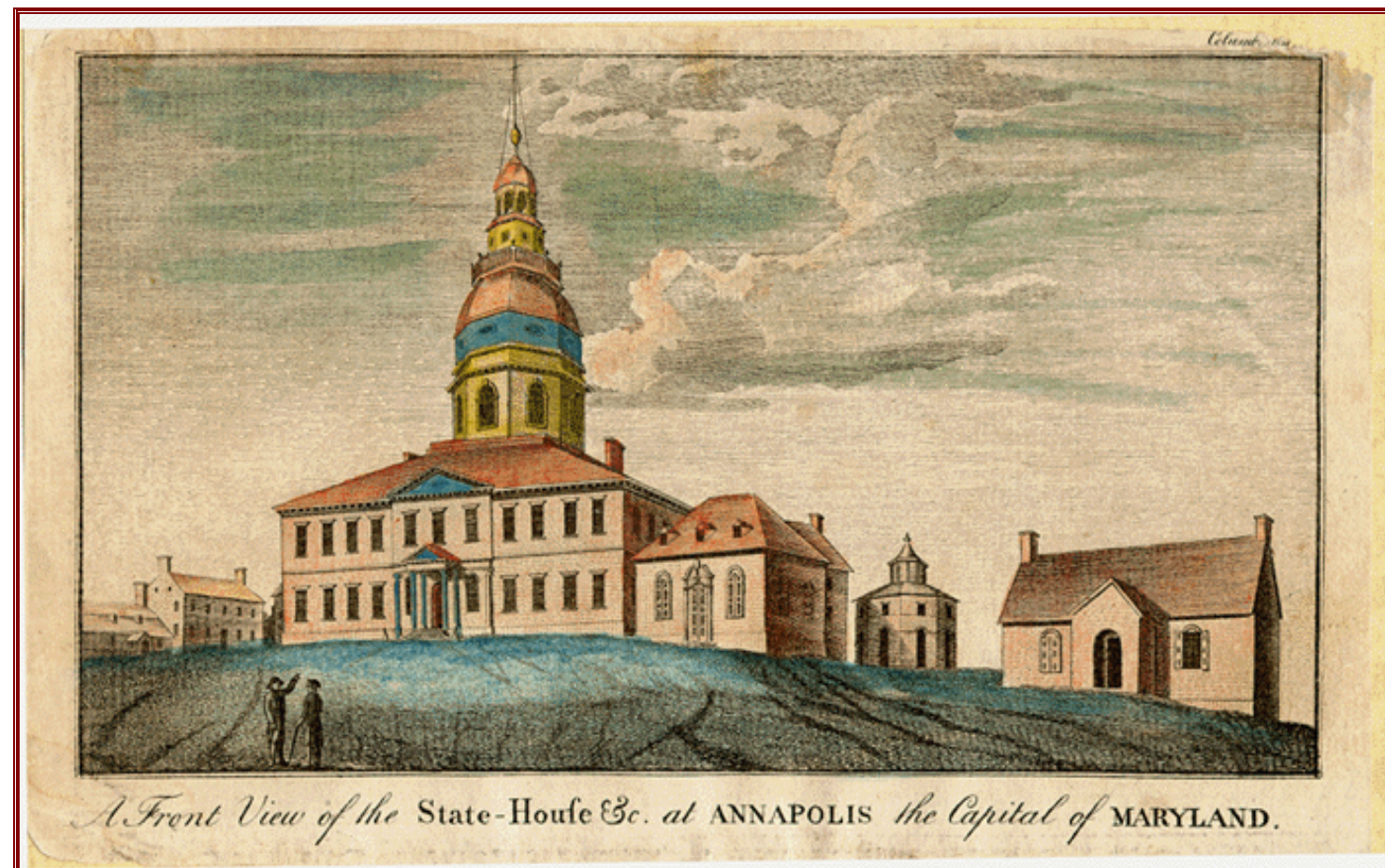


RECOMMENDATIONS FOR THE RESTORATION OF THE OLD SENATE CHAMBER



SUMMARY OF FINDINGS AND RECOMMENDATIONS
PREPARED FOR THE
MARYLAND STATE HOUSE TRUST
BY
THE OLD SENATE CHAMBER ARCHITECTURAL ADVISORY COMMITTEE
January 14, 2010

REPORT TO THE MARYLAND STATE HOUSE TRUST
on the
OLD SENATE CHAMBER

RECOMMENDATION AND SUMMARY OF FINDINGS

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**REPORT TO THE MARYLAND STATE HOUSE TRUST
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OLD SENATE CHAMBER**

RECOMMENDATION AND SUMMARY OF FINDINGS

Submitted by the

OLD SENATE CHAMBER ARCHITECTURAL ADVISORY COMMITTEE

January 14, 2010

RECOMMENDATION

The Old Senate Chamber Architectural Advisory Committee believes that a credible replication of the 18th-century appearance of the chamber is achievable. The Advisory Committee thus recommends that the Maryland State House Trust give positive consideration to pursuing a state-of-the-art restoration of this historic space.

The background and justification for this recommendation are stated below.

THE ISSUE

The Old Senate Chamber in the Maryland State House ranks among our nation's most hallowed and historic spaces. Its walls have witnessed events that have shaped America. The State of Maryland has assumed a special stewardship responsibility for preserving this room and ensuring that the meaning of what took place here is understood and appreciated by the hundreds of thousands of visitors to this National Historic Landmark. The essentials of its role in history are stated here in order to justify informed treatment and exhibition of the chamber.

National Significance of the Old Senate Chamber

The Old Senate Chamber achieved its primary significance in the first decades of its use, both by the Maryland upper house and the Congress of the United States. The room is thus a space critical to the comprehension of American democracy and the evolution of the institutions associated with it. The Maryland Senate, created by the State Constitution of 1776, was the inspiration and model for the United States Senate that emerged from the Constitutional Convention of 1787.

Here in this room, following Congress's move of the capital of the Confederation to Annapolis in 1783, Thomas Jefferson oversaw the ratification of the Treaty of Paris which officially recognized the United States of America as a nation among the nations of the world. The proclamation of peace, which he drafted on January 14, 1784, brought the American Revolution to an end.

The most important event to occur in the chamber was the resignation of George Washington as Commander-in-chief, on December 23, 1783. Washington believed that governance belonged to the elected representatives of the people. Washington thus bowed to Congress, entrusting its members with the care and instruction of his soldiers, and then retired until called again to serve. No single

action in American history was as important as the establishment of civil authority over the affairs of the nation. The resignation ceremony here was so moving that Washington was forced to steady his hand as he read from his carefully composed draft. That draft, one of the very few of Washington's public documents wholly in his hand, is now owned by the State of Maryland, awaiting permanent exhibition in a restored Old Senate Chamber.



Washington, Jefferson, Madison, and Monroe returned to this chamber on several occasions. Here Washington successfully lobbied in the 1780s for his vision of making the Potomac River the commercial highway to the Ohio country. Jefferson and Madison visited the Senate Chamber in September 1791 and climbed to the dome where they discussed their plans for the future of the nation. Washington made his last visit to the chamber in March of that same year, inspiring Governor John Eager Howard and the General Assembly, to undertake significant improvements to this space.

It is the mission of the Maryland State House Trust to make certain that the Old Senate Chamber presents a credible image of its original and indeed beautiful historic character. The chamber thus must be a space where visitors can feel the events that took place here and picture the presence of the individuals associated with those events.

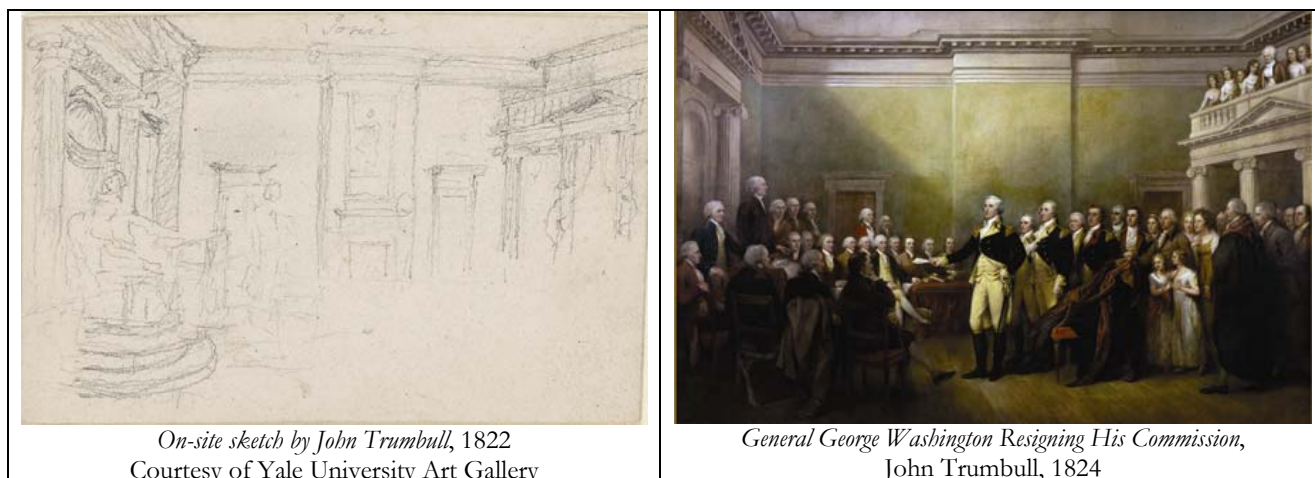
The city of Annapolis is famed for the outstanding quality of its 18th-century architecture and craftsmanship. Archival records and historic images clearly demonstrate that such quality was present in the chamber's embellishment. Regrettably, well-intended alterations and restorations of limited knowledge have resulted in a space that offers an imprecise picture of the chamber's initial elegance and dignity.

Before us now is the challenging question: Can we do better?

SUMMARY OF THE OLD SENATE CHAMBER'S EVOLUTION TO THE PRESENT

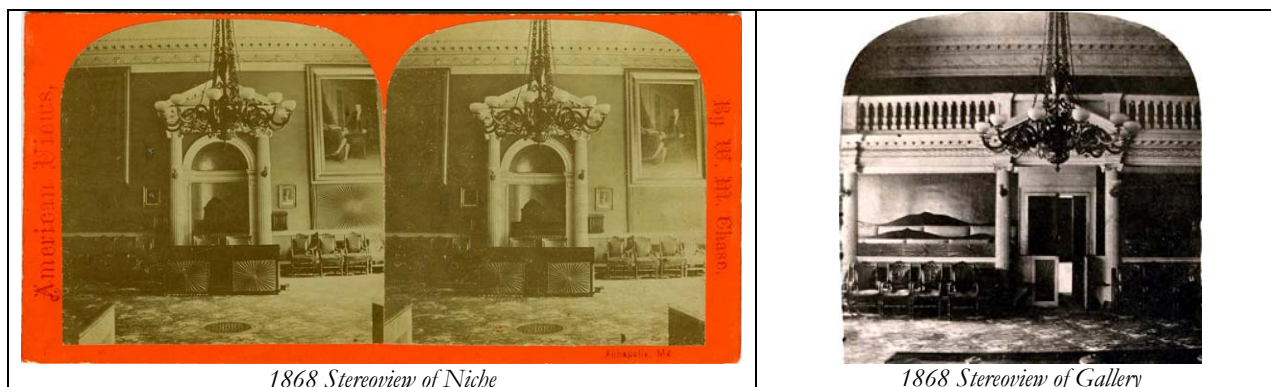
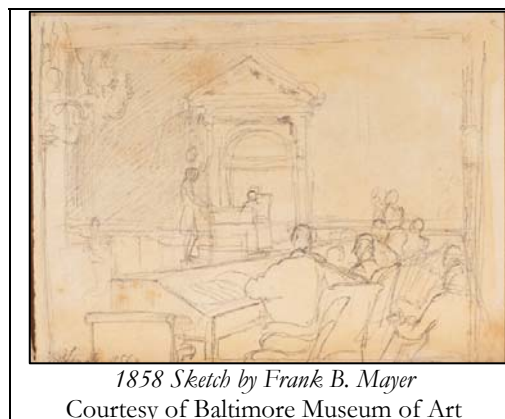
All buildings change, some much more than others. Although the Maryland State House is America's oldest functioning state capitol building, it is very different, especially on its interior, from the building that was first occupied in 1779. From the start, it was subjected to alterations and repairs that affected its appearance inside and out.

A positive change to the original plan of the Senate Chamber occurred during the course of construction, in 1777, when it was decided to add a rear gallery. The gallery, described as "more elegant than required," was a tour-de-force of Annapolis-style design and craftsmanship. Its rich classical details closely followed illustrations published in Abraham Swan's 1758 pattern book *The British Architect*, a work owned by Annapolis architect William Buckland and which influenced architectural features in many of the finer 18th-century Annapolis houses. The next change came in 1792 when risers and seating were installed in the space under the gallery. At the same time a solid railing was constructed between the gallery columns to separate the public seating from the senators' desks. Additional changes included a small vestibule and an extra pair of doors under the gallery to provide added separation from the building's main hall.



The general character of the Senate Chamber is depicted in John Trumbull's famous 1824 painting of Washington's resignation as commander in chief, one of the large historic scenes displayed in the Rotunda of the United States Capitol. The on-site sketches that Trumbull made in preparation for the painting provide more valuable clues to the early appearance of the chamber. Fortunately, the appearance of the center portion of the gallery is known through a rare 1868 stereoview photograph. Further evidence of the room's early appearance appears in an 1856 sketch by Frank. B. Mayer.

The architectural focal point of the Senate Chamber was the niche and dais opposite the entrance, where the President of the Senate's chair and desk were placed. Like the gallery, the niche was treated with rich architectural embellishment. It was framed by pilasters and set off by a classical pediment supported on Ionic columns. The original appearance of this feature is also recorded in an 1868 stereoview photograph, as well as in the Trumbull painting and other historic images. By the time the photograph was taken, however, the windows on either side of the dais had been covered over for the display of large portraits.



In 1797, structural weakness was observed in the Senate Chamber ceiling necessitating extensive repairs and replastering. As part of the repair, an ornament, for which there is no surviving image, was applied to the ceiling. The ceiling repairs may well have affected the main entablature although to what degree its design was changed, if at all, is uncertain.

1877-1878 Remodeling

By the late 1870s the State House was showing signs of wear and structural weakness. George A. Frederick, a prominent Baltimore architect, was hired to supervise renovations throughout the building. Regrettably, the Senate Chamber's repairs resulted in a complete remodeling. Except for the niche, all of the 18th-century fabric was removed, including the gallery, window and door frames, as well as the pediment and columns framing the niche. The chimney breast and mantel had already been removed, in 1858, for the installation of a new heating system. Frederick stated that the gallery was in "ruinous condition" and could not be repaired. He recommended its replication in more substantial materials but this was not done. Fortunately, two of the gallery column shafts were saved as relics by a local citizen.



Old Senate Chamber, c. 1903

In his detailed account of the restoration, published in the *Baltimore Sun* on December 26, 1903, Frederick stated that his examination of the flooring showed that it consisted of three layers, "which at intervals, as the worn condition of the floors demanded, had recklessly been nailed, one floor upon the other." Further examination by Frederick revealed that the floor joists were badly decayed. This necessitated installation of a new floor support system and new floorboards. Frederick unfortunately did not record the structural system before its removal. An 1886 photograph shows that the new flooring was covered with fitted floral carpeting.

The plaster entablature skirting the ceiling was a copy of the earlier entablature but with modifications to the spacing of the frieze ornaments. The new entablature was continued on either side of a large new beam installed in the center of the ceiling for extra stability. The niche, flanking pilasters and some of the moldings were spared, however, they were hidden behind an elaborate Victorian arrangement of draperies setting off the president's desk and chair. The resulting new look of the chamber is recorded in several historic photographs. It had little resemblance to an 18th-century space.

1905 Restoration

It is ironic that just one year after the nation's Centennial, a space so closely identified with the country's formation should be stripped of its original character. The 1877-78 remodeling was not without criticism. The project was so disturbing to some officials that just sixteen years later the Maryland Legislature appointed J. Appleton Wilson and Frank Blackwell Mayer to investigate the feasibility of restoring the chamber to its 18th-century appearance. Wilson was a Baltimore architect who specialized in Colonial Revival work. Mayer was an Annapolis artist with a detailed knowledge of Maryland history.

Wilson undertook a careful examination of the room and interviewed individuals who remembered it before the alterations. The legislators, however, took no action on Wilson's findings. Finally, in 1904, the newly elected Governor Edwin Warfield appointed a committee to administer a restoration of the Senate Chamber under Wilson's direction. Governor Warfield's action followed on the heels of the completion of a new annex for the State House. Designed by the Baltimore firm of Baldwin & Pennington, the annex contained sumptuous new legislative chambers. Since the Senate would no longer meet in its original chamber, it was deemed appropriate to restore the Old Senate Chamber to its historic appearance and maintain it as a ceremonial space and historic shrine.

Wilson carried out the restoration to high standards for the time. His gallery and dais reconstructions were based on the 1868 stereoviews as well as other early images, including the Trumbull painting. The dais restoration included revealing the covered-over niche and the repair of its detailing, the room's only 18th-century fabric to have survived *in situ*. His design for the two doorways on either side of the chimneybreast followed local precedent as well as the Trumbull painting. His mantel design was based on local precedent and its installation required the reconstruction of the brick chimneybreast. No reliable image of the original window frames was available nor was there more than minimal physical evidence, so Wilson resorted to standard architraves for window trim.



The entablature skirting the chamber ceiling was basically a copy by Wilson of the entablature installed by George Frederick. As noted above, Frederick's entablature differed from the entablature shown in the 1868 stereoviews in the spacing of its ornaments. Wilson also removed Frederick's carpeted flooring and installed new, tongue-and-groove floor boards, which were left exposed.

Wilson reused the salvaged column shafts in his gallery reconstruction. Although George Frederick had earlier noted that the gallery ends were curved, the 1868 stereoview of the gallery did not show the gallery ends. Wilson's convex curved ends thus are conjectural. This has raised the question as to whether the curved ends were concave or convex.

For its time, Wilson's restoration was a commendable work. Despite the limited knowledge and investigative methods of the time, the project returned a reasonably appropriate historic ambience to the space. However, it must be remembered that this was a *Colonial Revival* recreation, one involving more intuition than fact, and that it did not have the benefit of modern scientific examination procedures, research techniques, or the documentation that has since surfaced.

1940 Refurbishment

The 1905 restoration addressed the architectural aspect of the room, but did not include furnishing the chamber to its late 18th century appearance. In 1930, the Maryland Historical Society launched an effort to correct this deficiency, an effort that took ten years to accomplish and eventually expanded to include plaster repairs, reconsideration of some architectural details, and a new paint scheme. The architectural changes were initiated under the direction of Lawrence Hall Fowler, a Baltimore architect noted for his knowledge of historic American architecture. The firm of George W. Tovell, Inc. was engaged to carry out their several recommended changes, under the direction of the firm's vice-president, C. Eugene Tovell. The changes included removal of the cornices, friezes, and consoles from the door frames and installing plinth blocks under the door casings. The shelf and pulvinated frieze were removed from the mantel, leaving only a molded bolection frame around the fireplace opening. Plinth blocks were added to the mantel frame. A ceiling ornament installed by Wilson was removed. Finally, the narrow floorboards of 1905 were replaced with random-width yellow pine floorboards salvaged from another building. Although early records show that the floor had a fitted carpet in 1792, and possibly originally, the 1940 floorboards were left exposed.



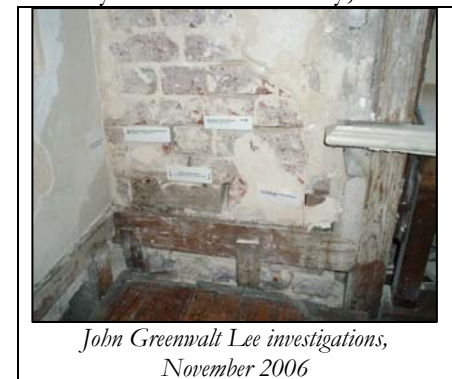
Old Senate Chamber, 1948

2006-2009 Investigations

The Old Senate Chamber remained essentially as refurbished in 1940 until 2006. In November of 2006, the Annapolis restoration firm of John Greenwalt Lee, Co. undertook a detailed evaluation of the chamber wall plaster as part of an effort to solve long-standing moisture problems and resulting plaster deterioration. Assisting John Lee and his staff, and serving as the lead investigator, was Charles A. Phillips, a foremost expert in historic building analysis. Lee and Phillips determined that the moisture was the result of condensation caused by the application of incompatible modern paint coatings on the 1905 wall plaster, which in turn was applied on two sides of the room directly to the exterior masonry walls. Fortuitously, removal of test sections of deteriorated plaster exposed remnants of original plaster and revealed previously inaccessible and unrecorded evidence of the 18th-century details. Subsequent removal of the failing plaster and investigation of architectural clues, combined with intensive documentary research and analysis of historic photographs and newly discovered drawings have made it possible to develop new insights regarding the appearance of the Old Senate Chamber in George Washington's time. Moreover, these findings demonstrate that while the 1905 restoration was commendable for its time, many of its details were based on limited evidence and do not conform with either the evidence now in hand or our understanding of contemporary architectural practice in late Colonial Annapolis and the Tidewater Chesapeake.



Old Senate Chamber, 2006



*John Greenwalt Lee investigations,
November 2006*

The latest architectural findings and documentary research have been assembled in a state-of-the-art, passcode-protected website designed and maintained by the Maryland State Archives. The investigations and analysis by John Greenwalt Lee's team are presented in a detailed report, a 258-page document dated September 17, 2008 and updated on November 24, 2008. Following a presentation of these findings to the State House Trust in January 2009, the research effort was broadened to seek additional physical and documentary evidence in a coordinated effort that included the John Greenwalt Lee team, historians and archivists from the Maryland State Archives, and architectural historians from the Maryland Historical Trust. Their activities have extended into the new year and promising leads continue to appear, demonstrating that this concerted effort is yielding valuable results.

OLD SENATE CHAMBER ARCHITECTURAL ADVISORY COMMITTEE

Following up on the January 2009 meeting of the State House Trust, the Maryland Historical Trust, in consultation with the Maryland State Archives and the Department of General Services, formed the **Old Senate Chamber Architectural Advisory Committee**, a panel of experts in the fields of historic preservation, architectural history, and restoration.

The members of the Architectural Advisory Committee are as follows:

Richard Moe, President, National Trust for Historic Preservation (Chairman)

Edward A. Chappell, Roberts Director of Architectural and Archaeological Research, Colonial Williamsburg Foundation

John C. Larson, Vice President for Restoration, Old Salem, Inc.

Calder Loth, Senior Architectural Historian, Virginia Department of Historic Resources

Hugh C. Miller, FAIA, former Chief Architect, National Park Service and former director, Virginia Department of Historic Resources

W. Peter Pearre, Trostel & Pearre Architects, Baltimore

Martin E. Sullivan, Ph.D., Director, National Portrait Gallery

Mission of the Architectural Advisory Committee

The primary charge to the Architectural Advisory Committee was to advise the Maryland State House Trust on whether sufficient physical and documentary evidence existed to warrant undertaking a *new* restoration of the Old Senate Chamber. The basic question before it was: Could such a restoration realistically present a more credible image of the 18th-century appearance of the chamber than the 1905 restoration and later refurbishment? The Advisory Committee was initially directed to provide peer review of the consultants' interpretation of evidence already revealed and to offer recommendations for further research.

The Advisory Committee's first meeting, on May 12, 2009, was devoted to a review of archival and physical evidence known about the room up to that time, with emphasis on the above-ground archaeological work conducted by the John Greenwalt Lee Co. Also at this meeting, Chairman Moe and the Committee members determined that depending upon the evidence, the interpretation of the Old Senate Chamber should focus on the decade of the 1780s. As noted above, it was in this period that the primary historical events associated with the room occurred, most notably George Washington's resignation in 1783 and the meetings and acts of the Confederation Congress.

The Committee's September 29 meeting largely consisted of visits to 18th-century Annapolis houses as well as to Whitehall, where the Committee examined architectural fabric contemporary with the Senate Chamber's original fabric. The Committee also reviewed an interim report featuring new archival and photographic evidence. At its third meeting, on December 1-2, the Committee spent considerable time inspecting and discussing the chamber's physical evidence. It also had a lengthy session interpreting the various historic images. The December meeting concluded with Chairman Richard Moe directing the Advisory Committee to make a recommendation for what it considered to be the most appropriate treatment of the Senate Chamber. The recommendation, based on the research and investigations conducted thus far, was to be prepared for presentation to the Maryland State House Trust on January 14, 2010.

FINDINGS OF THE ARCHITECTURAL ADVISORY COMMITTEE IN CONSULTATION WITH THE CONSULTANTS

The Advisory Committee commends John Lee, Charles Phillips and their colleagues for their highly professional examination and analysis of the physical evidence in the chamber, as well as for correlating this evidence with the extensive documentation supplied by the Maryland State Archives and the Maryland Historical Trust. Below are highlights of their findings. Although subject to further verification through additional research and investigation, these findings have the endorsement of the Architectural Advisory Committee.

- **Gallery:** Investigation of the 1905 fabric and comparison with the 1868 stereoview have revealed that the columns are not accurately spaced, the pilasters should have entasis, the present balusters do not match the historic photograph, the spacing of the modillions is not correct, the gallery lacks the soffit shown in the photograph, and the number and spacing of the frieze oak leaves are not consistent with the historic photograph. It is probable that gallery ends were treated with concave rather than convex curves, but this matter requires further study. A concave curve would avoid the awkward junction with the window.
- **Niche and Dais:** The niche itself along with its architrave moldings and flanking pilasters are original, indeed it is the chamber's only original trim. Investigations and the 1868 stereoview indicate that the pediment entablature did not break above the columns as was done with the 1905 entablature. Evidence was found showing that the original columns were almost free-standing rather than half-round as are the 1905 columns. Historic images show that the original pediment had a paneled soffit. The dais probably had only two risers rather than the existing three and was wider than the existing dais.
- **Room Entablature.** The general form of the entablature is consistent with the 1868 photographs but the placement of the frieze ornaments does not precisely match the photographs. Additional research and forensic examination will be required to determine the appropriate design of this feature.
- **Flooring:** The 1940 floorboards are reused from another building. However, the quality of the wood itself is a lower grade than would be normal for an important building such as the State House, and the floor details do not conform with 18th-century practice. Additional research will be required to determine whether the floor was originally carpeted.
- **Chimney Breast and Mantel:** As previously noted, the original chimney breast had been removed in 1858 for the installation of a new heating system. Physical evidence demonstrates that the original chimney breast was two feet broader than the existing 1905 projection. Moreover, historic images strongly suggest that the original mantel was typical of fine Annapolis mantels of the period with architrave surround, ornamented pulvinated frieze, and cornice shelf. There is no basis for the plain bolection surround of 1905, which was further simplified in 1940. More research is required to determine what might be reasonable dimensions for the mantel and fireplace opening.
- **Doorways:** Like the mantel, the two 1905 doorways were simplified in 1940. No documentation has surfaced to offer the rationale for the change. The Trumbull sketch, made on site, strongly indicates that the doors were topped with a frieze and cornice. Examination of the plaster suggests that the vertical frames may have been 14" wide. Additional research is needed to determine if the doors were framed with pilasters or with architraves and backboards topped with consoles. No physical or pictorial evidence has

been found for the design of the door leaves. Replicas will likely have to be based on local examples and pattern book precedents.

- **Windows:** Little pictorial or documentary evidence has yet been found that would indicate the window frame treatment. The Trumbull sketch of the 1820s indicates, but only indicates, that the window to the right of the dais was topped by a cornice. A sketch by Frank. B. Mayer from 1856, on the other hand, shows what appear to be curtains in the front windows but it is difficult to determine whether the sketch indicates cornices. It may be safe to assume that all the windows were treated the same. However, unless more specific evidence surfaces, the design of the window frames will have to be conjectural based on local examples and pattern book precedent. In any case, the present architrave frames are not representative of the 1770s and do not conform to comparable examples from the best Annapolis houses of the period.
- **Window Reveals:** Physical evidence suggests that the window reveals extended to the floor, but documentary evidence indicates that the window reveals were fitted with seating at one time. Additional study is required for determining the design of folding pocket shutters.
- **Window Sash:** Consideration will have to be given to the practicality of amending the sash to make it more consistent with 18th-century Annapolis sash types.
- **Wainscot:** A 1792 John Shaw work order confirms that the wainscot had a plain wood dado. Additional examination will be needed to determine the dimensions and profile of the baseboard cap and chair rail. Close examination of the historic photographs could provide the answers.

CONCLUSION

As stated above, the Old Senate Chamber is one of Maryland's and the nation's most historic spaces, a space that is a focal point of America's oldest functioning state capitol. The chamber is used for ceremonial meetings by state government and other organizations, and serves as a key educational facility for the many school children who visit it annually. It is also a premier heritage tourism site, accommodating thousands of visitors who come to learn more about seminal events of American history. It is thus essential that every effort be made to have this patriotic shrine evoke the ambience of its historic moments as accurately as possible.

It might be argued that the 1905 restoration and its modifications have integrity in their own right as valid Colonial Revival interpretations, and thus merit preservation. Admittedly, removal of century-old architectural fabric conflicts with modern preservation philosophy. However, as this report has emphasized, the Old Senate Chamber is a hallowed historic space because of the events that took place here in the 18th-century. Moreover, a primary objective of the Maryland State House Trust is to present the Old Senate Chamber as it appeared in its principal period of significance for the edification of its visitors and users, not to preserve fabric that does not accurately represent that period.

A parallel exists with the Independence Hall Assembly Room where the Declaration of Independence was signed and the Constitution was drafted. The room received new woodwork in the 19th century to replace the original destroyed by the British. Although the replacement woodwork had been in place for more than a century, it did not resemble the original woodwork. The appearance of the original was determined after painstaking research undertaken in the 1960s. These discoveries made it possible for the National Park Service to conclude that replicating the

original appearance of a room of such profound historic significance outweighed the value of preserving old but inaccurate fabric.

Removal of the 1905 architectural trim from the Old Senate Chamber has not been lightly considered. In its deliberations, the Advisory Committee has taken official preservation standards into consideration but believes that the Secretary of the Interior's Standards for *restoration* and *reconstruction* apply here more appropriately than the Standards for *preservation* and *rehabilitation*. Moreover, it is the Advisory Committee's opinion that the advantages of a more accurate reconstruction of the chamber's missing original architectural features overshadow those of maintaining the status quo. The results will provide a more convincing image of the room's true historic character and be a more engaging educational resource. Likewise, a restoration, in and of itself, can be made an edifying didactic process.

The Advisory Committee acknowledges that the latest investigations and research have not provided all the answers to the original appearance of every feature, but, as with other recent high-profile restorations, most notably James Madison's Montpelier, it is inevitable that many additional clues to the appearance of many details will be revealed in the course of more in-depth research of documents, exploration of existing fabric, and hi-tech scientific analysis of architectural artifacts.

Thus, following detailed review of the investigations and research, coupled with collegial deliberation, the Architectural Advisory Committee has concluded that sufficient evidence exists to justify a new, state-of-the-art restoration of the Old Senate Chamber to a more convincing and accurate representation of its 18th-century appearance. The Advisory Committee is firm in its opinion that the 1905 restoration and its 1940 modifications are fraught with inaccuracies and do not warrant reinstallation. The Advisory Committee therefore has made the decision to recommend undertaking a new restoration of the chamber, which recommendation to the Maryland State House Trust is stated above.

The ancient Romans spoke of the *genius loci*, the spirit of the place—the effect a place has on one's psyche. The Old Senate Chamber has sheltered events that affected the course of history. The *genius loci* of this room must be felt by all who enter it.

SIGNED

Richard Moe, Chairman

Edward A. Chappell

John C. Larson

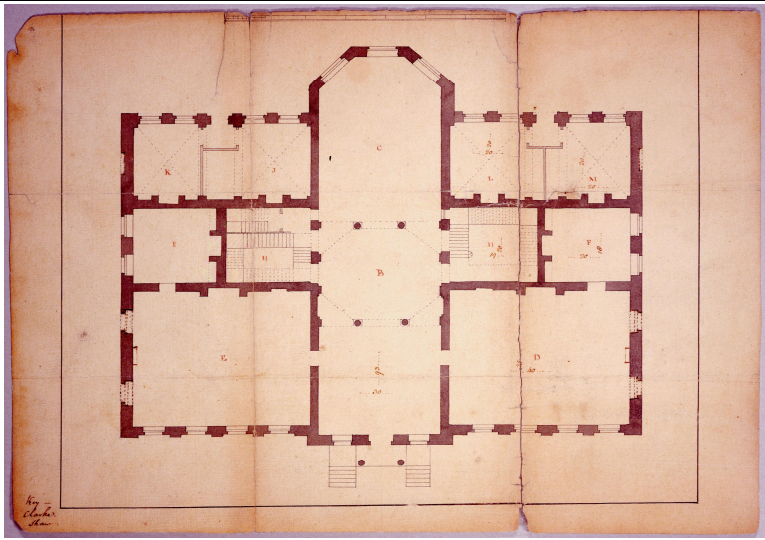
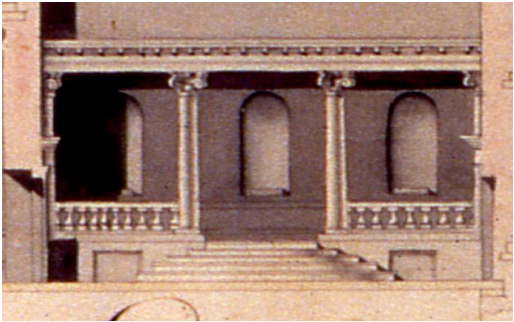
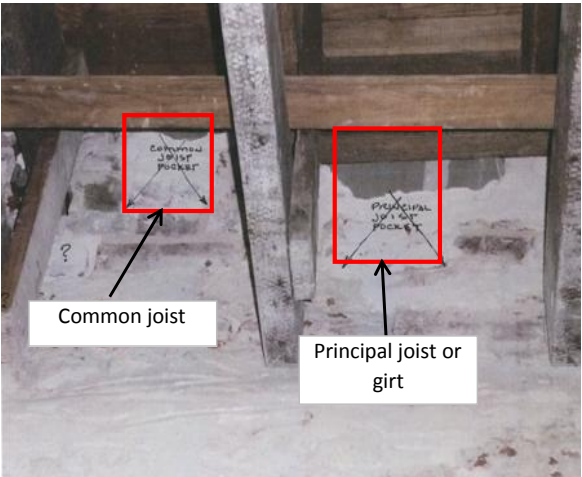


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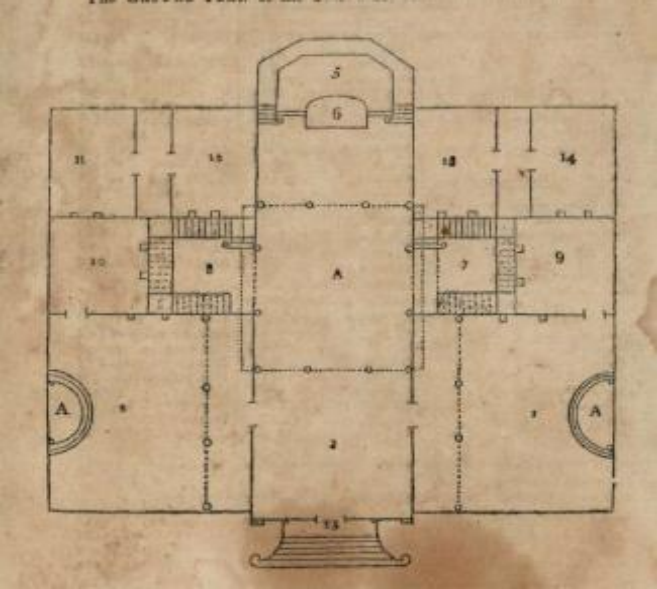
Hugh C. Miller



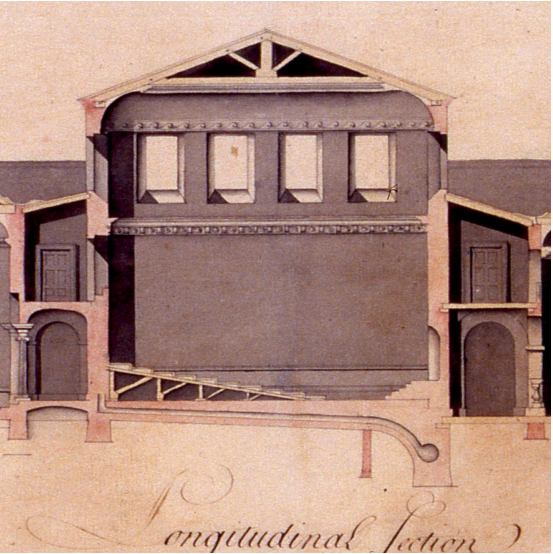


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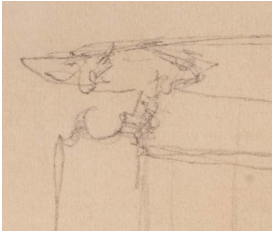
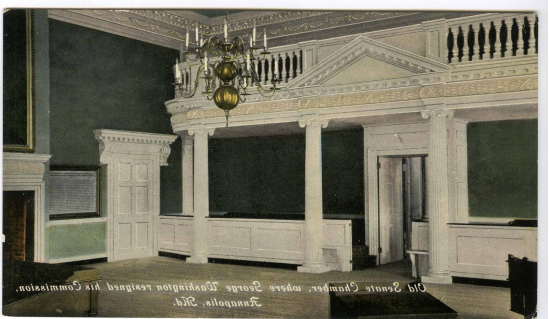
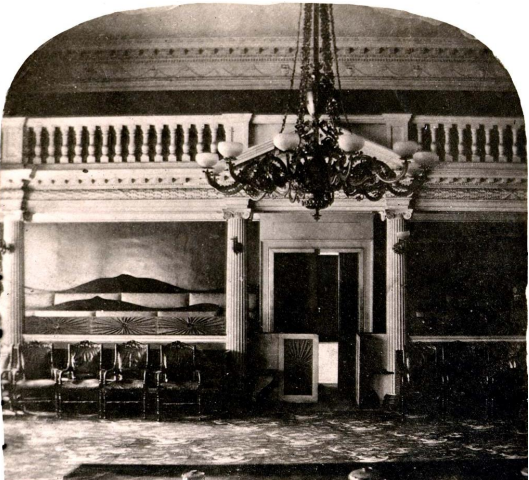

Martin E. Sullivan



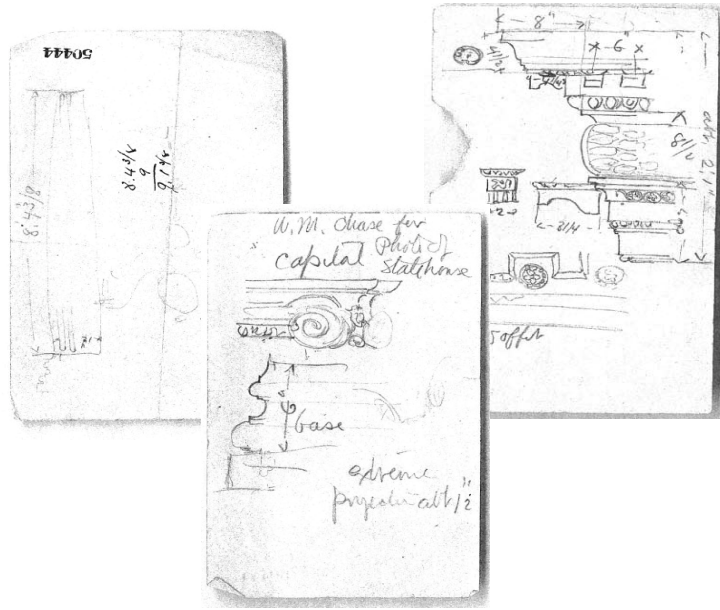

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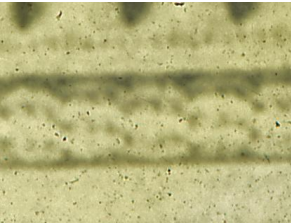



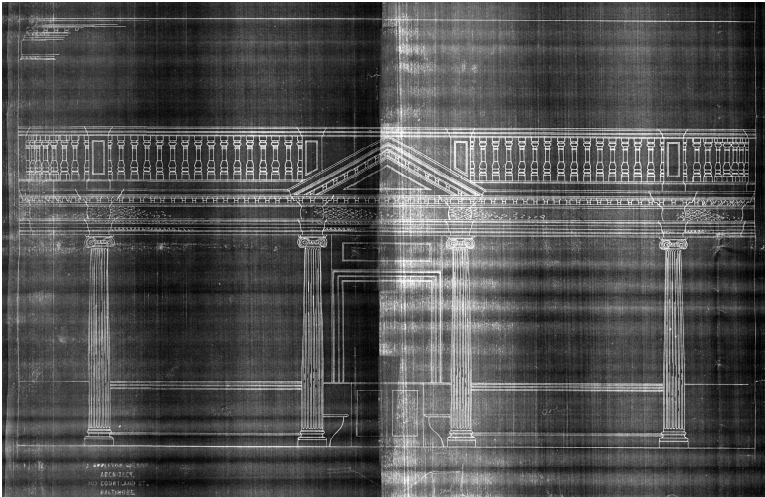
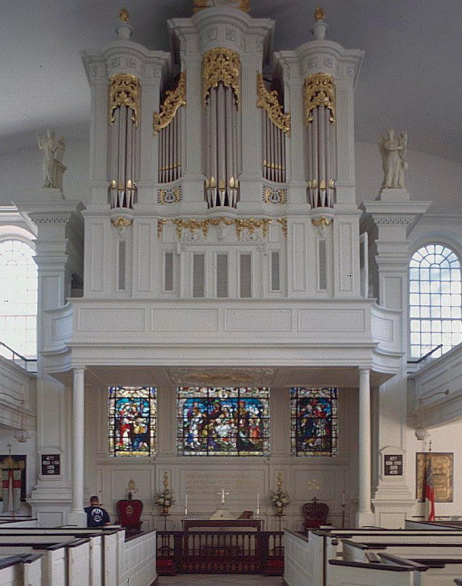
Room Feature	Architectural Evidence and Analysis	Images	Archival Evidence	Comments and Collateral Evidence
Gallery				
Gallery, 1770-1776	<p>1770: In the initial planning for the construction of the Maryland State House, galleries were not included in the legislative chambers, as evidenced in the Anderson floor plan. In eighteenth-century architecture the term gallery was generally synonymous with balcony, denoting an elevated platform used to provide seating. In some cases, as in the second-floor passages in the State House, a gallery was a circulation space open to a lower floor. Galleries for seating were common in public buildings, especially churches and theatres, where a large audience would be expected. The inclusion of the gallery in the Senate Chamber occurred as a change-work order in 1777. A plan was drawn up, and builder Charles Wallace executed the work with a level of elegance that exceeded the expectation of the Legislature. The decorative details of the gallery were executed in plaster, and contributed to assessments by European visitors that the Senate Chamber was one of the finest rooms in America. The gallery was the vantage point from which the ladies of Annapolis watched Washington's historic resignation on December 23, 1783. The area beneath the gallery had been used for the seating of public officials since 1779, and in 1792 John Shaw added a permanent arrangement of tiered benches. From that time, no other changes were effected until the gallery was demolished in the 1876 renovation of the chamber. The gallery was rebuilt in 1905 and has remained unchanged from that time.</p>	 <p>1770: Anderson plan of State House. (John Work Garrett Collection of the Johns Hopkins University, GAR 22; MSA SC 1556-10)</p>	<p>1770/01/03: The Maryland General Assembly advertises for an overseer for the construction of the State House: <i>A Person will be wanted to overlook the Execution of the Plan; such as are qualified are desired to apply by that Time, and those who are willing to furnish Materials, may attend the Superintendants at Annapolis, the first Day of May next.</i> (MSA Special Collections, Maryland Gazette Collection, 3 January 1770, MSA SC 3447, M7)</p> <p>1770/03/14: Joseph Horatio Anderson offers his services as architect for a college in Providence, Rhode Island, and credentials himself "Architect & Superintendant to the New State House at Annapolis." ("Department of Obnubilation, 1770" Journal of the Society of Architectural Historians, Vol. XVII, No. 2., p. 26)</p> <p>1771/07/20: Charles Wallace has undertaken to construct the State House, although the actual start date is not known. (Chancery Court,Chancery Papers, Exhibits, Wallace, Davidson & Johnson, Invoice Book, MSA SM 79-41, M 1223-6, folio 2)</p> <p>(Image right: The Winterthur Library: Joseph Downs Collection of Manuscripts and Printed Ephemera, No. 92x93.10.)</p>	<p>1770:The original plan by Joseph Horatio Anderson, architect of the State House, shows no gallery in either the Senate or the House chambers. Anderson developed several proposed plans for the State House which were not built, and these do bear some discussion. In the Ground Plan of the unbuilt proposal, an apparent gallery is shown in Room B, indicated by columns and a dashed line, but the gallery is not delineated in the longitudinal section. A gallery, in the sense of an open elevated passage, runs across the rear wall of the vestibule (Room C) of the same plan. Although not of the type ultimately built in the Senate Chamber, its Ionic colonnade and balustrade foreshadow the OSC gallery.</p> 
Gallery, 1777-1779	 <p>Common joist</p> <p>Principal joist or girt</p> <p>1777-1779: Filled pockets in the south wall under the 1905 gallery likely accommodated the framing of the 1777 gallery. Two distinct sizes and positions attest to a principal framing system with larger principal joists or girts aligning with and resting upon the columns, with smaller common joists running in between the principals at a slightly higher level. The discrepancy in the height of the two sizes of joists suggests the soffit of the 1777 gallery may have had architraves boxed around the girts, creating recessed ceiling fields between the architraves. A definitive understanding of the gallery framing will require fuller investigation of the south wall of the chamber. (Photo: John Greenwalt Lee Company, 2007)</p>	 <p>1777-1779: Photogrammetrical comparison of the 1905 gallery with the 1777 gallery as shown in an 1868 stereograph. The use of the classical elements was extremely fashionable at the time, and the gallery was executed in the Ionic order. This photographic comparison reveals differences between the 1777 gallery and the 1905 reconstruction. Most notably, roughly a 12" discrepancy can be clearly seen in the placement of the outer left column. Analysis of the relationship of the girt pockets to the column location in the 1868 photograph will allow the original placement to be recovered. (Photo: John Greenwalt Lee Company, 2007)</p>	<p>1777: Builder of the State House, Charles Wallace, proposes to the Maryland General Assembly in January or February to erect a gallery and staircase in each chamber: <i>Gentlemen, I can erect a Gallery & Stair Case in each House of Assembly, agreeable to the Plan herewith sent for five Hundred Pounds: or if it should be more agreeable to the Assembly. I Will have them built & bring in the Carpenters Bills, charging nothing for my Trouble...Mem: Banisters to be continued all along the front!</i> (Maryland State Papers, Series A, MSA S 1004-18-3500, 6636-15-193A)</p> <p>1777: Ebenezer Hazard visits Annapolis and notes: The stucco Work in the State House is very elegant. ("Ebenezer Hazard's Travels Through Maryland in 1777."Maryland Historical Magazine LXI (1951) 54)</p> <p>1779/07/30: The State House was still unfinished as reported by the Committee appointed to enquire into the state of the Stadthouse: <i>The room intended for the Senate wants a coat of plaster, one of paint, and the lower floor; this Mr. Wallace says shall be ready by the last of August, the gallery and committee-room almost finished.</i> (Proceedings of the House of Delegates, July Session 1779, folio 131-132 Archives of Maryland MSA SC M 3196, 874)</p> <p>1779/12/27: The contract for the seats below the gallery is let. No specific details of size are included, but the seats below are for the use of public officials attending proceedings of the Assembly. (November Session 1779, Votes and Proceedings of the House of Delegates, pages 73 and 74)</p>	 <p>The colonnade in the passage of the Chase-Lloyd House (1769-1774) in Annapolis offers a similar arrangement in the Ionic order. The columns, pilasters and entablature merit comparison, although the columns in the Chase-Lloyd House are not fluted. (Photo: Jeffrey E. Klee, Colonial Williamsburg Foundation, 2009.)</p>

Room Feature	Architectural Evidence and Analysis	Images	Archival Evidence	Comments and Collateral Evidence
Gallery				
Gallery, 1777-1779	<div></div> <p>1777-1779: Ghost evidence on the west wall of the room reveals the location of the pilaster that received the end of the gallery and the height of the gallery soffit. (Photo: John Greenwalt Lee Company, 2007)</p>	<div></div> <p>1779: A fragment labeled as being from the entablature of the Senate Chamber gallery and preserved during the demolition of the gallery in 1876, shows the ornamental plasterwork to be equal to that in the finest Annapolis houses. This fragment was a breakout above a column. The photograph was taken in the late 1890s and is now in the Library of Congress. (Library of Congress det 4a15044 LC-D4-21356)</p>	<p>1779/12/28: The gallery is complete and exceeds the expectation of the committee: <i>The committee have examined the stadt-house throughout and are of opinion that man[y] 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.</i> (Proceedings of the House of Delegates, November Session 1779, Archives of Maryland MSA SC 3204, p. 78)</p> <p>1779/12/28: Charles Wallace submits a final petition upon retiring as Superintendent of the State House and agrees with the committee's assessment of his work: <i>Your petitioner has finished the State House (except four of the commonest Rooms and some ornaments in the front which the plan will show) and the galleries in a much more expensive and elegant manner than could be claimed from his contract or he believes was expected, and, as he hopes to give satisfaction to your Honors and reflect credit on the State.</i> (Maryland State Papers, Series A, MSA S 1004-18-5122, 6636-15-194)</p>	<p>1777: Ebenezer Hazard's description of Annapolis also mentions that in the Assembly Room of the city, "the orchestra is elevated in the Manner of a Gallery & the Musicians go into it by a private Stairs." This arrangement may have served as a model for the galleries in the State House and warrants further investigation. ("Ebenezer Hazard's Travels Through Maryland in 1777." <i>Maryland Historical Magazine</i> LXI ,1951, pp. 48-49)</p> <div></div> <p>Galleries executed in the classical orders were very popular in public rooms at the time the State House was built. Above, the gallery in the Tea Room at the Assembly Rooms at Bath, England, designed by John Wood the Younger in 1769. The double Ionic colonnade is the focal point of the room and provides a vantage point overlooking the activity on the main floor. (MHT Files: Galleries)</p>
Gallery, 1780-1789	<p>1789: The February 1789 edition of the <i>Columbian Magazine</i> included a plan and description of the Maryland State House, which had recently been the scene of significant national events. The plan shows the galleries installed in both the Senate and House chambers and represents the first visual confirmation of their installation. The gallery is depicted with four columns fairly evenly spaced, the outer two engaged with the walls. It also is delineated with a straight front, which contradicts later eyewitness testimony which describe it as having curved ends. The gallery stair is shown in an adjacent room, although its configuration and relation to the second-floor stair remains unclear, as the stair was removed when the gallery was dismantled in 1876.</p> <p>In 1783, the lobby below the gallery would have been open to the Senate floor, with seats for the use of the governor and other officials with an interest in the session debates. John Shaw's use of 1000 nails and 100 feet of plank to prepare for Washington's resignation suggests that possibly some temporary platform was constructed to improve the view from the back of the lobby under the gallery.</p> <p>This in turn may have planted the idea for tiered seating as installed a few years later.</p>	<div></div> <p>1789: Plan of the Maryland State House from the February issue of the <i>Columbian Magazine</i>. (MSA SC 194-1-4.)</p>	<p>1781/09/21: A chaplain with the French Army, Abbé Robin, passes through Annapolis on the march to Yorktown and notes: <i>A The state-house is a very beautiful building, I think the most so of any I have seen in America.</i> (The Abbé Robin, 'New Travels in America'--From Rhode Island to Maryland--Annapolis--The French Army in the Chesapeake--M. de LaFayette--Williamsburg--Tobacco--Yorktown after Siege--Billetting of the French Troops, trans. Phillip Freneau, Philadelphia, 1783)</p> <p>1783/12/23: General George Washington resigned his commission to Congress in a ceremony held in the Senate Chamber of the State House. Mary Ogle Ridout, one of the numerous spectators, watched the ceremony from the gallery: <i>My Dear Mama...I went with several others to see Genl Washington resign his commission...The gallery [was] full of Ladies. The General seem'd so much affected himself that every body felt for him. He addressed Congress in a short speech, but very affecting. Many Tears were shed. He has retir'd from all public business & designs to spend the rest of his Days at his own Seat. I think the World never produced a greater man & very few so good...</i> (MSA SC 1556-1-146)</p> <p>1783/12/23: John Shaw bills the State for materials he used in preparing the State House for Washington's resignation ceremony. In addition to 81 1/2 lbs. of candles, he utilized "1000 nails [and] 100 feet of plank" (MSA S 1005-11773, 19,999-077-104).</p>	<p>1789: The <i>Columbian Magazine</i> plan of the State House is very schematic and lacks accurate dimensions. In the plan, the Senate Chamber measures 40' x 40', whereas it is in actuality 40' x 35'. Likewise in the plan, the gallery takes up exactly a quarter of the room, when it actually takes up about a sixth of the room. The gallery in the plan is depicted as running straight across the south end of the room supported by four columns. Oral tradition contends that the ends were curved, and the 1868 photograph of the gallery reveals that the <i>Columbian Magazine</i> plan places the center columns too close to the center and that the two outer columns are free standing, not engaged as in the plan.</p>


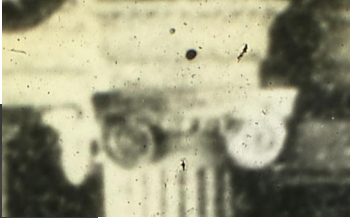
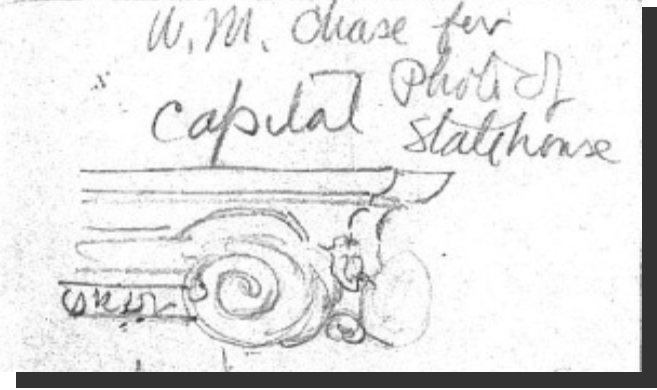
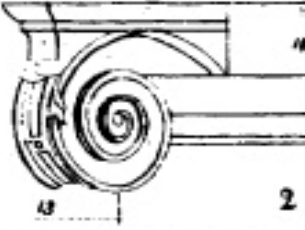


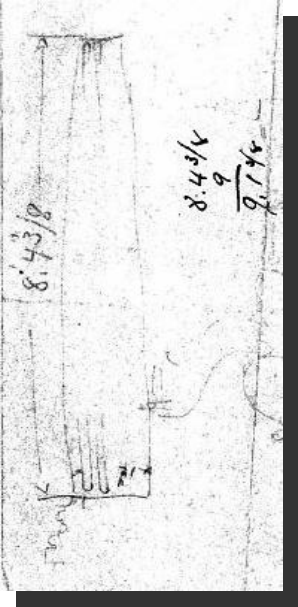

Room Feature	Architectural Evidence and Analysis	Images	Archival Evidence	Comments and Collateral Evidence
Gallery				
Gallery, 1790-1799	<p>1792: When the gallery was first completed there was no separation between the chamber and the area below the gallery, referred to as the lobby. Seating was available for visitors both in the gallery and lobby, and, as suggested above, John Shaw likely built a temporary viewing platform for Washington's resignation. In 1792, Shaw was contracted to construct a permanent viewing arrangement for the lobby, and Shaw billed for making "seats & floors for the lobbys, the front done with plain dado work to correspond with the room." The arrangement was still to be seen in 1868, when the stereograph of the gallery was taken. The construction is similar to a box pew, with a light, waist-high partition running between the columns. The reference to plain dado work requires the partition to be composed of flush-board paneling, as was used in the wainscoting for the room. The photograph shows the partition topped by bed and cap moldings similar to a chair rail. A Mr. Davis, who worked in the chamber before the 1876 demolition and was interviewed for the 1905 restoration, recalled that the partition ran straight to the walls where its cap mitered into the chair rail.</p> <p>The benches visible in the 1868 photograph have tall undulating backs that rise to the center and are covered with cushions in 1868. The seats are set in two tiers, explaining the reference to floors: stepped platforms were installed on either side of the door, providing improved sight lines for seated observers, while leaving uninterrupted floor-level passage from the rotunda to the chamber. Shaw also installed "2 seats for the door keepers & a baize door," which are clearly visible in the 1868 photograph. The door consists of two leaves, constructed of rectangular wooden frames with a stretched baize (a soft, felt-like cloth) panel in the center, which hang from short, flat panels that project toward the center of the space between the inner columns. The doorkeepers' seats are set on curved wooden brackets that run down the inner side of the center columns to the floor. The seats are secured to the inner side of the column shafts and run along the short panels.</p>	 <p>Detail from the 1868 stereograph showing the lobby seating area constructed by John Shaw in 1792. (George Forbes Collection, MSA SC 180-02-0501)</p>	<p>1792/00/00: John Shaw is paid \$115.00 for work done in the spaces beneath the gallery, to either side of the main door, referred to as the lobbys: <i>Making Seats & floors for the lobbys, The front done with plain Dado work To Correspond with the room... 2 Seats for the Door Keepers & a Baize door.</i> (MSA SC 5287-1-18)</p>  <p>A box pew in Christ Church Episcopal, Alexandria, Virginia, completed 1773, which George Washington attended. Note the light partitions, paneled in this case, and the raised floor of the box. This construction would have been similar to the work completed in the Senate Chamber lobby by Shaw in 1792. (MHT Files: Box Pews)</p>	<p>The idea of having raised seating was included in the unbuilt State House plan by Anderson. In the longitudinal section, Room B has a tiered platform that occupies more than half the room and descends toward a niche and dais. A platform of this size would have accommodated members of the legislature, not just viewers, as was the case in the Senate Chamber. (Joseph Downs Collection of Manuscripts and Printed Ephemera, No. 92x93.10.)</p> 
Gallery, 1800-1849	<p>1822: John Trumbull sketches the Senate Chamber in preparation for his painting two years later of Washington surrendering his commission. The two drawings comprise a full view of the room and a detail of one of the columns. The principal sketch shows the gallery breaking out at the pediment, but does not indicate breakouts above the individual columns; the column sketch captures this detail. The front of the gallery clearly stops at the outer column, although the manner in which it meets the wall is not visible. The sketch appears to indicate a continuous balustrade along the top, while Trumbull's finished work shows a solid parapet above the pediment. In the detail sketch of the column, a notation states "Frieze oak leaves." (Yale University Art Gallery, Gift of the Associates in Fine Arts, 1938.286a and 1938.286b)</p>	 <p>1822-1824: Trumbull sketches: detail from the full room sketch (above left) and column detail (above right). In the finished painting (right), the frieze does not break out above the columns, and Trumbull correctly shows a parapet above the pediment, which was missing in his sketch.</p>	<p>1824/12/20: The Marquis de Lafayette visits the State House on his tour of the United States. Historian William D. Hoyt, Jr., researching the chamber in 1938 reports that three Maryland newspapers note that the chamber "has been but little changed since Washington there resigned his comission into the hands of Congress." (Old Senate Chamber Refurbishment Collection, MSA SC 2827, M 731; Part 7, pp. 75-86)</p> <p>1838/02/27: Funds are appropriated for repairing and painting the Senate Chamber. (Proceedings of the House of Delegates, 1837 Session, 304-5)</p> <p>1838/03/30: A resolution to authorize the Governor to procure a marble statue of George Washington to be placed in the Senate Chamber is read and referred to the consideration of the next General Assembly. (Proceedings of the House of Delegates, 1837 Session, 651)</p> <p>1841: State Librarian David Ridgely notes that the Senate Chamber "has a lobby and a gallery for the accommodation of visitors. Persons of distinction are often invited within the bar of the senate, where seats are provided for them." (Annals of Annapolis, 1841, 232-236; MSA SC 232)</p> <p>1844: A long series of documents record a dispute between the Senate and the House of Delegates over payment for repairs to and furnishing of the Senate Chamber. See: Proceedings of the Senate, 1844 Session; Proceedings of the House, 1844 Session)</p>	 <p>1824: John Trumbull, General George Washington Resigning His Commission, oil on canvas, 1824, Rotunda of the United States Capital, Washington DC.</p>

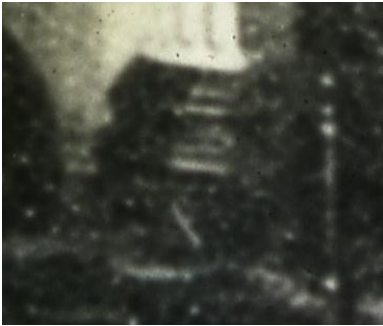
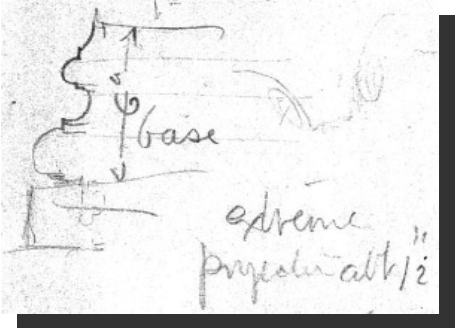
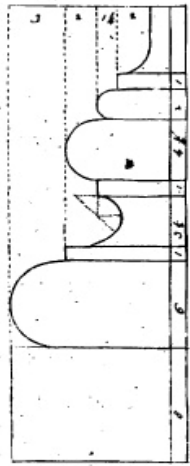
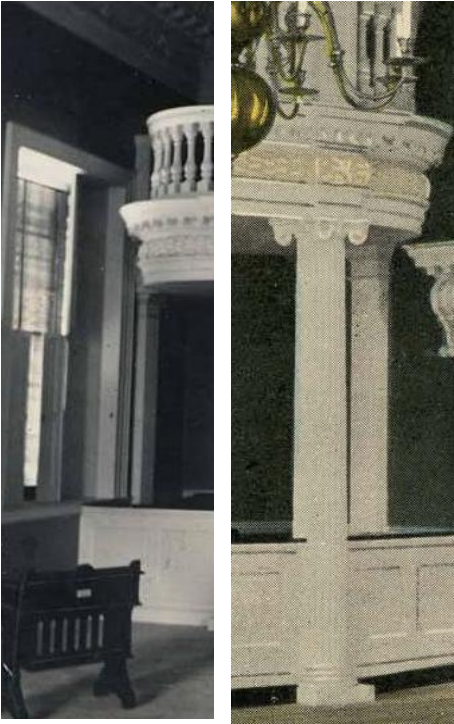

Room Feature	Architectural Evidence and Analysis	Images	Archival Evidence	Comments and Collateral Evidence
Gallery				
Gallery, 1850-1859	<p>1850s: The archival record for this period demonstrates widespread recognition of the Senate Chamber as the setting for several great events in American history. This reflects a wider nationwide nostalgia for the Revolutionary period, that included the development of Mount Vernon as a national shrine. In Maryland, this awareness manifests as a recognition of the importance of the Senate Chamber and a desire to preserve it as a tangible reminder of great national events. This sentiment is expressed by Governor Hicks in his Message to the General Assembly in 1860, where he states that the Senate Chamber was left unaltered during major renovations to the State House in 1858, "so that the room may remain as it was when the Congress of the Confederation sat there, and on the day when they received again the commission under which Washington secured the independence of the Republic." (Document B, 16-17)</p>	 <p>1851: Above: Benson J. Lossing shows the gallery almost identically to Trumbull (<i>The Pictorial Field Book of the Revolution</i>, v. II, p. 842.)</p>  <p>1856: Right: Annapolis artist Francis B. Mayer executes a sketch of the Senate Chamber from below the gallery. This detail shows one of the column capitals. Courtesy of the Baltimore Museum of Art, Sketch Book 55, Page 9, 1936.198)</p>	<p>1858/03/31: Article in the <i>Annapolis Gazette</i> reporting on the major renovation work being conducted in the State House: <i>The Senate Chamber will remain intact.</i> (Planters Advocate MSA SM 3601)</p> <p>1858: As part of a project to install a new steam heating system, contractor Bartlett and Hayward executes a plan drawing of the Senate Chamber that includes some detail regarding the gallery and particularly the placement of the columns and pilasters. This drawing was available in 1905 and consulted during the restoration. Its location since that time is unknown.</p> <p>1851: Historian Benson J. Lossing expresses a growing sentiment regarding the Senate Chamber: <i>Never shall I forget the peculiar emotions which I felt while sitting in that room...The little gallery wherein stood Mrs. Washington and other distinguished ladies when the chief resigned his commission, is still there, and unchanged; and the doors, windows, cornices, and other architectural belongings are the same which echoed the voice of the Father of his Country on that occasion... Reflecting upon the events which consecrate it, that hall, to me, seemed the shrine wherein the purest spirit of patriotism should dwell, for there the victorious warrior for freedom laid his sword upon the altar of Peace – there the sages of a people just made free ratified a solemn covenant of peace, friendship, and political equality with the most powerful nation upon earth, wrung from its rulers by the virtues and prowess of men who scorned to be unrequited vassals.</i> (The Pictorial Field Book of the Revolution, v. II, p. 403)</p>	 <p>This c. 1912 postcard view of the restored Senate Chamber has been reversed for comparison with the Lossing (see cell at left) and Trumbull (see row above) images. In the postcard, the convex corner of the restored gallery is clearly visible, projecting beyond the outer column. Neither Lossing nor Trumbull however, who drew the gallery from life, show the entablature extending past the outer column. This suggests that the ends of the gallery were not convex. (MSA SC 5287)</p>
Gallery, 1860-1875	<p>Two stereographs of the Senate Chamber taken in 1868 by Baltimore photographer William M. Chase are proof of the growing national interest in the chamber and its historic associations. The photos are the earliest photographic record of the room and its architectural features. One of the pair is a view south across the room toward the gallery, and it is a priceless source of architectural detail. There is no documentary evidence that the gallery or its decoration were altered during the nineteenth century, thus this image records the gallery as was built in 1777, as well as the features added by John Shaw in 1792--the low partition wall, tiered floor, benches, door keepers' seats and baize doors.</p>	 <p>1868: The earliest photographic view of the gallery is this stereograph showing the balustrade, pediment, lobby and door. (George Forbes Collection, MSA SC 180-02-0501)</p>	<p>1860/01/06: Message of Governor Thomas Holliday Hicks to the General Assembly emphasizes the preservation of the Senate Chamber: <i>The Northern portion of the main building, containing the Senate and Executive Chambers, needs extensive repair...I venture to suggest that an indispensable condition in such appropriation should be, that the Senate Chamber, with which are connected so many associations and Revolutionary memories; and which is justly admired for the beauty of its proportions and decorations, should in none of these respects, and in no way whatever, be changed or altered; that there should be only a renewal of what is useless or decayed, in an exact repetition of the part taken away.</i> (Document B, 16-17)</p> <p>1860/01/18 -- Report of the Committee on Repairs of the Public Buildings: <i>As the act did not contemplate any alteration in the Senate side of the building, the Committee has left it, as near as practical, in its original condition, but, whilst it would not advise of the lower floor it thinks that the second floor should be arranged in a way similar to that on side [sic] of the Hall of Delegates.</i> (Document G, 1-5)</p>	 <p>The organ loft in Christ Church, Cambridge, Massachusetts, built c. 1760. Like the Senate Chamber gallery, the loft is supported by four Ionic columns and pilasters, has a full entablature and is topped with a balustrade. The loft has square ends. (Historic American Building Survey, MASS,9-CAMB,4-3)</p>



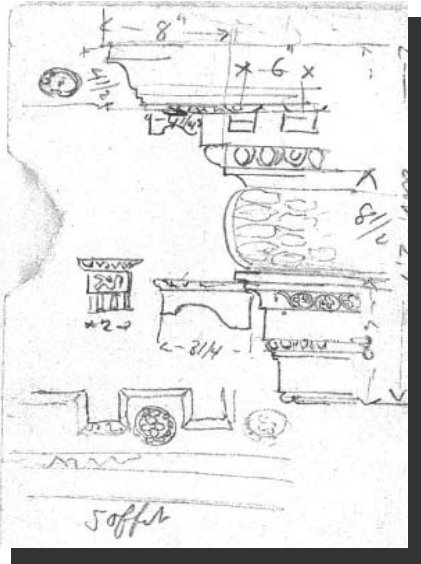


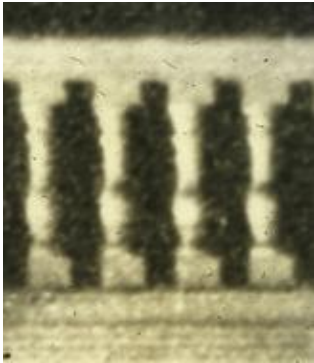
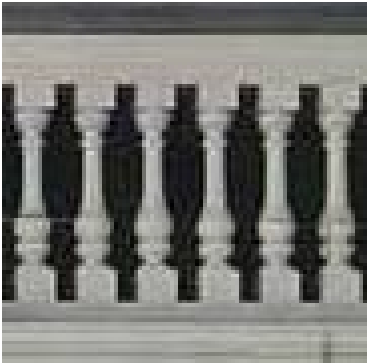
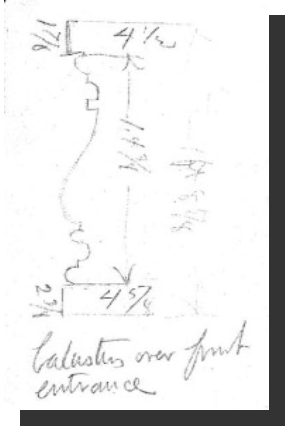
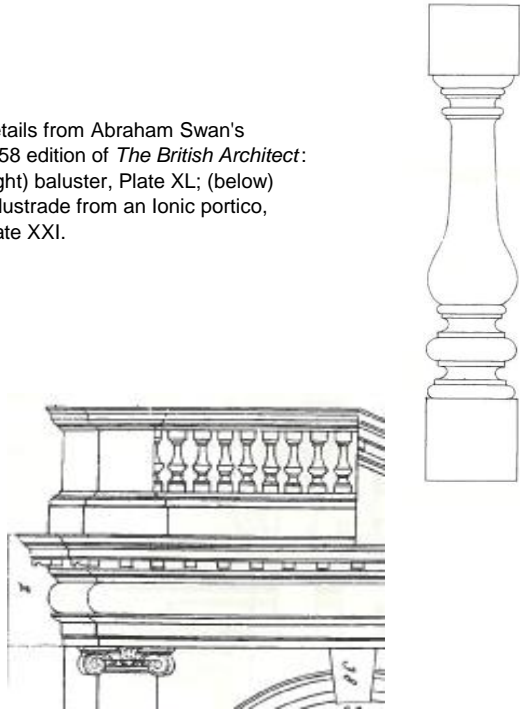
Room Feature	Architectural Evidence and Analysis	Images	Archival Evidence	Comments and Collateral Evidence
Gallery				
Gallery, 1876-1889	<p>1876: Despite the growing acknowledgement of the place of the Senate Chamber in American history, the chamber is gutted during a major renovation of the building. Work was initiated due to structural concern about the floor of the Court of Appeals room over the House Chamber, and dissatisfaction with the hanging chains that held up the floor of the governor's reception room above the Senate. Architect George Frederick is engaged to remedy the problems and the project soon expands in scope to a wholesale renovation. The gallery is removed after "careful measurements were taken and accurate drawings prepared of every part". Reactions to the modifications are overwhelmingly negative, and calls begin almost immediately for a restoration of the room to its appearance at the time of Washington's resignation.</p>	 <p>1896: A view of the south and west walls of the Senate Chamber taken sometime in the early 1890s after the removal of the gallery during the 1876 renovation, when the chamber was completely recreated in the Victorian style. The divided ceiling is the result of a large steel beam inserted to allow the removal of the chains from which the second floor framing had hung since 1798. (MSA SC 5788)</p>	<p>1878/01/03: Due to its deteriorating condition, the Senate Chamber is gutted during a major renovation of the State House. The gallery is dismantled as discussed by architect George A. Frederick in a letter to the governor: 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, and I would respectively [sic] advise, if determined to reconstruct the same, it be done of a material not as perishable as plaster. Careful measurements were taken and accurate drawings prepared of every part, so that nothing will prevent its exact reproduction if such should be decided upon. At the same time, I cannot help but feel, that while its absence may divest the room of some of its historical romance, its loss as far as the proportions and comfort of the apartment is concerned, is a decided gain. (Courtesy of the Maryland Historical Society, PAM 3998)</p> <p>1884: Within a decade calls are heard for the restoration of the Senate Chamber to its original appearance. Francis B. Mayer, who with J. Appleton Wilson completed a study on a potential restoration in 1894, leads the call: The restoration of this room to its original appearance is an obligation of duty we owe to ourselves and to the country. The mutilation of this hall is looked upon by all visitors as an act of vandalism. (Metropolitan Museum of Art Library)</p>	 <p>1886: View north across the Senate Chamber toward the Speaker's dais installed in 1876. The photo is taken from a spot that would have been underneath the gallery and behind the partition added in 1792 and removed in 1876. Note the decorative iron railing installed to replace the early partition. The railing was manufactured by William H. Dufur and Co., a wire railing and ornamental wire works located at 36 N. Howard Street, Baltimore. (Image: MSA SC 1556-116; railing: Report of Select Committee to Investigate the Repairs upon the State House, MSA SC 5287-5; Dufur & Co: MHT File: State House Firms & Craftsmen)</p>
Gallery, 1890-1899	<p>J. Appleton Wilson's papers at the Maryland Historical Society include a series of sketches that trace both his search for physical evidence and the development of his design solutions. Among the sketches are those which depict identifiable elements from the chamber. These fall into three types: those with precise measurements; those with estimated measurements; and those with no measurements. The drawings with precise measurements record elements we know Wilson had in hand, such as the column shafts and the 1876 cornice, claimed by Frederick to be an exact reproduction. In these cases Wilson was measuring off the existing elements, not estimating. Drawings with measurements in only whole numbers, such as the column base, may be estimated from photos, or may be actual measurements. Drawings with no measurements such as the sketch of the Ionic capital or of the overdoors are not done from actual elements and presumably are design sketches. This interpretation is reinforced by the capital sketch, which, instead of having measurements, refers to the 1868 stereograph, from which Wilson was presumably copying. This interpretation also raises the question of whether Wilson had access to an original baluster and column base, since the drawings of these elements are measured, and in the case of the baluster, measured to the fraction of an inch. It is possible that these sketches refer to elements found in other Annapolis buildings and were made to serve as sources for reproduction.</p>	 <p>1894: Undated sketches, but probably executed by Wilson during his research for restoring the Senate Chamber in 1894. These include elements of the gallery: (clockwise from upper left) column shaft; entablature; column capital and base. Not shown is a sketch of a baluster. (MdHS MS 833 Box 6 Folder 4)</p>	<p>1893: The Report of the Commissioner of the Land Office of Maryland, regarding "Museum and Relics" notes that relics, presumably from the Senate Chamber, had been sent to the New Orleans Exposition, and some were then sent to the World's Columbian Exposition in Chicago as part of the Maryland exhibition. The relics were to be placed in the Land Office.</p> <p>1894: In February, J. Appleton Wilson and Francis B. Mayer are directed to investigate and report on the feasibility of restoring the Senate Chamber to its original condition. Their recommendations include "Replacing ladies' gallery and stairway to reach it from lobby." (Published in <i>Maryland Historical Magazine</i>, vol. II, no. 4, December 1907, pp. 326-35)</p> <p>1894: In March, the Senate orders the Senate Chamber restored to the condition it was in when Washington resigned his commission. Although the Finance Committee is instructed to include the sum of \$4,250 in the general appropriation act, the appropriation is not made, and the work was not undertaken until 1905. (Proceedings of the House of Delegates, 1894 Session, 342-343; 618-619)</p> <p>1895: An Article in the December 1st edition of the Baltimore American records: In 1876 a gallery surrounding the Senate Chamber...was torn down under a resolution of a "progressive" legislature, and the material carried away to the cellar, to be used for firewood in future days.(MSA SC 4150)</p>	 <p>Late 1890s?: Photograph published in 1901 by the Detroit Photographic Company and now in the Library of Congress, is captioned "21356, Relics in Museum, U.S. Naval Academy". The image shows fragments of ornamental plaster work related to the gallery, including fragments of a capital and of the entablature of the 1777 gallery. The third piece is of later date and matches the entablature of the 1905 gallery. It probably was part of a model made by Wilson to represent his proposed reconstruction. (Library of Congress det 4a15044 LC-D4-21356)</p>

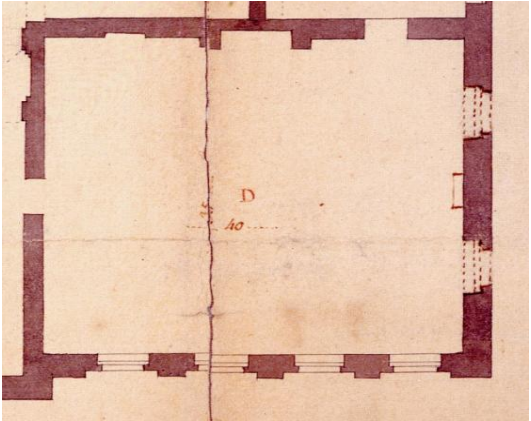
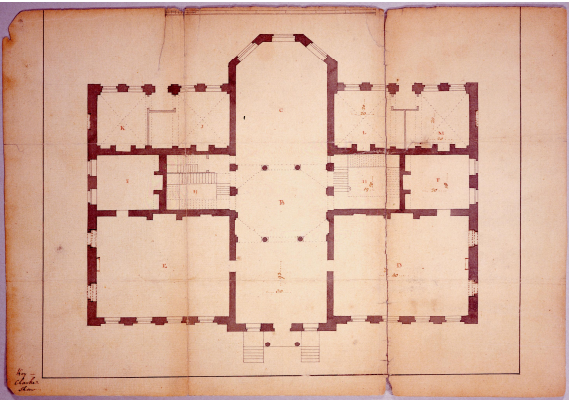
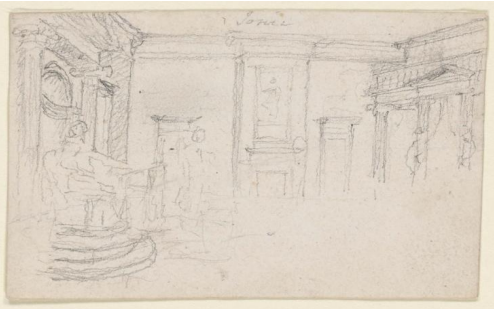
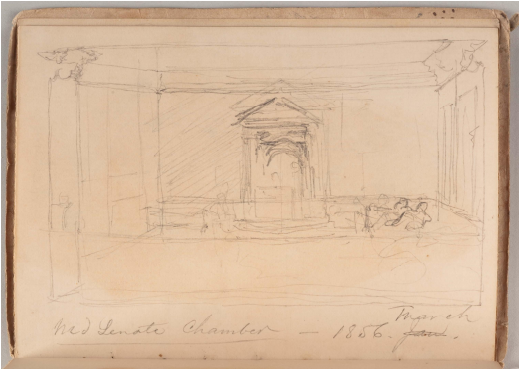
Room Feature	Architectural Evidence and Analysis	Images	Archival Evidence	Comments and Collateral Evidence
Gallery				
Gallery, 1900-1940	<p>1905: Restoration of the Senate Chamber to its 1783 appearance is undertaken between May and December. The work was based on research conducted primarily by Wilson, starting in 1894 with Francis B. Mayer and continuing through the restoration with Pennington. Wilson was remarkably thorough for the time, utilizing a wide array of practices, including documentary research, physical investigation in the room, and interviews of individuals who worked in the room before 1876 and those who took part in the demolition of the chamber. Wilson intended the reconstruction to be an exact replica of the room in 1783, and in the restored gallery, he incorporated original elements such as columns and possibly pilasters. The plasterwork was copied from fragments saved from the 1777 gallery when it was demolished in 1876. Despite Wilson's careful attention, the reconstruction differs in several significant ways from the appearance of the original as seen in the 1868 photograph. The 1905 entablature is too tall, as seen in the photogrammetrical composite images (above, 1777-79). Detailed comparison of the entablatures seen in the relic photo, in the 1868 stereoview and in the 1905 reconstruction show that the 1905 ornament differs from the others, which are identical. The most significant divergence is in the foliate cushion frieze, where the 1905 ornament fails to use the oak leaves of the original.</p> <div></div> <p>Left: Detail from 1868 photograph (George Forbes Collection, MSA SC 180-02-0501); right: detail from 1905 gallery. (Photo: Jay Baker, 2009)</p>	 <p>1905: A view of the gallery as reconstructed by J. Appleton Wilson and Josias Pennington in 1905. The work proceeded based on the following evidence:</p> <ul style="list-style-type: none">• Examination of two original columns, two original pilasters and fragments of ornamental plasterwork;• 1868 photograph of the gallery;• Nailing blocks for the pilasters found after the removal of wall plaster;• 1858 measured plan of the room made by Hayward and Bartlett showing location of pilasters and columns. <p>(George Forbes Collection, MSA SC 182-02-0866)</p>	<p>1903: George Frederick, architect of the 1876 renovation of the State House, defends his work in a letter in the December 26th edition of the <i>Baltimore Sun</i>: <i>The gallery, situated at the western end of the room, was hardly five feet wide, was finished with circled ends, and, as the Senate chamber only has a moderately high ceiling, was extremely low beneath and scarce high enough to stand upright upon it above. The entrance to it at its north end consisted of a doorway not over two feet wide and four feet six inches high, exceedingly inconvenient of ingress or of egress. The stairway leading to it, in its day equally inconvenient for use, had long since been removed. The column shafts supporting it were of wood, as was its skeleton construction; but all of its outer face and finish was of a species of stucco or plaster composition and throughout was cracked and crumbling to pieces. It besides, had so often been whitewashed that the ornamental members –of which it was almost entirely composed—had lost all semblance of their original line or self.</i></p> <p>1905: April 3 letter from Pennington to Wilson: <i>Some few parts of the old gallery are found, the columns supporting same it being understood, are similar to those taken from the House of Delegates; several of these are in existence.</i> (Maryland Historical Society, MS 833, Box 6.)</p> <p>1905: May 17 letter in which Wilson and Pennington estimate that the Senate Chamber can be restored for \$4400.00: <i>We have spent a day at Annapolis and carefully examined the remnants of the old gallery, which are now in the Land Office.</i> (Kept with MSA S 1137)</p>	  <p>Organ lofts from eighteenth-century churches throughout the colonies offer good comparisons for analysis of the gallery. These examples showi varying treatment of the ends: : top, Old South Meeting House, Boston, Massachusetts, 1729, interior c. 1783, square ends (Historic American Building Survey, MA-960-9); bottom, King's Chapel, Boston, Massachusetts, convex ends. (MHT Files: Galleries)</p>
Gallery, 1900-1940	<p>1905: The column placements vary from the original, sometimes by as much as 12", despite Wilson's assertion that their locations are based on an 1858 measured plan of the room. Wilson's design incorporates convex ends based on George Frederick's description of the original as having circled ends (see 1903 letter above right), but the phase "circled ends" is imprecise and could apply to either convex or concave curves. While both styles are seen in the late-eighteenth century, concave gallery ends were more common. Additionally, the use of concave ends allows for a much simpler solution to the problem of bringing the gallery to the east wall while avoiding the window. Wilson's gallery incorporates the partition between the columns, which was not installed until 1792. The documentation for Shaw's 1792 work may have been unknown in 1905, leaving Wilson no way of knowing that the lobby construction seen in the 1868 photo was not extant in 1783. It is interesting to note that the doorkeepers' seats were incorrectly built in 1905, even though Wilson originally laid them out correctly, as seen in his design drawing of that year.</p>	 <p>1905: Wilson's design drawing of the gallery. The drawing substantially reflects the 1905 gallery as built, with some minor differences. (Courtesy of the Maryland Historical Society, Wilson Papers, MS 833, Box 6)</p>	<p>1905: In preparation for a Commission meeting on May 25, J. Appleton Wilson prepares refined scale elevation drawings of the gallery and niche; a blue line print survives among his papers. (Maryland Historical Society, Wilson Papers, MS 833, Box 6)</p> <p>1905: Wilson and Pennington present a final report on the restoration of the Senate Chamber on December 14: <i>We believe that no material change was made from its original design until about 1858, at which time the chimney and fire place were entirely removed and a steam heating apparatus being introduced into the building. At that time a measured drawing of the Chamber was made by Hayward & Bartlett, in connection with the installation of the heating apparatus. A copy of this drawing we fortunately secured. This shows the location of the gallery, columns, size and location of chimney and fireplace, the doorway to the west room and the corresponding sham opening in the west wall on either side of the fireplace, also the pilasters against the walls under the ends of the gallery.</i> (State House Building Commission (General File) MSA S 1740)</p>	 <p>This loft in St. Peter's Church in Philadelphia (1758-1761, Robert Smith, architect) exhibits concave ends. A similar configuration in the Senate Chamber gallery would reconcile the abrupt end of the gallery front seen in the nineteenth century depictions of Trumbull and Lossing with George Frederick's description of the gallery having circled ends. (Photo: Calder Loth)</p>




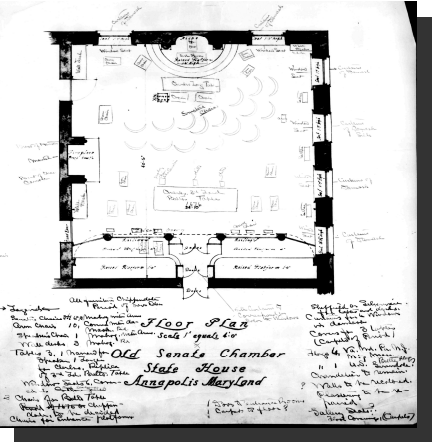
Room Feature	Architectural Evidence and Analysis	Images	Archival Evidence	Comments and Collateral Evidence
Gallery				
Gallery, 1900-1940	<div></div> <p>Comparison of the arrangement of the doorkeepers' seats in 1868 (top) and 1905 (bottom). In the original configuration, the seat brackets are secured to the columns. Wilson matched this detail in his 1905 design drawing (cell above, right) but in the final execution, the brackets are secured to the partition. (Top: George Forbes Collection, MSA SC 180-02-0501; bottom: George Forbes Collection, MSA SC 182-02-0866)</p>	<div></div> <p>1925: Photograph by E. H. Pickering captioned "Old Senate Chamber Balcony". After the construction of the new, larger Senate Chamber in the 1905 annex, the room which had seen more 125 years of Maryland's and the nation's history, became known as the "Old Senate Chamber". MSA SC 1804-02-284</p>	<p>1927: J. Appleton Wilson discusses his restoration of the gallery, in an article published a month before his death: <i>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.</i> ("Restoration of the [Old] Senate Chamber," Maryland Historical Magazine, Vol. XXII, March 1927, pp 54-62)</p>	<p>Paint evidence indicates that the columns in the tow outer positions are original. The preservation of these columns provides one of the most delightful—and confusing—anecdotes associated with the gallery. It is recorded in handwritten notes in the front and end pages of Richard H. Randall's copy of Wilson's The Maryland State House (1927) now in the Maryland Historical Society library. Richard's father Daniel was chairman of the 1905 restoration committee: When Dad [Daniel Randall] was 12 (in about 1876) he was coming home from his 1st pay job—Mr. Frederick was wrecking the Old Senate Chamber—He, knowing that his great grand father [sic] John Randall had come to Annapolis in (circa) 1765 as an apprentice to Wm Buckland who was employed in the rebuilding of the State House in 1772 & that the balustrades were actually carved by J. Randall & under his immediate direction, spent his 1st pay for 2 of these. When he got laughed at by the family for not bringing the 1st \$1 home to his mother—hid the 2 in the stable loft in Randall place. Later they were found in good condition & turned over by Dad to Mr. Wilson</p> <p>Wilson clearly states in his book that Randall produced "two of the supporting columns" not balusters, and that he copied the gallery balusters from the 1868 photograph. This contradiction likely represents a confusion of architectural terms on the part of Richard Randall.</p>
Gallery, 1900-1940	<p>1930: The Maryland Historical Society establishes a committee to undertake furnishing the Old Senate Chamber to the late eighteenth century. Their recommendations fail to procure funding amidst state budget cuts in 1933. The committee is reconstituted in 1938 under the leadership of Baltimore architect, Laurence Hall Fowler. Fowler, with the assistance of other historians, conducts extensive research on the chamber and comes to the conclusion that the 1905 restoration made a number of mistakes. In 1940, he initiates work, primarily on the chimney piece, doors and floor. The gallery is painted, the baize is removed from the lobby doors, and an iron gate is installed between the inner columns.</p>	<div></div> <p>1948: View toward the gallery after removal of baize panels from the lobby doors and installation of an iron gate to restrict visitor access. (Gov. William Preston Lane Collection, MSA SC 4082-1-82a)</p>	<p>1931/11/24: An initial cost estimate for restoration of the Senate Chamber presented to the Maryland Historical Society Committee includes this notation: <i>The gallery will not be altered.</i> (Old Senate Chamber Refurbishment Collection, MSA SC 2827, M 731, p. 24)</p> <p>1940/05/09: In a letter to Fowler from contractor G. Walter Tovell, Inc. includes among proposed work items: <i>Remove cloth from small doors under gallery.</i> (Old Senate Chamber Refurbishment Collection, MSA SC 2827, M 731, part 7, p. 57)</p> <p>1940/09/20: On this date, Tovell's second and final invoice includes \$935.00 for painting the Senate Chamber.</p> <p>1940/10/16: G. Krug & Son, renowned Baltimore iron workers, provided a quote of \$50.00 each for iron gates "made of 1/2" square verticals, all painted black," and a drawing showing a gate installed between the two inner columns of the gallery. (Old Senate Chamber Refurbishment Collection, MSA SC 2827, M 731, part 6, p. 66)</p> <p>1940/10/30: G. Krug & Son bill The Maryland Historical Society Committee \$100.00 for making and installing two iron gates "for the restoration of the Old Senate Chamber". (Old Senate Chamber Refurbishment Collection, MSA SC 2827, M 731, part 6, p. 67)</p>	<div></div> <p>1940: Top: letterhead from October 16 letter from G. Krug & Son; Bottom: Krug's design drawing for the iron gate in the lobby of the Old Senate Chamber. (Old Senate Chamber Refurbishment Collection, MSA SC 2827, M 731, part 6, p. 66, 68)</p>


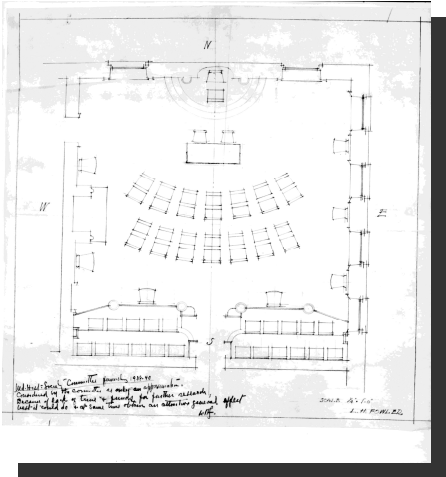

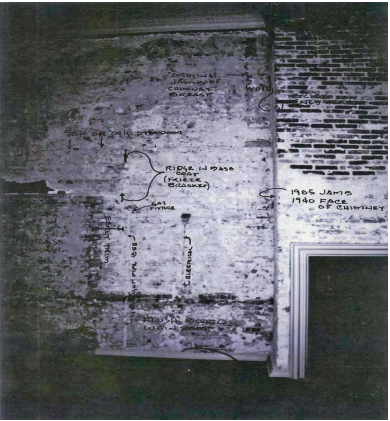
Room Feature	Architectural Evidence and Analysis	Images	Archival Evidence	Comments and Collateral Evidence
Gallery				
Column capitals	  <p>The 1868 stereoview by Baltimore photographer William M. Chase (upper right) provides guidance on the principal features of the capitals. A photograph of the gallery relics, captured by the Detroit Photographic Company in the late 1890s (above left), demonstrates that the capitals were made of plaster, which may explain their loss. In both the relics photograph and Wilson's sketch (cell to right) it is possible to see that the volutes are decorated with fine foliate detailing that wraps partially along the spiral of the volute.</p>	 <p>1894: Sketch by Wilson of an Ionic capital. Wilson included no measurements, which is unusual for this series. A notation above the drawing, "W.M. Chase for photo of statehouse", refers to the 1868 stereograph view and suggests Wilson was drawing the capital from the photograph. (MdHS MS 833 Box 6 Folder 4)</p>	<p>1927: Wilson notes in his article for the Maryland Historical Magazine that there were a number of plaster fragments from the gallery available for study: <i>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.</i> ("Restoration of the [Old] Senate Chamber," Maryland Historical Magazine, Vol. XXII, March 1927, pp 54-62)</p> <p>An Ionic capital with foliate decoration on the spiral of the volute similar to that seen on the fragment of the capital in the relics photograph. Abraham Swan, <i>The British Architect</i>, 1775, Pl. VIII.</p> 	 <p>The capitals of the Chase-Lloyd House are highly ornate, but the volutes lack the carved foliate details of the Senate Chamber capitals. (Photo: Jeffrey E. Klee, Colonial Williamsburg Foundation, 2009.)</p>
Column shafts	<p>The original columns are clearly visible in the 1868 photograph of the gallery. The columns are Ionic with fluted shafts that exhibit entasis, a slight swelling in the middle. Two original columns were incorporated into the 1905 restoration. Paint analysis demonstrates that these original columns support the gallery in the outer positions. Although there is some slight confusion in the record as to whether Daniel Randall saved blasters or columns during the 1876 rennovation, it is likely that these are the columns preserved by him.</p> 	 <p>1894: A sketch of a column shaft by J. Appleton Wilson. Wilson exaggerates the entasis of the shaft, but gives a height of 8 feet 4 3/8 inches, presumably taken from one of Daniel Randall's originals. A calculation written in ink adds 9 inches to the height for a total of 9 feet, 1 3/8 inches. The 9 inches represents the height of the base and plinth, which Wilson details in another sketch (see cell below). (MdHS MS 833 Box 6 Folder 4)</p>	<p>1903: George A. Frederick, architect of the 1876 renovation of the State House, defends his work in a letter published in the December 26th edition of the <i>Sun</i>, in which he provides detail of the gallery's construction: <i>The column shafts supporting it were of wood.</i></p> <p>1905: Wilson and Pennington present a final report on the restoration of the Senate Chamber on December 14: <i>Fortunately the two pilasters, two columns of gallery, and fragments of gallery entablature had been preserved, which gave us exactly the height of the gallery from the floor and enabled us to produce the entire front of both gallery and niche. This work has been produced exactly as far as possible. Many of the actual old pieces which were preserved have been reused and incorporated in the work, the remaining parts having been duplicated from castings.</i> (State House Building Commission, General File, MSA S 1740)</p>	 <p>The columns of the Chase-Lloyd House also exhibit slight entasis, but are not fluted. (Photo: Jeffrey E. Klee, Colonial Williamsburg Foundation, 2009.)</p>

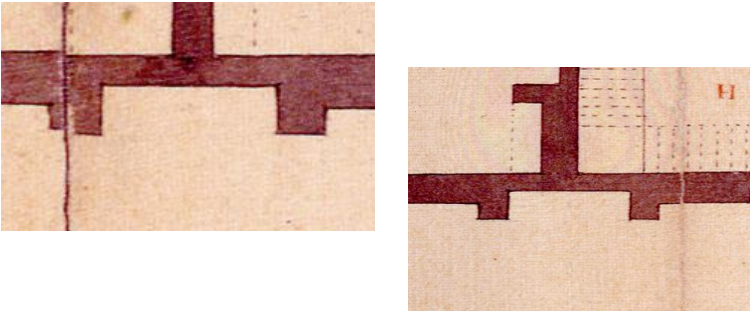

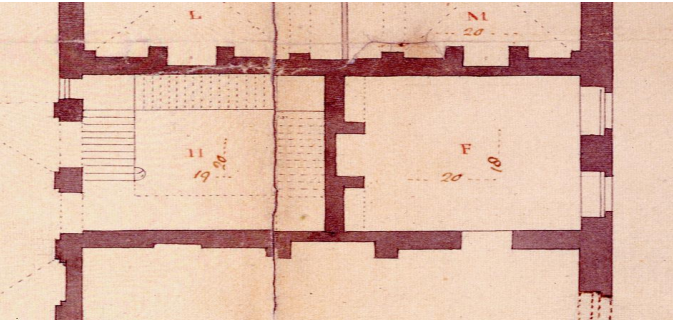

Room Feature	Architectural Evidence and Analysis	Images	Archival Evidence	Comments and Collateral Evidence
Gallery				
Bases	 <p>The stereoview shows that the column bases of the gallery were painted black in 1868, allowing the profile of scotia between two tori to be legible. It was common to paint the plinths of baseboards black in the eighteenth century, and the bases may have been painted black originally.</p>	 <p>Wilson's sketch of a column base provides a height measurement of 6 inches for the base and 3 inches for the plinth. Wilson also notes: "extreme projection abt. 12 inches" which may indicate the width of the plinth. How Wilson determined these measurements is not known. It remains to be determined if the two surviving columns retained original bases, yielding this sketch, or if Wilson worked from the 1868 photograph or a period example elsewhere in Annapolis. (MdHS MS 833 Box 6 Folder 4)</p>	1894: Wilson commented on the black bases seen in the 1868 stereograph in an undated manuscript now in his papers at the Maryland Historical Society: <i>The baseboard except moulding & the bases of columns are shown black in the photographs which are nearly universal at that period.</i> (Wilson Papers Collection, MS 833 - Box 6)	An Ionic base from Plate IX of Abraham Swan's <i>The British Architect</i> , 1775. 
Pilasters	<p>The pilasters, like the column shafts, were of wood and therefore could be salvaged in one piece, and Wilson and Pennington state in their final report that two were located during the 1905 restoration. They further report that "many of the actual old pieces which were preserved have been reused and incorporated in the work". (State House Building Commission (General File) MSA S 1740) The pilasters installed in 1905 should be examined carefully to determine if they were among the original elements that were reused in the restoration.</p>	<p>The pilasters from the 1905 restoration of the gallery. They are of wood, are not fluted, do not exhibit entasis, i.e. they have straight sides. They are executed in the Tuscan order, which has a less elaborate capital that the Ionic. Although out of view in these images, they stand on flat wooden bases. (Left: George Forbes Collection, MSA SC 182-02-0866; right: MSA SC 5287)</p> 	1905: Wilson and Pennington present a final report on the restoration of the Senate Chamber on December 14: <i>Fortunately the two pilasters, two columns of gallery, and fragments of gallery entablature had been preserved...Many of the actual old pieces which were preserved have been reused and incorporated in the work...a measured drawing of the Chamber was made by Hayward & Bartlett [and] shows the location of ...the pilasters against the walls under the ends of the gallery.</i> (State House Building Commission (General File) MSA S 1740)	<p>A pilaster from the colonnade of the Chase-Lloyd House. Like those installed in the Senate Chamber in 1905, it is not fluted, but it has an Ionic capital and exhibits entasis.</p> 

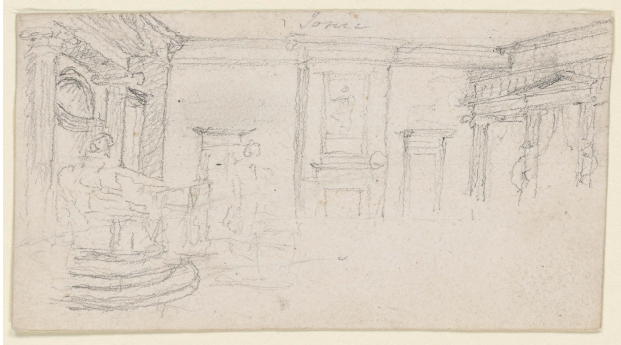
Room Feature	Architectural Evidence and Analysis	Images	Archival Evidence	Comments and Collateral Evidence
Gallery				
Entablature	<div></div> <p>Above: photograph of relic from entablature; right: detail from 1868 photograph: note missing modillion block and damage to ornamental plasterwork below it.</p>	<p>Wilson's sketch of the entablature of the gallery contains measurements that may have been taken from the relic at left. It differs in details from the 1868 photo, most notably in the form of the leaves of the cushion frieze, which are oak leaves in the 1868 photo. Trumbull's 1822-24 notation of "Frieze oak leaves" confirms this. A second, important difference between the relic and the sketch can be seen above the modillion course. The relic has a tall single fascia above the modillion course, while the entablature in the sketch has a shorter, split fascia in the same position. (MdHS MS 833 Box 6 Folder 4)</p> 	<p>1903: George A. Frederick, architect of the 1876 renovation of the State House, defends his work in a letter published in the December 26th edition of the <i>Sun</i>, in which he provides detail of the gallery's construction: <i>all of its outer face and finish was of a species of stucco or plaster composition and throughout was cracked and crumbling to pieces. It besides, had so often been whitewashed that the ornamental members—of which it was almost entirely composed—had lost all semblance of their original line or self.</i></p> <p>1905/05/17: Wilson and Pennington examined remains of the plaster ornament of the gallery that had been saved during the 1876 demolition and kept in the State Museum: <i>We have spent a day at Annapolis and carefully examined the remnants of the old gallery, which are now in the Land Office.</i> (Kept with MSA S 1137)</p> <p>1927: Wilson notes in his article for the <i>Maryland Historical Magazine</i> that there were a number of plaster fragment from the gallery available for study: <i>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.</i> ("Restoration of the [Old] Senate Chamber," <i>Maryland Historical Magazine</i>, Vol. XXII, March 1927, pp 54-62)</p>	  <p>The entablature of the Chase-Lloyd colonnade (top) is similar to the Senate Chamber gallery in many details: paneled architrave soffit, enriched split fascia and frieze, and an enriched modillion course. The frieze from the James Brice House (1767-73) has a foliate cushion frieze.</p>
Balustrade	 	<p>Wilson's sketch of a baluster has measurements to the fraction of an inch, indicating he was measuring an existing element. The final product, however, appears to differ from the originals seen in the 1868 photograph. The notation "baluster over front entrance" suggests that this is a drawing from the vestibule or rotunda. MdHS MS 833 Box 6 Folder 4)</p>  <p>Richard Randall's anecdote concerning his father Daniel's preservation of two of the "balustrades" from the original gallery contradicts Wilson's claim that Daniel provided "two of the supporting columns" from the structure.</p>	<p>1777: Charles Wallace, in his proposal to construct the gallery emphatically informs the Maryland General Assembly that the work will include a balustrade: <i>Mem: Banisters to be continued all along the front!</i> (Maryland State Papers, Series A, MSA S 1004-18-3500, 6636-15-193A)</p> <p>1927: J. Appleton Wilson cites sources for many of the elements of the gallery in his article for the <i>Maryland Historical Magazine</i>: <i>The balusters were carefully copied from the photograph and the exact number used.</i> ("Restoration of the [Old] Senate Chamber," <i>Maryland Historical Magazine</i>, Vol. XXII, March 1927, pp 54-62)</p>	<p>Details from Abraham Swan's 1758 edition of <i>The British Architect</i>: (right) baluster, Plate XL; (below) balustrade from an Ionic portico, Plate XXI.</p> 


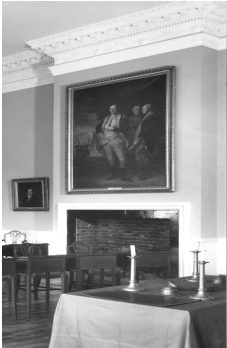

Room Feature	Architectural Findings and Analysis	Images	Archival Evidence	Comments and Collateral Evidence
Chimneybreast, Fireplace and Mantel				
Chimneybreast, 1770-1799	<p>1772-1779: Ghost evidence on the west wall flanking the reconstructed 1905 chimney mass demonstrates that the 1772 chimneybreast included stud and plaster extensions to either side of the masonry stack. The overall width measures 9'-11." No physical evidence survives to assist with calculation of the original projection into the room.</p> <p>1798: In July, Thomas Earle is paid for rebuilding two "jams" and the fireplace arch. This work required 4-1/4 days of work by two skilled masons and a laborer, and required 500 bricks. The firebox was almost certainly altered by this action, but the chimney breast probably retained the same proportions and projection.</p>	 <p>1770 First Floor Plan, attributed to architect Joseph Horatio Anderson. Detail of Senate Chamber plan, including chimney configuration. The drawing provides guidance on the size and proportions of the chimney breast (approximately 10'-9" wide with 12" projection from the west wall) and firebox, but does not include the projection of the hearth. (John Work Garrett Collection, The Johns Hopkins University, GAR 22; MSA SC 1556-10)</p>	<p>1770: A plan drawing by State House architect Joseph Horatio Anderson provides a scalable basis for calculation of the width and depth of the chimneybreast. (Winterthur Library: The Joseph Downs Collection, No. 92x93.10. MSA SC 5405)</p> <p>1777: Chronicling a visit to Annapolis, Ebenezer Hazard describes the Assembly Room (now City Hall) as "Spacious & neat...over the Fire Place is an elegant whole Length Picture of Mr. Pitt, done by Peale." (Fred Shelly, ed., "Ebenezer Hazard's Travels Through Maryland in 1777", <i>Maryland Historical Magazine</i>, XLVI; 1951)</p> <p>1789: A plan drawing of the State House published in the February 1789 issue of <i>Columbian Magazine</i> provides a schematic representation of the chimney, primarily useful as further evidence of the breadth of the fireplace. (MSA SC 1556-1-121)</p> <p>1798: John Shaw's accounts include an invoice dated July 10 and paid July 28, 1798, to Thomas Earle "to taking two Chimney Jams down to the foundation and building them up again and taking the arch out and putting it in again and making good working... £6.10.11." (For full quotation and source, see entry for "Firebox: 1798.")</p>	 <p>1770: A comparison of the Senate Chamber with other first-floor rooms in Anderson's plan shows a range of treatments for breadth and projection of chimneybreasts. The primary determinants are size and depth of the fireplaces, but it is also clear there is an element of drafting license as well. (John Work Garrett Collection, The Johns Hopkins University, GAR 22; MSA SC 1556-10)</p>
Chimneybreast, 1800-1858	<p>1818: Isaac Bradley is paid \$535.25 for "altering the fireplaces in the Senate Chamber and the House of Delegates Room as per account." The cost indicates a significant level of work, but it is unlikely the chimney breast was altered. (See Firebox for full entry.)</p> <p>1822: John Trumbull's sketch of the chimney wall of the Senate Chamber (to right) delineates the chimneybreast with a relatively shallow projection; and it scales to approximately 10 feet in width, within 3 inches of the dimension indicated by physical evidence.</p> <p>1831: T. Anderson is paid \$65.83 for "Soapstone for fire places in Senate and House of Representative Chamber" and "3 days work of 2 hands @ 3.50" plus travel and board. This work would have altered the appearance and finish of the Senate fireplace but not the chimney breast. (See Firebox for full entry.)</p> <p>No significant alterations related to the chimneybreast have been identified from this period.</p>	 <p>1822: In preparation for his iconic painting of Washington's resignation, artist John Trumbull executed sketches of the Senate Chamber. The sketches were prepared on-site, and are more likely to be reliable for architectural details than the resulting painting. (Courtesy of Yale University Art Gallery, Gift of the Associates in Fine Arts, 1938.286a)</p> <p>1856: Contemplating the execution of his own painting of Washington's resignation, Annapolis artist Francis B. Mayer prepared sketches of the Senate Chamber.</p> <p>1858: Edwin White paints a grand portrayal of Washington's resignation for display in the State House. The painting includes a vertical, shadowed representation of the projecting chimney breast, but the mantel and fireplace are concealed behind standing figures, and White omits any suggestion of a painting hanging above the fireplace.</p>	<p>1834: On May 17, payment is recorded "To Andrew Slicer -- for putting up portrait of the late Charles Carroll, and for taking down and re-hanging portrait of William Pitt... [\$]8.00." (Published report, Treasurer of the Western Shore, p. 1223; MSA SC M61)</p> <p>1851: Author and illustrator Benson Lossing describes the Old Senate Chamber as unchanged from 1783: <i>Again, late in 1783, ... the State House at Annapolis, now venerated...was filled with the brave, the fair, and the patriotic of Maryland, to witness the sublime spectacle of that beloved chief resigning his military power...The Senate Chamber of the Capitol the interesting scene took place,.... Never shall I forget the peculiar emotions which I felt while sitting in that room, copying the portraits of those patriots of Maryland who signed our Declaration of Independence. The little gallery wherein stood Mrs. Washington and other distinguished ladies when the chief resigned his commission, is still there, and unchanged, and the doors, windows, cornices, and other architectural belongings are the same which echoed the voice of the Father of his Country on that occasion...</i> (Benson J. Lossing, <i>The Pictorial Field Book of the Revolution</i>, Vol. II (1851; 1969 reprint, p. 402-03)</p>	 <p>1856: In a sketch dated March 1856, Francis B. Mayer focuses primarily on the Speaker's rostrum and niche, but includes at the left side of the drawing the edge of the chimney breast and with entablature, and a few lines to suggest the mantel. Two years later, the chimney was demolished. (Courtesy of the Baltimore Museum of Art, Sketch Book 55, page 9, 1936.198)</p>
Chimneybreast, 1858-1876	<p>1858: The entire chimney breast was demolished in 1858 as part of the installation of a new heating system, which made the open fireplace obsolete. No physical evidence has survived to assist with analysis of the demolition of the chimneybreast in 1858. However, demolition at this time would have required repairs to the wall and floor, and installation of new sections of baseboard, wainscot, chairrail and cornice.</p> <p>Removal of the chimney created an expansive wall surface suitable for display of Edwin White's 1858 painting of Washington's resignation. The painting measures 9'-11" high by 15'-0" long.</p>	<p>1858: A drawing made by contractor Hayward & Bartlett during installation of the central heating system is cited by J. Appleton Wilson in 1905, but has not been located in any archival source.</p> <p>1868: Two stereoviews of the Senate Chamber by William M. Chase of Baltimore demonstrate that much of the 18th century detail in the room had survived to that date, but the views do not include the west wall of the room, where the chimney mass had been demolished in 1858.</p>	<p>1858: In a final report to Gov. Warfield in December 1905, Wilson and Pennington describe the demolition of the chimney. <i>We believe that no material change was made from its original design until about 1858, at which time the chimney and fire place were entirely removed and a steam heating apparatus being introduced into the building. At that time a measured drawing of the Chamber was made by Hayward & Bartlett...</i> (State House Building Commission, General File, MSA S 1740)</p>	

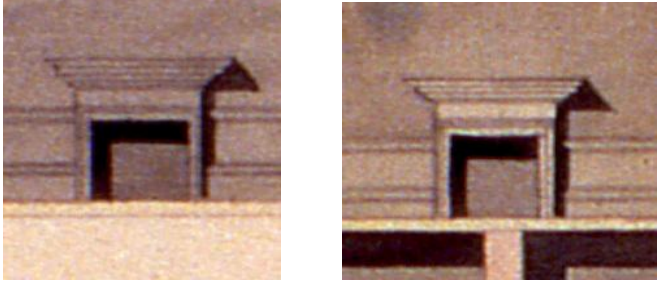
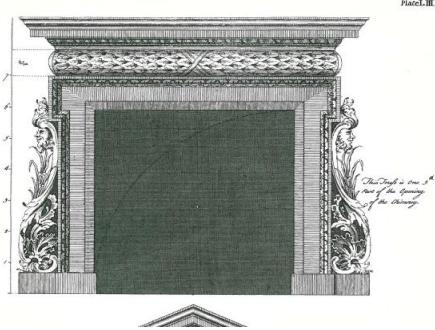
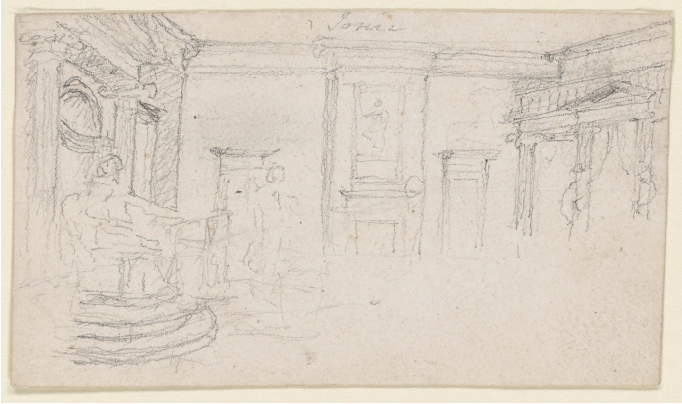


Room Feature	Architectural Findings and Analysis	Images	Archival Evidence	Comments and Collateral Evidence
Chimneybreast, Fireplace and Mantel Chimneybreast, 1876-1905	<p>1876: There was no chimneybreast and fireplace in the Old Senate Chamber from 1858 until 1905. Demolition of the gallery in 1877 permitted an expanded display of important paintings on the west wall of the Senate Chamber, as suggested by a photograph of the room published in 1896.</p> <p>1904: The seeds for a full restoration of the Senate Chamber are planted even as the room is being vacated in early January 1904, but it takes more than a year for the project to gain momentum. Restoration is recommended in late January 1904 by the architects then working on the Annex, the Baltimore firm of Baldwin & Pennington, and is endorsed in April 1904 by the State House Building Commission, chaired by Gov. Edwin Warfield. In November, the Commission directs Pennington to prepare cost estimates for the restoration project. Finally, on April 3, 1905, by request of the Governor, Pennington writes to J. Appleton Wilson, soliciting his assistance. Pennington notes that "This room is now in the same condition as existed at the commence of 1902 when...a careful examination and investigation was made with a view of ascertaining how much of the old work remained, and how far it was practical to retain the same."</p> <p>1905: J. Appleton Wilson assembles research gathered over the years, and assumes the lead role in the investigation of the room, the search for building fabric, and the design of missing elements. Pennington adds the OSC project into his broader duties as the managing architect for an array of state projects underway in Annapolis, and appears to have given Wilson almost free rein to implement the restoration. By the middle of May, 1905, Wilson and Pennington are sufficiently prepared to present their first design drawings before the Commission.</p>	 <p>1896: A photograph of the Senate Chamber published in 1896 provides the best view of the room during the period 1876-1905. The booklet was copyrighted by Mrs. E. Schafer, presumed to be Elizabeth, widow of Annapolis photographer Henry Schafer, who opened his Annapolis studio in 1888 and died in 1895. In this event, the photograph probably dates to the early 1890s. (MSA SC 5788)</p>	<p>1876: In December 1903, architect George Frederick states that he prepared drawings of the gallery (and possibly other details) prior to demolition in 1876. No trace of the Frederick drawings has been found. (Baltimore <i>Sun</i>, December 26, 1903; ProQuest Historical Newspapers)</p> <p>1894: J. Appleton Wilson and Francis B. Mayer undertake a detailed investigation to determine whether the Senate Chamber can be restored. Their report in the affirmative includes this recommendation for the chimney:</p> <p><i>Rebuilding Chimney breast, only twelve inches projection, and replacing [i.e., reconstructing] mantel and fire place. The latter will be for appearance only, unless the flues remain in the wall, which is believed to be the case.</i> (Published in <i>Maryland Historical Magazine</i>, Vol. II No. 4, December 1907, pp. 326-35)</p> <p>1904: Even as the Maryland Senate was packing to move into their new quarters, sentiment was building for restoration of the Old Senate Chamber. In welcoming remarks to his colleagues on January 6th, Senate President-elect Spencer Jones made an emotionally charged call for restoration: It is with sadness that we... vacate the old Senate Chamber...Let us have it restored as near as, possible to its original condition and sacredly preserve it as the holiest of all in this temple of our liberties... (Archives of Maryland, vol. 401, pp. 8-11)</p>	 <p>Color postcard of the Senate Chamber as it appeared prior to the 1905 restoration, with the chimney, fireplace and hearth entirely removed. (MSA SC 2215-20)</p>
Chimneybreast, 1905-1940	<p>1905: The chimneybreast and fireplace were recreated as part of the restoration of the Old Senate Chamber. The width of the restored chimneybreast was based on clear evidence in the west wall of the room following removal of the 1876 plaster. Wilson determined that the original masonry stack was about 8'-1" wide, but did not detect evidence of frame and plaster shoulders flanking the masonry, which indicate an original width of 9'-11".</p> <p>The projection of the chimney breast into the room was more speculative. In the initial study of the room in 1894, Wilson and Mayer proposed a 12-inch projection. In 1905, the masonry projection was first established at 17-1/2" and then was revised during construction to 23", presumably to permit a deeper firebox in keeping with anecdotal evidence from Hagner and Brooks.</p>	 <p>In this elevation drawing of the west wall of the Old Senate Chamber, architect Charles Phillips has overlaid the wall as restored in 1905 with original nailing blocks and other evidence that provide a map of lost 18th century features. Note the vertical columns of nailing blocks flanking Wilson's 8-foot wide chimneybreast, with the the vertical red lines added to delineate the original edges of the ten-foot wide 18th century chimney. (John Greenwalt Lee Company, 2008)</p>	<p>1905: On May 17, Pennington and Wilson provide the first cost estimates for the restoration, including \$400 "To reconstruct chimney breast and fire place from the cellar to the second floor," and an additional \$950 "should the chimney breast be continued from the second floor up to the roof to conform with other chimneys of the building, forming a fireplace and mantel in the Governor's reception room." In a summary report of work completed in February 1906, Pennington reports that "Fire places have been constructed in the old Senate room and in the Governor's Reception Room and private office." (MSA S 1137; Journal of Proceedings of the Senate, 909-918, March 8, 1906)</p> <p>1905: An undated document in Wilson's hand, presumably his draft for the final report, includes the following summary of evidence for the chimnebreast: <i>Fireplace & chimney breast. The Trumbull painting shows the breast as well as the Hayward & Bartlett drawing & when the plaster was removed we found the joining of old & new brick, giving us the width as 8 feet....</i> (Maryland Historical Society, Wilson Papers Collection, MS 833, Box 6)</p> <p>1905: In their December final report to the Governor, Wilson and Pennington note: "The removal of the plaster also gave us the exact width of the chimney breast." (State House Building Commission, General File. MSA S 1740)</p>	 <p>A floor plan of the Old Senate Chamber was prepared for the Restoration Committee in June 1932, and Dr. Berkley, the committee's furniture expert, prepared several annotated furnishing plans, all showing furniture oriented to face Washington during his resignation speech. (Old Senate Chamber Refurbishment Collection, MSA SC 2827, M 731)</p>

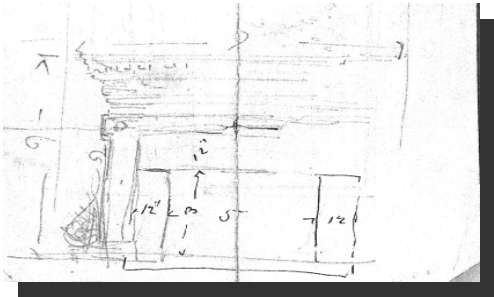



Room Feature	Architectural Findings and Analysis	Images	Archival Evidence	Comments and Collateral Evidence
Chimneybreast, Fireplace and Mantel Chimneybreast, 1905-1940	<p>1905: The reconstructed fireplace and gallery reduced the available wall surface, and paintings were redistributed among the public spaces in the expanded State House. The portrait of Washington by Charles Willson Peale was placed over the fireplace, exactly fitting between the overmantel and cornice entablature. It seems likely J. Appleton Wilson anticipated the space needed for this painting as he calculated the proportions for the fireplace opening and chimneypiece.</p> <p>1930-33: Concerned by the bleak appearance of the unfurnished Old Senate Chamber, the Maryland Historical Society appoints a committee to develop a furnishing plan for the room. The committee prepares a series of plans in 1932, with only one architectural change, involving the dais. Their proposal does not survive the growing state budget crisis of 1933, and the effort stalls.</p> <p>1937: In a gradually improving economy, the Maryland Historical Society revives the plan for the Senate Chamber, and appoints a new committee chaired by Baltimore architect Laurence Hall Fowler. Inspecting the room in late October, the committee concludes that repairs will be necessary before a furnishing plan can be implemented.</p> <p>1938-39: In a letter to Clinton L. Riggs, President of the Maryland Historical Society, Fowler provides the first hint that he is contemplating changes to architectural details: The Room must be repaired and refinished before it can be refurnished...Certain repairs and adjustments have to be made to the woodwork." Fowler works doggedly over the next two years to assemble documentary material on the room and its furnishings. He pursues every lead on furniture that might have come from the room, and with fellow architect G. Corner Fenhagen gathers oral histories, photographs and measured drawings of the most promising candidates. (Old Senate Chamber Refurbishment Collection, MSA SC 2827, M 731)</p>	 <p>1925: This photograph by E. H. Pickering offers a clear view of the chimneybreast and fireplace during the period 1905-1940, with Charles Willson Peale's potrait of Washington, Lafayette and Tilghman just fitting between the overmantel and entablature. (MSA SC 1890-02-3729a)</p>	<p>1905: On December 17, the Baltimore <i>Sun</i> describes the restored Senate Chamber, including a summary of changes to the artwork displayed: <i>In the...Senate Chamber the wall space is occupied by the gallery and chimney, and for this reason many of the pictures will be hung elsewhere. The painting by White of Washington resigning his commission, which formerly hung in the Senate, has been placed... above the first landing of the main stairway. The...signers of the Declaration of Independence adorn the walls of the old rotunda...the only picture to be hung in the old Senate will be that of General Washington and his aides— Lafayette and Tilghman...which formerly hung in the House of Delegates. This painting is by...Peale, and was provided for by a resolution of the Maryland General Assembly, passed November 23, 1781.</i> (Baltimore <i>Sun</i>, Dec. 17, 1905)</p> <p>1935: With completion of the new Hall of Records, attention turns to the documents displayed on the walls of the Old Senate Chamber. Important documents are removed from open display, leaving the room even more desolate in appearance. Washington's portrait remains hanging on the chimneybreast, and is now the principal concession to furnishing.</p>	 <p>Lawrence Hall Fowler's plan for furnishing the Old Senate Chamber illustrates the decision to portray the room as it would have looked during normal use in George Washington's time, rather than the arrangement on the day of his resignation. (OSC Refurbishment Collection, MSA SC 2827, M 731)</p>
Chimneybreast, 1940-2008	<p>1940: It has been proposed that the projection of the restored chimney mass was increased in 1940 from about 17-1/2" to 23". A careful review of physical, documentary and photographic evidence demonstrates this change was made during construction in 1905.</p> <p>1940: Removal of the overmantel in 1940 would have required minor repairs to the chimney breast--primarily application of plaster to the void created above the remaining bolection surround.</p> <p>In 2008, the plaster from 1905 and 1940 was removed from the chimney breast and west wall, revealing evidence of the broader, 18th century chimney breast, with consequent implications for the proportions of the fireplace and size and level of finish for the mantel.</p>	 <p>1948: Photograph of the Senate Chamber taken in 1948 documents the room a few years after the 1940 modifications that included removing the overmantel. (Gov. William Preston Lane Collection, MSA SC 4082-1-82a)</p>	<p>1940: Plaster repairs to the chimney breast were included in a single line item for the first of two requisitions submitted by G. Walter Tovell, Inc. Dated August 10, 1940, the invoice includes a charge of \$300.00 for "Lathing and Plastering." This work was executed by subcontractor John H. Hampshire, Inc., sometime between late June, when the carpenters finished initial work, and early August, when the invoice was submitted. Painting the plaster walls and reconfigured mantel was subcontracted to John D. Beckley & Son and cost \$935, billed in the second and last of Tovell's invoices, dated September 20, 1940. (Old Senate Chamber Refurbishment Collection, MSA SC 2827, M 731)</p> <p>2006-2008: Following an initial investigation of the Old Senate Chamber to resolve failing plaster in 2006, a comprehensive examination was undertaken by the John Greenwalt Lee Company. Results for the chimneybreast and associated elements are presented in the proeject report titled "Interim Report on Archival and Architectural Evidence, Old Senate Chamber at the Maryland State House," pp. 202-215.</p>	 <p>Infrared photograph, used to detect subtle evidence of the left edge of the chimneybreast. (John Greenwalt Lee Company, 2008)</p>


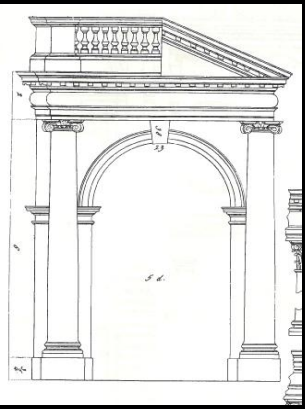
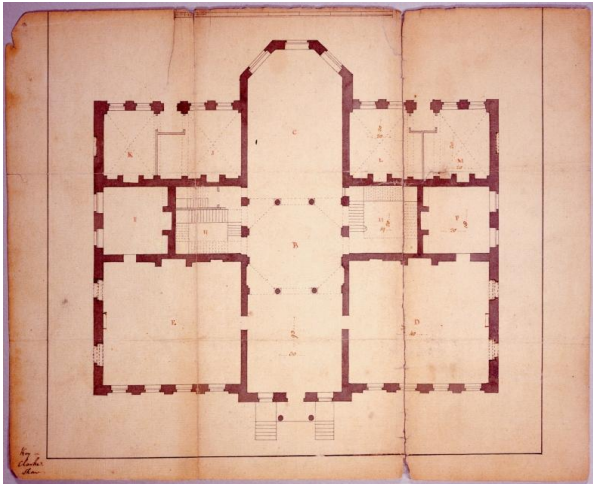
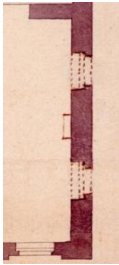
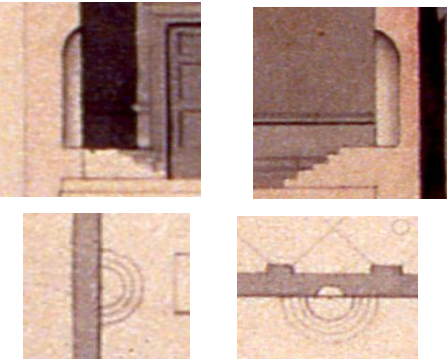
Room Feature	Architectural Findings and Analysis	Images	Archival Evidence	Comments and Collateral Evidence
Chimneybreast, Fireplace and Mantel				
Firebox and Hearth, 1770- 1799	<p>1772-1779: Physical evidence may survive behind the 1905 reconstructed chimney breast that would assist in identifying the size and nature of the original firebox and flue system. However, testing this potential would require demolition of the 1905 chimney breast. It would be normal practice for the firebox to extend back into the partition wall, as shown in the 1772 plan drawing by Joseph Horatio Anderson, but Wilson should have found this evidence when the 1870s plaster was removed in 1905. For a fireplace of this size, it would have been common practice to provide a pair of standard-size flues rather than a single large flue.</p> <p>1779: A committee appointed to review the status of construction on the State House notes that "although the chimneys are finished, yet the marble jambs and slabs are wanting."</p> <p>1780: Simon Retalick, a local blacksmith and ironworker, is paid a princely sum of £255 for "2 iron chimney backs" for the State House, presumably one for each legislative chamber. A cast fireback of this value would have been large and elaborately ornamental, installed in the back of the firebox and held in place with iron fittings bedded in the masonry.</p> <p>1781: An April payment to Allen Quynn for "1 pair Iron Cranes for the Senate room" is not easily explained. This entry has been trasncribed in some sources as "Iron hands" and interpreted as andirons, but a careful analysis of the handwriting suggests "Cranes" is correct. Iron cranes are routinely found in 18th century fireplaces used for cooking, and are often paired in a fireplace large enough to accommodate two cooking fires, but it is hard to conceive of a reason for their association with this room.</p>	 <p>1770: Details of the chimney breast and firebox for the Senate Chamber (left) and House of Delagates Chamber (right), from Joseph Horatio Anderson's plan drawing. As drawn (and compensating for a distortion caused by a distressed fold in the drawing), the firebox in the Senate Chamber measures approximately 7'-0" wide and 2'-0" deep, centered in a chimneybreast that measures approximately 10'-9" broad and projects about 12" into the room. In actual practice, the firebox may have been somewhat less broad and the cheek walls probably projected further into the room. Note that in both cases, the firebox extended back into the structural wall, presumably creating a recess that may still remain, buried behind the 1905 reconstructed chimney stack. (John Work Garrett Collection, The Johns Hopkins University, GAR 22; MSA SC 1556-10)</p>	<p>1779: On December 28th, the report of a committee appointed to inspect the progress on the State House included this detail: "although the chimneys are finished, yet the marble jambs and slabs are wanting." (House Proceedings, November 1779, 78-9)</p> <p>1780: On February 29th, a payment was recorded to Simon "Ratlack" (Retalick): "155. New Statdt House, paid do [Simon Ratlack] for 2 Iron Chimney Backs...[£]255." (Auditor General, Journal, MSA S 150-4, Peter Force Collection MSA SC 4391, page 167)</p> <p>1781: On April 12th, accounts include an entry, "155. The New Statdt House -- paid Allen Quynn for 1 pair Iron Cranes for the Senate Room...[£]18.0.0." (Auditor General, Journal, MSA S 150-5, Peter Force Collection B-2 MSA SC 4391, page 270)</p>	 <p>The drawing room of the James Brice House (1767-1773) is one of the largest formal rooms in Annapolis and thus provides a useful benchmark for a range of issues--the level of ornamentation, the proportions and projection of the chimneybreast, and the size and depth of the fireplace. (Jeffrey Klee, Colonial Williamsburg Foundation)</p>
	<p>ca. 1792: An entry in John Shaw's accounts for "Altering the fire place (from Smoaking)" suggests an adjustment to the configuration of the firebox, the arched opening, or the smoke chamber. Tinkering with the configuration of the latter feature was likely to be the most effective way to address a poor draft at a modest cost. Continuing problems with the draw of this fireplace are suggested by a more extensive reworking of the jambs and arch in 1798 and again in 1818. (see entries, below).</p> <p>1798: In July, Thomas Earle is paid for taking down and rebuilding the fireplace "Jams" and for taking and rebuilding the fireplace arch. The work required 4-1/4 days by two skilled artisans and a laborer, as well as 500 bricks. Most likely, this work was undertaken to remedy continuing problems with the fireplace 'smoaking', but could also suggest an alteration to the shape of the firebox to conform with Count Rumford's published recommendations for improving heating efficiency.</p> <p>1798: A pair of "holdfasts for fixing a Back" supplied by William Grant presumably refer to the fasteners used to pin an iron fireback to the back face of the fireplace. Holdfasts are tapered, square-section shafts of iron bedded in the mortar joint, with the outer end flatterened into an oval and bent at 90 degrees to clasp the fireback. The "Hooks for a picture" presumably were also of iron, with tapered shafts and an I-shaped end. These may have been used for the portrait of William Pitt.</p> <p>1798: The "10 doz[en] tiles" provided by George Barber are charged to the Senate Chamber, and in concert with other charges for the fireplace, these are presumed to refer to brick paving "tiles." These were routinely used as a dressier hearth material than the more common use of standard bricks. Paver sizes vary from 8x8 to 12x12 inches, indicating enough tiles for several fireplaces.</p>	 <p>1770: A detail from Anderson's first-floor plan illustrates the range in size and proportion for chimneybreasts and fireboxes in four rooms on the north side of the State House. The drawing should be considered a careful schematic rather than a precisely scalable construction drawing, but it is useful to note that fireplaces range from from approximately 24" to 28" in depth. (John Work Garrett Collection, The Johns Hopkins University, GAR 22; MSA SC 1556-10)</p>	<p>ca. 1792: John Shaw's account for work in the Senate Chamber lists "Altering the fire place (from Smoaking) ...[\$]6.00." (John Shaw Account Book, The John Work Garrett Library of The Johns Hopkins University, GAR 22)</p> <p>1798: John Shaw's accounts include an invoice dated July 10 and paid July 28, 1798, to Thomas Earle: "July 10 to taking two Chimney Jams down to the foundation and building them up again and taking the arch out and putting it in again and making good; to working 4 days and 1/4 for Myself at 12/6 pr day...2:13:1-1/2; to 4 working 4 days and 1/4 for Gassaway at 7/6...1:11:10-1/2; to 1 labourer 4 days and 1/4 at 3/9...0:15:11; to 500 hundred [sic] bricks at three pounds thousand...1.10.0... [total] £6:10:11. July 28 rec'd Contents of John Shaw [signed] Thomas Earle." (Maryland State Papers, Series A, MdHR 6638/81/1-5)</p> <p>1798: August 25. John Shaw's accounts for the State House include an invoice from William Grant, including charges for "2 Holdfasts for fixing a Back...0.2.0" and "2 Hooks for a picture...0.3.9." (Maryland State Papers, Series A, MSA S 1004-81-99/123)</p> <p>1798: George Barber is paid for "10 doz tiles @ 2/6...1.5.0; To freight of ditto...0.1.10-1/2; To freight of Iron...0.3.9; [Total] £1.10.7-1/2." A summation of Shaw's accounts assigns Barber's invoice entirely to the Senate Chamber. (Maryland State Papers, Series A, MSA S 1004-81-99/123)</p>	 <p>The fireplace in The President's House (ca. 1780) in Philadelphia provides one illustration of a broadly proportioned opening but relatively shallow in depth to reflect more heat into the room. The mantel incorporates other features relevant to Revolutionary era Annapolis, with an carved backband on the surround and enriched cushion frieze below a relatively delicate dentil course-molded shelf. (Jack Boucher, HABS)</p>

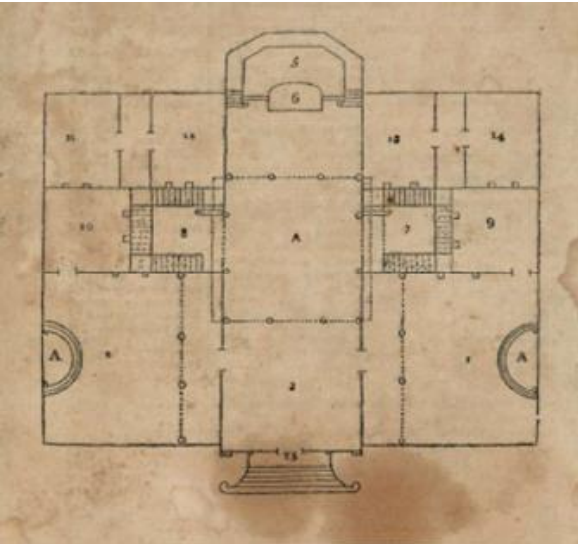



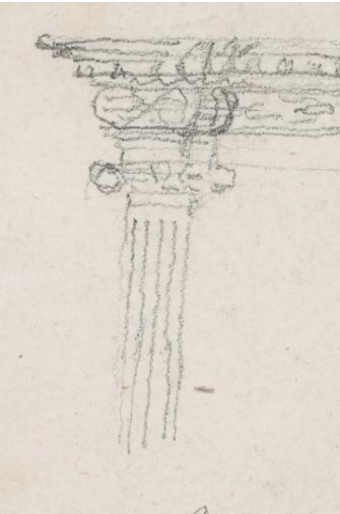
Room Feature	Architectural Findings and Analysis	Images	Archival Evidence	Comments and Collateral Evidence
Chimneybreast, Fireplace and Mantel				
Firebox and Hearth, 1800- 1858	<p>1818: A substantial payment to Isaac Bradley "for altering the fireplaces" in the Senate and House chambers in 1818, a payment to Vachel Severe "for a new fire plate for the Senate Chamber" in 1826, and an 1831 payment "for soapstone for the fireplaces" indicates significant changes to the form and finishes of the fireplaces in both the House and Senate Chambers during this period. References to expenditures for "fearnought" protective cloth in 1801 and "eyes for fenders" in 1826 document ongoing efforts to mitigate the risk of fire. "Fearnought" is a stout kind of woolen cloth used as a protective screen against sparks. Oxford English Dictionary.)</p> <p>No physical or visual evidence survives to document the physical manifestations of these modifications, but some conclusions can be drawn. The alterations of 1818 may signal yet another attempt to improve the draft of the chamber fireplaces, or may be an effort to improve their performance for heating, either by altering the shape and depth of the firebox, or possibly accommodating iron stove inserts that have escaped the documentary record.</p> <p>The "new fire plate" purchased in 1826 presumably represents a replacement for the iron fireback purchased in 1780 and alluded to in the 1790s. By the 1820s, iron liners for fireplaces were increasingly common in public buildings and genteel houses, often used as facing for all three sides of the firebox. Fashion had changed considerably by the early 19th century, and the new fireback probably displayed a more delicate, neo-classical design.</p> <p>Soapstone, dark fossiliferous stone, and black marble gained popularity through the 1830s, suggesting an effort in 1831 to update the appearance (and possibly the efficiency) of the fireplace. Examples of this practice can be survive in several residential settings in Annapolis.</p>	 <p>1822: John Trumbull's sketch, made on-site, provides a general guide to the composition of the fireplace and mantel. The chimney breast scales to approximately 10 feet in width, while the fireplace opening scales to about 4 feet in both width and height. Trumbull's dimensional proportions are more accurate in the horizontal axis than the vertical, but regardless, his portrayal of the fireplace seems underscaled to the size and importance of the room. (Courtesy of Yale University Art Gallery, Gift of the Associates in Fine Arts, 1938.286a)</p>	<p>1801: Vouchers for work on the State House in 1801 include no. 13, the purchase from Jon. Pinkney of 14 yds. of "fearnought...for the fire places of the Senate & Ho Delegates" for £3.5.4. (William D. Hoyt, Jr., "Report on Research - The Senate Chamber," 1938, p. 5.)</p> <p>1818: An invoice dated December 12 records payment to Isaac Bradley of \$535.25 for 'altering the fireplaces in the Senate Chamber and the House of Delegates Room as per account.' (Governor and Council, Proceedings, 1817-1820. MSA S 107-33)</p> <p>1826: On April 21, 1826, Vachel Severe paid \$8.25 "for a new fire plate for The Senate Chamber, and 28 eyes for fenders." (Governor and Council, Proceedings, 1825-30. MSA S 1071--36)</p> <p>1831: An invoice with the heading "Mr. Andrew Slicer for State of Maryland" and dated July 14th records alterations to the Senate fireplace by T. Anderson: "To Soapstone for fire places in Senate and House of Representative Chamber... \$43.33; To 3 days work of 2 hands @ 3.50...10.50; To 2 passages & fare...6.00; To 1 weeks board of 2 men...6.00; [total] \$65.83." (Maryland State Papers, Series A, MSA S 1004 MdHR 6636-138-78)</p> <p>1831: A payment is recorded on July 25th "To Andrew Slicer -- for repairing the fireplaces in the Senate and House of Delegates Chambers...\$89.28." This payment probably includes the work by T. Anderson. (Report of the Treasurer of the Western Shore, p. 1222; MSA SC M61)</p>	<p>1831: An invoice dated July 13 records payment to Vachel Seveir "To an arch bar for council chamber 37 H [lbs] at 10 Cents is... \$3.70." This entry implies that iron arch supports were not used in the original phase of construction, a practice that was passing out of use for large fireplace openings by the 1770s in Annapolis. (Maryland State Papers, Series A, MSA S 1004 MdHR 6636-138-132)</p> <p>1847: On January 20th, a report is submitted itemizing work completed in 1846 on the State House; including the following entry: <i>The dilapidated floor in the Main Hall, has been substituted by a new and neat one of finely pressed brick of Sexagon form.</i> (Report of the Slect Committee on Public Buildings, General Assembly, Public Documents, Document U, 1846 Maryland Documents)</p>
Firebox and Hearth, 1858- 1876	1858-1876: During this period, the Old Senate Chamber remained largely intact to the late eighteenth century, as demonstrated by the 1868 stereoviews, with the exception of the chimney breast and fireplace, which were demolished in 1858.	1858-1876: The chimney and fireplace were missing from the room during this period. The drawing prepared by Hayward & Bartlett in 1858 was available to Wilson and Pennington in 1905, but has since disappeared.	1858: Reviewing evidence in 1905, Wilson and Pennington trace demolition of the chimney to 1858: <i>We believe that no material change was made from its original design until about 1858, at which time the chimney and fire place were entirely removed and a steam heating apparatus being introduced into the building. At that time a measured drawing of the Chamber was made by Hayward & Bartlett... A copy of this drawing we fortunately secured. This shows the location of the gallery, columns, size and location of chimney and fireplace...</i> (Final Report to Governor, 12/14/1905; State House Building Commission, General File, MSA S 1740)	
Firebox and Hearth, 1876- 1905	1876-1905: The major renovation of the State House in 1876-78 included the wholesale removal of eighteenth-century detail from the Old Senate Chamber. Fortunately, some fragments and building elements were saved, but no visible trace of the firebox and hearth survived this demolition.	1876-1905: The chimney and fireplace were missing from the room during this period. J. Appleton Wilson refers to photographs of the Old Senate Chamber provided by the Randall family in 1894 as part of his initial research conducted with Frank Mayer. These may have included the two stereoviews of 1868, but others have been lost from the record.	1894: J. Appleton Wilson and Francis B. Mayer prepare a report for the Legislature, concluding that the Senate Chamber can be restored to its 1783 appearance. Specific recommendations include rebuilding the chimney and fireplace but do not address specific details of the fireplace or hearth. (Published in <i>Maryland Historical Magazine</i> Vol, II No. 4, December 1907, pp. 326-35)	




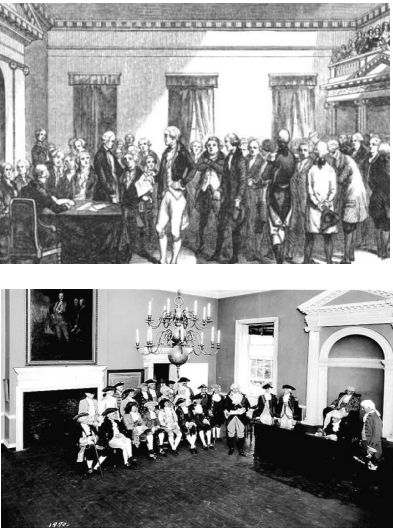
Room Feature	Architectural Findings and Analysis	Images	Archival Evidence	Comments and Collateral Evidence
Chimneybreast, Fireplace and Mantel				
Firebox and Hearth, 1905- 1940	<p>1905, Firebox: As designed by J. Appeltan Wilson, the firebox is rectangular in form and measures 5'-4" wide by 2'-3 1/2" deep by 4'-6" high. The fireplace opening is constructed with a flat lintel, and does not require any iron for support. The jambs of the firebox are parallel rather than splayed and the brickwork is fully exposed and finished with a plain joint, keyed together at the corners. The exterior face of the opening is plastered and painted black, as directed by Wilson. The brickwork of the firebox and several distinct cracks in the plaster facing can be matched to Pickering's 1925 photographs of the room, indicating that the firebox is virtually undisturbed since 1905.</p> <p>1905, Hearth: Hexagonal bricks found in the cellar were used to recreate the hearth. Wilson acknowledged they had served as paving for the floor of the rotunda rather than for hearths, but presumed they were original 18th-century pavers worthy of public display. Documentary evidence indicates the hexagonal bricks were installed as the rotunda floor in 1846. The hearth measures 7'-4" across and in 1905 projected approximately 2'-0" from the chimney breast. This dimension was reduced by one-half brick to 1'-8 3/4" in 1940.</p> <p>1905, Fireplace Implements: Wilson gathered anecdotal evidence of the early fireplace equipment, then attempted to locate the original implements without success. Reproductions were made by the Krug firm in Baltimore based on drawings developed by Wilson in consultation with Mr. Brooks, who tended the fire in the 1850s. Wilson makes no mention of the possibility of a fireback or other architectural ironwork.</p> <p>1930-39: The Maryland Historical Society undertakes a project to furnish the Old Senate Chamber to the period of Washington's resignation. In 1937, Baltimore architect Laurence Hall Fowler takes the lead and expands the plan to include plaster repairs, some modification to architectural details, and more authentic flooring. (Old Senate Chamber Refurbishment Collection, MSA SC 2827, M 731)</p>	 <p>ca. 1920-24: A comparison of the firebox in this photograph by Hayman with the firebox today demonstrates that the firebox remains unchanged from 1905. (Howard E. Hayman, Jr. Collection, MSA SC 1804--02-0043)</p>	<p>1905: On May 25, Wilson and Pennington present cost estimates and drawings to the Commission, including the first mention of hexagonal paving tiles for the hearth. (Letter dated May 17, 1905; Kept with MSA S 1137)</p> <p>1905: In their December 14 final report to the Governor, Wilson and Pennington summarize the evidence for the fireplace: <i>Mr. S. W. Brooks, who has looked after the fire in the past, says that four foot cord wood sticks were used in the fire place, which is confirmed by Hon. A. B. Hagner, who was familiar with the room from 1845, and who still remembers the great fire place and its hot fire of logs. We have made the fire place large enough to hold such sticks...The fireplace itself has been lined with the original bricks saved when some of the State House walls were removed. taken from the original pavement of the main entrance corridor of the building.</i> (State House Building Commission, General File, MSA S 1740)</p> <p>1905: An undated document in Wilson's hand, presumably his draft for the final report, includes further detail regarding the facing of the fireplace: 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. (Maryland Historical Society, Wilson Papers, MS 833, Box 6)</p>	<p>1905: Responding to a search for eyewitness memories of the fireplace and other details, Justice Alexander Hagner offered the following description: I have a pretty good recollection of the Old Senate Chamber from 1845, when I went to Annapolis to study law. I remember it very well when the great fire place glowed with long sticks of hickory and oak...but I have no recollection of there being any mantel piece ever there. On the contrary, I can only recall this fireplace as a huge rough looking, cavern without any sign of beauty or ornamentation & certainly having nothing like a mantel over it....There were similar fireplaces in the Governor's Chamber, over the Senate, and in the Ct of Appeals... (Maryland Historical Society, Wilson Papers, MS 833, Box 6)</p> <p>Justice Hagner's recollections of the Senate Chamber fireplace are of Hagner's description--the fireplace was large and deep--while disregarding his contention that the fireplace lacked mantel and ornamentation. It would be hard to disagree with Wilson's response. Hagner's account raises the possibility that the original mantel had been removed by the late 1840s, but his recollection of room conditions 60 years previously conflicts with Lossing and other accounts from the 1850s, as well as the suggestion of a mantel in Mayer's 1856 drawing. Hagner's account is further diluted by his statement that other important public rooms had been stripped of their mantels as well. Nevertheless, Hagner's account merits inclusion in the analysis of evidence.</p>
Firebox and Hearth, 1940- 2008	<p>1940: In April, Committee Chairman Fowler receives word that Gov. O'Connor is anxious to see the Old Senate Chamber restored, and has authorized Secretary of State Petrott to proceed with the project. Within 24 hours, Folwer has submitted the Committee's recommendations. The firebox will remain unchanged, but the hexagonal brick hearth is taken up and relaid to be flush with the flooring, and the projection is reduced by one-half brick to its present configuration, with projection of 1'-8 3/4". (Old Senate Chamber Refurbishment Collection, MSA SC 2827, M 731)</p> <p>1940: It has been proposed that the projection of the chimney breast was increased from 17-1/2" to 23" as part of the 1940 reinterpretation of the room directed by Fowler. This change would have increased the depth of the firebox correspondingly. However, a review of all available evidence indicates this change was made during construction in 1905, presumably to facilitate a deeper firebox in keeping with anecdotal evidence from Hagner and Brooks. Photographic evidence indicates the firebox and facing plaster are unchanged since 1925 and, except for several early cracks in the facing plaster, intact to 1905.</p>	 <p>1948: In this photograph taken in December 1948, the chimney breast, firebox and hearth remain unchanged from 1905, while the overmantel has been removed as part of a reinterpretation of the room completed in 1940. (Gov. William Preston Lane Collection, MSA SC 4082-1-82a)</p>	<p>1940: On May 9, contractor G. Walter Tovell, Inc., submits a proposal for carrying out the restoration. Work items include: <i>Re-set the fireplace hearth of hexagonal bricks, making same flush with floor and reducing projection 1/2 brick.</i> (Old Senate Chamber Refurbishment Collection, MSA SC 2827, M 731)</p> <p>2006-2008: Following an initial investigation of the Old Senate Chamber to resolve failing plaster in 2006, a comprehensive examination was undertaken by the John Greenwalt Lee Company. Results for the chimneybreast and associated elements are presented in the proeject report titled "Interim Report on Archival and Architectural Evidence, Old Senate Chamber at the Maryland State House," pp. 202-215.</p>	 <p>The chimneybreast, fireplace and hearth in 2009, with plaster from 1905 and 1940 removed to reveal 18th century fabric. (Jay Baker, 2009)</p>


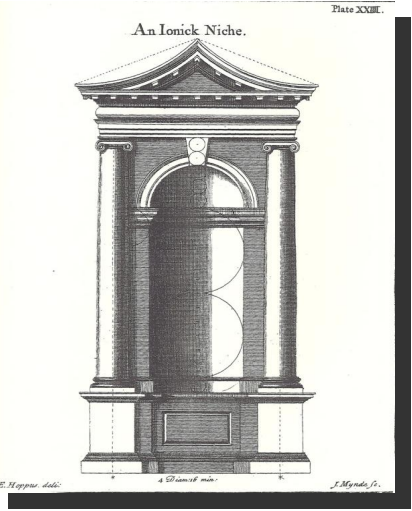


Room Feature	Architectural Findings and Analysis	Images	Archival Evidence	Comments and Collateral Evidence
Chimneybreast, Fireplace and Mantel				
Mantel, 1770-1799	<p>1770s: No physical evidence has been found for the original mantel, but the Anderson, Trumbull, and Mayer drawings provide some guidance, and surviving evidence for the original niche and the gallery of 1777 strongly support the assumption that ornamental work in this room fit into contemporary practice in the best Annapolis buildings of the period. Collectively, this evidence suggests an ornamental surround with articulated cushion frieze and a richly embellished shelf. Further research will be required to propose more specific composition of the mantel, but all indications are that it would be equal to or superior to all but the best late-colonial chimney pieces in Annapolis.</p> <p>1798: Rebuilding the jambs and arch of the fireplace in the Senate Chamber, as documented in John Shaw's accounts for July 1798, would have required removing the mantel and reinstalling it when the repairs were complete. This would not have required any significant repair or alteration to the mantel, but does raise the possibility that a new mantel of lighter, neo-classical design could have been installed at this time. The sketches by Trumbull (1822) and Mayer (1956) do not support this scenario, however. A charge for "painting...the Chimney in the Senate room" three months later was doubtless part of the same episode of work.</p>	 <p>1770: Anderson's transverse section of a proposed design for the State House provides elevations of three fireplace compositions, including mantels. Most applicable is the mantel in an important first-floor room that would correspond to the Senate Chamber (left); second floor mantels (right) are similar but with a slightly reduced level of detail, as is typical in 18th century architectural practice. (Courtesy, The Winterthur Library: Joseph Downs Collection of Manuscripts and printed Ephemera, No. 92x93.10; MSA SC 5405)</p>	<p>1798: John Shaw's accounts include an invoice dated July 10 and paid July 28, 1798, to Thomas Earle for "taking two Chimney Jams down to the foundation and building them up again and taking the arch out and putting it in again and making good." The work required 500 bricks and was completed in 4 1/4 days by Earle, a skilled artisan named Gassaway, and a laborer. (Maryland State Papers, Series A, MdHR 6638/81/1-5)</p> <p>1798: A list of expenses for the month of October 1798 includes: "To painting the Caseing of the pump the pilasters in the Council room & the Chimney in the Senate room...[£] 1.10.0." (Accounts of John Shaw, Maryland State Papers, Series A, MSA S 1004-81-99/123)</p>	 <p>British architectural books played an important role in shaping genteel architecture in the colonies. A mantel design such as this plate from Abraham Swann, <i>The British Architect</i> (1758), could serve as a model for overall proportion and style or as a source for specific details.</p>
Mantel, 1800-1858	<p>Based on drawings by Trumbull and Mayer and a statement published by Lossing, it seems likely that the eighteenth-century mantel remained in the Old Senate Chamber until 1858, when the chimney breast and all related decoration were removed entirely.</p> <p>1822: The Trumbull sketch (below) portrays a mantel with a painting above--most likely the potrait of William Pitt. The composition includes a shelf but no overmantel; with a possible hint of a console bracket at the left jamb, similar to the drawing room mantel at the James Brice House (1767-1773). (Courtesy of Yale University Art Gallery, Gift of the Associates in Fine Arts, 1938.286a)</p> 	 <p>1822: Trumbull's on-site sketch of the fireplace and mantel appears to be underscaled but suggests a boldly projecting shelf above an enriched frieze with no overmantel to provide a clear field for the large painting. (Courtesy of Yale University Art Gallery, Gift of the Associates in Fine Arts, 1938.286a)</p>	<p>1808: Expenses include an entry for November 1 for £5.17.6 paid to William Sewel for various tasks, including "To painting the Chimney peice [sic] of the Senate room...0.7.6." (Maryland State Papers, Scharf Collection, MSA S 1005-13917, MdHR 19,999-085-062)</p> <p>1831: Installation of "Soapstone for fire places in Senate and House...Chamber" in July would have altered the appearance of the firebox and/or the hearth, but no evidence has been found to suggest a change to the mantel at this time. (Maryland State Papers, Series A, MSA S 1004 MdHR 6636-138-78)</p>	 <p>The drawing room mantel in the James Brice House (1767-1773) provides a good illustration of the ways in which published designs in English pattern books were adapted and interpreted by Chesapeake craftsmen. Note the similarities in the shouldered enframingent of the opening with carved backback, flanked by elaborately carved console brackets, all elevated on marble plinth blocks. While the Brice mantel does not include the carved cusion frieze, this feature is employed in the drawing room entablature. (Jeffrey Klee, Colonial Williamsburg Foundation)</p>
Mantel, 1858-1876	1858-1876: During this period, the Senate Chamber remained largely intact to the late eighteenth century with the exception of the demolished chimney breast and fireplace.	1858: The chimney and all associated features were removed from the Senate Chamber in 1858 and no images have been found from this period that portray this side of the room.	1858: In a final report to Gov. Warfield in December 1905, Wilson and Pennington describe the demolition of the chimney. <i>We believe that no material change was made from its original design until about 1858, at which time the chimney and fire place were entirely removed and a steam heating apparatus being introduced into the building...</i> (State House Building Commission, General File, MSA S 1740)	


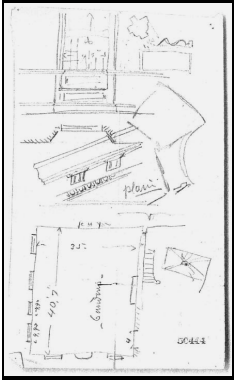
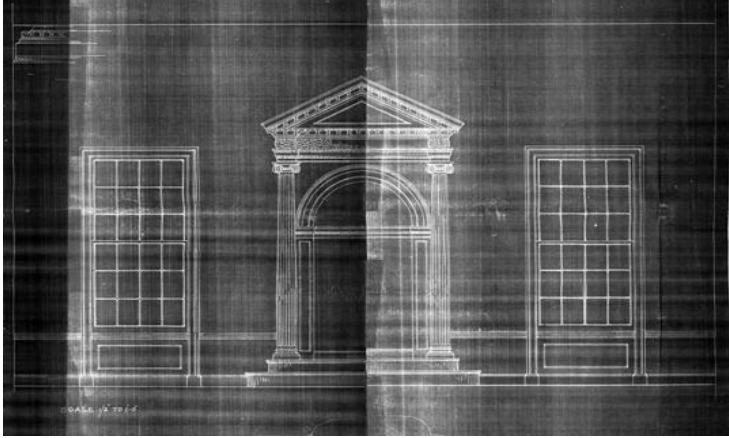

Room Feature	Architectural Findings and Analysis	Images	Archival Evidence	Comments and Collateral Evidence
Chimneybreast, Fireplace and Mantel				
Mantel, 1876-1905	<p>The major renovation of the State House in 1876-78 included the wholesale removal of eighteenth-century detail from the Old Senate Chamber.</p>	 <p>1894-1905: An undated field drawing by architect J. Appleton Wilson of an 18th century mantel with flanking console brackets comparable to the James Brice House and the published plate from Abraham Swann's <i>British Architect</i>. This drawing was executed as part of Wilson's search for architectural details relevant to the Senate Chamber. (MdHS Society MS 833 Box 6 Folder 4)</p>	<p>1876-1905: The entire chimney and all associated features were removed in 1858, and J. Appleton Wilson's initial round of research in the 1890s failed to find any trace of the 18th century mantel from the Old Senate Chamber.</p>	
Mantel, 1905-1940	<p>1905: As part of the comprehensive restoration of the Old Senate Chamber, a mantel was designed drawing from known features of the room and on comparable early examples from Annapolis and vicinity. The bolecion mold design selected by architect J. Appleton Wilson is more appropriate for a room of ca. 1730 to 1750s than the 1770s, and has little in common with the mantels suggested by Anderson's drawing of 1772 or the 19th century sketches of Trumbull and Mayer.</p> <p>1930-39: The initial plans for a reinterpretation of the Old Senate Chamber did not include any changes to the fireplace or mante. However, after Laurence Hall Fowler revitalized the effort in 1837, he broadened the scope of the project to include some modifications to the 1905 detailing of the room. In a letter to MHS President Clinton Riggs, Fowler summarized the findings of the Committee: "The Room must be repaired and refinished before it can be furnished," he noted, and "Certain repairs and adjustments have to be made to the woodwork." The specific nature of those adjustments did not become clear until contract terms for the work were being finalized two years later, but an "adjustment" to the mantel was included in a cost estimate submitted on September 25, 1939. Contractor G. W. Tovell Inc., submitted a bid that included "removing two door heads on the north side of the room...and removing part of present mantel. Describing the order in which work would be executed, Tovell was more specific--the "mantel top" would be removed. (Old Senate Chamber Refurbishment Collection, MSA SC 2827, M 731)</p>	 <p>1920-1924: A photograph by Howard Hayman captures the 1905 mantel with its elaborate overmantel. (Howard E. Hayman, Jr. Collection, MSA SC 1804--02-0043)</p>	<p>1905: On April 28, Justice Alexander Hagner offers his recollection of the OSC ca. 1845: <i>I have no recollection of there being any mantel piece ever there. On the contrary, I can only recall this fireplace as a huge rough looking, cavern without any sign of beauty or ornamentation & certainly having nothing like a mantel over it....There were similar fireplaces in the Governor's Chamber, over the Senate, and in the Ct of Appeals, & I am pretty sure neither fireplace had a mantel over it...If I were to venture an opinion upon the point...I should not hesitate to say there has never been a mantel piece in the Senate Chamber since 1845, When I came there.</i> (Maryland Historical Society, Wilson Papers, MS 833, Box 6)</p> <p>1905: On May 17, Pennington and Wilson provide the first cost estimates for the restoration, including \$100 "To provide plain, simple mantel, suitable for same [i.e. fireplace]." A quick sketch of a mantel is included on the back of a drawing prepared for the May 25 Commission meeting. (Kept with MSA S 1137)</p> <p>1905: An undated document in Wilson's hand, summarizes evidence for the 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 mantel of wood & it does not seem to have been elaborate. We have therefore designed one based on well known examples of that time & have used the same frieze which appears in the gallery & over the niche. (Maryland Historical Society, Wilson Papers, MS 833, Box 6)</p>	<p>For additional discussion of Alexander Hagner's recollections, see the "Comments" section for "Firebox and Hearth, 1905-1940" (above).</p>
Mantel, 1940-2008	<p>1940: In early April, Fowler learned that the Governor was anxious to move forward with the restoration and authorized the Committee to proceed. A detailed scope of work was submitted on May 9th by contractor G. W. Tovell, Inc. of Baltimore and based on disbursement requests, the work began the following week. (Old Senate Chamber Refurbishment Collection, MSA SC 2827, M 731)</p> <p>1940: The initial phase of work was almost entirely carpentry and was conducted by a carpenter (\$0.85/hour) and two laborers (\$0.40/hour). Removing the mantel top was one of the first items on the schedule, and certainly was completed by the end of the month. The carpenters worked steadily for six weeks, but by mid-June, the modified mantel had probably been reinstalled, the void left by the overmantel patched with plaster, and the entire assemblage prepared for painting. The plaster work was subcontracted to John H. Hampshire Inc., and the painting to John D. Beckley & Son. (Old Senate Chamber Refurbishment Collection, MSA SC 2827, M 731)</p>	 <p>1948: The overmantel has been removed, leaving just the bolecion surround and a larger field above for Charles Willson Peale's painting of Washington, Lafayette and Tilghman. (Gov. William Preston Lane Collection, MSA SC 4082-1-82a)</p>	<p>1940: On May 9 contractor G. Walter Tovell, Inc., provided a scope of work for the OSC, including "Reduce projection of moulding around fireplace 1/2" and remove shelf and frieze over fireplace and re-fasten mouldings in place...install plinth blocks under present door casing and under fireplace moulding." (Old Senate Chamber Refurbishment Collection, MSA SC 2827, M 731)</p> <p>2006-2008: Following an initial investigation of the Old Senate Chamber to resolve failing plaster in 2006, a comprehensive examination was undertaken by the John Greenwalt Lee Company. Results for the chimneybreast and associated elements are presented in the project report titled "Interim Report on Archival and Architectural Evidence, Old Senate Chamber at the Maryland State House," pp. 202-215.</p>	 <p>Fireplace framed with the 1905 mantel designed by J. Appleton Wilson, as modified by the removal of the overmantel in 1940. (Jay Baker, 2009)</p>


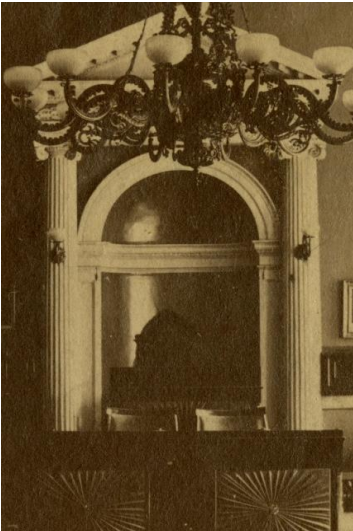

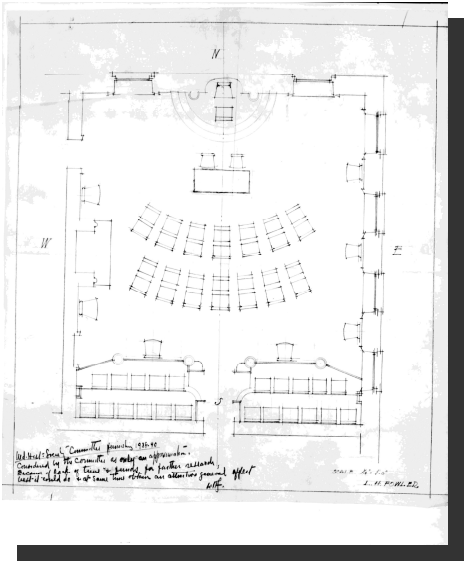

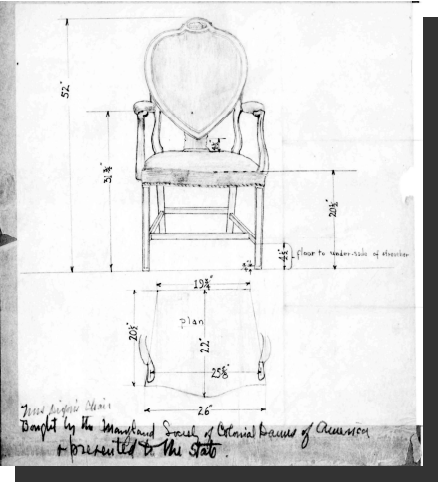
Room Feature	Architectural Findings and Analysis	Images	Archival Evidence	Comments and Collateral Evidence
Niche and Dais				
Rostrum Summary	<p>The Senate President's rostrum, the focal point of the Senate Chamber, is also the only location in the room where substantial surviving original material can be found in situ. Forensic investigation indicates the recess of the niche, and its architrave and necking band are constructed of 18th-century framing, lathe, and plaster. The recess was finished with paneled wooden pilasters and a finely molded architrave and necking band. The projecting surround of the niche consisted of fluted Ionic columns supporting a pedimented entablature featuring a foliate cushion frieze. The ornament of the entablature was executed in plaster and was equal to any work to be seen in the period. The function of the niche, its classical composition and its elaboration of architectural detail combined to create a ceremonial space unique in Colonial America. This arrangement remained until the 1876 renovation, when all elements of the projecting surround were removed. The niche recess and surrounds survived simply because they were recessed into the wall and thus could be covered by fabric. The columns, entablature and pediment, and dais were missing from 1876 until 1905 when they were reconstructed in the restoration of the Senate Chamber.</p> <p>The physical evidence found in the recess proves critical for restoring a feature that has little surviving written documentation. It will also prove invaluable to the overall restoration effort and guide future decisions regarding 18th-century materials.</p>	 <p>1868: The only known photograph showing the original Senate President's Rostrum. In this view, taken from just inside the door, one can see the rostrum as the center point of the north wall. By the time this image was taken, the original windows on either side of the rostrum were covered over to allow more space for hanging portraits of the signers of the Declaration of Independence. The portrait seen to the right is Thomas Stone, painted in 1836 by John Beale Bordley. (Stereocard image of the Old Senate Chamber, William M. Chase, American Views series. Ross Kelbaugh Collection, MSA SC 5907-1-1.)</p>	<p>Archival evidence for the rostrum proves scant throughout its history. After its construction, and the committee's statement that it is more elegant than planned, there is little mention directly of the niche or dais. General references to paint and plastering, and orders for furniture for the President of the Senate are the main documents that exist in the 19th century, suggesting that the niche remained as originally built until its demolition in the 1870s. From that point, documentation consists of discussions concerning the replacement of the columns, pediment and dais. Visual evidence through 19th-century sketches and paintings of Washington's resignation, along with the earliest surviving photograph of the north wall, help to provide a visual record of the dais and niche.</p>	 <p>Abraham Swan, <i>The British Architect</i> (1758), pl. 21. This example of an archway shows characteristics closely resembling the aedicule niche which creates the rostrum of the Senate Chamber. The arched opening and enriched architrave and pilasters are framed by Ionic columns and a classical pediment with pulvinated frieze. This book was one of 15 owned by master builder William Buckland.</p>
Rostrum 1770-1799	<p>1770: Joseph Horatio Anderson produced several designs for the State House; interestingly, more drawings survive for the unbuilt design than the executed one. His plan for the State House, as built, does not include a rostrum or recessed niche. Instead, a simple rectangular object projecting from the north wall marks the Senate President's seat. Its projection of approximately 16" from the wall (and 42" in length) could imply a small bench, platform or possibly some type of pediment or hood but most likely is only a schematic representation of the President's dais. It appears to have been drawn freehand with substantial sides, but only a light line across the front suggesting something less defined. No accompanying records shed further light on what was intended.</p> <p>The drawings for a proposed design, however, show a more elaborate scheme for the State House. This series, also attributed to Anderson but never executed, reflects a higher level of decoration through the use of classical details and proportions. The ground plan includes a large central room (B) with a recessed niche and dais with 3 semi-circular steps and a platform. The niche is clearly outlined in the longitudinal plan. The 2nd largest room (A) also contains a niche and dais (with 2 steps and a platform). Although a recessed niche is not evident on the plan, it clearly appears in the transverse section.</p> <p>While it is unknown whether Wallace would have seen these drawings, they set a precedent for a level of style and elegance that goes beyond the surviving plan used for construction of the State House. Certainly, both Wallace and the Committee formed to review his work felt that he had completed his contract with "more elegance than was required." In fact, while Wallace employed the same concept of a recessed niche with a raised semi-circular platform, he surpassed even the un-built designs in his elaboration of details. As crafted, the aedicule niche is without equal in 18th-century America. The sophistication of this space, along with most parts of the State House, is what prompted visitors to proclaim "the state-house is a very beautiful building, I think the most so of any I have seen in America". (Abbe Robin citation below, 4th column)</p>	 <p>1770: First Floor Plan of the Maryland State House (above), attributed to architect Joseph Horatio Anderson. On the right a detail of the Senate Chamber plan illustrates a schematic representation of a focal point for the room--a simple rectangular outline projecting approximately 16" from the wall and 42" wide. (John Work Garrett Collection of the Johns Hopkins University, GAR 22, MSA SC 1556-110)</p> 	<p>1770/01/03: The Maryland General Assembly advertises for an overseer for the construction of the State House: <i>A Person will be wanted to overlook the Execution of the Plan; such as are qualified are desired to apply by that Time, and those who are willing to furnish Materials, may attend the Superintendants at Annapolis.</i> (MSA Special Collections, <i>Maryland Gazette</i> Collection, 3 January 1770, MSA SC 3447, M7)</p> <p>1770/03/14: Joseph Horatio Anderson offers his services as architect for a college in Providence, Rhode Island, and credentials himself "<i>Architect & Superintendant to the New State House at Annapolis</i>". ("Department of Obnubilation, 1770" <i>Journal of the Society of Architectural Historians</i>, Vol. XVII, No. 2, p. 26)</p> <p>1771/07/20: By this date, Charles Wallace has undertaken to construct the State House, although the actual start date is not known. (Chancery Court, Chancery Papers, Exhibits, Wallace, Davidson & Johnson, Invoice Book, MSA SM 79-41, M 1223-6, folio 2)</p> <p>Image right: Ground Plan, Longitudinal Section and Traverse [sic] Section of proposed Maryland State House by Joseph Horatio Anderson. (The Winterthur Library: Joseph Downs Collection of Manuscripts and Printed Ephemera, No. 92x93.10. MSA SC 5405)</p>	 <p>1770: Plan and Sections of proposed design, by Joseph Horatio Anderson. While unbuilt, the drawings provide insights for Anderson's design intentions, including the use of a dais and niche in two main rooms. The left images correspond to room A; while the right images are from the larger room B.</p> <p>Platforms were often used to denote ceremonial space in early public buildings. Further embellishment was derived from elaborate furniture, usually an imposing chair, or from architectural enrichment. Either feature would focus attention on the ceremonial seat and its occupant. A niche or pedimented wainscoting were common in English courtrooms, but rarely seen in America. The use of such a bold composition here, with a recess framed by pilasters and set off by a classical entablature supported by Ionic columns, sets the tone for the richly detailed interior of the Senate Chamber.</p>

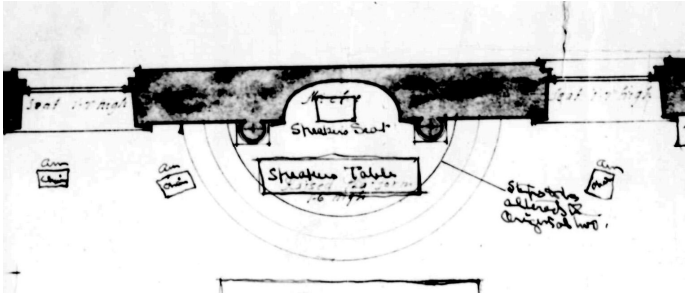
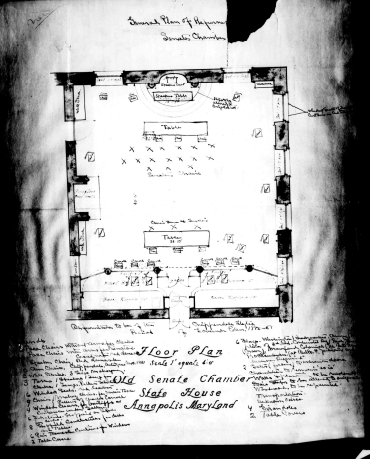

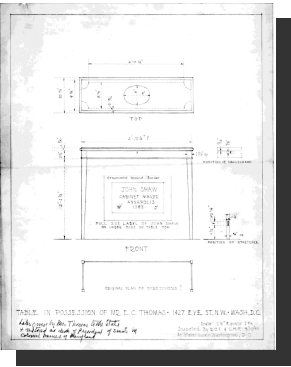
Room Feature	Architectural Findings and Analysis	Images	Archival Evidence	Comments and Collateral Evidence
<p>Niche and Dais</p> <p>Rostrum 1770-1799</p>	<p>1789: The February 1789 edition of the <i>Columbian Magazine</i> included a description of the State House with two illustrations, a perspective view and a ground-plan of the building. References to the plan list "thrones for the speakers," semi-circular daises in both the house and senate chambers. Since the plan is only schematic and lacks accurate dimensions (the Senate Chamber is listed as near 45 feet square instead of the actual dimension of 40' x 35'), it is unlikely the depiction of individual elements is wholly accurate. As drawn, the dais includes two steps and a semi-circular platform projecting out almost 10'. While there is no indication of the existence of the niche, there are two circles butting against the wall at the inner edge of the platform representing the columns on either side of the niche.</p> <p>This plan is the first graphic record of the State House as completed and the first confirmation of the existence of the dais as a semi-circular platform. Few specific references throughout the 18th century provide clues to the actual construction and work on the State House. In 1779, the committee appointed to enquire into the status of the construction noted that the Senate Chamber only lacked a coat of plaster, a coat of paint and the lower floor, all of which would be completed by the end of August, the gallery and adjacent committee room were almost finished. A decade later, when this plan drawing was completed, the Legislature had been sitting in the Senate and House chambers for almost a decade.</p>	 <p>1789/02: A plan drawing of the State House published in the February 1789 issue of <i>Columbian Magazine</i> clearly delineated the President's rostrum, comprised of the semi-circular platform, or dais, flanked two columns. The accompanying letter key identifies two rostrums "A" as "thrones for the speakers." <i>Columbian Magazine</i> 1789 (MSA SC 1556-1-121)</p>	<p>1779/07/30: The State House was still unfinished as reported by the committee in July: <i>The room intended for the Senate wants a coat of plaster, one of paint, and the lower floor; this Mr. Wallace says shall be ready by the last of August, the gallery and committee-room almost finished.</i> (Proceedings of the House of Delegates, July Session 1779, MSA SC M 3196, 874)</p> <p>1779/12/28: By year's end, the project was nearing completion: <i>The committee have examined the stadt-house throughout and are of opinion that man[y] 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.</i> (Proceedings of the House of Delegates, November Session 1779, MSA SC 3204, p. 78)</p> <p>1779/12/28: Charles Wallace submits a final petition upon retiring as Superintendent of the State House: Your petitioner has finished the State House (except four of the commonest Rooms and some ornaments in the front which the plan will show) and the galleries in a much more expensive and elegant manner than could be claimed from his contract or he believes was expected, and, as he hopes to give satisfaction to your Honors and reflect credit on the State. (Maryland State Papers, Series A, MSA S 1004-18-5122, 6636-15-194)</p> <p>1792: The State House Account book lists repairs to the Senate Chamber by John Shaw and includes a reference to "Painting the room & Blinds [for] 80.00." (John Work Garrett Library of The Johns Hopkins University, MSA SC 5287-1-18)</p>	<p>Visitors to Annapolis rarely failed to mention the elegance and standing of the State House. In 1777, visitor Ebenezer Hazard noted "The stucco Work in the State House is very elegant." Four years later, Abbé Robin, a chaplain with the French Army who was passing through Annapolis, praised the State House: <i>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.</i></p>  <p>Sources: ("Ebenezer Hazard's Travels Through Maryland in 1777." <i>Maryland Historical Magazine</i> LXI,1951, pp. 48-49) and (Abbé Robin, 'New Travels in America'--From Rhode Island to Maryland--Annapolis--The French Army in the Chesapeake--M. de LaFayette--Williamsburg--Tobacco--Yorktown after Siege--Billetting of the French Troops, trans. Phillip Freneau, Philadelphia, 1783). Photo: Bond Collection, Maryland State Archives, MdHR G 194-3, MSA SC 194-3.</p>
	<p>Rostrum 1800-1858</p> <p>1822-24: John Trumbull sketched the Senate Chamber in 1822 in preparation for his painting of George Washington's resignation. Prepared on site, the sketches are more useful than the painting as a visual clue to the 18th-century appearance of the niche and dais. One sketch illustrates the recessed niche with its neckbanding and molded architrave flanked by fluted Ionic columns. The corner of the pediment is just visible but shows a plain, unbroken frieze with a deep soffit. The fluted columns appear to be topped by volutes, both at the front and rear, indicating that the columns were barely engaged, if at all. The sketch illustrates the dais as having one step up to a raised platform (i.e. two risers), on which sits the President's chair. There may be another object resting on the platform with the chair; but Trumbull's rough pencil work leaves this unclear.</p> <p>A detail sketch (far right) is mostly likely of a column from the gallery, as the columns of the rostrum do not break forward. Due to the almost identical detail of the entablatures of the rostrum and gallery, the sketch is still a valuable tool for understanding the former. The details of the entablature include a pulvinated frieze carved with leaves and a modillion course along the cornice, all of which appear in the 1868 stereograph. A notation next to the detail states "Frieze oak leaves" - a detail also confirmed in the 1868 stereograph of the rostrum. Unlike the detail, Trumbull's finished painting incorrectly delineates a plain frieze below the pediment.</p>	  <p>1822-24, works by John Trumbull: detail from the full room sketch of 1822, (Yale University Art Gallery, Gift of the Associates in Fine Arts, 1938.286a and 1938.286b), and detail from the finished painting of 1824, titled "General George Washington Resigning His Commission." (Oil on canvas, Rotunda of the United States Capital, Washington DC).</p>	<p>1824/12/20: The Marquis de Lafayette visits the State House on his tour of the United States. Historian William D. Hoyt, Jr., researching the chamber in 1938 reports that three Maryland newspapers note that the chamber "has been but little changed since Washington there resigned his commission into the hands of Congress." (Old Senate Chamber Refurbishment Collection, MSA SC 2827, M 731; Part 7, pp. 75-86)</p> <p>1825/05/07: <i>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.</i> Andrew Slicer was paid for painting the Senate Chamber on July 23, 1825. (Governor and Council, Proceedings, 1825-1830, MSA S 1071-36).</p> <p>1838/02/27: Funds are appropriated for repairing and painting the Senate Chamber. (Proceedings of the House of Delegates, 1837 Session, 304-5)</p> <p>1844: A long series of documents record a dispute between the Senate and the House of Delegates over payment for repairs to and furnishing of the Senate Chamber. (Proceedings of the Senate, 1844 Session; Proceedings of the House, 1844 Session)</p>	 <p>1822-24: Trumbull sketched the column and entablature of the gallery on the reverse side of the full room sketch. (Yale University Art Gallery, Gift of the Associates in Fine Arts, 1938.286a and 1938.286b)</p>


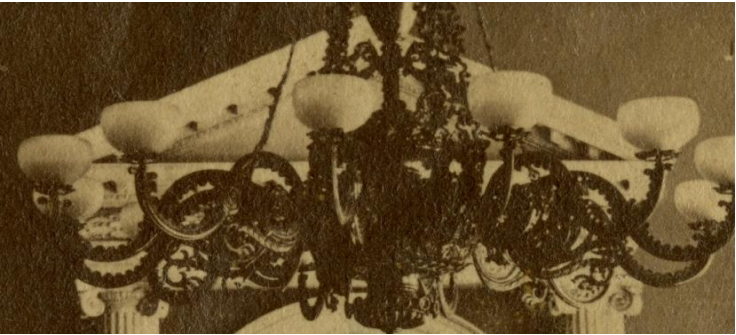
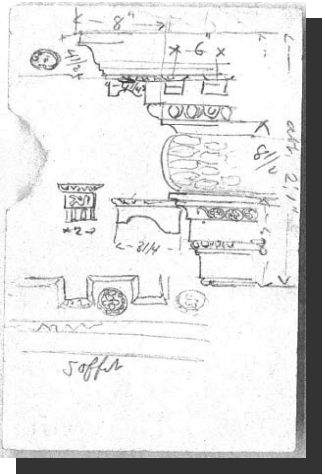









Room Feature	Architectural Findings and Analysis	Images	Archival Evidence	Comments and Collateral Evidence
Niche and Dais				
Rostrum 1800-1858	<p>1856: Artist Francis B. Mayer prepared a series of sketches in preparation for painting Washington's resignation; the rostrum appears in each as a prominent feature. While rougher than Trumbull's, these sketches still show the overall composition with recessed niche and moldings, flanked by the columns and a full pediment. The sketch suggests a deep soffit below the entablature and a modillion course along the pediment. The entablature, while depicted as being plain, does not appear to break out over the columns. The penciling in of a person one step above the floor but lower than the platform suggests a single riser to the platform. The smaller sketch (to the right) appears to be a rough first draft used for laying out the scene. It suggests the columns are fluted and also shows a single step and raised platform.</p>	<div></div> <p>1856: Contemplating the execution of his own painting of Washington's resignation, Annapolis artist Francis B. Mayer prepared sketches of the Senate Chamber. (Sketch of the Old Senate Chamber entitled "Md Senate 1856." By Francis Blackwell Mayer, Courtesy of the Baltimore Museum of Art, Sketch Book 55, Page 5, 1936.198.)</p>	<p>1856/03/10: Funds were appropriated for <i>Richard R. Conner for painting done in Senate Chamber in 1851 (\$52.11)</i>. (Laws of Maryland, 1856 Session)</p> <p>1858/03/31: An article in the Annapolis <i>Gazette</i> reports on the major renovation work being conducted in the State House: <i>The Senate Chamber will remain intact.</i> (<i>Planters Advocate</i> MSA SM 3601)</p> <p>1858: As part of a project to install a new steam heating system, contractor Bartlett and Hayward executes a plan drawing of the Senate Chamber. This drawing was available in 1905 and consulted during the restoration. Its location since that time is unknown.</p>	<div></div> <p>A sketch of Old Senate Chamber by Francis B. Mayer, entitled "Md Senate 1856." (Courtesy of the Baltimore Museum of Art, Sketch Book 55, Page 5, 1936.198)</p>
Rostrum 1800-1858	<p>1858: Edwin White's commission to paint George Washington provides another visual record of the rostrum during the mid-19th century. In this case, both White's artist study and his painting show the architecture of the rostrum in a rather impressionistic way. Like the others, he shows the flat entablature across the pediment, projecting out from the wall above the niche. The columns, however, appear almost flat with a suggestion of double volutes. White, too, portrays a single step below the raised platform.</p>	<div></div> <p>1858: Edwin White receives the commission to paint a grand portrayal of Washington's resignation for display in the State House. (Washington Resigning His Commission, by Edwin White. Oil on canvas. MSA SC 1545-1112)</p>	<p>1851: Historian Benson J. Lossing expresses a growing sentiment regarding the Senate Chamber: <i>Never shall I forget the peculiar emotions which I felt while sitting in that room...The little gallery wherein stood Mrs. Washington and other distinguished ladies when the chief resigned his commission, is still there, and unchanged; and the doors, windows, cornices, and other architectural belongings are the same which echoed the voice of the Father of his Country on that occasion... Reflecting upon the events which consecrate it, that hall, to me, seemed the shrine wherein the purest spirit of patriotism should dwell, for there the victorious warrior for freedom laid his sword upon the altar of Peace – there the sages of a people just made free ratified a solemn covenant of peace, friendship, and political equality with the most powerful nation upon earth, wrung from its rulers by the virtues and prowess of men who scorned to be unrequited vassals.</i> (<i>The Pictorial Field Book of the Revolution</i>, v. II, p. 403)</p>	<div></div> <p>Recognition of Washington's resignation continues to provide visual evidence of the rostrum. In the top view, executed in 1851, Benson Lossing shows the niche with plain entablature and a large dais. (<i>Pictorial Field Book of the Revolution</i>, v. II, p. 403). The lower image depicts the post-1905 reconstruction of the pediment in a photograph of a 1928 reenactment of Washington's resignation. (MSA SC 1754-01-013)</p>


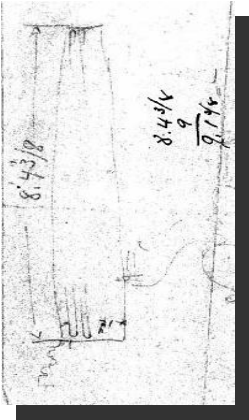

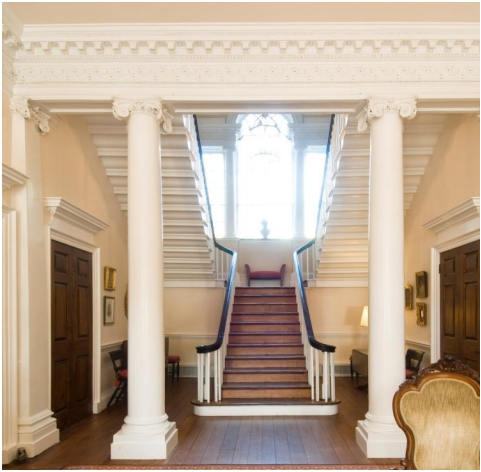

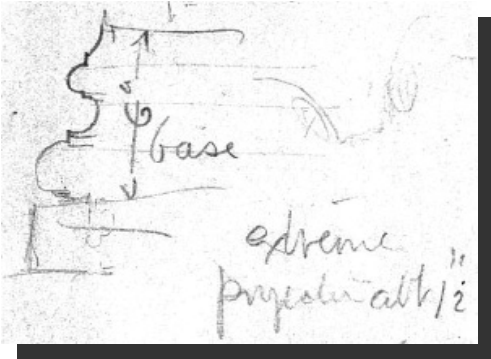
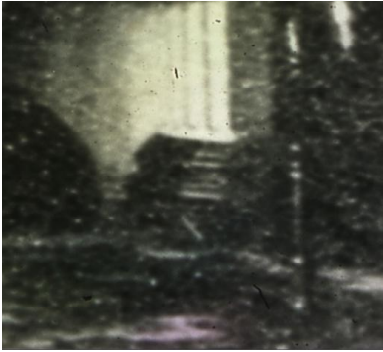
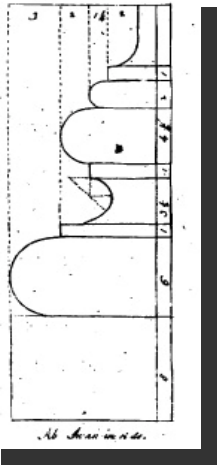
Room Feature	Architectural Findings and Analysis	Images	Archival Evidence	Comments and Collateral Evidence
Niche and Dais				
Rostrum 1859-1875	<p>1868: The two stereographs of the old Senate Chamber taken in 1868 by Baltimore photographer William M. Chase are our earliest photographic record of the room and its architectural features. One of the pair is a view taken from just inside the room looking towards the north wall with the rostrum in the center. Unfortunately, the chandelier obscures much of the pediment in this view, but the image still provides a wealth of information about the overall composition and specific architectural details. No documentation has been found of alterations to the rostrum and in this photograph, the gas sconces on the columns are the only changes visible to those elements.</p> <p>Enhanced technology provides the opportunity to study specific details in the photo, most notably the pediment, entablature, and column capitals. High resolution views have confirmed that the entablature is almost identical to the gallery. Close examination of this image confirms that the entablature of the rostrum has a pulvinated frieze decorated with oak leaves and does not appear to break over the columns.</p>	 <p>SWF-AACO MD Govt Bldg, Annapolis State House, Interior View</p> <p>1868: Fragment of stereocard image of the Old Senate Chamber facing the niche and speaker's dais. (Courtesy of the Maryland Historical Society, P 3.8)</p>	<p>1860/01/06: In his address to the general assembly, Governor Thomas Holliday Hicks emphasizes the importance of preserving the Senate Chamber: <i>The Northern portion of the main building, containing the Senate and Executive Chambers, needs extensive repair...I venture to suggest that an indispensable condition in such appropriation should be, that the Senate Chamber, with which are connected so many associations and Revolutionary memories; and which is justly admired for the beauty of its proportions and decorations, should in none of these respects, and in no way whatever, be changed or altered; that there should be only a renewal of what is useless or decayed, in an exact repetition of the part taken away.</i> (Document B, 16-17)</p> <p>1862/03/08: James Iglehart is paid "forty-seven dollars and one cent, for paints and work done on Senate Chamber and Hall of Delegates." (Laws of Maryland, 1862 Session, Chapter 192, pages 213-214. <i>Archives of Maryland</i>, Volume 532)</p> <p>1874/03/27: Accounts record payment of \$18: "to J. W. Kalmey for painting done in Senate chamber and House of Delegates." (Laws of Maryland, 1874 Session)</p>	 <p>An Ionik Niche from William Salmon, Palladio Londinensis or the London Art of Building, 2nd ed.1738 (with editions to 1773), Pl. XXIII. "The London Art" was listed in William Buckland's inventory.</p>
Rostrum 1876-1905	<p>1876-1878: A massive capital project was carried out in the State House when structural concerns were discovered in the floor of the Court of Appeals Chamber, which had subsided considerably. The work soon grew into a complete renovation of the building, which was gutted to bare brick and had all its structural and mechanical systems replaced. The interior finishes were updated to reflect the Victorian tastes of the time. The Senate Chamber was not spared this treatment, and the original features of the room were demolished, although Frederick later claimed to regret the necessity of his actions (at least in regard to the gallery). The only original building fabric to escape the demolition was the interior of the recess of the rostrum, its pilasters and architrave. This survival is accounted for only by the fact that these elements barely broke the plane of the wall and were covered over by the rear panel of the exuberant Victorian rostrum. The entire projecting Ionic surround, both columns and entablature were removed, as was the dais. The reaction to this act of "vandalism", as one commentator called it, was immediate and negative, except, perhaps, on the part of the Senate.</p>	 <p>c. 1886: View north across the Senate Chamber toward the President's rostrum installed in 1876. This image was taken after the room was gutted and recreated in the Victorian style. As part of the renovation, the niche was covered with Victorian fabric and a heavy valance. A large rectangular platform replaced the original dais. Other changes to the room included the removal of the gallery. (MSA SC 1556-116)</p>	<p>1876/03/30: The General Assembly approved an appropriation for repairs and improvements to the State House including painting and frescoing the Hall, Senate, House of Delegates, Governor's room, and the painting of the work necessary on the interior and exterior of the building. (Chapter 194, 1876 Laws of Maryland, 303-304)</p> <p>1878/01/03: Due to its deteriorating condition, the Senate Chamber is gutted during a major renovation of the State House. <i>All the plastering has been renewed, that of the Senate restored from drawings, measurements and models made from the original casts...All the walls have been painted in oil and the ceilings decorated in an appropriate manner in fresco...All the wood-work throughout has been painted, grained and varnished in imitation of walnut and ash.</i> (General Assembly, Public Documents, 1878 Legislative Session, Document A, 51-52, 76-80)</p>	 <p>c. 1886: View of the House of Delegates Room located across the rotunda from the Senate Chamber. In 1858, the room was enlarged to meet the needs of the larger assembly. In this view, the rostrum is similarly decorated with Victorian fabric draped to create the backdrop for the speaker's desk. (George Forbes Collection, MSA SC 182-02-160)</p>


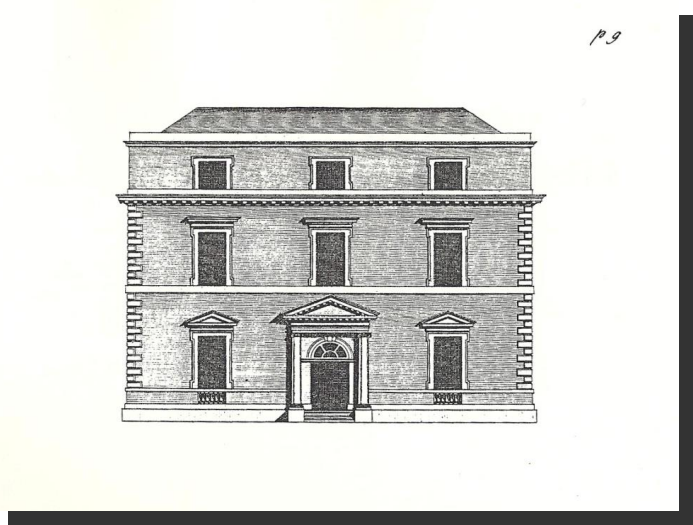



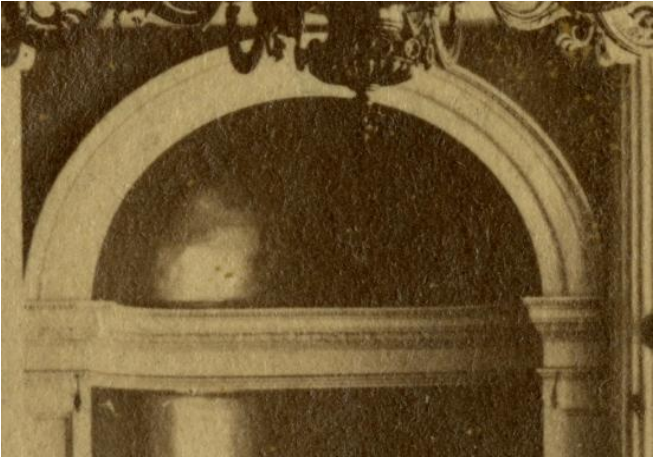

Room Feature	Architectural Findings and Analysis	Images	Archival Evidence	Comments and Collateral Evidence
Niche and Dais				
Rostrum 1876-1905	<p>1894-1905: J. Appleton Wilson's papers at the Maryland Historical Society include a series of sketches that trace both his search for physical evidence and the development of his design solutions. Among the sketches are those which depict identifiable elements from the chamber. These fall into three types: those with precise measurements; those with estimated measurements; and those with no measurements. The drawings with precise measurements record elements we know Wilson had in hand, such as the gallery column shafts and the 1876 cornice, claimed by Frederick to be an exact reproduction. In these cases Wilson was measuring off the existing elements, not estimating. Drawings with measurements in only whole numbers, such as the column base, may be estimated from photos, or may be actual measurements. Drawings with no measurements such as the sketch of the Ionic capital or of the overdoors are not done from actual elements and presumably are design sketches. This interpretation is reinforced by the capital sketch, which, instead of having measurements, refers to the 1868 stereograph, from which Wilson was presumably copying.</p>	<div></div> <p>Many of Wilson's notes from his investigations during the period1894-1905 appear on small scraps of paper; only a few include clues to their date of execution. On this envelope, postmarked "APR 28 1905," he sketches the niche in plan (to the right) and elevation (bottom, center) with a few key dimensions. (MdHS MS 833 Box 6 Folder 4)</p>	<p>1884: Within a few years, calls are heard for restoration of the Senate Chamber to its original appearance. Renowned Annapolis artist Francis B. Mayer was particularly blunt: <i>The restoration of this room to its original appearance is an obligation of duty we owe to ourselves and to the country. The mutilation of this hall is looked upon by all visitors as an act of vandalism.</i> (Metropolitan Museum of Art Library)</p> <p>1894: In a February report to the Legislature, Baltimore architect J. Appleton Wilson and Francis B. Mayer conclude that the Senate Chamber can be restored to its 1783 appearance. Specific recommendations call for "replacing the niche behind the Speaker's chair, with columns and entablature." (<i>Maryland Historical Magazine</i>, Vol. II No. 4, December 1907, pp. 326-35.)</p> <p>1894: In March, the Senate orders the Senate Chamber restored to the condition it was in when Washington resigned his commission. Although the Finance Committee is instructed to include the sum of \$4,250 in the general appropriation act, the appropriation is not made, and the work was not undertaken until 1905. (Proceedings of the House of Delegates, 1894 Session, 342-343; 618-619)</p>	<div></div> <div></div> <p>1894-1905: Undated sketches, but executed by Wilson during his research for restoring the Senate Chamber. These include elements of a window, the entablature, and the plan. Sketches in a notebook show the Columbian Magazine plan and a chair. (MdHS</p>
Rostrum 1905-1940	<p>1905: Restoration of the Senate Chamber to its 1783 appearance was based on research conducted primarily by Wilson, starting in 1894 with Francis B. Mayer and continuing through the 1905 restoration with Pennington. Wilson was remarkably thorough for the time, utilizing a wide array of practices, including documentary research, physical investigation in the room, and interviews of individuals who worked in the room before 1876 and those who took part in the demolition of the chamber. Wilson intended the reconstruction to be an exact replica of the room in 1783.</p> <p>For the niche, Wilson relied on the 1868 Chase stereograph for details, the 1789 <i>Columbian Magazine</i> plan for the shape of the platform and the evidence provided on the floor of the niche for the height of the platform. He also noted in his "reasons governing the restoration" that fragments were preserved. It is not known whether he was referring to the fragment of the entablature of the gallery or other fragments directly from the niche. Years later, Wilson noted the existence of a number of small plaster fragments that had been saved in a candle box. While he states that they were from the gallery front, they doubtless contributed to his understanding of the niche as well. Since the decorative details of the rostrum and gallery are almost identical, fragments from the gallery still provide critical information about the decoration of the rostrum.</p> <p>In May 1905, Wilson prepared elevation drawings for reconstruction of the rostrum and gallery. The rostrum drawing substantially reflects the 1905 rostrum as built, with some minor differences -- it lacks the intricate detailing of the pediment and shows the wrong leaves. Both Wilson's design and the 1905 rostrum break the entablature forward over the columns, which the 19th-century graphic documentation does not support. Wilson's drawings also have some additional features that do not appear in the reconstruction such as the raised panel within the pediment.</p>	<div></div> <p>1905: In preparation for a Commission meeting on May 25, J. Appleton Wilson prepared refined scale elevation drawings of the of the gallery and niche; a blue line print survives among his papers. As preparation for the restoration began, it was agreed that the recessed niche, and its surrounding moldings survived in situ but that the Ionic columns and enriched pediment would need to be reconstructed along with the dais. Wilson based his drawing mainly on the 1868 stereograph. (Maryland Historical Society, Wilson Papers, MS 833, Box 6)</p>	<p>1905/04/03: In a letter to J. Appleton Wilson, architect Josias Pennington detailed the state of the niche: <i>The niche back of the rostrum partly remains but the pilasters and projections of same beyond the face of the wall, have been removed.</i> [Hand-written note: "photo will make that OK."] (Courtesy of the Maryland Historical Society, MS 833, Box 6) Further down, Pennington noted: <i>The details are wanting of the pediment pilasters and such work as projected from the face of the wall.</i> Twice, Pennington discusses the pilasters as having been removed. Since there is no mention of the columns anywhere in this reference, he must be using the two terms interchangeably. No other documentation suggests the pilasters were removed in the 1870s work campaign.</p> <p>1905/5/17: A month later, Wilson and Pennington report on the findings of their investigation: 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. Wilson and Pennington estimated restoration of the niche and gallery would cost \$2500, painting of sash, woodwork and plasterwork \$500. (Estimate from Baldwin and Pennington to DeCourecy W. Thom, Secretary to the Advisory Commission in Reference to Restoration of the Old Senate Room in the State House - Annapolis, Md. Kept with MSA S 1137)</p>	<div></div> <p>1927: Wilson notes in his article for the Maryland Historical Magazine that there were a number of plaster fragments from the gallery available for study: 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 image, above, was published in 1901 by the Detroit Photographic Company and shows fragments of the ornamental plaster work related to the gallery. ("Restoration of the [Old] Senate Chamber," Maryland Historical Magazine, Vol. XXII, March 1927, pp 54-62)</p>



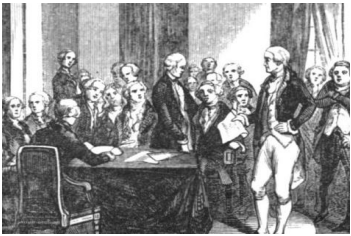

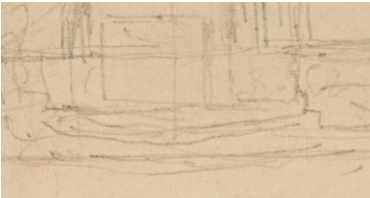

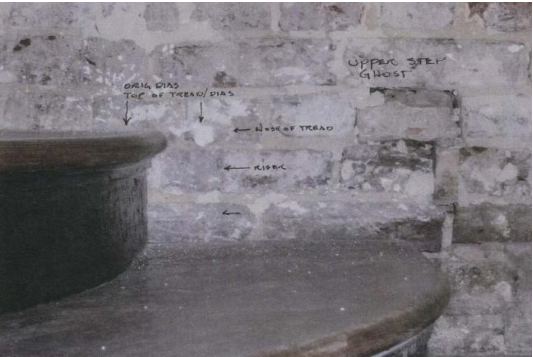
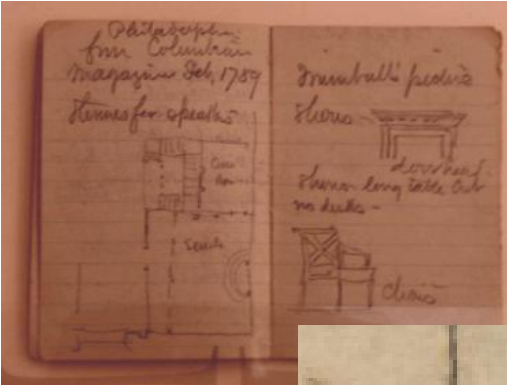
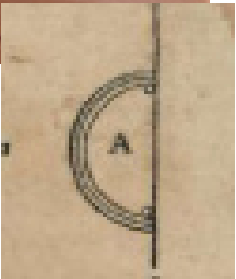
Room Feature	Architectural Findings and Analysis	Images	Archival Evidence	Comments and Collateral Evidence
<p>Niche and Dais</p> <p>Rostrum, 1905 - 1940</p>	 <p>The reconstruction of the missing pieces of the rostrum was based on photographs and existing fragments, all carefully researched by Wilson. Despite this, the reconstruction differs in several key ways from the appearance of the original as seen in the 1868 view to the right. The 1905 rostrum, seen above in a 2006 photograph, projects only minimally into the room creating a less monumental composition. The flanking columns are clearly engaged with the wall and the entablature breaks forward only at the columns creating a shallow soffit underneath the entablature. Wilson based the reconstructed dais on the only documentation known at the time and thus created a platform with 3 risers. (Photo: Gavin Ashworth, 2006)</p>	 <p>The deep shadowing across the pilaster on the right side of the recess signifies empty space between the pilaster and curve of the column. In other words, the columns could not be buried in the wall. This can also be seen where the corner of the pilaster is hidden behind the curve of the column. In fact, the columns almost appear to be closer spaced, overlapping slightly with the pilaster. Upon close examination of the column capitals, there appear to be full volutes on the rear side of the columns, which could suggest the shaft is not engaged at all. (Courtesy of the Maryland Historical Society, P 3.8)</p>	<p>1905: <i>The niche itself was intact & a photograph gave the rest in connection with fragments which were preserved. The height of platform was shown on floor of niche. Shape of platform from drawg in Columbia [sic] Magazine.... The woodwork was undoubtedly white, as shown by the photo graphs & to correspond with the plaster work of niche and gallery. The baseboard except moulding & the bases of columns are shown black in the photographs which are nearly universal at that period. The Trumbull picture shows the walls a delicate sage green & in confirmation of this, we were very fortunate in finding a small portion of the original wall adhering to a modillion which came from the apex of one of the pediments, and this we have carefully copied. The photographs show very plainly that the walls were much darker than the other work.</i> Probably J. Appleton Wilson's notes "Reasons governing the Committee on restoration of the Senate Chamber at Annapolis for the interior detail." (Maryland Historical Society, <i>Wilson Papers Collection</i>, MS 833 - B)</p> <p>1905: On December 14, Wilson and Pennington submit a final report on the restoration. Fortunately the two pilasters, two columns of gallery, and fragments of gallery entablature had been preserved, which gave us exactly the height of the gallery from the floor and enabled us to produce the entire front of both gallery and niche. This work has been produced exactly as far as possible. Many of the actual old pieces which were preserved have been reused and incorporated in the work, the remaining parts having been duplicated from castings. (Final report of Baldwin & Pennington to Governor Warfield MSA SC 5287-11-16)</p>	 <p>The front door of the Hammond Harwood House (1774), one of the best examples of classical architecture in America. This pedimented entrance has numerous similarities to the aedicule niche design used for the rostrum in the Senate Chamber. This design, based on plate 23, of Abraham Swan, <i>British Architect</i>, illustrates a bold composition with an arched opening flanked by Ionic columns, a full entablature and pediment. The column capitals have full volutes at the wall and the pulvinated frieze has no break. (Photo: John Greenwalt Lee Company, 2008)</p>
<p>Rostrum 1905-1940</p>	 <p>Lawrence Hall Fowler's plan for furnishing the Old Senate Chamber illustrates the decision to portray the room as it would have looked during normal use in George Washington's time, rather than the arrangement on the day of his resignation. (OSC Refurbishment Collection, MSA SC 2827, M 731)</p>	 <p>c. 1905: The Old Senate Chamber shortly after completion of the restoration in 1905. While the overmantel and overdoor visible in this picture were removed in 1940, and the floor was replaced, the only change to the rostrum was a repair to the capital of the right column. (George Forbes Collection, MSA SC 182-02-0086)</p>	<p>1927: <i>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....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 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 found a copy of the <i>Columbian Magazine</i>...which contained...a plan of the main floor. This plan showed...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. ("Restoration of the [Old] Senate Chamber," <i>Maryland Historical Magazine</i>, Vol. XXII, March 1927, pp 54-62)</i></p>	 <p>In 1796 and 1797, John Shaw was requested to make a presidential chair and "one neat Mahogany d[esk] for the president." The desk and chair were relocated in 1894 and refurbished. As part of his ongoing investigation of the Senate Chamber, Lawrence Hall Fowler drew both the table and chair in detail complete with full dimensions. (Old Senate Chamber Refurbishment Collection, MSA SC 2827, M 731, part 7, p. 25)</p>

Room Feature	Architectural Findings and Analysis	Images	Archival Evidence	Comments and Collateral Evidence
<p>Niche and Dais</p> <p>Rostrum, 1905-1940</p>	<p>1930-33: Concerned by the bleak appearance of the unfurnished Old Senate Chamber, the Maryland Historical Society appoints a committee to develop a furnishing plan for the room. The committee energetically pursues the project through 1931 and 1932, with the focus almost exclusively on furnishing the room. A draft budget totaling \$10,400, undated but probably developed in June 1932, includes \$150 for "Carpentry work, mainly restoration of rostrum to original" and \$648 for "Painting wall, Colonial color." The proposed change to the rostrum was based on the belief of one committee member Dr. Henry Berkley, that the 1905 rostrum did not match the plan published in 1789. He was mistaken in this, and displays no apparent interest in becoming familiar with the existing research literature for the room. It is probably fortuitous that the first attempt at refurnishing the room did survive the growing state budget crisis of 1933.</p> <p>1937-30: As the economy slowly revived , efforts to properly furnish the Old Senate Chamber gained a second wind, and a new committee was formed, now under the guidance of Baltimore architect Laurence Hall Fowler, who made a point of reviewing all of the previous committees work, and studied all available sources on the Senate Chamber. He led a broad and successful effort to locate and document furniture reputed to have come from the chamber, and included any findings, regardless of the period, creating a substantial catalog of information, complete with photographs and measured drawings.</p>	 <p>A detail of the rostrum portion of one of the furnishing plans records Dr. Henry Berkley's belief that the dais should be altered to match the 1789 Columbian Magazine plan, not recognizing that the 1905 dais was based on that plan. (Old Senate Chamber Refurbishment Committee Collection, MSA SC 2827 M 731)</p>	<p>1931/06/05: Architect Allan Burton is paid \$15.00 "for measurements and plan of Senate Chamber." (Old Senate Chamber Refurbishment Committee Collection, MSA SC 2827 M 731)</p> <p>1932/06/03: In a letter to W. Hall Harris, President of the Maryland Historical Society, Dr. Henry Berkley made reference to the ongoing development of a furnishing plan for the Old Senate Chamber and then proposed one physical change to the room as restored in 1905: <i>As to the change in the dais as proposed. We possess a floor plan of the State House as of 1789 in the Columbian Magazine of Philadelphia which distinctly shows the elevation to be two steps, not three. This alteration to three steps was not made until 1878 and for reasons unknown to me, and just why it was not altered back to the original in 1907 is a pure matter of speculation. It should now be brought back to the original as of the Columbian Magazine.</i> (Old Senate Chamber Refurbishment Committee Collection, MSA SC 2827 M 731)</p> <p>1939/09/25: Baltimore contractor G. Walter Tovell, Inc. submits a preliminary estimate of costs for work in the Old Senate Chamber. The projected budget of \$914.00 included "replacing one column cap on speakers platform" at a cost of \$40.00 for millwork, indicating the capital was assumed to be wood. (Old Senate Chamber Refurbishment Committee Collection, MSA SC 2827 M 731)</p>	 <p>This measured floor plan was prepared by Allan Burton in May or early June 1931 and was subsequently used by the furnishing committee to draw a series of furniture arrangements. The orientation of the chairs in this plan demonstrates that the objective was to display the room on the day of Washington's resignation. (Old Senate Chamber Refurbishment Committee Collection, MSA SC 2827 M 731)</p>
	<p>Rostrum, 1940-2008</p> <p>1940: In early April, Mr. Fowler received notice that Gov. O'Connor considered restoration of the Old Senate Chamber a high priority, and the Committee quickly mobilized. My May 9th Fowler had received a revised and more detailed letter of proposal from G. Walter Tovell, Inc. The scope had been expanded to include plaster repairs and painting, which would be subcontracted, with Tovell managing the entire project and receiving a 10% commission included in the final contract price of \$2,237.00. Included in the new scope of work was one item related to the rostrum: "Repair broken capital of rostrum column."</p> <p>Tovell's first estimate for the job, prepared in 1939, had assumed the broken capital was made of wood and would require millworkand the new project scope does not include any mention of material. The new proposal was quickly approved and Tovell was able to bill for a full week's time for a carpentry crew, which worked full-time for six weeks. By the end of the third week of June the bulk of the carpentry was complete, and the plaster subcontractor must have taken over, for by August 10, 1940, Tovell's first invoice included \$300 for "Lathing and Plastering" as well as \$23.67 for removing the 1905 ceiling medallion and "Modeling part of cap to right of speaker's platform." Clearly, once on the job, it became clear that capital was cast plaster rather than wood, and the repair was made by 'modeling' a replacement.</p>	 <p>c. 1948: The rostrum viewed from under the gallery, nearly duplicating the view recorded by artist Francis B. Mayer in 1856. (Photo: M.E. Warren. MSA SC 1890-01-3)</p>	<p>1940/08/10: Contractor G. Walter Tovell, Inc. submits the first of two reimbursement requests, including a charge of \$23.67 for "Removing Center piece [i.e. ceiling medallion] and patching same, also Modeling part of cap to right of speakers platform."</p> <p>1940/09/20: Tovell's second and final requisition included a charge for \$935.00 for painting the chamber, which would have included the niche and related ornamental work. (Old Senate Chamber Refurbishment Collection, MSA SC 2827, M 731, part 6, p. 14)</p> <p>2006-2008: Following an initial investigation of the Old Senate Chamber to resolve failing plaster in 2006, a comprehensive examination was undertaken by the John Greenwalt Lee Company. Results for the niche and associated elements are presented in the project report titled "Interim Report on Archival and Architectural Evidence, Old Senate Chamber at the Maryland State House," pp. 202-215.</p>	 <p>In 1796 and 1797, John Shaw was directed to make a presidential chair and "one neat Mahogany d[esk] for the president." The desk and chair were relocated in 1894 and refurbished. As part of his ongoing investigation of the Senate Chamber, Lawrence Hall Fowler drew both the table and chair in detail complete with full dimensions. (Old Senate Chamber Refurbishment Collection, MSA SC 2827, M 731, part 7, p. 25)</p>

Room Feature	Architectural Findings and Analysis	Images	Archival Evidence	Comments and Collateral Evidence
Niche and Dais Entablature and Pediment	 <p>A fragment labeled as being from the entablature of the Senate Chamber gallery and preserved during the demolition of the gallery in 1876, shows the ornamental plasterwork to be equal to that in the finest Annapolis houses. In fact, this plasterwork is very similar to the cornice in the Chase-Lloyd and Adams-Kilty houses. This fragment was a breakout above a column and thus is not part of the niche entablature. However, photographic evidence shows that the two entablatures were almost identical. Photograph published the Detroit Photographic Company now in the Library of Congress captioned "21356, Relics in Museum, U.S. Naval Academy". (Library of Congress det 4a15044 LC-D4-21356)</p>	 <p>The existing entablature and pediment date from the 1905 restoration. Wilson claimed that he made an exact reproduction from existing fragments and from the 1868 photo. Close examination, however reveals that the 1905 work differs from the original in several significant ways. First, in the sketches by Trumbull and Mayer the entire surround appears to project farther from the wall that does the 1905 surround. Also, in all of the nineteenth-century visual records, the entablature does not break forward over the columns as it does in the 1905 version. (Courtesy of the Maryland Historical Society, P 3.8)</p>	 <p>Wilson's sketch of the entablature of the gallery contains measurements that may have been taken from the relic at far left. It differs in details from the 1868 photo of the rostrum, most notably in the form of the leaves of the cushion frieze, which are oak leaves in the 1868 photo. Trumbull's 1822-24 notation of "Frieze oak leaves" confirms this. (MdHS MS 833 Box 6 Folder 4)</p>	   <p>The entablature of the Chase-Lloyd colonnade (top) is similar to that of the niche in many details: paneled architrave soffit, enriched split fascia and frieze, and an enriched modillion course. The Venetian window (lower left), the focal point of the large public landing in the Chase-Lloyd House, features a full entablature with a pulvinated frieze, decorated with leaves. A similar cornice in the James Brice House (lower right), features a foliate cushion frieze. (Top and right photos: Jeffrey E. Klee, Colonial Williamsburg Foundation, 2009; lower left photo: Orlando Ridout V, 2000.)</p>
Column Capitals	  <p>A photograph of the gallery relics, captured by the Detroit Photographic Company in c. 1895 demonstrates that the capitals were made of plaster. The capitals of the niche were likely of the same material. The original location of the fragmentary volute is not known and it may have come from a capital of the niche as easily as one from the gallery: evidence points to both features as having been almost identical. In both the relics photograph and Wilson's sketch it is possible to see the volutes are decorated with fine foliate detailing that wraps partially along the spiral of the volute.</p>	   <p>Upper left: Sketch by Wilson of an Ionic capital. Wilson includes no measurements of the sketch, which is unusual for this series. A notation above the drawing, "W.M. Chase for photo of statehouse", refers to the 1868 stereograph view. Photo details from the Chase stereograph (bottom) illustrate capitals of the niche (left) and gallery (right), confirming their similarities. (Courtesy of the Maryland Historical Society, P 3.8)</p>	<p>1940/08/10: Baltimore contractor G. Walter Tovell, Inc. including a charge of \$23.67 for "Modeling part of cap to right of speakers platform." (Old Senate Chamber Refurbishment Collection, MSA SC 2827, M 731, part 6, p. 14)</p>	 <p>The capitals of the Chase-Lloyd House are highly ornate, but the volutes lack the carved foliate details of the Senate Chamber capitals. (Photo: Jeffrey E. Klee, Colonial Williamsburg Foundation, 2009)</p>

Room Feature	Architectural Findings and Analysis	Images	Archival Evidence	Comments and Collateral Evidence
Niche and Dais				
Column Shafts	<p>The original columns are clearly visible in the 1868 photograph of the rostrum. The columns are Ionic with fluted shafts that exhibit entasis, a slight swelling in the middle.</p> <p>In the 1905 restoration, the columns were engaged to the wall thereby lessening the projection of super-structure in general. Close examination of the 1868 stereograph view (left), as well as each of the 19th-century artistic renderings, suggest that the columns were freestanding or only minimally engaged.</p> <p>The position of the columns merits further investigation as well. Outlines on the original pilasters suggest the column was lower and a closer look at evidence such as plaster lines may indicate their positions should be shifted slightly.</p>	   <p>1894: A sketch of a column shaft by J. Appleton Wilson. Wilson exaggerates the entasis of the shaft, but gives a height of 8 feet 4 3/8 inches, presumably taken from one of Daniel Randall's originals. A calculation written in ink adds 9 inches to the height for a total of 9 feet, 1 3/8 inches. The 9 inches represents the height of the base and plinth, which Wilson gives in another sketch (see cell below). (MdHS MS 833 Box 6 Folder 4)</p>	<p>1905/09/14: The installation date for the columns is confirmed by a signature dated 1905, found on the inside of the right-hand column.</p>	 <p>The columns of the Chase-Lloyd House also exhibit slight entasis, but are not fluted. (Photo: Jeffrey E. Klee, Colonial Williamsburg Foundation, 2009)</p>
Column Bases	 <p>J. Appleton Wilson noted the 1905 restoration recreated the columns based on photographs. Removal of the 1905 east column revealed a relatively clear outline of the base molding. This evidence, in coordination with Wilson's notes and measurements from the original columns on the gallery, will help to resolve the height and location of the base as well as the level of the dais and step.</p>	 <p>Wilson's sketch of a column base giving a height measurement of 6 inches for the base and 3 inches for the plinth. Wilson also notes: "extreme projection abt. 12 inches" which may indicate the width of the plinth. How Wilson determined these measurements is not known. Examination of the column bases used in the 1905 gallery may reveal that one or more were originals from which he took them, or he may have estimated them from the 1868 photo.</p>	 <p>No pre-1905 photographs exist showing the bases of the flanking columns of the rostrum. The stereoview shows that the column bases of the gallery were painted black in 1868, allowing the profile of scotia between two tori to be legible. It was common to paint the plinths of baseboards black in the eighteenth century, and the bases may have been painted black originally.</p>	 <p>An Ionic base from Plate IX of Abraham Swan's <i>The British Architect</i>, 1775.</p>

Room Feature	Architectural Findings and Analysis	Images	Archival Evidence	Comments and Collateral Evidence
<p>Niche and Dais</p> <p>Niche and Architrave</p>	 <p>The furring strip, riven lath and base coat of 1770s plaster survive behind the decorative carved architrave and wooden pilasters surrounding the recessed niche. As the only surviving 18th-century material in the Senate Chamber, further investigation of the niche is crucial to the restoration.</p>	 <p>Plate 9 from Abraham Swan's <i>A Collection of Designs in Architecture</i> (1757). Buckland owned this book and Swan's <i>The British Architect, or the Builder's Treasury of Staircases</i> (1745).</p>	 <p>Plate 99 from Isaac Ware, <i>A Complete Body of Architecture</i>, vol.1, London, 1756; Buckland also owned this book.</p>	 <p>The second-story landing of the Chase-Lloyd House (1769-1774) is a continuation of one of the finest public spaces in Annapolis. Two niches flanking an elaborately detailed door are framed with enriched architrave trim and a necking band framing the half-dome. These recesses do not extend to the floor but otherwise are nearly identical to the aedicule niche in the Senate Chamber. (Photo: Orlando Ridout V, 2000).</p>
<p>Niche and architrave, paint</p>	<p>Paint investigation has identified numerous layers of finish in the recessed niche. Fragments of original wall plaster indicate that after an initial layer of whitewash, a decorative finish, consisting of a creamy yellow paint randomly stippled with a glaze to mimic the appearance of stone, was applied.</p> <p>The next layer has been identified as a plain yellow coat, evidently chosen to match the faded faux-stone finish. This was likely in 1825, when documents indicate the room received a yellow wash. Throughout the later 19th and 20th centuries, numerous blues, greens and whites followed.</p> <p>Evidence indicates that the trim in the Senate Chamber was originally painted a grayish, stone color providing a subtle-two tone appearance.</p> <p>(photo: John Greenwalt Lee Company, 2008)</p> 	 <p>The paint reveal down to the original faux-stone finish of the niche also uncovered evidence of an overlying, three-dimensional decoration on the necking band. This detail, which has yet to be fully deciphered, appears to include a line of leaves. Additionally, a line of early nails runs horizontally across the dome at the midpoint. The function of these nails is not known. (Courtesy of the Maryland Historical Society, P 3.8)</p>	<p>In 1777, Ebenezer Hazard visited Annapolis and noted: <i>The stucco Work in the State House is very elegant.</i> ("Ebenezer Hazard's Travels Through Maryland in 1777." <i>Maryland Historical Magazine</i>, LXI (1951) 54)</p> <p>1825/05/07: <i>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.</i> Andrew Slicer was paid for painting the Senate Chamber on July 23, 1825. (Governor and Council, Proceedings, 1825-1830; MSA S 1071-36)</p> <p>1927: <i>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.</i> (Restoration of the [Old] Senate Chamber, <i>Maryland Historical Magazine</i>, Vol. XXII, March 1927; pages 54-62)</p>	 <p>The warm stone appearance that may have been the original finish of the Senate Chamber was similar to those represented in the assembly rooms of Bristol, England. (The Cloakroom, Clifton Assembly Rooms; oil on canvas; Sharples, Rolinda (1794-1838); © Bristol City Museum and Art Gallery, UK; The Bridgeman Art Library)</p>

Room Feature	Architectural Findings and Analysis	Images	Archival Evidence	Comments and Collateral Evidence
Niche and Dais Dais, 1800-1858	<div></div> <div></div> <p>The dais is the least clearly understood element of the rostrum. The original dais survived until the 1876 renovation work in the Senate Chamber, when it was demolished along with all the projecting elements of the rostrum. It is depicted in all of the various sketches of the 19th century, but is not visible in the 1868 stereograph. The 1905 restoration constructed a semi-circular platform with three risers, based on the schematic representation in the Columbian Magazine plan. Contrary to the evidence of the this plan, Trumbull, White, and Mayer all depict the dais with two risers—Mayer most clearly so. Only Losing dissents, depicting only one riser. During the phase I investigation in 2008, potential evidence was identified that supports the notion that the dais was lower. Ghosting from the bases of the original columns is visible on the pilasters at a lower level than the 1905 bases. Also, indications on the north wall suggest the dais was originally larger in diameter.</p>	<div></div> <div></div> <div></div> <div></div> <p>Four images of the dais steps from larger works, clockwise from upper left: Benson Lossing, Edwin White, John Trumbull, and Francis Mayer (for full images and citations, see above).</p>	<p>1905: <i>Niche</i> The niche itself was intact & a photograph gave the rest in connection with fragments which were preserved. The height of platform was shown on floor of niche. Shape of platform from drawg in Columbia [sic] Magazine. Undated and unsigned. Probably J. Appleton Wilson's notes re: "Reasons governing the Committee on restoration of the Senate Chamber at Annapolis for the interior detail." (Maryland Historical Society, Wilson Papers Collection, MS 833 - Box 6)</p> <div></div> <p>Photo: Removal of 1876 plaster and lowering of the 1905 dais reveals ghosting of original dais. (John Greenwalt Lee Company, 2008)</p>	<div></div> <div></div> <p>In 1905, Wilson used the Columbian Magazine plan as a pattern for the dais. (MdHS MS 833 Box 6 Folder 4)</p>