove it.

Learning to Speak Building: Grammar

Knowing the grammar of how things were typically assembled at different times allows one to plot out where to look for evidence of missing elements. Unfortunately in the old Senate Chamber, the 1877 and 1905 gutting was so complete that evidence is hard to find, meaning we have to work harder to uncover the story. This means stretching the mind a little farther to make sense of what the archival and artifact evidence means before being able to confirm those conclusions by looking in specific yet unusual locations for our proof.

We initially looked for door and window architraves like that surviving over the arch of the niche and imagined all the possible configurations that could go with that design. It was not until we had determined that the outside walls had been furred out and so began to focus on the interior walls and doors that it became apparent the door trim had been 14"+ wide . This is much too wide for an architrave solution. This leaves only two other options: full columns or pilasters set tight against the niche, similar to examples at Chase Lloyd on Maryland Ave. or Gunston Hall.

The evidence for window details remains weak because most of the overwindow appears to have been constructed of plaster. Plaster ornamentation leaves less obvious ghosting than woodwork and the very dusty 1905 wall plaster that was applied on top muddied the surface further. But drawing from the Georgian tendency toward harmony among elements within a room, the details of the original niche and the fairly strong overdoor evidence, the options for window trim automatically are narrowed.

Conclusion: More Remains to Be Done

In spite of our architectural investigation of the evidence in the room to date and documents provided by Archives, the earliest appearance of the room is not yet conclusive. But with a greater sense of the overall appearance of the room to guide us, we (or some member of the public) may now recognize a previously unidentified archival view of the Old Senate Chamber. To be thorough, other archival sources must be investigated. Continuing the research to its obvious end is only prudent before making decisions about the care of this most historic room.

Several years ago while working on a Benjamin Henry Latrobe residence in Kentucky called the John and Eliza Pope Villa, the original drawings for the building that had been lost were recognized at the National Archives in DC by a Latrobe historian – even though they had been filed as relating to another project in another state. In spite of the building having gone through major alterations, this researcher knew enough about the building in question to connect the building to the plans. Likewise, we might find a crucial fragment reused in the trim of one of the remaining un-disassembled features, such as on the back of other window trim or at the gallery.

In reviewing other archival resources, some description of the room may illuminate a detail, such as bringing the meaning of the 1792 “back shutter” alteration into focus. We might also get lucky enough to find original elements of the room in other collections by tracking down the ownership progression of fragments that were in the Land Office Museum at the State House up to 1905, a few years before the collection was donated to another museum that subsequently became the precursor to today’s Maryland Science Center.

Since the Maryland State House was briefly the national capitol, we must consider the likelihood that artifacts other than just the uniform Washington wore at his resignation might be stored at the Smithsonian or in other national archival collections. We might even find that Architect George Frederick's claim that he carefully drew the room in 1877 before it was gutted is indeed true and his files still exist for us to find.

In order to achieve a credible restoration, we must continue the search until all leads are exhausted. At the same time, we must recognize this room is a national, not just a local, treasure. A nationwide appeal this fall for any information or pictures citizens may have of this room would be an appropriate prelude to preparations for the 225th anniversary of George Washington's resignation of his military commission and the signing of the Treaty of Paris, formalizing our independence from England.

ANNOTATED EVIDENCE

After the General Overview, the following documentation – including annotations of archival documents and photographs of physical evidence uncovered during our investigation of the room – proceeds top down through the Old Senate Chamber (ceilings, cornice, lighting, walls, wainscot, doors, windows,....). Accession numbers are those on mdstatehouse.net.

This document contains photographs that require authorization for reproduction for which permission has not been sought by these authors as this report was produced for internal consumption and education of the members of Maryland's State House Trust in preparation for repairs in the Old Senate Chamber.

If a decision is made to distribute this document more widely, issues of authorization will need to be addressed by the Trust.

General Conditions – Documentary Chronology

- 1771** Large stone-colored assembly rooms with a gallery across the entry end are in vogue.
- 1779** The State house, and especially the Senate Chamber were deemed more elegant than contract required. This grandeur was part of the competition with Philadelphia and New York City to become the National Capitol.
- 1795** Duke describes State House as the most complete and finished
- 1826** Comparisons between John Trumbull's paintings
- Doors have variations on a side bracket similar to the one Trumbull used on a painting of Independence Hall.
 - There is an unleafed gallery frieze in one while it is leafed in another.
 - The gallery entablature does not break forward either.
 - The gallery appears to end with the outside column.
- 1859** In the Edwin White painting, the engaged columns are nearly fully round
- 1868** First photographs [stereoviews of both gallery and niche ends by W.M. Chase]
- 1878** Appears all of the carved elements were made of plaster during original construction.
- 1894** Architect Geo. Frederick considered plaster low quality and unsalvageable. All interior work was ripped out except for the plaster cornice of the room.
- 1905** Frederick's drawings packed away and so unavailable to aid restoration.
- Looked to Yale for more sketches by Trumbull but found none.
- Lossing's Fieldbook of the Revolution was consulted (p. 197)
- Reused 1878 trim provided examples of the light wood graining used throughout the rest of the building in 1878
- 2008** Console bracket at window of Hammond-Harwood House from the 1770s is similar to what one would expect to find at the ends of the frieze for overdoor/overwindow and possibly the mantle.
- There are many similarities between Hammond-Harwood doorway and the "speaker's throne" (niche) at the OSC

By the COMMITTEE appointed to report the contract entered into by the superintendent for building the Stadt-house with Mr. Charles Wallace, and to enquire into and to report whether the contract hath been complied with by Mr. Wallace, and particularly whether the Stadt-house is well secured from any damage from rain, and for what cause the roof of copper is taken off, and what has been done with the said copper; and further that the said committee enquire into and report whether the galleries have been erected agreeable to the contract with Mr. Wallace.

THE committee have examined the Stadt-house throughout, and are of opinion, that many parts thereof are finished with more elegance than was required by the contract, particularly the front door, great hall, and court, the senate house and house of assembly, the president's and speaker's seats, and the galleries. The other parts of the building appear to be done in a masterly and workmanlike manner, except the upper floor over the senate house, which is indifferent. The roof covered with cypress shingles, and are very good of that kind. That part of the dome being unshingled, the same appears to be receiving damage, and are of opinion the said part ought to be shingled and made secure. The repository for the proceedings of the court of appeals, and for the armoury, unfinished; a small part of the plaistering in the parapet unfinished; a door for the cellar, a trap-door on the roof, wanting; also about half the window-shutters (although put up) are unhung, and although the chimneys are finished, yet the marble jambs and slabs are wanting.

Your committee are informed by Mr. Wallace, the contractor, that the roof was covered with copper in 1774, which was blown off in September following by a storm, and so damaged and spoiled, as to render it unfit for further use, therefore sold by the contractor, as, by his memo will appear.

All which is submitted to the consideration of the honourable house.

Signed by order,

NICH. HARWOOD, cl. com.

28 December 1779- Report of Charles Wallace's work on the State House by committee. Proceedings of the House of Delegates, November Session 1779, Archives of Maryland

Accession: MSA SC 3204

Annotation: The committee that reviewed the constructed building expressed the opinion that the Senate Room, president's seat and gallery were more elegant than required.

This group was certainly aware of the competition between communities and especially between state capitols at Annapolis, Philadelphia and New York to become the national capitol. In particular, the competition between this new State [Stadt] House at Annapolis and Independence Hall in Philadelphia would have been foremost in their thinking.

While the 1905 restoration created an elegant president's seat and gallery, the room as a whole did not rise to elegance.

STATE HOUSE

"Travels through the United States of North America 1795, 96, 97 -

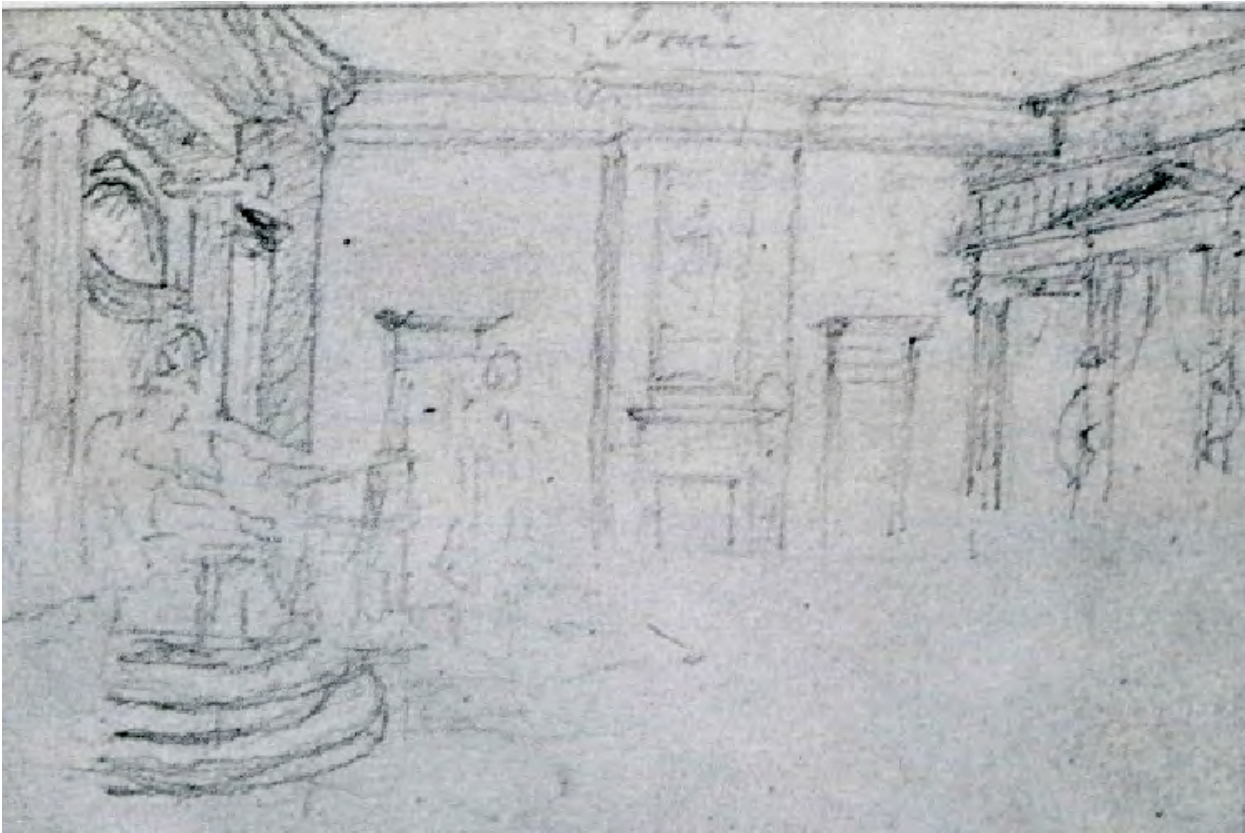
Duke de la Roche foucault Liancourt

"The state-house is one of the largest public buildings in the United States, and its interior the most complete and finished, at least as far as the plan is at present executed. This structure, which has already cost one hundred and thirty thousand dollars, will probably require from fifteen to twenty thousand more before it is completed, which it will soon be, as the legislature grants every year the necessary sums for this purpose. It contains apartments of the executive council, and rooms for the principal officers of the state, except for the governor, who has a house built by the state. It has a large cupola with a lantern at the top, which is ascended by a commodious staircase, and from whence there is a prospect as far as the Atlantic, beyond the Chesapeake; of the peninsula of Delaware-bay; and of the little point of Jersey, which separates it from Annapolis."

Circa 1797 - Description of the present condition and cost of building the State House by Duke Francois-Alexandre-Frederic le Rochefoucault-Liancourt, in his Travels Through the United States of North America, The Country of the Iroquois and Upper Canada, in the Years 1795, 1796, and 1797 by the Duke de la Rochefoucault-Liancourt, London: Printed for R. Phillips, 1799. Transcription by Shirley Baltz.

Accession: MSA SC 5224-B4-F11

Annotation: As a duke, Liancourt presumably was in a position to have seen elegance in the US and Europe. His use of "most complete and finished" is in reference to the design and quality of details and finishes and not to completeness of execution as indicated by the phrase that followed.



Sketches of the Old Senate Chamber for painting of Washington Resigning by John Trumbull. Helen A. Cooper, John Trumbull: The Hand and Spirit of a Painter, (Yale University Art Gallery, New Haven, 1982) pp. 88-90

Accession: MSA SC 5287-11-435

1822 John Trumbull sketch in preparation for paintings that were finally executed years later:

Annotation: This view is a mirror image of the room. (We are not aware of Trumbull using a drawing aid to reverse the room and the inaccurate proportions suggest one was not used.) The reversed view was probably chosen to allow the painter to place people in their symbolic positions – George Washington in the center facing the artist with the most important figures to his right – and then bathe Washington in focal light that could not have come from behind him. Additionally, if the wall had been represented correctly with windows along this wall, the painting would have been complicated by natural light.

Trumbull appears to be emphasizing a few elements with dark shadow lines. He even does a detail of an entablature breakout at a column. In this overall sketch the left corner of the two doors, mantle, columns of the gallery, right corner of the window next to the dais all have darkened shadow lines and the doors and possibly the mantle have an extra line, possible to delineate the break.

The circa 1868 photos show us that the entablature of the gallery breaks at the four columns while the pediment over the president's niche does not.



1826 Trumbull Painting. The room, like the sketch, reversed the door and window walls and shows the doors having variations on a side bracket like he used on his famous *Declaration of Independence* painting (right).

The gallery is unleaved above and leaved below. The gallery entablature does not break forward in either *Resignation of General Washington* painting. The niche has a pediment below and not above. In every view the gallery appears to end with the outside column.



Military History Quarterly, Spring 2008 issue



Edwin White's 1858 George Washington Resigning his Commission in 1783.

Accession: MSA SC 1545-1112

Annotation: Trumbull's paintings are generally given greater credence, but the 1858 rendering by White shows crucial information not seen in other non-photographic portrayals of the room.

His dais has two risers with a baseboard lining the niche. The engaged column is close to fully round (as he first drew it, although later alteration barely shows the panel). He does omit some detail however, such as the necking through the niche and the leaves on the pulvinated frieze. The missing window may well have not been painted because by this time it was likely covered with a painting that would have competed with White's focal point (*see circa 1868 photo*).

made by Mr. W. M. Chase, 941 W. Franklin St. On writing to him he said he could find no negatives of the old Chamber but sent me a small photograph of the wall opposite the gallery which was he had discovered, in an old sample book. Of course this was exactly what we lacked, and gave us the columns, and entablature about the niche. I then wrote for a photo of Trumbull's picture in the rotunda of the Capitol at Washington, and Mr. Elliott Woods, the Architect in charge, sent me a very clear print. This picture was painted in 1814 and from it we were able to reproduce the hoods and consoles above the two small doors, one of which is false. The photographs had been taken about 1868 before any changes had been made in the room except that the chimney breast had been removed. As Mr. Frederick has stated that he had prepared careful drawings of the gallery so that it might easily be reproduced, I asked him that we might have the advantage of these. He replied, under date of June 16, 1905, that he had given up his office, and such papers as he had retained were packed away, and he was about to leave the City for some months and could not comply with my request.

The small photograph of the South wall also showed the main doorway and the enclosure below the gallery for spectators. This had small swing doors with panels of gathered silk, and on each side, a small bracketed seat for a door keeper. These were reproduced as accurately as a minute examination of the photograph admitted. In my constant search for authorities I found a copy of the *Columbian Magazine* published in Philadelphia, February, 1789, which contained a short notice of the State House, and more important still, a plan of the main floor. This plan showed the gallery columns on the floor, the location of fireplace and doors in West wall. These were merely confirmatory, but the "Throne" for the Speaker was all important and was shown as three risers above floor and of an oval shape, somewhat flatter than a half circle. This was carefully followed. It also gave the original staircases, one on either side of the building, from a landing of one of

March 19, 1927 - Restoration of the Old Senate Chamber by J. Appleton Wilson. From the Maryland Historical Magazine. MSA SC 1455

Accession: MSA SC 5287-7-105

Annotation: The circa 1868 stereoview of the niche – the earliest photographic representation – was provided by Photographer W.M. Chase of Baltimore.

port outlining what had been done and what other work was necessary. This report was appended to his message of that year." The above is quoted from a long article which appeared in the *Sun* of Dec. 26, 1903, by Mr. George A. Frederick, who was the Architect in charge of the work at the time, and who prepared the report. He continues: "All the plastering had been removed (from the Senate Chamber) and restored from drawings and models made from casts of the original ornamental parts. I much regretted in this room, being compelled to remove the gallery, which for want of time could not be replaced. It was in a ruinous and dangerous condition. Careful measurements were taken and accurate drawings prepared of every part, so that nothing will prevent its exact reproduction, if such should be determined upon. Not only was the gallery in a ruinous condition, but its removal at that time was an imperative necessity, as the room itself could not be repaired, and the gallery (as it existed) kept in position during the progress of the work. The Board of Public Works fully realized this, and held a special meeting to consider the course to pursue, and as I insistingly advised its reconstruction should be done in materials of more substantial character than those first employed, and as time was pressing to get the chamber ready for the meeting of the General Assembly, and moreover, as the Board of Public Works already had gone far beyond the appropriation made for the repairs, it concluded it was better to leave the renewal and replacement of this work to the decision of the then fast approaching session. With the close of the work at that time, my employment as Architect ceased."

He then says, "In the latter half of 1877, night and day I worked and labored for the State of Maryland in the completion of the repairs, harder than ever I did in my life. The Legislature, impotent to vent its resentment on the Board of Public Works, for having as it claimed, transcended its powers in exceeding the appropriation made, as also its defined objects, saw fit to punish me, the Board's agent, by withholding nearly

March 19, 1927 - Restoration of the Old Senate Chamber by J. Appleton Wilson. From the Maryland Historical Magazine. MSA SC 1455

Accession: MSA SC 5287-7-105

Annotation: It appears that all of the carved elements were made of plaster in the original construction. Mr. Frederic considered this of low quality and incapable of being repaired and reused. It should be noted that ten years earlier the Corps of Engineers recommended that Mount Vernon be re-created in marble due to the insubstantial nature of wood (perceptions of durability among architects of the era may therefore be suspect).

\$2000 of my commission as Architect, nor have I to this day, 24 years afterward, been able to secure that equity which is due to the humblest of citizens. I at last abandoned the struggle with its waste of time and money, concluding that if the great State of Maryland thus preferred to deal out injustice to its own citizens I would try to survive it. Hard it is to be deprived of the earned wage but more cruel yet to receive instead the unearned implied odium of the iconoclast." Whatever the reasons, the year 1878 closed with the Senate Chamber utterly stripped of all original interior work, even the window frames and sash being new. Not one vestige was left except the plaster cornice of the room, which is quite elaborate, and is, as Mr. Frederick says, a reproduction of the original. It may be remarked that Gov. Carroll and the Legislature, received constant criticism for its destruction of the Senate Chamber, but I consider it only fair to present the other side of the picture.

When Mr. Mayer and myself were appointed by the Legislature in 1894 to investigate the feasibility of restoring the Senate Chamber to its original condition, and the probable cost of making the required changes, this was its condition. The resolution was carefully guarded by the sentence, "Provided the said gentlemen are willing to perform said service without compensation." I might say in passing, that it has been a labor of love unto the end. Our report was never acted on, and nothing whatever was done until Mr. Warfield became Governor in 1904 and appointed the Committee with Mr. Pennington and myself as a special sub-committee to carry out the work. If it had not been for the investigations necessary for the report of 1894 I do not believe an authentic restoration could have been made.

The room is 40.7 x 35. inside measurement, and 19.6 high. A heavy beam had been placed in the centre of the ceiling which divided it into two equal sections and changed the appearance entirely. This was removed, and our next work was to take out the entire floor and ceiling and replace the wood

March 19, 1927 - Restoration of the Old Senate Chamber by J. Appleton Wilson. From the Maryland Historical Magazine. MSA SC 1455

Accession: MSA SC 5287-7-105

Annotation: J. Appleton Wilson's description of the destruction/impact of the 1878 work.

In 1894 a committee was appointed to investigate the feasibility of restoring the Senate Chamber to its earlier appearance, although restoration did not occur until 1905.

made by Mr. W. M. Chase, 941 W. Franklin St. On writing to him he said he could find no negatives of the old Chamber but sent me a small photograph of the wall opposite the gallery which was he had discovered, in an old sample book. Of course this was exactly what we lacked, and gave us the columns, and entablature about the niche. I then wrote for a photo of Trumbull's picture in the rotunda of the Capitol at Washington, and Mr. Elliott Woods, the Architect in charge, sent me a very clear print. This picture was painted in 1814 and from it we were able to reproduce the hoods and consoles above the two small doors, one of which is false. The photographs had been taken about 1868 before any changes had been made in the room except that the chimney breast had been removed. As Mr. Frederick has stated that he had prepared careful drawings of the gallery so that it might easily be reproduced, I asked him that we might have the advantage of these. He replied, under date of June 16, 1905, that he had given up his office, and such papers as he had retained were packed away, and he was about to leave the City for some months and could not comply with my request.

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March 19, 1927 - Restoration of the Old Senate Chamber by J. Appleton Wilson. From the Maryland Historical Magazine. MSA SC 1455

Annotation: 1870s Architect George Frederick was unable or unwilling to provide his drawings of the gallery to the 1905 restoration committee.

RESTORATION OF THE SENATE CHAMBER.

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these, the gallery was reached. These had disappeared many years ago, and the hall in which they stood had been changed to rooms so that it was not possible to reproduce them. A new stairway was accordingly provided carefully designed on lines of the period. This does not show in the Senate Chamber and is really no part of the true restoration. To throw, if possible, more light on the matter I wrote the Director of the School of Fine Arts of Yale University asking for any drawings or sketches by Trumbull which they might have, but without success. The Washington picture, strange to say, shows the gallery at the North side of room instead of the South side. This is remarkable for a man noted for his accuracy of detail but in Lossing's "Field Book of the Revolution," on page 197, it is stated that the Artist, for the purpose of having the proper light, and shadow has omitted the three large windows (there are really four). The painting shows a delicate sage green on the walls. In searching for the proper color, I removed several coats of paint from a spot on the inside of niche and just before reaching the original plaster, came upon the identical color. This was repeated with the same result in several other places on the walls, so confirming Trumbull's extreme accuracy.

It was plain that the two windows in the North wall, and four on the East, had not been changed in any way since the building was erected. The brickwork was undisturbed, and the rubbed and bonded flat arches over the openings were as they had been placed. On removing the modern panel work below the sills on the inside, the brick jambs were found extending to the floor. The question then arose, had there been seats below the sills? Correspondence with those who had been familiar with the room since 1845, as Judge Hagner and others, developed that they well remembered the wide seats and had often laid hats and papers upon them, and rested on their cushions. The window sash were carefully copied from originals in the tower, and 24 lights to a window was decided upon as the usual division and the best for the purpose. We

March 19, 1927 - Restoration of the Old Senate Chamber by J. Appleton Wilson. From the Maryland Historical Magazine. MSA SC 1455

Accession: MSA SC 5287-7-105

Annotation: The 1905 restoration team looked to Yale for any drawings or sketches by Trumbull, but none were made available. Benjamin Lossing's Field Book of the Revolution was also consulted at that time.



John Greenwalt Lee Company photograph 2008

Reused board with 1878 maple graining

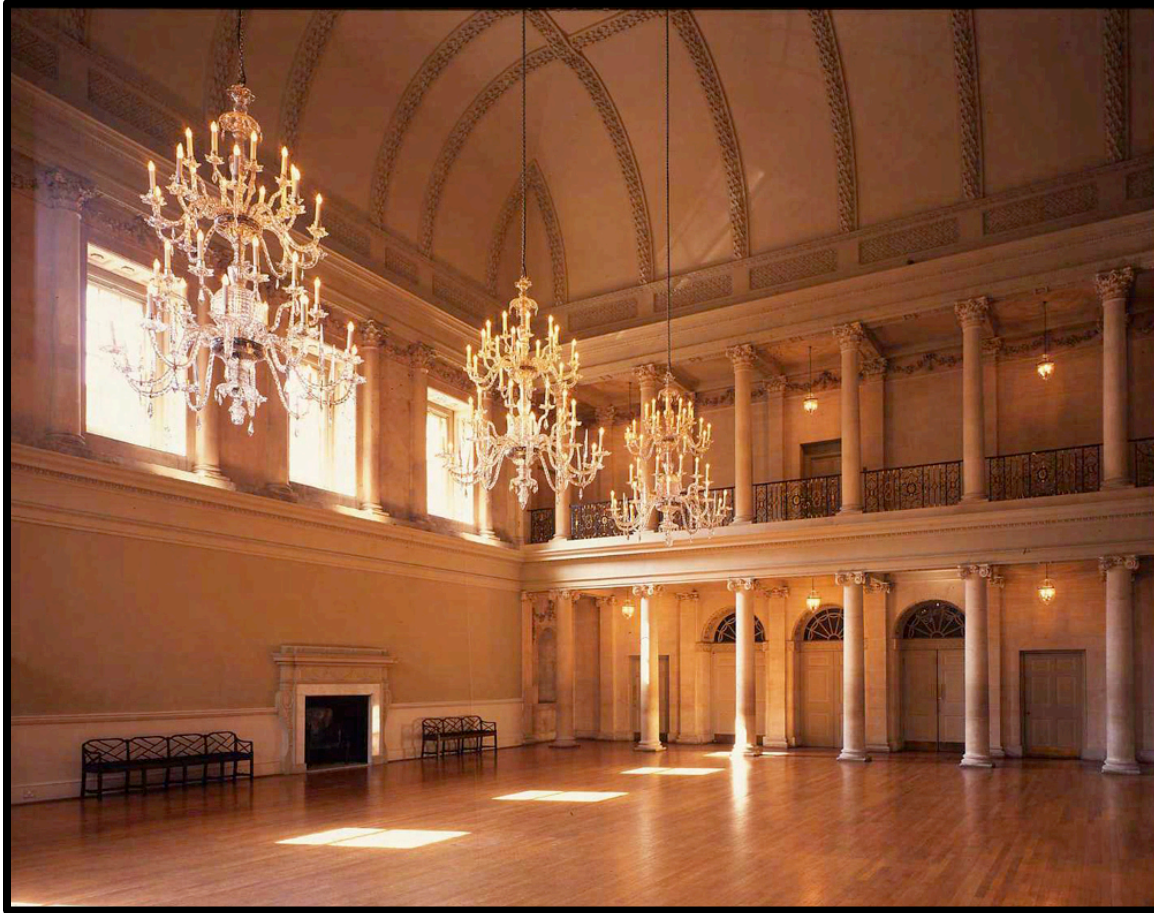
Annotation: Grounds for the 1905 baseboard just to the right of the dais included a reused piece of the 1878 trim, thus providing an example of the light wood with two-toned graining used throughout the building in 1878.



Just up Maryland Avenue from the State House is a building of the same period with most of its original materials remaining. The front door at Hammond Harwood strongly resembles the niche in the Old Senate Chamber with all the Georgian embellishments including a prominent, projecting pediment over full columns that does not break forward across the leaf frieze.

The console bracket at the window over Hammond Harwood's front door depicts a typical 1770s bracket with bold leafy embellishments down the face. This is the sort of feature that would likely have framed the frieze for the overdoor/overwindow and possibly the mantle of the Old Senate Chamber.





Assembly Room, Bath, UK (Constructed in 1771)

This public assembly room was built before the State House was begun; making it appear that large stone-colored assembly rooms with a gallery across the entry end were in vogue.



The Senate Chamber being the upper house would have been the most elegant space other than possibly the governor's office and would have been comparably elegant to this room in Bath. Note the windows are no less developed than the gallery. The fragments of original wall plaster found in the Old Senate Chamber indicate the original decorative finish was a creamy yellow with a glaze stippled on top to create a warm stone appearance similar to that represented in the Bath Assembly Room. The Old Senate Chamber was later repainted to "spruce up" the room with a single coat of paint that attempted to match the dirtied multi-layer early finish.

Niche paint reveal

Evidence Summary

Rooms are seldom static vessels and the Old Senate Chamber is no exception. The proposed plan for the building shows no gallery and no dais. The gallery was a change order proposed by the builder during construction. The 1789 plan in the *Columbian Magazine* depicts the first graphical expression of the gallery, niche and dais. Unfortunately, subsequent documentary evidence implies that the gallery did not run straight across as shown and physical evidence indicates that the dais had only two risers not three.

As the annotations show, the room underwent the usual slow progression of alterations with the first significant work being done in 1792 and 1798. These changes were largely associated with the lower level of the gallery and replacement of the ceiling and cornice due to structural problems above the Old Senate Chamber.

The 1792 work drastically changed the lower level of the gallery from being open and unobstructed to the back wall into a space isolated from the rest of the room with a wainscot barrier like box pews and risers for seating visitors. The windows also underwent changes in 1792 that may have added seats in the window recesses of some configuration and definitely altered the interior shutter and window blind configuration. The cornice in the Old Senate Chamber was replaced at the same time the adjoining rotunda was receiving plasterwork in the latest style (with restrained Federal design replacing the boldness of the Georgian construction). It therefore seems likely the cornice details that have been followed (at least in configuration, if not in minute detail) with all subsequent repairs was the Federal-style 1792 replacement and not the original Georgian plan.

John Trumbull provided the first perspective views of the room and the first views of the walls. The lack of consistency in details between his sketches drawn in the room in 1822 and the several paintings done years later off-site is frustrating. His explicit reference to “oak leaf frieze” on the sketch is very helpful. There is also no question that he is depicting overdoors and a mantle with a significant shelf. It also looks as if the sketch is showing a window beyond the niche on the front wall. Unfortunately, the details and proportions of these elements are vague and vary from view to view with no window in any of the paintings. He also takes artistic license by mirroring the room to fit his iconic representation of the event.

In his 1851 Pictorial Field Book of the Revolution, Benjamin Lossing’s sketch of the room depicts only three windows on the side wall and no window on the niche wall while taking time in his text for chastising Trumbull’s inaccuracies.

Edwin White’s painting in 1856 provides our next view of the room and probably renders the chandelier and the niche/dais most accurately, although he sheds no light on the question of door or window trim and, like the previous views, shows no windows on the niche wall.

The 1868 stereocards are the first photographic views and, since photos are relatively unbiased, we can trust what they show within the frame. The stereoviews show the 1792 alterations are in place on the gallery, but unfortunately the frame does not include the gallery ends and the central pediment is largely obscured by the very large 1858 gas chandelier and its globes, while the niche is pretty well shown where it is not also obscured by the chandelier. The niche wall also shows paintings covering the locations of windows.

In the 1830's several additional large paintings are ordered for the room and apparently with insufficient wall space windows are sacrificed. Does this also explain the three rather than four windows on Lossing's window wall? And if so, which window was obscured? Close examination of the windows when they are all uncovered may answer that question. Unfortunately these two 1868 views show no unaltered doors or windows.

While changes continued to be made, the original appearance of the room would have still been recognizable until 1877-8 when the State House, including the Old Senate Chamber, was gutted and only the internal portions of the niche survived. The resulting room was dressed in High Victorian, Renaissance Revival and remained that way until 1905 when a "restoration" was undertaken. That restoration was based largely on the two 1868 stereo views, one of the President's Throne and one of the Gallery. The gallery view is limited starting with the left hand column and stopping half way between the third and forth columns, thus not including either gallery end. Neither shows typical door or window dressings. The elements not shown in these photos were replaced based on the limited understanding of "Colonial Design" in 1905. By today's standards very little physical investigation was conducted and, despite the claims of copying the photos in minute detail, there are almost no details that actually match the photographs accurately. Even the proportional spacing of the columns on the gallery is off by more than two feet across the front, and the engaged columns carrying the pediment over the niche are buried too far into the wall, with the result of lessening the prominence of the entire seat. The dais is too small and by having a third level that never existed historically, the top is too small to be functional.

There was some limited re-Restoration in 1940, primarily associated with removing overdoors that were misproportioned, removing the shelf and frieze of the mantle (presumably to provide more room for the Washington, LaFayette, and Tilghman painting); and re-laying the floor with salvaged antique flooring from an unknown building.

Thus in 2007 the niche was the only original material exposed and the only accurate representation in a room with seriously failing 20th century plaster. This presented an opportunity to physically investigate the room by "ground truthing" the documentary materials and working toward a more accurate understanding of what the room was like in 1783 when George Washington resigned his commission and a few weeks later in 1784 when the Treaty of Paris was ratified. Unfortunately the demolition work in 1877 was very thorough and the 1905 plaster very muddy, combining to leave very little evidence, and then obscuring what was left. Despite these obstacles, a great deal has been gleaned. The documentary records also provide an interesting perspective on the space and the materials on mdstatehouse.net are a good starting point but certainly should not be considered an endpoint at this stage. The research – both physical and documentary – has reached an interim plateau, but more remains to be done.

Following is a description of what has emerged from the investigations to date.

Entry Door

One entered the room from the Great Hall into the lower level of the gallery through a door which was dressed with flat paneled pilasters like on the niche of the President's Throne mirrored on the opposite wall and visible between the center two columns of the Gallery as there was no vestibule from the hall. The entire Senate Chamber glowed as if constructed of honey-colored limestone or possibly amber, for both walls and trim are painted in imitation of stone.

Gallery

The underside of the gallery was recessed in a manner that allowed a small cornice to run around the perimeter of each recess between the structural front beam and the beams running between the columns and the back wall. The underside of the front beam was paneled; the others may have been as well. The columns rested on low plinths, but were not interrupted or connected by wainscot nor were there risers for seats. [The outer two column shafts are original but not properly located]. The fully carpeted floor of the room ran all the way to the back wall. The balustrade at the upper level was 3" lower allowing for a more rotund baluster typical of Georgian design.

Doors and Windows

The doors and windows were adorned with trim approximately 14" wide and proportionally adjusted to the opening. The door and window trim was based on the pilasters at the niche with full entablatures above. The masonry opening for the door to the committee room was 4" wider than the false door, making it a full 4 feet wide. The paneled pilasters of the windows sat on plain pedestals which were simply forward-projecting sections of the plain dado [unpaneled or flush-boarded] wainscot. The recess of the window extended down to the floor allowing the wainscot to visually wrap in across the window. And at least at the end-of-construction certification, paneled shutters were in the jambs, but not yet been hung on hinges and thus were inoperable but probably tacked in place. This may have still been the condition in 1792.

Niche and Dais

The President's Seat was similar to the 1905 recreation, but was bolder with the engaged columns just touching the wall rather than being 1/3 buried; the entablature did not break at the columns, instead running from column to column at full forward projection; and instead of having bay leaves or tobacco leaves, the pulvinated frieze had oak leaves to signify permanence. The dais was almost two feet wider at the base and only two risers high providing a top that is well over 2' wider than the 1905 and a broad, almost 2'-wide first step that provided an ample platform for speakers.

The paint reveal down to the original stone finish of the niche also uncovered evidence of an overlying three-dimensional decoration which has yet to be deciphered, but appears to include a line of leaves standing up on the necking below the semi-dome and a series of original nails run horizontally at mid-dome, presumably holding something more substantial.

Chimney and Mantle

The chimneybreast would have originally been 10 feet wide, being built out an additional foot on either side of the 8'-wide masonry and faced in wood with a late-century Georgian mantle including a shelf and frieze surrounding the firebox. It was intended to have marble facings and hearth but did not have them in 1779 and it is unclear that they were ever installed. Thus the plaster face may be appropriate to the 1783 period, but would not have been painted black until mid-19th century. Most likely the full length William Pitt by Charles Willson Peale created the original overmantle decoration.

Cornice

The room was surmounted by a deep cornice that was likely more of a direct classical replication than the more Neo-Classical representation that appears to have evolved through several generations and likely mimics the cornice installed after the 1798 ceiling work. That ceiling had a decorative plaster centerpiece surrounding the original brass Georgian chandelier until the room was gasified in 1858. The chandelier was described as having 12 arms. The chandelier with twelve arms on a single tier shown in the Edwin White painting [1858] looks right.

Furred out exterior walls

Other aspects of the room are more of a structural nature but do relate to creating a more easily maintainable space – then and now. The primary example is that the two outside walls were originally furred out. Holding the plaster off the brickwork makes it less susceptible to moisture and thermal problems and, when combined with the proper original flushboard wainscot, that can be designed easy mounting and dismounting, the gap between the plaster and the brick can provide a mechanical/electrical/data chase that will remain easily accessible into the future in spite of the room appearing static and frozen in time.

CEILINGS

Chronology:

- 1798** **The ceiling was replaced and ornamented at that time.**
- 1825** **Ceiling was cleaned.**
- 1826** **Ceiling was again replaced.**
- 1878** **During modernization, ceiling structure is replaced with deep central steel beam to allow two recessed coffered ceiling bays (e.g. ceiling replaced).**
- 1905** **Ceiling replacement returns it to a flat ceiling**
- 2008** **Ceiling from 1905 is showing same signs of failure that precipitated wall plaster removal last year.**

The following message was prepared, read and agreed to, and, with the aforementioned bill, was sent to the house of delegates by the clerk

BY THE SENATE, JANUARY 17, 1798.

GENTLEMEN,

THE ceiling of this room is likely to fall down, by which accident the lives of persons who should then be in it would be exposed to imminent danger. Mr. Shaw, who has been consulted, apprehends that the bearing of the joists on the walls is considerably less than when they were first put up, owing to their being bent downwards by the incumbent weight of the floor. It will require a considerable sum to secure the joists in so effectual a manner as to prevent their falling in upon the senate room. We cannot determine what sum it will take to make the necessary alterations, nor can the architect ascertain it, as we conceive, until the ceiling is taken off, so as to discover the real situation of the joists. Under this impression, we suggest the propriety of your passing a resolve appropriating money to this purpose.

By order,

A. VAN-HORN, clk.

RESOLUTIONS.

RESOLVED, That the governor and council be and they are hereby authorized and empowered to cause the senate chamber to be repaired, and the joists thereof to be secured in an effectual and safe manner; and the treasurer of the western shore is hereby directed to pay the amount of the expences incurred thereby to the order of the governor and council, who are requested to lay an account thereof before the next legislature.

WHEREAS a resolution passed on the twenty-sixth of December last, empowering those who were in possession of warrants or surveys made in Allegany county to compound, by giving bond in three equal annual payments for the composition that might be due thereon, when no return of the survey had been made to the land-office; and it appearing reasonable that indulgence should also be granted to those who have been careful and active in having their surveys completed and returned to the land-office, agreeably to the directions of the act of November session, seventeen hundred and ninety-five, therefore, RESOLVED, That all those who have had their surveys made in Allegany county, and have had the same passed by the examiner-general, and filed in the land-office, agreeably to the directions of the before recited act, shall have the privilege of installing at any time before the first day of June next, by giving bond, with such security as the western shore treasurer shall require, for payment of the principal sum due in three equal annual installments, and interest thereon from the date of the bond; and if payment shall not be made according to the times aforesaid, process of scire facias shall issue upon the said bonds for the immediate recovery of the sum of money due against the persons, their lands and chattels, of the several obligors therein mentioned, and the lands affected by such surveys shall be bound for the payment of the composition due.

RESOLVED, That the treasurer of the western shore be and he is hereby authorized and required to pay to the adjutant-general of this state for the time being the sum of five hundred and thirty-three dollars and one third of a dollar, and no more, in quarterly payments, as his salary for the year seventeen hundred and ninety-eight, provided the said adjutant-general reside at, or keep an office at, the seat of government.

WHEREAS the compensation allowed to the trustee under the act respecting the creditors and debtors of this state, passed at November session, seventeen hundred and ninety, after the first year, is inadequate to the services required of him, RESOLVED, That the said trustee shall be entitled to receive, as an additional compensation for his services for the present year, the sum of two hundred dollars.

RESOLVED, That six hundred dollars be advanced by the treasurer of the western shore, on or before the first day of August next, out of any unappropriated money in the treasury, to the order of the president and trustees of Charlotte Hall school, in Saint-Mary's county, provided it shall appear to the governor that there are in the said academy thirty standing students.

RESOLVED, That the governor and council be authorized to contract for the furnishing the room in which the house of delegates hold their session with circular tables, and as many Windsor chairs thereto as will be sufficient to accommodate all the members belonging to the said house, the said tables and chairs to be formed and fixed in the same manner as in the house of representatives of the United States; and that the treasurer pay to the order of the governor and council whatever sum or sums of money may be adequate for the said purpose.

RESOLVED, That if it shall be necessary to set up stoves in the said room, that the treasurer also pay to the order of the governor and council whatever sum or sums may be necessary for the purchase of stoves as aforesaid.

A LIST of the LAWS passed last SESSION.

	C H A P.
AN ACT to settle and ascertain the salary of members of the council for the ensuing year.	I.
An ACT to alter and change the name of Samuel Berry Atchison, of Charles county.	II.
An ACT relating to the militia of Allegany county.	III.
An ACT for the benefit of Sarah Hickley, Mary Anne Hickley, Robert Hickley, Thomas Hickley and Samuel Hickley.	IV.
An ACT for the destruction of crows and squirrels in Queen-Anne's county.	V.
An ACT to encourage the destruction of wolves in Baltimore county.	VI.
An ACT to prevent the exportation of flour and salted provisions not merchantable from the port of Chester.	VII.
An ACT to establish the road leading from Nisian Cochran's store at Gensing's run on the Turkey Foot road, up Will's creek by John Tomlinson's mill, in Allegany county, to the Pennsylvania line.	VIII.
Supplement to an act, entitled, An act for the relief of the poor in Talbot county.	IX.
ACT for the benefit of William Whittington, of Worcester county.	X.
ACT to prevent the going at large of swine within five miles of the city of Baltimore, in Baltimore county.	XI.
ACT to empower the levy court of Harford county to assess and levy a sum of money for the purpose therein mentioned.	XII.
ACT to authorize and empower the levy court of Saint-Mary's county to assess and levy annually a sum of money for the support of Elizabeth Goodrick.	XIII.
ACT to authorize a lottery to improve the post-road leading through Allegany county.	XIV.
Supplementary act to the act relating to negroes, and to repeal the acts of assembly therein named.	XV.
ACT to encourage the destruction of crows in Kent county.	XVI.
ACT authorizing the justices of the levy court in Queen-Anne's county to levy a sum of money for the building a prison in the said county, and to regulate the same.	XVII.

As

“To John Shaw for various materials and jobs, including painting pilasters in the Council Room and the Chimney in the Senate Room and for an ornament for the ceiling of the Senate Room.”

Maryland State Papers (Series A) MdHR 6636/81/121

Accession No.: MSA SC 5287-11-47

Annotation:

Ceiling was ornamented upon replacement. Did the previous ceiling have ornament?

1825

Accession: MSA SC 5287-2-144

7 May - "Ordered that the walls of the Senate, House of Delegates and Executive Chamber and Committee rooms be yellow washed, **the ceilings and stucco cornice be cleaned**, the woodwork painted, that suitable carpet be put down in the said chambers and the desks repaired under the direction of the Governor."

23 July - Andrew Slicer paid \$119.50 for making carpet, repairing and varnishing desks and chairs and painting in the Senate Chamber."

GOVERNOR AND COUNCIL (Proceedings) 1825-1830. MSA S 1071-36.

1826

Accession: MSA SC 5287-3-132

"21 April - Washington G. Tuck **ordered to cause the ceiling of the Senate Chamber and the House of Delegates room to be carefully examined and if it is found necessary to have the same repaired and put in a safe condition** - also that Jeremiah Boyd cause such repairs to be made to the top of the Dome of the State House as may be found absolutely necessary for its preservation, as provided for by Resolution of the General Assembly.

25 October - Washington G. Tuck paid **\$269.52 for repairs of the ceiling of the Senate Chamber and the House of Delegates** under a Resolution of the last General Assembly.

27 December - Excerpt of message from Governor Joseph Kent to the General Assembly:

As required by the resolution No. 93, we caused the ceiling of the Senate Chamber and of the House of Delegates, to be carefully examined, and being found very much injured and unsafe, we had the old plastering entirely removed, the work done anew, and the chambers put in complete order.

We also employed Mr. Jeremiah L. Boyd to make such repairs to the dome of the State House as might be found necessary than was anticipated, that it is not yet completed."

GOVERNOR AND COUNCIL (Proceedings) 1825-1830. MSA S 1071-36

Annotation:

In 1825 the ceilings must have been in good condition and simply needed cleaning. Interesting that they needed to be replaced a year later. Did the cleaning discover a weakness?

RESTORATION OF THE SENATE CHAMBER.

J. APPLETON WILSON.

The Maryland Historical Magazine for December, 1907, contains a paper prepared by Mr. DeCourcy W. Thom, on the restoration of the old Senate chamber at Annapolis. This gives the general facts connected with the work, but perhaps a brief account of the steps taken in securing accurate data for the work of restoration, to the end that each portion should be as nearly as possible a true copy of the original, might be of interest.

"In 1876 the Legislature had appropriated a sum of money for the excavation of a cellar and the installation of a heating plant, under the old State House. No cellar had been originally provided, and there was but little ventilation below the ground floor. When the work was begun, it was found necessary to underpin the outside walls, except the North wall, from three to five feet. Then it was discovered that the floor timbers were absolutely rotten where they rested in the walls, and otherwise in places. This led to an examination of the timbers of the roof, tower and second floor, where nearly similar conditions existed. The flooring consisted of three layers which had been simply nailed, one over the other, as the under floor had become worn. On the roof was found four or five successive layers of tin, one above another, the lowest, which was probably the original covering, was composed of small loose unsoldered pieces, laid with a lap as is usual with shingles or slate. The wood sheathing was nearly all badly decayed. The floor above the Senate Chamber had sagged some five or six inches in the centre, and was held up by huge chains encased in clumsy wooden boxings, the chains hung from the roof trusses, equally detrimental and dangerous. Before the meeting of the Legislature of 1878, for whose accommodation the work was rushed night and day, Gov. Carroll requested a re-

1876 design and condition of
(Old) Senate Chamber ceiling.



1904 Color postcard of the Old Senate Chamber before restoration, MSA SC 2215-20

Accession No.: MSA SC 5287-11-429

Annotation: Just prior to 1905 restoration showing a few changes since 1878

Prominent central beam added in 1878 would soon be removed in 1905 restoration.

1878 Architect Frederick mentions gaining two feet in ceiling height with his rework of the structure between the Senate and House of Delegates chambers and the rooms above. Proof of that claim has never been apparent in any photograph or from evidence found to date.

Undated handwritten J.A. Wilson manuscript describing evidence for the 1905 restoration:

“Ceiling and cornice. The ceiling was originally flat – so that it has been necessary to remove a steel girder- placed across the centre of the room, & absolutely altering its character.” ...

Draft notes, “Reasons governing the Committee on Restoration,” James Appleton Wilson, undated document. Maryland Historical Society manuscript collection, MS 833.

Accession: Maryland Historical Society, MS 833, box 6.

Annotation: The steel girder spanning the room (1878) was removed in 1905 to get back to a single ceiling field.

joists with steel beams and flat arches of terra cotta blocks. The ceiling was then replastered and an exact reproduction of the cornice replaced. The silken canopy on a large frame, which covered the wall behind the speaker's platform was then removed and behind it was found the niche in the thickness of the wall, the level of its finish giving us the height of the floor of platform above the floor of the room. The decoration of the niche had disappeared. At this juncture a small photograph given me by Mr. Daniel R. Randall, showing the South end of the room and the gallery, was invaluable, as without it a true restoration would have been impossible. Mr. Shafer of the Land Office, had been wise enough to save a candle box full of the plaster modillions and fragments of the entablature from the gallery front. These were carefully put together and compared with the photograph, which gave us exactly what we needed. The balusters were carefully copied from the photograph and the exact number used. Then Mr. Randall came again to the rescue, and evolved two of the supporting columns which had rested in his hay loft for all these years; this gave us exactly the height of the gallery from the floor, and we had only to use them and have the others made. A plan prepared by Messrs. Hayward & Bartlett in 1858 from actual measurement showed the location of these columns on the floor and so we had the width of the gallery. This plan also showed the stairway and the true and false doors in West wall. The two wall pilasters which received the curved ends of the gallery, were found in the State House cellar, and only needed bases which were missing. The plaster was cut from the wall where we assumed them to belong, and our guess was confirmed by finding the original wood nailing blocks still in place in the brickwork. The doorway to gallery was found in the same way. When the plaster was removed, the doorway was there roughly bricked up and with the original oak lintel over it. These points determined, how were we to know the proper treatment for the niche? We finally ascertained in some way which I have forgotten, that the small photograph had been

Ceiling and exact reproduction of 1878 cornice replicated

Restoration of the Old Senate Chamber, J. Appleton Wilson. "Maryland Historical Magazine," March 19, 1927

Accession: MSA SC 5287-7-105

Annotation: The new ceiling system included steel beams with flat masonry arches.



Circa 1905. Photograph of the Restored Old Senate Chamber. George Forbes Collection. MSA SC 182-02-0086

Accession No.: MSA SC 5287-11-429

Annotation:

After 1905 restoration, the ceiling is flat again with the 1878 beam removed. However it is three or more inches lower than the 1878 ceiling.



1905 ceiling plaster looks fine from the floor, however it is experiencing the same failure symptoms as the wall plaster – just not yet as pronounced. Recommend replacement as with the wall plaster as it will need to be replaced within the next decade with considerable mess and damage to lower work. Removal may assist current re-piping project



Photographs taken by the John Greenwalt Lee Company in 2008

Ceiling Summary

Primarily due to problems with the structure of the floor above, the ceiling has been replaced a number of times. The thirty-five foot span is rather long for the eighteenth century, particularly with the added weight and vibration of an assembly room above. It probably did not help that the roof was lost to a hurricane during construction of the State House, leaving the upper floors open to the sky for nearly a year probably.

The first ceiling and upper floor system replacement occurred in 1798, followed by 1826, 1878, and 1905. We have no known fragments of original ceiling, or for that matter, any pre-1905 ceiling fragments.

The installation of “an ornament” for the ceiling in 1798 implies a single ornament like a central medallion, rather than an overall design of some sort. It is not clear if this was a replacement for a medallion lost during repair or a new feature in 1798.

The 1878 ceiling replacement included a reconfiguration that installed a massive beam below the joists that ran the width of the room dividing the ceiling into two approximately equal parts. The depth of the beam matched the cornice, which was then wrapped down either side of the beam to create matching coffered ceilings. Each of the four chandeliers [two per ceiling part] in this arrangement had a ceiling medallion.

The 1905 restoration considered the beam a visual intrusion and rightfully felt the need to remove it. This required restructuring the ceiling to install an industry-standard steel beam and flat terra cotta arch system typical for institutional construction of the period.

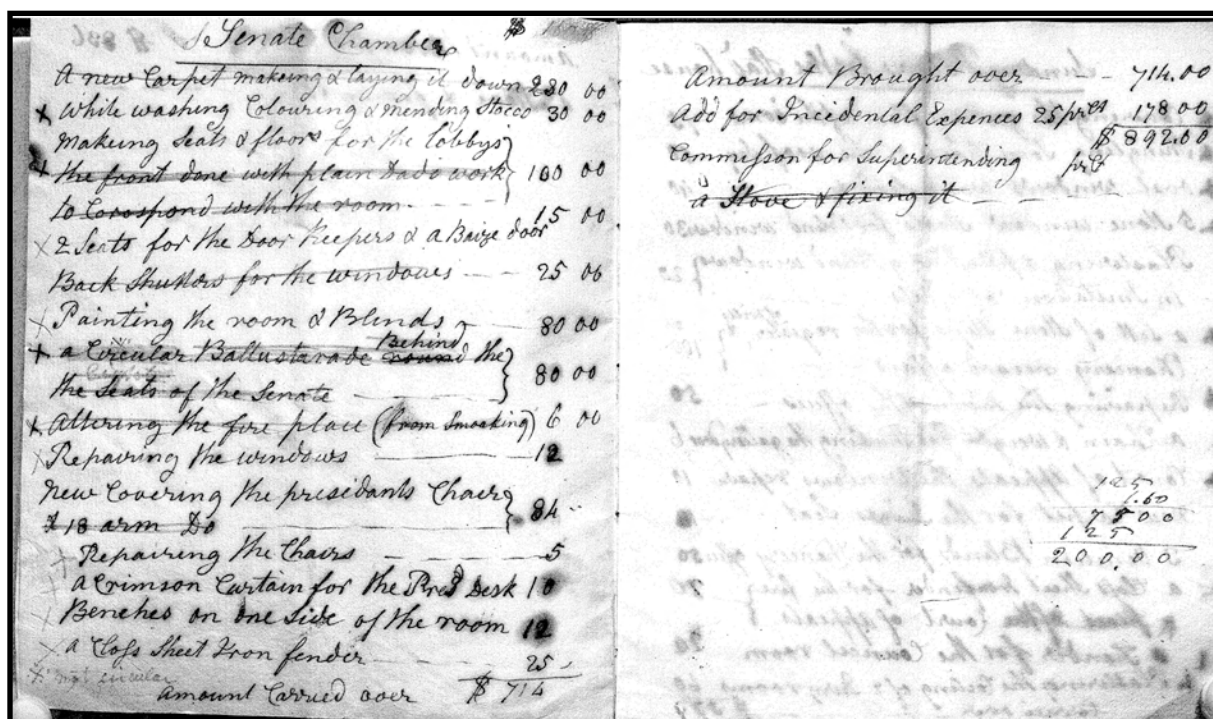
The question of what the ceiling was like in 1783 is not easily answered. The installation of a ceiling medallion as part of the 1798 ceiling repair, rather than as a separate project, makes it seem there had always been one and it was being replaced “in-kind.” Yet this is not conclusive and the ceiling may have been simply flat plaster throughout – likely whitewashed.

A final note: The general quality of plaster available in 1905 was not very good and the current ceiling is failing in much the same way as the walls were, although they are not yet in as bad a condition. However, rather than waiting a decade until the ceiling must come down and considering the amount of dust and disruption caused when a plaster ceiling is removed, it would be better to plan for replacement of the ceiling plaster and cornice during the current restoration project. Removing it now will probably also facilitate the current piping project and the new ceiling could be designed to facilitate future utility changes above it. As far as continuing investigation goes, removing the ceiling sooner rather than later would also provide an opportunity to record evidence in areas that are currently inaccessible, verify the archival record, and possibly unearth some earlier fragments of ceiling plaster.

CORNICE

Chronology:

- 1798** Floor structure above and ceiling of Old Senate Chamber replaced. This would have necessitated replacement of the cornice.
- 1826** Cornice was likely replaced again.
- 1868** Stereocard cornice may show the 1826 cornice (which may or may not have replicated the 1798 cornice, but almost surely does not match the 1770s Georgian.)
- 1878** Claims of exact replication of cornice after ceiling was altered with large central beam creating coffered ceiling bays. Photographic comparison disagrees.
- 1905** Again cornice is claimed to replicate the 1878 cornice. Central beam removed and ceiling lowered 3" to accommodate newest structural system above. Again photographs disagree showing general repetition of the same elements, but details are different with each cornice replacement.



1792 State House account book for materials and repairs by John Shaw.... Courtesy of The John Work Garrett Library of The Johns Hopkins University, GAR 22....MSA SC 5287-1-18

Accession: MSA SC 5287-1-173

Annotation:

Plaster was often finished with limewashes, either white or tinted, something this document seems to confirm for the Old Senate Chamber in 1792.

The following message was prepared, read and agreed to, and, with the aforementioned bill, was sent to the house of delegates by the clerk

BY THE SENATE, JANUARY 17, 1798.

GENTLEMEN,

THE ceiling of this room is likely to fall down, by which accident the lives of persons who should then be in it would be exposed to imminent danger. Mr. Shaw, who has been consulted, apprehends that the bearing of the joists on the walls is considerably less than when they were first put up, owing to their being bent downwards by the incumbent weight of the floor. It will require a considerable sum to secure the joists in so effectual a manner as to prevent their falling in upon the senate room. We cannot determine what sum it will take to make the necessary alterations, nor can the architect ascertain it, as we conceive, until the ceiling is taken off, so as to discover the real situation of the joists. Under this impression, we suggest the propriety of your passing a resolve appropriating money to this purpose.

By order,

A. VAN-HORN, clk.

RESOLUTIONS.

RESOLVED, That the governor and council be and they are hereby authorized and empowered to cause the senate chamber to be repaired, and the joists thereof to be secured in an effectual and safe manner; and the treasurer of the western shore is hereby directed to pay the amount of the expenses incurred thereby to the order of the governor and council, who are requested to lay an account thereof before the next legislature.

WHEREAS a resolution passed on the twenty-sixth of December last, empowering those who were in possession of warrants or surveys made in Allegany county to compound, by giving bond in three equal annual payments for the composition that might be due thereon, when no return of the survey had been made to the land-office; and it appearing reasonable that indulgence should also be granted to those who have been careful and active in having their surveys completed and returned to the land-office, agreeably to the directions of the act of November session, seventeen hundred and ninety-five, therefore, RESOLVED, That all those who have had their surveys made in Allegany county, and have had the same passed by the examiner-general, and filed in the land-office, agreeably to the directions of the before recited act, shall have the privilege of infalling at any time before the first day of June next, by giving bond, with such security as the western shore treasurer shall require, for payment of the principal sum due in three equal annual installments, and interest thereon from the date of the bond; and if payment shall not be made according to the times aforesaid, process of scire facias shall issue upon the said bonds for the immediate recovery of the sum of money due against the persons, their lands and chattels, of the several obligors therein mentioned, and the lands affected by such surveys shall be bound for the payment of the composition due.

RESOLVED, That the treasurer of the western shore be and he is hereby authorized and required to pay to the adjutant-general of this state for the time being the sum of five hundred and thirty-three dollars and one third of a dollar, and no more, in quarterly payments, as his salary for the year seventeen hundred and ninety-eight, provided the said adjutant-general reside at, or keep an office at, the seat of government.

WHEREAS the compensation allowed to the trustee under the act respecting the creditors and debtors of this state, passed at November session, seventeen hundred and ninety, after the first year, is inadequate to the services required of him, RESOLVED, That the said trustee shall be entitled to receive, as an additional compensation for his services for the present year, the sum of two hundred dollars.

RESOLVED, That six hundred dollars be advanced by the treasurer of the western shore, on or before the first day of August next, out of any unappropriated money in the treasury, to the order of the president and trustees of Charlotte Hall school, in Saint-Mary's county, provided it shall appear to the governor that there are in the said academy thirty standing students.

RESOLVED, That the governor and council be authorized to contract for the furnishing the room in which the house of delegates hold their session with circular tables, and as many Windsor chairs thereto as will be sufficient to accommodate all the members belonging to the said house, the said tables and chairs to be formed and fixed in the same manner as in the house of representatives of the United States; and that the treasurer pay to the order of the governor and council whatever sum or sums of money may be adequate for the said purpose.

RESOLVED, That if it shall be necessary to set up stoves in the said room, that the treasurer also pay to the order of the governor and council whatever sum or sums may be necessary for the purchase of stoves as aforesaid.

A LIST of the LAWS passed last SESSION:

- | | |
|---|----------|
| AN ACT to settle and ascertain the salary of members of the council for the ensuing year. | C H A P. |
| An ACT to alter and change the name of Samuel Berry Atchison, of Charles county. | I. |
| An ACT relating to the militia of Allegany county. | II. |
| An ACT for the benefit of Sarah Hickley, Mary Anne Hickley, Robert Hickley, Thomas Hickley and Samuel Hickley. | III. |
| An ACT for the destruction of crows and squirrels in Queen-Anne's county. | IV. |
| An ACT to encourage the destruction of wolves in Baltimore county. | V. |
| An ACT to prevent the exportation of flour and salted provisions not merchantable from the port of Chester. | VI. |
| An ACT to establish the road leading from Nislian Cochran's store at Genning's run on the Turkey Foot road, up Will's creek by John Tomlinson's mill, in Allegany county, to the Pennsylvania line. | VII. |
| Supplement to an act, entitled, An act for the relief of the poor in Talbot county. | VIII. |
| ACT for the benefit of William Whittington, of Worcester county. | IX. |
| ACT to prevent the going at large of swine within five miles of the city of Baltimore, in Baltimore county. | X. |
| ACT to empower the levy court of Harford county to assess and levy a sum of money for the purpose therein mentioned. | XI. |
| ACT to authorize and empower the levy court of Saint-Mary's county to assess and levy annually a sum of money for the support of Elizabeth Goodrich. | XII. |
| ACT to authorize a lottery to improve the post-road leading through Allegany county. | XIII. |
| Supplementary act to the act relating to negroes, and to repeal the acts of assembly therein mentioned. | XIV. |
| ACT to encourage the destruction of crows in Kent county. | XV. |
| ACT authorizing the justices of the levy court in Queen-Anne's county to levy a sum of money for the building a prison in the said county, and to regulate the same. | XVI. |
| | XVII. |

17 January 1798

Senate message to the House of Delegates:

The ceiling of this room is likely to fall down, by which accident the lives of persons who should then be in it would be exposed to imminent danger. Mr. Shaw... apprehends that the bearing of the joists on the walls is considerably less than when first put up, owing to their being bent downwards by the incumbent weight of the floor. It will require a considerable sum to secure the joists in so effectual a manner as to prevent their falling in upon the Senate floor. We cannot determine what sum it will take to make the necessary alterations, nor can the architect ascertain it, as we conceive, until the ceiling is taken off, so as to discover the real situation of the joists. Message read and delivered to the House of Delegates. (58)

Laws and Resolutions passed during the November Session of the General Assembly, 1797. General Assembly (Laws). From the Archives of Maryland, Early State Records, MSA SC M 3181, page 1258.

Resolved that the Governor and Council be authorized and empowered to cause the Senate Chamber to be repaired, and the joists thereof secured in an effectual and safe manner, to be done before the next legislature.

Accession No: MSA SC 5287-1-178

Annotation: Fixing the floor/ceiling structure and removal of the ceiling would also have destroyed the cornice.

1825

"7 May - "Ordered that the walls of the Senate, House of Delegates and Executive Chamber and Committee rooms be yellow washed, the ceilings and stucco cornice be cleaned, the woodwork painted, that suitable carpet be put down in the said chambers and the desks repaired under the direction of the Governor."

23 July - Andrew Slicer paid \$119.50 for making carpet, repairing and varnishing desks and chairs and painting in the Senate Chamber."

GOVERNOR AND COUNCIL (Proceedings) 1825-1830. MSA S 1071-36.

Accession No.: MSA SC 5287-2-144

Annotation:

Stucco cornice to be cleaned implies that it is not painted, although it may have had a single white limewash or calcimine finish.

1826

"21 April - Washington G. Tuck ordered to cause the ceiling of the Senate Chamber and the House of Delegates room to be carefully examined and if it is found necessary to have the same repaired and put in a safe condition - also that Jeremiah Boyd cause such repairs to be made to the top of the Dome of the State House as may be found absolutely necessary for its preservation, as provided for by Resolution of the General Assembly.

25 October - Washington G. Tuck paid \$269.52 for repairs of the ceiling of the Senate Chamber and the House of Delegates under a Resolution of the last General Assembly.

27 December - Excerpt of message from Governor Joseph Kent to the General Assembly

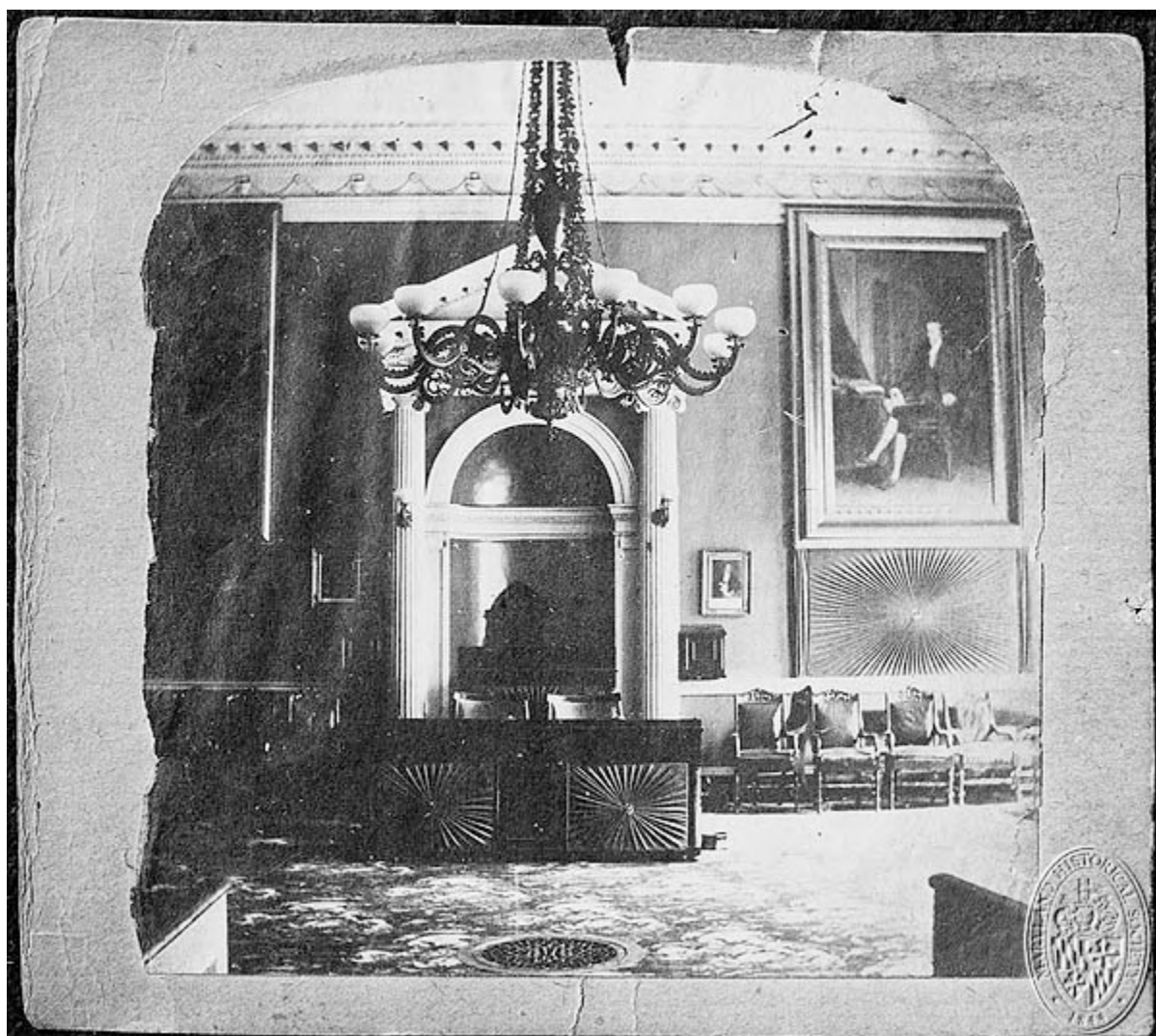
As required by the resolution No. 93, we caused the ceiling of the Senate Chamber and of the House of Delegates, to be carefully examined, and being found very much injured and unsafe, we had the old plastering entirely removed, the work done anew, and the chambers put in complete order."

GOVERNOR AND COUNCIL (Proceedings) 1825-1830. MSA S 1071-36

Accession: MSA SC 5287-3-132

Annotation:

Cornice was likely replaced again in 1826.



Black and white stereocard image taken from the gallery and facing the speaker's niche in the Old Senate Chamber. George Forbes Collection. Courtesy of the Maryland Historical Society, P 3.8

Accession: MSA SC 5287-4-132

Annotation:

This may be the 1826 cornice which itself may be a replica of the 1798 cornice. It is likely that the work in 1798 was too close to the historic events in 1783 for anyone to feel a need to replicate the 20-year-old and somewhat dated Georgian cornice that came out with the ceiling repair.

The 1792 plaster work in the rotunda just being finished for the first time was decidedly moving toward the Federal and Neo-Classical styles for which the urn and swag would be right at home and away from the Georgian which relied on heavier, bolder scroll motifs.

port outlining what had been done and what other work was necessary. This report was appended to his message of that year." The above is quoted from a long article which appeared in the *Sun* of Dec. 26, 1903, by Mr. George A. Frederick, who was the Architect in charge of the work at the time, and who prepared the report. He continues: "All the plastering had been removed (from the Senate Chamber) and restored from drawings and models made from casts of the original ornamental parts. I much regretted in this room, being compelled to remove the gallery, which for want of time could not be replaced. It was in a ruinous and dangerous condition. Careful measurements were taken and accurate drawings prepared of every part, so that nothing will prevent its exact reproduction, if such should be determined upon. Not only was the gallery in a ruinous condition, but its removal at that time was an imperative necessity, as the room itself could not be repaired, and the gallery (as it existed) kept in position during the progress of the work. The Board of Public Works fully realized this, and held a special meeting to consider the course to pursue, and as I insistingly advised its reconstruction should be done in materials of more substantial character than those first employed, and as time was pressing to get the chamber ready for the meeting of the General Assembly, and moreover, as the Board of Public Works already had gone far beyond the appropriation made for the repairs, it concluded it was better to leave the renewal and replacement of this work to the decision of the then fast approaching session. With the close of the work at that time, my employment as Architect ceased."

He then says, "In the latter half of 1877, night and day I worked and labored for the State of Maryland in the completion of the repairs, harder than ever I did in my life. The Legislature, impotent to vent its resentment on the Board of Public Works, for having as it claimed, transcended its powers in exceeding the appropriation made, as also its defined objects, saw fit to punish me, the Board's agent, by withholding nearly

\$2000 of my commission as Architect, nor have I to this day, 24 years afterward, been able to secure that equity which is due to the humblest of citizens. I at last abandoned the struggle with its waste of time and money, concluding that if the great State of Maryland thus preferred to deal out injustice to its own citizens I would try to survive it. Hard it is to be deprived of the earned wage but more cruel yet to receive instead the unearned implied odium of the iconoclast." Whatever the reasons, the year 1878 closed with the Senate Chamber utterly stripped of all original interior work, even the window frames and sash being new. Not one vestige was left except the plaster cornice of the room, which is quite elaborate, and is, as Mr. Frederick says, a reproduction of the original. It may be remarked that Gov. Carroll and the Legislature, received constant criticism for its destruction of the Senate Chamber, but I consider it only fair to present the other side of the picture.

When Mr. Mayer and myself were appointed by the Legislature in 1894 to investigate the feasibility of restoring the Senate Chamber to its original condition, and the probable cost of making the required changes, this was its condition. The resolution was carefully guarded by the sentence, "Provided the said gentlemen are willing to perform said service without compensation." I might say in passing, that it has been a labor of love unto the end. Our report was never acted on, and nothing whatever was done until Mr. Warfield became Governor in 1904 and appointed the Committee with Mr. Pennington and myself as a special sub-committee to carry out the work. If it had not been for the investigations necessary for the report of 1894 I do not believe an authentic restoration could have been made.

The room is 40.7 x 35. inside measurement, and 19.6 high. A heavy beam had been placed in the centre of the ceiling which divided it into two equal sections and changed the appearance entirely. This was removed, and our next work was to take out the entire floor and ceiling and replace the wood

"Restoration of the Old Senate Chamber" by J. Appleton Wilson. Maryland Historical Magazine, Vol. XXII, March 1927. Pages 55-56

Accession: MSA SC 5287-6-127

Annotation:

"All the plastering had been removed (from the Senate Chamber) and restored from drawings and models made from casts of the original ornamental parts."

versus

"Not one vestige was left except the plaster cornice of the room, which is quite elaborate, and is, as Mr. Frederick says, a reproduction of the original."

It is difficult to determine what is being claimed regarding changes to the cornice. The considerable alteration in ceiling style (from flat to two-bay coffered) and changes in the structural system between the ceiling and floor above make it nearly impossible for any of the earlier cornice to have survived. A comparison of the post-1878 modernization photos with the 1868 stereoview show considerable differences in the details of the cornice.

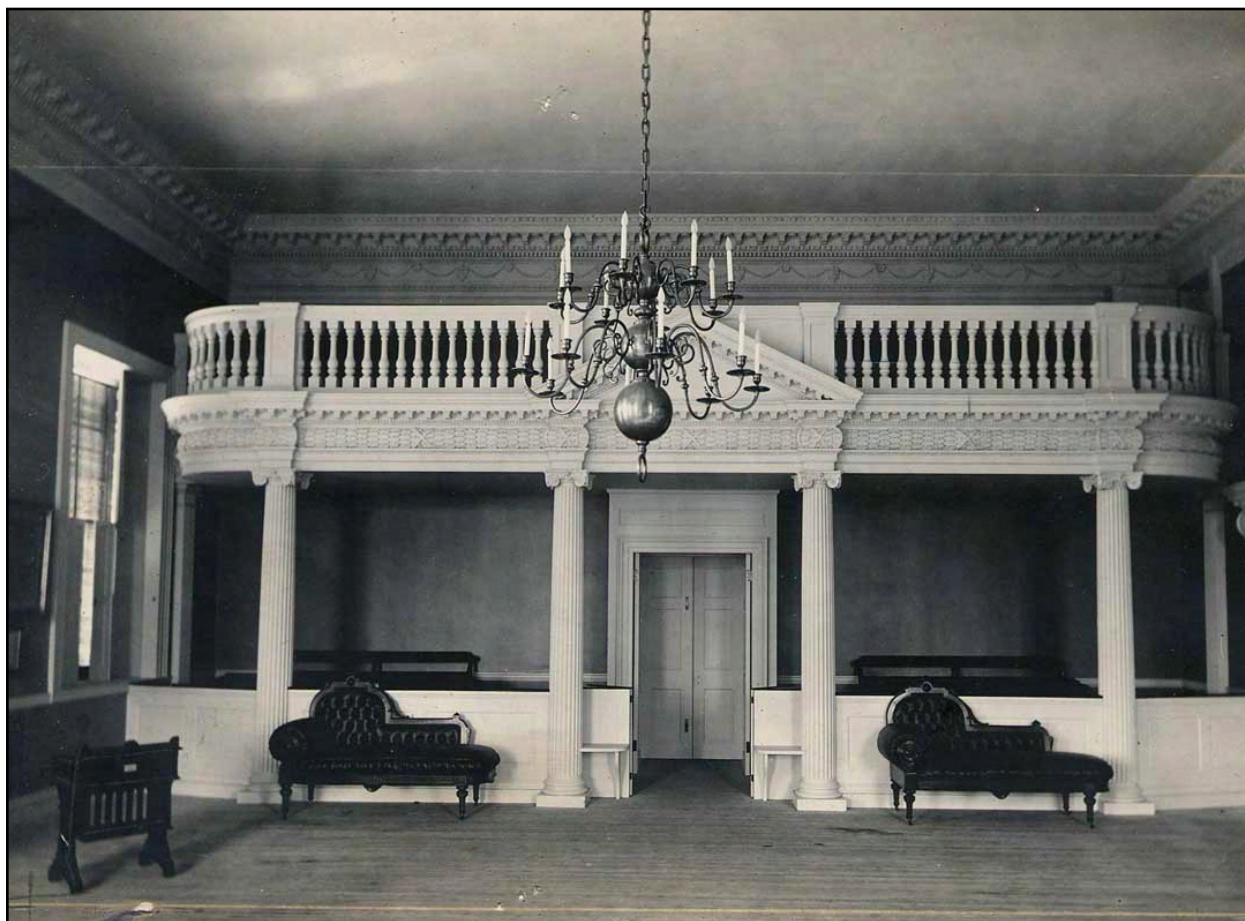


Accession: MSA SC 5287-11-429

Annotation:

This is the cornice as recreated in 1878.

None of the individual parts match the photograph from 1868 that shows the previous cornice, although they are generically similar. There is an additional step in the plaster between the cornice and the field of the ceiling. This transition is decorated with a cast decorative band. As a quick reference, look at urns and the position and shape of the swag.



Circa 1905. Photograph of the Restored Gallery of the Old Senate. George Forbes Collection. MSA SC 182-02-0866

Accession No.: MSA SC 5287-11-42

Annotation:

1905 replication of 1878 cornice that replicated the 1826 cornice that might have replicated the 1798 cornice. Each generation appears to have reinterpreted the individual elements while approximately retaining the composition. (And of course none of these are likely to have been a replication of the 1770s cornice.)

None of the obvious details match from 1826 to 1878 to 1905 despite each architect making claims of exact dimensions and castings from the previous.

J.A. Wilson notes that the 1905 ceiling is about 3" lower than the 1878. This was verified in 2008 by removing the bottom band (architrave) of the cornice and finding 1878 wall plaster running 3-1/2" up behind it.



Circa 1905. Photograph of the Restored Old Senate. George Forbes Collection. MSA SC 182-02-0086

Accession No.: MSA SC 5287-11-429

Annotation: The current cornice is a copy of the previous 1878 cornice which was a copy of the previous 1826 cornice which was a copy of the 1798 cornice which likely did not copy the original 1770s cornice.

Even as a copy, it was not what we would call an exact copy (different swags, urns, rosettes); see current 2008 detail photographs.

From an undated J. Appleton Wilson's manuscript describing the evidence for restoration:

"Ceiling and cornice. The ceiling was originally flat- so that it has been necessary to remove a steel girder- placed across the centre of the room, & absolutely altering its character. The cornice shown in the photographs- and in Trumbull's painting is essentially like the one which we found in place. Mr Frederick says it was made from absolute casts taken from the original which he found. We reproduced it exactly."

Draft notes, "Reasons governing the Committee on Restoration," James Appleton Wilson, undated manuscript. Maryland Historical Society manuscript collection, MS 833.

Accession: Maryland Historical Society, MS 833, box 6.

Annotation: Describes Trumbull's painting as being "essentially like" the original. Despite claims such as, "taken from absolute casts" and "reproduced it exactly" the cornice gives only a vague impression of its predecessor (as seen in photograph comparisons).



With 1905 blue wall plaster removed, note the 1878 wall plaster with intact finishes extends below and behind the 1905. The 1878 plaster is intact on the walls behind the current cornice and down about 3-1/2" onto the wall below.

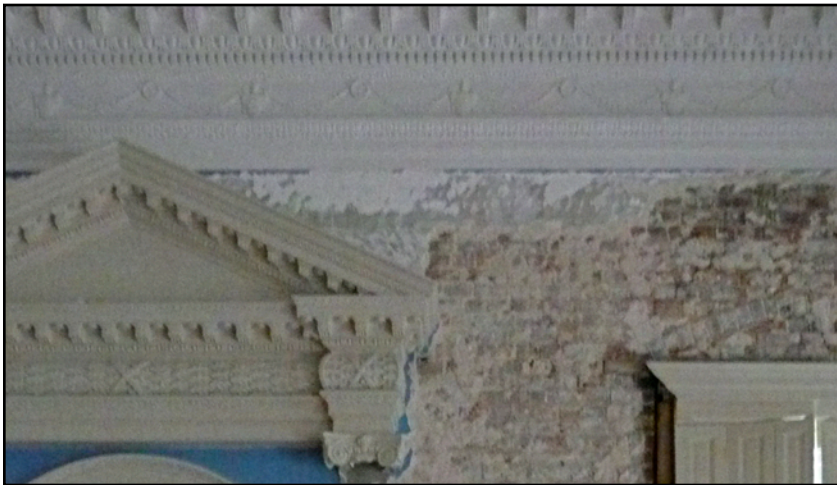
According to J. Appleton Wilson, the ceiling was lowered by 3" in 1905. Why was an approximately two foot band of 1878 plaster retained around the room before re-plastering in 1905?

Photographs taken by the John Greenwalt Lee Company in 2008

1905 Cornice



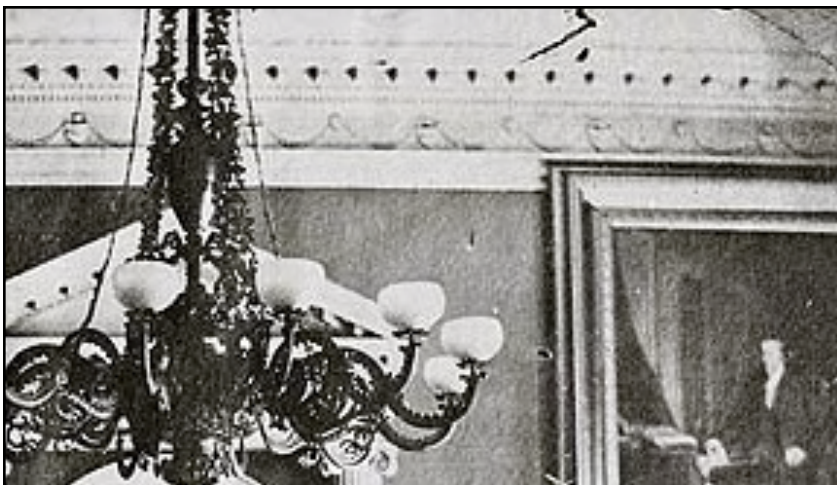
1878 Plaster



1905 rendition Nothing is centered over the niche, but a rosette is nearest. Urns are sharply conical, sitting on a narrow base. Large rosettes hover higher than urn tops, leading to an asymmetrical drape of the swags. Swags do not touch bottom of band.



1878 cornice: An urn is centered over the niche, swags are considerably more flattened, nearly resting on the bottom of the band and rising higher on urn with a wider spacing between elements.



1868 view: Urns are much stouter and very rounded swags touch the bottom of band before rising to mid-point on urns.

Annotation: Details are not consistent from one era of cornice reconstruction to the next.

Cornice Summary

The cornice was likely replaced with every change of ceiling, although the 1826 ceiling change does not appear to have required significant structural work and thus the 1798 cornice may have been retained. Regardless, the cornice was replaced in 1798, 1878, 1905, and very possibly in 1826.

The architects in 1878 and 1905 pronounced that they had accurately matched the previous work with castings of decorative elements and drawings from the original. The photographic record disputes these claims. Each generation provided the same basic cornice elements: a classical cornice with a frieze made up of alternating rosettes and urns with a bellflower swag between. Photographs pre-1878, post-1878, and post-1905 show three different rosettes, three different urns, and three different drapes for the swag, each progressively less curved than the previous. Even the number of repeats is not consistent such that the central element over the niche pediment is alternately a rosette, then an urn, and finally a rosette.

Thus the current rendition is a 1905 reinterpretation of the 1878 cornice, which was a reinterpretation of the 1826/1798 reconstruction. Stylistically the swag frieze shown in those earliest photographs is early for 1779, but about right for 1798. By the 1790s, the details of Federal (or Adamesque) design had begun to replace the Georgian elements from the era of the room's construction. It is likely that in 1798 they would have been more interested in keeping up with the latest style than feeling bound by a sense of obligation to keep the room unchanged from the time of Washington's resignation.

This leaves us with little to indicate the details of the cornice in 1783 other than typical cornices from the period. The cornice of the pediment of the niche and gallery in the circa 1868 photographs provides the best direction.

Three local houses – Chase Lloyd, Hammond Harwood, and Brice House – share similar details to the evidence unearthed thus far in the Old Senate Chamber and all were built in the 1770s. Accurate documentation of appropriate cornices and other details should be taken from these houses before selecting a particular design to replace the 1905 cornice in the Old Senate Chamber. Shirley Plantation and Gunston Hall in Virginia also have strong design similarities to the evidence in the Old Senate Chamber.

LIGHTING

Chronology:

- 1783** Main source of lighting would have been daylight. Additionally candles at each Senator's desk and a single-tier chandelier.
- 1858** Gas lighting installed.
- 1868** Stereocards show large central chandelier and single-globe brackets on each column. Windows are covered.
- 1878** Testimony of R.C. Cornelius confirms installation of nine 3-light brackets with two arms in addition to four chandeliers for the newly coffered ceilings.
- 1886** Photo shows a pair of chandeliers centered in each bay of the coffered ceiling. Column lights have been replaced with two torchiers on the President's desk. Windows are covered in heavy drapery. No sign of the 3-light brackets called for in 1878.
- 1904** Postcard shows four 6-light chandeliers and two torchiers on President's desk. Windows are again uncovered.
- 1905** Interview of Mr. Brooks leads to return of a single chandelier with removal of coffered ceilings. Brooks states chandelier is to be "like the one in White's picture."
- Restoration however produces a two-tier chandelier in contrast to Edwin White's rendering of a Georgian-style single-tier with twelve candles. Daylight is again main source of lighting.

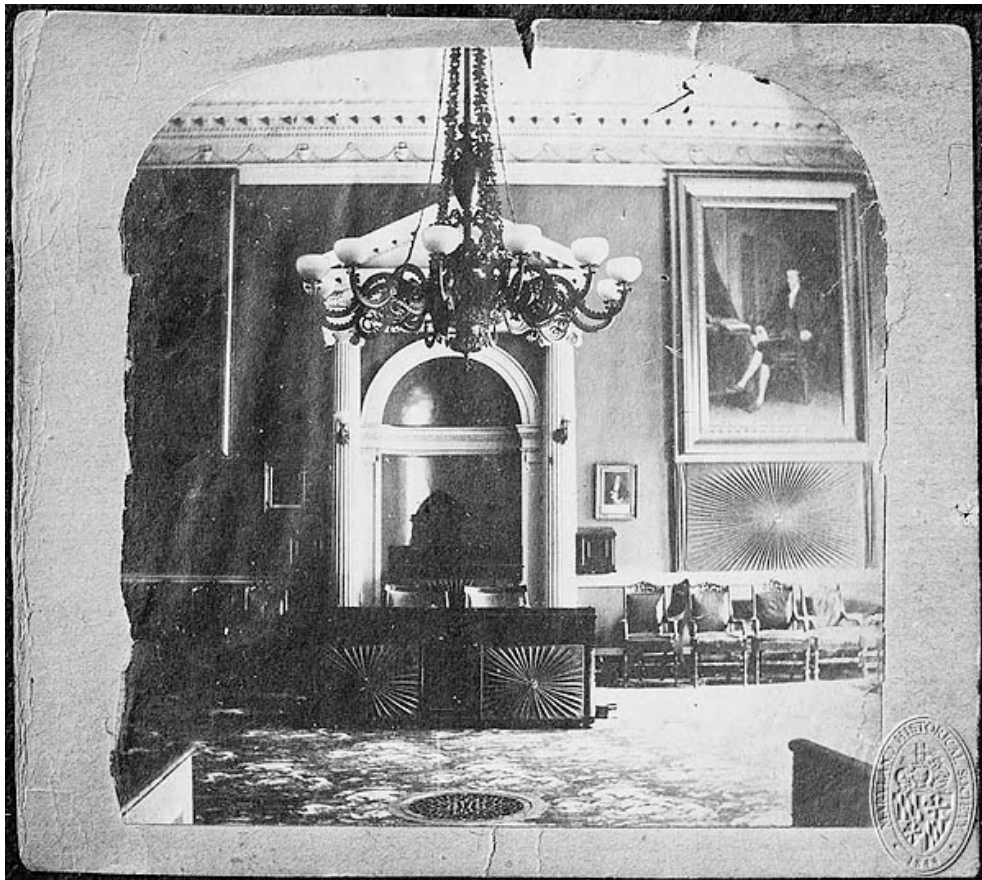


Detail of Edwin White's painting portraying George Washington's resignation of his military commission.

Accession: MSA SC 1545-1112 (detail)

Annotation: White was commissioned for this painting in 1858, the same year gas lighting was being installed, so it is possible that White painted the original chandelier. The design shown here is more Georgian in character with a single level of arms.

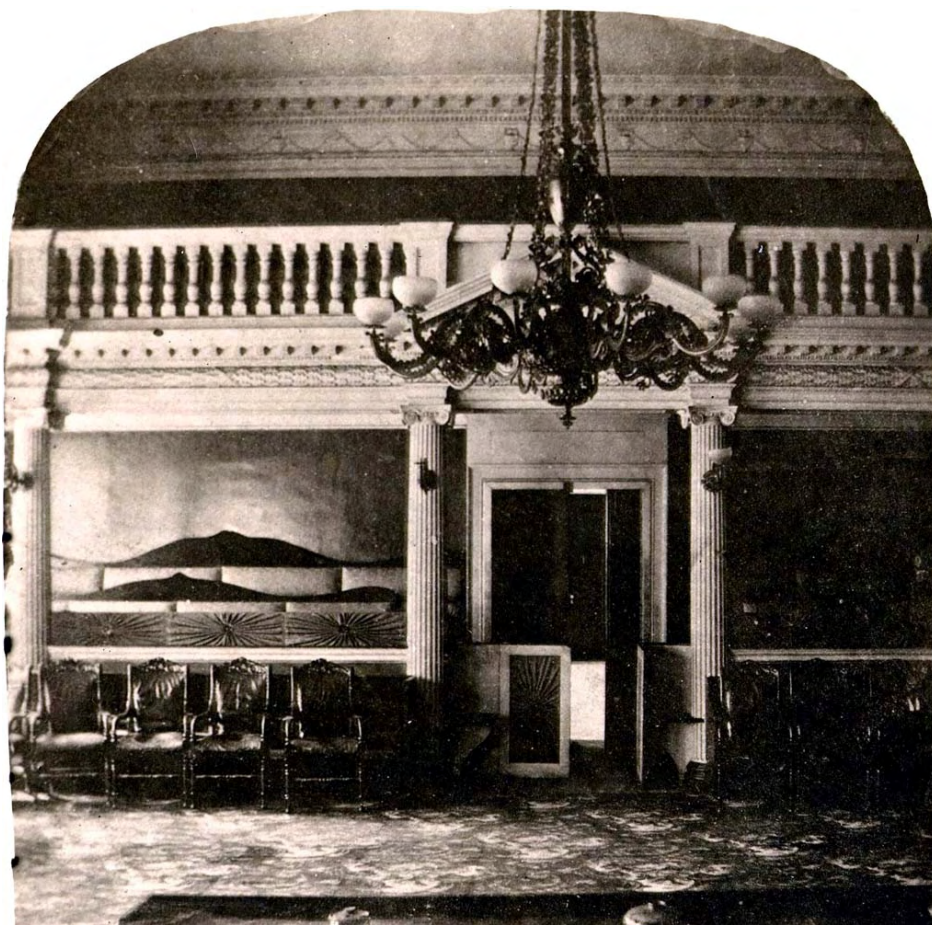
Mr. Brooks recollections for the restoration committee were that the original chandelier in the Old Senate Chamber was “like that in White’s picture” with 12 sperm candles (see J.A. Wilson notes from 1905).



Black and white stereocard image taken from the gallery and facing the speaker's niche in the Old Senate Chamber. George Forbes Collection. Courtesy of the Maryland Historical Society, P3.8

Accession: MSA SC 5287-4-132

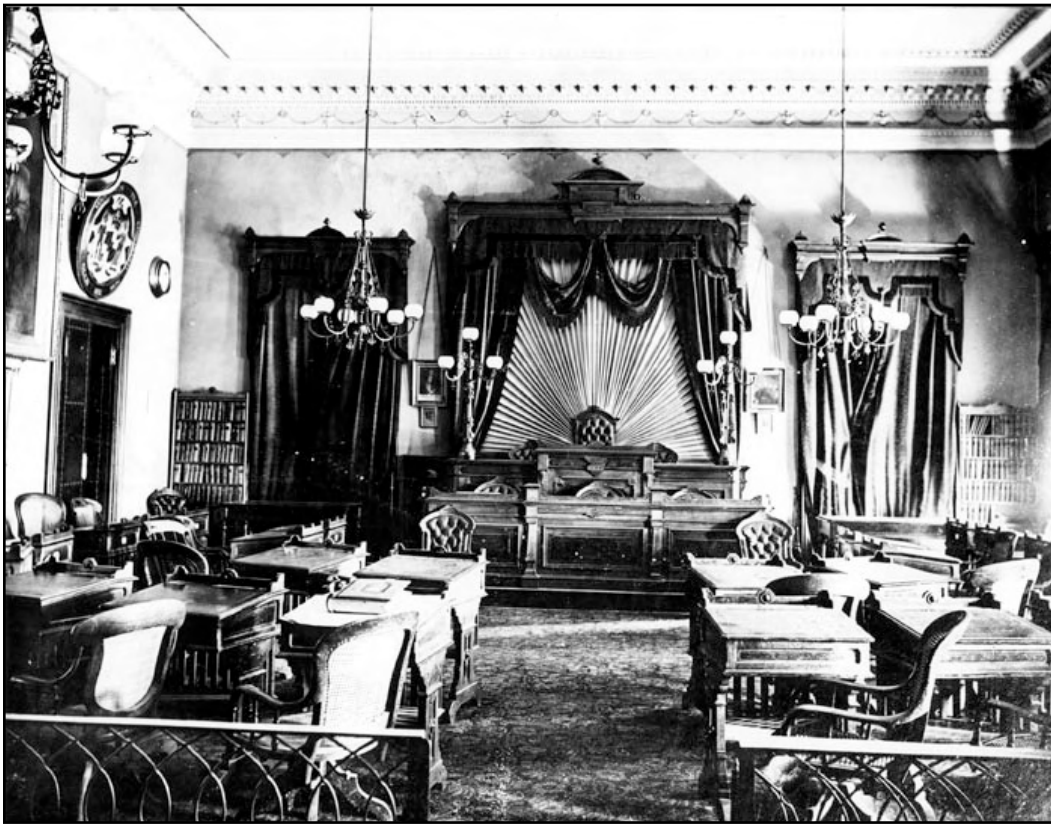
Annotation: Photograph from 1868 showing the niche with chandelier in the foreground. The large central chandelier and 2 single light column brackets are typical of late 1850's gas fixtures. The system was installed in the State House in 1858. The two windows on either side of the niche have been eliminated and covered by paintings. Although it may well have happened as early as 1835, due to paintings outstripping the available wall space, the installation of gas lighting was often the event that allowed 19th century society to end a reliance on day lighting that went back to the beginning of mankind.



Black and white stereocard image of the lobby side of the Old Senate Chamber. George Forbes Collection. (MSA SC 182-02-0501) Label, "Entrance doorway and visitors' gallery of Old Senate Chamber from a photograph of 1868", found with reproduction in Guy Weatherly Collection (MSA SC 617), probably taken from The Maryland State House: A Memorial to John Appleton Wilson, 1931. (MSA Lib 1095.B5M2S7)

Accession: MSA SC 5287-11-466

Annotation: Photograph from 1868 showing the gallery with the chandelier in the foreground. Lighting is in the form of 1850's gas lighting at a large central chandelier and a single light bracket on each column.



Circa 1886 photograph of Old Senate Chamber, MSA SC 1556-116

Accession: MSA SC 5287-11-429

Annotation: The earlier single central gas chandelier has been replaced with four smaller ones. Wall sconces mounted on the engaged columns flanking the niche are gone, as are the columns. These have been replaced by two torchieres on the President's desk.

Testimony of Robert C. Cornelius.

We furnished the principal portion of the gas fixtures. Mr. Frederick came and examined our goods. We named prices to him at the time, and afterwards gave him written propositions. Frederick was in Philadelphia on the first of November, and made selections, stating that he wanted lowest possible prices. Met Frederick in Baltimore, and submitted propositions and designs as follows:

FOR SENATE:

Four 6-light Chandeliers.....	at \$158 00 each.
Nine 3-light Brackets, two arms.....	at 18 00 "

RECEPTION ROOM:

One 5-light Slide Chandelier	50 00
------------------------------	-------

Report of Select Committee to Investigate the Repairs upon the State House: Testimony of Witnesses. 1878.

Accession: MSA SC 5287-11-430

Annotation: The nine brackets would correspond well to the chases for gas lines: three between windows, and two each on the gallery, chimney, and niche walls. However none of these are visible in any photograph we have available between 1878 and 1904. The four chandeliers are visible in the 1886 and 1904 photographs.



1904. Color postcard of the Old Senate Chamber before restoration. MSA SC 2215-20.

Accession: MSA SC 5287-11-429

Annotation: Photograph from a postcard dating just prior to the 1905 restoration. The photo is taken at an angle showing the chimney wall and the niche wall with multiple chandeliers in the foreground and torchieres at the president's desk. No wall fixtures are visible, implying that the wall chases were for fixtures installed in 1858 and removed during the 1878 renovations.

Undated J. Appleton Wilson manuscript titled: Reasons governing the Committee on restoration of the Senate Chamber at Annapolis for the interior detail:

"Re. Mr. Brooks who has been employed at the Capitol for 50 years told me Aug 16, 1905...Says the chandelier was of brass & had sperm candles. It was like that shown in Whites picture. Says the senators each had a candle on his desk in addition, & they were always nervous at each session – thinks the chandelier had 12 candles. He kept it a long time but it finely disappeared."

Draft notes, "Reasons governing the Committee on Restoration," James Appleton Wilson, undated manuscript. Maryland Historical Society manuscript collection, MS 833.

Accession: Maryland Historical Society, MS 833, box 6.

Annotation: This description from Mr. Brooks sounds very much like the chandelier with a single tier of twelve arms that is shown in Edwin White's 1858 painting.



Photograph taken after the 1905 restoration. George Forbes Collection, MSA SC 182-02-0086.

Accession: MSA SC 5287-11-429

Annotation: The only lighting after the restoration is a colonial-style chandelier that supposedly mimics Edwin White's 1858 painting. However, it has two tiers of arms instead of the single tier illustrated in the painting and described by Mr. Brooks.

Lighting Summary

Daylighting through the windows was always the primary lighting for this chamber, but at one time there was also a large brass chandelier of Georgian design with twelve arms in a single tier. The single-tier arrangement was likely similar to the one depicted in Edwin White's 1859 painting of George Washington's resignation. While similar stylistically, the 1905 interpretation of that chandelier that now hangs in the Old Senate Chamber has sixteen arms on two levels. There are also several archival references to suggest the lighting scheme in 1783 was rounded out with candles at each Senator's desk.

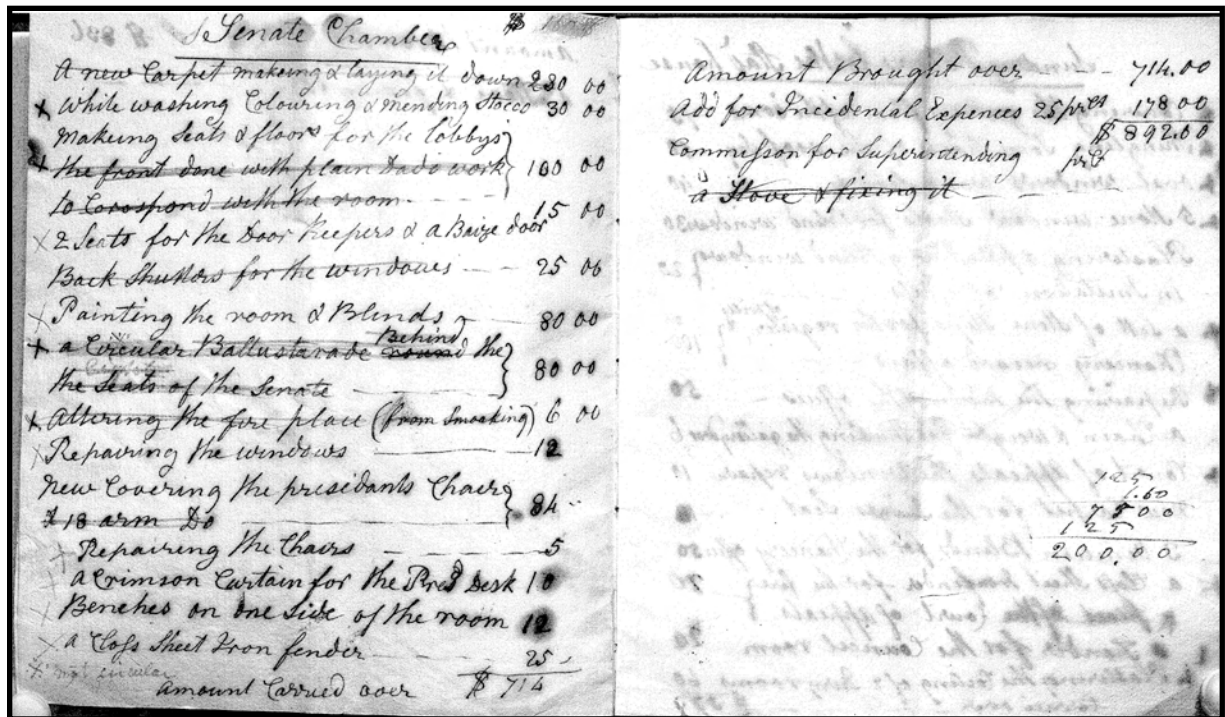
Gas lighting was installed throughout the building in 1858. That was the same year the Edwin White painting was commissioned. It therefore seems possible that White painted the original chandelier. A Mr. Brooks recounted to the 1905 restoration committee that the room had once held a chandelier with 12 sperm candles "being like the one in 'White's picture'" and that it was kept in storage long after it was removed from the Old Senate Chamber.

The 1868 stereoviews show a grand mid-century gas chandelier centered in the room [presumably the one installed in 1858] along with single-globe bracketed lights on the engaged columns on either side of the President's niche and on each column of the gallery. Chases were cut into the masonry walls for pipes going to the space between each window, alongside the door to the committee room and the false door, and on the back wall of the lower level of the gallery at each side of the vestibule. None of these locations are shown in any photograph, although any lighting under the gallery should have been visible in the circa 1868 stereoview. In 1878 the single central chandelier was replaced with four large chandeliers and torchiere were located on the Secretary's desk. Photographs after that modernization do not show any wall lights. In 1905 a single large brass Georgian-style electric chandelier was located in the center of the room with 16 arms in two tiers and it currently constitutes the extent of installed room lighting. Mid-wall height electrical outlets for illuminating paintings between the windows exist in numerous locations, but they were not in use in 2007 nor visible in the 1947 photographs.

WALLS

Chronology:

- 1792** Work order by John Shaw lists coloring of stucco and painting the room.
- 1825** Senate Chamber to be “yellow washed.”
- 1858** Gas heat and lighting installed. Selective wall plaster replacement was necessary for installation of vents, lines, and chases.
- 1878** Complete wall plaster replacement due to modernization. For first time, plaster is applied directly to brickwork on exterior, as well as interior walls.
- 1905** Complete wall plaster replacement. Exterior walls again directly plastered. Inferior plaster was used, leaving chalky haze on all surfaces. Chimney rebuilt. Replacement wainscot is shorter than original. Per J.A. Wilson, sage green color chosen for the wall restoration was based on color found in niche that matched John Trumbull’s 1824 painting.
- 1940s** Overdoors removed leading to infill plaster repairs. Front of chimney masonry recreated in 1905 was further built out by another wythe of brick before simpler fireplace trim was installed.
- 2008** Archaeological investigation of walls and niche reveal intersections of various restorations showing evidence of previous facets and changes to walls. Shell plaster fragment with ochre-tinted limewash basecoat and embedded paper found in hole at base of wall that was last open in 1878.



1792 State House account book for materials and repairs by John Shaw. Book notes accounts for repairs in the Senate Chamber, House of Delegates Chamber, and sundry repairs in the State House, Government House, and the Court of Appeals. Courtesy of The John Work Garrett Library of The Johns Hopkins University, GAR 22. (Permission for use requires permission from The John Work Garrett Library of The Johns Hopkins University) (MSA SC 5287-1-18)

Accession: MSA SC 5287-11-439

Annotation:

Whitewashing, coloring and mending stucco \$30

Painting the room and blinds \$80

“Coloring” in this context implies a tinted limewash. Our largest fragment of early wall plaster carries a multi-layer faux finish in shades of yellow/ochre on top of a coat or two of untinted limewash. “Painting the room” then likely refers to trim.

7 May 1825 - "Ordered that the walls of the Senate, House of Delegates and Executive Chamber and Committee rooms be yellow washed, the ceilings and stucco cornice be cleaned, the woodwork painted, that suitable carpet be put down in the said chambers and the desks repaired under the direction of the Governor."

Accession: MSA SC 5287-2-144

Annotation: Apparently the rooms were similarly treated throughout by this point. A yellow wash is interesting as it compares well with our early plaster fragment that shows a multi-shade faux treatment in yellows early on, followed by monochromatic yellow washes.

Again the term wash (limewash/whitewash) is used to refer to walls, the cornice (decorative plaster) is referred to by the term stucco which today refers exclusively to exterior work, and the designation of painting is reserved for woodwork.

port outlining what had been done and what other work was necessary. This report was appended to his message of that year." The above is quoted from a long article which appeared in the *Sun* of Dec. 26, 1903, by Mr. George A. Frederick, who was the Architect in charge of the work at the time, and who prepared the report. He continues: "All the plastering had been removed (from the Senate Chamber) and restored from drawings and models made from casts of the original ornamental parts. I much regretted in this room, being compelled to remove the gallery, which for want of time could not be replaced. It was in a ruinous and dangerous condition. Careful measurements were taken and accurate drawings prepared of every part, so that nothing will prevent its exact reproduction, if such should be determined upon. Not only was the gallery in a ruinous condition, but its removal at that time was an imperative necessity, as the room itself could not be repaired, and the gallery (as it existed) kept in position during the progress of the work. The Board of Public Works fully realized this, and held a special meeting to consider the course to pursue, and as I insistingly advised its reconstruction should be done in materials of more substantial character than those first employed, and as time was pressing to get the chamber ready for the meeting of the General Assembly, and moreover, as the Board of Public Works already had gone far beyond the appropriation made for the repairs, it concluded it was better to leave the renewal and replacement of this work to the decision of the then fast approaching session. With the close of the work at that time, my employment as Architect ceased."

He then says, "In the latter half of 1877, night and day I worked and labored for the State of Maryland in the completion of the repairs, harder than ever I did in my life. The Legislature, impotent to vent its resentment on the Board of Public Works, for having as it claimed, transcended its powers in exceeding the appropriation made, as also its defined objects, saw fit to punish me, the Board's agent, by withholding nearly

Restoration of the Old Senate Chamber, J.A. Wilson, "Maryland Historical Magazine," March 19, 1927.

Accession: MSA SC 5287-7-105

Annotation: The wall plaster was removed in 1878.

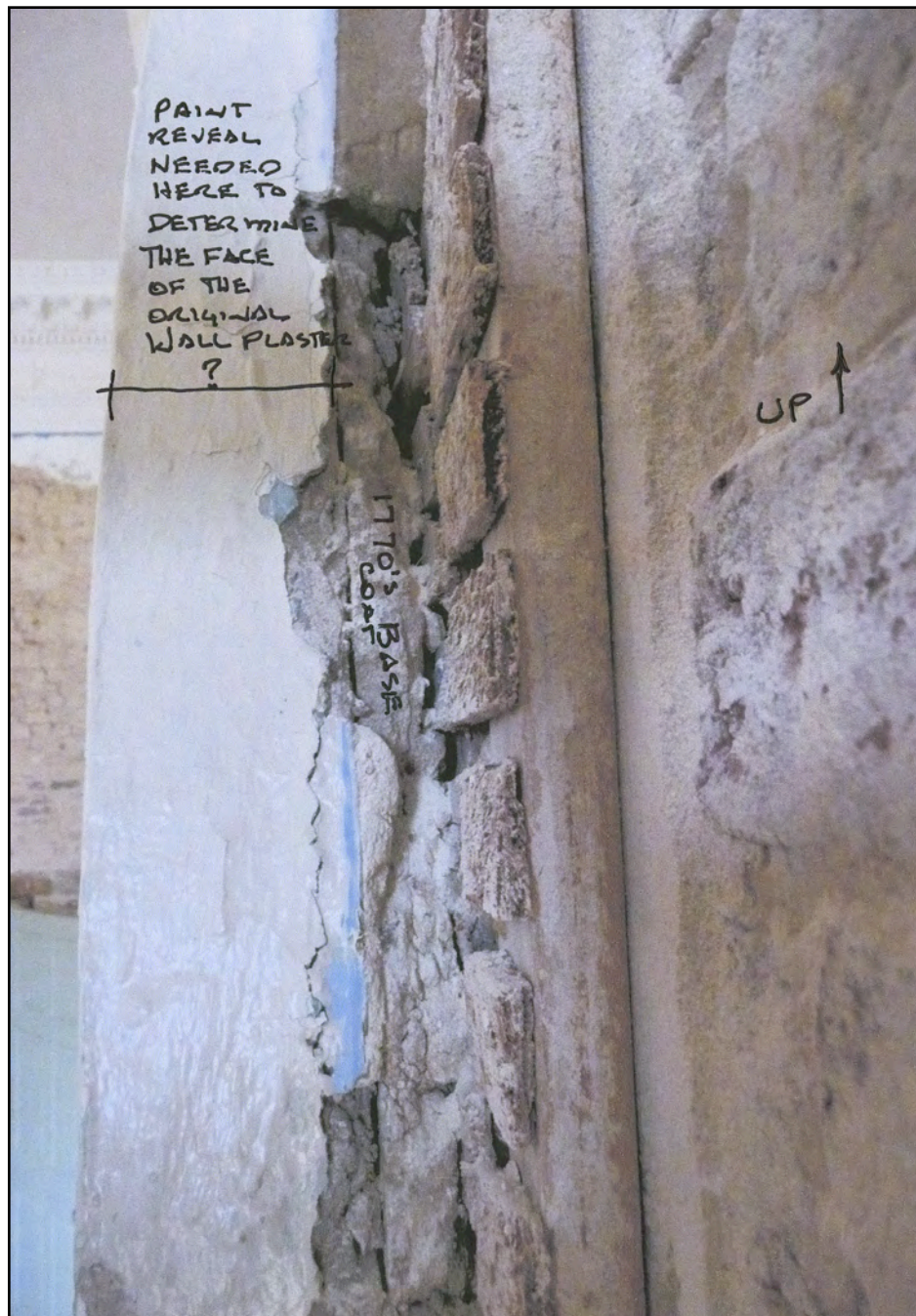
these, the gallery was reached. These had disappeared many years ago, and the hall in which they stood had been changed to rooms so that it was not possible to reproduce them. A new stairway was accordingly provided carefully designed on lines of the period. This does not show in the Senate Chamber and is really no part of the true restoration. To throw, if possible, more light on the matter I wrote the Director of the School of Fine Arts of Yale University asking for any drawings or sketches by Trumbull which they might have, but without success. The Washington picture, strange to say, shows the gallery at the North side of room instead of the South side. This is remarkable for a man noted for his accuracy of detail but in Lossing's "Field Book of the Revolution," on page 197, it is stated that the Artist, for the purpose of having the proper light, and shadow has omitted the three large windows (there are really four). The painting shows a delicate sage green on the walls. In searching for the proper color, I removed several coats of paint from a spot on the inside of niche and just before reaching the original plaster, came upon the identical color. This was repeated with the same result in several other places on the walls, so confirming Trumbull's extreme accuracy.

It was plain that the two windows in the North wall, and four on the East, had not been changed in any way since the building was erected. The brickwork was undisturbed, and the rubbed and bonded flat arches over the openings were as they had been placed. On removing the modern panel work below the sills on the inside, the brick jambs were found extending to the floor. The question then arose, had there been seats below the sills? Correspondence with those who had been familiar with the room since 1845, as Judge Hagner and others, developed that they well remembered the wide seats and had often laid hats and papers upon them, and rested on their cushions. The window sash were carefully copied from originals in the tower, and 24 lights to a window was decided upon as the usual division and the best for the purpose. We

Restoration of the Old Senate Chamber, J. Appleton Wilson, "Maryland Historical Magazine," March 19, 1927.

Accession: MSA SC 5287-7-105

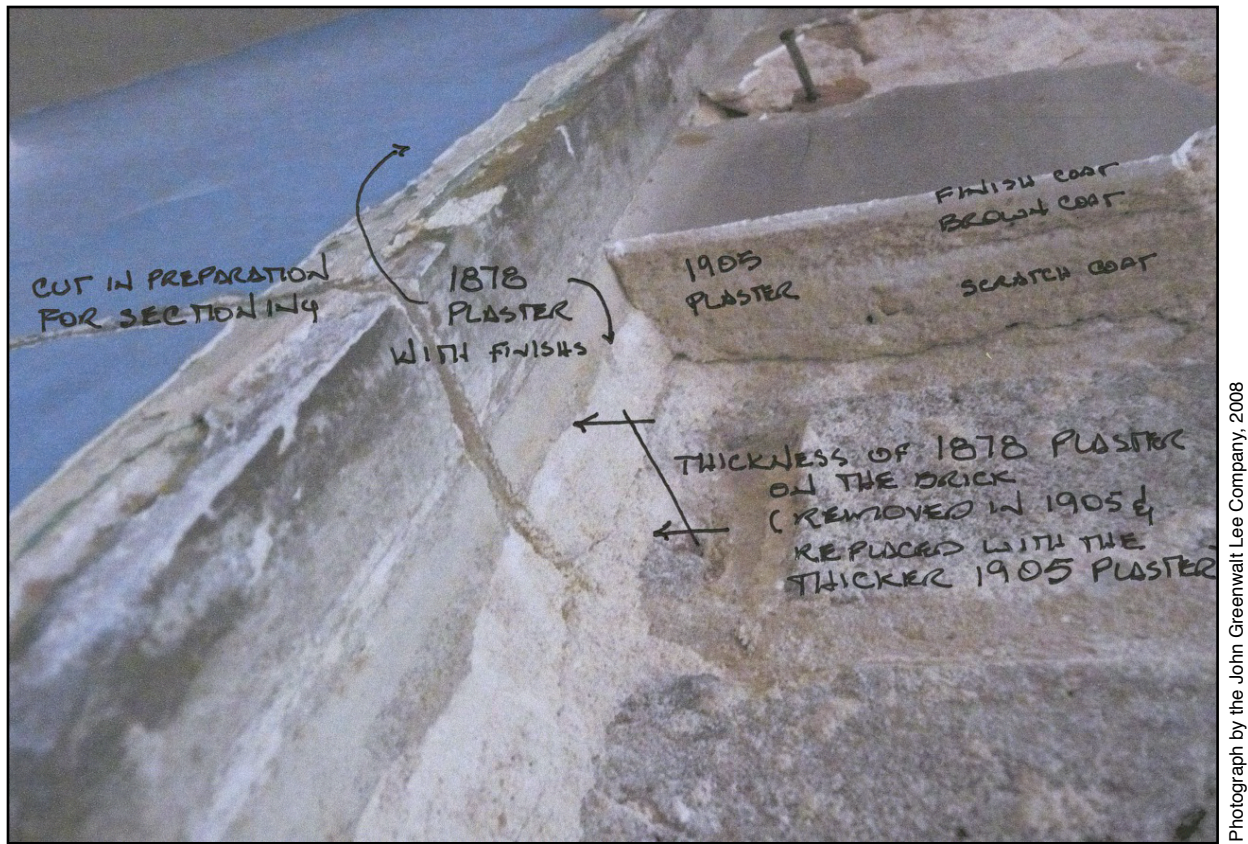
Annotation: The color chosen for painting the walls in 1905 was based on finding a color within the niche that matched Trumbull's painting. Current paint microscopy does not indicate this was the earliest color in the niche, but rather part of a later paint scheme.



Photograph by the John Greenwalt Lee Company, 2008

The right edge of the niche revealed in section showing the original construction with the lath running behind wooden pilasters.

Careful removal of the paint on the edge of the woodwork here may provide additional information about the original thickness of the plaster adjoining the niche and the paint treatment on the woodwork.



The right edge of the niche with 1878 plaster sectioned and partially removed up to the original 1770's plaster of the arched architrave.

Looking up at the intersection between the 1878 plaster in the spandrel over the niche with adjacent 1905 plaster directly on the brick. This area of the niche provides good examples of each of the types and qualities of plaster used during each era of alteration. The high-quality lime plaster used in the construction of the niche remains as a guide for the type of plaster that should be replicated for any future plastering in the room.



Photograph by the John Greenwalt Lee Company, 2008

Several factors indicate the exterior walls were furred out:

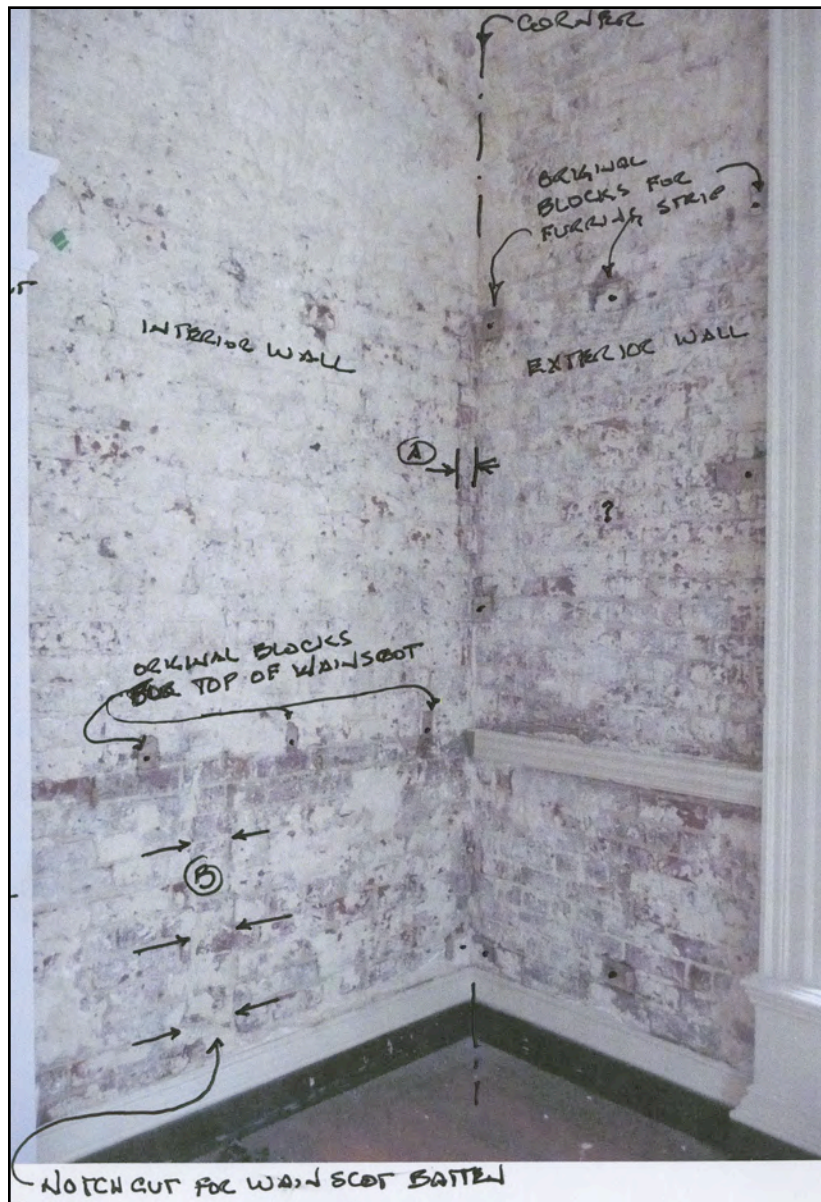
- wood blocking for furring strips from floor to ceiling,
- no remnants of shell plaster base coats on the brickwork,
- no chopped brickwork below chair rail for wainscot battens, and
- no difference in darkness above and below wainscot
(originally having woodwork below the chair rail would have kept the brickwork pristine)

The arrows point to the location of wooden nailing blocks set in place as the wall was laid to allow vertical furring strips to be nailed to the wall for hanging plaster lath of riven wood.

The corner adjoining the chimney wall and the niche wall: left of the corner is an interior wall and to the right is an exterior wall.

The interior wall always had plaster directly on brick above the chair rail. Battens had to be cut into the wall (B) to secure the wooden wainscot below the chair rail on the interior walls to keep the wainscot in the same plane as the plastered areas above the chair rail. The areas protected before 1878 by wainscot appear darker (even through the haze of 1878 and 1905 plasters.)

The exterior walls had the plaster furred out on wood lath so that before 1878 there would not have been mortar directly on these walls. Because the wainscot on the exterior walls was also aligned in the same plane as the furred out plaster above, these exterior walls did not get notched below the chair rail for wainscot battens.



Photograph taken by the John Greenwalt Lee Company in 2008

Since the wall plaster on exterior walls was not in contact with the brick and the wainscot was made of wood, there was no plaster contact either above or below chair rail height and the basic background color (below the 1878 and 1905 plaster haze) is the same shade.

Note that the walls above arms reach have not been as well cleaned as below at the time of this picture and are much whiter with plaster haze from the weak 1905 plaster.

At the corner, a darker vertical stripe (A) on the interior wall was protected from plaster by the adjoining corner furring strip from the exterior wall.



Photograph taken by the John Greenwalt Lee Company in 2008

On the interior walls once the 1905 plaster was removed, numerous locations have bits of what appears to be original base coat with sizable chunks of shell flecks remaining. These obviously do not occur on the exterior furred out walls.



Fragments of early shell plaster with finishes were found in a hole at floor height to the right of the false door.

Most of the more recent paints have flaked off revealing what appear to be the earliest finishes for the room: an ochre-tinted base of limewash and glaze coat to give a faux stone appearance. (Most of the glaze is missing here.)

The fragment of paper at upper left is not

★ wallpaper but a printed item with a list of names.

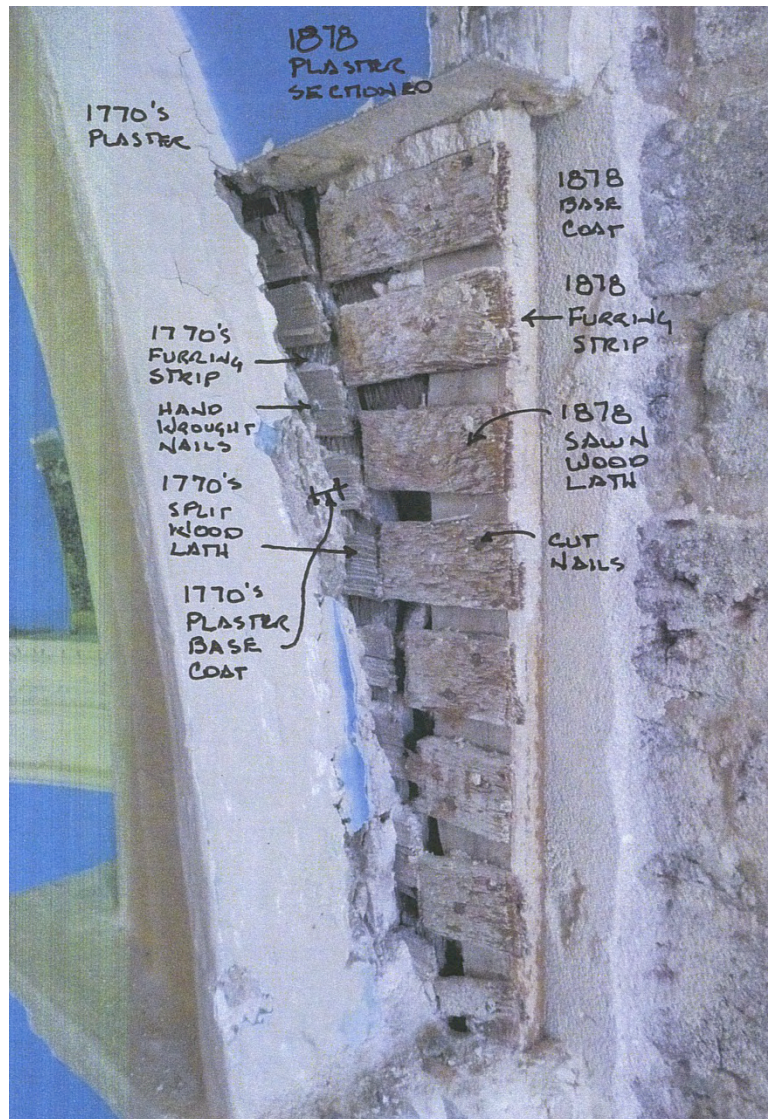
Artifacts have been prepared for storage by the Maryland Historic Trust.



Detail of the location where 2" piece of early wall plaster was found.

(Note floor vent in foreground).

This hole was apparently open in 1878 when the earlier plasters were removed from the room during the modernization.

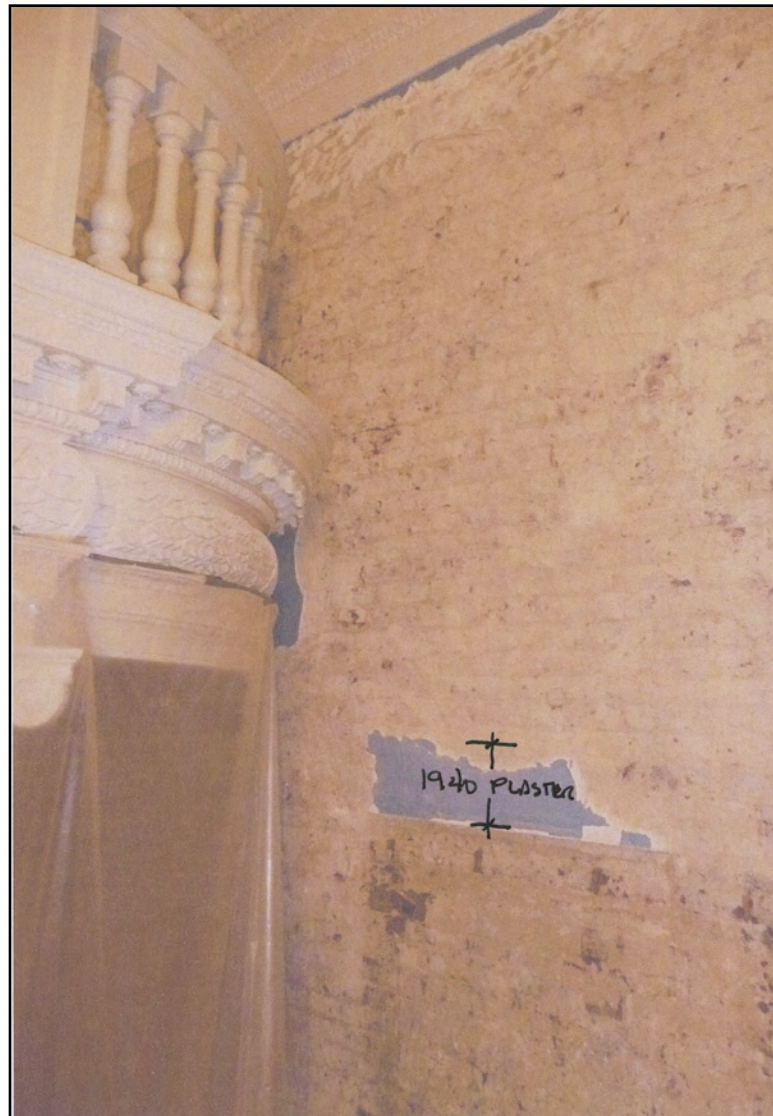


John Greenwalt Lee Company photograph, 2007

The 1905 and 1878 wall plasters on this exterior wall were applied directly on the brickwork. The 1878 plaster was furred out only at the spandrels of the niche.

All of the 1770's plaster was furred out on the exterior walls. Thus the furring strip, lath, and base coat of the 1770's plaster at the niche is indicative of the wall plaster used for the room originally - it just happened to be protected by the decorative plaster of the architrave at the niche which was not removed in 1878.

Where decorative plaster elements were added, they would most likely have occurred on top of the standard base (or scratch) coat of plaster with adjoining brown and finish coats of wall plaster abutting the decorative work. This means it is unlikely there will be any trace of the decorative plaster elements both on the furred walls and those that were directly plastered.



Photograph by John Greenwalt Lee Company, 2007

Infill plaster from the 1940s above the false door indicates removal of the 1905 overdoor. Because the design of the 1905 overdoor was not balanced by wider trim (or pilasters) below, it appeared top-heavy and so was removed in the 1940s as part of a reinterpretation of the restoration.



Wall Summary

Full-scale wall plaster replacement occurred in the Old Senate Chamber in 1878 and again in 1905. In 1858, with heating vents and gas lines being installed, more plaster replacement was inevitable. During our investigation we located plaster fragments from the original, 1878, and 1905 campaigns.

One interesting discovery was that the original construction furred out the plaster on wood lath for the two exterior walls, but placed the interior wall plaster directly on the brickwork. This would have been done to protect the plaster on the exterior walls from temperature extremes and condensation. This difference between interior and exterior wall plaster substrate affected the detailing of all of the wall elements from baseboard and wainscot to door, window, and niche connections. It also significantly reduced our chances for finding outlines of trim on the brickwork of the two furred out exterior walls.

Since we began on the two exterior walls and were finding little evidence of the original configurations, it was a relief to turn the corner onto an interior wall and start to see the sorts of evidence one expects to find during an above-ground archaeological investigation. It then became almost immediately apparent that the exterior walls had been furred out.

The primary differences between exterior furred out walls and interior walls plastered directly on the brickwork are:

- The furred out exterior walls have a consistent pattern of brick-sized wooden nailing blocks for attaching the vertical furring strips. Wooden strips of lath were then nailed between the furring strips and plaster was applied so that it wrapped around the lath.
- The face of the “plain dado” or flush-board wainscot below the chair rail should align with the finished face of the plaster above. Where the plaster is directly on the brickwork [interior walls] it was necessary for the builders to chop out the brick to accommodate the battens that secure the flushboarding into wainscot panels. In contrast, on the furred exterior walls the furring strips and lath provided enough room to accommodate the batten, so the brickwork did not need to be chopped.
- Where the plaster was directly on the brick [interior walls], we found a significant amount of fragmentary remains of the original basecoat of shell plaster. Where the walls were furred out [exterior walls] we obviously found almost none.
- The 1878 and 1905 plasters were applied directly to the brick, regardless of being on interior or exterior walls.

The area adjacent to the niche retains largely original decorative plaster and the original wall basecoat beneath. In addition, this area contains good examples of the 1878 and 1905 plasters, showing how they relate to one another and the comparative thicknesses of coats.

All of the evidence at the niche, along with the descriptions by George Fredericks, the architect who oversaw the 1877 transformation of the room, implies that most of the decorative carved work in the room was originally of cast plaster rather than wood. This means the decoration was set into the same scratch coat of plaster as the wall whether directly on brick or furring and lath. In other words, there is little distinction between plaster embellishments and wall plaster because the decorative plaster elements were applied after the entire wall had received a scratch coat. The plaster embellishments then leave no telltale ghosts on the brickwork that would be seen if the decoration were created out of wood since wooden trim is generally set in place first and all of the plaster run up to it.

In the areas where original basecoat remains on the two interior walls, there is a chance of picking up some information about the decoration from the bleed-through of the finer and whiter molding plaster into the basecoat. Overzealous cleaning or removal of the overlying later plasters could easily obliterate these vestiges making it all the more difficult to find the outlines of the decorative work after removal of the 1878 and 1905 plasters. In short, if a means can be devised of very carefully removing the later plasters without altering the original plasters, then we may be able to gain some more information.

We are still deciphering the wall finish sequences, but there is strong indication that an original construction period whitewash was shortly followed by a decorative sequence of layers with a basecoat of a light yellow covered with a pigmented glaze that darkened and yellowed the appearance of the finish adding depth. This was apparently stippled on with no consistent direction or pattern, likely creating the mottled appearance of stone. When this surface became dirty and worn it was repainted with a single coat of paint that tried to match the general color to which the wall had aged. Numerous, blues, greens, and whites follow.

The 1825 reference to yellow washing the wall implies that the earlier scheme was still being generally followed, although we have not specifically found the 1825 yellow wash. However, good workmanship in the 19th century would have etched or even removed calcimine layers with vinegar before applying the next finish. The 1878 plaster had a sand texture and migrated through several shades of brown and green, including an interesting lavender. The 1905 plaster was again a smooth plaster and picked up the soft drab green shown in John Trumbull's 1824 rendering of the Old Senate Chamber at Washington's resignation.

This evidence indicates that in 1783 the walls were plastered and painted to have the appearance of stone. The trim in the room was also painted a stone color but a more grey shade than the walls to providing a subtle two-tone appearance.

WAINSCOT

Chronology:

- 1792** John Shaw work order calls for continuation of “plain dado to correspond with the room” across from of visitor’s area running between gallery columns. This indicates that the room already had unpaneled flushboard wainscot on the walls.
- 1868** Stereocard shows no wainscot extending into window recesses and the windows have been covered on the niche wall. The stereocard also shows a gate to the lobby beneath the gallery has been added. The gate is capped differently than adjoining wainscot between columns.
- 1905** J.A. Wilson states that wainscot was recreated in a style “typical of the period.” Post-restoration photos show the area below the chair rail is painted the same color as the walls above, while chair rail and window/door trim is white. Recreation includes angled ends around the lobby below the gallery to meet wall wainscot either side of the false door and fourth window instead of curving as the balustrade above.
- 2008** Archaeological investigation reveals evidence that original wainscot was made of wood and extended higher than the 1905 wainscot recreation in plaster.

Senate Chamber	
A new Carpet making & laying it down	220 00
* While washing, Colouring & mending Stairs	30 00
Making seats & floor for the Lobby	
* the front done with plain dado work	100 00
to correspond with the room	15 00
* 2 Seats for the Door Keepers & a Biase door	
Back Shutters for the windows	25 00
* Painting the room & Blinds	80 00
* a Circular Ballustrade behind the	80 00
the seats of the Senate	
* Altering the fire place (from Smoking)	6 00
* Repairing the windows	12
New Covering the presidents Chairs	84
* 10 arm do	
Repairing the Chairs	5
a Crimson Curtain for the Pres. Desk	10
Benches on one side of the room	12
* a Clo's Sheet Iron fender	25
* not similar	
Amount Carried over	\$ 714

Amount Brought over	714.00
Add for Incidental Expenses 25/100	178.00
Commission for Superintending	1/20
a House & fixing it	
	105.00
	750.00
	125
	200.00

1792 State House account book for material and repairs by John Shaw.... Courtesy of John Work Garrett Library, Johns Hopkins University, GAR 22. (Permission for use requires permission from the John Work Garrett Library of The Johns Hopkins University.) MSA SC 5287-1-18.

Accession: MSA SC 5287-1-173

Annotation: John Shaw's 1792 work order calls for the front of the gallery (the divider between columns) to be added in a style that corresponded to the wainscot already running around the rest of the room. The distinction of "plain dado" indicates the room already had a flush-board, unpaneled wainscot prior to 1792. This type of wainscot is installed in the same plane as the plaster above the chair rail and is created of wide boards stacked to create a flat, unadorned surface.



Wainscot from Menokin, Warsaw, VA. Photographs by Charles Phillips, 2008



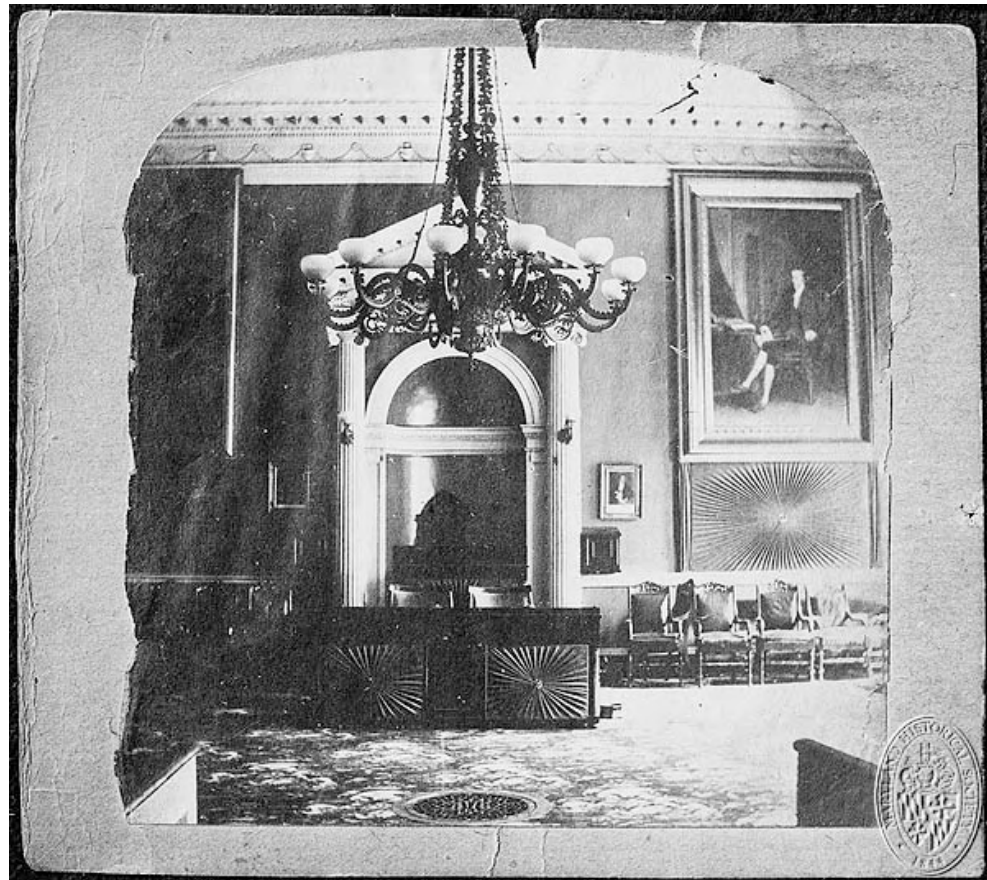
“Plain dado” or flush-board wainscot construction:

Above: The stacked, flush-face boards viewed from the front (without chair rail or baseboard in place).

Left: End views of the dovetail rabbets that are often tapered to receive the battens and hold them snugly in place.

Bottom: From the back across two boards showing how the batten groove is often tapered so the fit over the battens is further tightened by gravity.

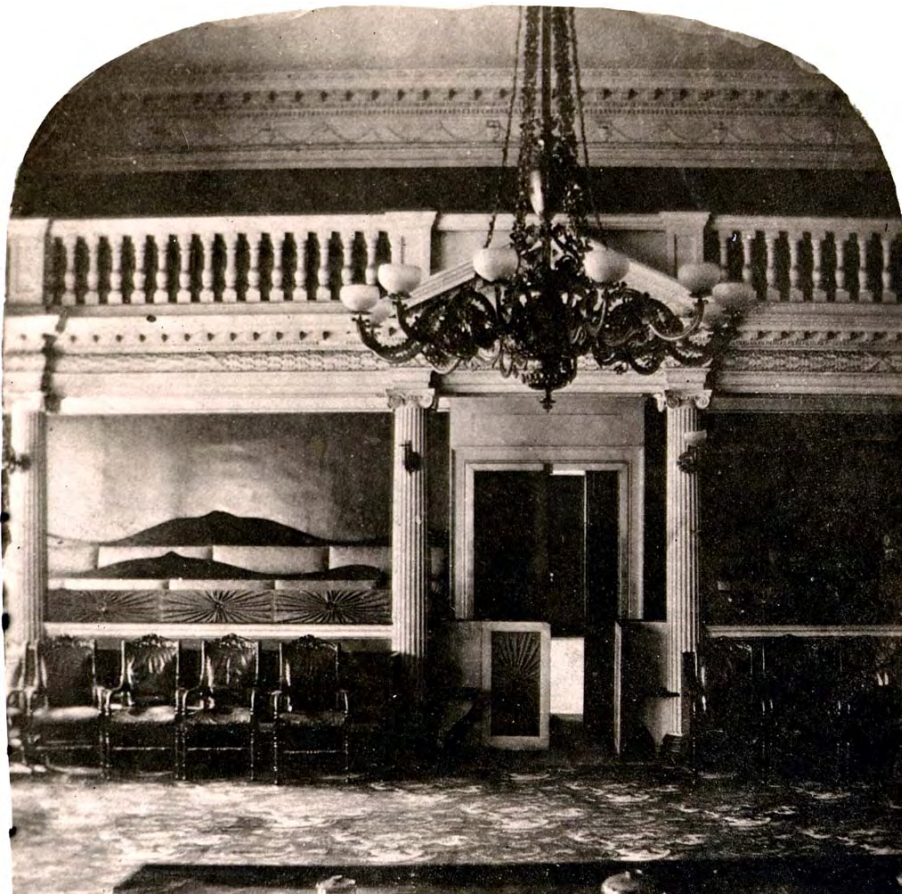




Circa 1868 black and white stereocard image taken from the gallery and facing the speaker's niche in the Old Senate Chamber. George Forbes Collection. Courtesy of the Maryland Historical Society, P3.8

Accession: MSA SC 5287-4-132

Annotation: Not only have the windows on either side of the speaker's niche been covered with paintings, but the wainscot no longer extends backwards into window recesses, as the physical evidence uncovered this year suggests was the earlier arrangement.



Circa 1868 black and white stereo-card image of the lobby side of the Old Senate Chamber. George Forbes Collection. (MSA SC 182-02-0501)

Accession: MSA SC 5287-11-466

Annotation: Although the “partition” extending between columns dividing the area under the balcony into a visitors’ area was a 1792 addition, the gate is an even later addition. In this photograph the gate is set back further (extending behind the columns, not abutting), is taller and has a different cap style than the wainscot that runs between the other columns and the walls.

Undated draft notes, "Reasons governing the Committee on Restoration" by James A. Wilson:

"Gallery – Photograph taken before demolition - about 1868 – several of the columns were preserved and also, two pilasters – The location of columns was determined by a drawing made before demolition by Hayward & Bartlett, also the pilasters on walls & the false door. Mr Frederick & Mr. Davis – agreed that ends of gallery were curved & the plaster having been taken from the walls, the exact point where pilasters had been fastened was shown by wood blockings in the brick work. Fragments of the entire entablature were preserved in the Land Office –& were copied exactly. The balustrade was carefully reproduced from the photograph – Mr. Davis said the partition or division which divided the floor below the gallery – from the remainder of the room – was straight –& its top member mitred with chair mould."

Accession: Maryland Historical Society, MS 833, box 6.

Annotation: The partition was to be straight below the gallery. In order to accommodate the false door and fourth window, this was taken to mean a straight section of wainscot angled backwards in the same area the entablature has curved ends above.

found modern boxed inside shutters to all windows and have allowed them to remain, only changing the mouldings to conform with the period. Persons who had known the room agreed that inside shutters had been used, which was confirmed by the examination of nearly all the Annapolis houses erected about the same time as the State House. The details for doors, wash board, chair rail, &c., were taken from actual examples of the period. For the fireplace and mantel we had nothing to go upon but the testimony of persons who had been familiar with the old room. This is also true of the fire irons, &c. By removing the plaster the original joining of old and new brickwork was revealed, giving the width of chimney breast as 8 ft. Judge Alexander B. Hagner well remembered the fire place and described it as a "huge rough cavern." Mr. S. W. Brooks, who had been employed at the building for more than fifty years, said he had always supplied it with four foot cord wood sticks, so it was made four feet and six inches wide, and very deep. The hearth was paved with original hexagon bricks which had formed the floor of the main hallway, and enough of which were fortunately recovered in the cellar. The fireplace itself was lined with original old brick. No trace of the mantel could be found as it was removed in 1858 when the chimney was taken down. No trustworthy data could be had except that it was of wood. A new mantel was designed, based on well known examples of the time, with the same frieze which appears in the gallery and above the niche. All the testimony agreed that the facing was of plaster painted black, which has been followed.

The interior woodwork has been painted white, which was almost universal at that period and which is confirmed by the photograph of 1868. The washboard is black, and the delicate rail capping the enclosure below the gallery is of mahogany. Mr. Brooks said that the andirons were rough and heavy with a long shovel and a kind of fork for mending the fire, all of wrought iron. Sketches made by him and elaborated until they met his ideas were prepared, and put into the hands of

Restoration of the Senate Chamber by J. A. Wilson, "Maryland Historical Magazine," Vol XXII, March 1927.

Accession: MSA SC 5287-7-105

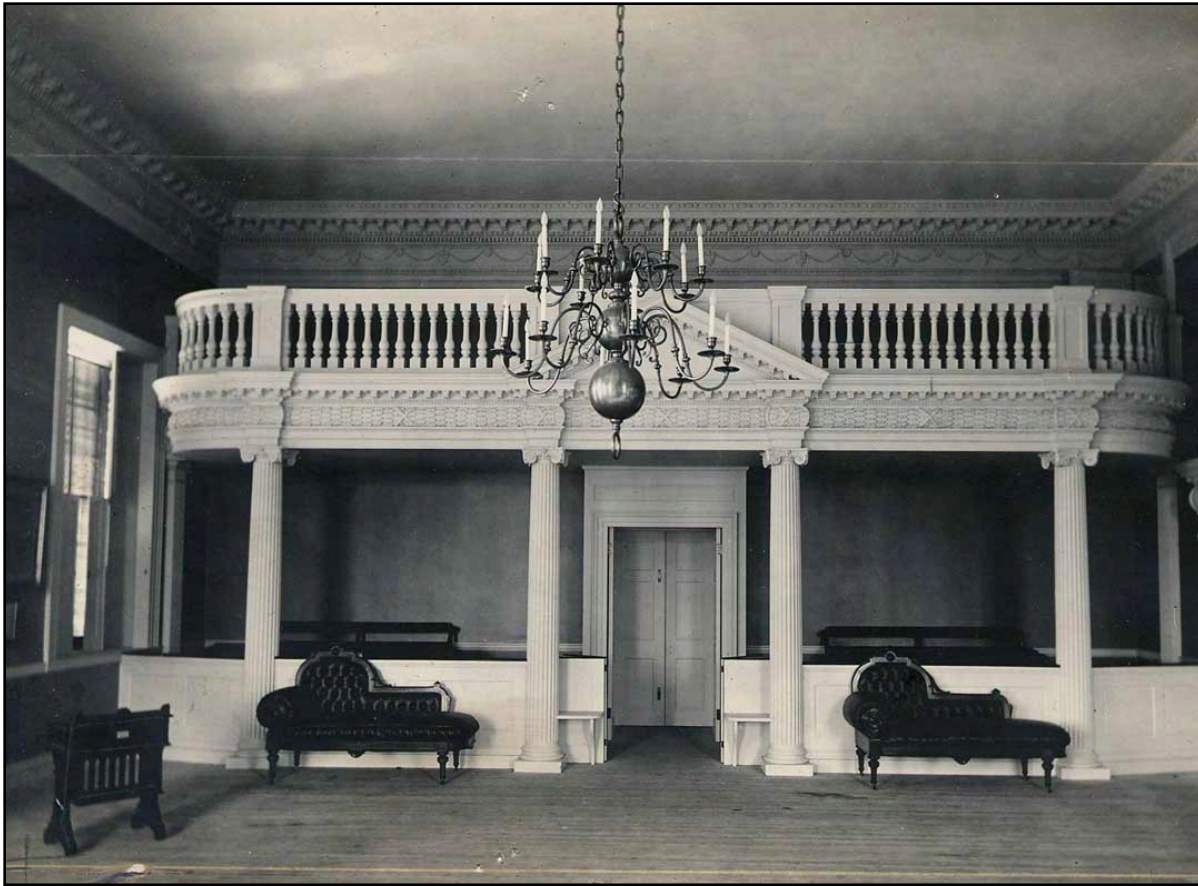
Annotation: Washboard (baseboard) and chair rail details in 1905 were determined by "typical of the period" rationale. Regarding colors, they state that woodwork (presumably including the wainscot) was painted white "as [it] was almost universal at that period," but the reason for painting the baseboard black was not given.



Circa 1905 Photograph of the Restored Chamber. George Forbes Collection. MSA SC 182-02-0086

Accession: MSA SC 5287-11-429

Annotation: The 1905 restoration recreated the wainscot in plaster rather than wood as it was originally constructed. At first glance, however, the 1905 wainscot, chair rail and baseboard recreation is similar to the original wainscot style that was described in 1792 as being a “plain dado.” To Georgian designers, this flushboard wainscot was the highest style used for prominent spaces. Georgians typically painted the wainscot as part of the trim rather than to match the wall above the chair rail.



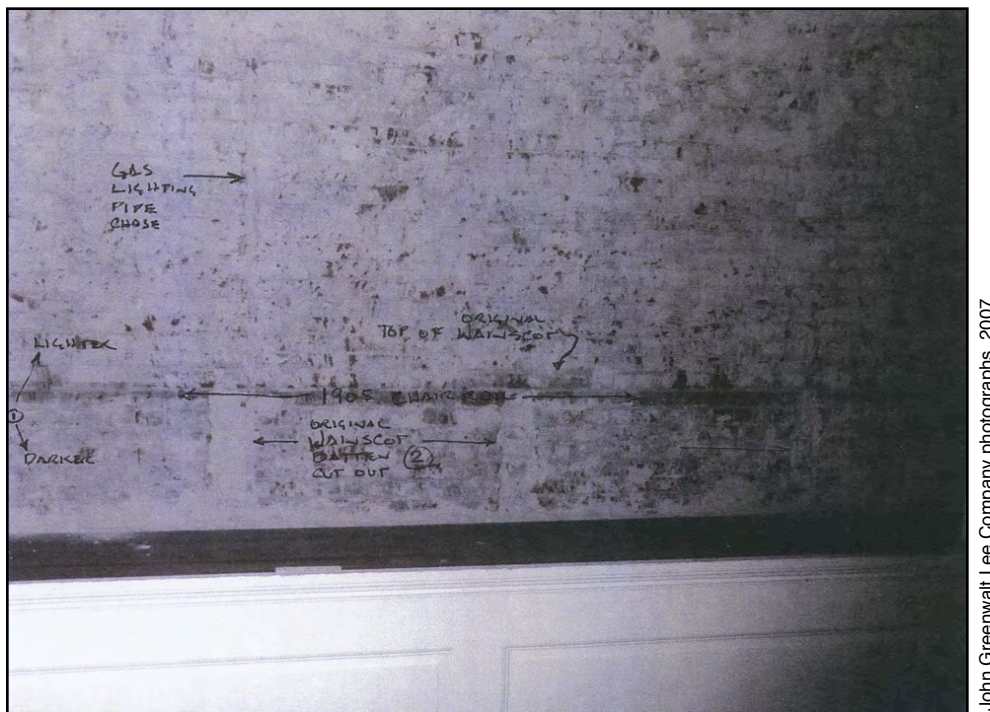
Circa 1905 Photograph of the Restored Gallery of the Old Senate Chamber. George Forbes Collection. MSA SC 182-02-0866

Accession: MSA SC 5287-11-42

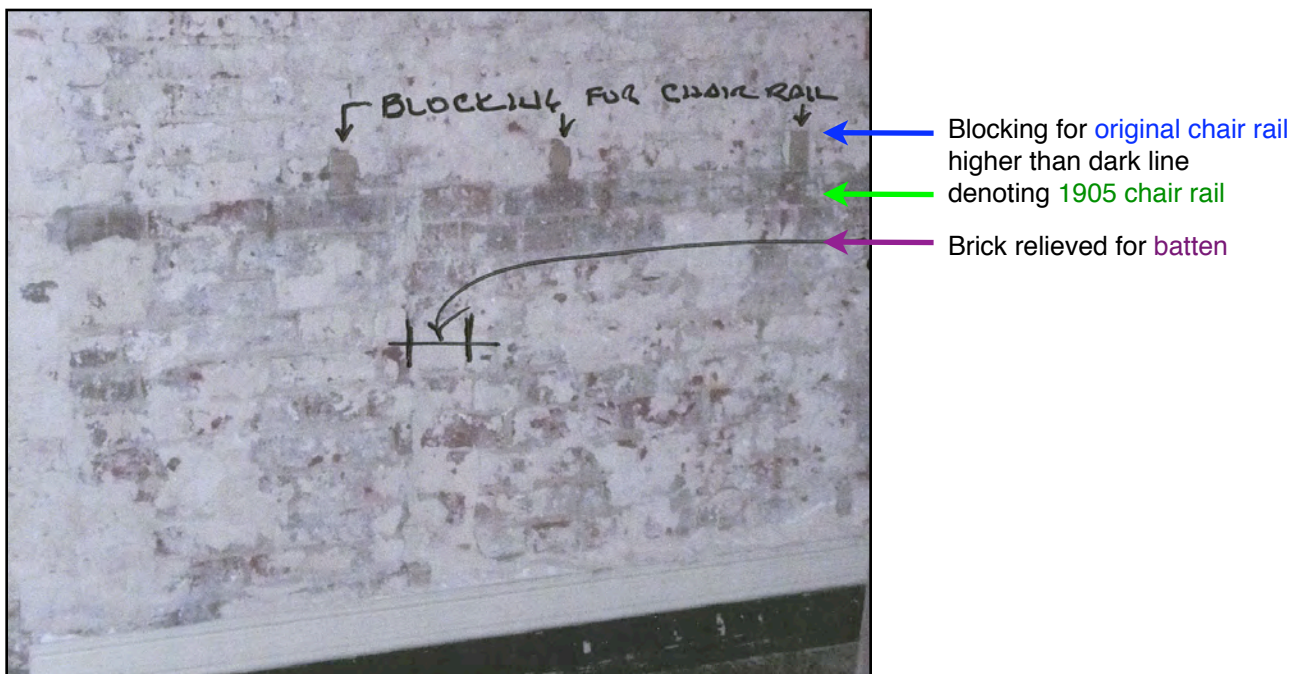
Annotation: The 1792 work order called for an enclosure below the gallery of “plain dado” wainscot to match the rest of the room. The 1905 restoration committee relied on the recollections of the disgruntled 1870s architect George Frederick and a Mr. Davis who remembered the section between the columns being straight (as opposed to the curved ends above) with the cap mitered into the chair rail.

The 1905 use of angled ends appears to be an accommodation to the location of the false door and the window. The line of the columns was said to be based on an 1858 drawing (now misplaced). However that drawing was made for a purpose unrelated to these features, namely the installation of central heating. Relying on this drawing for architectural details is risky and thus the accommodations should be questioned.

The location and details of the balcony and 1792 wainscot between columns that were ensconced in the 1905 restoration may be unreliable.



With the pre-1878 treatment of the room having plaster directly on the interior walls and wood wainscot below, the area below the original chair rail height is still markedly darker - in spite of the lime haze from the 1905 plaster coating everything. Note the difference in wainscot height down several inches with the 1905 restoration from its taller 1770s arrangement when the panels of the “plain dado” wainscot were originally attached with battens on the backside. The battens were chopped into the brickwork (see filled patches) to keep the face of the wainscot in the same plane as the plastered wall above.



Wainscot Summary

The primary clue defining the original wainscot is the reference in the 1792 John Shaw work order to installing “plain dado work to correspond to the room.” Obviously the room already had plain dado work that the new work was to match. Dado is a term loosely used to describe wainscot. The etymology is a bit complicated but it comes from the academic proportions of a pedestal under a column having been a cube or a die, as in dice. A pedestal including cap and base stretched all the way around a room becomes wainscot. Die was somehow corrupted to dado and thus dado work is what we now call a wainscot. Plain dado work refers to wainscot without panels and is typically constructed of flush horizontal boards.

Contrary to most modern sensibilities, wainscot in the eighteenth century that was pristinely flat and without panels was the most formal option and thus used in the most formal of rooms and wrapped uninterrupted through the window recess. Next step down in formality was the use of plain dados with windowseats for second-tier rooms; then paneled wainscot with window seats for the third; chair rails and baseboards with plaster between and windowseats was the next step down; and finally window sills at the chair rail reserved for the plainest rooms. The importance given to uninterrupted plain dado or flush-board wainscot wrapping a room may well relate to the fact that the skill necessary at that time to make a broad flat surface that would not warp was much greater than the workmanship involved in making raised panels. It therefore cost more to make flushboard wainscot. Likewise white or light-colored baseboards were reserved only for the most formal rooms ... assuming one could afford the luxury of keeping it clean and unmarked; otherwise black or common Spanish brown (think Hershey’s chocolate) was used. The lowest end of the spectrum on paint was iron oxide red or barn red.

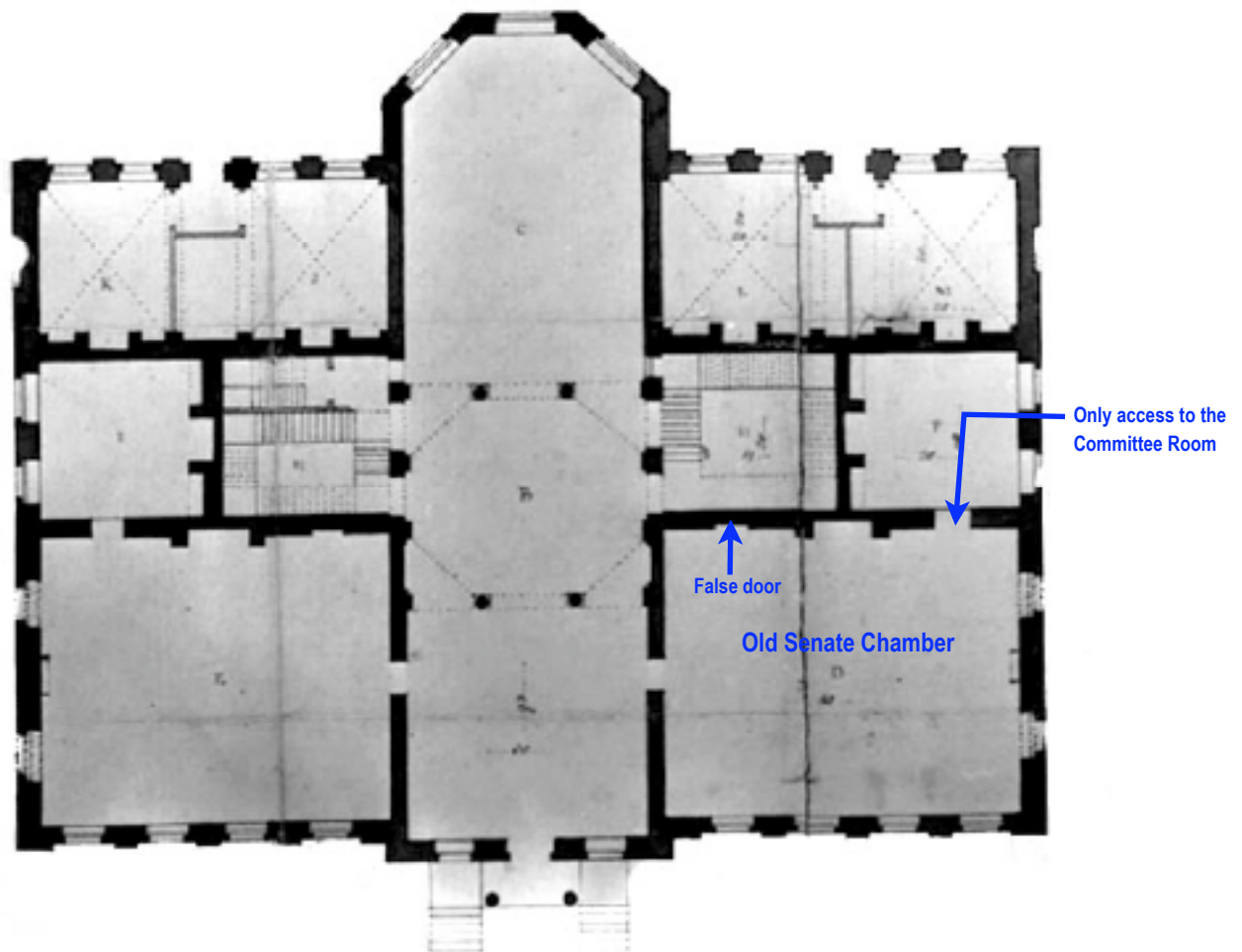
Keeping the flush-boarded wainscot boards flat was achieved by using well seasoned wood with a sliding dovetail batten on the back side where it was not visible. Finding notches chopped out of the brickwork on the two interior walls below the chair rail (to receive the wainscot battens) was thus the next supporting clue for flush-board wainscot. By contrast, stiles between panels kept raised-panel wainscot flat, eliminating the need for separate battens on the back.

In 1783 the wainscot in the old Senate Chamber was flat wood without panels and flowed in and out of the window recesses. It would have been painted to match the other light-colored trim. Until this flush-board wainscot was replicated between the columns in 1792 to create a separate space under the gallery, the floor would have flowed uninterrupted to the back wall around the free-standing columns.

DOORS

Chronology:

- 1771** Construction begins on Hammond Harwood House with bold Georgian details.
- 1772** Joseph Horatio Anderson's architectural drawings for the new State House shows three doors - two functional and one false
- 1790** Masonic Lodge in New Bern NC built. Here the effect of a room ringed in repeating details, including sizable overdoors and overwindows
- 1792** Door to rotunda ordered to be upholstered in baize. The formal trim at this door was likely removed at this time with the addition of a vestibule to the Great Hall.
- 1818** Work order for "double light doors of baize."
- 1822** Trumbull's sketch shows pronounced overdoors on chimney wall's two doors.
- 1868** Photo shows 1792 vestibule and a two-leaf gate separating visitors from Senate.
- 1878** Chimney wall door trim replaced with narrow architrave matching rest of State House. Doors at vestibule to Great Hall removed and replaced with a large transomed opening that extended nearly to the cornice.
- 1886** Photo shows double-leaved Committee Room doors covered in baize with no overdoor and narrow trim.
- 1905** The Committee Room doorway is narrowed and made into a single-leaved opening. Doorways reproduced based on Trumbull brackets, 1868 photograph and "typical of the period," achieved a very top-heavy overdoor.
- 1927** J.A. Wilson claims the 1905 doors were reproduced from a "minute examination" of the 1868 stereoview.
- 1939-40** Overdoors are removed due to unbalanced appearance.
- 2008** Archaeological investigation reveals ghosting and physical evidence of original proportions and entablature with brackets at overdoors.

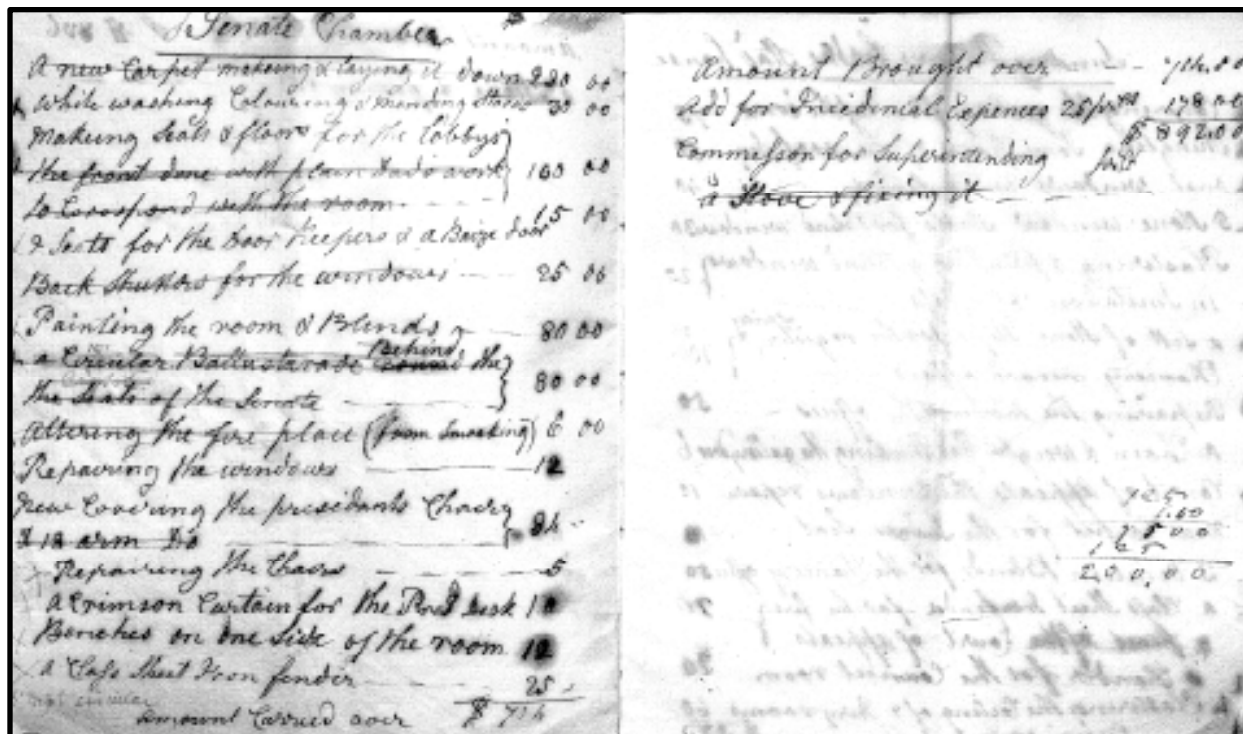


Drawings by Joseph Horatio Anderson, circa 1772, used by the State House building contractor, Charles Wallace, an Annapolis merchant. (From the John Work Garrett collection at Johns Hopkins University, GAR 22) First Floor plan (MSA SC 1556-110)

Accession No.: MSA SC 5287-1-159

Annotation:

**This original plan accurately locates the three doorways (two functional and one false).
How developed was the door from the rotunda before and after the creation of the gallery?**



1792. State House account book for materials and repairs by John Shaw. Book notes accounts for repairs in the Senate Chamber, House of Delegates Chamber, and sundry repairs in the State House, Government House, and the Court of Appeals. Courtesy of The John Work Garrett Library of The Johns Hopkins University, GAR 22. (Permission for use requires permission from The John Work Garrett Library of The Johns Hopkins University) (MSA SC 5287-1-18)

Accession: MSA SC 5287-11-454

Annotation: Calls for John Shaw to provide a baize (baize) door in 1792 –

A baize door is one upholstered in baize, a heavy woolen material used to provide sound deadening that is commonly green, although often brown and occasionally other colors. Baize was commonly used in the 18th century between rooms where privacy was desired – be they between family/guests and servants or in public buildings such as those leading to courtrooms.

This later addition implies that the door into the room was not upholstered prior to 1792 and was likely not part of a vestibule.

1818. Description of repairs ordered by John Shaw to be made in the State House and completed with all convenient dispatch. Includes repairs to the Senate Chamber, House of Delegates Chamber, Committee Rooms, the privy, and furniture within the rooms. (MSA S 1004-145-105-104)

State House— Copy of this to be given to Mr. L.

Repairing gallery floor
Shingling the parts of roof which require it
Chain and weight for shutting the gallery door
Court of Appeals windows repaired—
Sheet Iron fender for fireplaces—

Senate Chamber
Double light doors of baize, or ac[?] otherwise
tables covered with baize.
Covering chairs and seat of President
1 doz. Windsor chairs—
Curtain for Presidents desk
~~Curtain before each members desk~~
That peirs in committee room and sundries

House of Delegates
New covering Speakers Chair with morean
Curtain for Speakers desk
Same Curtain for Clerks desk—
Desks repairing & fixing again—
Altering the Lobby—Seat for door Keeper
Baize doors as in Senate Chamber—
Painting the room—
New carpet and repairing window blinds—
{Committee Room – whitewashing—painting
New presses—

New affairs to be made for
Convenience of members}

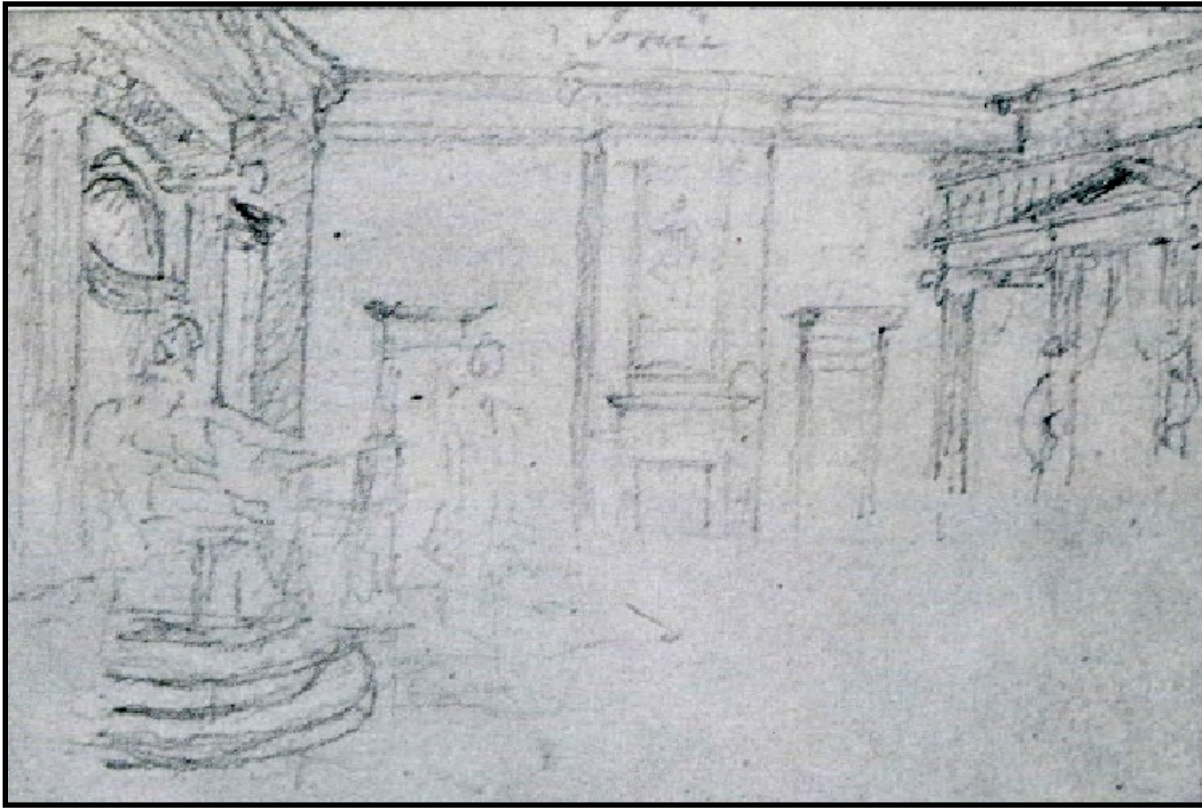
Privy to be ~~painted~~ whitewashed inside—and woodwork outside
to be painted if necessary}

Mr Shaw will please have the foregoing work done with all convenient dispatch.

Accession: MSA SC 5287-2-140

Annotation:

Some doors in the 1818 Senate Chamber received double-leaved doors covered in baize.



Sketches of the Old Senate Chamber by John Trumbull. Helen A. Cooper, John Trumbull: The Hand and Spirit of a Painter, (Yale University Art Gallery, New Haven, 1982) pp. 88-90.

Accession: MSA SC 5287-2-146

Annotation: John Trumbull's 1822 sketch in preparation for paintings that were executed years later showing the door to the Committee Room and the false door. Both have pronounced overdoors and appear to have breakouts at the ends of the entablature with the vague suggestion of a bracket beneath each break.



Circa 1886. Photograph of Old Senate Chamber. MSA SC 1556-116

Accession No.: MSA SC 5287-11-429

Annotation:

No overdoor and architrave is very narrow.

The Committee Room door in this view has an architrave similar to that across the hall and upstairs, suggesting this trim was used on most doors during the 1878 renovations.

The door itself appears to be double-leaved (a pair of doors) and covered in baize secured with shiny brass tacks. There are two earlier references calling for baize doors in this room.



Circa 1905. Photograph of the Restored Old Senate Chamber. George Forbes Collection. MSA SC 182-02-0086

Accession No.: MSA SC 5287-11-429

Annotation:

With the 1905 restoration, the doorway to the Committee Room been narrowed by four inches to a single-leaf, or single door of 44-inches wide.

The restored overdoor was based on Trumbull's painting at the U.S. Capitol. However, the console brackets are misproportioned both relative to the painting and other period examples. The final result may have been determined by the available architectural pieces being stocked in 1905.

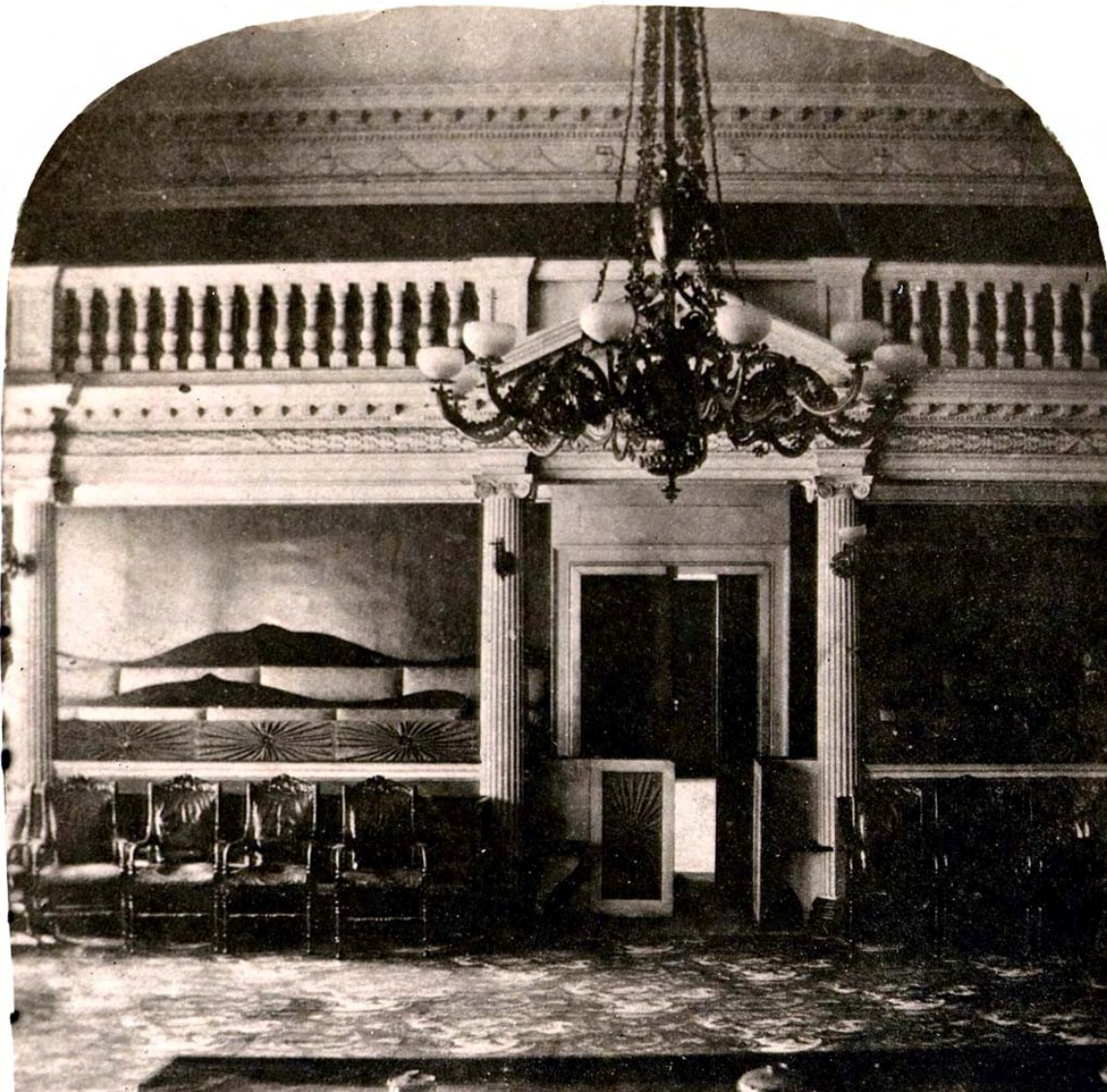


Circa 1905. Photograph of the Restored Gallery of the Old Senate. George Forbes Collection. MSA SC 182-02-0866

Accession No.: MSA SC 5287-11-429

Annotation:

- The vestibule doorway was recreated based on the 1869 photograph.
- The door partially visible at the far right of the photograph is the false door as replicated from Trumbull's paintings and located by an 1858 floor plan drawn by engineers during installation of the central heating system.
- The console brackets are noticeably misproportioned relative to the Trumbull painting producing a design atypical for overdoors from the period.



Black and white stereocard image of the lobby side of the Old Senate Chamber. George Forbes Collection. (MSA SC 182-02-0501) Label, "Entrance doorway and visitors' gallery of Old Senate Chamber from a photograph of 1868", found with reproduction in Guy Weatherly Collection (MSA SC 617), probably taken from The Maryland State House: A Memorial to John Appleton Wilson, 1931. (MSA Lib 1095.B5M2S7)

Accession: MSA SC 5287-11-466

Annotation:

There is a small vestibule providing an extra pair of doors to isolate the hall from the Senate Chamber. This may relate to the baize doors referred to in the 1792 work order. The floor of the hall appears white through the leaf that is open.



1898 View of the Old Senate Chamber

Accession: osc_1898.pdf emailed

Annotation: Details of the back wall entrance to the Old Senate Chamber from the Great Hall (rotunda) will be difficult to determine from physical evidence given the very large opening for door and transom architrave window that was installed in 1878, altering all of the masonry to within about a foot of the cornice. However, modern photogrammetry may be able to squeeze significantly more information out of the 1868 (pre-alteration) stereoview of the gallery wall.

made by Mr. W. M. Chase, 941 W. Franklin St. On writing to him he said he could find no negatives of the old Chamber but sent me a small photograph of the wall opposite the gallery which was he had discovered, in an old sample book. Of course this was exactly what we lacked, and gave us the columns, and entablature about the niche. I then wrote for a photo of Trumbull's picture in the rotunda of the Capitol at Washington, and Mr. Elliott Woods, the Architect in charge, sent me a very clear print. This picture was painted in 1814 and from it we were able to reproduce the hoods and consoles above the two small doors, one of which is false. The photographs had been taken about 1868 before any changes had been made in the room except that the chimney breast had been removed. As Mr. Frederick has stated that he had prepared careful drawings of the gallery so that it might easily be reproduced, I asked him that we might have the advantage of these. He replied, under date of June 16, 1905, that he had given up his office, and such papers as he had retained were packed away, and he was about to leave the City for some months and could not comply with my request.

The small photograph of the South wall also showed the main doorway and the enclosure below the gallery for spectators. This had small swing doors with panels of gathered silk, and on each side, a small bracketed seat for a door keeper. These were reproduced as accurately as a minute examination of the photograph admitted. In my constant search for authorities I found a copy of the *Columbian Magazine* published in Philadelphia, February, 1789, which contained a short notice of the State House, and more important still, a plan of the main floor. This plan showed the gallery columns on the floor, the location of fireplace and doors in West wall. These were merely confirmatory, but the "Throne" for the Speaker was all important and was shown as three risers above floor and of an oval shape, somewhat flatter than a half circle. This was carefully followed. It also gave the original staircases, one on either side of the building, from a landing of one of

19 March 1927 - Restoration of the Old Senate Chamber by J. Appleton Wilson. From the Maryland Historical Magazine. MSA SC 1455

Accession No.: MSA SC 5287-7-105

Annotation:

- Trumbull's picture in the capitol shows overdoors.
- 1878 Architect Mr. Frederick had packed up his drawings and could not get to them in order to assist the restoration.
- Appleton Wilson claims to have had the main door, vestibule, and doorkeepers seats reproduced from "minute examination" of the 1868 photographs.

found modern boxed inside shutters to all windows and have allowed them to remain, only changing the mouldings to conform with the period. Persons who had known the room agreed that inside shutters had been used, which was confirmed by the examination of nearly all the Annapolis houses erected about the same time as the State House. The details for doors, wash board, chair rail, &c., were taken from actual examples of the period. For the fireplace and mantel we had nothing to go upon but the testimony of persons who had been familiar with the old room. This is also true of the fire irons, &c. By removing the plaster the original joining of old and new brickwork was revealed, giving the width of chimney breast as 8 ft. Judge Alexander B. Hagner well remembered the fire place and described it as a "huge rough cavern." Mr. S. W. Brooks, who had been employed at the building for more than fifty years, said he had always supplied it with four foot cord wood sticks, so it was made four feet and six inches wide, and very deep. The hearth was paved with original hexagon bricks which had formed the floor of the main hallway, and enough of which were fortunately recovered in the cellar. The fireplace itself was lined with original old brick. No trace of the mantel could be found as it was removed in 1858 when the chimney was taken down. No trustworthy data could be had except that it was of wood. A new mantel was designed, based on well known examples of the time, with the same frieze which appears in the gallery and above the niche. All the testimony agreed that the facing was of plaster painted black, which has been followed.

The interior woodwork has been painted white, which was almost universal at that period and which is confirmed by the photograph of 1868. The washboard is black, and the delicate rail capping the enclosure below the gallery is of mahogany. Mr. Brooks said that the andirons were rough and heavy with a long shovel and a kind of fork for mending the fire, all of wrought iron. Sketches made by him and elaborated until they met his ideas were prepared, and put into the hands of

19 March 1927 - Restoration of the Old Senate Chamber by J. Appleton Wilson. From the Maryland Historical Magazine. MSA SC 1455

Accession No.: MSA SC 5287-7-105

Annotation:

Doors were designed and painted white based on "typical of the period" or what was thought to be from the period. Architectural history was not so developed in 1905 so that anything pre-Victorian was generally grouped as "colonial."

J. Appleton Wilson's undated notes describing the evidence for restoration conclude:

... "Doors. Trumbull's painting of Washington shows a doorway on either side of chimney. This was puzzling until we examined the Hayward & Bartlett drawing, which shows a true door on one side and a false door on the other. This was confirmed— where the plaster, was removed, and all the blockings for false door — were found in place — The brick being cut down in places— to give a better fit for the door against the wall.

Entablatures overdoors. Trumbull's picture shows them, and as it is very correct in all other respects, we concluded to follow it in this. They have been carefully designed to follow the painting as closely as possible.

Size of doors. Arrived at by scaling the photograph, examining the brickwork & by an actual examination with Mr Davis with his memory as an aid— Also as to number of panels. The detail of trims— and of doors, were taken from actual examples of that period— Also the washboard the chair board, as well as from the photograph. The door trims are carried to floor, as was almost universal at that time, many photographs of executed work being examined for proof.

Door to gallery. We removed plaster— the original opening was found— bricked up & with a straight joint, & an old lintel above it. We have adhered straight to this— The stair way to gallery— while not showing in the room is copied from old examples of the period"....

Draft notes, "Reasons governing the Committee on Restoration," James Appleton Wilson, undated manuscript. Maryland Historical Society manuscript collection, MS 833.

Accession: Maryland Historical Society, MS 833, box 6.

Annotation: The false door was not re-established in the 1878 room. Trumbull is not very accurate in his paintings. His sketch, which they did not have, is more accurate. The 1905 overdoors are a caricature using a bracket much too wide; this was probably the only width available for the desired length in the catalog used by the restorers.

Typical of restorers from this period, the 1905 restoration team did not distinguish between Georgian and Federal and thus detailed many parts unseen in the photos to be delicate Federal rather than the proper gussy Georgian.

September 25, 1939. Letter from Mr. C. Eugene Tovell to Mr. Fowler stating that the cost of tearing up and replacing the flooring, removing and replacing the door heads, replacing a column cap on the speakers platform, and fixing up the mantel will cost \$914.00

He then suggests:

“The most satisfactory way of handling the job would first be, the removal of the present flooring and the removal of the two door heads and mantel top, and then we would lay the old pin for finish. At the same time we would install the new door heads and repair the column on the speakers platform. The next operation would be the covering of the floor with good building paper, erection of scaffolding, repairing of plasterwork and painting. The work of course would be done by others. We would then hand scrape the floor and apply the finish decided upon, which in this case we would recommend the hot wax process.”

(p. 659)

Annotation

The 1940 work included:

- **New floor of old salvaged pine**
- **Removal of door heads**
- **Removal of mantle top (shelf, frieze and architrave)**

Not listed here but apparently contemporary to these changes was:

- **Adding one wythe of brick to the face of the chimney breast so that it projects further into the room.**

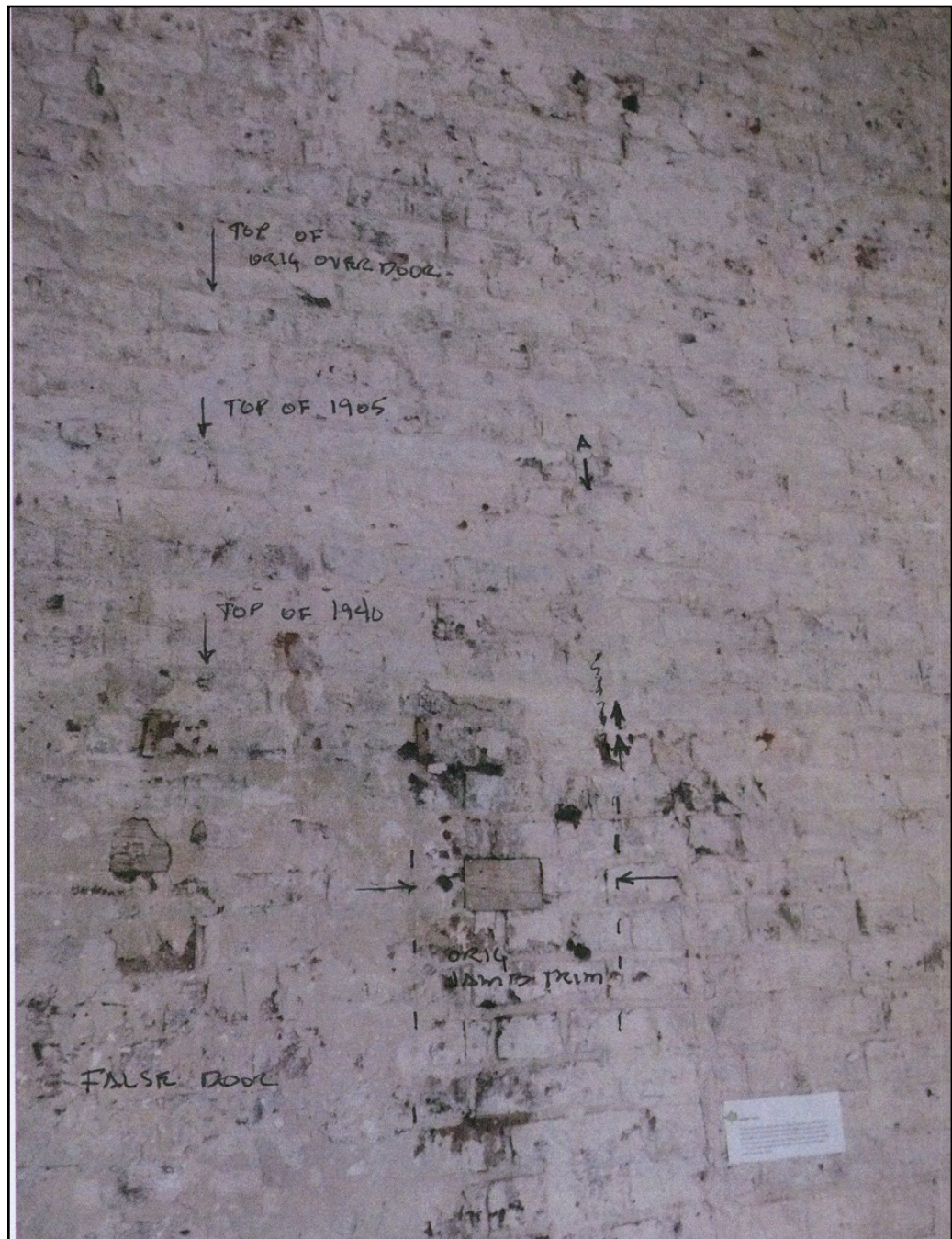
The door heads were removed in 1940 due to the unbalanced appearance. Physical evidence for original features was not recognized and no replacement/alternatives were installed.



Circa 1947 Photograph of the Old Senate Chamber from the Balcony by M.E. Warren, MSA SC 1890-01-3.

Accession: MSA SC 5287-11-429

Annotation: The 1905 overdoors to the Committee Room were removed by 1947.



Photograph by the John Greenwalt Lee Company, 2008

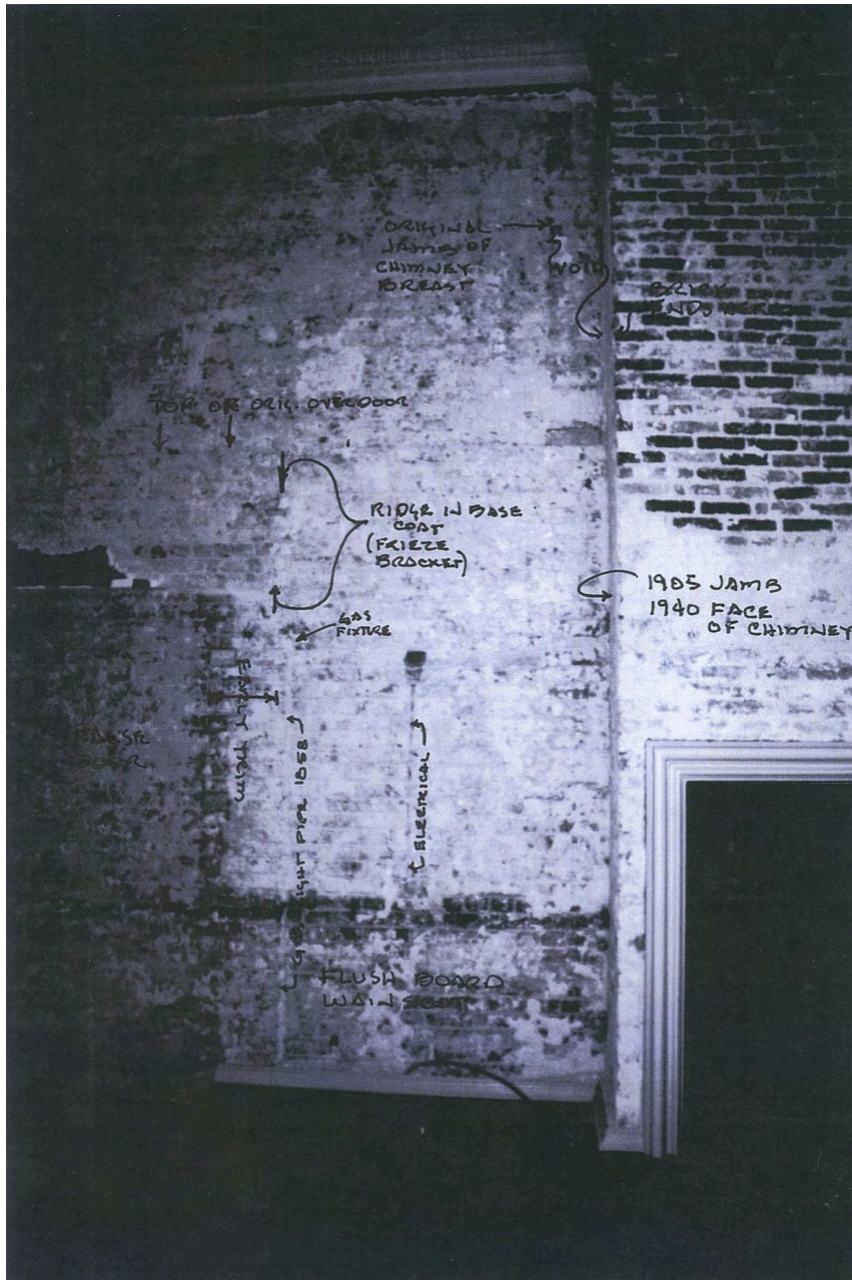
In this photo of the false door, both the 1905 and the 1940 plaster has been removed, along with the 1905 false door and trim (1905 overdoor removed in 1940). The top of the 1940 trim is approximately the top of the original pilaster capital and the top of the 1905 trim is about the top of the original frieze (A-A' is the vertical imprint line for frieze bracket).



Photograph by the John Greenwalt Lee Company, 2008

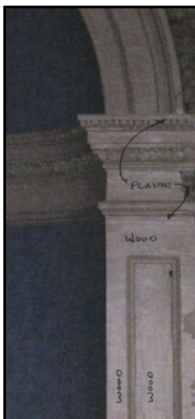
This original chair rail nailing block within the area of the false door has no holes for nails, indicating the false door is an original feature and wainscot was not installed here.

Photograph by the John Greenwalt Lee Company, 2008



The use of infrared (IR) photography in the 750 nm range hints at what more powerful modern infrared photography might show through the 1905 plaster haze on the wall. Here the area once covered by early wooden flushboard wainscot (and thus not plastered until the 1870s) clearly stands out, as does a stripe down the sides of the false door (where the masonry has not been altered as at the committee room door) that extends as wide as the pilasters at the niche.

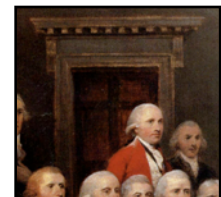
Ghosting down the side suggests the reason the 1905 entablature was removed for seeming top-heavy was the lack of balance that would have been provided by wide supports.

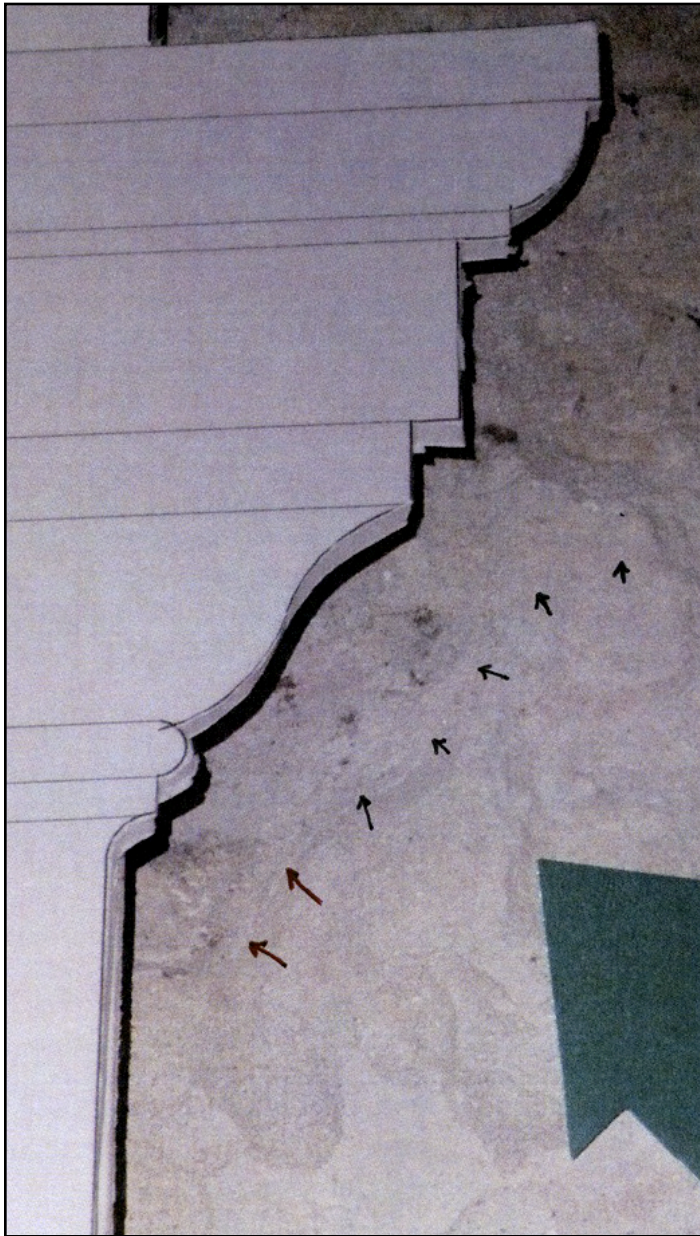


In other words, with an 11" pilaster on either side of the doors and windows, a repeat of the niche and gallery entablature for overdoors and windows will be properly balanced.

Also noticeable with IR is the edge of ridges in original plaster remaining on the wall at an intersection with the edge of the early entablature. The apparent straight edge at the height of the oak leaf frieze band suggests it was capped with brackets. The use of a bracket is suggested by Trumbull's paintings and sketches, but the configuration he sketches appears to differ with these ghosts.

[If there was not a bracket at the edge, the pulvinated (pillow-shaped) bulge of the frieze would end in curvature where it turns back to wall, not a straight line.]



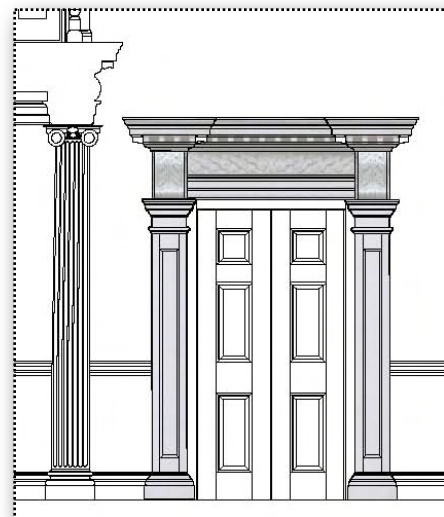


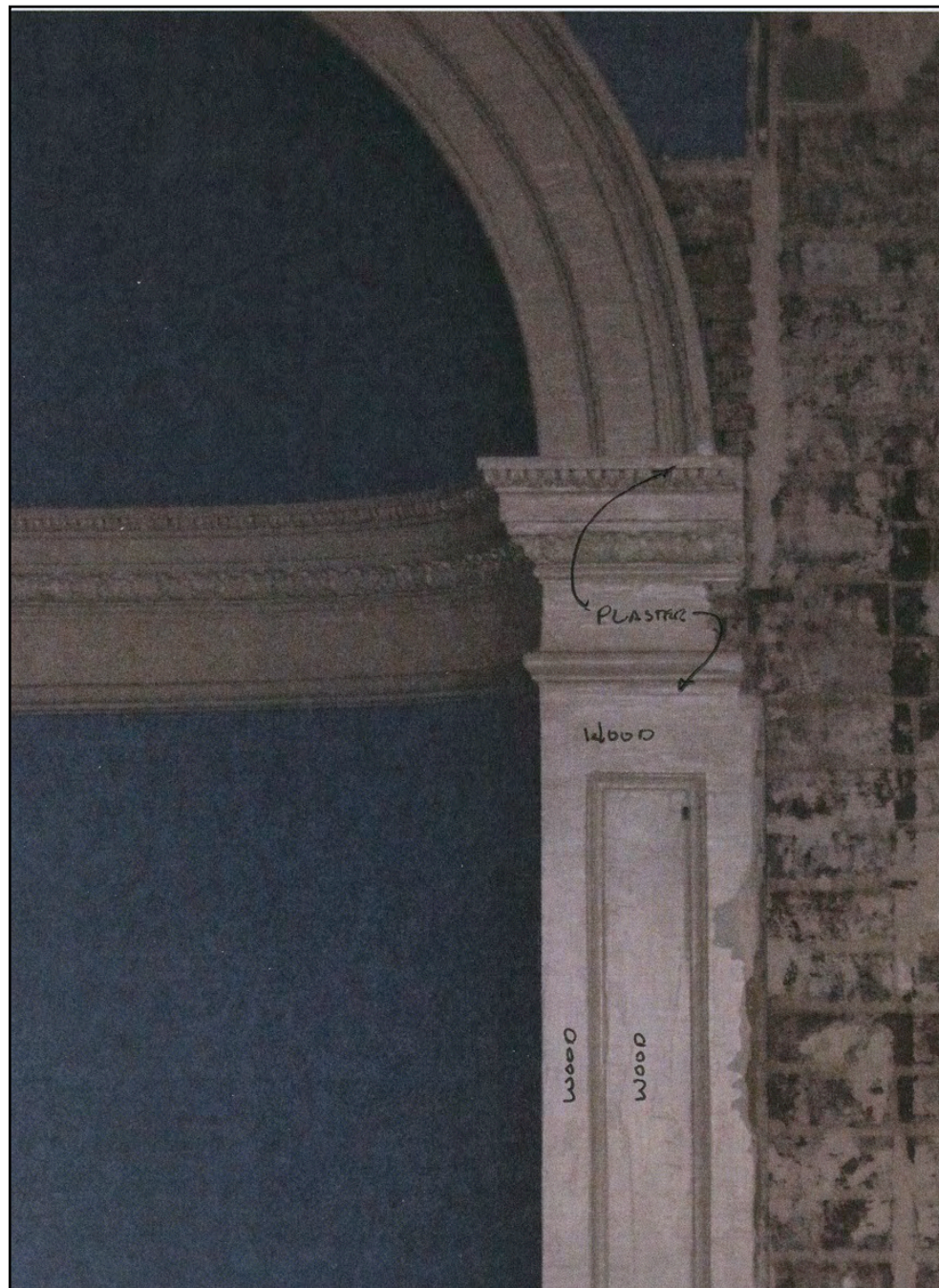
Photograph by the John Greenwalt Lee Company, 2008

Foamcore mockups assists refinement of the outline of the pilaster and door entablature treatments. These door entablature mockups were created from an outline of the 1905 entablature at the gallery. Although comparisons of 1868 and 1905 photos highlight obvious discrepancies, the use of a cutout provides a reasonable starting point for helping to locate similarities and discrepancies with ghosts and ridges on the early plaster remaining on the chimney elevation wall.

(Looking up from below at a skew angle, the arrows at left highlight ridges in the original plaster that suggest there was once abutting decorative trim.)

Rendition of the false door with probable overdoor.





Photograph by the John Greenwalt Lee Company, 2008

The wooden pilaster with plaster capital at the niche matches very closely with the evidence for the door trim (seen with IR photography, plaster ridges, and ghosting).

Again, with the addition of brackets centered over the pilaster capital, the overdoor can have Trumbull's brackets while creating the straight vertical line at the edge of the frieze band that the ghosting suggests.



Photograph by the John Greenwalt Lee Company, 2008

A console bracket from the 1770's "supporting" a window of the Hammond-Harwood House is bold with leafy embellishments common for the time period. This is the sort of bracket one would expect at the ends of the frieze for over the doors, the windows, and possibly at the mantle in the Old Senate Chamber.

COLONIAL INTERIORS, SECOND SERIES

PLATE 62



Masonic Lodge Room—Circa 1790

NEW BERN, N. C.

Colonial Interiors, Second Series. Tunis, Edith Sale. Bonanza Books, New York, 1930.

This Masonic Lodge in New Bern, NC is slightly later (circa 1790) and therefore the overdoor and overwindow is a bit more restrained and Federal in style than what would be expected for the Georgian-era Old Senate Chamber. It does however provide a good indication of the effect created by paneled pilasters with a capital that carry a console bracket to frame the frieze of the overdoor and overwindow.

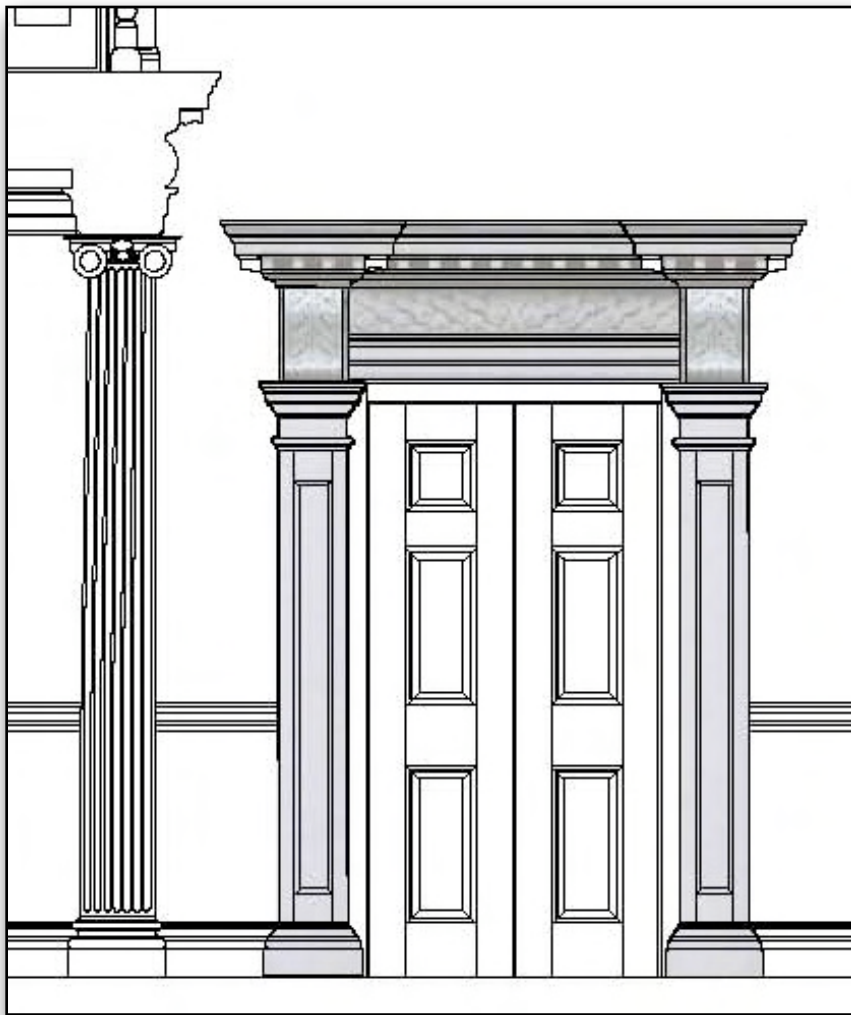
(In this case the top of the entablature breaks forward above the bracket and the frieze is flat, not pulvinated, as appears to have been the case in the Old Senate Chamber.)



Historic American Building Survey (HABS Va-141) of a doorway at Gunston Hall, near Lorton, Virginia. This is an excellent example of a fully dressed Georgian doorway. (In this photograph, however, it is missing a number of applied carved decorations such as: the double lotus in the frieze over the pilaster, the rosettes in the interlocking circles, and the rosettes on the neck of the pilaster capital that have subsequently been replaced).

Note the bold relief of the door panels and the carving around each panel.

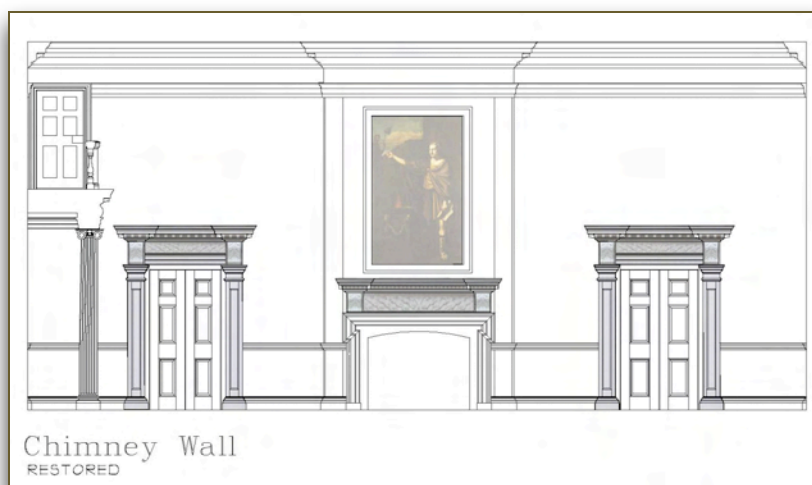
The HL hinges are 20th century; the original were decorative brass barrels with the leaves set in hidden mortises.



The evidence for doorways in the Old Senate Chamber indicates a wooden element about 14+ inches wide at the jambs. On the wall there is still the imprint of a molded element 90 inches from the floor that corresponds to the capital over the niche pilaster .

If the paneled pilaster of the niche that is 11 inches wide were also at the doors and a 3" backband was added on the inside edge (to allow doors to open wide in spite of the capital), then this would achieve 14" wide trim.

At the false door there is a clear outline of straight line rising vertically above the capital aligned with the outside edge of the pilaster shaft. The plaster area tends to then move horizontally a few inches then generally out at a 45 degree angle implying a plaster overdoor entablature at rests on brackets sitting atop the pilaster capitals.



Doors Summary

It appears the three doors to the room were originally trimmed alike. The door to the rotunda, or Great Hall, likely had its formal trim removed in 1792 when a vestibule with baize doors was installed on the room side and risers to seat visitors were built in under the gallery where once the floor had run uninterrupted to the back wall. The 1905 recreation of the gallery misinterpreted the gallery ceiling arrangement thus placing it in a modern relationship that is flush to the bottom of the entablature on the balcony face. As shown in the circa 1868 photograph, the original gallery ceiling was recessed within the structure of the gallery framing as was typical of the period. With a 10'8" +/- clearance from the floor, this opening could have easily accommodated a fully dressed door.

The doors on the chimney wall appear to have retained their original trim until the 1878 remodeling when they received a narrow architrave typical of mid-19th century Renaissance Revival decor that matches most of the other trim in the State House installed at that time. Also in 1878, the door to the Great Hall had the vestibule removed, a very large transom installed, and the whole was trimmed with the same architrave as the other doors. The 1905 restoration team was left with no evidence other than the 1824 John Trumbull painting hanging in the US Capitol. As with so many early restorations, they did not distinguish between Georgian, Federal, or Neo-Classical when designing according to "typical of the period."

The 1905 restoration designed an architrave with decidedly Federal characteristics, in other words, slender trim with delicate moldings and shallow relief. Upon this they sat an overdoor entablature with side brackets as indicated in the Trumbull painting. While Trumbull's proportions are correct for the period, the 1905 recreation was apparently created using standardly-available plaster decoration for the turn of the 20th century and the available sizes produced an inelegant result. The result is an overdoor that does not match the ghosting that has been uncovered.

The 1905 Restoration Committee did not have access to Trumbull's sketches nor his other painting of the room. The sketches, drawn two years before any of his paintings, show considerably less detail at the doors. Also the similarity in the design of architectural elements across many of Trumbull's paintings, such as the use of the same door trim in his painting of Independence Hall, suggests that his focus was on events and people, not architecture, bringing the value of his paintings for information on these details into serious question. In contrast, his sketches done in the room in the absence of people are more likely to produce valuable architectural information, such as the distinct notations for an "oak leaf" frieze.

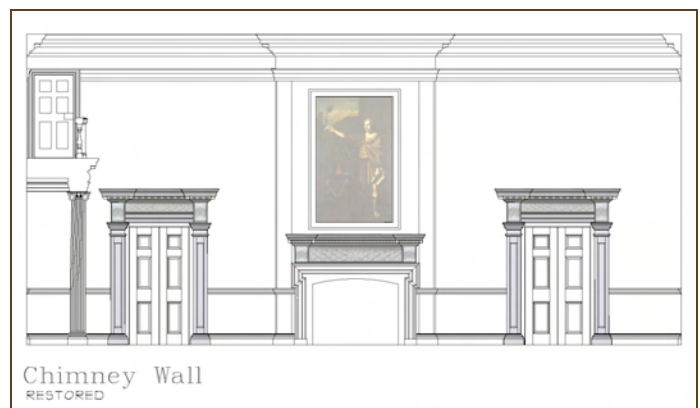
In 1940, when the glaring misproportions of the ill-designed 1905 overdoors sparked a re-investigation of documentary evidence, the review committee failed to uncover ghosts on the walls, and without the benefit of Trumbull's sketches, found no justification for overdoors of any sort. The result was removal of the overdoors, leaving behind only inadequate Colonial Revival trim. Even if a simple architrave was appropriate, this replacement trim was just under 6-3/4" wide whereas the original Georgian architrave arching over the niche is much wider and bolder at slightly over nine inches wide and has twice the relief.

With the benefit of a more developed study of “architectural history” having replaced the vagaries of early twentieth century restorations, the current investigation began expecting to find evidence for Georgian architraves with crossettes and overdoors probably not too far removed from Trumbull’s paintings. In the process of our investigation, the trim and 1905 plaster were removed around the door to the committee room, the false door and the area adjacent to the vestibule. Ghosts at the sides of the door to the committee room verify the 1870s claims of Supervising Architect George Fredericks that the original detailing of the room was largely created of insubstantial plaster.

The evidence points to a wooden trim element approximately fourteen inches wide at the jamb rising almost to the top of the door opening before transitioning to a plaster area completing the side element to the top of the door. Topping this and the doorway, a plaster overdoor rose another two feet to approximately 9'6" from the floor. To the right of the door at a little over 90" from the floor, a small imprint of an ogee form is noticeable in the plaster about three inches further out to the side and slightly above the 14-inch-wide wooden element. This is not compatible with an architrave design. However it happens to correspond very closely to the original wooden paneled pilaster with plaster capital that flanks the niche. Similar evidence can be seen to the right of the vestibule, however the ghost of the paneled pilaster is much less distinct there.

More work with raking light and varied wavelength photography will hopefully assist in refining the profile of the overdoor entablature. The one-dimensional foamcore mockups placed in the room this spring are based on the 1905 gallery entablature which, while not accurate, is relatively academically proportioned and a good starting point. With this mockup to hold in place, it is possible to begin looking for even well-camouflaged evidence that starts to look similar in that approximate location. The initial results look promising, but the final design will likely be a composite of evidence drawn piecemeal from the three door locations. Computer-enhanced photogrammetry of the 1868 photos should help in interpreting the fragments of evidence.

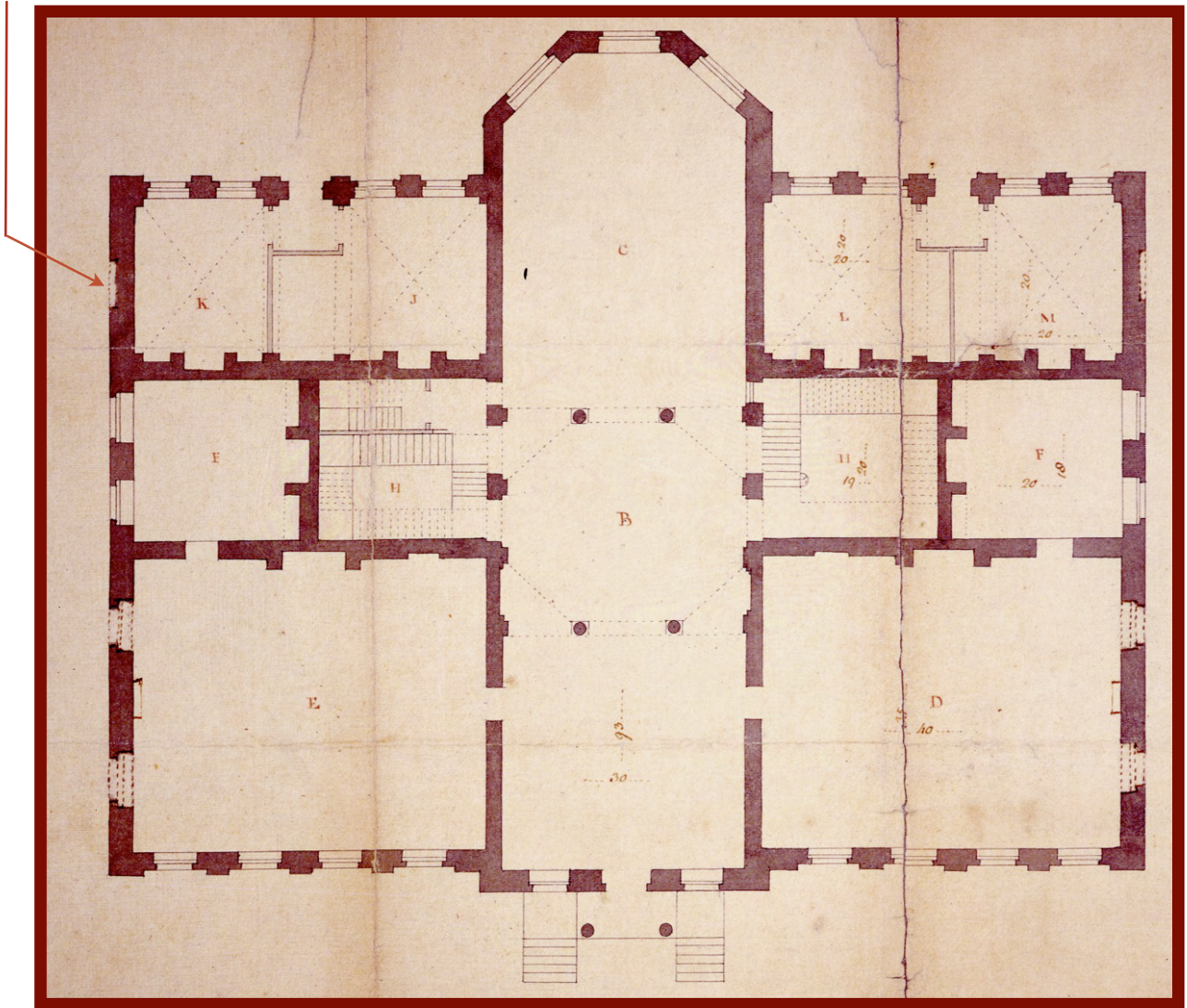
In 1783, these three fully-dressed Georgian doorways painted a light stone color would have made an elegant statement and kept the niche and gallery from overwhelming the room. They would also have balanced the significantly wider chimneybreast with the painting of Pitt above a proper 1770’s Georgian mantle.



WINDOWS

Chronology:

- 1772** Original architectural plans depict niche-flanking windows with dashed lines as opposed to solid lines on the window wall, indicating windows are in transition.
- 1792** Shaw work order calls for “back shutters at windows,” painting of blinds, and seats at windows.
- 1801** Shaw’s reference to blinds here indicates that earlier call for blinds was referring to wooden slats with tapes that allow them to be raised and lowered.
- 1822** Trumbull sketch shows window-sized element flanking the niche, notes the frieze consists of oak leaves, and shows a close-up of entablature breaking forward over columns.
- 1830** Exterior drawing of State House shows no basement windows.
- 1838** Four large paintings are commissioned for the Senate Chamber, possibly causing the covering/sealing of windows
- 1851** Lossing chastises Trumbull for artistic license with the architecture of the Old Senate Chamber, but Lossing’s own engraving has three, not four windows, on the long wall and no windows flanking the niche.
- 1859** Edwin White’s painting shows no niche-flanking windows.
- 1868** Photo shows large paintings in window locations flanking the niche.
- 1878** Window openings were stripped back to masonry and infilled with modern windows, shutters and shutter pockets
- 1886** Photo shows niche-flanking windows without paintings, but covered by heavy window drapery and valances.
- 1905** Built-in windowseats are installed along with new sash, architraves and venetian blinds. 1878 shutters were kept.
- 2008** Removal of 1905 windowseats reveals they are not an original feature.



Circa 1772 drawings by Joseph Horatio Anderson. John Work Garrett collection, Johns Hopkins University, GAR 22.

Accession: MSA SC5287-1-159

Annotation: This plan is interesting in respect to the windows. The windows at the niche end of the room are being changed (dashed lines); it is unclear if they are being opened or closed. There is no blind window indicated behind the President's bench, although one is indicated at the far end of the wall in an attempt to derive some symmetry. This blind window is also in transition, as represented by the dashed line.

Senate Chamber		\$
A new Carpet making & laying it down	220 00	
* While washing Colouring & mending Stucco	30 00	
Making seats & floors for the lobby		
The front done with plain dado work	100 00	
To correspond with the room		
* 2 Seats for the Door keepers & a Baize door	15 00	
Back Shutters for the windows	25 00	
* Painting the room & Blinds	80 00	
* a Circular Ballustrade ^{behind} around the		
the seats of the Senate	80 00	
* Altering the fore place (from smoking)	6 00	
* Repairing the windows	12	
New Covering the presidents Chair		
& 10 arm Do	84	
* Repairing the Chairs	5	
a Crimson Curtain for the Pres desk	10	
Benches on one side of the room	10	
* a Clof sheet Iron fender	25	
Amount Carried over	\$ 714	

1792 State House account book for materials and repairs by John Shaw. Courtesy of the John Work Garrett Library of the Johns Hopkins University, GAR 22. MSA SC 5287-1-18

Accession: MSA 5287-1-173

Annotation: Back shutters are the leaves of interior shutters that fold out of sight into a shutter pocket. This item together with the “painting of the room and blinds” implies that the windows had jambs without shutters and some form of blinds prior to 1792. The brick jambs of the window recesses have remains of a shell lime plaster on the lower half only. The plaster appears to be different from the remains of the early shell lime plaster on the interior walls which implies a different construction campaign and may well relate to this 1792 reference. The curious aspect is having shutters on the lower half only.

Benches probably relate in some manner to window seats. Having the flooring extend into the window recesses is a pretty good indication that the room did not start life with window seats and likely did not acquire them until 1792.



Photograph by the John Greenwalt Lee Company, 2008



Fragments of early shell plaster remain in the lower half of the shutter pockets, but the brick above has never been plastered. No plastering would be required for wood paneled sides to the window. However the back of shutter pockets are often thinly plastered directly on the brick with the rest of the void receiving the folds of a closed shutter. One possible implication of this physical evidence is that the lower sash were covered by shutters that pocketed into the plastered recess while the upper sash were unshuttered. This may be related to the 1792 Shaw work order.

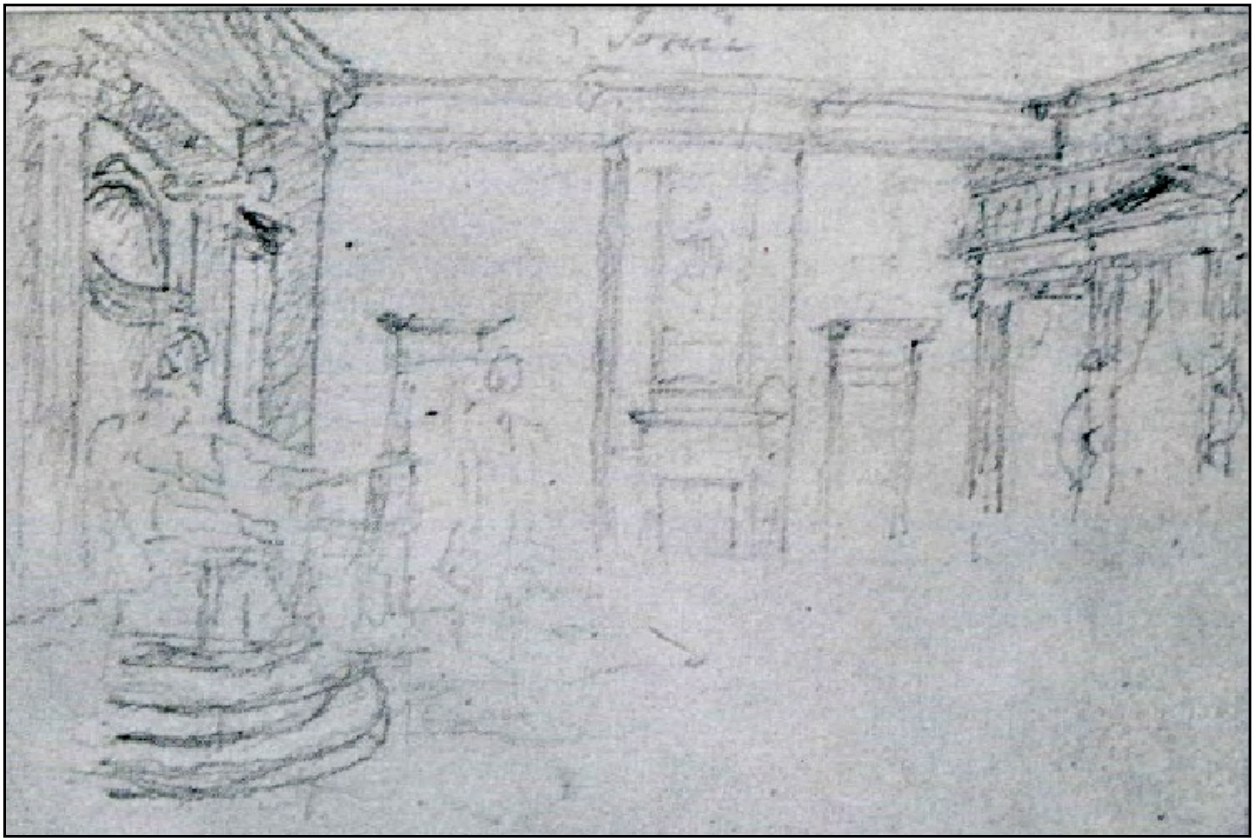
The State of Maryland			
1801,	To John Shaw Dr.		
Febry 13	To 18 Boxes for the Votes & Proceedings		3.15.0
March 2	To 1 Box for the Laws for the Federal City		7.6
June 12	To 33 Boxes for the Laws		6. 3.9
July 4	To making cartridges hoisting the flag and Firing the Cannon		3.15.0
	To 11 Boxes for the Laws	3/9	3. 0.0
	To taking care of the cannon from Novr. 1, 1800 to Novr 1 1805		3. 0.0
	To 2 ¾ yds green cloth for Ho. Delegates	30/	4. 2.6
	To 2 ¼ yds green cloth for the Senate	20/	3. 7.6
	To 1 Large window Blind 78 feet for genl court	2/6	9.15.0
	To repairing 14 window blinds, matting new Cornices, Tapes, Lines, Tassels a 10\$		52.10.0
	To taking up & putting down the carpets & Putting cloths on the Tables of the Senate & House of Delegates		4.0.0
	To repairing the Seats of the House of Delegates & finding a new cover for the Back of one of them		1.2.6
	To framing 2 maps (the State of Maryland) 6/6 ea		12.0
	To 3 days work of a Man a 10/		1.10.0
	To 3 di di of a Boy a 3/9		11.3
			97.12.0

3 February 1801 – To John Shaw for various supplies needed for repairs and decoration in the House of Delegates and Senate. Maryland State Papers (Series A) MdHR 6636-84-89. Transcription. Accession: MSA SC 5287-2-132

The State of Maryland			
1801,	To John Shaw Dr.		
Febry 13	To 18 Boxes for the Votes & Proceedings		3.15.0
March 2	To 1 Box for the Laws for the Federal City		7.6
June 12	To 33 Boxes for the Laws		6. 3.9
July 4	To making cartridges hoisting the flag and Firing the Cannon		3.15.0
	To 11 Boxes for the Laws	3/9	3. 0.0
	To taking care of the cannon from Novr. 1, 1800 to Novr 1 1805		3. 0.0
	To 2 ¾ yds green cloth for Ho. Delegates	30/	4. 2.6
	To 2 ¼ yds green cloth for the Senate	20/	3. 7.6
	To 1 Large window Blind 78 feet for genl court	2/6	9.15.0
	To repairing 14 window blinds, matting new Cornices, Tapes, Lines, Tassels a 10\$		52.10.0
	To taking up & putting down the carpets & Putting cloths on the Tables of the Senate & House of Delegates		4.0.0
	To repairing the Seats of the House of Delegates & finding a new cover for the Back of one of them		1.2.6
	To framing 2 Maps (the State of Maryland) 6/6 ea		12.0
	To 3 days work of a Man a 10/		1.10.0
	To 3 di di of a Boy a 3/9		11.3
			97.12.0

"To repairing 14 window blinds, making new Cornices, Tapes, Lines, Tassels...."

Annotation: This document implies that John Shaw uses the term "blinds" to refer to wooden slats that rise and fall.

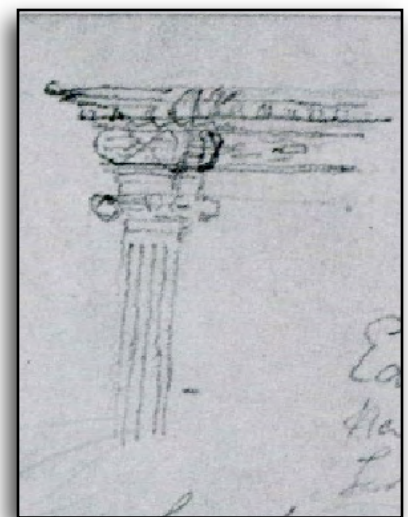


Sketches of the Old Senate Chamber by John Trumbull. Helen A. Cooper, John Trumbull: The Hand and Spirit of a Painter, (Yale University Art Gallery, New Haven, 1982) pp. 88-90.

Accession: MSA SC 5287-2-146

Annotation: John Trumbull's 1822 sketch, in preparation for paintings which were executed years later, shows one window beyond the niche. One possible interpretation of the shading at the window is that it indicates to a break forward in the entablature (unlike over the niche which shows no break or frieze detail).

On the reverse there is a drawing of an entablature that breaks forward over the columns with x-banding at the center of the pulvinated frieze. "Frieze of oak leaves" is clearly spelled out. This backside entablature sketch shows a break forward over the columns.



Trumbull does not indicate where this detail is found but the c. 1868 photos verify its use on the gallery, but not on the engaged columns of the niche.

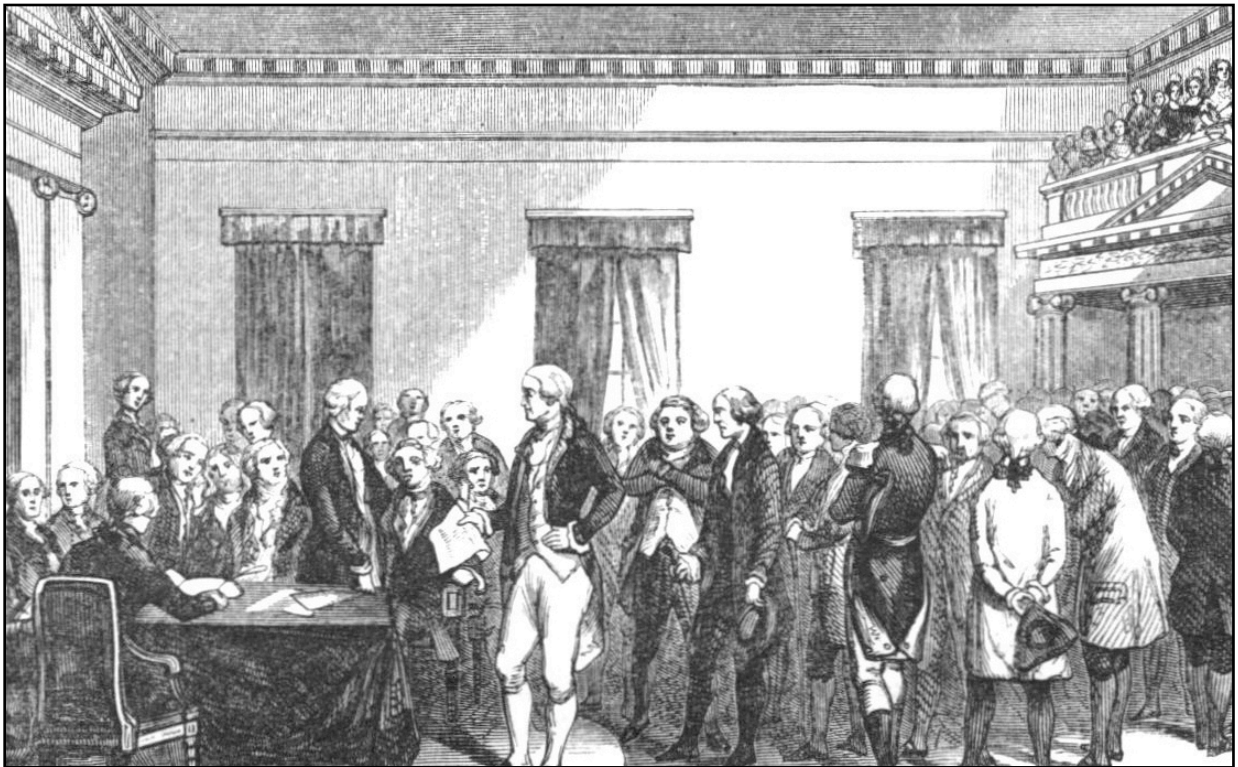
Although it is unlikely, it could have been used in the overwindows if they were trying to contrast with the niche and doors.



1830 Drawing by Alexander Jackson Davis, Maryland State Archives (MSA SC 1556-21)

Accession: MSA SC 5287-3-13

Annotation: No basement windows are depicted in the photograph. Were they added in 1878 when the cellar was excavated and the walls were underpinned? How much disruption occurred in the first floor window recesses above at that time?

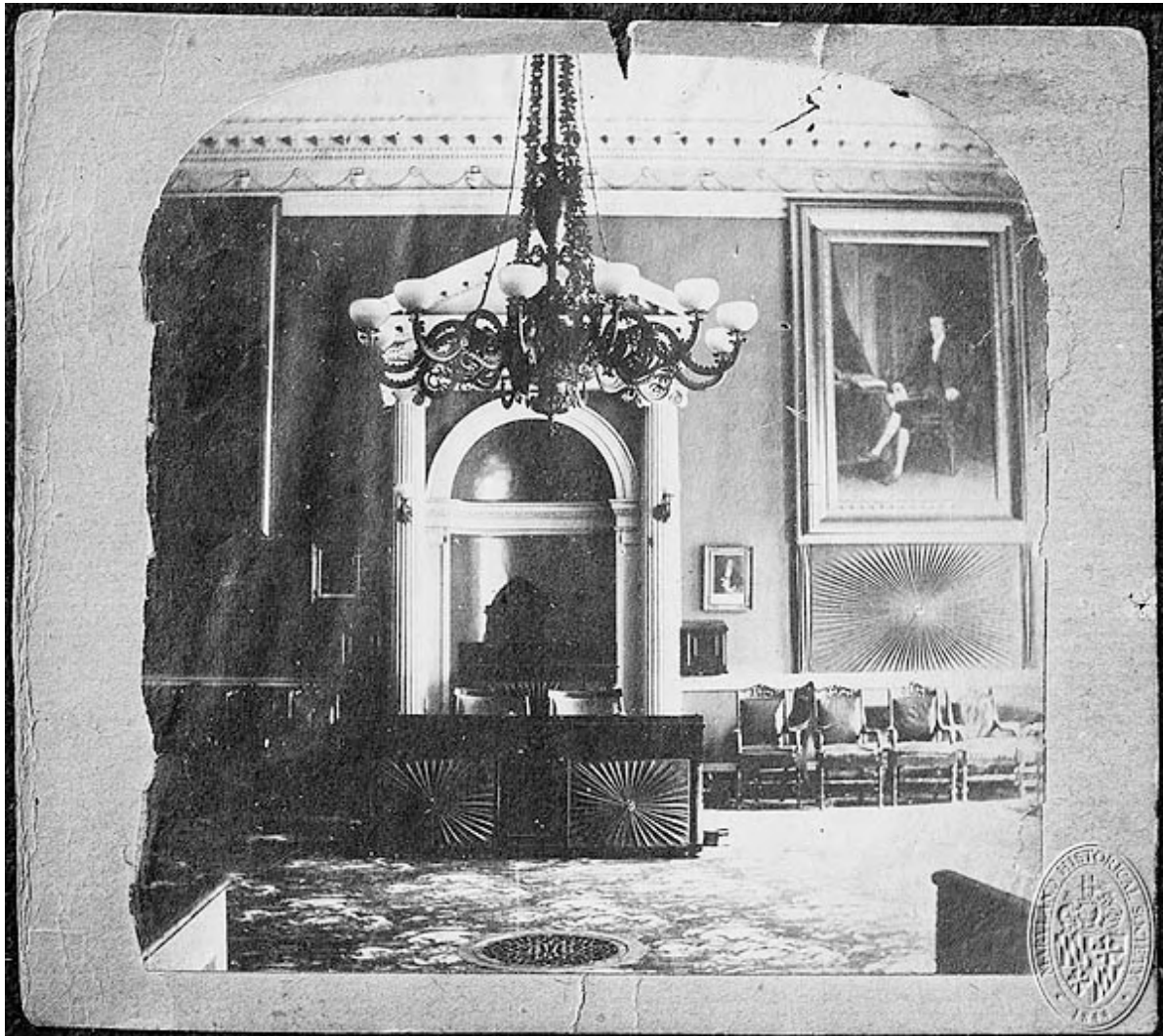


Lossing, Benson J. *The Pictorial Field Book of the Revolution*, Volume II. Published, 1851, Page 842 describes the scene of Washington's resignation, December 23, 1783.

Accession: MSA SC 5287-1-165

Annotation: Benjamin Lossing chided Trumbull for not showing the windows properly, but where is the fourth window on the wall? Here, Lossing depicted only three on the East wall.

By this point, the windows to either side of the niche had likely been covered by paintings (see ca. 1868 photo of niche). The architectural trim of the windows has also been covered by draperies and an upholstered valence.



1868. Black and white stereocard image taken from the gallery and facing the speaker's niche in the Old Senate Chamber. George Forbes Collection. Courtesy of the Md Historical Society, P 3.8.

Accession: MSA SC 5287-4-132

Annotation: The windows on either side of the niche are completely reworked with the space covered by large paintings. The chair rail appears to run through, eliminating the recess below the window sill. With the way the painting and fabric panel below are hung, there is no room for any trim to remain on the window. This arrangement was likely in place by 1851 as Lossing shows no windows on this wall.



Circa 1886 photograph of Old Senate Chamber, MSA SC 1556-116

Accession: MSA SC 5287-11-429

Annotation: The windows on either side of the dais are no longer covered by paintings, although plenty of light is coming in from the windows to the right (from the East).

and the following sheet Mr. To be inserted by him to the Building, Baltimore, when Mr. Stan- for

We have spent a day at Annapolis and carefully examined the remnants of the old Gallery, which are now in the Land Office. We also made examination in the room in question, and certain parts of the Building in close connection with same. We had parts of the panel backs and jambs on both sides of the room taken down and from examination of the brickwork behind same, we find it is now as it was originally built, which is conclusive evidence that the windows were always recessed and the jambs continuing to the floor with panel backs. The niche back of the Rostrum is also in such shape that it is evidently the original work. From the information obtained the drawings have been prepared showing the niche and the gallery as proposed for restoration.

From the Report of the Committee on the Restoration:

May 25, 1905 Minutes of The Advisory Commission on the Restoration of the Old Senate Chamber in Annapolis

Accession: MSA SC 5287-11-436

Annotation: The 1905 Committee for Restoration investigated the brickwork behind the 1878 paneling within the window recess and determined the floor had originally gone to the wall in the recess and the jambs were undisturbed by a built-in windowseat. However, they later decided to install windowseats. Wilson apparently did not have the 1792 work order.

Discussing the basis for the restoration, J.A. Wilson's undated notes conclude:

"Windows. The exterior brickwork has not been disturbed— and proved that the size of window had never been changed. It was found that the brick joints extended to the floor- and seemed to be the original work, which appeared to show that they had been paneled ¶ recessed- against this theory- we have a letter from Judge Alex. B. Hagner- who had known the room since 1845. & who wrote- that he well remembered the wide window sills- Mr. Davis also, was positive to the same effect & stated that he had often laid his hat- and other things on the wide sills. The photograph also shows the chair rail running through unbroken. The sash section was accurately copied from an original muntin now in the tower. The division of sash was probably- the usual one of that period, and must have been correct- as a less number of divisions would have made the glass larger than usual, & a greater number would have made them unusually small- we therefore divided them into 12 lights to a sash- or 24 to a window-

Shutters. We found boxed shutters and the windows, & have allowed them to remain, only changing the mouldings to conform to the period. Mr. Davis is certain that inside shutters were at the windows when the demolition took place."...

... " July 20- went to Annapolis with Eastman & spent nearly all day interviewed Mr James Wells- a gentleman 79 years old, who seemed to have a good memory and was very positive that the windows were pannelled & had seats- all 19" from floor- instead of sills at level of chair-rail. I think this- wd.- reconcile nearly all statements as Judge Hagner & others- Sullivan says he remembers folding papers & bills in the windows when he was a boy- & everyone says that-hats-books- coats & c.- were laid in them. This theory would agree better with seats- than with sills at level of chair rail. & would not agree at all- with panel backs running to floor. We also went into all the best old houses today- & they all had seats in windows- except Chase house- Mr Henry C Hopkins who lived in Annapolis, says he well remembers the seats in windows- that he had often sat in them- thinks that at one time they had red silk cushions in them."...

Draft notes, "Reasons governing the Committee on Restoration," James Appleton Wilson, undated manuscript. Maryland Historical Society manuscript collection, MS 833.

Accession: Maryland Historical Society, MS 833, box 6.

Annotation: The 1905 team was correct in their observations and thinking the room was unchanged until demolished. Unfortunately, they were later led astray by vague recollections of former staff and a confusion between Georgian and Federal styles.

these, the gallery was reached. These had disappeared many years ago, and the hall in which they stood had been changed to rooms so that it was not possible to reproduce them. A new stairway was accordingly provided carefully designed on lines of the period. This does not show in the Senate Chamber and is really no part of the true restoration. To throw, if possible, more light on the matter I wrote the Director of the School of Fine Arts of Yale University asking for any drawings or sketches by Trumbull which they might have, but without success. The Washington picture, strange to say, shows the gallery at the North side of room instead of the South side. This is remarkable for a man noted for his accuracy of detail but in Lossing's "Field Book of the Revolution," on page 197, it is stated that the Artist, for the purpose of having the proper light, and shadow has omitted the three large windows (there are really four). The painting shows a delicate sage green on the walls. In searching for the proper color, I removed several coats of paint from a spot on the inside of niche and just before reaching the original plaster, came upon the identical color. This was repeated with the same result in several other places on the walls, so confirming Trumbull's extreme accuracy.

It was plain that the two windows in the North wall, and four on the East, had not been changed in any way since the building was erected. The brickwork was undisturbed, and the rubbed and bonded flat arches over the openings were as they had been placed. On removing the modern panel work below the sills on the inside, the brick jambs were found extending to the floor. The question then arose, had there been seats below the sills? Correspondence with those who had been familiar with the room since 1845, as Judge Hagner and others, developed that they well remembered the wide seats and had often laid hats and papers upon them, and rested on their cushions. The window sash were carefully copied from originals in the tower, and 24 lights to a window was decided upon as the usual division and the best for the purpose. We

19 March 1927 - Restoration of the Old Senate Chamber by J. Appleton Wilson. From the Maryland Historical Magazine. MSA SC 1455

Accession No.: MSA SC 5287-7-105

Annotation:

1905- new sash

1905- new architraves

1905- new windowseats (in spite of physical evidence) based on "wide seat" recollections

1878- shutters and shutter pockets

found modern boxed inside shutters to all windows and have allowed them to remain, only changing the mouldings to conform with the period. Persons who had known the room agreed that inside shutters had been used, which was confirmed by the examination of nearly all the Annapolis houses erected about the same time as the State House. The details for doors, wash board, chair rail, &c., were taken from actual examples of the period. For the fireplace and mantel we had nothing to go upon but the testimony of persons who had been familiar with the old room. This is also true of the fire irons, &c. By removing the plaster the original joining of old and new brickwork was revealed, giving the width of chimney breast as 8 ft. Judge Alexander B. Hagner well remembered the fire place and described it as a "huge rough cavern." Mr. S. W. Brooks, who had been employed at the building for more than fifty years, said he had always supplied it with four foot cord wood sticks, so it was made four feet and six inches wide, and very deep. The hearth was paved with original hexagon bricks which had formed the floor of the main hallway, and enough of which were fortunately recovered in the cellar. The fireplace itself was lined with original old brick. No trace of the mantel could be found as it was removed in 1858 when the chimney was taken down. No trustworthy data could be had except that it was of wood. A new mantel was designed, based on well known examples of the time, with the same frieze which appears in the gallery and above the niche. All the testimony agreed that the facing was of plaster painted black, which has been followed.

The interior woodwork has been painted white, which was almost universal at that period and which is confirmed by the photograph of 1868. The washboard is black, and the delicate rail capping the enclosure below the gallery is of mahogany. Mr. Brooks said that the andirons were rough and heavy with a long shovel and a kind of fork for mending the fire, all of wrought iron. Sketches made by him and elaborated until they met his ideas were prepared, and put into the hands of

19 March 1927 - Restoration of the Old Senate Chamber by J. Appleton Wilson. From the Maryland Historical Magazine. MSA SC 1455

Accession No.: MSA SC 5287-7-105

Annotation: The 1878 shutters were retained with added Colonial Revival moldings.



Circa 1905 photograph of the Restored Old Senate Chamber. George Forbes Collection. MSA SC 182-02-0086

Accession: MSA SC 5287-11-429

Annotation of photo taken after the 1905 restoration showing the chimney and niche walls

1905- interesting venetian blinds

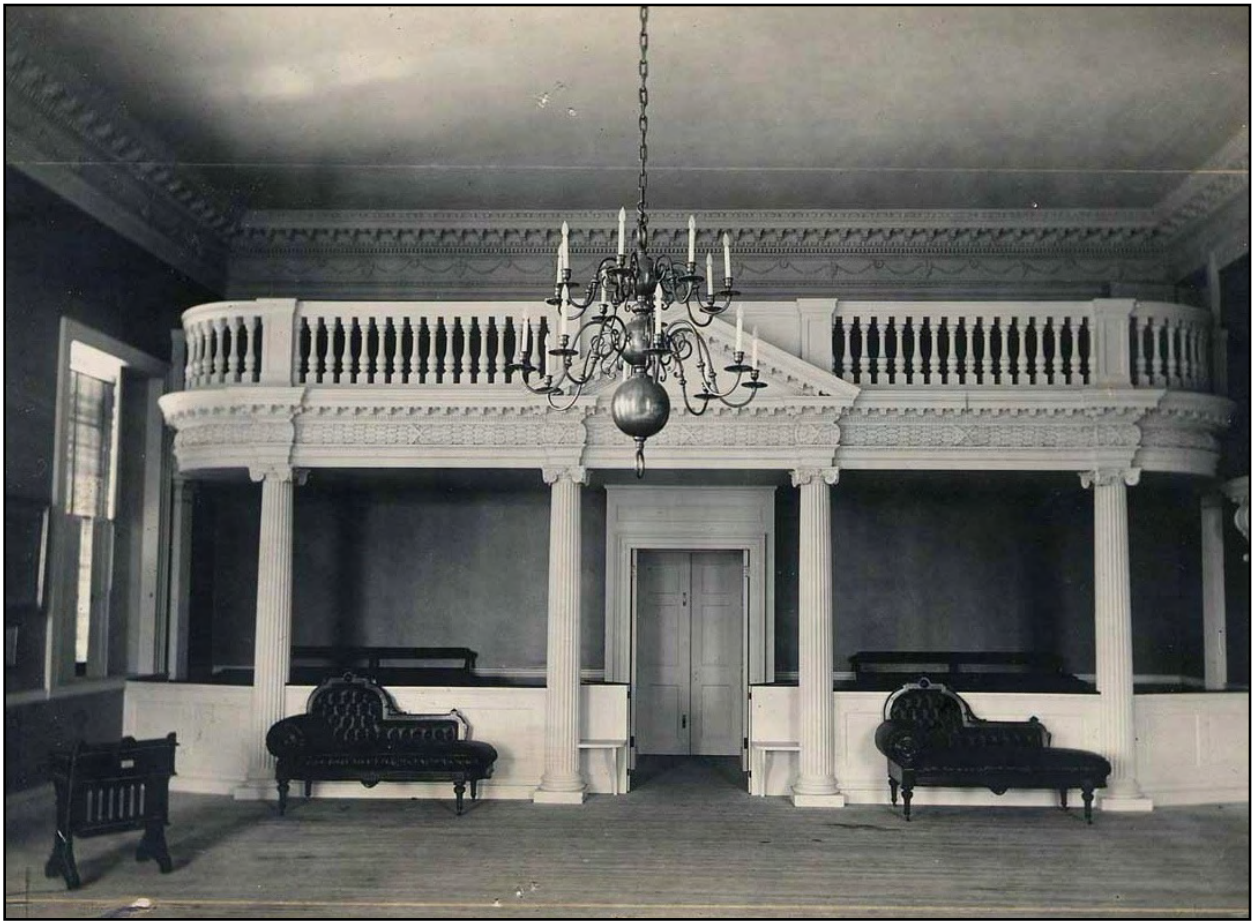
1905- 12/12 sash with modern wavy glass

1905- 1878 shutters with molding at the stiles and rails

1905- window seats at 19 inches

1905- casing architrave

As with most early Colonial Revival “restorations”, Georgian, Federal, Neo-Classical, and even Greek Revival styles get blended into “Colonial”. The window trim, especially the casing architraves and the shutters, are now very delicate and definitely not the bold Georgian of the original architrave over the niche.



Circa 1905. Photograph of the restored gallery of the Old Senate Chamber. George Forbes Collection. MSA SC 182-02-0866

Accession: MSA SC 5287-11-429

Annotation of photograph taken after the 1905 restoration showing the gallery:

With the exception of having a chair rail high sill, the window at the far left is typical of a 1905 restored window. It appears to have had a recess to the floor, like the other windows in 1878 and earlier, which was bricked up in 1905 as suggested by a card signed and dated by the workmen. This appears to only accommodate the screen between the columns that according to Mr. Brooks “miters with the chair rail”.



Photograph by the John Greenwalt Lee Company, 2008

Evidence uncovered within window recesses with 1905 window seat removed:

A= early floor line probably from the original floor; indicates not originally built with window seats

B= later floor line probably from the 1878 floor



This fragment of plaster found in the space beneath the window recess closed up in 1905 where the gallery wainscot intersects the fourth window. It appears to be mortar that was dropped during plastering of the room onto a window muntin where it cured before being swept away.

It does not match the current window profile.



Photographs by the John Greenwalt Lee Company, 2008

This plaster does not appear to match the original, nor the 1878 or 1905 plasters. Maybe it is from the 1798 or 1826 ceiling.

Also at the gallery window recess, the 1905 craftsman left a nice signed memento (right).

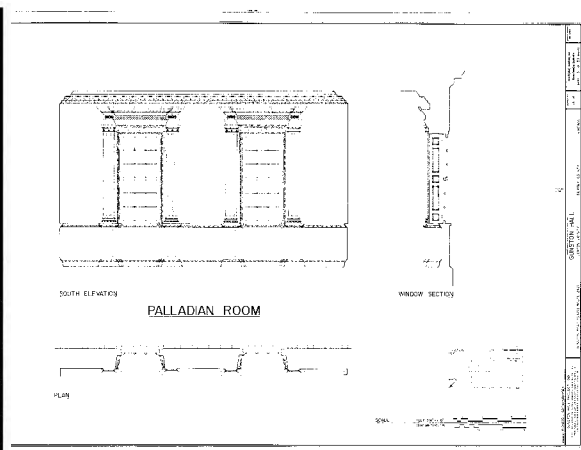


This photo of a Palladian room window at Gunston Hall, from the Historic American Building Survey collection, is an excellent example of a fully dressed Georgian window. The window trim in the Old Senate Chamber was likely a little less busy. The use of paneled pilasters at the niche, rather than fluted ones, set a less decorated tone. With the pilasters paneled, the pedestals should be plain (without panels) although there are examples with both paneled.

The entablature responds to the pilasters. In this case, it is set back, however it is much more typical for it to break forward over the pilasters.

Note the bold relief on the paneled shutters (see detail in drawing). They fill the entire space from the sash stop at the window sash to the backboard upon which the pilaster is placed.

This is also a good example to show how a “plain dado” wainscot intersects with a recessed window, although in this case the pedestal is a bit more articulated and has an extra offset between pedestal and recess.



Window Summary

In Georgian design, windows and doors often mirror one another in style. It would be reasonable to expect the windows to have been fully dressed in the Georgian details of the niche. Yet in this instance their history is less clear.

The original plans for the building show the two windows flanking the niche with dashed lines as opposed to the solid lines on the window wall, while the blind window behind the niche is not noted. Could this indicate an intent to close the windows?

John Trumbull's sketch, drawn in the room in 1822, certainly shows a window-sized element flanking the niche, but he does not depict a window there in either painting. (From a portrait lighting perspective, the window would have provided daylight that would have complicated his painting.) By 1851, Benjamin Lossing produced a drawing of the room. In the attached article, he chastised Trumbull for his artistic license with the architecture of the room. Yet Lossing only shows three of four windows on the long side wall and no window flanking the niche. Edwin White's 1859 painting, taken from a new perspective that extends from the niche to the chimney also does not depict a window flanking the niche. So in each artist's rendering, were they trying to control the lighting in the room by eliminating daylighting sources, or is there a more complicated explanation for the discrepancies?

The circa 1868 photo appears to provide clues about the evolution of the niche-flanking windows. It shows large paintings occupying the window locations with gathered and pleated fabric in a starburst filling the space between the paintings and the chair rail. The chair rail runs unbroken from corner to niche beneath the windows. Why are paintings hung across window openings? In 1838, four large paintings were commissioned for the room and, with wall space at a premium, it is likely these two windows were covered over, if not sealed. At a minimum, the overwindow was removed by 1868.

Various early nineteenth century archival references call for drapery cornices with pulleys, while others indicate venetian blinds at least as early as 1792. Add to this the 1851 details in Lossing's drawings with windows entirely covered with draperies topped with fabric-covered valences, and the evidence all points to an evolution away from plaster overwindows, possibly as early as the 1790s, in favor of the swaged draperies that came into vogue by that time. Light control in the room was obviously a concern as various references relating to shutters, blinds and draperies are part of the archival record from 1792 on.

But what was the condition of the windows in 1783? Much of our information comes from the John Shaw work order of 1792 referring to "back shutters at the windows" as well as a line for painting blinds. The exact meaning of this work order is open to interpretation. Typically back shutters are the leaves of an interior shutter that fold out of sight into the shutter pocket. The physical evidence shows early shell plaster on the bricks in the lower half of the window jamb only. While some shutter pockets have full wood interiors; others have plaster at the back. Having shell plaster only on the lower portion implies that – at some point during the 18th century – the windows had operable interior shutters on the bottom sash only.

So in 1792 is John Shaw adding back shutters to the upper sash as well, or is he installing the first *operable* shutter and then only at the lower sash? (At the completion of Charles Wallace's contract, it was noted that the shutters in the Old Senate Chamber were only tacked in place, not yet hung on hinges.) A closer evaluation of the plaster in the shutter pockets as compared to the fragments of basecoat plaster on the walls may tell. If they match, then presumably Shaw was adding top shutters where they had only existed below and put in a wooden back to the shutter pocket at that time. If they are different shell plasters, the implication would be that Shaw was hanging the lower shutters in 1792 into plaster-backed pockets and leaving the upper sash with a paneled jamb but no shutters. (Again, since Shaw's work order has blinds being painted, the windows would have had light-control with or without shutters above). Obviously this determination will affect the 1783 appearance.

In 1878, as part of the modernization, everything in the window openings was removed back to the masonry and then infilled with modern windows set into paneled window recesses so that the floor continued back to the plane of the window. The windows at this time had 4-light sashes (4 panes of glass per sash). Standard architrave trim of the era was installed to match the doors and high-style Renaissance Revival drapery cornices were installed in all six window openings. In 1905, the restoration committee chose to retain the 1870s shutters but change the moldings on their stiles and rails. Again the 1905 window architrave matches the doors and, despite agreeing that the evidence showed the jambs of the windows were largely original and suggested window recesses, they chose to install windowseats based on the recollections of several people that prior to the 1870s modernization there was something to sit on while sorting bills and a place to store hats at the windows.

The 1792 Shaw work order shows up in two forms with slight differences. In one, it calls for benches along "one wall" and in another it calls for benches "at the East wall." It is likely then that by 1792 there were the beginnings of some form of seats at the windows on the East wall, but the form of that seating is less clear. Were free-standing benches of the type that were in vogue in the 1790s placed in the window recesses? (See next page) Regardless, the evidence for 1783 is very strongly for recesses at the windows, rather than built-in windowseats.

Finishing out the 1905 work was the installation of yet another set of sash to approximate an eighteenth century arrangement of lights and using a muntin profile taken from windows in the dome (again, these would be later details since dome construction did not begin until 1785). Different from the other windows on that wall, the window that was partially tucked under the gallery in the 1905 configuration received a deep sill integrated with the chair rail. This eliminated the window recess while creating a shelf of sorts at chair rail height while at the same time facilitating the intersection of the wainscot between the columns into the wainscot circling the room. This different sill may have been a necessary alteration during reconstruction when they realized that by curving the gallery at the ends in the way they had chosen, the cap of the rail enclosing visitors beneath the gallery would intersect mid-window.

In 1783 there appear to have been six fully dressed Georgian windows with recesses to the floor and likely venetian blinds, but not operable interior shutters. (However the question of shutters remains to be decided.) These would have been painted as light stone to match the other trim in the room.

How the venetian blinds were properly integrated into an eighteenth century Georgian window needs to be studied. Charles Phillips has seen contemporary reference to venetian blinds from well before 1783, but never seen an original installation. Paul Buchanan once said he was uncomfortable with the way Colonial Williamsburg had detailed the ones they had reproduced, but doesn't remember his objections. It will be necessary to track down at least one original eighteenth century model and preferably several to better understand this item. There may also be information in some early upholsterers guide, but books cannot equal a real working model. Could it be that the method of attachment interfered with making the upper shutters operable?

Examples of late century Georgian window seats:



Figure 651.
Window-Seat, Chippendale style, third quarter eighteenth century.



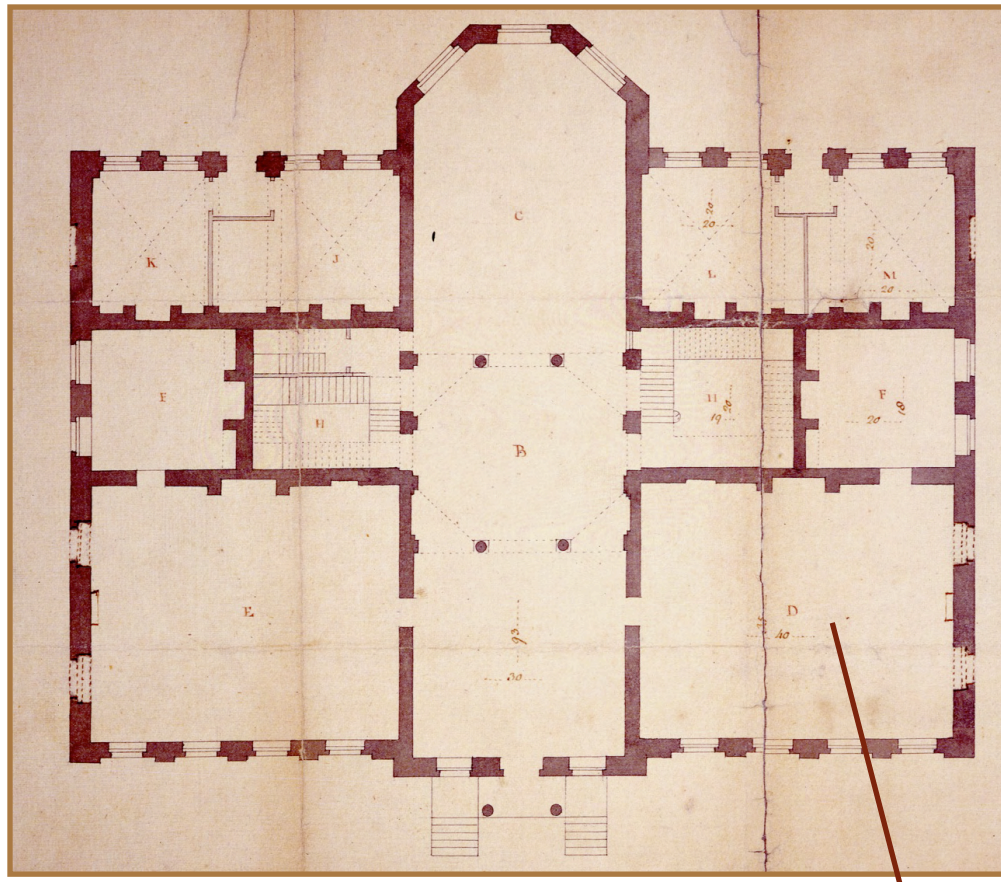
Figure 652.
Window-Seat, Chippendale style, third quarter eighteenth century.

From Colonial Furniture in America vol 2, Luke Vincent Lockwood, Scribner's 1921, page 151

“President’s Throne” / Niche and Dais

Documentary Chronology

- 1772** Original Joseph Anderson plan shows only a seat with no dais or niche expressed.
- 1779** The President’s seat is described as being finished in more elegance than the contract required. The curvature of the niche, niche architrave and necking band created in plaster and paneled pilasters of wood.
- 1789** Columbian Magazine floorplan depicts three curved lines with circular ends implying three risers and pilasters. Yet research and physical evidence has shown two risers and a semi-elliptical niche between the two engaged pilasters. Evidence also reveals a deep (24”) first tread.
- 1792** Whether painted or whitewashed, the plaster receives a new coat.
- 1822** Trumbull sketch: Capital of engaged column is shown with what appears to be a full volute at the wall. The soffit of the pediment is broad and projects significantly. Dais shows two curved risers. Rectangle of the upper pace could be a rug or the outline for the President’s desk. Oak leaves and x-banding used on the gallery but not used on the engaged columns of the niche.
- 1851** Lossing’s dais projects far into the room.
- 1868** Stereoview picture shows columns barely contact the wall. Entablature of the pediment does not break back around the columns, but projects outward.
- 1886** The recess of the original niche and its architrave survive behind the Victorian curtain. Niche wall receives a new dais, desk, and speaker’s chair, surmounted by heavy drapery and valences.
- 1905** J. Appleton Wilson mentions pilasters being found and typically associates those with the gallery, but those at the gallery today are clearly from 1905. Could the pilasters found in 1905 be at the niche?
- The height of the dais was derived from bottom of curved plaster in the niche (confusing the line for the the top of the baseboard as being the landing of the dais.) The dais shape was derived from the 1789 Columbian Magazine plan. Column and pediment design came from 1868 stereoview photograph. Interior of right-hand engaged column at the niche was signed “September 14, 1905.” The frieze was recreated using a bay leaf instead of the oak leaves called for in the notes on Trumbull’s 1822 sketch (a document that was not available in 1905).
- 1940** President’s throne painted off-white as a unit.



Old Senate Chamber

First Floor plan

1772 drawings by Joseph Horatio Anderson, used by the State House building contractor, Charles Wallace. (From the John Work Garrett collection of the Johns Hopkins University, GAR 2). MSA SC 1556-110

Accession.: MSA SC 5287-1-159

Annotation: The president's seat shown in this "original" plan is just that – a seat with jambs, possibly surmounted by a small pediment. There is no dais or niche expressed.

By the COMMITTEE appointed to report the contract entered into by the Superintendent for building the State-house with Mr. Charles Wallace, and to enquire into and to report whether the contract hath been complied with by Mr. Wallace, and particularly whether the State-house is well secured from any damage from rain, and for what cause the roof of copper is taken off, and what has been done with the said copper; and further that the said committee enquire into and report whether the galleries have been erected agreeable to the contract with Mr. Wallace.

THE committee have examined the State-house throughout, and are of opinion, that many parts thereof are finished with more elegance than was required by the contract, particularly the front door, great hall, and court, the senate house and house of assembly, the president's and speaker's seats, and the galleries. The other parts of the building appear to be done in a masterly and workmanlike manner, except the upper floor over the senate house, which is indifferent. The roof covered with cypress shingles, and are very good of that kind. That part of the dome being unshingled, the same appears to be receiving damage, and are of opinion the said part ought to be shingled and made secure. The repository for the proceedings of the court of appeals, and for the armoury, unfinished; a small part of the plastering in the parapet unfinished; a door for the cellar, a trap-door on the roof, wanting; also about half the window-shutters (although put up) are unhung, and although the chimneys are finished, yet the marble jambs and slabs are wanting.

Your committee are informed by Mr. Wallace, the contractor, that the roof was covered with copper in 1774, which was blown off in September following by a storm, and so damaged as spoiled, as to render it unfit for further use, therefore sold by the contractor, as, by his memo, will appear.

All which is submitted to the consideration of the honourable house.

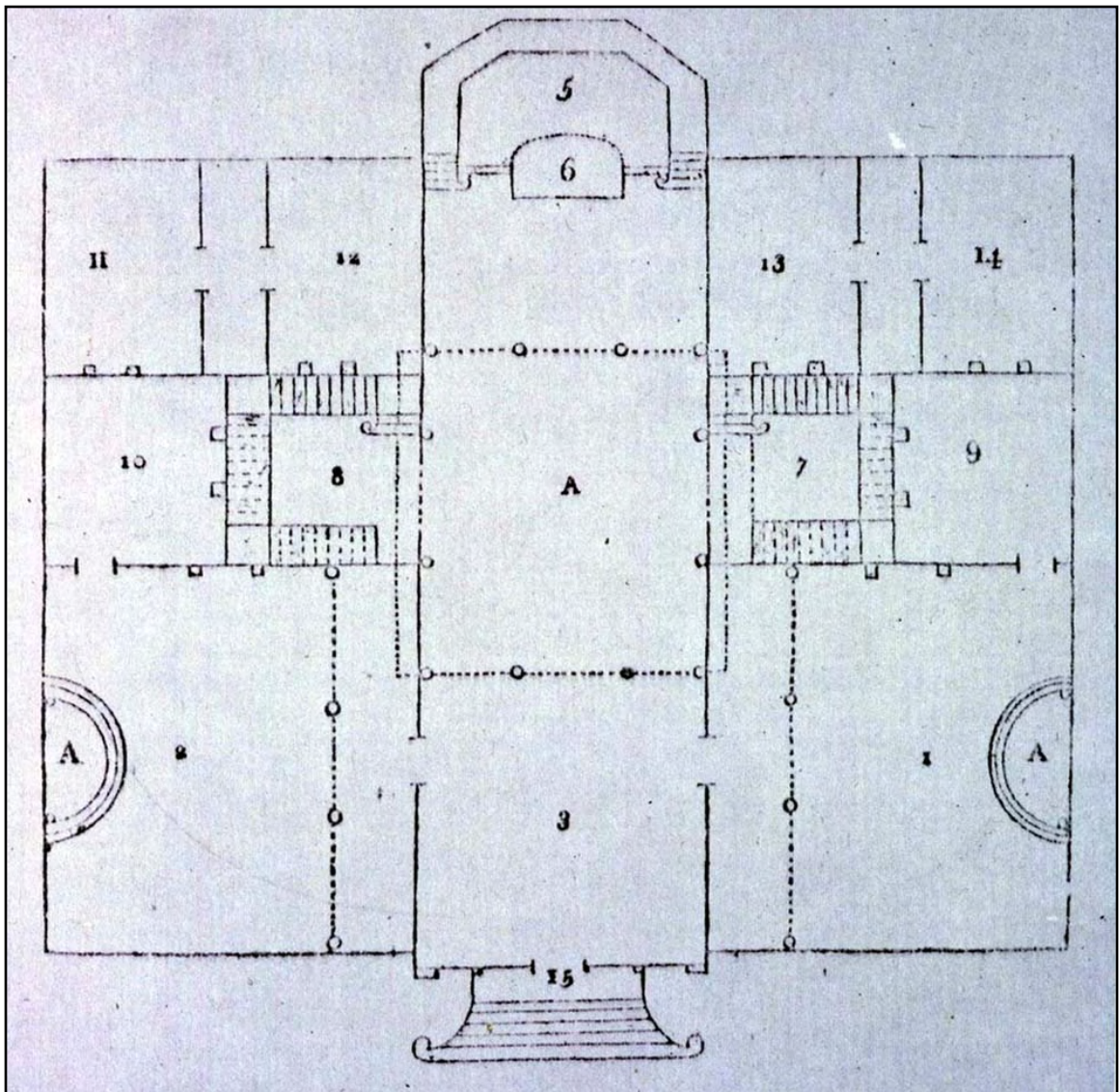
Signed by order,

NICH. HARWOOD, cl. com.

28 December 1779- Report of Charles Wallace's work on the State House by committee. Proceedings of the House of Delegates, November Session 1779, Archives of Maryland

Accession: MSA SC 3204

Annotation: President's and Speaker's seats were among the items considered to be "finished with more elegance than was required by the contract."

February 1789 *Columbian Magazine*

Accession.: MSA SC 5287-1-171

Annotation: By this time, three curved lines imply three risers and the circles on the interior edge of the top riser/landing suggest full columns. Subsequent paintings and physical evidence indicate there were only two risers between partially engaged columns.

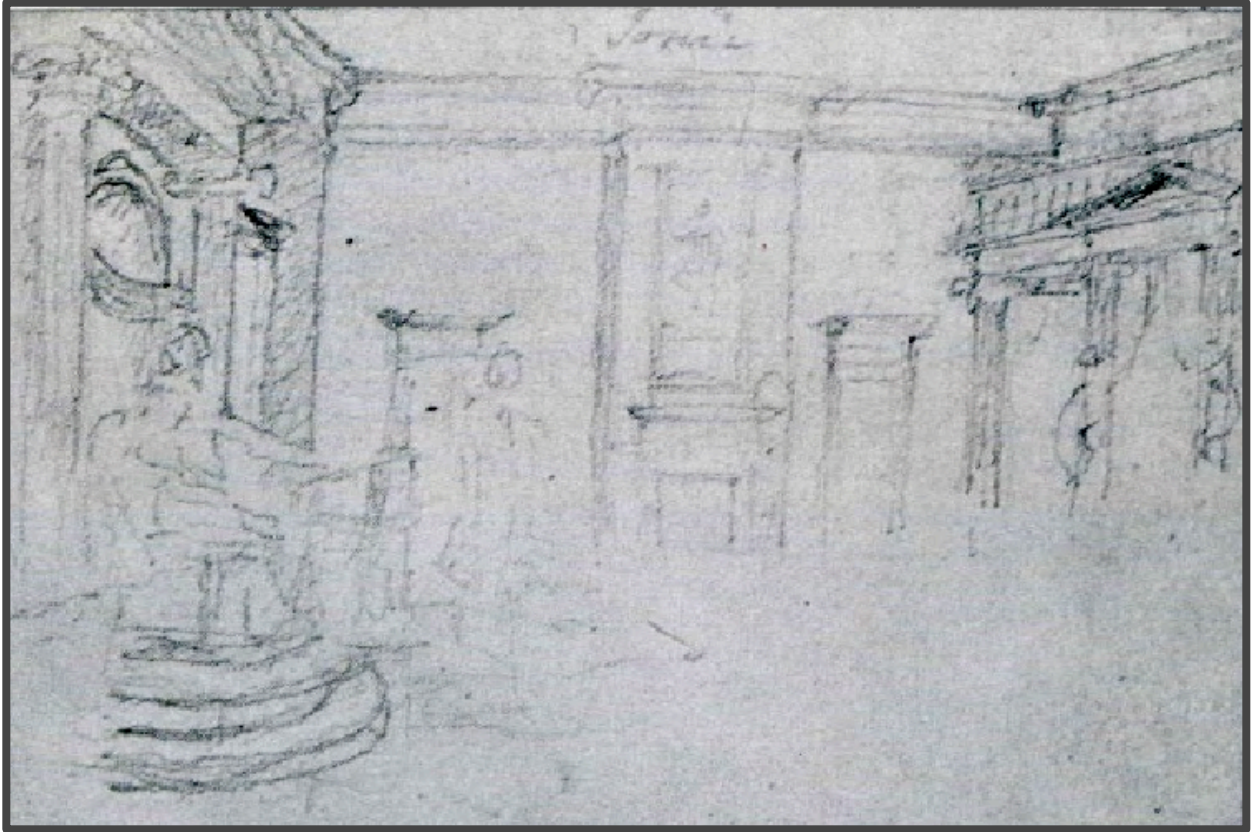
Senate Chamber	
A new Carpet making & laying it down	220 00
* While washing Colouring & mending Stucco	30 00
Making seats & floors for the Lobby	
* the front done with plain lead work	100 00
to correspond with the room	15 00
* 2 Seats for the Door keepers & a Baize door	
Back shutters for the windows	25 00
* Painting the room & Plaster	80 00
* a Circular Ballustrade ^{behind} the	80 00
the seats of the Senate	
* Altering the fire place (from smoking)	6 00
* Repairing the windows	12
New Covering the presidents Chair	24
* 18 arm do	
* Repairing the Chairs	5
* a Crimson Curtain for the Pres Desk	10
* Benches on the side of the room	12
* a Clop Sheet Iron fender	25
Amount Carried over	\$ 714

Amount Brought over	714.00
Add for Incidental Expenses 25/10/18	178.00
Commission for Superintending	\$ 892.00
a Shoe & fixing it	
	12.50
	7.60
	125
	200.00

1792 State House account book for materials and repairs by John Shaw. Courtesy of the John Work Garrett Library of the Johns Hopkins University, GAR 22. MSA SC 5287-1-18

Accession: MSA SC 5287-1-173

Annotation: The niche, being primarily constructed of decorative plaster castings that typically were treated with limewash, would have received a new coat. Whether painted or whitewashed, the plaster received a new coat in 1792.



Sketches of the Old Senate Chamber by John Trumbull, drawn in 1822. Helen A. Cooper, John Trumbull: The Hand and Spirit of a Painter, (Yale University Art Gallery, New Haven, 1982) pp. 88-90.

Accession: MSA SC 5287-2-146

Annotation: The capital of the engaged column is shown with what appears to be a full volute at the wall, implying the column is barely engaged. The soffit of the pediment is broad, implying a significant projection for the pediment.

The dais shows only two curved risers with a rectangle lying on the upper landing (maybe a carpet or just a line laying out the rectangular President's desk.)



Fig. 45. Study of the State House at Annapolis (ca.1810), 1822. New Haven, Yale University Art Gallery. Gift of the Association in Fine Arts at Yale.

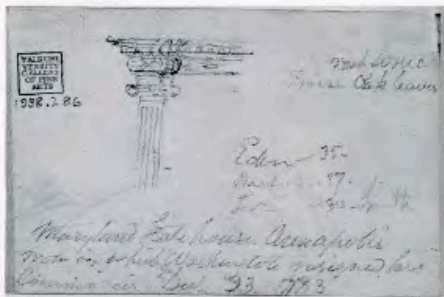


Fig. 46. Study of the State House at Annapolis (ca.1810), 1822. New Haven, Yale University Art Gallery. Gift of the Association in Fine Arts at Yale.

31

The Resignation of General Washington, December 23, 1783

1824-28

Oil on canvas, 20 x 30 (50.8 x 76.2)

Yale University Art Gallery, Trumbull Collection

The Resignation of General Washington represents the moment at the conclusion of the Revolutionary War when the commander-in-chief returned his commission to Congress. As both a scene with Congress in session and a solemn moment in American history, the artist selected this subject to complement *The Declaration of Independence*.¹ Like *Saratoga*, the *Resignation* was part of Trumbull's 1790 proposal, but was not executed until 1822-24 as a Rotunda picture (Fig. 44). The smaller version at Yale was probably begun after Trumbull had completed the larger canvas, for in 1828 he wrote, "I have nearly finished my small copy of the *Resignation* of Washington."²

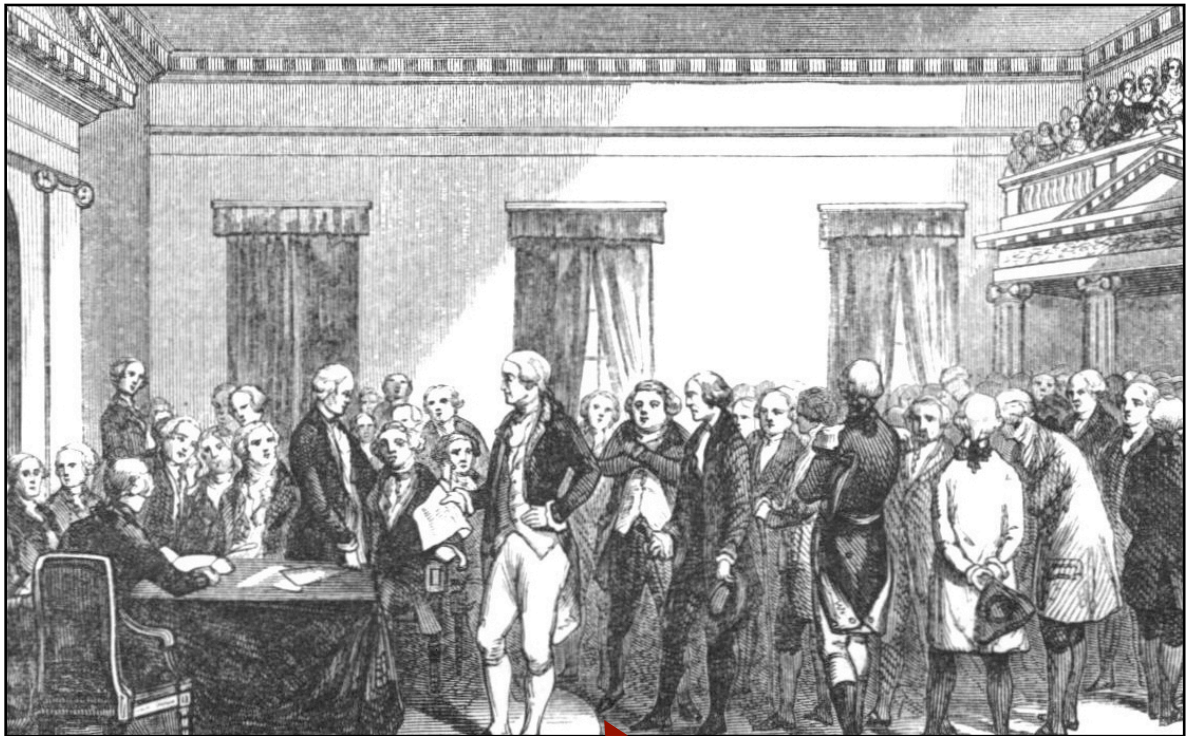
As with the *Declaration*, Trumbull wished the *Resignation* to be a faithful record of the event. Because he did not take up the subject until 1822, however, he encountered difficulties in composing a historically accurate picture. The *Journal of Congress* supplied him with the names of those persons who were present at the Annapolis State House on December 23, 1783, but Trumbull could find life portraits of only a few of these men. He copied the figure of Washington from his own 1792 portrait of the general (Cat. 42).³ At least seven of the miniature portraits he had taken between 1790 and 1793 were of participants in this scene; he also seems to have based the figures of the two women at the left of the balcony group on his miniatures of Harriet Chew and Harriet Wadsworth (Cats. 95, 96), although neither woman was present at the event.⁴ In 1822, Trumbull sent a printed letter to members of Congress, asking them to seek out portraits of their predecessors.⁵ The artist's quest for likenesses was unsuccessful, however, for a contemporary pamphlet describing the Rotunda picture noted that "a few *ideal* heads have been admitted" to the painting.⁶ He also introduced several persons who were not in Annapolis at the time, including Martha Washington and her granddaughters, and James Madison. Trumbull explained to Madison, "that I may have all the Virginia Presidents, I have taken the liberty . . . of placing you among the Spectators— It is a Painter's licence, which I think the occasion may well justify."⁷

Trumbull exercised further license in his representation of the Senate Chamber. Perhaps to avoid the inaccuracies that had crept into the *Declaration*, he visited the Annapolis State House in 1822, making both an overall sketch of the interior and a detailed study of the Ionic capital and frieze over the president's chair (Fig. 45, 46). Although the drawing clearly shows the mantel and the large portrait that hung above it, in both versions of the painting Trumbull chose to omit these details. He also left out the windows flanking the niche behind the president, and made the niche itself more shallow. In the Rotunda version, moreover, he transferred the half-round frieze with oak leaves in relief from the niche to the visitor's gallery at right. Trumbull used the same motif—any armchairs in this scene as in the *Declaration*, possibly as a means of reinforcing the thematic connections between the two paintings. None of the furniture used in

Sketches of the Old Senate Chamber by John Trumbull. Helen A. Cooper, John Trumbull: The Hand and Spirit of a Painter, (Yale University Art Gallery, New Haven, 1982) pp. 88-90.

Accession: MSA SC 5287-2-146

Annotation: John Trumbull's 1822 sketch detail on the back of the full room sketch shows the entablature breaks out at the columns and the pulvinated frieze is noted to be oak leaves having an x-banding at the center. Trumbull does not indicate where this detail is found, but the circa 1868 stereoview photographs verify its use on the gallery but not on the engaged columns of the niche. Although it is unlikely, the break-out frieze could have been used at the overwindows if the goal was to contrast with the niche and doors, although this would be atypical.

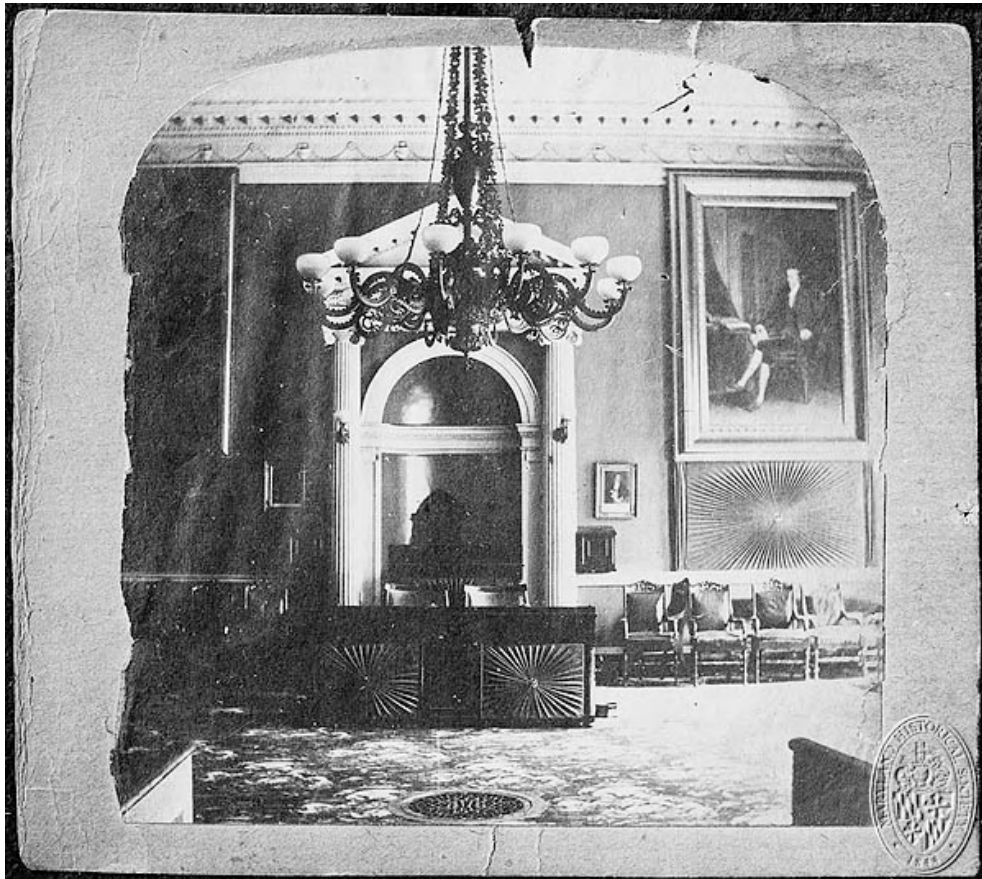


Edge of Dais Riser

Lossing, Benson J. *The Pictorial Field Book of the Revolution*, Volume II. Published, 1851, Page 842 describes the scene of Washington's resignation, December 23, 1783.

Accession: MSA SC 5287-1-165

Annotation: This view shows the dais projecting quite far into the room. Washington appears to be standing only one riser up from the floor. (The physical evidence suggests that - at least where it touches the front wall – the bottom tread was about two feet deep.)



1868 black and white stereocard image taken from the gallery and facing the speaker's niche in the Old Senate Chamber. George Forbes Collection. Courtesy of the Md Historical Society, P 3.8

Accession: MSA SC 5287-4-132

Annotation: Photographs are typically more accurate than artists' renditions. This is the only known photograph of the speaker's throne (as the niche and dais were referred to in the 1789 *Columbian Magazine* layout). This photograph shows a robust feature with significantly more visual presence than what was replicated in 1905. The columns barely contact the wall in this photograph, whereas in the 1905 recreation they are 1/3rd buried in the wall.

Likewise the entablature of the pediment does not break back around the columns in this photograph (the way they do in the 1905 replication), but instead project boldly over the president's chair, providing in essence a roof over his head.

The survival of the niche, its architrave and flat-paneled pilasters through the 1878 and 1905 remodelings is a great gift. It is from these that much of our knowledge of the room's finishes derives (beyond a few small displaced fragments reused or left in crevices around the room).



Circa 1886 Photograph of Old Senate Chamber MSA SC 1556-116

Accession: MSA SC 5287-5-10

Annotation: Apparently the recess of the original niche and its architrave survive behind the curtain. The 1886 photograph shows the new dais, desk and president's chair, as well as the major drapery and valence behind.



The 1898 photograph shows more detail from another vantage point.

Undated handwritten notes from J. Appleton Wilson manuscripts:

... “Niche. The niche itself was intact-& a photograph gave the rest – in connection with fragments which were preserved – the height of the platform was shown on floor of niche. Shape of platform from drawing in Columbia Magazine.” ...

Accession: Undated manuscript, Maryland Historical Society, MS 833 - Box 6

Annotation: What fragments were preserved? A modillion bracket that had some wall plaster attached would almost certainly have come from a pediment, however it could have just as easily come from the gallery.

In several places, Wilson mentions two pilasters found in a way that implies a connection with the gallery, but the pilasters at the gallery today are from 1905 and do not match the ghosting that confirms a pilaster with entasis was originally used. Could the pilasters found be the ones for the niche, meaning the only intact elements at the niche were those run in plaster? This will need further investigation. The pilasters at the niche do appear to be nailed with cut nails.

As to the height of the dais being shown on the floor of the niche, they confused the line for the top of the baseboard as the floor line.

made by Mr. W. M. Chase, 941 W. Franklin St. On writing to him he said he could find no negatives of the old Chamber but sent me a small photograph of the wall opposite the gallery which was he had discovered, in an old sample book. Of course this was exactly what we lacked, and gave us the columns, and entablature about the niche. I then wrote for a photo of Trumbull's picture in the rotunda of the Capitol at Washington, and Mr. Elliott Woods, the Architect in charge, sent me a very clear print. This picture was painted in 1814 and from it we were able to reproduce the hoods and consoles above the two small doors, one of which is false. The photographs had been taken about 1868 before any changes had been made in the room except that the chimney breast had been removed. As Mr. Frederick has stated that he had prepared careful drawings of the gallery so that it might easily be reproduced, I asked him that we might have the advantage of these. He replied, under date of June 16, 1905, that he had given up his office, and such papers as he had retained were packed away, and he was about to leave the City for some months and could not comply with my request.

The small photograph of the South wall also showed the main doorway and the enclosure below the gallery for spectators. This had small swing doors with panels of gathered silk, and on each side, a small bracketed seat for a door keeper. These were reproduced as accurately as a minute examination of the photograph admitted. In my constant search for authorities I found a copy of the *Columbian Magazine* published in Philadelphia, February, 1789, which contained a short notice of the State House, and more important still, a plan of the main floor. This plan showed the gallery columns on the floor, the location of fireplace and doors in West wall. These were merely confirmatory, but the "Throne" for the Speaker was all important and was shown as three risers above floor and of an oval shape, somewhat flatter than a half circle. This was carefully followed. It also gave the original staircases, one on either side of the building, from a landing of one of

19 March 1927 - Restoration of the Old Senate Chamber by J. Appleton Wilson. From the Maryland Historical Magazine. MSA SC 1455

Accession.: MSA SC 5287-7-105

Annotation:

- Photographer W. M. Chase provided the circa 1868 photograph of the niche.
- 1878 Architect Mr. Frederick had packed up his drawings and could not get to them in order to assist the restoration.
- 1905 dais reconstruction was based on the *Columbian Magazine* floorplan of 1789.

these, the gallery was reached. These had disappeared many years ago, and the hall in which they stood had been changed to rooms so that it was not possible to reproduce them. A new stairway was accordingly provided carefully designed on lines of the period. This does not show in the Senate Chamber and is really no part of the true restoration. To throw, if possible, more light on the matter I wrote the Director of the School of Fine Arts of Yale University asking for any drawings or sketches by Trumbull which they might have, but without success. The Washington picture, strange to say, shows the gallery at the North side of room instead of the South side. This is remarkable for a man noted for his accuracy of detail but in Lossing's "Field Book of the Revolution," on page 197, it is stated that the Artist, for the purpose of having the proper light, and shadow has omitted the three large windows (there are really four). The painting shows a delicate sage green on the walls. In searching for the proper color, I removed several coats of paint from a spot on the inside of niche and just before reaching the original plaster, came upon the identical color. This was repeated with the same result in several other places on the walls, so confirming Trumbull's extreme accuracy.

It was plain that the two windows in the North wall, and four on the East, had not been changed in any way since the building was erected. The brickwork was undisturbed, and the rubbed and bonded flat arches over the openings were as they had been placed. On removing the modern panel work below the sills on the inside, the brick jambs were found extending to the floor. The question then arose, had there been seats below the sills? Correspondence with those who had been familiar with the room since 1845, as Judge Hagner and others, developed that they well remembered the wide seats and had often laid hats and papers upon them, and rested on their cushions. The window sash were carefully copied from originals in the tower, and 24 lights to a window was decided upon as the usual division and the best for the purpose. We

Restoration of the Old Senate Chamber by J. Appleton Wilson. Maryland Historical Magazine, March 19, 1927. — MSA SC 1455

Accession: MSA SC 5287-7-105

Annotation: The J. Appleton Wilson team found green in the niche that matched Trumbull's 1822 painting and deemed it to therefore be original.



Circa 1905. Photograph of the Restored Old Senate Chamber. George Forbes Collection – MSA SC 182-02-0086

Accession.: MSA SC 5287-11-429

Results of the 1905 restoration effort:

- **Dais with three steps per *Columbian Magazine* of 1789;**
- **Engaged columns and pediment as per circa 1868 photograph;**
- **1878 plaster between columns and outside of niche architrave;**
- **1770s niche, niche architrave, necking band in plaster & paneled pilasters in wood.**

Physical evidence shows the dais was only two steps high and a foot larger in radius. The 1905 engaged columns and pediment are anemic and do not project sufficiently out of the wall. The columns should start out a step lower and be almost full round and just touching the wall. The cornice of the pediment should not break forward at the columns (continuing fully projected forward the full length as in the 1868 photograph) and the leaves should be oak in an overlapping or wave pattern as opposed to bay leaves laid one-dimensionally.



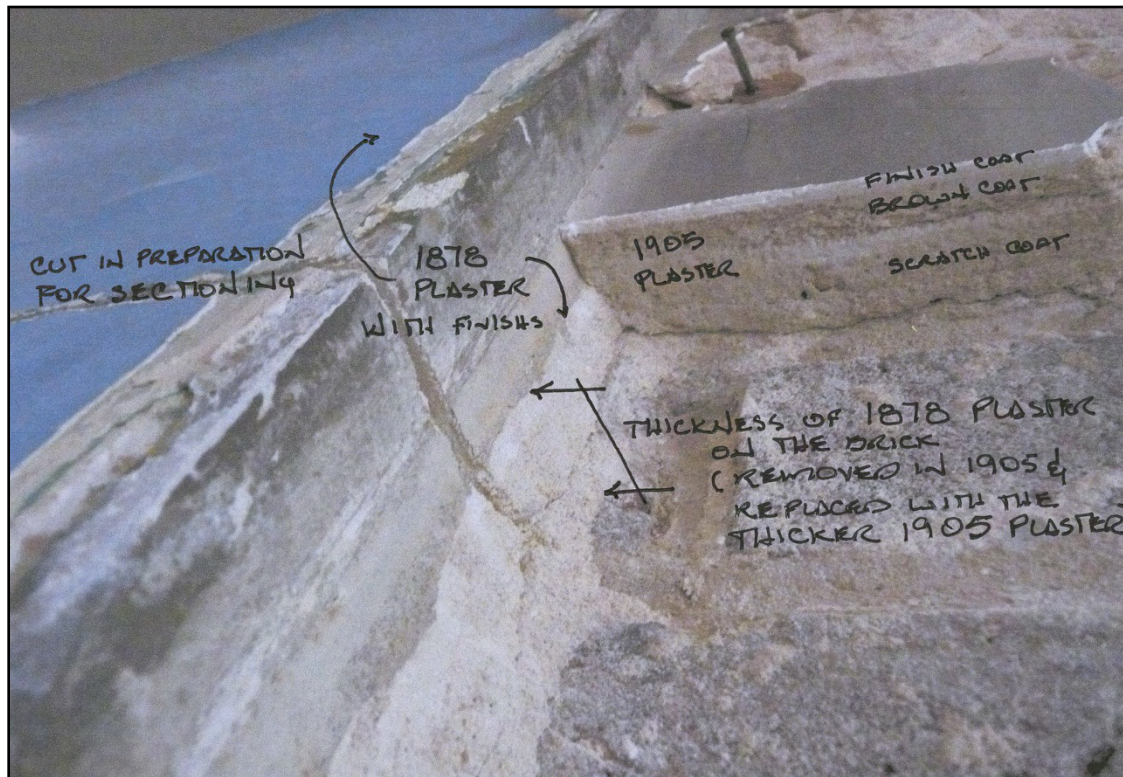
Although heavily painted, the overlapping oak leaves with acorns on the Brice House mantle frieze (1772) display the appearance described with John Trumbull's 1822 sketch.



Circa 1947 Photograph of the Old Senate Chamber by M.E. Warren. MSA SC 1890-01-3

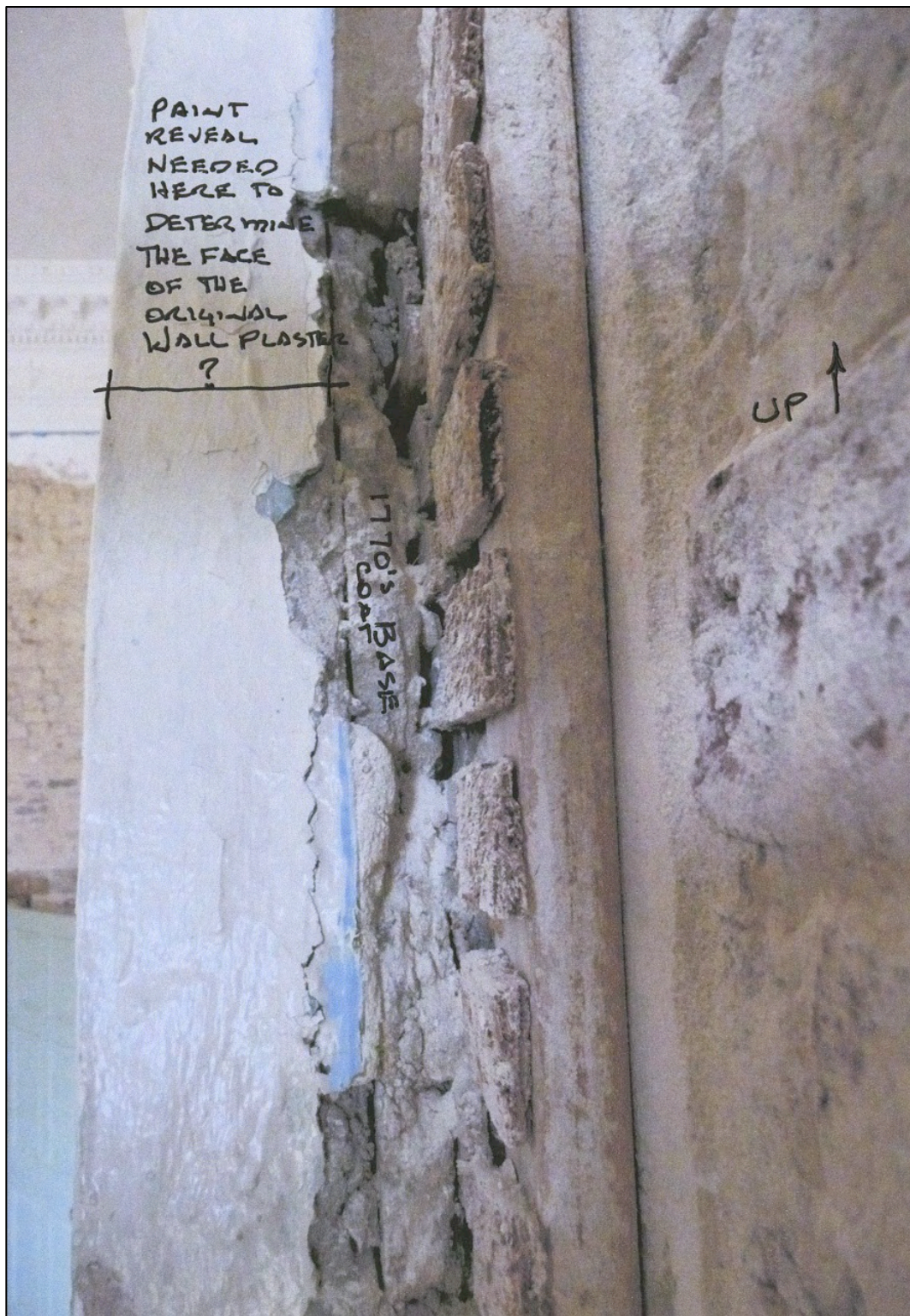
Accession. MSA SC 5287-11-429

Annotation: Post 1940's restoration, the "President's Throne" was painted as a unit in off-white as opposed to having the flat and curved plaster of the niche repeat the wall color.



Photograph by the John Greenwalt Lee Company, 2008

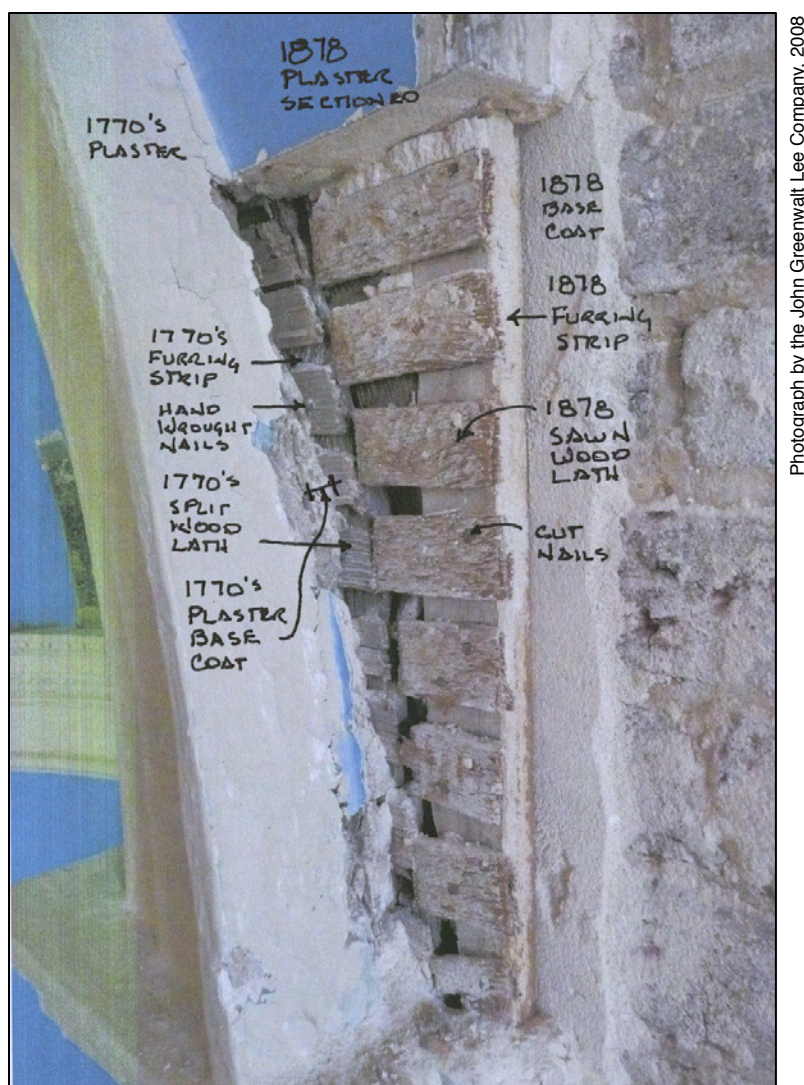
Looking up at the intersection between 1878 plaster in the spandrel over the niche with the 1905 plaster directly on the adjacent brick wall. The blue-painted area was generally exposed while the rest of the photograph to the right was covered by the engaged column. These plasters are typical of the wall plasters used during their respective periods.



Photograph by the John Greenwalt Lee Company, 2008

Right edge of niche detail

The 1878 lath almost obscures the original lath. The line between the 1770s original basecoat is clear. Not only is the thickness of the original plaster of interest, but often wall paints lap over onto the edges of projecting decorative work. The spandrel may not be treated the same as the field of the wall, but it may have been. Either way, knowing what interleaves the trim finishes will be of great interest.



Right edge of niche with 1878 plaster sectioned and partially removed up to the original 1770s plaster of the niche's arched architrave.

The 1905 and 1878 wall plasters were directly on the brickwork. The 1878 plaster was furred out only at the spandrels of the niche.

The 1770s plaster was furred out on the exterior walls and the niche happens to be on an exterior wall, rather than being a unique situation just for the niche. Thus the furring strip, lath and base coat of the 1770s is just the wall plaster that happened to be protected by the decorative plaster of the architrave that was not removed in 1878.

One can extrapolate that where the built-up decorative plaster occurred, it was placed over the standard wall base (or scratch coat) with the brown coat and finish of the wall abutting the decorative work.

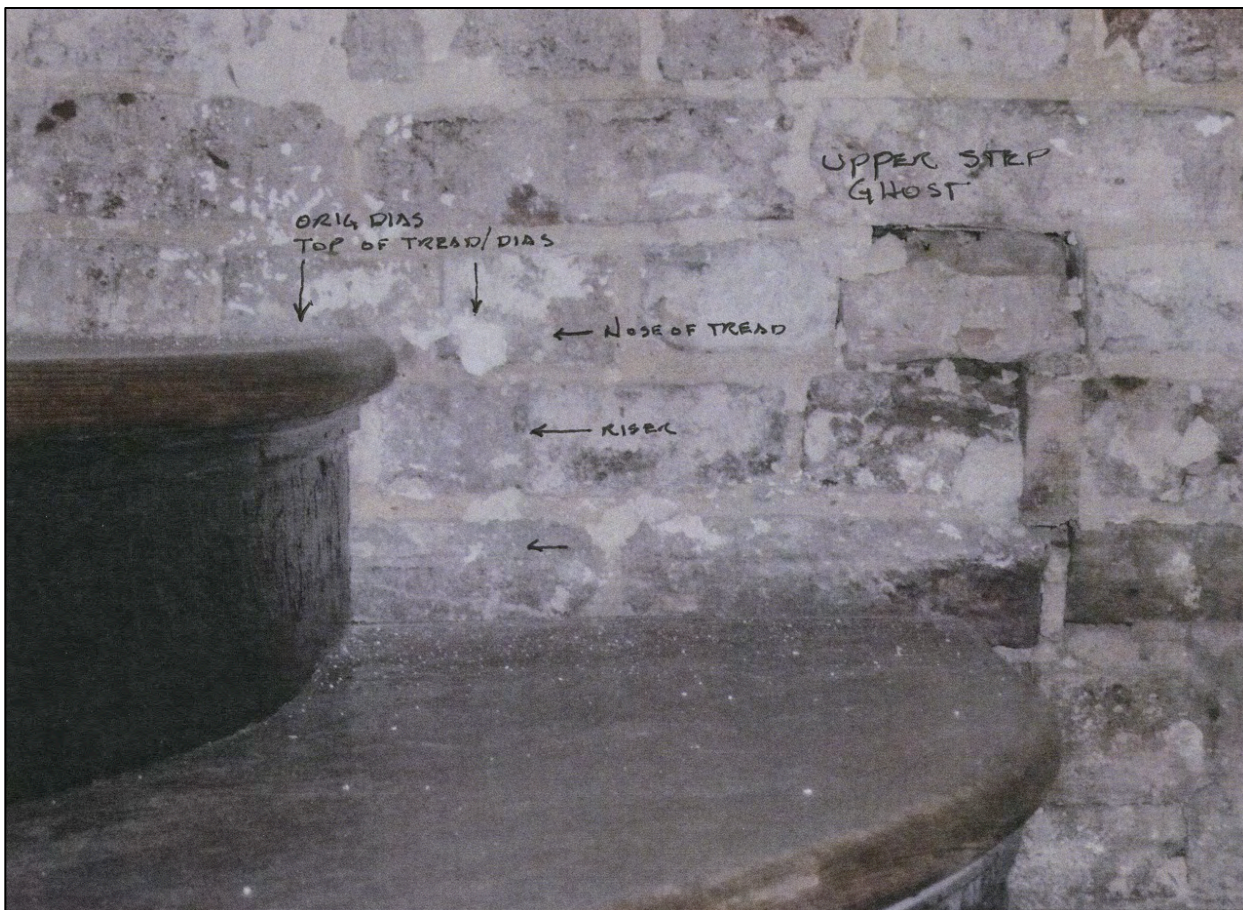
The different layering after the base coat will mark the base coat, but probably leave no trace on the brick below. Where directly on the brick and with furring obviously there will be little chance of ghosting showing up at all.



from three to two risers

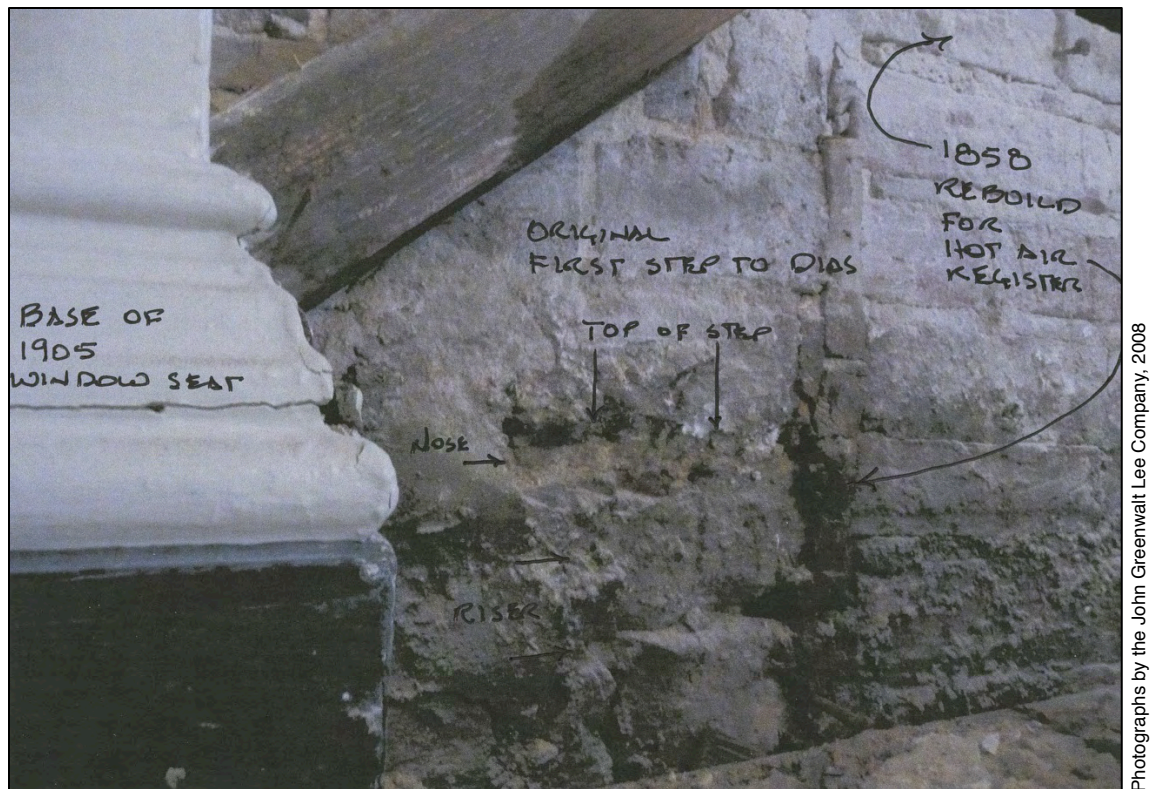


The top of the 1905 dais has now been lowered by one riser to approximate the original dais height. The unplastered space above the new landing implies a baseboard of approximately that height. There should be a paint line to correspond with the actual top edge of the base.



Photographs by the John Greenwalt Lee Company, 2008

With 1905 plaster removed and the 1905 dais bottom two risers returned to their 1905 position, the original top riser location is most readily seen.



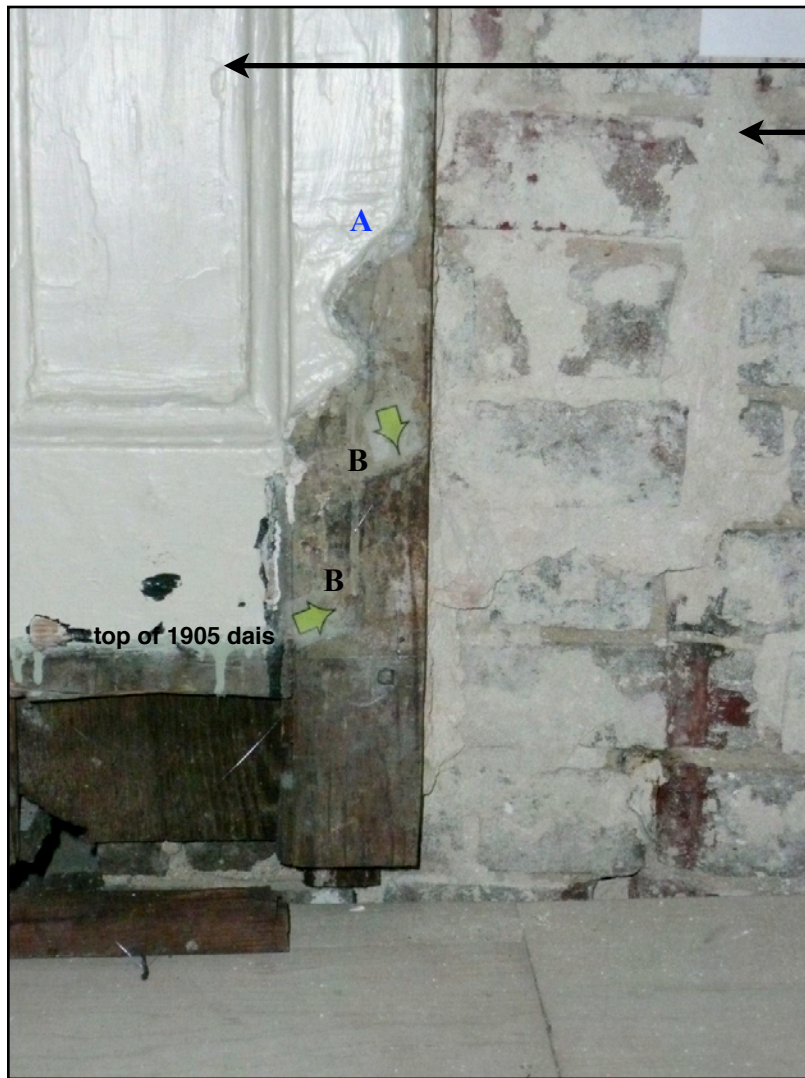
The position of the ghosts for the original first or bottom step makes a broad base (about 24") to the two-riser dais. This would allow those speaking to rise up one step from the floor, but not occupy the top of the dais that was reserved for the Senate President.



While the pilaster was stripped in 1905 after the column was installed, it retains early finishes beneath the 1905 column base.

Paint line of the 1905 base to the engaged column

Paint line of the original base to the free-standing column that only touched the pilaster at the base



After the top 1905 step had been removed lowering the dais

Original paneled pilaster at right of niche

Gas lighting pipe chase from 1858

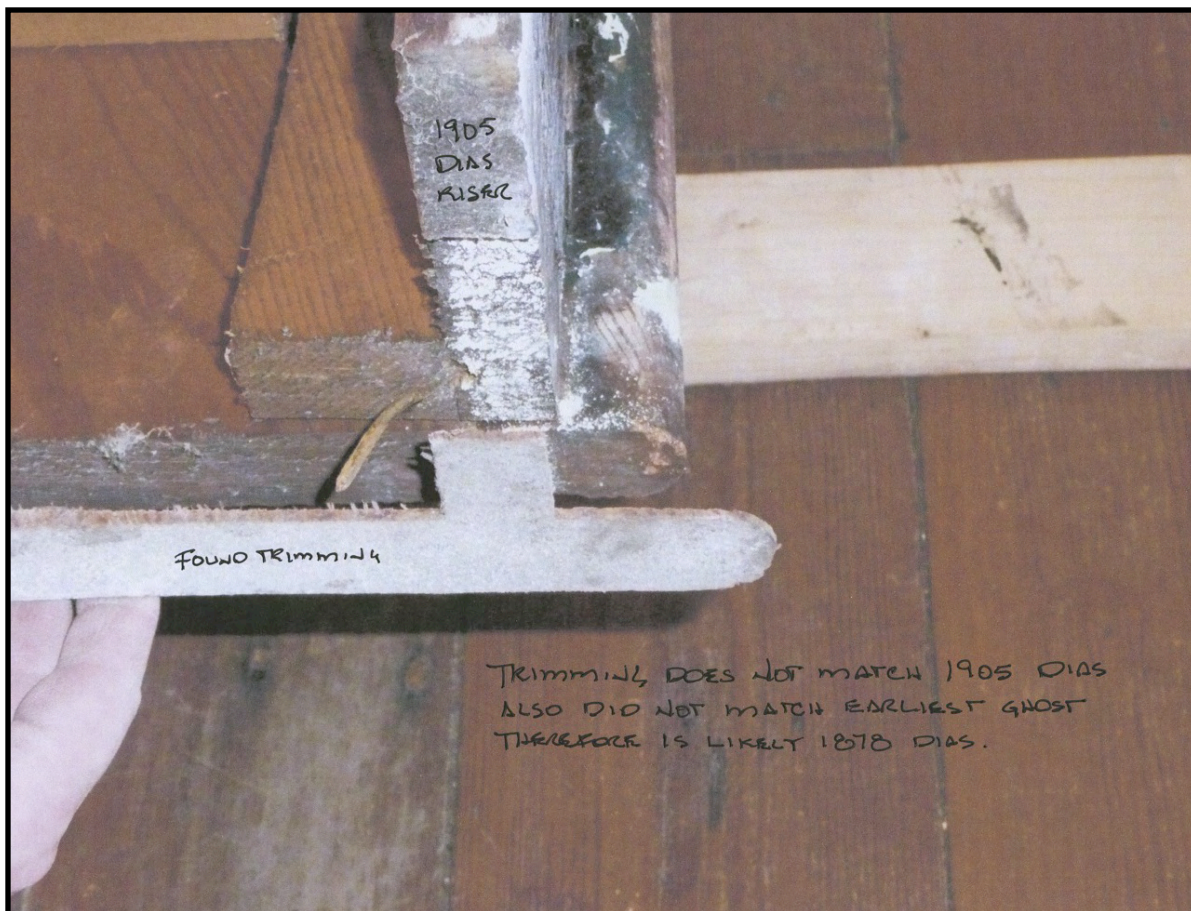


Before dais lowering

A = Paint line of 1905 engaged column base (column and base connected with wall)

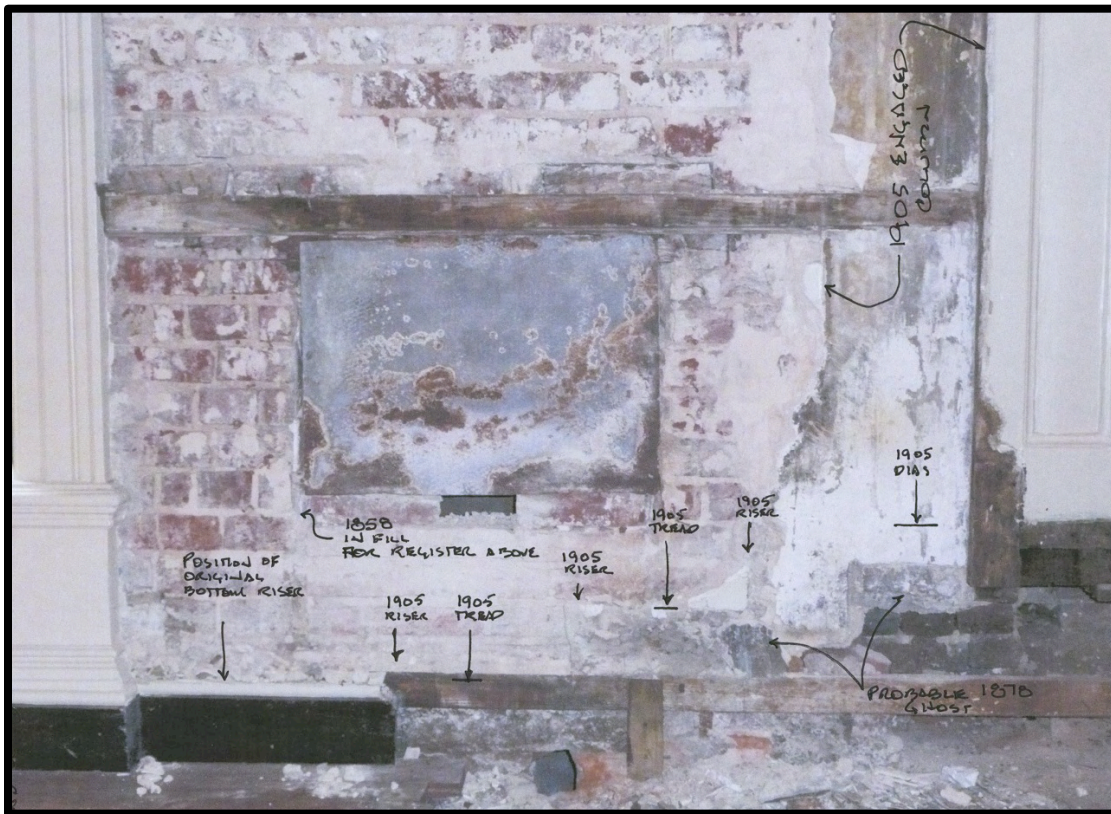
B = Paint line of original engaged column base (engaging only at base)

Photograph by the John Greenwalt Lee Company, 2008



Trimming from the end of a dais tread and partial riser that was found under the existing 1905 dais when pulled out from the wall. Showing a longer nosing than the existing dais treads, it is probably from 1878.

Locations of original versus 1905 dais risers and treads:



Photographs by the John Greenwalt Lee Company, 2008

Reused pieces of 1878 trim functioned as grounds for the 1905 baseboard, providing an example of the two-toned graining used throughout the building in 1878 (and remaining under paint in many chambers to this day.)



Reused board exhibiting
1878 maple graining



Photograph by the John Greenwalt Lee Company, 2008



Photograph by the John Greenwalt Lee Company, 2008

Signed and dated interior of right hand engaged column at niche: Sept 14th 1905.

Although the curved plaster of the niche, the banding, and the pilasters appear to be original, the rest of the surrounding details of the niche are 1905 recreations. This was further confirmed with discovery of the signature and 1905 dating found inside the right-hand column. It is interesting to note that the September date of installation is less than a month after the Restoration Committee began a statewide appeal for more information and photographs that might guide their restoration efforts.



An English example of a Masonic throne that is reminiscent of the President's Throne niche/chair/dais arrangement in the Old Senate Chamber.

Note these features were intended to extend overhead and to the sides to break drafts and provide a prominence for the seated head.



Photograph by the John Greenwalt Lee Company, 2008

There are numerous similarities between the front door at Hammond Harwood on Maryland Avenue (built 1772) and the appearance and function of the Old Senate Chamber niche design.

“President’s Throne” Summary

There has always been a formal embellished location for the President’s Seat. The original State House plan shows a built-in seat, but no dais. The floorplan published in the *Columbian Magazine* in 1789 shows a semi-circular/elliptical dais, with three lines used to depict this element, implying the dais was accessed up three risers. Trumbull’s 1822 sketch shows a semi-circular dais with only two risers. Lossing’s 1851 engraving shows a dais projecting far enough into the room to allow the secretary’s desk to reside upon it. The 1868 photo of the niche shows an American Empire double desk for the secretary well forward of the niche and it appears that the entire area behind it is raised, implying a larger rectangular dais.

In 1878, the entire room was stripped to the brick walls; floor and ceiling along with supporting structures were removed as well. Only the plaster architrave of the niche and the plaster within the niche [and possibly the wooden pilasters] survived in place. A very large podium backed with a wide drapery flowing from an ornate cornice in the Renaissance Revival Style was installed matching the detailing throughout the State House. The 1905 restoration rebuilt a diminutive three-riser dais, based solely on the *Columbian Magazine*. Not having the benefit of Trumbull’s sketch or understanding the construction details of the niche, the 1905 team mistook the top of the baseboard for the top of the dais and three risers were installed rather than the two that physical evidence at the walls indicates. By starting with too small a footprint and reducing it twice, the end result was an unusably small top landing.

Physical evidence of the earliest risers remains intact today, showing a dais whose bottom riser projects outward about a foot further than the 1905 model, the second riser about four inches more, and no indication of a third riser. This is additionally verified by the ghost of the original engaged column base against the paneled pilaster at approximately 6” lower than the 1905 imprint. Additionally the location of the shoe under the niche itself, which should sit upon the finished floor of the top riser, is at a height for only two risers. The larger dais landing suggested by this evidence creates a more usable space for the President’s desk and chair with enough room to stand comfortably behind the desk. The wider bottom riser provides a comfortably broad space for a speaker to stand, while still being one respectful step down from the President.

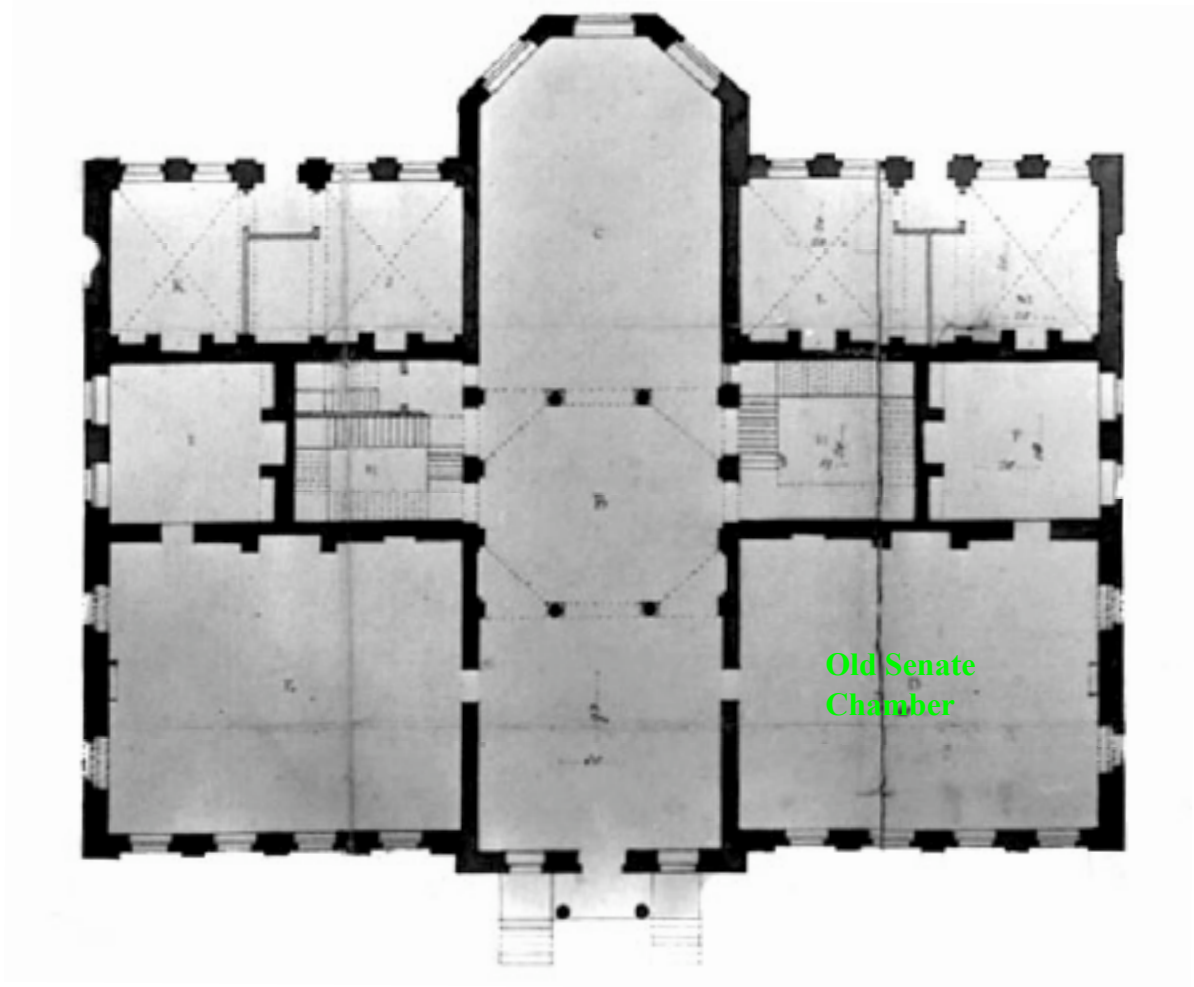
The niche, paneled pilasters and carved architrave are original; the pediment and engaged column are 1905 replicas. When removed during investigation, the right hand column revealed signatures and the date Sept 14, 1905. Unfortunately the 1905 work only generically followed that shown in the 1868 photograph. The niche pediment, supported by virtually full columns, should have projected from the wall to create an imposing alcove for the Senate President. Trumbull’s sketch depicts engaged columns that barely touch the wall at their base, rather than being one third buried in the wall as in the 1905 reconstruction. This detail was confirmed by the 1868 photograph. That view also shows that the entablature was not broken back between the columns as it is now, but projected full depth over its entire length. The added presence created at that niche by these projecting columns and a full, unbroken entablature would be significant. While the 1905 throne recreation includes all of the necessary parts, it fails to provide the impressive presentation of the original arrangement.

The niche paint reveal uncovered a parchment-colored stone-like finish. The section of architrave initially sampled only showed a post-1905 paint sequence. A careful search will be necessary to locate untouched areas that will provide verification of the paint finish on the trim.

GALLERY

Chronology:

- 1772 Original plan shows no gallery
- 1777 Change order was proposed by Charles Wallace during construction for a gallery
Gallery for use by Governor, House and Council members, Chancellor & Judges
- 1779 Complete gallery is described as “more elegant than required”
Likely a dropped beam construction with cornice moldings; pilasters had entasis
- 1789 Columbian Magazine rendering depicts four gallery columns connected at balustrade level
with a straight line (suggesting ends were not curved)
- 1792 Seats for doorkeepers added
Risers and pews installed in the lobby below
Lobby front created by continuing “plain dado” wainscot between columns
Entablature may have been repaired; everything whitewashed
- 1822 Trumbull sketch shows gallery receding between outermost columns; breaks in entablature
are indicated to the outside of each column
Beam on underside of gallery creates a coffered ceiling for lobby
Pulvinated frieze is clearly noted to be of oak leaves with “x” banding at center
- 1851 Gallery appears to end at outside column carried on beam to back wall
Lossing drawings shows no break in frieze
- 1868 First photograph shows what is believed to be original columns, entablature, balustrade.
Also shows (likely) 1826 ceiling and cornice; 1792 partition between columns; 1830s gates.
- 1878 Gallery removed, claiming original construction was of insubstantial material.
Claim of careful measurements and accurate drawings being made.
Earlier joist pockets remain infilled and plastered over until 2008
- 1886 Iron fence installed to define visitor’s area
- 1905 Reproduced gallery, door and vestibule to hallway, and doorkeepers sets “as accurately as a
minute examination of the [1868] photograph permitted.”
Stair to gallery created “based on lines of the period.”
Location of columns off from 2” to 16”: central columns 4” wider apart, outer columns foot
further from wall as determined by simple photogrammetry with 1868 photograph.
Two pilasters found in State House cellar. Placement determined by blocking on wall.
Pilasters without entasis end up 4” out of position (per photogrammetry)
Doorway lintel to gallery above was located under plaster
Balustrade 3” too tall
Ceiling replaced and 1878 cornice replicated
Land Office candle box of fragments provided pieces of gallery entablature to match
Mr. Randall provided two of the original columns that he had stored in barn for years
Width of gallery determined from Hayward & Bartlett 1858 plans for heating system



First Floor Plan

Drawings by Joseph Horatio Anderson, circa 1772, used by the State House building contractor, Charles Wallace, an Annapolis merchant. (From the John Work Garrett collection of the Johns Hopkins University, GAR 22)

Annotation: MSA SC 1556-110

Annotation:

This original plan shows no gallery. The gallery was a change order addition in 1777 proposed by Undertaker Charles Wallace.

Gentlemen
ARCHIVES
OF THE STATE OF
MARYLAND.
I am erect a gallery & stair case in each
House of Assembly, agreeable to the plan herewith
sent, for, two thousand pounds: or if that should be more
agreeable to the Assembly, I will have them built
& bring in the Contractors with charging nothing for
my trouble. I am
Gentlemen
Your most obedt Servt
Chas Wallace
Memo: Banisters to be continued all along the front.
15/193A

c. January-February 1777 - Proposal from Charles Wallace to erect a gallery in each House of Assembly. Maryland State Papers (Series A), MSA S 1004-18-3500, 6636-15-193A.

Accession No.: MSA SC 5287-11-462

Annotation:

It appears that the gallery was an afterthought – an addition during construction. Having the plan would be quite helpful now.

Despite the final memo, the banisters are interrupted in the center by the pediment.

By the COMMITTEE appointed to report the contract entered into by the Superintendent for building the State-house with Mr. Charles Wallace, and to enquire into and to report whether the contract hath been complied with by Mr. Wallace, and particularly whether the State-house is well secured from any damage from rain, and for what cause the roof of copper is taken off, and what has been done with the said copper; and further that the said committee enquire into and report whether the galleries have been erected agreeable to the contract with Mr. Wallace.

THE committee have examined the State-house throughout, and are of opinion that many parts thereof are finished with more elegance than was required by the contract, particularly the front door, great hall, and court, the senate house and house of assembly, the president's and speaker's seats, and the galleries. The other parts of the building appear to be done in a masterly and workmanlike manner, except the upper floor over the senate house, which is indifferent. The roof covered with cypress shingles, and are very good of that kind. That part of the dome being unshingled, the same appears to be receiving damage, and are of opinion the said part ought to be shingled and made secure. The repository for the proceedings of the court of appeals, and for the armoury, unfinished; a small part of the plaistering in the parapet unfinished; a door for the cellar, a trap-door on the roof, wanting; also about half the window-shutters (although put up) are unhung, and although the chimneys are finished, yet the marble jambs and flabs are wanting.

Your committee are informed by Mr. Wallace, the contractor, that the roof was covered with copper in 1774, which was blown off in September following by a storm, and so damaged and spoiled, as to render it unfit for further use, therefore sold by the contractor, as by his memo will appear.

All which is submitted to the consideration of the honourable house.

Signed by order, NICH. HARWOOD, cl. com.

28 December 1779- Report of Charles Wallace's work on the State House by committee. Proceedings of the House of Delegates, November Session 1779, Archives of Maryland

Accession: MSA SC 3204

Annotation:

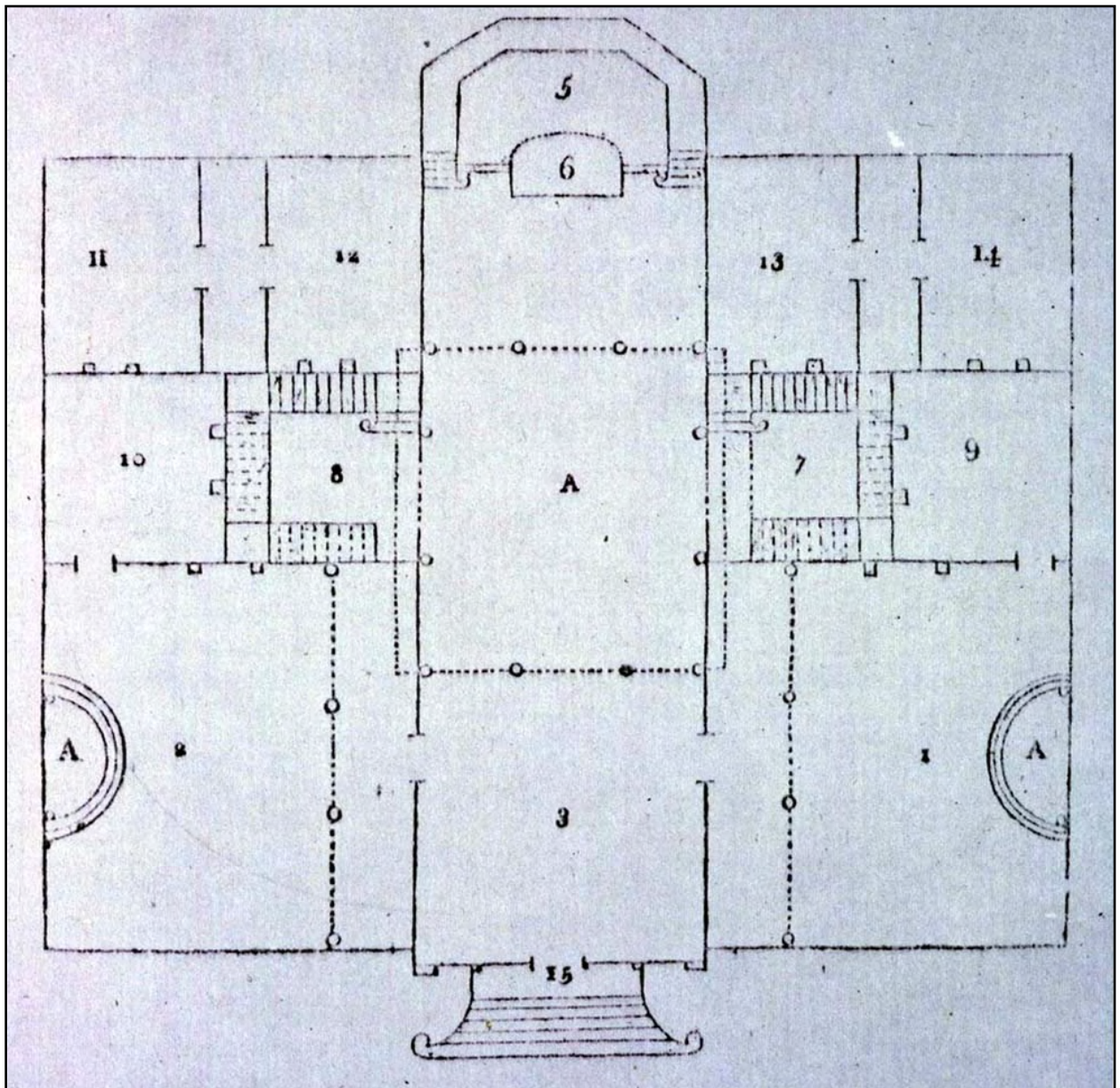
Galleries deemed to be elegant, in fact more elegant than required, as Charles Wallace was completing his contract in 1779.

27 November 1779 - Votes and proceedings of the House of Delegates - November Session.
Chairs for the gallery contracted

The Question: "Mr. J Hall, Mr. Chase, and Mr. Quynn be appointed to contract for the making of seats in the gallery and under which are to be appropriated for the use of the governor, the members of the senate, and the council, the chancellor, and judges, when they think proper to attend any public debate" - votes follow, passed in the affirmative, although not unanimously.

Annotation:

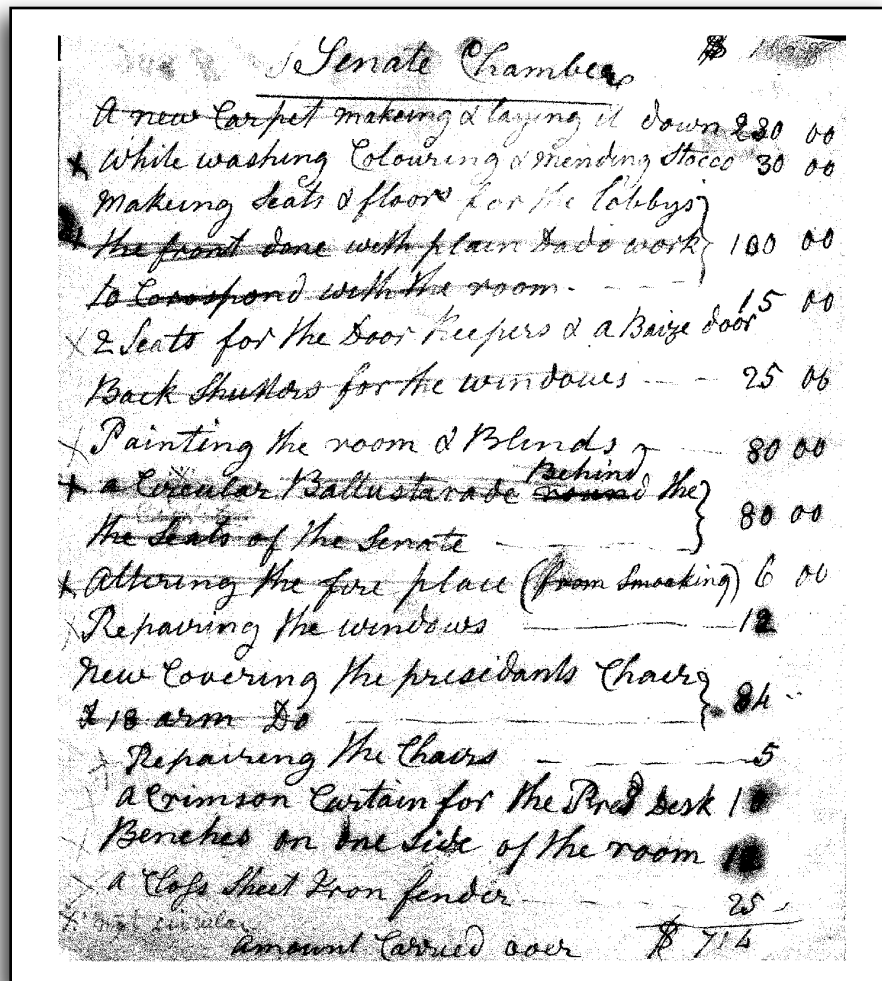
Although this reference is for the gallery in the House of Delegates it is indicative of the intended usage which makes no mention of women's gallery.



February 1789 Columbian Magazine

Accession.: MSA SC 5287-1-171

Annotation: This is the earliest representation of the gallery with four columns below and dotted line connecting them indicating the level of the balustrade above. Note the gallery is drawn without curved ends. The dais (A) is curved, as is the bar in court #6, but then the gallery in the Old Senate Chamber is represented as being straight. So what should be trusted in a drawing that even delineates the columns on the dais and the volutes at the base of the staircases at #7 and #8? Although the gallery appears to be spaced evenly between the back wall and the left jamb of the chimney, it would be helpful in locating the gallery to have had the windows depicted.

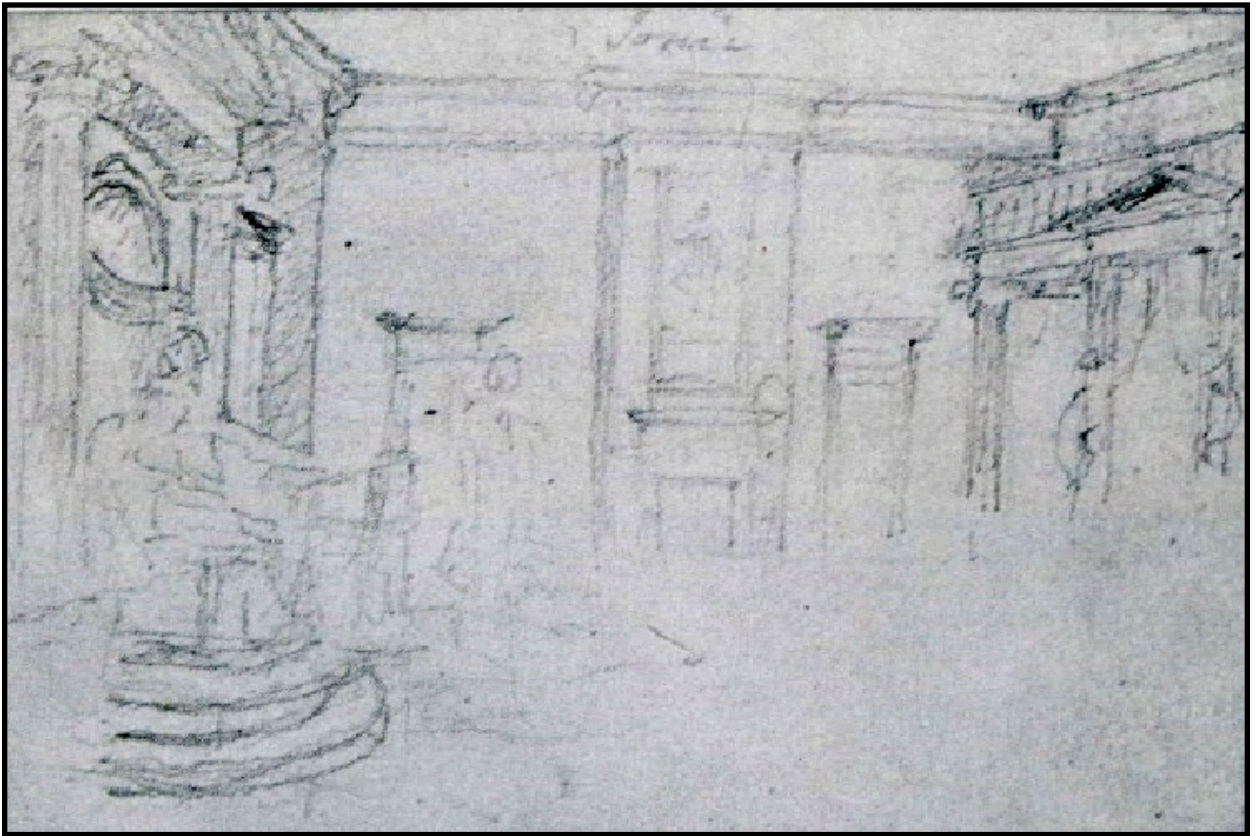


State House account book for materials and repairs by John Shaw. John Work Garrett Library, Johns Hopkins University, GAR 22. MSA SC 5287-1-18 Accession: MSA SC 5287-1-173

1792 Gallery Changes and Additions:

- **“Making seats & floors for the lobbys”**
(a lobby created under the gallery with pews and risers)
- **“The front done with plain dado work to correspond with the room”**
(flushboard wainscot running between the columns and connecting to the wainscot around the walls to separate the lobby from the rest of the room)
- **“2 seats for the Door Keepers and ...**
- **“a Baize door”**
(in this context the sound-dampening door would be associated with the entry vestibule between the doorkeeper’s seats).

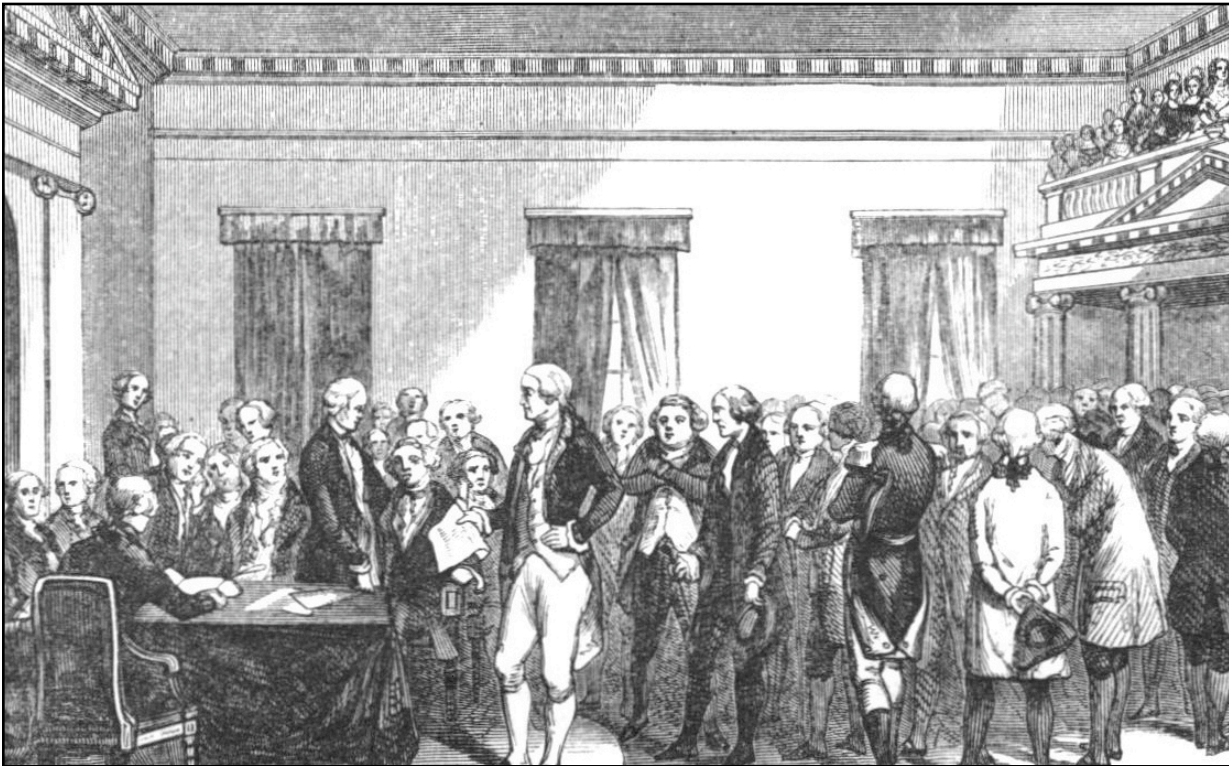
Primarily this is a list of items added in 1792 and thus not present in 1783. The implication is that when George Washington resigned his military commission, the gallery below consisted of unobstructed floor running past the column to the back wall.



Sketches of the Old Senate Chamber by John Trumbull. Helen A. Cooper, John Trumbull: The Hand and Spirit of a Painter, (Yale University Art Gallery, New Haven, 1982) pp. 88-90.

Accession: MSA SC 5287-2-146

Annotation: In Trumbull's 1822 sketch of the Old Senate Chamber, the gallery recedes between the outermost column and the wall, sufficiently to not be seen, although the beam from the back wall to the column is visible beneath the entablature. Breaks in the entablature are indicated to the outside of each column – this one-sided rendering may just be demarcating the strong shadows.

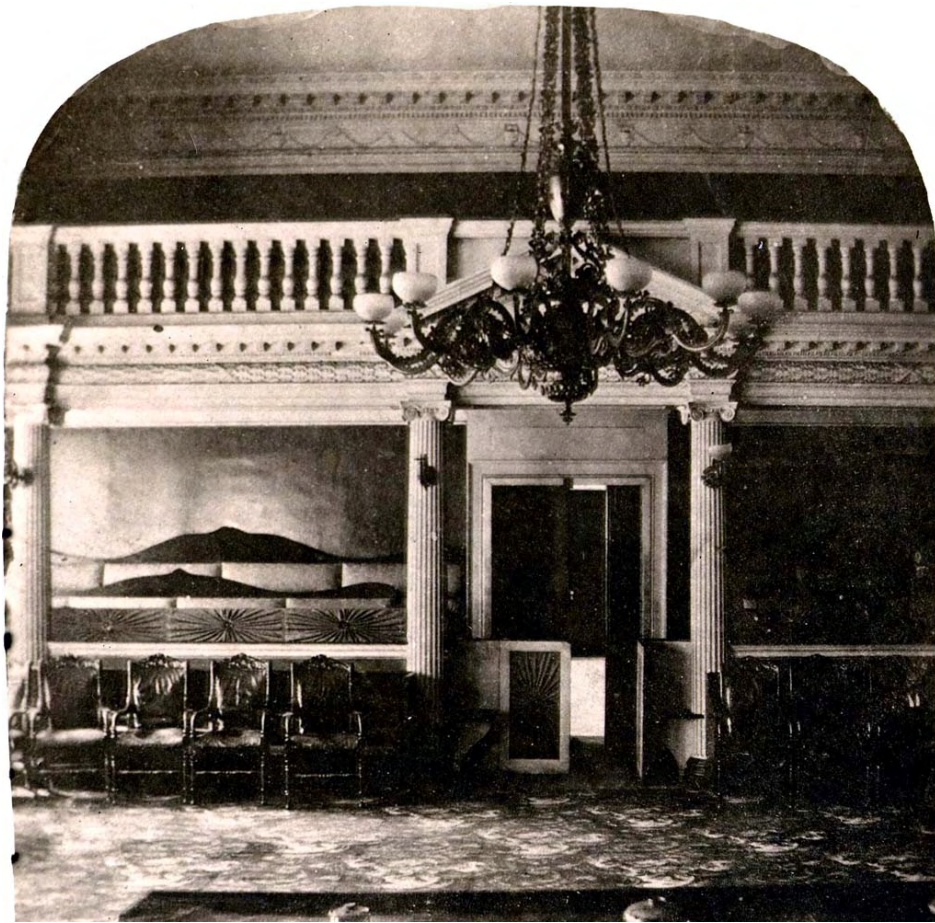


Lossing, Benson J. The Pictorial Field Book of the Revolution, Volume II. Published, 1851, Page 842 describes the scene of Washington's resignation, December 23, 1783.

Accession: MSA SC 5287-1-165

Annotation: As in every rendering, the gallery appears to end at the outside column with a beam connecting the back wall to the column (creating a recessed ceiling for the lobby).

Physical evidence suggests that something connected at the corner of the room. It is not yet clear whether the two ends matched and how far out from the back wall the row of columns was aligned, much less the intersection (or lack) with the outside wall.



Circa 1868 back and white stereocard image of the lobby side of the Old Senate Chamber. George Forbes Collection. (MSA SC 182-02-0501) Label, "Entrance doorway and visitors' gallery of Old Senate Chamber from a photograph of 1868", found with reproduction in Guy Weatherly Collection (MSA SC 617), probably taken from The Maryland State House: A Memorial to John Appleton Wilson, 1931. (MSA Lib 1095.B5M2S7)

Accession: MSA SC 5287-11-466

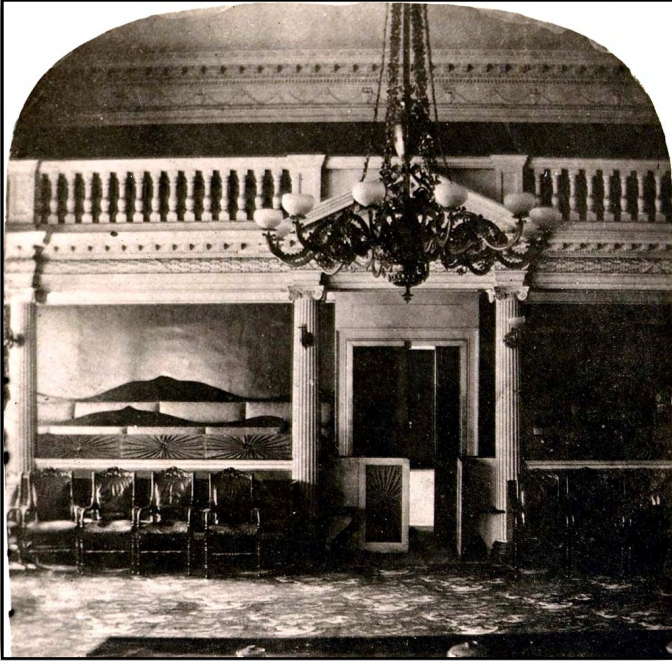
Annotation: This incredible photo, along with its companion taken in the opposite direction, comes close to defining the room. The columns, entablature, and balustrade are undoubtedly the 1777 gallery. Unfortunately the ends are not visible.

The ceiling and cornice are likely 1826 (having also been replaced in 1798).

The partition between the columns, the two doormen's seats hung on the columns, and likely also the vestibule and baize doors, are later, dating to 1792.

The gates are later, maybe 1830s.

The use of complex photogrammetry would allow us to extra much more detail and absolute dimensioning from this photograph and its companion.



Based on simple photogrammetry performed in Photoshop CS3 Extended, dimensions were extracted from the 1868 photograph. Since the plane of the film was closely aligned parallel to the column line; by knowing a single dimension in the plane of the columns, other dimensions in that plane can be measured as well.

Annotation: The two central columns in place today appear to be early, and thus the height of a column flute is known. The flute to right of center is fully visible.

With this information, the arrangement in 1905 placed the two central columns 4" closer together, while the two outer columns should be a foot further out (closer to side walls), and the balustrade was made 3" too tall, causing the individual balusters to look quite skinny, etc.



Circa 1886. Photograph of Old Senate Chamber. MSA SC 1556-116

Accession No.: MSA SC 5287-11-429

Annotation:

Without the gallery post-1878, visitors were controlled/excluded with an iron railing (foreground) defining the lobby.

port outlining what had been done and what other work was necessary. This report was appended to his message of that year." The above is quoted from a long article which appeared in the *Sun* of Dec. 26, 1903, by Mr. George A. Frederick, who was the Architect in charge of the work at the time, and who prepared the report. He continues: "All the plastering had been removed (from the Senate Chamber) and restored from drawings and models made from casts of the original ornamental parts. I much regretted in this room, being compelled to remove the gallery, which for want of time could not be replaced. It was in a ruinous and dangerous condition. Careful measurements were taken and accurate drawings prepared of every part, so that nothing will prevent its exact reproduction, if such should be determined upon. Not only was the gallery in a ruinous condition, but its removal at that time was an imperative necessity, as the room itself could not be repaired, and the gallery (as it existed) kept in position during the progress of the work. The Board of Public Works fully realized this, and held a special meeting to consider the course to pursue, and as I insistingly advised its reconstruction should be done in materials of more substantial character than those first employed, and as time was pressing to get the chamber ready for the meeting of the General Assembly, and moreover, as the Board of Public Works already had gone far beyond the appropriation made for the repairs, it concluded it was better to leave the renewal and replacement of this work to the decision of the then fast approaching session. With the close of the work at that time, my employment as Architect ceased."

He then says, "In the latter half of 1877, night and day I worked and labored for the State of Maryland in the completion of the repairs, harder than ever I did in my life. The Legislature, impotent to vent its resentment on the Board of Public Works, for having as it claimed, transcended its powers in exceeding the appropriation made, as also its defined objects, saw fit to punish me, the Board's agent, by withholding nearly

Restoration of the Old Senate Chamber by J. Appleton Wilson.
Maryland Historical Magazine, March 19, 1927. MSA SC 1455

Accession: MSA SC 5287-7-105

Annotation: The gallery was entirely removed in 1878. The "careful measurements...and accurate drawings...of every part" were not made available to the 1905 restoration team. If these drawings could be located, they would be very valuable to a future restoration.

joists with steel beams and flat arches of terra cotta blocks. The ceiling was then replastered and an exact reproduction of the cornice replaced. The silken canopy on a large frame, which covered the wall behind the speaker's platform was then removed and behind it was found the niche in the thickness of the wall, the level of its finish giving us the height of the floor of platform above the floor of the room. The decoration of the niche had disappeared. At this juncture a small photograph given me by Mr. Daniel R. Randall, showing the South end of the room and the gallery, was invaluable, as without it a true restoration would have been impossible. Mr. Shafer of the Land Office, had been wise enough to save a candle box full of the plaster modillions and fragments of the entablature from the gallery front. These were carefully put together and compared with the photograph, which gave us exactly what we needed. The balusters were carefully copied from the photograph and the exact number used. Then Mr. Randall came again to the rescue, and evolved two of the supporting columns which had rested in his hay loft for all these years; this gave us exactly the height of the gallery from the floor, and we had only to use them and have the others made. A plan prepared by Messrs. Hayward & Bartlett in 1858 from actual measurement showed the location of these columns on the floor and so we had the width of the gallery. This plan also showed the stairway and the true and false doors in West wall. The two wall pilasters which received the curved ends of the gallery, were found in the State House cellar, and only needed bases which were missing. The plaster was cut from the wall where we assumed them to belong, and our guess was confirmed by finding the original wood nailing blocks still in place in the brickwork. The doorway to gallery was found in the same way. When the plaster was removed, the doorway was there roughly bricked up and with the original oak lintel over it. These points determined, how were we to know the proper treatment for the niche? We finally ascertained in some way which I have forgotten, that the small photograph had been

March 1927 - [Restoration of the Old Senate Chamber by J. Appleton Wilson](#). From the Maryland Historical Magazine.
MSA SC 1455 Accession: MSA SC 5287-7-105

Annotation: This description implies that the gallery should be so accurate that a photo would not detect the differences. The shafts of the two outer columns do appear to be old and probably original, yet photographs show significant differences between the 1868 photograph and the current gallery.

made by Mr. W. M. Chase, 941 W. Franklin St. On writing to him he said he could find no negatives of the old Chamber but sent me a small photograph of the wall opposite the gallery which was he had discovered, in an old sample book. Of course this was exactly what we lacked, and gave us the columns, and entablature about the niche. I then wrote for a photo of Trumbull's picture in the rotunda of the Capitol at Washington, and Mr. Elliott Woods, the Architect in charge, sent me a very clear print. This picture was painted in 1814 and from it we were able to reproduce the hoods and consoles above the two small doors, one of which is false. The photographs had been taken about 1868 before any changes had been made in the room except that the chimney breast had been removed. As Mr. Frederick has stated that he had prepared careful drawings of the gallery so that it might easily be reproduced, I asked him that we might have the advantage of these. He replied, under date of June 16, 1905, that he had given up his office, and such papers as he had retained were packed away, and he was about to leave the City for some months and could not comply with my request.

The small photograph of the South wall also showed the main doorway and the enclosure below the gallery for spectators. This had small swing doors with panels of gathered silk, and on each side, a small bracketed seat for a door keeper. These were reproduced as accurately as a minute examination of the photograph admitted. In my constant search for authorities I found a copy of the *Columbian Magazine* published in Philadelphia, February, 1789, which contained a short notice of the State House, and more important still, a plan of the main floor. This plan showed the gallery columns on the floor, the location of fireplace and doors in West wall. These were merely confirmatory, but the "Throne" for the Speaker was all important and was shown as three risers above floor and of an oval shape, somewhat flatter than a half circle. This was carefully followed. It also gave the original staircases, one on either side of the building, from a landing of one of

Restoration of the Old Senate Chamber by J. Appleton Wilson.
Maryland Historical Magazine, March 19, 1927. MSA SC 1455

Accession: MSA SC 5287-7-105



In 1868, the doorkeepers seats consist of a bracket on the column supporting a round seat that wraps to the front of each column.

The 1905 seats were built against the partition to just touch the columns.



Annotation: Details associated with the 1905 gallery recreation were based on the 1868 photograph and supposedly "reproduced as accurately as a minute examination of the photograph admitted." Based on inaccuracies between the doorkeeper's seats today compared with the 1868 photograph, this claim must be questioned.

these, the gallery was reached. These had disappeared many years ago, and the hall in which they stood had been changed to rooms so that it was not possible to reproduce them. A new stairway was accordingly provided carefully designed on lines of the period. This does not show in the Senate Chamber and is really no part of the true restoration. To throw, if possible, more light on the matter I wrote the Director of the School of Fine Arts of Yale University asking for any drawings or sketches by Trumbull which they might have, but without success. The Washington picture, strange to say, shows the gallery at the North side of room instead of the South side. This is remarkable for a man noted for his accuracy of detail but in Lossing's "Field Book of the Revolution," on page 197, it is stated that the Artist, for the purpose of having the proper light, and shadow has omitted the three large windows (there are really four). The painting shows a delicate sage green on the walls. In searching for the proper color, I removed several coats of paint from a spot on the inside of niche and just before reaching the original plaster, came upon the identical color. This was repeated with the same result in several other places on the walls, so confirming Trumbull's extreme accuracy.

It was plain that the two windows in the North wall, and four on the East, had not been changed in any way since the building was erected. The brickwork was undisturbed, and the rubbed and bonded flat arches over the openings were as they had been placed. On removing the modern panel work below the sills on the inside, the brick jambs were found extending to the floor. The question then arose, had there been seats below the sills? Correspondence with those who had been familiar with the room since 1845, as Judge Hagner and others, developed that they well remembered the wide seats and had often laid hats and papers upon them, and rested on their cushions. The window sash were carefully copied from originals in the tower, and 24 lights to a window was decided upon as the usual division and the best for the purpose. We

March 1927 - Restoration of the Old Senate Chamber by J. Appleton Wilson. From the Maryland Historical Magazine.
MSA SC 1455

Accession No.: MSA SC 5287-7-105

Annotation: The 1905 stair to the balcony was based on what the restoration team believed to be the "lines of the period."



Circa 1905. Photograph of the Restored Gallery.

George Forbes Collection
MSA SC 182-02-0866

Accession : MSA SC 5287-11-429

Annotation: The two outer columns are old and by tradition were salvaged from demolition by Mr. Daniel Randall and stored in barn (capitals and bases 1905). Despite the 1868 photo and a candle box of fragments Mr. Shafer of the Land Office Museum had salvaged from the earlier entablature, the entablature appears to be only accurate in name of parts, not size and detail, such that they appear to have been put together from whatever was available in a 1905 decorator's catalogue. Compared with the 1868 photograph, not only are the proportions of the balustrade off, but the leaf frieze is a different tree species laid out in a different pattern. (The early picture shows an oak leaf frieze with acorns).

The pilasters, purported to have been found in the State House cellar, are 1905 workmanship in a Colonial Revival replication. Their original location is said to have been based on finding wood blocks. The 2008 investigations however uncovered the blocks and a crisp ghost across the masonry of a very different pilaster – one that has entasis and was 4” closer to the back corner than where it was placed in this 1905 arrangement.

Although it was claimed that in the 1905 restoration the doorkeepers' seats “were reproduced as accurately as a minute examination of the {1868} photograph admitted,”¹ a comparison with the photograph shows otherwise. The 1868 pre-modernization photograph shows that the 1792 doorkeepers' seats were hung from the columns. The seats engaged the front of the column at its middle rather than the side and the supporting bracket returns back down to the column rather than to the gate screen as this feature would not have been in place in 1792.

The continuation of the lower gallery enclosure to match existing flat wainscot already in the room occurred in 1792. Prior to that, the doorkeepers' seats would have been the only appendage to the columns at floor level.

Describing the basis for the 1905 restoration, J.A. Wilson's undated handwritten notes recorded:

... "Gallery. Photographs taken before demolition - about 1868 - several of the columns were preserved and also, two pilasters. The location of columns was determined by a drawing made before demolition by Hayward & Bartlett, also the pilasters on walls of the false door. Mr Frederick & Mr Davis- agreed that ends of gallery were curved & the plaster having been taken from the walls the exact point where pilasters had been fastened was shown by wood blocking in the brick work. Fragments of the entire entablature were preserved in the Land Office- & were copied exactly. The balustrade was carefully reproduced from the photograph - Mr Davis said the partition or division which divided the floor below gallery- from the remainder of the room- was straight- & its top member mitred with chair mould."...

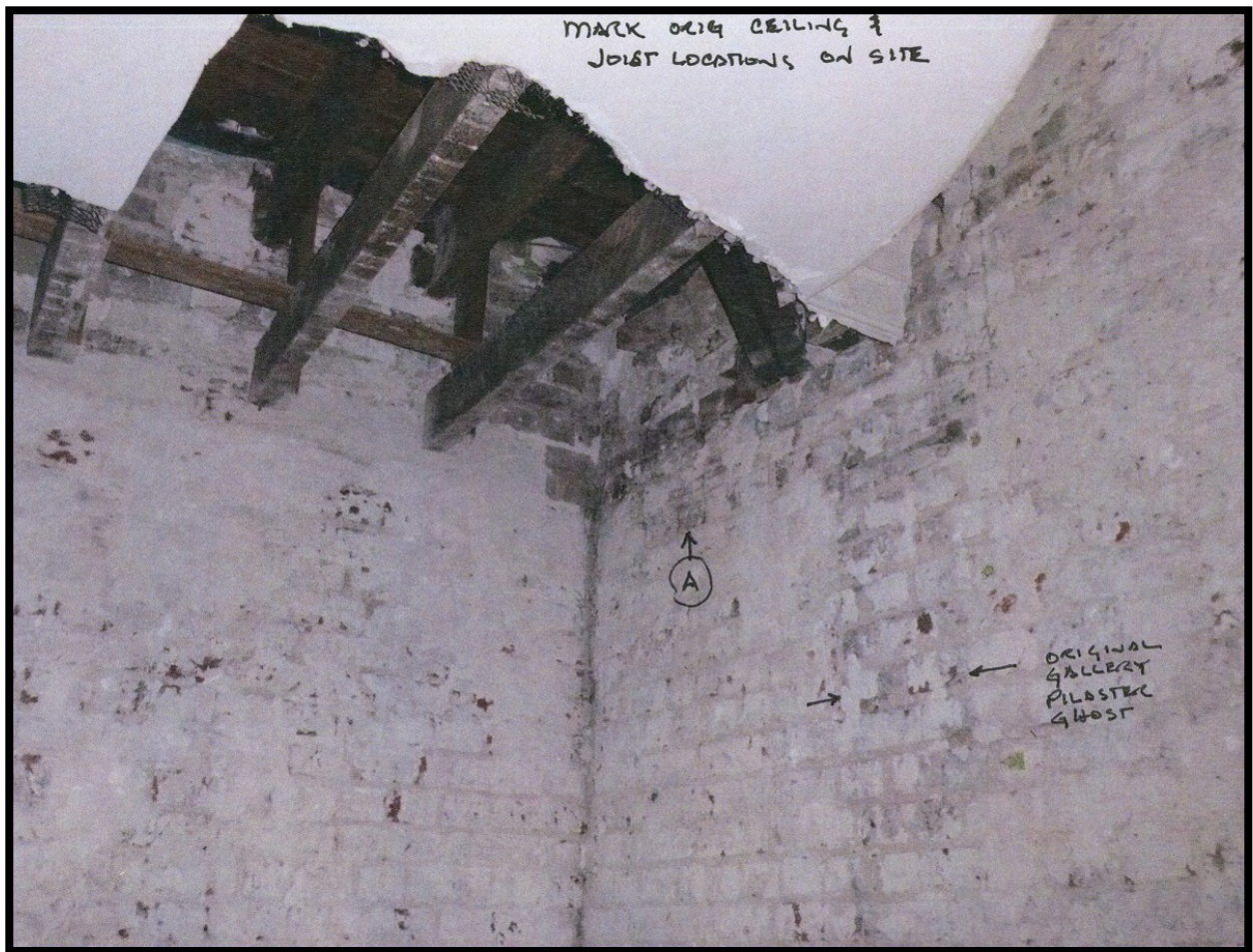
Draft notes, "Reasons governing the Committee on Restoration," James Appleton Wilson, undated manuscript. Maryland Historical Society manuscript collection, MS 833.

Accession: Maryland Historical Society, MS 833, box 6.

Annotation: Again, the 1905 restoration relies on the 1868 photo, which does not show either end of the gallery, and the photo is not followed very closely for the elements it does portray. The drawing by Hayward & Bartlett may have shown the gallery columns but positioning the columns was not the purpose of the drawings; instead, the purpose was for heating and ventilating work and possibly gas lighting. Drawings are often schematic when depicting elements that are not particularly relevant to the project at hand. Even locating gas lights on the columns would not necessarily make the draftsmen worry very much about the columns' exact location because they are stationary elements that would not be affected. Considering how loosely other elements in the photos were interpreted in 1905, being off by more than a foot for the positioning of the columns seems to be within the standard of accuracy.

Although plaster was removed from one pilaster location, the pilaster in place in 2007 was the wrong shape (lacking entasis) and 4" out of position. Plaster was not removed from the walls where the gallery floor and entablature intersected the walls and where the original wooden structure would have pocketed into the masonry, providing much more information about the original structure. Two of the columns remaining today appear to be early, if not original, but their location – based on photogrammetry – appears to be from 2" to 16" out of alignment across the front of the gallery. Opportunities for determining the original depth of the gallery appear to have also been missed in 1905.

A curvature inward versus outward (convex or concave) was never clarified and although the partition at the lobby level was to have been straight, the 1905 team angled it backwards outside the two end columns to accommodate the window and false door that would otherwise be bisected by a straight partition (based on the 1905 location of columns.)



Photograph by the John Greenwalt Lee Company, 2008

On the underside of the gallery with 1905 wall plaster and pilaster removed, the ghost of the original pilaster (offset from where it was set in 1905) and the edge of original plaster (A) are clearly visible on the end of the chimney wall.

(Note the ceiling material that was removed here was more recent than 1905.)



Photograph by the John Greenwalt Lee Company, 2008

The vertical dark area on the end wall can be cleaned to bring it into sharper focus. Infrared Photography (1500-2000 nanometer range) could also enhance the image.

Note: The cut out for the batten on the back of the wainscot. This indicated that the wainscot was continuous and either the pilaster sat upon it or was deep enough to pass down over it. Inspection of the ghost for the indication of base moldings and chair rail height will assist in determination.

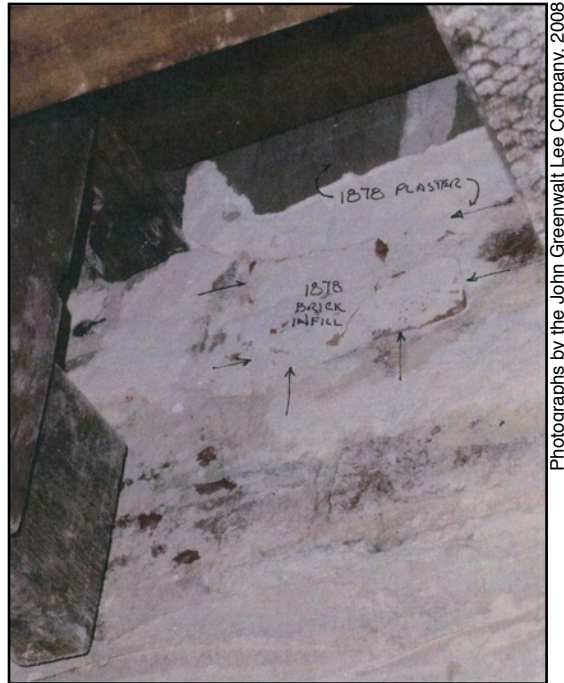
Note also the dark areas between the top of the pilaster and corner. This would be detailed as a dropped beam wrapped in cornice moldings.

Photograph by the John Greenwalt Lee Company, 2008



There is a patch of early masonry infill that may be related to the original door to the hall on the back wall approximately aligned with the right-hand column flanking the vestibule.





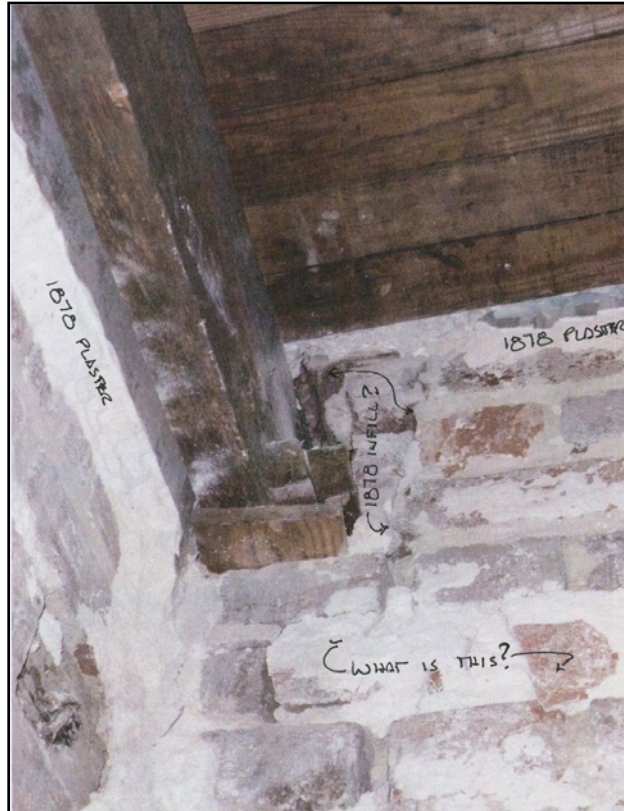
1'-0" to the left of the left-most 1905 column location:

Looking between joists of the 1905 reconstruction of gallery, 1878 plaster still covered all of the area between joists, signifying that it was not observed in 1905. Once the 1878 plaster was removed for the 2008 investigation, this infill was uncovered. Based on its size, this large joist or girder apparently carried across to a column. (Common joists for spans between the columns would have had narrow and shallower pockets than these principal joist members.) The implication of this find is that the 1905 placement of the outer columns is off by a foot.

Principal versus common joist pockets under 1878 plaster until uncovered in 2008.

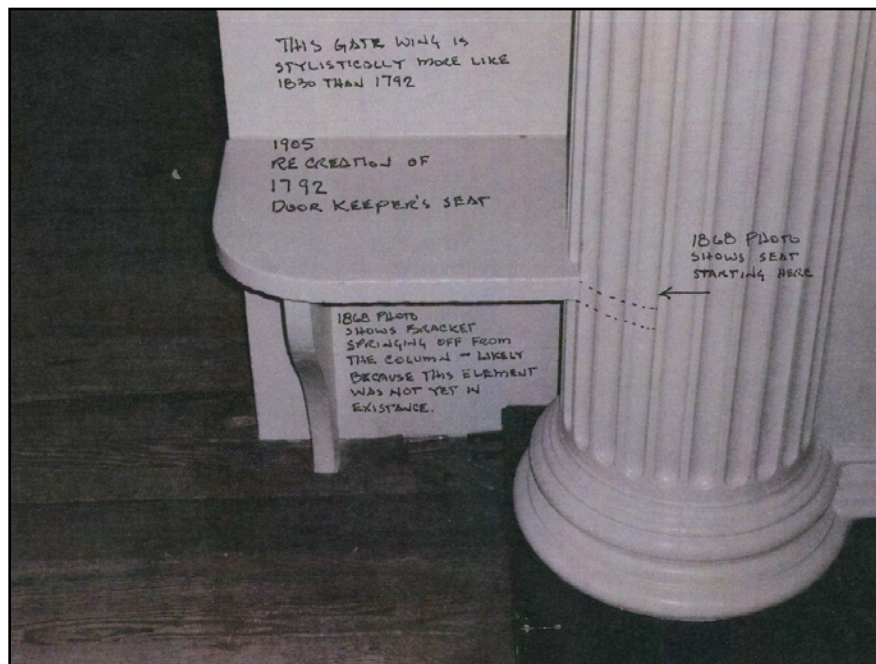


Yet unidentified alterations/patches at the far left end under the gallery at the wall intersection.



Photographs by the John Greenwalt Lee Company, 2008

Compared with the 1868 photo, it's hard to see the for the justification for the claim that these were “reproduced as accurately as a minute examination of the photograph permitted.”





2008 photograph with a circa 1868 vertical overlay

Using crude photogrammetry, the ca. 1868 photo was scaled to match the current photo by scaling both photos to the length of the flute on a column. This is the only readily identifiable element in both photos, as the two original column shafts were used in the 1905 recreation of the gallery. This process only scales elements in the plane of the columns. Highly sophisticated photogrammetry can scale the entire photo.

A narrow vertical slice of the scaled ca. 1868 photo is here overlaid showing a distinct discrepancy in the height of wainscot between columns, proportions of entablature, shape and height of balusters, etc.



Photo Overlays by the John Greenwalt Lee Company, 2008

2008 photograph with a circa 1868 vertical overlay

Using crude photogrammetry, the circa 1868 photo was scaled to match the current photo by scaling both photos to the length of the flute on a column. This is the only readily identifiable element in both photos, as the two original column shafts were used in the 1905 recreation of the gallery. This process only scales elements in the plane of the columns. Highly sophisticated photogrammetry can scale the entire photo.

Here a horizontal slice of the scaled circa 1868 photo is overlaid aligning with the column to the right of the door. This is to point out how far the 1905 column spacing varies from the 1868 which was probably still the original.

Gallery Summary

The gallery was a change-order recommended by Builder Charles Wallace during original construction and accepted by the committee in charge. The original plan for the State House shows no gallery in either the Senate or House of Delegates Chambers. When the construction was nearing completion and the oversight committee visited to determine whether the undertaker had done as directed and in particular, “whether the galleries have been erected agreeable to the contract...” they found, “that many parts thereof are finished with more elegance than was required by the contract.”

The first time a visual representation of the gallery appears in the documentary record is in the *Columbian Magazine* in 1789. This schematic plan shows four columns in a row connected by a straight dotted line. If this follows common drawing conventions, the dotted line would represent the balcony floor over freestanding columns whereas a solid line would represent elements at floor level. The two outer columns for the gallery on this drawing are shown placed as close to the side walls as the columns on the dais are to the end wall. This is obviously a schematic drawing, but it does beg the question of why two features are shown with curved elements: the dais represented with semi-circular lines and the stairs to what is now the governor’s reception shown with elaborate volutes, while the gallery – which is purported to have been curved between the outer columns and the wall – is depicted with a straight line.

Action in the House of Delegates in 1779, which started with a presumably identical gallery, sheds some light on usage, being a “...contract for the making of seats in the gallery and under which are to be appropriated for the use of the governor, the members of the senate, and the council, the chancellor, and judges, when they think proper to attend any public debate.” Interesting that general citizens were not mentioned. Were they expected to stand?

In the first half of the nineteenth century, several renderings of the room were executed to commemorate George Washington’s 1783 resignation. All of these views take varying degrees of artistic license and none of these show how the gallery terminates at the wall. John Trumbull’s sketches from 1822 do however specifically call out “oak leaf frieze” and show the “X” banding that occurs at the center of each segment of the frieze. The circa 1868 stereoview also fails to include the end detail of the gallery. With the feature being demolished flush to the wall in 1877 we are now left with no visual representation of how the gallery ended on either side.

The 1792 John Shaw work order for the Senate provides much information about the original arrangement through the requested changes: wainscoting was to be placed between the previously free standing columns, risers with seats were to be built within this enclosed area, a vestibule with baize doors added, as well as seats for the doormen to be hung on the interior columns. All of these post-1783 alterations are shown in the circa 1868 photograph and were reproduced in 1905 to varying degrees of accuracy.

In 1858, gaslighting was added to the building and the columns of the gallery each received a single globe bracket. Following the 1878 remodeling of the entire building, the Old Senate

Chamber was finished in the Renaissance Revival Style with no gallery, and only a decorative wire fence to constrain the visitors at the rear of the room.

There was a public outcry at the removal of the gallery and alterations to the Old Senate Chamber so that in 1894 a committee was constituted to study all available information on the original design and make a recommendation on the feasibility of restoring the room. Some interviews took place, the 1868 stereoview was acquired, plans from the 1858 heating engineers were examined, and the wall where the chimneybreast had been was investigated. John Trumbull's painting that hangs in the US Capitol was also examined. The Committee recommended restoration.

In 1905 the restoration finally took place and the gallery was recreated based on the 1868 stereoview, two original column shafts, and some archived pieces of the entablature. The accuracy of the work created the initial impression of the gallery in the 1868 photograph without matching any detail other than the two columns that were actually reused (with the addition of 1905 capitals and bases). The gallery ends were given convex curves based on the recollections of two individuals – Architect George Fredericks (1870s) and a long-term State House employee Mr. Brooks – that the ends had been curved. However the execution of these curved ends pushed the columns more than a foot farther from the side walls than indicated by the circa 1868 stereoview. That move significantly changed the proportions of the gallery front. The upper balustrade was made three inches too tall, thus stretching the balusters and making the design decidedly Colonial Revival rather than a copy of 1770's Georgian.

A number of other details, especially relating to the treatment of the ceiling on the underside of the gallery [which should be recessed into the space between the structural timbers] are in conflict with the known details of the 1770's gallery. Physical evidence found in 2008 shows that the 1878 plaster was not removed beyond the door to the stair when they investigated the gallery in 1905. The inaccuracy of the 1905 design in conjunction with the inclusion of all of the 1792 alterations – a fully enclosed area under the gallery with risers for visitors and seats for doormen – presents a very different gallery from the one visitors to George Washington's resignation speech would have looked upon in 1783 when the floor ran unobstructed to the back wall.

If they can be located, several artifacts and archival resources that still existed at the time but were not used in the 1905 restoration could provide the remaining clues needed today for an appropriate reinterpretation. The architect of the 1870s modernization claimed to have made detailed drawings, but did not make them available to the 1905 restoration committee. And the State House Land Office Museum at the time of the 1905 restoration apparently held fragments of the Old Senate Chamber entablature and two pilasters in its collection. However this collection was later de-accessioned to another museum.

Combining the circa 1868 photograph from archives, with George Fredericks' detailed drawings, the entablature and pilaster fragments, and a close investigation of the walls to determine how the gallery originally made contact with the walls should provide information for a replica that would be convincing to the original craftsmen. A concerted effort must be made to follow all leads to either a dead-end or relocation of these invaluable items that are critical to the successful reinterpretation of the gallery's original appearance.

CHIMNEYBREAST

Chronology:

- 1780** Cast iron fireback installed
- 1781** A pair of iron cranes supplied to Senate
- 1792** Fireplace altered to stop it from smoking
“Closs sheet” iron fireplace (possibly a closed iron fender to protect those nearby)
Possible stove installation
- 1796** Andirons
- 1798** Chimney taken down to foundation and presumably rebuilt, as it is later painted
- 1808** Painting chimneypiece
- 1822** Trumbull sketch shows mantle with a shelf and painting (likely of Pitt) above
- 1826** New fireplate and 28 eyes for fenders
- 1831** Soapstone installation, likely for hearths
- By 1904** No chimney remains (apparently gone by 1878 and, without attribution, J.A. Wilson states it was removed in 1858 with installation of central heating)
- 1905** Worked out a width for the jambs and recreated the chimneybreast
Paved the hearth with hexagonal bricks
Plastered the mantle and painted it black (recreated based on examples from the period and using elements from the niche entablature)
Andirons, shovel and fork recreations were based on sketches by Mr. Brooks
Washington, Lafayette & Tilghman painting was hung above the mantle
- post-1940** Removal of the mantle shelf and frieze from 1905
Masonry projection increased before installation of simple mantle without shelf
- 2008** Ghosts clearly show original wooden jamb outline a foot beyond the masonry jambs to create a wide wood chimneybreast that could carry a sizable painting.

29 February 1780 -

“Simon Retalack paid £255.00 for 2 iron chimney backs for the New Stadt House.”

Auditor General (Journal) MSA S 150-4, Peter Force Collection MSA SC 4391, page 167”

Accession.: MSA SC 5287-1-180

12 April 1781 -

“Allen Quynn paid £18 for 1 pair iron hands for the Senate Room.”

Auditor General (Journal) MSA S 150-5, Peter Force Collection B-2 MSA SC 4391, page 270

Accession No.: MSA SC 5287-1-186

Annotation:

Two chimney backs does not guarantee use in the Senate Chamber but two often implies one each for House and Senate chambers.

£255 is a significant price for 1780.

Senate Chamber	
A new Carpet making & laying it down	220 00
While washing Colouring & mending Stucco	30 00
Making seats & floors for the lobby	
the front done with plain hard work	100 00
to correspond with the room	15 00
2 Seats for the Door keepers & a Barge door	
Back shutters for the windows	25 00
Painting the room & Plinths	80 00
a Circular Ballustrade ^{behind} the	80 00
the seats of the Senate	
Altering the fire place (from smoking)	6 00
Repairing the windows	12
New Covering the presidents Chair	8 00
2 arm do	
Repairing the chairs	5
a Crimson Curtain for the Pres desk	10
Benches on one side of the room	10
a Closs Sheet Iron fender	25
Amount Carried over	\$ 714

1792 State House account book for materials and repairs by John Shaw. Book notes accounts for repairs in the Senate Chamber, House of Delegates Chamber, and sundry repairs in the State House, Government House, and the Court of Appeals. Courtesy of The John Work Garrett Library of The Johns Hopkins University, GAR 22. (Permission for use requires permission from The John Work Garrett Library of The Johns Hopkins University) (MSA SC 5287-1-18)

Accession No.: MSA SC 5287-1-173

Annotation:

- Altering the fireplace from smoking
- A closs [closed?] sheet iron fender
- A stove and fixing it [fixing implies attachment and setup]

This is an interesting relationship of having a fender for the fireplace and installing a stove. Was the stove across the room from the fireplace to distribute the heat? Might the fender be more of a fire screen to protect those nearest the fireplace from being scorched? {See 1905 recollections of the fireplace.} Also, was the stove actually installed?

31 December 1796 -

“Senate orders the governor and council to direct twenty-four handsome commodious chairs to be made for the accommodation of the senate, amongst which shall be a presidential chair; also to order the senate room to be furnished with a pair of andirons, and if they deem necessary, to order the room to be newly painted.”

(Vol. 105, 57)

Accession: MSA SC 5287-1-177

Annotation:

A pair of andirons

10 July 1798 -

“To Thomas Earle for taking two chimney jams down to foundation and building them up again and taking the arch out and putting it in again and making good working.”

Also various supplies and labor. £6:10:11 (this also appears on Shaw account of November 1798 for repairs to Senate Chamber). Maryland State Papers (Series A) MdHR 6638/81/1-5

Accession: MSA SC 5287-1-181

Annotation:

Masonry jambs and arch taken down to below the floor and rebuilt.

October 1798 -

“To John Shaw for various materials and jobs, including painting pilasters in the Council Room and the Chimney in the Senate Room and for an ornament for the ceiling of the Senate room.”

Maryland State Papers (Series A) MdHR 6636/81/121

Accession: MSA SC 5287-1-181

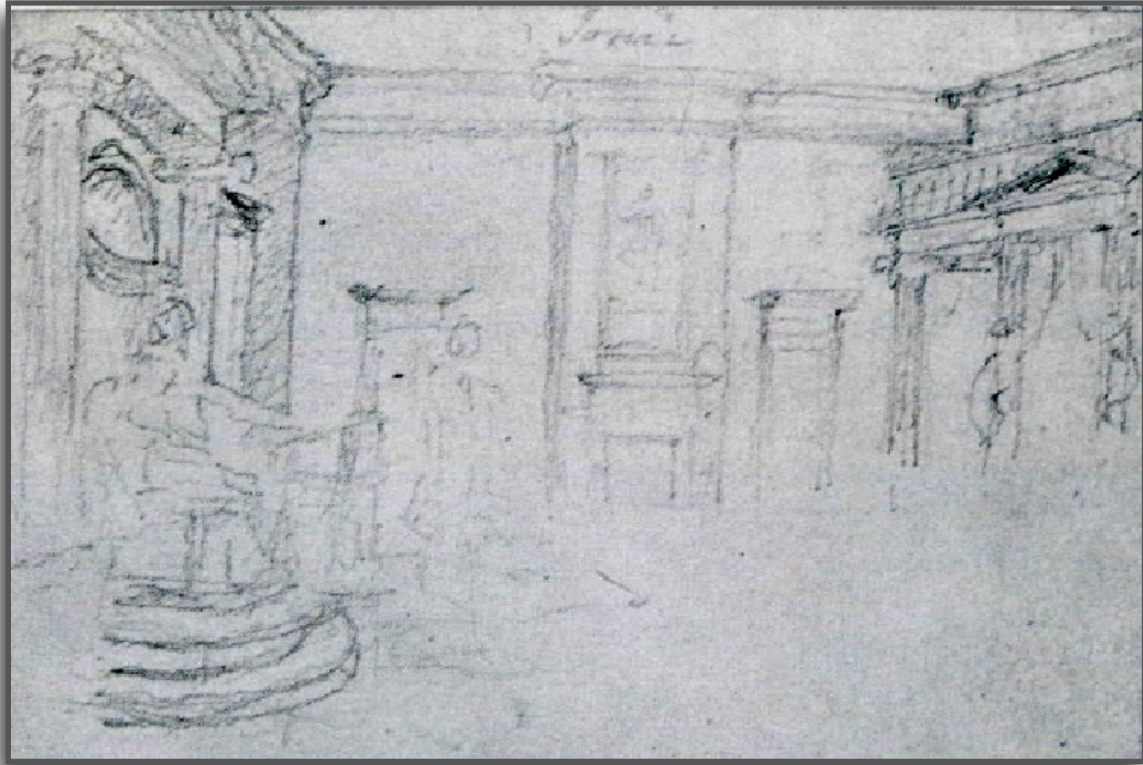
1 November 1808 -

“To William Sewel for putting panes of glass in the State House windows, putting in the hall lamps, and painting the chimney piece of the Senate Room.”

Maryland State Papers (Scharf Collection) MSA S 1005-13917, MdHR 19,999-085-062. Accession: MSA SC 5287-2-149

Annotation:

Only the chimney is repainted in 1798 because it was just taken down and rebuilt per July bill. It is painted again in 1808.



Sketches of the Old Senate Chamber by John Trumbull. Helen A. Cooper, John Trumbull: The Hand and Spirit of a Painter, (Yale University Art Gallery, New Haven, 1982) pp. 88-90.

Accession: MSA SC 5287-2-146

Annotation:

The mantle is complete with a shelf and was likely done in a Georgian design, but without an overmantle, due to the presence of a life-size standing painting; probably the painting of Pitt by Peale. (John Trumbull's 1822 sketch was produced several years before any of his paintings.)

1825-1830 GOVERNOR AND COUNCIL (Proceedings) MSA S 1071-36:

- ◆ 21 April - Washington G. Tuck ordered to cause the ceiling of the Senate Chamber and the House of Delegates room to be carefully examined and if it is found necessary to have the same repaired and put in a safe condition - also that Jeremiah Boyd cause such repairs to be made to the top of the Dome of the State House as may be found absolutely necessary for its preservation, as provided for by Resolution of the General Assembly.
- ◆ 21 April - Vachel Severe paid \$8.25 for new Fire Plate for Senate Chamber and 28 Eyes for Fenders.
- ◆ 25 October - Washington G. Tuck paid \$269.52 for repairs of the ceiling of the Senate Chamber and the House of Delegates under a Resolution of the last General Assembly.
- ◆ 27 December - Excerpt of message from Governor Joseph Kent to the General Assembly

“As required by the resolution No. 93, we caused the ceiling of the Senate Chamber and of the House of Delegates, to be carefully examined, and being found very much injured and unsafe, we had the old plastering entirely removed, the work done anew, and the chambers put in complete order.

We also employed Mr. Jeremiah L. Boyd to make such repairs to the dome of the State House as might be found necessary than was anticipated, that it is not yet completed.”

Accession No.: MSA SC 5287-3-132

Annotation:

- **No longer the original fireback and not nearly as expensive. Is this just economy?**
- **Eyes for fenders? Check original document for verification – are these like stove eyes?**
- **A ring to hold a vessel while warming? Does each senator have their own “eye”?**

1831 Mr Andrew Slicer for State of Maryland

To Soapstone for fire places in Senate and
House of Representatives Chamber - - - - \$49.93

To 3 days work of 2 hands @ 3.00 - - - - 10.00

To 2 papers & fare - - - - 6.00

To 1 week board of 2 men - - - - 6.00

\$65.83

- ◆ 14 July 1831 - Anderson paid \$65.83 for soapstone for the fireplaces in the Senate and House of Delegates Chamber, as well as for 2 helpers, fare, and board.

- Maryland State Papers (Series A) MSA S1004 MdHR 6636-138-78

- ◆ 23 July 1831 - Andrew Slicer paid \$89.28 for repairs of the fireplaces in the Senate and House of Delegates Chambers.

- Governor and Council Proceedings 1830-1833..MSA S 1071-37

Accession No.: MSA SC 5287-3-153

Annotation:

Soapstone purchased and repairs made to the fireplace in 1831.



Circa 1904 color postcard of the Old Senate Chamber before restoration

Accession: MSA SC 2215-19

Annotation: This postcard clearly shows there is no chimneybreast. It was apparently removed because it was no longer needed after installation of central heating in 1858.

found modern boxed inside shutters to all windows and have allowed them to remain, only changing the mouldings to conform with the period. Persons who had known the room agreed that inside shutters had been used, which was confirmed by the examination of nearly all the Annapolis houses erected about the same time as the State House. The details for doors, wash board, chair rail, &c., were taken from actual examples of the period. For the fireplace and mantel we had nothing to go upon but the testimony of persons who had been familiar with the old room. This is also true of the fire irons, &c. By removing the plaster the original joining of old and new brickwork was revealed, giving the width of chimney breast as 8 ft. Judge Alexander B. Hagner well remembered the fire place and described it as a "huge rough cavern." Mr. S. W. Brooks, who had been employed at the building for more than fifty years, said he had always supplied it with four foot cord wood sticks, so it was made four feet and six inches wide, and very deep. The hearth was paved with original hexagon bricks which had formed the floor of the main hallway, and enough of which were fortunately recovered in the cellar. The fireplace itself was lined with original old brick. No trace of the mantel could be found as it was removed in 1858 when the chimney was taken down. No trustworthy data could be had except that it was of wood. A new mantel was designed, based on well known examples of the time, with the same frieze which appears in the gallery and above the niche. All the testimony agreed that the facing was of plaster painted black, which has been followed.

The interior woodwork has been painted white, which was almost universal at that period and which is confirmed by the photograph of 1868. The washboard is black, and the delicate rail capping the enclosure below the gallery is of mahogany. Mr. Brooks said that the andirons were rough and heavy with a long shovel and a kind of fork for mending the fire, all of wrought iron. Sketches made by him and elaborated until they met his ideas were prepared, and put into the hands of

"Restoration of the Old Senate Chamber" by J.A. Wilson. Maryland Historical Magazine, Vol. XXII, March 1927

Accession No.: MSA SC 5287-6-127

Annotation: With plaster removed, J. Appleton Wilson's team found –

- Brickwork revealed width of masonry jambs at chimney as 8'
- Hearth hexagonal tiles originally from entry hall
- Mantle and chimney removed in 1858; no trace found
- Mr. Brooks said wrought iron andirons were rough and heavy with a long shovel and a kind of fork for mending the fire.



Circa 1905 photograph of the Restored Old Senate Chamber, George Forbes Collection

Accession: MSA SC 182-02-0086

Annotation:

- **This chimneybreast is a complete 1905 fabrication to replicate what had previously been removed.**
- **The mantle was based on period examples and elements from the gallery and niche.**
- **Note the minimal projection from the wall (expanded in the 1940s restoration).**
- **The andirons were custom made based on sketches of recollections from the mid-19th century.**
- **At this time the painting should be Washington, Lafayette and Tilghman by Peale.**



Circa 1947. Photograph of the Old Senate Chamber from the Balcony by M. E. Warren. MSA SC 1890-01-3

Accession No.: MSA SC 5287-11-429

Annotation: The ornate mantelpiece with shelf from the 1905 restoration, along with overdoors, have been removed by 1947. The deeper projection of the fireplace masonry can be seen in the considerable shadow it casts.

J. Appleton Wilson's undated handwritten notes on restoration evidence:

.... *"Fireplace and chimney breast. The Trumbull painting shows the breast as well as the Hayward & Bartlett drawings & when the plaster was removed- We found the joining of old and new brick- giving us the width as 8 feet. Judge Hagner well remembers the fireplace & describes it as a "huge rough cavern."*

We found a man- S.W. Brooks- who has supplied it with four foot sticks in the past- so we have made it 4'6" in width and very deep. The hearth has been paved with hexagon brick taken from the original paving of the main entrance corridor of the building- & it has been lined entirely with the original brick.

Mantel. The mantel was removed so long ago, that all trace of it seems to have been lost- We have not been able to get trustworthy data in regard to it- except that there was a mantle of wood- & it does not seem to have been elaborate. We have therefore designed one- based on well known examples of that time, and have used the same frieze which appears in the gallery and over the niche. Ex. Governor Whyte- says it was faced with black slate or marble, many others as Wells & Davis & Brooks- say it was faced with plaster painted black- As this was very customary we have followed it"...

Draft notes, "Reasons governing the Committee on Restoration," James Appleton Wilson, undated handwritten manuscript. Maryland Historical Society manuscript collection, MS 833.

Accession: Maryland Historical Society (not found on mdstatehouse.net), MS 833, box 6.

Annotation: They appear to have worked out the width of the masonry for the jambs. The black painted plaster would be correct for post-Civil War era, when imitating the black slate or marble was in vogue. Earlier it would have been whitewashed plaster, possibly with some veins drawn in to simulate marble. The antiquarian impulse to reuse hexagonal pavers from the hall is interesting, and possibly correct, but we cannot recall of other examples of these used in hearths.



Photograph by the John Greenwalt Lee Company, 2008

With 1905 and 1940 plaster removed, the 1940s extension to the chimney face is clearly visible. Chimney breast was removed when central heating made it redundant and was reconstructed in 1905 as a very narrow projection from the wall. This was augmented later, probably in the 1940 re-restoration.

Chimney Summary

J. Appleton Wilson's article in the 1920s, indicates the original chimneybreast was demolished around 1858 when the central heating system was installed, but we have not found a contemporary reference to accurately place its removal. It was certainly gone following the 1878 modernization. The current masonry breast arrangement was determined by investigations in 1905. During their plaster removal, an eight-foot wide area of disrupted brickwork was revealed in the wall where the jambs had been chopped off flush. The jambs were rebuilt within the disrupted area and extended into the room approximately twenty inches. A 1940 revision added an additional four inches of brick to the face of the chimneybreast bringing it out two feet from the wall when plastered. The 1905 mantle reconstruction had little documentary evidence to guide it and so was designed to be "typical of the period" with a rational blending of elements from the gallery and niche photographs of 1868. In the 1940 revision, the shelf and frieze were removed.

Currently available documentary evidence provides only a few interesting items before 1783. Two chimney backs [for storing and reflecting heat into the room] were purchased for the State House, probably for the Senate and House of Delegates, and a pair of cranes for the Senate. The cranes were likely to hold kettles for drinks. Later entries relate to various campaigns to address smoking from the ill-functioning fireplace, including the entire masonry stack being torn down to the foundations and rebuilt in 1798.

Trumbull's recently unearthed 1822 sketch of the room shows a chimneybreast with a mantle shelf that extends significantly above the firebox and has a painting above rather than an ornate overmantle. In his sketch, the figure in the painting that adorns the chimneybreast appears to be William Pitt, Earl of Chatham. Given his status as "friend of the Colonial Cause" in the English Parliament it seems likely that his placement on the Senate chimneybreast was designed with the intention of honoring him.

The 1905 fireplace furnishings [andirons, shovel, fork, etc.] are based on the recollection and sketches of a Mr. Brooks who had worked at the State house for more than 50 years. The records indicate that the items Mr. Brooks recalled would have been second or third generation implements.

Physical evidence indicates that the finished chimneybreast originally consisted of more than just the masonry jambs, but was instead boxed in to create a nearly ten-foot wide breast. Often chimneybreasts of this period would have larger and more elaborate presentation surfaces constructed around or in addition to the masonry necessary to achieve a successful fire. The ghosting on the wall a foot beyond each of the masonry jambs implies this chimneybreast was boxed in and faced with flush boarding while the sides were probably plastered on wood lath.

Flush-boarded chimneybreasts consist of wide vertical boards creating the outside edges of the chimney face. Horizontal boards fitted down into place between them in grooves on their sides created a completely flat presentation face. In this case, the decorative elements up to the shelf and the painting were then hung from this wooden armature.



Photos by the John Greenwalt Lee Company, 2008

Wooden chimneybreast from Menokin in Warsaw, VA shows how the wide horizontal boards stack within the verticals that box the the outside edge of the masonry jambs to create a broader face above the mantle to carry a large painting the width of the fireplace opening.



Based on typical construction of the period, one would expect a mantle much more like that recreated in 1905 than the 1940 arrangement. However with the wider chimneybreast created by the wooden boxing of the mantle, creating a 10' face beyond the 8' masonry jamb, it would be more likely that other elements, such as brackets or tablets, would have interrupted the frieze.



Ballroom mantle at the Brice House, Annapolis, shows another arrangement for a broad wooden chimneybreast to carry a large painting that extends to the oak-leaf frieze band of the cornice.

FLOORING

Chronology:

- 1792 John Shaw work order calls for new carpet, implying carpeting already existed.**
- 1807 New carpet installed.**
- 1825 New carpet installed.**
- 1868 Stereocard shows wall-to-wall carpeting.**
- 1878 Floor structure and flooring replaced. No mention of carpet, but photo shows wall-to-wall carpeting.**
- 1886 Photograph shows wall-to-wall carpet.**
- 1905 Narrow tongue-and-groove floor installed. No carpet.**
- 1939 Salvaged pine flooring from another site installed. No carpet.**

Senate Chamber		\$
A new Carpet making & laying it down	280 00	
* While washing Colouring & mending Stocco	30 00	
Making seats & floors for the Lobby		
* The front done with plain back work	100 00	
To correspond with the room	15 00	
* 2 Seats for the Door keepers & a Baize door		
Back Shutters for the windows	25 00	
* Painting the room & Blinds	80 00	
* a Circular Ballustrade ^{behind} the	80 00	
the seats of the Senate		
* Altering the fore place (from smoking)	6 00	
* Repairing the windows	12	
New Covering the presidents Chair	24	
* 18 arm do		
* Repairing the chairs	5	
a Crimson Curtain for the Pres desk	10	
Benches on one side of the room	10	
* a Clop sheet Iron fender	25	
* not circular		
Amount Carried over	\$ 714	

1792 State House account book for materials and repairs by John Shaw. Book notes accounts for repairs in the Senate Chamber, House of Delegates Chamber, and sundry repairs in the State House, Government House, and the Court of Appeals. Courtesy of The John Work Garrett Library of The Johns Hopkins University, GAR 22. (Permission for use requires permission from The John Work Garrett Library of The Johns Hopkins University) (MSA SC 5287-1-18)

Accession No.: MSA SC 5287-1-173

Annotation: The floor gets a new carpet in 1792, implying that an old carpet was already in place. This old carpet was likely in place in 1793. It would likely have been a Brussels carpet as a ingrain carpet might not have been sufficiently elegant for the room. It could possibly have been a Wilton (looks like brussels with the loop pile cut open to create a plush carpet), but at twice the cost, only the very wealthy could afford these. Considering the “carved” details in the room were plaster rather than wood or stone, it is likely the carpet was a brussels. A carpet expert should be able to tell us would have been available in 1792 for \$280 (and might it have been from the first U.S. mill started in Philadelphia in 1791?) Most of these carpets were woven in strips approximately 27” wide and sewn together on site making transport easy.

25 March 1807 –

“Governor and Council considers the resolution authorizing them to order such repairs to be made to the Senate Chamber and the Room occupied by the House of Delegates as to them appears necessary. Likewise, the Resolution authorizing them to furnish the House of Delegates with twenty-one convenient writing desks and so forth came to the following order: That William Tuck be employed to do the workmanship in carrying out the designs of the Legislature into effect as relates to fitting up and repairing the House of Delegates Room. Ordered that the room be laid off in circular form, and that the desks be raised one above the other, as nearly like the room occupied by Congress as may be practicable. Ordered that said House of Delegates be furnished with a new carpet and completed by the time of the meeting of the Legislature. Also, ordered that James Lusby and Robert Davis be employed to fit up the Senate Chamber, by repairing the desks and chairs now out of repair and make as many new ones as may be necessary to complete the number of fifteen, and that the said Senate Chamber be provided with a new carpet.”

Governor and Council (Proceedings), 427-428

Accession: MSA S 1071-30

Annotation: New carpet in 1807.

7 May 1825

“Ordered that the walls of the Senate, House of Delegates and Executive Chamber and Committee rooms be yellow washed, the ceilings and stucco cornice be cleaned, the woodwork painted, that suitable carpet be put down in the said chambers and the desks repaired under the direction of the Governor.”

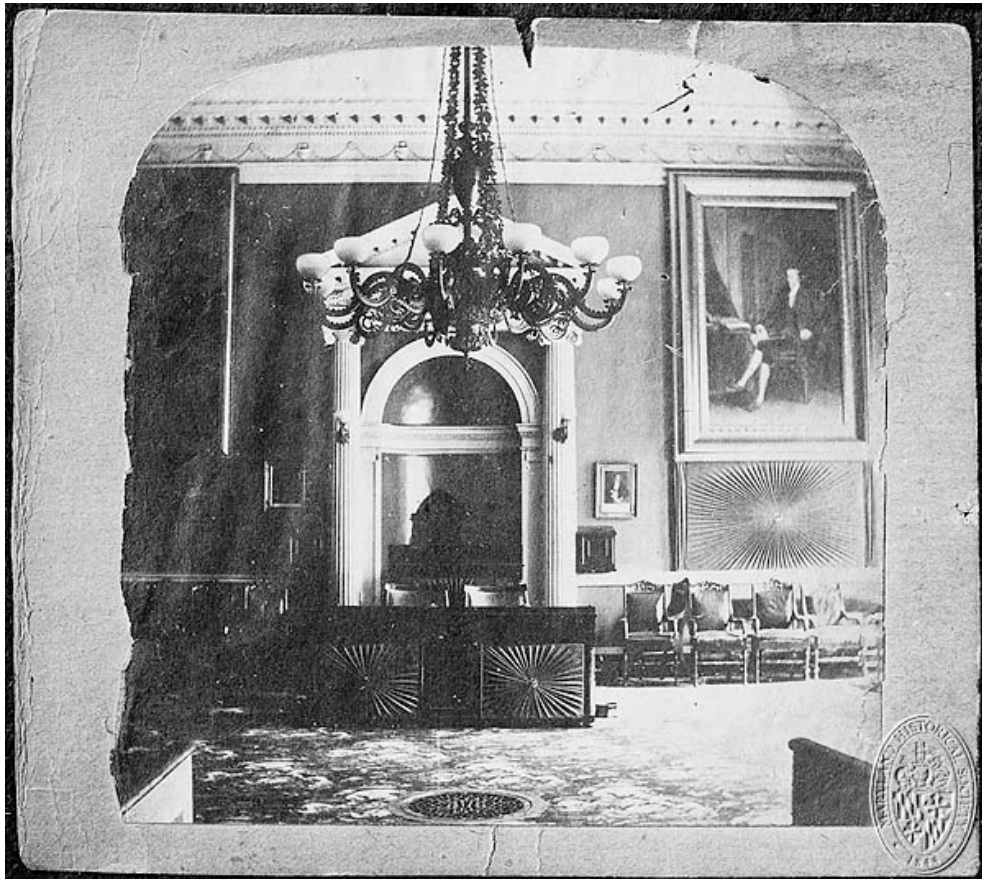
23 July 1825

“Andrew Slicer paid \$119.50 for making carpet, repairing and varnishing desks and chairs and painting in the Senate Chamber.”

Governor and Council (Proceedings) 1825-1830. MSA S 1071-36

Accession: MSA SC 5287-2-144

Annotation: Carpet again in 1825.



Circa 1868 back and white stereocard image of the lobby side of the Old Senate Chamber. George Forbes Collection. (MSA SC 182-02-0501) Label, "Entrance doorway and visitors' gallery of Old Senate Chamber from a photograph of 1868", found with reproduction in Guy Weatherly Collection (MSA SC 617), probably taken from The Maryland State House: A Memorial to John Appleton Wilson, 1931. (MSA Lib 1095.B5M2S7)

Accession: MSA SC 5287-11-466

Annotation:

Wall to wall carpeting may have been an original feature of the room. Records show many carpets purchased and put down, lasting about ten years. In 1792, a new carpet is purchased, the first on record, but implying there is an old one to be replaced. The circular register in the floor is central heating from 1858.

RESTORATION OF THE SENATE CHAMBER.

J. APPLETON WILSON.

The Maryland Historical Magazine for December, 1907, contains a paper prepared by Mr. DeCourcy W. Thom, on the restoration of the old Senate chamber at Annapolis. This gives the general facts connected with the work, but perhaps a brief account of the steps taken in securing accurate data for the work of restoration, to the end that each portion should be as nearly as possible a true copy of the original, might be of interest.

"In 1876 the Legislature had appropriated a sum of money for the excavation of a cellar and the installation of a heating plant, under the old State House. No cellar had been originally provided, and there was but little ventilation below the ground floor. When the work was begun, it was found necessary to underpin the outside walls, except the North wall, from three to five feet. Then it was discovered that the floor timbers were absolutely rotten where they rested in the walls, and otherwise in places. This led to an examination of the timbers of the roof, tower and second floor, where nearly similar conditions existed. The flooring consisted of three layers which had been simply nailed, one over the other, as the under floor had become worn. On the roof was found four or five successive layers of tin, one above another, the lowest, which was probably the original covering, was composed of small loose unsoldered pieces, laid with a lap as is usual with shingles or slate. The wood sheathing was nearly all badly decayed. The floor above the Senate Chamber had sagged some five or six inches in the centre, and was held up by huge chains encased in clumsy wooden boxings, the chains hung from the roof trusses, equally detrimental and dangerous. Before the meeting of the Legislature of 1878, for whose accommodation the work was rushed night and day, Gov. Carroll requested a re-

"Restoration of the Old Senate Chamber" by J.A. Wilson. Maryland Historical Magazine, Vol. XXII, March 1927

Accession No.: MSA SC 5287-6-127

Annotation: In 1878, the floor was replaced - both structure and flooring.



Circa 1886. Photograph of Old Senate Chamber. MSA SC 1556-116

Accession No.: MSA SC 5287-11-429

Annotation: Another wall-to-wall carpet in 1878.



Circa 1905. Photograph of the Restored Chamber. George Forbes Collection MSA SC 182-02-0086

Accession No.: MSA SC 5287-11-429

Annotation: New, very narrow pine tongue-and-groove flooring installed in 1905.

September 25, 1939.

Letter from Mr. C. Eugene Tovell to Mr. Fowler stating that the cost of tearing up and replacing the flooring, removing and replacing the door heads, replacing a column cap on the speakers platform, and fixing up the mantel will cost \$914.00.

He then suggests:

“The most satisfactory way of handling the job would first be, the removal of the present flooring and the removal of the two door heads and mantel top, and then we would lay the old pin for finish. At the same time we would install the new door heads and repair the column on the speakers platform. The next operation would be the covering of the floor with good building paper, erection of scaffolding, repairing of plasterwork and painting. This work of course would be done by others. We would then hand scrape the floor and apply the finish decided upon, which in this case we would recommend the hot wax process.” (p.659)

Annotation:

- **New floor of salvaged pine**

Current floor was installed during the 1940 restoration, it is a random-width southern yellow pine salvaged from a source not associated with the State House. It has a nail pattern completely disassociated from its original context and does not relate to an historic floor framing arrangement.



Circa 1947 photograph of the Old Senate Chamber from the balcony by M.E. Warren. MSA SC 1890-01-3.

Accession: MSA SC 5287-11-429

Annotation: Newly-installed salvaged pine floor. (This is still in place in 2008)



Photographs by the John Greenwalt Lee Company, 2008

During the archaeological investigation of 2008, the landing of the 1905 dais was removed and the top lowered by one riser to approximate the original dais in height (as shown by physical evidence). The unplastered area at the base of the niche implies a baseboard of approximately that height.



Before: 1905 dais created a diminutive landing



After: 2008 removal of top riser achieves a dais closer to original proportions, including a broader landing

Floor Summary

The current flooring in the Old Senate Chamber was salvaged from another building and installed in 1940 to provide character and a sense of age in a room that had very little of either remaining from its historic period.

The documentary record includes a string of work-orders requesting installation of new carpets. This suggests the room likely started out with the 18th century version of wall-to-wall carpeting. New carpet was ordered in 1792, 1807, and 1825. Archives has photographic evidence of the circa 1868 and 1886 carpets. The floor was likely bare for the first time in 1905. At that time they chose a high grade of narrow yellow pine that epitomized the uniformity of turn of the century floors. Apparently this was sufficiently offensive to the antiquarian sensibilities of the 1940 restoration committee such that it was replaced with salvaged antique flooring.

The structure of the floor was also replaced in 1878, as were virtually all of the floors throughout the building. This was done again in 1905 to install the steel and flat arch terra cotta system.

The appearance in 1783 would likely have been a floor fully covered with a stylish Brussels carpet. Some high-end residences had Wilton carpets by this point, but the size and expense was likely prohibitive for a government building. [Brussels carpets had a loop pile while the Wilton had the loops cut to give a plush pile at twice the cost.] The original could even have been an ingrain carpet which was less expensive than a Brussels and was a flat woven reversible material similar to a Navaho rug. In this regard, it is interesting to note that the House of Delegates has at least one reference to taking up and putting down a carpet but no associated cost for the carpet itself, implying it was being turned rather than replaced, while the Senate only seems to have been putting down new carpets. One interpretation of this could be that the Senate carpets were not the reversible ingrain and thus a Brussels or Wilton. There are experts in historic carpets such as Richard Nylander and William Seale who should be consulted on this matter.

FURNISHINGS*

* Furnishings are beyond the scope of this project for the physical investigation of remaining evidence in the Old Senate Chamber and how it related to archival documents available at mdstatehouse.net. However, we have enclosed here relevant documents in the Old Senate Chamber section of the website since the information provided sometimes has bearing or relation to physical evidence in the preceding sections regarding what was on the walls & chimneybreast.

Chronology:

- 1792 New furniture:**
- **An upholstered President's chair and President's desk**
 - **18 upholstered armchairs**
 - **Benches on the side of the room**
- 1818 Upholstering and new chairs:**
- **Tables covered with baize**
 - **Upholstering of President's seat**
 - **Dozen Windsor chairs**
 - **Curtain for the President's desk**
- 1835 Thomas Sully's "Charles Carroll" in Senate. "Pitt" by Peale taken down, rehung.**
- 1841 Portraits of four Declaration of Independence signers hung in Senate:**
Charles Carroll, Samuel Chase, William Paca, and Thomas Stone
- 1868 First photograph of the room depicts:**
- **Empire-style "Secretary's desk" with two Empire-style chairs**
 - **Armchairs in front of a bench**
 - **Gathered fabric providing a vanity screen above the partition**
 - **Upholstered cushions against the back of the gallery**
 - **President's chair has a high peaked back**
- 1886 New desks and chairs; latest architectural elements; and an iron fence to divide the lobby from the floor of the Senate**
- 1905 New furniture again:**
- **Fireplace furniture (andirons, shovel, fork) replicated from Mr. Brooks recollection**
 - **Desk and chair in foreground of pictures are Renaissance Revival**
 - **Secretary's desk is Empire with a Thornet Brentwood chair**

Capt. Nicholson lies there at present.²⁰ Rode past the Head of Severn to Annapolis. The Road is sandy & hilly; the Land in many Places very deep; the Country between Baltimore & Annapolis in general barren, producing only Shrubs & Pines. The Woods through which I have rode since I left Charlestown are beautifully decorated with wild Flowers of various Kinds, such as Honey Suckles, a kind of blue Flower, yellow white, & red Flowers, & a kind, which from their Appearance I take to be a Species of Tulip.²¹ The Road I have travelled today runs through several Fields, at each Side of which is a Gate. Annapolis is the Capital of Maryland, situated in Ann Arundel County, on the Bank of the River Severn. Though an old City it is but small, but a Number of the Houses are elegant, built of Brick. The State House is a large Brick Building 119 Feet long & 99 wide; it is two Stories high; on the Top of it is a Cupola, covered with Copper, as I am informed the whole of the Roof has been, but the Copper has been taken off.²² This Building is not yet finished. Lodged at Mrs. Johnson's.²³

[May] 19th. Went to view the City; it is fortified with three Batteries, on which a suitable Number of Cannon is mounted: A Creek waters it on each Side, & in the Front of it the River Severn empties itself into Chesapeake Bay; a Canal of about a Mile in Length would completely insulate the Point of Land on which it stands. There is a Play House & an Assembly Room here: the former being locked up I could not view the inside of it (as I am informed it is used at present as a Church); the latter is Spacious & neat, & I think well calculated to answer the Purpose for which it was built; the orchestra is elevated in the Manner of a Gallery,

²⁰ Captain James Nicholson (ca. 1736-1804), then senior captain in the U. S. Navy and in command of the *Frigate Virginia* which had been built in Baltimore. The *Virginia* was lost to the British in the spring of 1778. Nicholson, born in Chattertown, Maryland, was living on the Eastern Shore when the Revolution began. *Dictionary of American Biography*, XIII, 502-503.

²¹ Mrs. Deane kindly supplied the following information about these flowers: "In mid-May you will find in the woods of Harford and Baltimore counties quantities of wild azalea (*Rhododendron nudiflorum*)—a dwarf shrub with striking flowers in shades of deep rose, pink, and white. I have heard this called wild honeysuckle in New England. The blue flower was probably wild blue phlox (*Phlox divaricata*), for it blooms the same time and in the same kind of woods. The red flowers were without doubt columbine (*Saxifraga canadensis*) for it too blooms the same time and in the same places and is the only red flower that blooms in the Spring. The low-growing forest Lily, often called Dog Tooth Violet (*Erythronium americanum*) grows in dense patches in the same woods and resembles a species of wild tulip. So many of our Spring flowers are white or yellow that it is impossible to identify what he saw, but no doubt he saw bloodroot (*Sanguinaria canadensis*) one of the loveliest, common flowers that grows in great drifts in rather open woods."

²² See "A Description of the State House at Annapolis, the Capital of Maryland" in *The Colonial Magazine*, III (February, 1789), 81-82, and Eldo S. Riley, *The Ancient City* (Annapolis, 1887), pp. 161-164. A picture of the Capitol and other public buildings as they appeared about 1841 may be found on the cover of the June 1906 issue of the *Maryland Historical Magazine*, XLI (1946); descriptive remarks about the picture are on page 171.

²³ Apparently Mrs. Johnson was not a well known tavern-keeper nor does it seem likely that she kept one of the larger taverns of the time.

& the Musicians go into it by a private Stairs. At the opposite End of the Room, over the Fire Place is an elegant whole Length Picture of Mr. Pitt, dressed by Paul. He is habited like a Roman; his right Hand points to a Figure of the Goddess of Liberty, with her Wand & Cap, & in his left he holds Magna Charta. Near him is the Altar of Liberty, from which a Flame arises, & near the Flame lies a Wreath of Laurel. On the Side of the Altar is this Inscription, "Sacer Amor Patriæ dat Animum."²⁴ At each End of this Room is a small one for Retirement & Cards. Some of the Gentlemen's Houses & Gardens are elegant; particularly the House of a young Gentleman of the name of Hammond,²⁵ & the Garden of Charles Carroll Esq. of Carrollton; this latter is most delightfully situated.²⁶ Near the City are the Ruins of an elegant House, which was intended for the Residence of the Governor, but serves now only for a Monument of the Extravagance & Meanness of a former Assembly.²⁷ It was begun about 20 Years ago, & the Walls, which were of Brick, were carried to their full Height, but as the House was built upon a little larger Plan & would cost more money than the Assembly expected, they would not finish it, but suffered it to go to Ruin. There was some Rain yesterday, & this Day has been very wet. The State House in Annapolis is built in the Center of a circular Piece of Ground, & the Streets of the City proceed from the Circumference of the Circle, like a Continuation of its Radii. There is now no Place of public Worship in the City, the Church having been pulled down that a new one might be built in the Place where it stood: Materials for the new one are collected, but the Building is not yet begun.²⁸

[May] 20th. Much Rain fell last Night and this Morning; when it ceased I set out for Upper Marlborough which is a small Village in Prince George's County, Maryland. Crossed South River about 3 Miles from Annapolis; it is, as near as I can judge, three Quarters of a Mile wide, rises about seven Miles above the Ferry, & empties into Chesapeake Bay within Sight of it. Died at Rawlin's²⁹ 8 Miles from the Ferry, & after

²⁴ "The holy love of country feeds courage." The portrait still hangs in the State House.

²⁵ The Hammond-Harwood House, built by Matthias Hammond (1748-1786). See Riley, *op. cit.*, pp. 505-507, and Rosewood Randall, Beine and Edith Rosier Beane, *The Hammond-Harwood House and Its Owners* (Annapolis, 1941), pp. 5-55.

²⁶ Just west of the Carroll garden, see Edith Rosier Beane, "Gardens and Gardening in Maryland" in the *Maryland Historical Magazine*, XLV (1950), 256-257.

²⁷ "Bladen's Folly," begun ca. 1742 at the Governor's Mansion but left unfinished until after 1784 and now at Dawell Hall, St. John's College. See David Ridgely, *Annals of Annapolis* (Baltimore, 1841), pp. 257-258; Riley, *op. cit.*, pp. 98, 208; and Rebecca Key, "A Notice or Sketch of the First Buildings With Notes of Some of the Early Residents" in *Maryland Historical Magazine*, XIV (1919), 262-263.

²⁸ St. Anne's Episcopal Church. The rebuilding of the church was not completed until 1792. This structure was destroyed by fire in 1858. See Riley, *op. cit.*, pp. 74-76, and Ethan Allen, *Historical Notices of St. Anne's Parish* (Baltimore, 1857), pp. 64-69.

²⁹ Usually spelled "Rawlings," this tavern appears on Griffith's 1794 map of Maryland and in Colles, *op. cit.*, Plate 65.

"Ebenezer Hazard's Travels Through Maryland in 1777." Edited by Fred Shelly. Maryland Historical Magazine. Volume XLVI (1951), p. 48-49, 54. Includes author's description of the State House. Accession: MSA SC 5287-1-163

Annotation: Charles Willson Peale's portrait of William Pitt, Earl of Chatham, and hero of the American cause in the British Parliament, was apparently already hanging in Annapolis by 1777.

got safe through at last. I think there must be near 100 Trees across the Road; some of them are very large. Breakfasted at Bird's or Byrn's, at North East, 7 Miles from the Head of Elk; a good house.³⁰

III: York to Alexandria, November 5-11, 1777.

Novr. 5th. Cloudy & showery. Set out for Baltimore: crossed the Codorus by a Bridge, 5 Miles from York. The Country is mountainous, poor, & but thinly settled; the Road solitary & tedious. Lodged at Kaig's; the People civil, but keep a bad House.³¹ The Line between Penna. & Maryland runs by Willey's.³²

[November] 6th. Country & Road as yesterday. Crossed the Falls of Gunpowder at Rodger's Mill. Was kindly entertained & politely treated by Mrs. Rodgers with whom I dined.³³ Rained hard last Night & some of this Morning but cleared up towards Noon. Had no Company on the Road from York to Baltimore. Lodged at Grant's.

[November] 7th. Got to Annapolis. Road very bad.

[November] 8th. At Annapolis. The stucco Work in the State House is very elegant: the Assembly is now sitting. They have voted 2000 additional Troops, and given Leave to bring in a Bill for seizing the Proprietary Estate, & another for seizing all Debts due to British Merchts. to be applied to the Indemnification of such Persons as have suffered by the British Fleet & Army. I understand Samuel Chase Esq.³⁴ & some other Gentlemen won 900 Dollars last night at Billiards.

Several new Companies are forming for making Salt.

I was charged 2/6 for once Shaving.

[November] 9th. Rained much last Night. Rode to the Woodyard & lodged with Stephen West Esq.

[November] 10th. Went to Bladensburg where I was detained all the Afternoon by the Rain. Lodged at Bradford's; bad Attendance; the Master of the House has been from home a Week attending Horse Races.

[November] 11th. So intense was the Cold last Night that the Ground froze excessively hard & the Rivulets are covered with Ice. The Air is remarkably keen this morning. Rode to Alexandria. . . .

³⁰ Bird's tavern appears in Colles, *op. cit.*, Plate 55.

³¹ Probably Kean's Tavern, advertised for sale in the *Maryland Journal* (Baltimore), March 17, 1778, p. 4, and several subsequent issues.

³² Not further identified.

³³ Could this be Mrs. John Rodgers, wife of Col. John Rodgers who, with a partner, owned a sawmill, rail-dam and mill-race, and built a grist-mill," ca. 1746-1777; Pullin, *op. cit.*, 17-18.

³⁴ (1741-1811), the signer of the Declaration of Independence, then a member of the Continental Congress from Maryland and subsequently an associate justice of the Supreme Court of the United States.

Charles Willson Peale of the City of Annapolis Limner, impressed with a strong sense of Duty to his native Province projected when in London and since hath compleated the portrait of the Earl of Chatham on Canvass at full length, with a view humbly to offer the same to his Country, as a tribute of Gratitude, And presumes to entreat a favourable acceptance of that Portrait, to be placed in the State House or such other conspicuous place as shall be thought most fit and Convenient. Thus eminently to dispose of the first Fruit of his Science will much redound to his Reputation and confer an Honour which he shall forever acknowledge with Gratitude and Thanks—Sent to the Lower House by John Ridout Esq.^r

March 28th 1774.

Adjourned until three of the Clock in the Afternoon

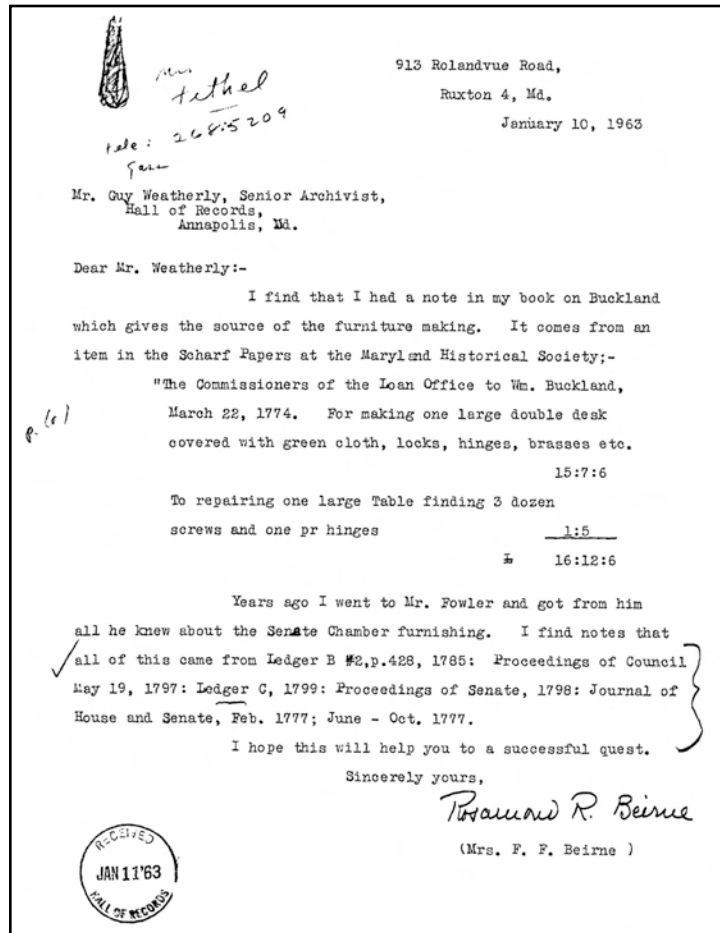
27 March - Charles Willson Peale seeks acceptance by the legislature of the portrait of the Earl of Chatham (William Pitt), to be placed in the State House or some other conspicuous place as shall be thought most fit and Convenient.

Proceedings and Acts of the General Assembly, October 13, 1773-April 19, 1774, Archives of Maryland

Accession: MSA SC 5287-38-610 Volume 64, page 281

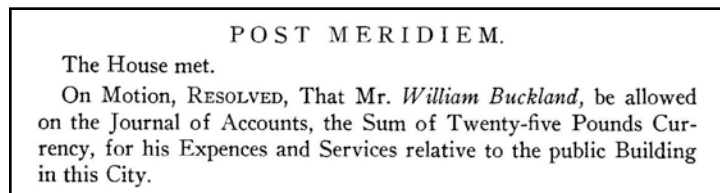
MSA website continues "The Assembly accepted Peale's offer and presented him a 'compliment' of one hundred pounds."

Accession: MSA Special Collections 1545



10 January 1963 - Letter from Rosamond R. Beirne to Guy Weatherly containing reference to 1 large double desk covered with green cloth, locks, hinges, brasses etc. made by William Buckland for the Maryland State House in 1774. Beirne cites the Scharf Papers at the Maryland Historical Society. Letter also contains references to furnishing the Old Senate Chamber in 1777, 1785, 1797, 1798, 1799. Guy Weatherly Collection MSA SC 617-1.

Accession: MSA SC 5287-1-189



17 December 1773 - Resolved that Mr. William Buckland, be allowed on the Journal of Accounts, the Sum of 25 pounds currency, for his Expenses and Services relative to the public Building in this City." (Volume 64, 143).Proceedings and Acts of the General Assembly, 1773 Session.

Accession: MSA SC 5287-1-160

Annotation: Much of the high-style work being done in Annapolis at the time of construction of this third State House bears the influence, if not the direct input, of William Buckland. These are the only references showing on mdstatehouse.net that support his involvement, but they are interesting, especially considering the 1774 purchase of a desk with what is likely to be baize, as this would be the earliest reference for this material.

Senate Chamber	
A new Carpet making & laying it down	220 00
* While washing Colouring & mending Stucco	30 00
Making seats & floors for the lobby	
The front done with plain & do's work	100 00
To correspond with the room	
* 2 Seats for the Door Keepers & a Barge door	15 00
Back shutters for the windows	25 00
* Painting the room & Blinds	80 00
* a Circular Ballustrade ^{behind} the	80 00
the seats of the Senate	
* Altering the fore place (from smoking)	6 00
Repairing the windows	12
New Covering the presidents Chair	84
18 arm do	
Repairing the Chairs	5
a Crimson Curtain for the Pres desk	10
Benches on one side of the room	10
a Clasp sheet Iron fender	25
Amount Carried over	\$ 714

State House account book for materials and repairs by John Shaw. John Work Garrett Library, Johns Hopkins University, GAR 22. (Permission for use required.) MSA SC 5287-1-18.

Accession: MSA SC 5287-1-173

This list for 1792 alterations identifies:

- benches along the sides of the room
- an upholstered president's chair
- 18 upholstered armchairs
- president's desk

1818 – Description of repairs ordered by John Shaw to be made in the State House and completed with all convenient dispatch. (MSA S 1004-145-105-104). *Transcription excerpted.*

“State House—

Copy of this to be given to Mr. L.

Repairing gallery floor

Shingling the parts of roof which require it

Chain and weight for shutting the gallery door

Court of Appeals windows repaired—

Sheet Iron fender for fireplaces—

Senate Chamber

*Double light doors of baize, or otherwise
tables covered with baize.*

Covering chairs and seat of President

1 doz. Windsor chairs—

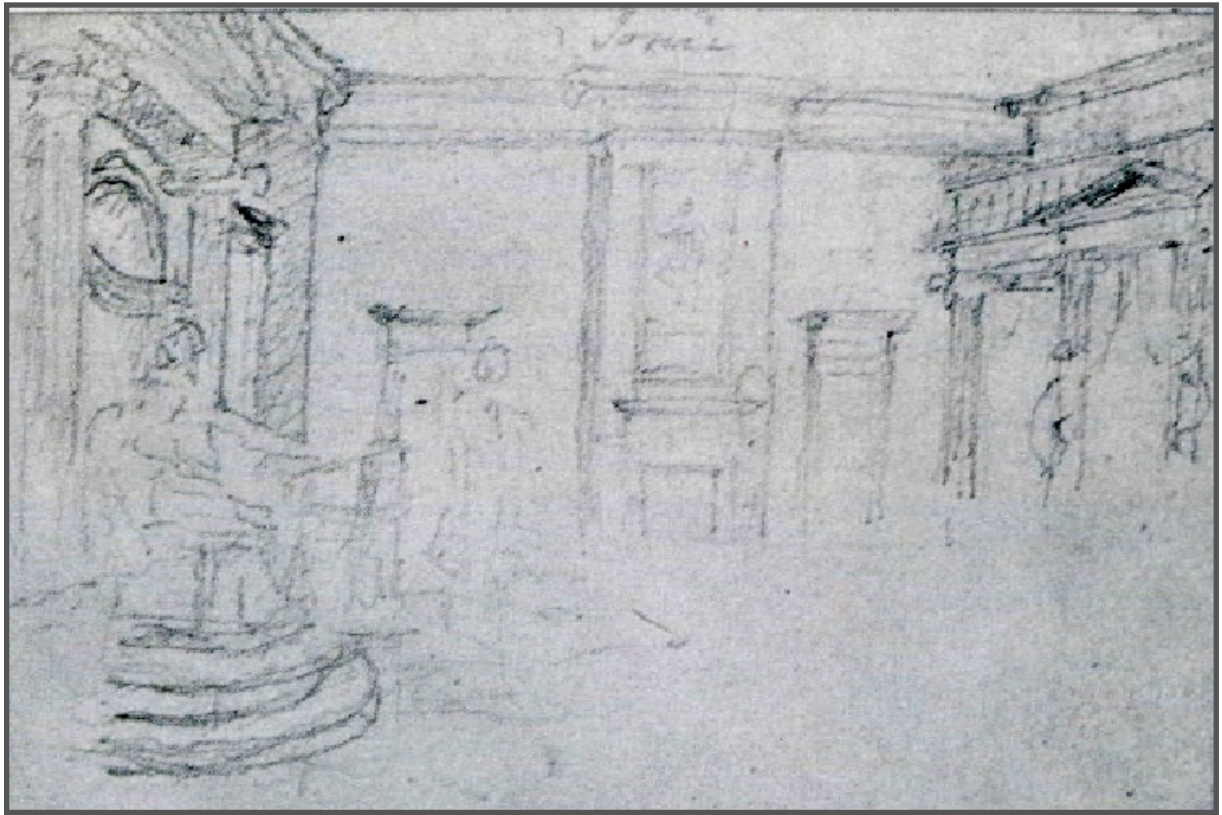
Curtain for Presidents desk...”

Accession: MSA SC 5287-2-140

Annotation:

New furnishings include

- **double-leaved doors covered in baize, as well as baize coverings for tables;**
- **covering the chairs and seat of the Senate President, as well as a curtain for his desk;**
- **a dozen windsor chairs;**
- **fireplace covering**



Sketches of the Old Senate Chamber by John Trumbull, 1822.. Helen A. Cooper, John Trumbull: The Hand and Spirit of a Painter, (Yale University Art Gallery, New Haven, 1982) pp. 88-90.

Accession: MSA SC 5287-2-146

Annotation: The full-length painting shown on Trumbull's chimneybreast has room to spare on either side even with a complete shelf in place. The painting appears to be Charles Willson Peale's William Pitt which remained in the Old Senate Chamber until 1877. Again, William Pitt was a hero to the Americans for his support of their revolutionary cause in the British Parliament, and would thus have been awarded a place of honor on the walls.

January 1835 Annual Message of Governor James Thomas to the General Assembly.

Governor notes that proposals have been submitted for building a Gun House, and having the wall around the public circle repaired. Elijah Wells contracted for building the Gun House and Magazine. Out-houses within the circle have been repaired. Full-length painting of Charles Carroll of Carrollton, by Thomas Sully, contracted in 1833, has been received and placed in the Senate Chamber. Portrait of John Eager Howard, by Thomas Sully, has been received and placed in the House of Delegates, as required by December 1826 resolution.

Accession: MSA SC 5287-3-139

Annotation: Full length painting of Charles Carroll by Sully hung in Senate.

16 March 1835:

Andrew Slicer paid \$8 for putting up a portrait of the late Charles Carrol and for taking down and re-hanging Portrait of William Pitt.

Accession: Governor and Council Proceedings, 1833-1835. MSA S 1071-38

Annotation: The hanging of Charles Carroll in the Senate seems to have lead to a re-hanging (moving within the room) of William Pitt.

THE STATE-HOUSE.

The state-house is situated on a beautiful elevation in the centre of the city. It has elicited alike the admiration of the citizen, the sojourner, and the stranger, for the beauty of its structure.

The main building is of brick, and the superstructure which surmounts it is of wood.

The height from the base to the top of the spire is two hundred feet. From the platform of the dome, which is one hundred and thirty-five feet high, the spectator has one of the most delightful panoramic views to be found within the United States. It commands a view of nature in all the beauty of poetic scenery—the ancient city—its environs—the adjacent country—the noble Chesapeake, and the eastern shore beyond it, for an extent of thirty miles around, breaks upon the view of the delighted eye.

The hill on which stands this noble edifice, is enclosed by a neat and substantial granite wall, surmounted by a handsome iron railing, which is entered by three gates, one situated at the head of Francis street, and in front of the building, the second to the south-west, and the third to the north-east of the circle.

The main entrance to the building is through a portico of but modest pretensions, and opens into a spa-

cious and beautiful hall, in which is had a view of the interior of the dome, the stucco work of which was made from plaster brought from St. Mary's county.

On the right hand of the hall is the senate chamber. This room is judiciously and tastefully fitted up for the use of the senators of our State. It is 34 feet by 40; it has a lobby and gallery for the accommodation of visitors. Persons of distinction are often invited within the bar of the senate, where seats are provided for them. Portraits at full length, of the distinguished Charles Carroll of Carrollton, Samuel Chase, William Paca, and Thomas Stone, ornament the walls. These gentlemen were the four signers of the declaration of independence, on the part of Maryland, and were at that period all citizens of Annapolis; each of them in his day filled various posts of honour and responsibility, and shared largely the confidence and esteem of his fellow-citizens.

The first named gentleman was the last survivor of that illustrious band of patriots who signed the declaration of American independence.

There is also in this room a portrait of the 'hero of the Cowpens,' the virtuous and excellent John Eager Howard, who has with the rest of his compatriots, gone to the land of his fathers, there to reap the rewards of an honourable and well-spent life. In 1788-'89 and '90, Mr. Howard was governor of Maryland. The first and last named portraits were painted by Mr. Sully; the others by Mr. Bordley, both native artists. There is likewise in this room a portrait of the elder Pitt, the friend of America. In this picture lord Chatham is represented at full length, in

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the attitude and costume of a Roman orator—with decorations of emblematical figures, expressive of his noble principles. It was painted by Charles Wilson Peale, (who was a native of Annapolis,) while in England, and presented by him in the year 1794, to his native State.

This room is still more memorable as being the spot upon which was consummated the greatest act in the life of the greatest man of any age. It was here that Washington, after having rescued his country from foreign dominion and usurpation, nobly laid down his authority on the altar of liberty—resigning his commission into the hands of congress.

And in this room, too, was ratified by the same congress, the treaty of peace with Great Britain, of 1783, recognizing our independence.

Adjoining the senate chamber is the committee room, neatly fitted up for the purposes to which it is applied.

On the left of the hall, immediately opposite to the senate chamber, is the chamber of the house of delegates, of the same dimensions of the senate chamber, neatly fitted up, and accommodates seventy-nine members, who sit at desks conveniently arranged. It has also a lobby and gallery for the accommodation of spectators, and with it are connected committee rooms. From the walls of this room is suspended a large picture, presenting a full length likeness of general Washington, attended by general La Fayette and colonel Tilghman, his aids-de-camp; the continental army passing in review. In his hand he holds the articles of capitulation at Yorktown.

This picture was painted by Charles Wilson Peale,

David Ridgely, *Annals of Annapolis*, 1841, 232-236. (MSA SC 232). Description of the State House Circle, and the arrangement of the Senate and House of Delegates, Executive and Court of Appeals Chambers, and Old Treasury Building.

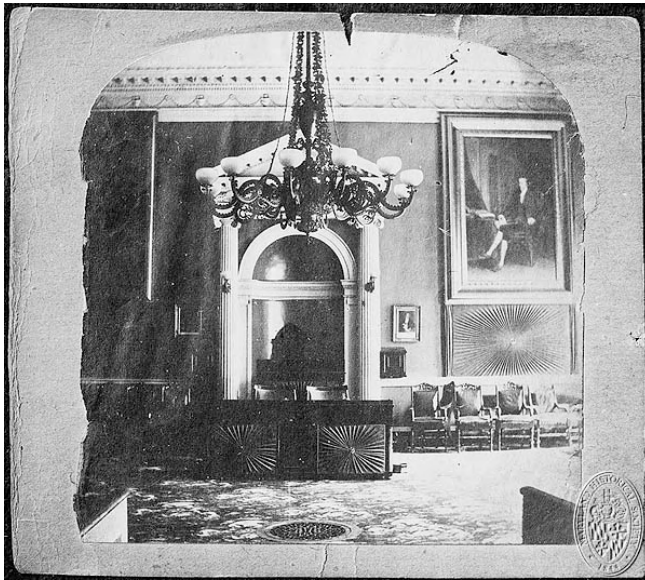
Accession: MSA SC 5287-3-145

Annotation:

Four full-length portraits in the 1841 Senate: Charles Carroll, Samuel Chase, William Paca and Thomas Stone, the four signers of the Declaration of Independence from Maryland.

Pitt also hangs in the room, but Ridgley claims it was not presented until 1794. This date is given without attribution and seems to contradict earlier sources (see 1774 and 1777).

In 1841, Peale's painting of Washington, Lafayette & Tilghman – commissioned at the time of Washington's resignation in 1783 and delivered years later – hung in the House chambers.



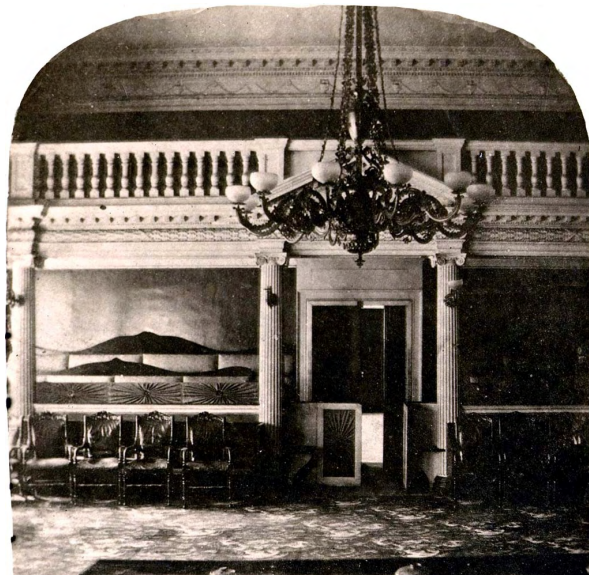
1868 black and white stereocard image taken from the gallery and facing the speaker's niche in the Old Senate Chamber. George Forbes Collection. Courtesy of the Maryland Historical Society, P 3.8.

Accession: MSA SC 5287-4-132

Annotation: The Empire-style secretary's desk with fabric starburst vanity screen sits in front of the dais. Behind this desk are two Empire-style chairs. The President's desk and chair in the niche are in shadow, but the chair clearly has a high-peaked back. The desks for Senators are not visible on the central floor, but the armchairs lining the wall may well be for the senators.

1868 black and white stereocard image of the lobby side of the Old Senate Chamber. George Forbes Collection. (MSA SC 182-02-0501) Label, "Entrance doorway and visitors' gallery of Old Senate Chamber from a photograph of 1868", found with reproduction in Guy Weatherly Collection (MSA SC 617), probably taken from The Maryland State House: A Memorial to John Appleton Wilson, 1931. (MSA Lib 1095.B5M2S7)

Accession: MSA SC 5287-11-466



Annotation: Armchairs aligned against lobby are likely for senators. Gathered fabric starbursts typical of the Empire-style created a vanity screen above the "partition" wainscot connecting the columns. Upholstered cushions of about the same size are against the back of the lobby benches. The shape of the back is reminiscent of Belter sofas.



Circa 1886 photograph of Old Senate Chamber. MSA SC 1556-116

Accession: MSA SC 5287-11-429

Annotation: New desks and chairs, as well as architectural elements like drapery valances and an iron fence dividing the “lobby” from the floor. Everything, with the exception of the small framed images, is new with 1878.

From an undated handwritten manuscript by J.A. Wilson describing the basis for the restoration:

...“Fire irons shovel re. Mr Brooks who has been employed at the Capitol for 50 years told me on Aug 16, 1905- that the andirons were rough &- heavy & with the shovel & a kind of fork were all of wrought iron. He says they were lent to Gen- Jno. S. Berry- for use in a colonial room in Phil. Exposition, but were never returned. He gave me a rough sketch of them and described their size- He says there was no tongs nor poker”...

Draft notes, “Reasons governing the Committee on Restoration,” James Appleton Wilson, undated. Maryland Historical Society manuscript collection, MS 833.

Accession: Maryland Historical Society, undated J.A. Wilson manuscript, MS 833, box 6.

Annotation: The fire place furniture (andirons, shovel and fork) were custom made in 1905 based on sketches by Mr. Brooks.

Restoration of the Old Senate Chamber, J. Appleton Wilson.
“Maryland Historical Magazine,” March 19, 1927.

Accession: MSA SC 5287-7-105

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MARYLAND HISTORICAL MAGAZINE.

found modern boxed inside shutters to all windows and have allowed them to remain, only changing the mouldings to conform with the period. Persons who had known the room agreed that inside shutters had been used, which was confirmed by the examination of nearly all the Annapolis houses erected about the same time as the State House. The details for doors, wash board, chair rail, &c., were taken from actual examples of the period. For the fireplace and mantel we had nothing to go upon but the testimony of persons who had been familiar with the old room. This is also true of the fire irons, &c. By removing the plaster the original joining of old and new brickwork was revealed, giving the width of chimney breast as 8 ft. Judge Alexander B. Hagner well remembered the fire place and described it as a “huge rough cavern.” Mr. S. W. Brooks, who had been employed at the building for more than fifty years, said he had always supplied it with four foot cord wood sticks, so it was made four feet and six inches wide, and very deep. The hearth was paved with original hexagon bricks which had formed the floor of the main hallway, and enough of which were fortunately recovered in the cellar. The fireplace itself was lined with original old brick. No trace of the mantel could be found as it was removed in 1858 when the chimney was taken down. No trustworthy data could be had except that it was of wood. A new mantel was designed, based on well known examples of the time, with the same frieze which appears in the gallery and above the niche. All the testimony agreed that the facing was of plaster painted black, which has been followed.

The interior woodwork has been painted white, which was almost universal at that period and which is confirmed by the photograph of 1868. The washboard is black, and the delicate rail capping the enclosure below the gallery is of mahogany. Mr. Brooks said that the andirons were rough and heavy with a long shovel and a kind of fork for mending the fire, all of wrought iron. Sketches made by him and elaborated until they met his ideas were prepared, and put into the hands of



1905 photograph of the Restored Old Senate Chamber with attached Baltimore Sun article about windows. George Forbes Collection. MSA SC 182-02-0086

Accession: MSA SC 5287-11-429

Annotation:

Ecclectic furnishings in 1905 –

- **Desk and chair in foreground are Renaissance Revival**
- **Secretary's desk is Empire with a Thornet-Brentwood chair**
- **Desk and chair at right rear is obscured, but may be that generation between Empire and Renaissance Revival.**

Drawings Overview

After going through the documentary records, and even before physically investigating the room, sets of drawings were started to provide the armature for three-dimensional recording of the information. There are many types and methods of documentation. We attempted to use the ones that provided the best, clearest, and most concise understanding.

Drawings by definition are highly interpretive. A draftsman only draws what they consider important. In contrast, photographs handle detail better and typically record more complete information than a drawing. Photographs allow future investigators to ask, and potentially answer, questions that did not occur to previous illustrators. However photographs are not three-dimensional and therefore cannot show sections and plans. So what to record? Start with what you wish your predecessor had recorded.

These drawings of the Old Senate Chamber begin by recording the room as we found it, followed by elevations locating the physical evidence that was uncovered and the elements removed in the process of investigation. Then comes a rendering of our current interpretation of the appearance of the Old Senate Chamber when Washington gave his resignation speech. Following these are two comparison sets showing the evidence overlaid on both the current appearance of the room and our proposed reinterpretation of the room.

Set #1 The first group of drawings document conditions and details at the onset of the project, in other words, primarily the 1905 room with a few 1940 alterations such as antique flooring, a simplified mantle on a deeper chimney breast and doors stripped of overdoors.

Note the spindly character of the door and window trim. This decoration is typical of Federal rooms of plain character reserved for family spaces in a home. A Georgian room of stature would have heavier architraves like the arched trim over the niche [9" or greater rather than the 6-3/4" used]. One would expect the trim to have crossettes and a significant cornice or overdoor and overwindow. Judged by the 18th century hierarchy of window treatments from window recesses at the most formal, stepping down to built-in windowseats, and ultimately down to no recess at all below the windowsill; it would be surprising to find windowseats in the Superior Chamber of a State House. Mantles with a shelf came into style by mid-18th century and it would be very unusual not to have a shelf on the mantle in a room such as the Old Senate Chamber by 1772. These are some of the questions that drove the initial quests for verification and/or evidence of different arrangements. Also the lack of a baseboard within the niche or bases for the pilasters was incongruous with eighteenth century sensibility.

Set #2 Evidence drawings show the physical data collected and the scope of investigation.

In eighteenth century construction, masons set blocking into the masonry as they built the walls that allowed woodwork to be attached later. The final details of a room might deviate from this arrangement, leaving many blocks unused and other nailing blocks cut in later. This does not appear to be the case in the Old Senate Chamber. Most of the brick-sized blocks bear nail holes showing use from the beginning. The largest group of unused block is behind the false door.

Note that the brickwork was chopped on the two interior walls to receive the battens that hold wainscot panels in place from the backside. The spacing of battens is generally centered between two openings or protrusions. The exception here is the pilasters at the gallery, suggesting the wainscot ran unobstructed behind the pilasters which lapped over top.

Depending on the period of installation for gas lines and electric installations, the chases were coordinated to run with the trim in place at that time.

Some areas were not opened and thus evidence in those areas has not been seen or recorded.

Set #3 Restored: This is a first generation attempt to put flesh on the bones of evidence. These drawings depict how the evidence suggests the room originally appeared.

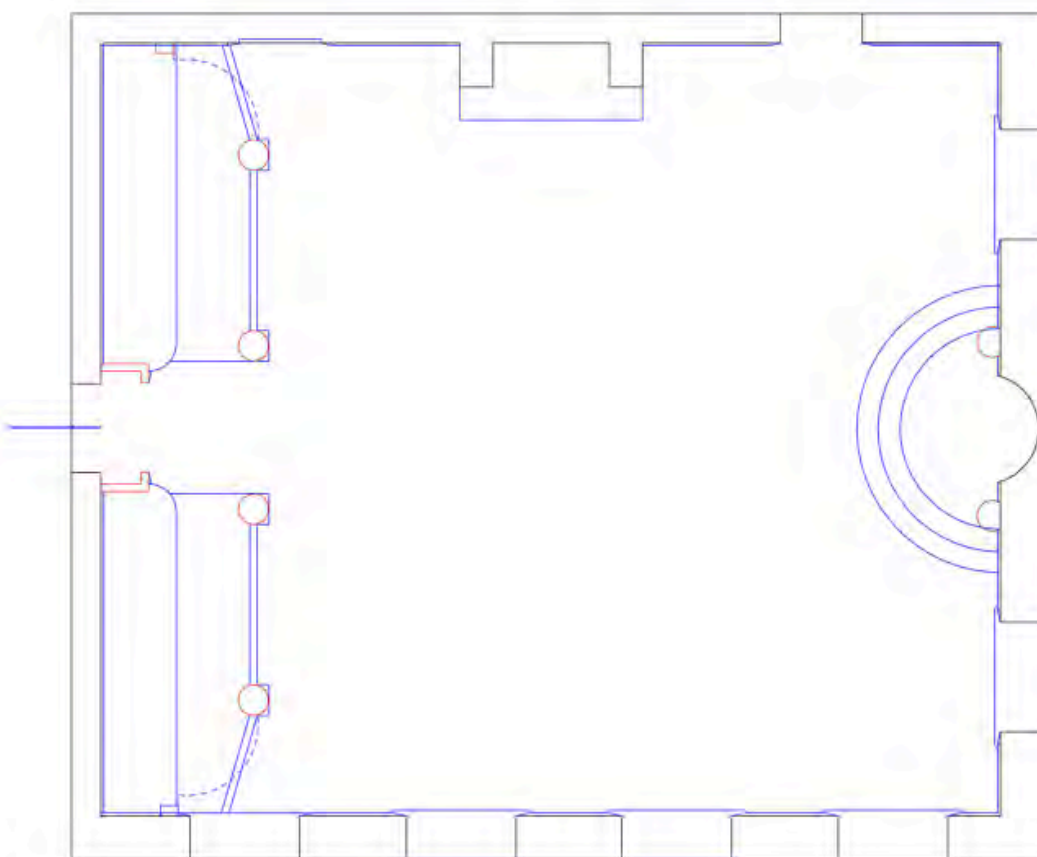
A sense of three-dimensional texture has been provided for the carved areas without expressing specific detail. At this point, these textures are placeholders where we hope in the future to be able to provide accurate details gleaned from photogrammetry of the 1868 stereoviews and any additional paintings and drawings that may be located during a broader archival search. Close comparisons with details from Hammond Harwood and Chase Lloyd may also assist with the details.

Set #4 These drawings show the “Restored” design superimposed over the evidence showing a strong connection between the evidence and the proposed reinterpretation of the room.

There is evidence that still needs to be resolved. The original gallery, how it ended, and how it fit to the wall is the major item, but there are other less crucial elements also to be resolved.

Set #5 A control set of sorts, these drawings show the current trim superimposed with the evidence to highlight the lack of correlation between original blocking and the appearance of the room since the 1940s.

Floorplan in 2007

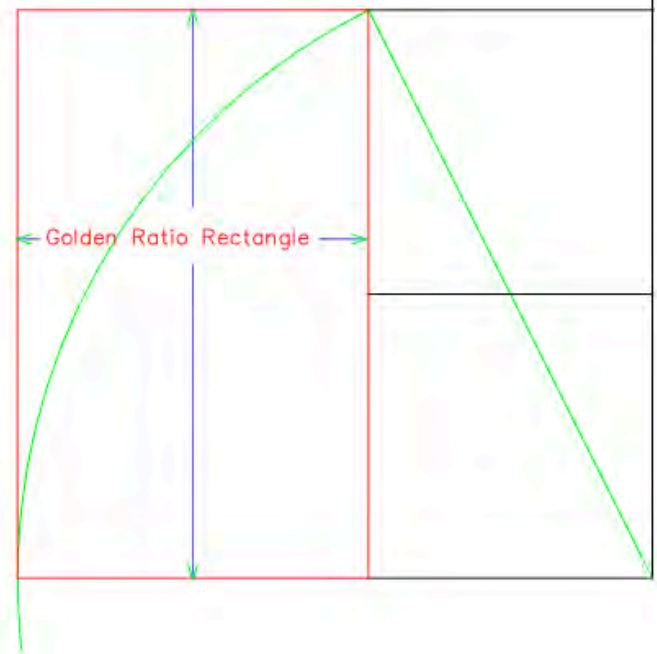
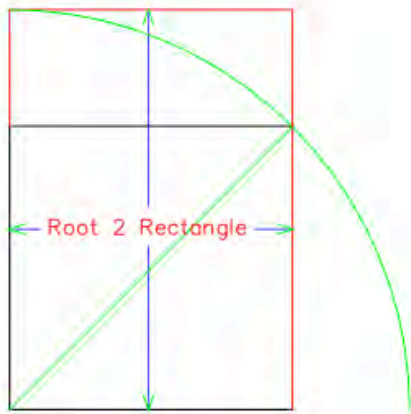


Schematic Plan

2007 layout to facilitate locating features

Georgian Symmetry and the Root-2 Rectangle in the Old Senate Chamber

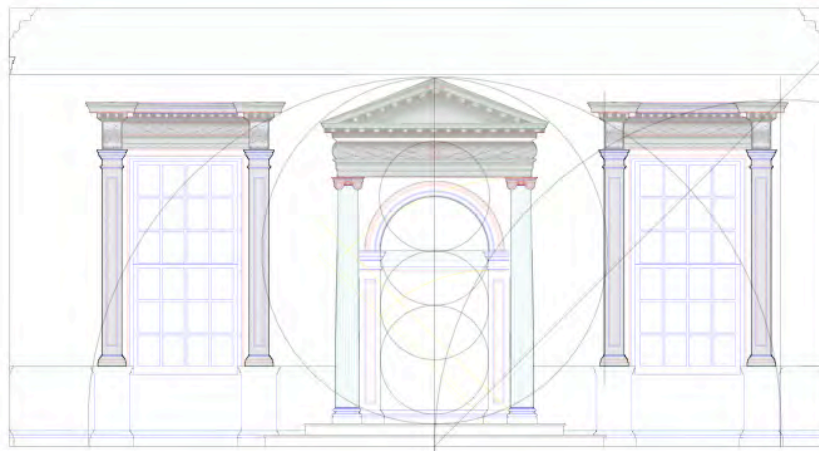
The $\sqrt{2}$ Rectangle: Taking the short side of a rectangle and designating it as one unit in length, then the diagonal of that square will be the square root ($\sqrt{}$) of 2, or 1.414. If the long side of the rectangle is equal to the diagonal of the square – in other words 1.414 – then the rectangle is a $\sqrt{2}$ rectangle, one of the most common of Georgian proportions.



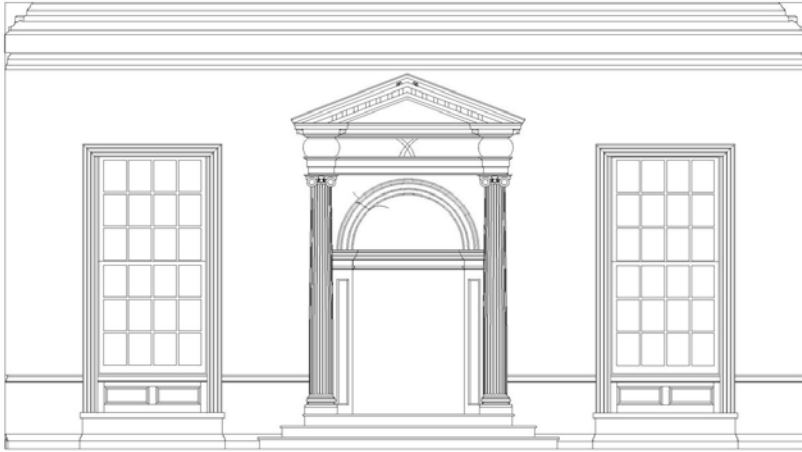


Chimney Wall
RESTORED

Georgian Geometry laid out in the Old Senate Chamber confirms most of the architectural details, sizing determined during this investigation

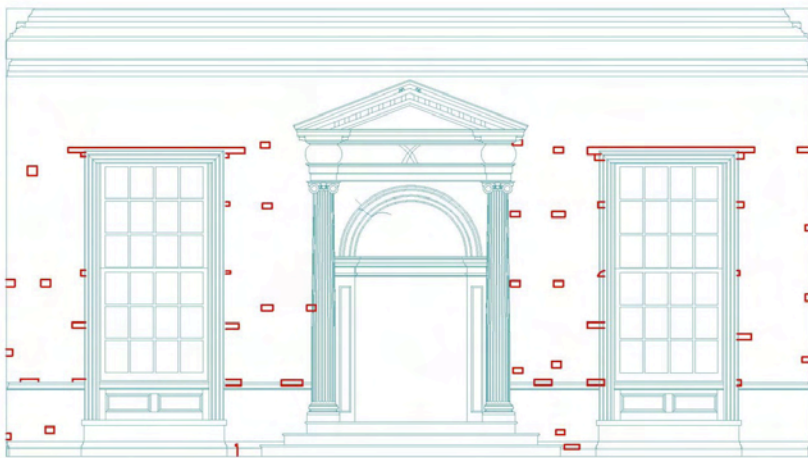


Niche Wall
RESTORED



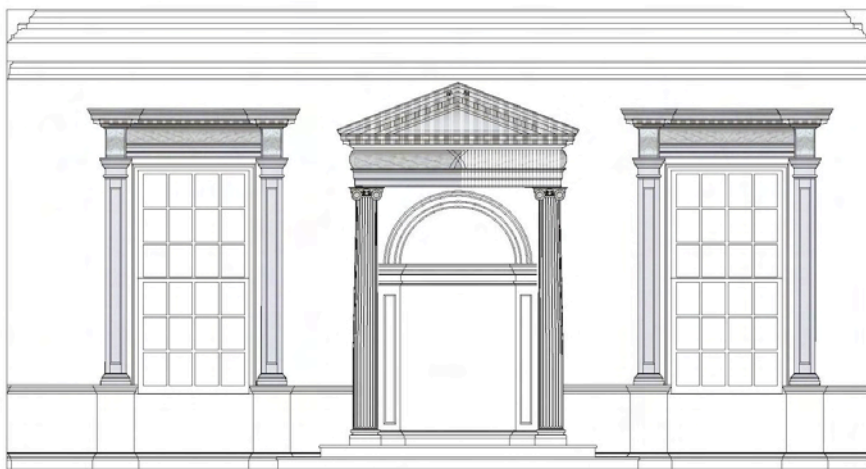
Niche end appearance at project start

Niche Wall
BEFORE 2001 INVESTIGATION



2007 appearance with orphaned blocking shown

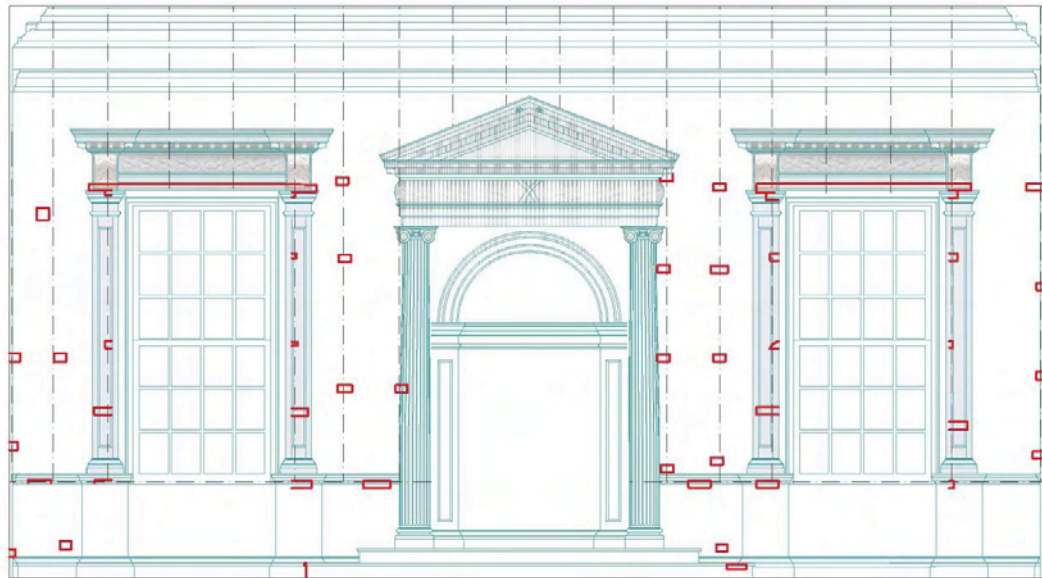
Niche Wall
AS IT APPEARED IN 2007
WITH ORIGINAL EVIDENCE SUPERIMPOSED



In contrast, the evidence points to a more elaborate niche wall with columns that are free-standing and a protruding pediment to shelter the President at the dais and significant window treatments sitting on pedestals that adjoining a flushboard wainscot with high baseboard.

Niche Wall
RESTORED

Original nailing blocks uncovered during this study aligns nicely with the restored view:

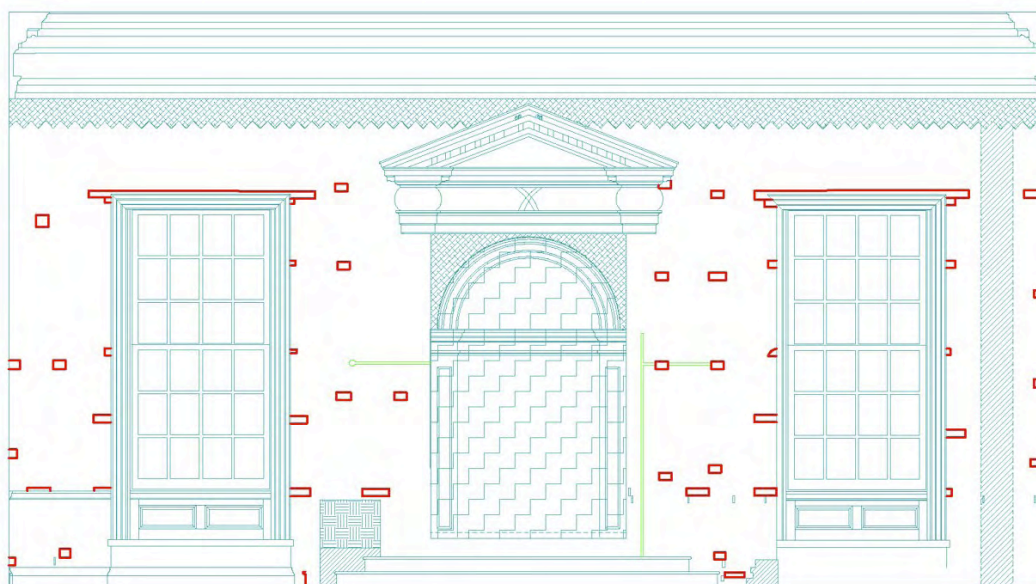


Niche Wall

RESTORED DETAIL SUPERIMPOSED
ON ORIGINAL BLOCKS
AND FURRING STRIP LOCATIONS

— FURRING STRIP LOCATION

Whereas the blocking does not mate with the 1905 trim:



Niche Wall

SHOWING EVIDENCE AND AREAS
OPENED FOR INSPECTION

□ ORIGINAL EVIDENCE

□ GAS CHASES

□ ORIGINAL 1770S PLASTER
AND WOODEN PILASTERS

■ 1878 PLASTER

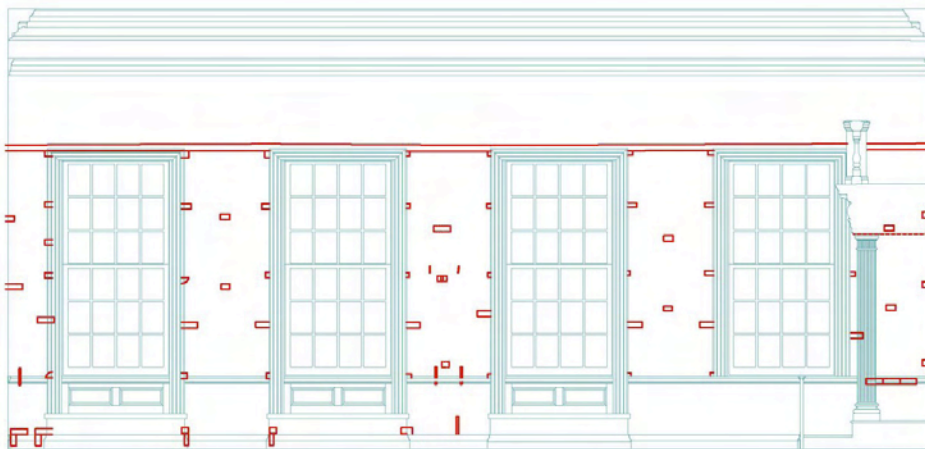
■ REBUILT BRICK

■ VOID SPACE



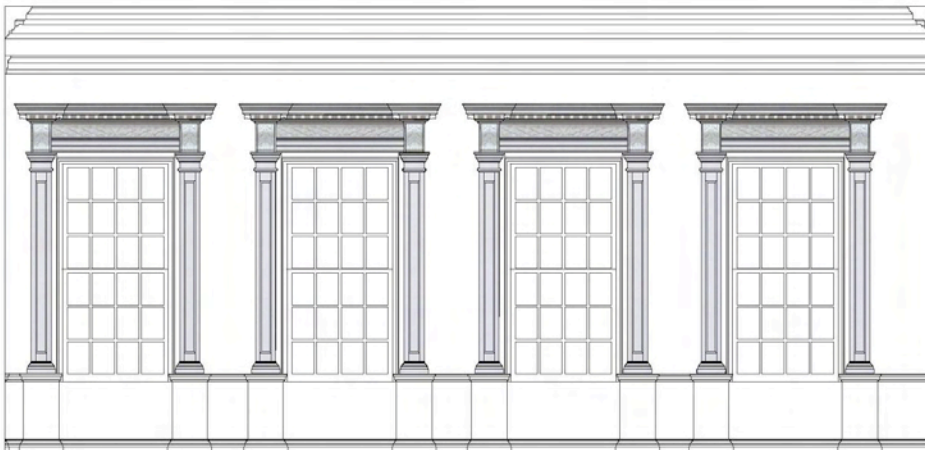
**Window wall at
project start**

Window Wall
BEFORE 2001 INVESTIGATION



**Window wall
with exposed
areas and unearthed
blocks**

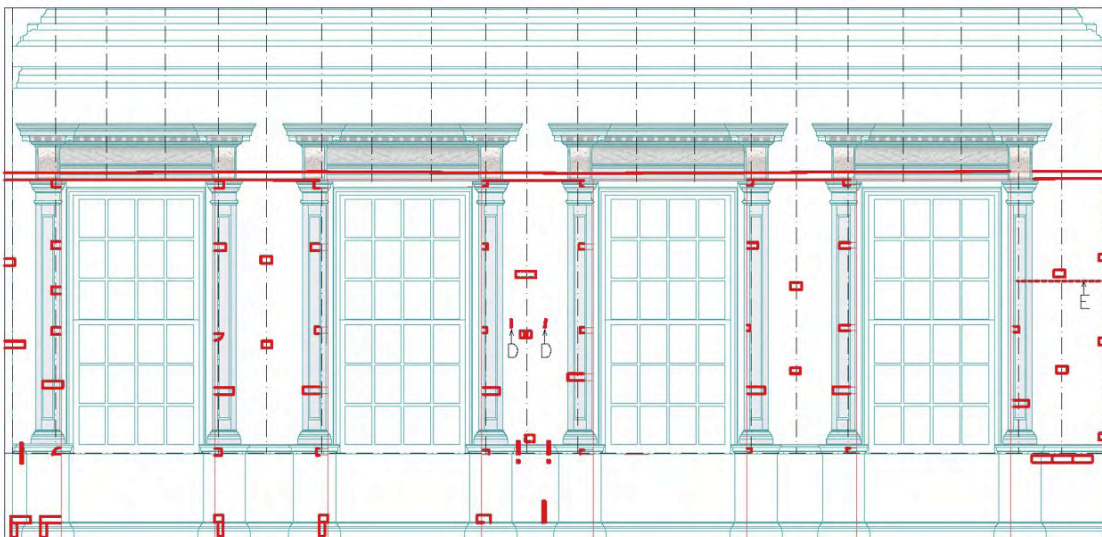
Window Wall
AS IT APPEARED IN 2001
WITH ORIGINAL EVIDENCE SUPERIMPOSED



**In contrast, the
evidence suggests this
would have been
closer to the original
appearance**

Window Wall
RESTORED

Georgian layout following the evidence recently uncovered, mates with blocking:



Window Wall

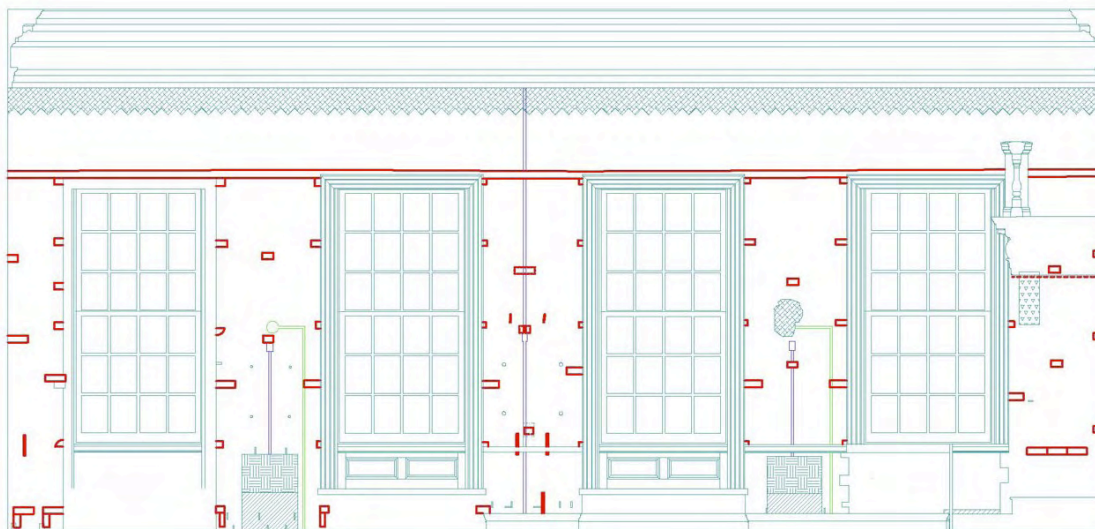
RESTORED DETAIL SUPERIMPOSED
ON ORIGINAL BLOCKS
AND FURRING STRIP LOCATIONS

— FURRING STRIP LOCATION

D- SPIKES FOR BELL CALL QUADRANTS (TALL NARROW
BLOCKS ALIGNED BELOW MAY BE ASSOCIATED)

E- GHOST ASSOCIATED WITH THE TERMINATION OF THE
GALLERY WHICH HAS NOT YET BEEN DETERMINED

Whereas nailing blocks do not correspond to 1905 restoration:



Window Wall

SHOWING EVIDENCE AND AREAS
OPENED FOR INSPECTION

□ ORIGINAL EVIDENCE

□ GAS CHASES

□ ELECTRICAL CHASES

1818 PLASTER

REBUILT BRICK

VOID SPACE

1905 PLASTER



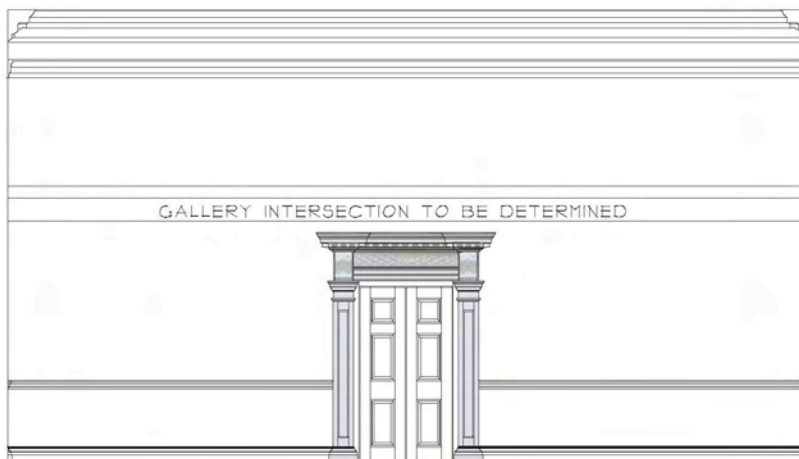
Gallery Wall
BEFORE 2007 INVESTIGATION

Gallery end wall at start



Gallery Wall
SHOWING EVIDENCE AND AREAS
OPENED FOR INSPECTION

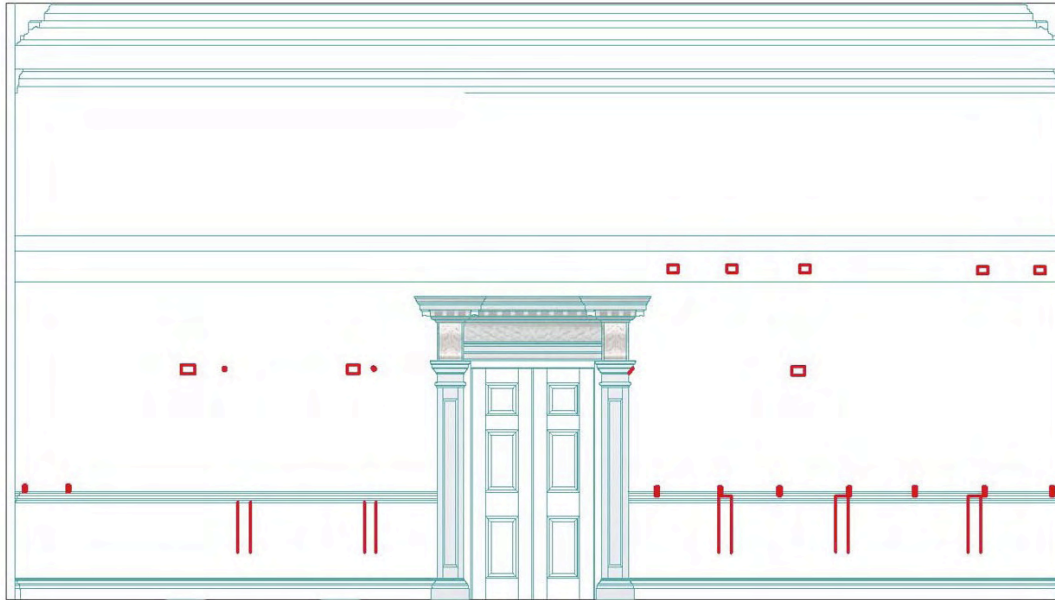
**Gallery end wall showing
exposed evidence from
investigations**



Gallery Wall
RESTORED

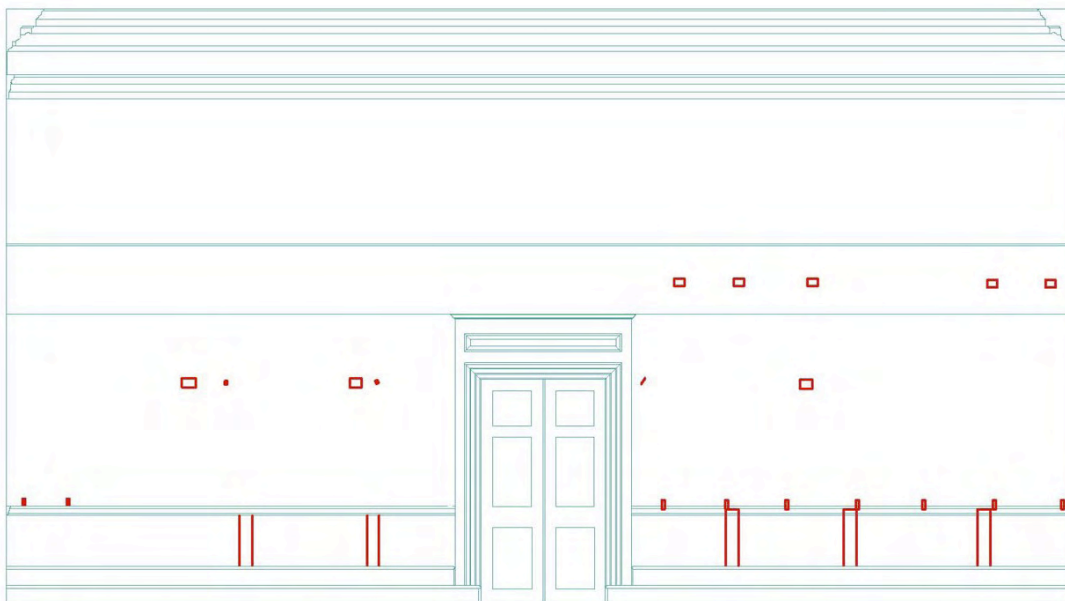
**Likely original arrangement
against the gallery wall.**

Blocking face wainscot and higher chair rail matches latest evidence:



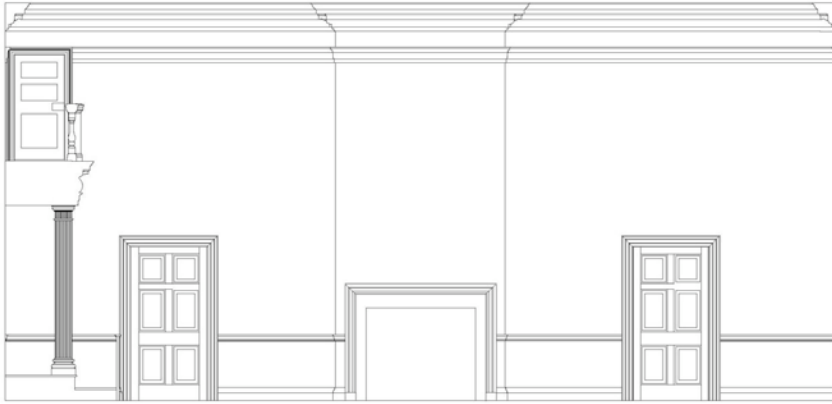
Gallery Wall

RESTORED DETAIL SUPERIMPOSED
RELATIVE TO ORIGINAL BLOCKING



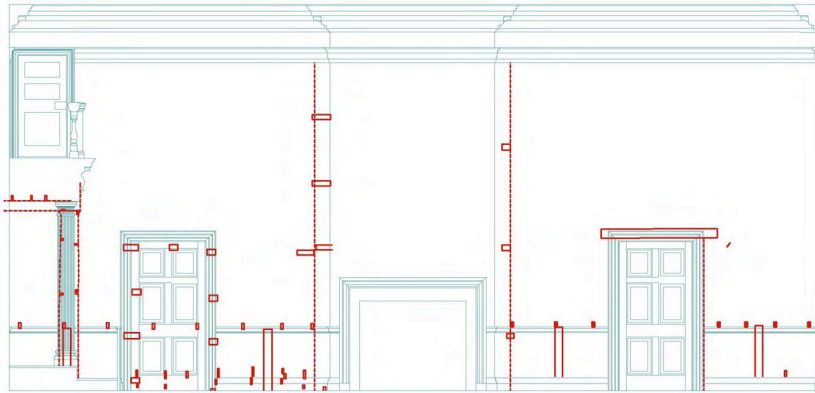
Gallery Wall

AS IT APPEARED IN 2007
WITH ORIGINAL EVIDENCE SUPERIMPOSED



The room at beginning of study with plain trim.

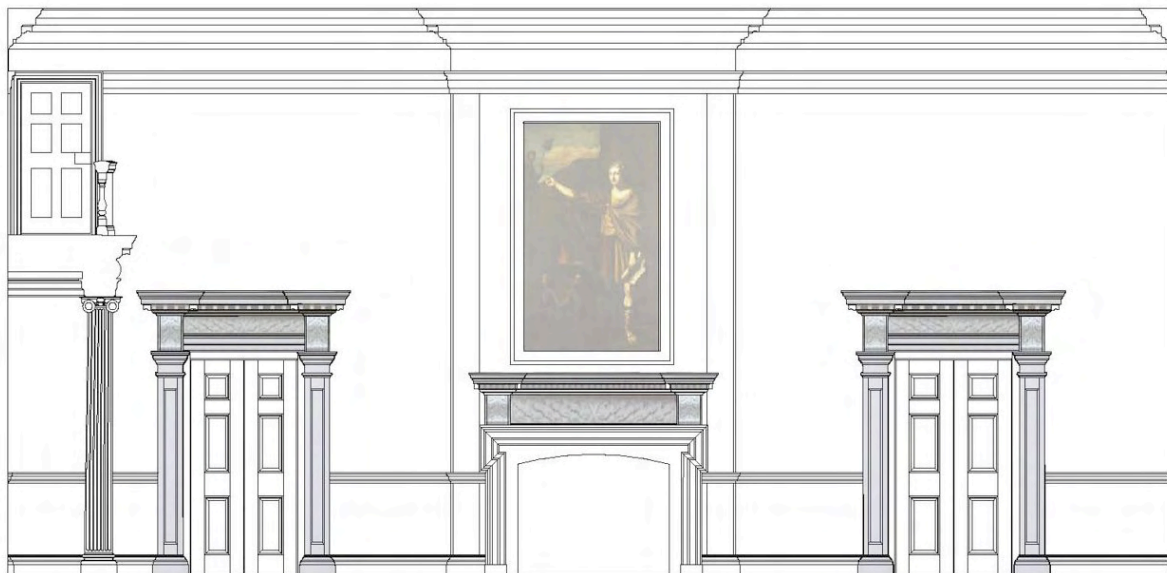
Chimney Wall
BEFORE 2001 INVESTIGATION



Locations of blocking uncovered in study

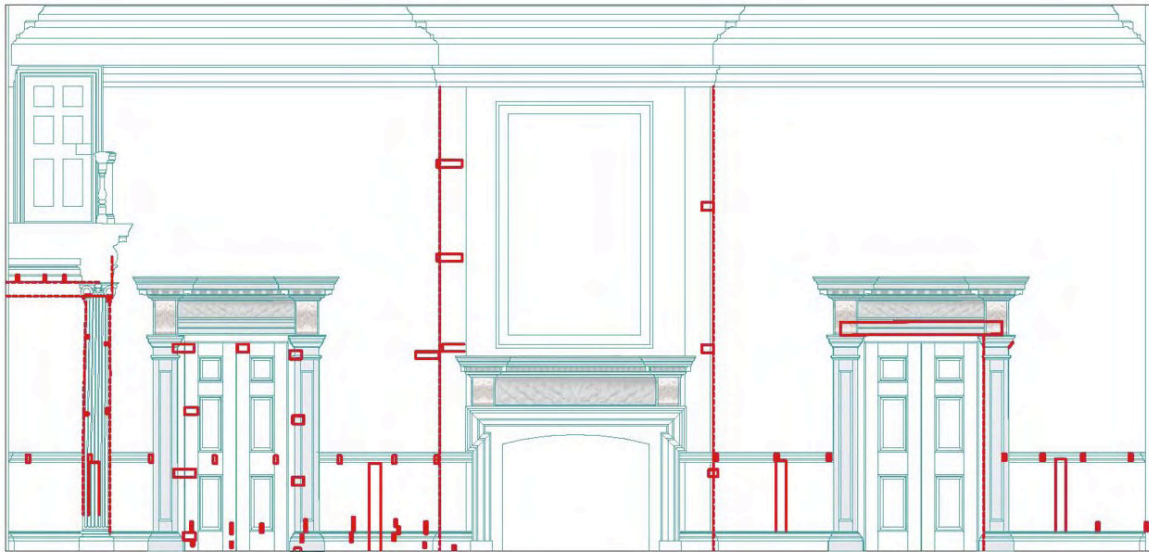
Chimney Wall
AS IT APPEARED IN 2001
WITH ORIGINAL EVIDENCE SUPERIMPOSED

Where the evidence leads:



Chimney Wall
RESTORED

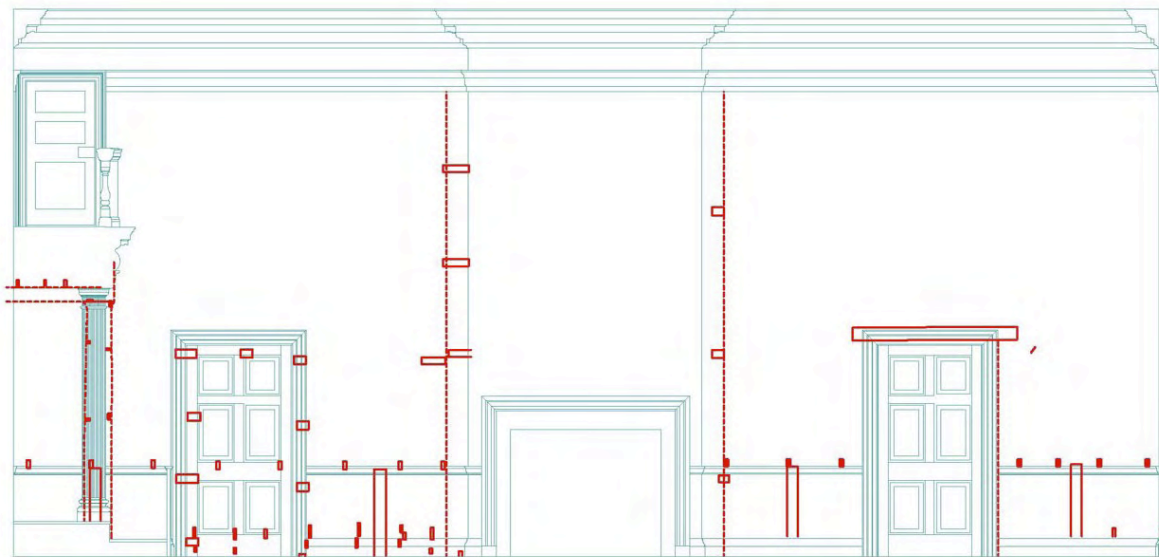
Recognizing that the ghosts and block a foot out from chimney masonry is meant to box in a broad chimneybreast allows for an appropriate mantle and Pitt to fit. The physical evidence for strong overdoors is confirmed by alignment with nailer blocks.



Chimney Wall

RESTORED DETAIL SUPERIMPOSED
RELATIVE TO ORIGINAL BLOCKING

In contrast, the 1905 restoration left many original blocks orphaned.



Chimney Wall

AS IT APPEARED IN 2001
WITH ORIGINAL EVIDENCE SUPERIMPOSED

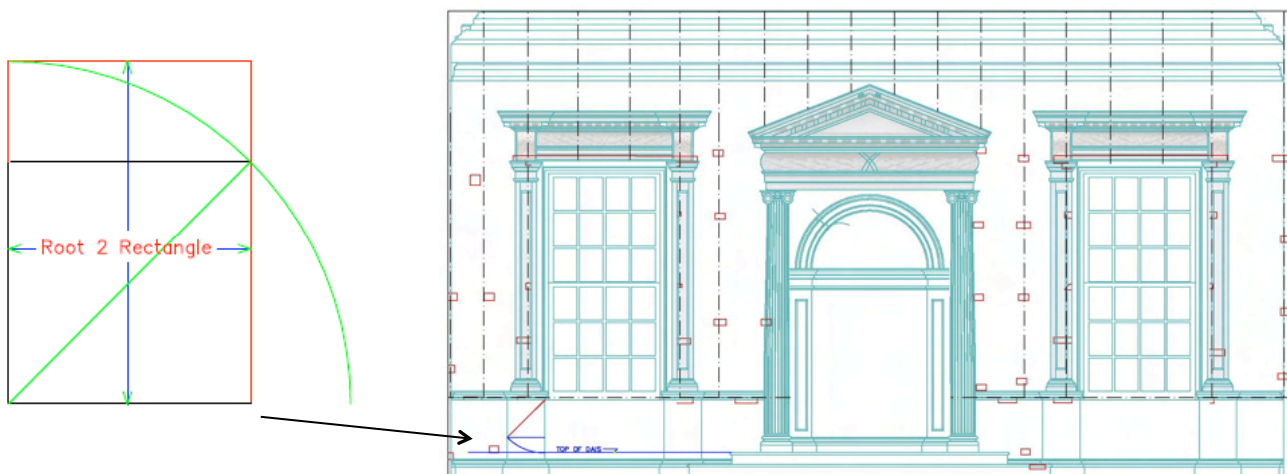
Serendipities and the Unfinished Investigation

The act of investigation is a back and forth iterative process. It starts with a question. The question is then considered in light of known documentary data. This may provide no information or, at the other extreme, may appear to answer the question definitively. Likely it will be somewhere in between. Regardless, one should look to see if the physical evidence agrees with the documents.

“Eyewitnesses” seldom agree on details and, as time passes, their vision is clouded and details become even less distinct. “Ground truthing” is an essential portion of architectural forensics. The physical evidence seldom provides a full answer in one location but rather provides a clue that allows for refinement of the original question or a new hypothesis and then another bit of information found in a different area offers supporting clues. The physical data will often shed light on a previously obscure portion of the documentary record and that, in turn, may lead to a review of documents previously not considered relevant ... and back and forth as more pieces fall into or, in some cases, out of place.

Two nice illustrations of this process presented themselves in the Old Senate Chamber. When drawings of the proposed reinterpretation of the space were finished, they were reviewed in light of how closely they might relate to Georgian symmetry. If, as we proposed, the room in 1783 would have been a grand Georgian space and, since Georgian architecture is closely tied to proportion and symmetry, thus meaning the location of elements is often laid out geometrically; did those proportions underlay this restored view?

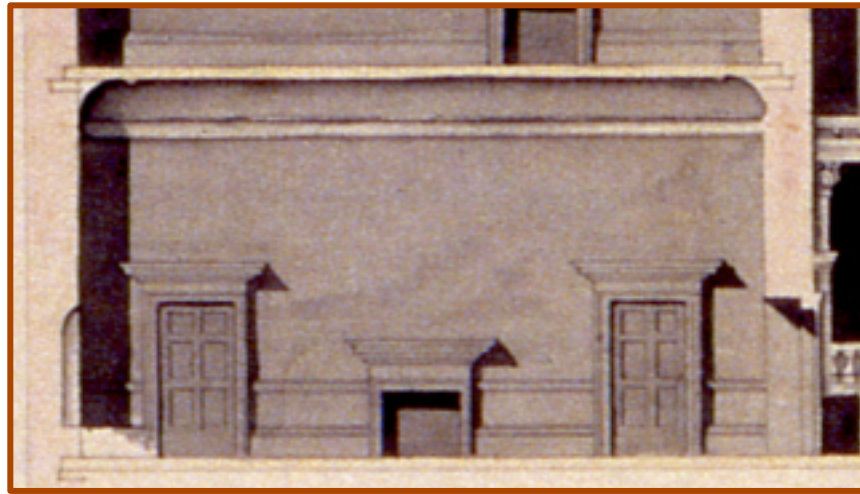
Since the niche is the only original feature remaining, it was the first to be tested against Georgian geometric models and it immediately provided positive results. The rectangle created by the void space between the pilasters and the necking band and the top of the dais is a root 2 ($\sqrt{2}$) rectangle. That is, if one makes a square of the short side of a rectangle and designates that side to be 1 unit in length, then the diagonal of that square will be the square root of 2, or 1.414. If the long side of the rectangle is equal to the diagonal of the square – in other words 1.414 – then the rectangle is a root 2 rectangle. This is one of the most common of Georgian proportions. The restored doorways to the Committee Room and to the Rotunda incorporate root 2 rectangles providing a nice confirmation of the proposed reinterpretation of these features.



Root 2 rectangle geometry points to a higher baseboard for the Old Senate Chamber. This taller baseboard (blue line) would intersect the top of the dais.

The second illustration of “ground truthing” involves a reassessment of previously disregarded documents. The unbuilt design proposals for the State House by Architect Joseph Horatio Anderson had not seemed relevant when we first looked at the overall set. But looking back six months later with a better understanding of how the room was detailed, we quickly recognized the precursor to the Old Senate Chamber was shown in one of the building sections. It only makes sense that while the architect redesigned the arrangement of rooms and made changes to the exterior design, he did not completely discard the design of all of the rooms.

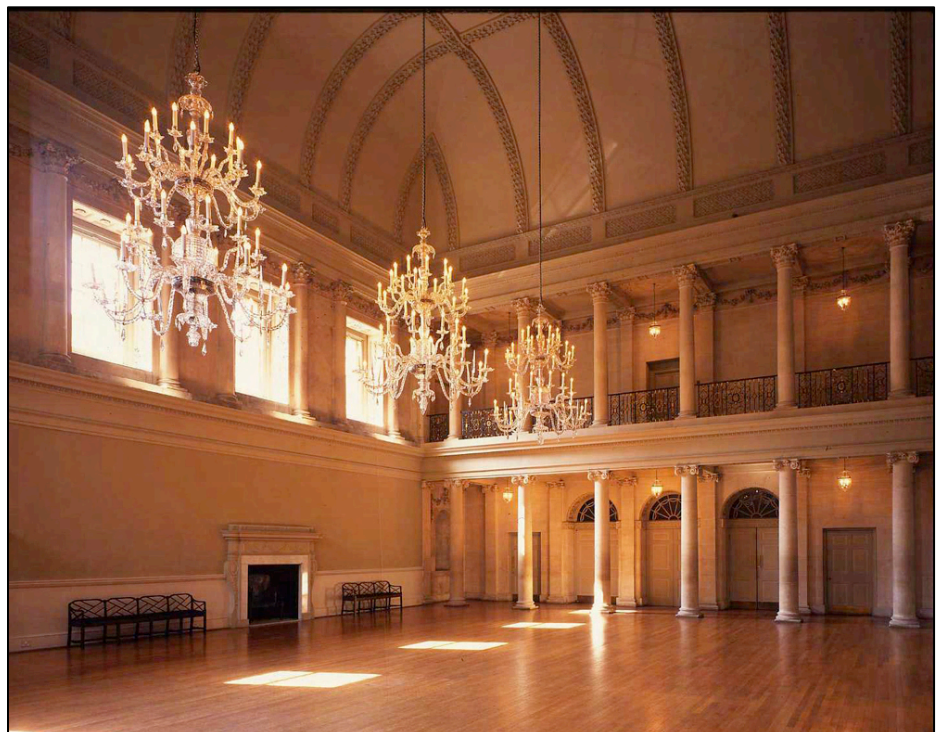
The most formal room in the “traverse section” of Anderson’s drawings shows a niche sculpted out of the end wall with several steps up, while down the side wall a central chimneybreast with well-developed mantle is flanked by matching doorways with prominent overdoors. The room is wrapped with a “plain dado” flush wainscot trimmed out in a high baseboard.



In reviewing our drawings for the reinterpreted space, the lack of vertical alignment between the baseboard of the niche and the baseboard running around the room seemed inconsistent. Calculating the root 2 against the niche elevation suggested a higher baseboard should circulate the room and intersect the dais at the height of the landing.

Given the grandeur of Joseph Horatio Anderson’s original design and the determination by the construction oversight committee that the builder had created a more elegant room than the contract required, it seems only plausible that the Old Senate Chamber was this stylized and impressive.

Finally, for comparison with another room on the same level of importance from this period, we have attached a view of the Assembly Rooms at Bath, England. Of particular interest geometrically are the well-developed high windows ringing the space. Bath, like Annapolis at the time, was a fast-growing hub of commerce where all the latest fashions were seen first. Wall plaster fragments and the paint reveal in the niche of the Old Senate Chamber have uncovered a similar honey-colored faux stone treatment to the appearance of the Bath Assembly Room.



The Search for More Clues Continues

While this document represents a significant increase in knowledge about the room, there are still details where a restoration today would need to rely on “typical of the period” decisions if more information is not squeezed from the physical remains and further documentary sources are not sought. The 1905 restoration and 1878 testimonies refer to detailed plans that were drawn up by Architect George Fredericks prior to demolition to allow for future replication and of a stash of fragments that had been located in the Land Office Museum. 1905 Restoration Committee Chairman J. Appleton Wilson wrote that although the artifacts in the Land Office Museum were not reused in 1905, they were still in the State House-based museum after their restoration. More needs to be done to search out the disposition of these resources.

One can only speculate on what else must exist in period documents outside of state records, but it would be a dereliction of due diligence not to make an effort to visit other archival institutions and implore the public to come forward with any photographs or documents, especially now that we have a better idea of the room’s earliest appearance.

Within the room there are also additional avenues of inquiry to be explored, including

- High-end infrared photography;
- Painstaking cleaning to remove the 1878 and 1905 plaster sludge from the walls to possibly uncover earlier ghosts on the brickwork;
- Opening up areas of the 1905 gallery where it meets the walls to better understand how it originally contacted the back and end walls, the shape of the gallery, and details of the underside cornice and beams;
- High-end photogrammetry of the two 1868 stereoviews to squeeze out every detail and dimension that can be acquired; and
- With removal of the 1905 ceiling there may be some pockets or ledges that provided safe haven for fragments from previous ceiling installations. At this point, we only have ceiling plaster from 1905. We also might get lucky and find some early cornice evidence.