

ADDENDUM TO:
REMBRANDT PEALE MUSEUM
(Peale's Baltimore Museum & Gallery of Fine Arts
Old Baltimore City Hall
Male & Female Colored School No. 1
Municipal Museum of the City of Baltimore)
225 North Holliday Street
Baltimore
Maryland

HABS No. MD-398

HABS
MD
4-BALT,
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PHOTOGRAPHS

PAPER COPIES OF COLOR TRANSPARENCIES

WRITTEN HISTORICAL AND DESCRIPTIVE DATA

HISTORIC AMERICAN BUILDINGS SURVEY
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HISTORIC AMERICAN BUILDINGS SURVEY

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Location: 225 North Holliday Street, Baltimore, Maryland, 21202. UTM coordinates:
18.361137.4350156

Present Owner/Occupant: City of Baltimore, currently unoccupied

Present Use: Owned by City of Baltimore and named the Kurt L. Schmoke Conference Center at the Peale Museum since 1998; as of 2002, the building stood vacant

Significance: Quite possibly the first "purpose-built" museum building in the United States, the Peale Museum is associated with two prominent members of the Peale artistic dynasty: Rembrandt (who commissioned it in 1813) and Rubens (who managed the museum until it was forced to relocate 1829).¹ Rembrandt Peale founded the gas company in Baltimore and his museum building was the first structure in the city to have gas lighting. The structure has served a variety of important civic functions including housing Baltimore's City Hall (1830-78); Baltimore's Colored School No. 1 (1878-89); and the municipal museum (1931-96).

The Peale Museum is one of the few surviving structures associated with Baltimore architect Robert Cary Long. Reconstructed in 1930-1 by early an "restoration specialist," architect John H. Scarff, the building today is a remarkable example of 1930s Colonial Revival restoration theory and practice.

Historian: Laurie Ossman, Ph.D., Summer 2001.

¹For detailed discussions of the validity of the superlative, as well as the institution's place in the history of American museums, see: William T. Alderson, ed., Mermmaids, Mummies and Mastodons: The Emergence of the American Museum (Washington, DC: American Association of Museums, 1992); Bengt Thordeman, "Birth of the Modern Museum," orig. publ. in Svenska Dagblatt [Stockholm], trans. Edith Anderson for The Baltimore Sun 30 August 1955; Wilbur Harvey Hunter, The Peale Family and Peale's Baltimore Museum 1814-1830 (Baltimore: Peale Museum, 1965); Wilbur Harvey Hunter, The Peale Museum 1814-1964: The Story of America's Oldest Museum Building (Baltimore: The Peale Museum, 1964).

PART I. HISTORICAL INFORMATION

A. Physical History

1. Date of erection: 1814

2. Architect/builder: Robert Cary Long (1813-4); significant alterations in 1830 by architect William F. Small; 1929-31 by architect John Scarff

3. Original and subsequent owners, occupants, uses:

1814-29: "Peale's Museum and Gallery of the Fine Arts," owned and operated by Rembrandt Peale, managed (1822-29) by Rubens Peale

1830-1877: Owned by City of Baltimore, used as Baltimore City Hall

1878-89: Baltimore City Schools, Male and Female Colored School No. 1

1889-1916: City of Baltimore, Bureau of Water Supply²

1916-28: City of Baltimore, rental property used as organ factory; sign-painting shop; machine shop; bedspring factory

1928: City of Baltimore judges building unsafe for occupancy; issues certificate of condemnation; proposes sale on condition of demolition³

1929-96: City of Baltimore, restores and operates building as Municipal Museum, later officially renamed the Peale Museum

1996-present: City of Baltimore, faced with financial shortfall, closes Peale Museum, transfers collections to Maryland Historical Society and renames building "The Kurt L. Schmoke Conference Center at The Peale Museum." Due to building's non-compliance with ADA accessibility requirements for conference center use, the building remains vacant⁴

²Apparently the city's struggle to rid itself of the deteriorating building began long before the 1920s, see "Old City Hall on Holliday Street, Which Has Been Condemned and Will be Torn Down," Baltimore Sunday Herald, 24 June 1900.

³Most news articles at the time of the 1930 restoration and subsequent histories relay some version of this information. In particular, see Joseph S. Strohmeyer (former city water engineer), "I Remember When the Peale was a Water Works," Baltimore Sunday Sun (23 March 1952) for a "first person" account of this era.

⁴The information regarding accessibility is from a discussion with the City's ADA compliance officer, 15 June 2001.

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4. Original plans and construction: The only visual documentation of the building in this period is an engraving of the west elevation in the margin of Thomas H. Poppleton's 1823 "View of Baltimore" (Maryland Historical Society collection, reprinted 1873) and an annotated wall elevation sketch and partial plan by Rembrandt Peale of the lecture room (possibly the west gallery, 3rd floor, Peale Family Papers No. 000467).⁵ This information, with added material examination by architect Thomas Wollon (1992-8), in conjunction with additional documentary research suggests that the following elements of the present building date to 1813-4:

- footprint, consisting of a main block, facing west on Holliday Street; a hyphen opening to the south (garden), and an east building
- brick foundations (original material visible in southwest corner of the mechanical room), but not exterior facing therein
- south and east walls of main building; south exterior wall of hyphen; exterior walls of east wing
- floor framing, with the following exceptions: southeast corner room, first floor and possibly stair landing, second floor; west gallery, third floor⁶
- chimneys, except that of the northeast corner⁷

⁵The accuracy of the Poppleton image is problematic. The image is relatively small and not very detailed, i.e. it is unclear if the exterior walls were stuccoed or exposed brick. As early as 1830, bills and notes related to the City Hall conversion suggest that the three shallow arches on the second story of the frontispiece (central glazed, flanking ones blind) were already there, thus must date from the Peale period. Logic would suggest that creating these motifs in an already-existing flat wall would have required extensive reworking of the west front masonry, and there is no physical or documentary evidence to support this. There is also little physical evidence and no documentary support from 1830 of the rusticated quoins and piers Poppleton depicts on the entry level; likewise little evidence (either material or documentary) for the execution of the second level of the frontispiece with as the trabeate double-columned loggia (without any hint of blind arches above the three openings) form Poppleton depicts. Although many alterations occurred with city ownership in 1830 (discussed below) there is no evidence that radical masonry work of this type—removing rustication or creating blind arches—was undertaken. Little, if any, major work to have been done on the building between 1830 and 1930, so presumably whatever alterations were made to the frontispiece in 1830 remained more or less intact until the 1930 restoration. In conjunction with photographs dating back to the mid 19th century, the visual and documentary evidence cast doubts as to the whether Poppleton's image of the Peale depicted the building as it ever existed. This must have been architect Scarff's conclusion in the 1930s, as his reconstruction of the Peale Museum frontispiece bears very little resemblance to the one depicted in the Poppleton image.

⁶Based on measurements given in Rembrandt Peale's sketch of the lecture hall, Wollon identifies the lecture room as the third floor east gallery, which comes closest in size and arrangement of openings to the room in the sketch. Peale, however, specifically notes the height of the room as 14'9" and the present room (the highest in the building) is only 13' 3". Based on a notation on the partial plan that reads, "first rise of the platform for the visitor," Wollon theorizes that the lecture room, like the architect Long's contemporary lecture room at Davidge Hall, Maryland Medical College, featured a stepped floor arrangement that was, in the Peale Museum, later removed. This, he states, would have necessitated significant alterations to the framing of the floor and thus of the ceiling of the second floor gallery below. Materials supplies for the 1830 conversion to a City Hall (see below) contain enough joists and framing lumber to sustain Wollon's theory that the original stepped lecture room arrangement was removed early in the building's history.

⁷Wollon notes that the northwest chimney is unusually large and that the NE chimney was originally much narrower than the rest but was substantially altered to conform to type in 1930. he speculated that the narrow chimney may have been designed to accommodate a furnace designed by architect Robert Mills. Bryan (pp. 86-7) notes that Mills

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- two east windows, third floor
- original flooring believed to remain underneath later material. Historic material visible only between balusters on landings and at floor levels
- double-bead molding in following locations: surrounding first and third story windows; doorway on second level leading from hyphen into southeast gallery; double doors on third story (entrances to both east and west galleries)⁸
- third and fourth level newel posts⁹
- lath and plaster on knee walls and partitions (not ceilings) on fourth (attic) floor

5. Alterations and additions: Extensive. Documented alterations and repairs are summarized under the following headings:

Period One: Construction-The Period of Peale Museum Occupancy, 1813-29
[described in Hunter report]

Period Two: The Conversion to City Hall, 1830-48

Period Three: Adaptation for use as a school, 1878

Period Four: Major repairs in reaction to Threat of Demolition, 1906

Period Five: Restoration/Reconstruction for use as Municipal Museum, 1929-31

Period Six: HVAC and other alterations, 1978-81

Period Two: The Conversion to City Hall, 1830-48

The primary source of information regarding the extensive alterations to the building at this time is a series of construction bills, some signed and annotated by architect William F. Small, in the City Hall archives, Baltimore. Some alterations of this period have also been conjectured by Wollon based on material evidence as well as “negative evidence” of later alterations (i.e. no visual or documentary evidence to

employed this early central air system in his 1816 Patapsco Factory in Baltimore. For more on Mills and furnaces, see John M. Bryan, “Robert Mills Public Architecture in South Carolina, 1820-30” in Robert Mills, Architect, ed. John M. Bryan (Washington, DC: AIA Press, 1989).

⁸Wollon bases his belief that the double-bead molding dates to 1814 because of its use in contemporary Long buildings, such as Davidge Hall.

⁹Based on an order in 1830 for a mahogany newel post (which corresponds in material to those which now stand on the first and second floors), Wollon posits that the upper level (non-mahogany) newel posts from 1814 were retained in 1830 and thus remain in place today. Architect Scarff’s report of the 1930 reconstruction (transcribed below) clearly names the first and second level newel posts as newly installed items taken from the Thayer house on Cathedral Street. Because he does not mention the others, the assumption is that they were not replaced, ergo original. Wollon also accepts the wave-pattern riser facing of the present stair as original. Based on stylistic frequency of the pattern at mid-century, the present author would date the stair trim to 1830 at the very earliest, possibly 1878. Evidence (also noted by Wollon) of a previous, taller, baseboard on the stairs may relate to undocumented alterations to the staircase prior to 1930.

substantiate that a feature was created or altered after this period).¹⁰ Summary of alterations (all from 1830, unless otherwise noted):

- west and south elevations stuccoed, in a method referred to as “granitework,” indicative of a faux ashlar treatment of scored joints to suggest blocks and gray finish color¹¹
- central bay of frontispiece, entry level, recessed, and a three-bay Doric portico with seven wreaths on frieze were added. Blind rectangular panel above second level arcading appears “blank” in early images, indicating that signage for Peale’s Museum must have been affixed and removable, probably a wooden panel.¹²
- granite steps and flanking plinths added; also two cast-iron boot-scrappers
- roof receives wooden shingle treatment with copper flashing.
- gutters installed; water table and belt course are cut into existing masonry to receive down spouts
- nine brick chimney caps installed
- lightning rods installed
- sash weights ordered, probably for installation on existing windows, as no orders for new sashes survive
- shutters and hinges purchased and installed¹³
- four large granite stones ordered, for unspecified use, possibly as footings in main building¹⁴
- existing double entry doors receive glazed insert panels
- partition wall installed on second floor, west gallery
- many joists and framing lumber ordered, suggesting some extensive reframing, possibly a “leveling out” of the stepped floor of the third story lecture hall (west) and related adjustments to ceiling level on second story below
- large mahogany newel, corresponding to existing element on entry level, installed, indicative of some alterations to staircase at this time
- vault doors ordered, location of vaults unknown
- “patterae,” two chandelier hooks ordered, possibly as part of interior decorative upgrade that includes extensive list of furnishings and fabrics

¹⁰Wollon states that the earliest image of the building known to him dates to 1877, presumably referring to #MC10401 in the MHS Collection. However, MHS photograph # CC352, “Laying of the Cornerstone of City Hall” (dated 1867), also shows the Peale building, albeit with no noticeable differences from the 1877 image.

¹¹Much is made in the 1930s newspaper coverage of architect Scarff’s determination, based on craftsmanship details in mortar joints, that the structure was originally exposed brick. However, documents cited by Wollon state that a quantity of stucco materials was purchased in 1830 for the purposes noted above.

¹²Wollon also conjectures that the bill for “7 ornaments to frontispiece” refers to seven wreaths that appear in mid-century images of the architrave of the Greek Revival portico.

¹³While Wollon believes that some shutters must have existed—at least on the entry level—in the Peale Museum period, the quantity of materials, including mounting hardware, suggest that most, if not all, of the shutter treatment dated from 1830.

¹⁴Wollon notes that the hyphen and east building had no basement until 1930.

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- coal stove, fenders and six “grates, pans and blowers” ordered, indicating wholesale replacement of any Peale-era heating system
- resolution dated 1838 allocates funds to “alter stairway to 3rd floor for more direct entrance and adjust openings in passage to increase light”¹⁵
- The following list of additional materials ordered in 1830 indicate the extent of work at this time, much of it impossible, at present, to specify, but does indicate the extent and nature of changes at this time¹⁶:

Group A: cullings [low-grade scrap lumber]; scantling [studs]; joists; these materials indicate reframing and extensive interior alterations

Group B: lumber and panels (including some mahogany) for decorative woodwork; cornices; moldings; glass panes of four sizes plus oval lights; interior grade plaster; paint, including pigments

These materials indicate that the building’s interior was greatly embellished from its (presumably quite simple) Peale-era appearance, probably to reflect the elevated status of the official civic functions and the occupants of the building at this time.

Group C: Hardware, including locks and lock parts; hinges, flush bolts; springs; nails; screws; pulleys

These materials indicate that practical, as well as decorative, alterations were quite extensive in 1830.

Period Three: Repairs and Adaptations during the period of Male and Female Colored School No. 1

The primary source of documentary information for this period is the 1878 report of the city building inspector; no interior photographs are known, but a few exterior views from this era survive.¹⁷ The inspector’s report is such a valuable source, it is transcribed in its entirety:

In accordance of Ordinance No. 17, approved April 13th, 1878, THE OLD CITY HALL BUILDING ON HOLLIDAY STREET has been repaired and modified to fit it for school purposes, and it was turned over, the latter part of last August, to the custody of the School Commissioners, who have dedicated

¹⁵Cited in Wollon, this resolution suggests slightly different possibilities to the present author, namely: a) much less of the original staircase remains than Wollon accepts; and b) the term “passage” does not refer to any surviving feature but rather indicates that the partition Wollon cites as part of the 1878 work was, in fact, constructed in 1830 (either solo or in conjunction with floor-level alterations), and the lighting provision refers to the installation of skylights in this area in 1838.

¹⁶The transcription and most explanatory notes are taken from Wollon’s study.

¹⁷“The Old City Hall on Holliday Street,” in “Report of the Inspector of Buildings,” Annual Address of the Mayor of Baltimore City (Baltimore: Municipal Government Printing, 1878): 700-703.

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it to the use of colored pupils, under the title of Male and Female Colored School No. 1. The original plan of the building has been adhered to, with the exception of dividing the room formerly used by the First Branch of City Council as a chamber into two rooms, and similarly the portion of the building immediately under it, in the first story.¹⁸ The building in the rear of the old council chamber was taken down, in order to make room for a yard, and also for an adjunct building enclosing a rear stairway.¹⁹

The plan of the building may now be described as follows:

The first story is entered by a wide door on Holliday Street, opening into a roomy hall, containing an easy open stairway ascending to the second story; on each side of this hall are two classrooms; the rear end of the hall connects with a lateral passage [the hyphen] leading to a door opening on the south yard, and also to a door opening into the two classrooms in the rear end of the building.²⁰

The second story is reached by ascending the front hall stairs, which land about at the centre of the building, in the front of which are three classrooms and a reception room, and to the rear are two classrooms; all these rooms have separate access to them by passages. The exit from the second story is made by descending an easy platform stair to the rear vestibule in the first story, which has a door on one side opening in the north yard, and a door on the other side opening on a public alley ten feet wide²¹; so that ample egress is provided in the building, to be voided in cases of emergency, panic or danger.

The second story contains five classrooms. The present capacity of the building (as restored)²² is, then, eleven class-rooms, which out to seat comfortably five hundred pupils. And as no requisition was made by the Commissioners for the use of the third story, and consequently no appropriation made for repairing it, this story has received no attention; but should it be required it ought to have capacity for one hundred and twenty additional pupils. In repairing this old building no attempt was made to modernize any feature of its character; but, on the contrary, a studious care was taken that every part necessary to be renewed should be in strict keeping with the original which it replaced.²³

The main object kept in view was to strengthen it in all its weak parts and to make it as comfortable as possible for the occupants, for whose use it was designed. Particular attention was given to the thoroughly [sic] pointing up of all

¹⁸Wollon notes the 1878 partition (which he locates in the east wing) in his notes on the 1830s alterations.

¹⁹This indicates the presence of an outbuilding for which no documentary evidence survives. If various statements that the Peales resided in the building are accurate, the lack of evidence of a kitchen in the surviving building raises the possibility that the structure demolished in 1878 was an 1814-era kitchen. The adjunct stair tower from this period does not survive.

²⁰This paragraph substantiates Scarff's "widening" of the entry hall as it existed in 1929; it further substantiates Wollon's assignment of the 1878 partition walls to the east wing.

²¹This passage leads Wollon to identify this rear stairway as the 1878 stair tower, no longer extant.

²²The word choice "restored" in this context suggests that certain aspects of the plan and decoration recognized as 1830s work were removed. More importantly, it suggests that the 1814 building had already achieved some status as a historic structure of value in its early state.

²³Given the date, this passage is a remarkable statement of historical consciousness, as noted above. Whether this was due to the building's Peale era association—as implied by the emphasis on "original state" noted above—or to its association with city government or, indeed, both is not clearly defined. Wollon ascribes changes to the frontispiece—most notably the substitution of a plain frieze and cornice—to this period. Based on the inspector's statement explicitly noting the retention of *character* (which, in 19th-century parlance, would almost certainly refer to the use of the classical orders and related ornament), the changes to the frieze and cornice surely predate 1878.

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the defective joints in the brick walls with the best Portland cement; and the exterior of the front wall was stripped of the old mortar coating and replaced by two good coats of Portland cement, spread over the entire surface, and it is expected that this will eventually prevent the moisture on the outside from penetrating to the interior surface of the walls and will no doubt add much to their cohesive strength.²⁴ The lateral walls of the back building (old First Branch Council Chamber), were tied by tension rods passing through the out of one wall, through the cross partitions, to the out of the other wall, secured at their ends by good strong iron washers and set up in their centres [sic] by swivel screws. This was done in order to counteract any tendency to an outward thrust. All the joists, girders, studs and other timbers have been thoroughly inspected, and wherever found defective they have been removed and replaced by new, of good sound qualities, suitable for their respective positions. The first story has been reflected throughout, and the walls of each room have been wainscoted [sic] all around up to the height of the window sills; glass partitions have been put up in the first and second stories of the back [east] building. The front stairway has been thoroughly restored,²⁵ and a new back building, containing a rear stairway has been erected. All the door and window frames, doors, window-sash and shutters throughout the building have been thoroughly overhauled and properly adjusted, and where necessary have been renewed and retrimmed [sic]. The entire first story has been replastered, and the second story repaired and pointed up throughout. The tin roof has been carefully examined and all necessary repairs done to make it tight; also, all the proper leaders, gutters and down spouts renewed and adjusted so as to shed the water from the building.²⁶ The whole of the woodwork on the exterior of the building, as well as on the interior of the first and second stories of the building, has received three good coats of paint, and the exterior of the front [west front] has received four good coats of paint over its entire surface.²⁷

The front pavement has [sidewalk] has been relaid with new bricks, and the yard properly graded and paved. In short, every part of the building, outside and inside (except the interior of the third story) has been thoroughly renovated, and the work has been done in the best and most economical manner, and it is believed that this building is (now) a very fair type of a modern school-house, and that the city has shown a laudable and judicious economy in utilizing this old monument, and thus preserving it as a relict [sic] of the past.

The inspector's concluding comments clearly demonstrate that as early as 1878—only 65 years after it was built—the Peale Museum Building was regarded as a “monument” of great civic importance. The use of terminology such as “preservation” and “restoration”

²⁴This passage not only substantiates the stucco surface of the front and the exposed brick elsewhere on the exterior, but also documents a moisture exchange problem that almost certainly led to the need for the entire west front (described at that time, see below) as severely bowed, to be rebuilt in the 1930s reconstruction.

²⁵This statement clearly indicates that the stairway was significantly altered in the 1830s and further substantiates the present author's belief, based on stylistic type, that the riser trim seen on the present stairway dates to this period.

²⁶The implicit need for these repairs also suggests a prolonged water intrusion problem in the building that probably contributed to the structural problems detected in 1900, 1906, and 1929 (below).

²⁷This treatment, combined with the use of Portland cement, would have been standard remedial work at the time, but doubtless contributed to long-term moisture problems in the west elevation, which 1929-30 sources single out as notably more deteriorated than the rest of the exterior walls.

at this date implies the building's early status as a focal structure of the city's historical self-consciousness.

Period Four: Major repairs in response to threat of demolition, 1906

On June 24, 1900, the Baltimore Sunday Herald ran a photograph of the Peale Museum Building with the caption: "Old City Hall on Holliday Street, which has been condemned and will be torn down."²⁸ No story accompanies the captioned image, and additional research into city records will undoubtedly uncover the decision to demolish and the subsequent reversal of that decision. Perhaps the newspaper image sparked public outcry, because on September 23, 1906, the Baltimore Sunday Sun ran a three-column story, with accompanying sketch by A.Y. Hambleton, summarizing the building's history and noting that the building is "undergoing extensive repairs."²⁹ As in 1878, the work is referred to as "restoration." Specific work is described:

The repairs are quite extensive to the exterior, as well as inside the building. The north wall which for many years has had a most distressing curve is to be torn down and a new one erected. Parts of the other walls are to be strengthened. The numerous little offices at the back of the first floor are to be done away with and that part of the building made into one compartment.³⁰ On the second floor, the old Council chamber in the rear [east] is to be divided into two parts, and the resulting rooms used, respectively, as tool and sleeping rooms for the reserve corps of the department.³¹ The front of the building will not be changed, undergoing simply a process of restoration. Transforming hands have been laid on the old building only after many years of hesitation. For the last quarter of a century [sic]³² it has stood condemned by the Building Inspector's Department of the city, and there has been a standing jest that no one cared to take the initiative in having it either torn down or rejuvenated. The workmen on the old building at present say that it could have weathered storms of several more winters. The walls are at least 18 inches thick, and are bound together by iron girders [sic] and bars that add immensely to the structural strength of the edifice.

A Relic of Other Days

The restoration was taken in hand none too soon, however. As the building stood a short while ago [implying the work is largely complete by the date of the article] the north wall had a bulge like a barrel, the other sides leaned sympathetically toward it and, down the back and front, zig-zag cracks of alarming appearance added little to the peace of mind of the occupants.

²⁸Clipping from MHS vertical file, no page or column noted.

²⁹Clipping from MHS vertical file: "Old City Hall a Famous Landmark of Baltimore," with separate sheet for image captioned, "The Old City Hall on Holliday Street, A Famous Landmark in the Older Part of Baltimore," both dated 23 September 1906 (Baltimore Sunday Sun, np).

³⁰This statement indicates that when the Bureau of Water Supply took over the building from the school in 1878-9 many partition walls were added at that time.

³¹The need for a partition indicates that the 1878 partition walls were removed, most likely after the school vacated the structure in 1889.

³²"A quarter century" would have dated the condemnation to 1881, or, merely three years after the inspector's glowing and confident report of 1878, transcribed above.

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This historic old structure at present has rather an odd look. Across the street from it machine shops and electrotyping houses run at full blast, and the narrow thoroughfare in front is congested with a stream of heavy drays, the big York Road electric cars and other vehicles. Like some aristocratic conservative old gentleman, that has outlived his day of activity and been caught in the eddy of the new, the old museum and City hall looks disapprovingly down upon the conglomeration at its feet.

The last paragraph provides a striking glimpse of the shift in perception toward the building that underlay its salvation in 1906, and its restoration in 1929. While the historical value of the building in 1878 is not clearly attributed to any specific set of qualitative or associative values, by 1906 the Peale Museum is being defined as an emblem of Baltimore's genteel past, in danger of being lost in the welter of mundane activities of modern transport and commerce. The article goes on to give a history of the building, emphasizing its associations with the Peale family, "famous architect" Robert Cary Long, and its museum function. The more recent history is introduced as the "political chapters of its eventful history." The cultural associations of the building are, in 1906, gaining pre-eminence over the political ones as the primary qualitative criterion for its value.

Period Five: 1930 Restoration/reconstruction

By 1929, the Peale was again condemned and threatened with demolition. "[There] arose a popular movement to rescue the historic old building and to make of it a museum of the city similar in function to the Museum of the City of New York or the Musée Carnavalet in Paris."³³ With the support of then-Mayor Broening, the building was "reconstructed" by architect John Scarff and reopened October 15, 1931.

Scarff's work was widely covered in the press (much of will be discussed under "historical context," below), but only two primary sources document his work: the so-called "1930 blueprint" (now in the collection of the Maryland Historical Society), consisting of eight sheets with notations, detailing the planned work; and a two-page report by Scarff, which accompanies the drawings. It is noteworthy that the architect refers to the work as "reconstruction," while the press and later sources preferred the term "restoration." Scarff's report clearly states that most of what is visible today is reinstalled fragments of ca. 1820 local buildings reassembled within the (by 1931, largely rebuilt) shell of the Peale Museum building. Scarff wrote:

At the start of the work of reconstruction [1930], the Holliday Street facade was covered with stucco. Upon its removal it was discovered that all the mortar joints were tooled and showed a small bead. The bricks were covered with hack marks evidently to secure adhesion of the stucco. The wall itself was found to be in extremely bad condition structurally, with a sufficient bow out

³³Richard Carl Medford [Director of the Peale Museum], "Baltimore's Municipal Museum," Johns Hopkins Alumni Magazine November 1944: 5.

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into the street [west] to mask it actually unsafe. Just at this time, three old residences at the southwest corner of St. Paul and Saratoga Streets were being demolished. A stone on the old buildings bore the date 1819. The bricks of the exterior were almost identical with the damaged bricks of the Peale facade, in many cases the interior trim was the same. All of these old bricks were purchased and the interior trim, doors, hardware, some pine flooring³⁴ and the mantel that is now in the northeast corner room on the first floor of the reconstructed museum (the mantel in the Director's office is a copy made of old wood). The Holliday Street wall was removed and rebuilt with the Saratoga Street brick. The old brick joint was imitated with a specially made tool.³⁵ The Saratoga Street trim was reused in the first floor hall and all the smaller doors in the museum and the jambs to the temporary exhibition room are the Saratoga Street doors.

Also at this time (autumn 1930) the City was making plans for the demolition of the Old Pratt Library on Mulberry Street and the row of old residences on the west side of Cathedral Street from Mulberry to Franklin Streets. Permission was obtained from the City to secure what materials there was [sic] suitable for the reconstruction of the museum.

The marble floors were taken from the old Pratt Library and reused in the loggia, the first floor hall,³⁶ the hearths and the fountain and fountain pavement (except that the pieces of white marble 9"x18" in the pavement and back of the lion's head in the fountain were taken from the Robert Goodloe Harper house on the southwest corner of Cathedral Street and the alley). The locks throughout the museum building came from these houses. The lock on the front door was removed from the vestibule door of the Harper house, and the Siena marble mantel in the 1840 parlor came from the same house. The corner cupboards in the temporary exhibition room are entirely new and were suggested by the necessity to cut the northwest corner to obtain access to the workroom. The six stove niches throughout the museum are original and Rembrandt Peale's account book at the Maryland Historical Society shows that he bought more than one stove for the building. The entirely new radiator enclosures in these niches were suggested by the original stoves in the entrance hall of the Octagon House in Washington, D.C., built in 1800 for John Tayloe.

The handrail, newel and balusters, from the first to the second floors, are very similar to the original ones in the museum building, but are finer. They were removed from one of the Cathedral Street houses just south of the Harper house, sometimes known as Dr. Thayer's.

The slate used in the garden were [sic] the old toilet stalls in the building before reconstruction. The stone bench in the garden was part of the residence on Fayette Street on the site of the Post Office. The three pine floors are from the Saratoga Street house [presumably the Harper house].

All the other details of the reconstruction work are modern and are the architect's conception of what is suitable. The second story front room, for example, is such a new room.³⁷ The original building was extremely simple without interior ornamentation of any kind. The architect, in his endeavor to be true to the spirit of the 19th century, studied the building itself to learn its true history and the records of all the local libraries and historical societies, together

³⁴Salvage pine flooring is found in the first floor southwest, southeast and northwest rooms. Everywhere else, the flooring is new, white oak, installed in 1930.

³⁵In addition, Wollon notes that sandstone foundation facing and belt courses were added at this time.

³⁶The identical material in the hyphen must also be included in Scarff's term "hall."

³⁷Partition walls of uncertain but recent vintage were removed to create one big space.

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with details of contemporary buildings still standing. For example, the lamp standards at the entrance were inspired by similar ones before the Unitarian Church at Charles and Franklin Streets, Baltimore; the iron grille in the loggia, by similar ones at Homewood. The cartouche over the entrance, bearing the City's seal, was carved from the wood of an old girder removed from building and now replaced with steel.³⁸ The original building had a wood shingle roof, which was removed during reconstruction. The "Fine Arts Gallery," second floor, at first had no windows. Windows were cut in 1830 when the City altered the building for the uses of City Hall. They [the windows] were closed [bricked up] in 1930.³⁹ The garden is entirely new and was made possible by the removal of a stable built by the City in 1830.

The architect obtained assistance from the account book of Rembrandt Peale at the Maryland Historical Society, the contemporary newspaper accounts of the building, and Poppleton's map of Baltimore, published 1829, which shows the facade of the museum, also Lucas' guide to Baltimore, etc., etc.

The third story panel on the facade was original intended for a bas-relief but it seems it was never placed. Mr. Magill Mackall is now working on a design in stucco for this panel.

In addition to the work described above, Scarff removed partition walls from the entry hall, thus "restoring" the original width of this space. The north and south interior doorways were treated as double doors, each centered on their respective walls, and each one consisting of an operative southern panel and a false "double" on the north side. This allowed the doorways to be visually centered when seen from the entry hall while the single opening also appeared centered when viewed from within the rooms. On the second floor, a passage was created to allow direct access to both the northeast and southeast galleries from the hyphen.

The significance of Scarff's methodology and public perceptions of the work and the institution are discussed under "historical context" below.

Period Six: 1970s-present (especially 1978-81/3 Mechanical and Functional Upgrade Project)

The Peale Museum building file at the Baltimore City Commission on Historical and Architectural Preservation (CHAP) contains dozens of permits, notices to proceed, and other evidence of alterations to the building from the 1970s to the present. The most concentrated and significant period of work occurred from 1979-81, shortly after the retirement of longtime museum director Wilbur H. Hunter and focused on the installation

³⁸Steel reinforcing was added beneath the first floor and in the east wall under the stairwell.

³⁹Wollon summarizes the altered window schedule of 1930: the west front windows are based on the rhythm depicted in the Poppleton engraving; windows were added on the south side of the first story; windows in the northeast corner were made to conform with those of the other three corners of the main building and compensate for the irregularity of the anomalous pre-1830 chimney in that corner; windows in the east gallery of the second floor, believed by Scarff to date from 1830 were removed (Wollon, based on measurements given by Rubens Peale in an 1824 document, has identified these now-lost items as likely original).

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of central air conditioning.⁴⁰ A slew of newspaper articles from this period describe the need for systems upgrade, financial shortfalls that delayed completion of the project and, in September 1981, a grand reopening.⁴¹ The following summary (from CHAP files) states the projects and the dates work was authorized by the City:

1. December 9, 1977: Installation of two iron handrails by Krug and Co., designed as copies of those in front of Unitarian Church on Franklin Street
2. March 6, 1979: CHAP approves proposal from Museum to undertake a Four-Phase renovation, including:
 - a. on the north side, an existing 10' "indentation" [north side of hyphen] to be enclosed (made flush with existing surface) to create an interior stairway and fire tower. Two existing windows would be remounted, one first story window blocked (permit issued March 16, 1979)
 - b. also on the north side, installation of a steel delivery door
 - c. construction of a cooling tower to house new central a/c⁴²
3. June 23, 1980: Notice to Proceed issued for enclosing the vestibule with glass in support of climate control system
4. January 17, 1983: Museum requests permit to construct new chimney along east wall, east wing, as flue for new gas heater to be installed in newly excavated basement (notice to proceed dated February 10, 1983)
5. August 31, 1984: All exterior mortar joints rakes and repointed with silicone-based compound.
6. November 3, 1989: Meeting minutes note deterioration of sandstone foundation facing and discuss options for replacement or consolidation
7. November 6, 1989: Smeallie, Orick and Janka, architects, authorized to proceed with replacement of foundation facing and cap band on exterior with Pleasant Hill Buff Sandstone; work scheduled for March 15-April 15, 1990.

In addition to the work documented through permits, the following recent work is clearly visible today:⁴³

1. east gallery, first floor, wainscot
2. red oak floor patches in the rooms with white oak flooring from 1930
3. door locks, including keypad security system in entry hall (c. 1997)
4. dropped ceiling in northeast gallery, third floor (c. 1980)

⁴⁰"Director of Peale Reveals Plans to Retire Soon," Baltimore Sun 15 November 1978: np.

⁴¹For clippings on this work, see Peale Museum file at CHAP (generally page numbers not noted): Baltimore Sun 1/20/79; 11/10/79; 11/13/79; 12/10/79; 7/20/80; 9/26/80; 9/2/81; 9/11/81; 9/17/81; 9/19/81; 9/25/81; 8/19/82. For most thorough account of the work, see 9/19/80.

⁴²Permits on file show that some air conditioning was installed in the building (a 7.5 ton water-cooled unit housed on the third floor) beginning in September 1973. This system was said to have required no major alteration to the structure. News accounts of the 1979-81 systems work, however, often refer to the lack of any climate control in the building.

⁴³For this section, the present author blends Wollon's study with visual examination of July 2001.

5. electrical panel boards on main stairway
6. track lighting in entryway and galleries
7. full excavation to create basement under east building; excavation to create additional workspace in basement of main building, plus mechanical room. (c. 1980)
8. removal of “false” doors installed by Scarff in entry hall and reinstallation of them in three offices in east wing
9. removal of all reproduction stoves from 1930; sealing of stove niches⁴⁴
10. removal of three corner cupboards and “false front” of clipped corner from 1930s (East Gallery, first floor)
11. alteration/removal of transom panels in doorways of east room, third floor, to conceal or accommodate a/c ductwork.⁴⁵
12. installation of salvaged archway between main building and hyphen, first floor (date unknown)
13. removal of reproduction mantel in northwest room, first floor, and replacement with salvages period piece (date unknown).

It appears that, in addition to the installation of HVAC systems for museum collections, some effort was made ca. 1980 to “undo” the elements of the 1930s work that were documented as reproduction.

In summation, the detailed material evidence indicates that the Peale Museum building today is an architectural patchwork of various historic periods. Its present appearance is predominantly the material and aesthetic product of the 1930s reconstruction at the peak of the American Colonial Revival.

B. Historical Context

Colonial Revival architecture and design does not rely solely on models created prior to July 4, 1776. Extensive research and study in the last decade have demonstrated that, in its regional manifestations, the Colonial Revival may refer to culturally-constructed eras “as late as” the immediate ante-bellum years in the deep South. Thus, while the Peale Museum building was originally built in 1813-4, the civic perceptions and historical processes by which it has been enshrined as a pre-eminent emblem of Baltimore’s “golden age” are those of the Colonial Revival.

The decades immediately before and after the War of 1812 marked one peak of Baltimore’s fits-and-starts commercial growth but a particularly distinct moment in its cultural

⁴⁴Wollon notes that the stoves were given to Davidge Hall in 1981.

⁴⁵Wollon argues convincingly that these doors were probably among the few remaining Peale-era elements of the building.

aspirations.⁴⁶ The city assumed a mantle of cosmopolitanism, coincident with the Neo-Classical and Federal styles in architecture. Perhaps because of the patriotic associations of this period with the city's bombardment—and survival—during the War of 1812, this era has assumed a definitive, mythic status in the cultural consciousness of Baltimore as the city's "Golden Age." The Peale Museum has, through historical processes associated with Colonial Revivalism, become a focal monument of civic identity.

The Building Inspector's report of 1878 (cited above) indicates that the building was perceived as possessed of historic value almost immediately after the National Centennial in 1876 (the conventional starting point of Colonial Revival in America). It is not clear, however, how much of that perceived value was due to the associations with the Peale Museum or with the later offices of City government. By 1906, however, the Peale associations are clearly gaining ascendancy, suggesting that Baltimore's historical consciousness had begun to focus on the Federal period for its chosen definitive past.

By 1930, the Peale assumed many applied meanings. A sample of the contemporary press coverage reveals a cross-section of issues and values received apotheosis in the perception of the Peale: modern methodological rigor and the authenticity of the recreated past (*pace* Colonial Williamsburg), civic boosterism, and a local legacy of gentility and good taste among others.

Press coverage of the 1930 restoration emphasizes architect Scarff's research and scholarship in "restoring" the building in near-heroic terms:

[Scarff] has dug into the archives of the city and he has finally succeeded in unearthing drawings made after Richard [sic] Cary Long, the original architect,⁴⁷ and other evidence of what the building was in its original form ... Because he finds the historian's as well as the architect's interest in the task, he has been in correspondence with museums and individuals in other cities. He has learned much about paintings and other objects which were in the original building—among them portraits of Rembrandt Peale, his wife and his daughters by the artist himself.⁴⁸ ... An example of how he forced the outlines of the old building, as it was a century or more ago, to reemerge from the past—those outlines differ widely from the present outlines—is furnished by the detail at the entrance. He observed that the sandstone of the top step was worn in places and that the lower steps, of granite, were not worn. This suggested that the original entrance was different than the present. He went down in the cellar and found evidence of a portico with free pillars standing out from the door. He hunted in the archives and found bills for granite for the steps of City hall ...

⁴⁶Robert J. Brugger, "Suspended between Hope and Memory," Chapter 5 in Maryland: A Middle Temperament, 1634-1980 (Baltimore: Johns Hopkins UP, 1988).

⁴⁷Presumably this refers to the Poppleton engraving, the only early source Scarff himself cites in his account, transcribed above.

⁴⁸The emphasis on portraiture rather than say, the known collections of curiosities such as a mastodon skeleton shows the chosen emphasis on the elements of the Peale Museum collection which were considered most "genteel" at the time.

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Hunting further, he found a drawing of date 1814.⁴⁹ There the pillars were, as he had expected. So the restored building will be marked by pillars.”⁵⁰

Perhaps influenced by the work at Colonial Williamsburg, the accounts of the Peale Museum “restoration” take pains to attest to the scholarly methods and accuracy of the result. Still, as Wollon notes, Scarff also followed Williamsburg-type methodology in applying Beaux-Arts based aesthetic standards to create symmetry and regularity the building may have originally lacked.⁵¹ A particularly telling quote comes from local collector Chester W. Snyder, a member of the restoration committee appointed by the Mayor to oversee the work:

We expect to return Peale’s Museum to the city next summer restored to its original form, perhaps a little better than it was originally, for we have learned that Peale was short of funds as he progressed with the work of putting up the building. Old drawings which he used [unknown, not noted by Scarff] show, when compared with the building, that he did not put into it a number of things which he had undoubtedly planned.⁵²

Where scholarly evidence did not suffice, wishful thinking ensured that the Peale Museum would depict Baltimore’s past as Baltimore’s then-present wanted it to have been. As Scarff himself clearly preferred the term “reconstruction,” the popular word choice “restoration” indicates a willful desire to believe in the genuine-ness of the building as it appeared in 1931, as well as a certain tacit desire to presume upon this idealized past as a role model for the present. “When Peale set up his museum there was glamour in Baltimore.”⁵³ The fact that the Peale Museum “restoration” occurred during the Depression also explains why the building’s associations with a bygone age of prosperity and gentility received so much emphasis in the press:

[The restoration] is an effort to evoke from the past something of the spirit of Baltimore’s great period. It was in those years between the War of 1812 and the Civil war that the two attained its highest relative position among American cities. Both its population and its wealth then were small in comparison to what they are now; but its importance nationally was colossal ... And no-one can deny that Baltimore may remember that period with pride and emulate it with profit.⁵⁴

While the Colonial and Federal styles may seem antithetical to modernism, the coincident distaste for the perceived clutter and over-elaboration of the preceding Victorian era marks the taste-based rhetoric of the Peale “restoration” in 1930:

[One] who steps into the restored Peale Museum cannot fail to realize that he is in the a house of a period that possessed dignity as well as grace. The over-elaboration that later

⁴⁹ Again, this must be a hyperbolic reference to the well-known Poppleton image.

⁵⁰ “Peale Building Restoration Expected by Next August,” unidentified clipping, ca. 1930, MHS vertical file.

⁵¹ Scarff’s use of false doors to create symmetry in the entrance hall is a good example of this, much as architects Perry, Shaw & Hepburn altered known doorway placements in the Capitol in Williamsburg to conform to axis.

⁵² Harry S. Sherwood, “Restoring the Peale Museum,” unidentified clipping, ca. 1930, MHS vertical file.

⁵³ Gerald W. Johnson, “Ghosts in Holliday Street,” unidentified clipping, ca. 1930, MHS vertical file.

⁵⁴ Johnson, np.

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made a horror of American interiors was not yet fully developed, while the sense of proportion which was the great virtue of the Georgian had not yet deteriorated.⁵⁵

The press accounts also emphasize the Peale's importance—as both a museum and as an architectural artifact—as an emblem of Baltimore's gentility. This emphasis dovetails with stereotypical Colonial Revival rhetoric of selecting certain segments of the past to reinforce the validity of then-current self-conceptions and values. While the original Peale museum followed in the tradition of "Cabinets of Curiosities" and showed a variety of scientific, archaeological, natural and performance-based attractions in addition to fine art (leading Rubens to refer to the institution as "the circus"), the reconstituted Museum of 1931 was all about high-style portraits, fine furnishings and antique silver. Wollon notes the strong influence of Homewood, the Carroll mansion at the center of the new campus of Johns Hopkins' College of Arts and Sciences, on the expectations held for the Peale's appearance. This chosen emphasis on the genteel tradition sidestepped eyewitness evaluations of the museum collection assembled by the Peales, who were, "[Well] known for their devotion to natural science, and to works of art. It is not their fault if the specimens which they are enabled to display in the latter department are very inferior to their splendid exhibitions in the former."⁵⁶ Although the original Peale museum combined high art and popular entertainment—and struggled to make ends meet—visitors to the Peale Museum in 1931 were greeted with the strains of chamber music, the door held for them by footmen attired in period livery.⁵⁷

A final noteworthy aspect of the Peale reconstruction of the 1930s is the extensive use of salvage materials, both in the building itself and in the installation of the Union Bank pediment in the garden. Further research may determine if Scarff's use of relics of Baltimore's past monuments was conceptually indebted to the renowned courtyard at the École des Beaux-Arts in Paris, which presented architectural fragments of monuments as not only a gallery of aesthetic and didactic objects, but as inspirational models and a dictionary of motifs for new design. Certainly, the re-use of parts of prominent buildings then being demolished in the new municipal museum suggests that Scarff knowingly created a pastiche of Baltimore's best buildings (thus preserving some elements of houses that would have otherwise been lost without a trace), while the press and public chose to see it as a meticulously recaptured relic of the genteel past.

PART II: ARCHITECTURAL INFORMATION

A. General Statement

1. Architectural character: Colonial Revival. The building's present footprint (with the exception of the north wall fire stair) is original to 1813-4. The front and north

⁵⁵Ibid.

⁵⁶Frances Trollope, *Domestic Manners of the Americans*, 1839 (London: Century Publishing, 1984): 174.

⁵⁷Cherrill Anson, "Curious Place With a Curious History," *Baltimore Sun* 15 November 1964.

walls are entirely reconstructed (the former in 1930, the latter in 1906). The interior bearing walls and major partitions are approximately those of the arrangement of spaces in 1813-4. With few exceptions (noted above) all visible interior decorative elements date to 1930 or later. No original surface treatments are visible on the interior.

2. Condition of fabric: Good

B. Description of Exterior: Overall dimensions: original lot 51 x approx. 100',⁵⁸ see Hunter report above for detailed descriptions of the exterior

C. Site

1. Historic landscape design: There is no evidence for any formal landscape or garden arrangement from the period of Peale occupancy (1814-29) until the reconstruction of 1930-1.

References in the 1878 Building Inspector's report (transcribed above) indicate that, at that time, the building was open to the north side ("north yard") and closely bounded by some unspecified structure(s) to the south ("alley"), probably associated with neighboring Zion church (which dates to the 18th century). Sometime between 1878 and the Hambleton sketch published in the Sun in 1906, the present brick commercial building on the north side was built, creating a narrow alley. The 1906 sketch also shows that the south perimeter (adjoining the Zion church property) had been established.

Scarff notes the creation of the walkway along the south side of the building in 1930, built with reused slate from a demolished bathroom in the building. Plantings are not documented.

The most striking part of the 1930 garden design is the installation of the monumental sculpture pediment, which was salvaged by the Consolidated Gas Company from Peale museum architect Robert Cary Long's roughly contemporary Union Bank Building (corner Charles and Fayette Streets, built 1809, demolished 1868). The sculpture is attributed to Giuseppe Franzoni and Giovanni Andrei, both of whom worked on the U.S. Capitol building.⁵⁹ The gas company installed the

⁵⁸Dimensions given in a 24 January 1830 report to City Council on the advisability of renewing a two-year lease with the Peale family for the property. Figures, in turn, refer to original deed of sale of property to Rembrandt Peale, 1813, in the Baltimore City Archives.

⁵⁹This attribution to Franzoni and Andrei appears as a *fait accompli* in all the sources consulted, without substantiating reference. An advertisement by sculptor Augustin Chevalier in the American and Commercial Daily Advertiser [Baltimore] 29 November 1832, p. 4, lists "*basso relievos* of the Union Bank" among his references. Given that the pediment is hardly low relief, and that the building featured low-relief swag panels of the side elevations identical to those of other Chevalier commissions, the two attributions can be considered complementary,

pediment on the front of its manufacturing plant on Leadenhall Street. In 1930, the Leadenhall Street plant was slated for demolition and the Peale museum commissioners urged the gas company, as tribute to its founder, Rembrandt Peale, to donate the sculpture to the museum. As the chosen site for the sculpture—the north wall of the garden—proved to be about three feet shorter than the pediment, the ends of the sculpture were lopped off.⁶⁰ The pediment rests on top of a brick wall approximately 7 feet in height, with a wooden door in the center leading to the north alley. The segmental pediment centers on a cartouche of a clipper ship, emblem of the city of Baltimore. To the left, a seated female figure representing commerce holds an olive branch, while gesturing toward a steam engine, indicating the city's prosperity in peace and industry. The right figure is Neptune, who gestures toward the bay, and represents the city's commercial heritage in sea-trade. The classical allusions and monumental plastic treatment of the figures places the piece within the Neo-Classical style.

By 1976, the sculpture had deteriorated and funding was sought for stabilization.⁶¹ Consolidation was undertaken in July 1980.⁶²

In keeping with the salvaged sculpture precedent, in 1982 two relief panels from the Commercial and farmer's bank (demolished 1955) were installed on the east wall of the garden, as was local sculptor Grace Turnbull's original "Mother, Centaur and Child" panel from 1955.⁶³

Scarff also notes that lamp-posts, copied from those near the Unitarian Church on Franklin Street, were installed at the Holliday Street entrance. In 1966, to mark the 150th anniversary of Rembrandt Peale's founding of the Baltimore Gas Company, these posts were replaced with gas lights donated by Consolidated Natural Gas Company.⁶⁴ These posts are now in the garden.

2. Outbuildings: none extant. Wollon notes that no evidence of a kitchen exists in the building. If, as believed, the Peale family occupied the upper story, a kitchen outbuilding may have existed in the eastern part of the original lot (now the garden) but no archaeological study of this area has been done to determine this, or the location of privies. Scarff notes (statement above) that an 1830s-era stable was demolished in 1930 to create the present garden arrangement.

not contradictory.

⁶⁰John Dorsey, "A Historic Sculpture in the Peale's Garden," *Baltimore [Sunday] Sun Magazine* 9 June 1963; Richard R. Borneman, "Baltimore's Garden of the Gods," *Baltimore News-American* 20 November 1979.

⁶¹Memorandum from the Maryland Historical Trust to the Peale Museum, copy, Peale Museum file, CHAP.

⁶²Approval of method statement, 18 July 1980; Notice to Proceed, 21 July 1980, Peale Museum file, CHAP.

⁶³"[Sculptures in Peale Garden]," *Baltimore Sun* 10 August 1982, Peale Museum file, CHAP.

⁶⁴"Natural Gas Marks Anniversary," *Baltimore Sun* 12 July 1966, Peale Museum file, CHAP). The CHAP files also contain correspondence regarding the design of these fixtures dated 5 March 1966. Apparently the Unitarian Church lamps were again used as the model.

PART III. SOURCES OF INFORMATION

A. Architectural Drawings: Eight sheets, referred to as “the 1930 Blueprint,” with annotations by architect John Scarff, are in the collection of the Maryland Historical Society

B. Early Views: The earliest known representation of the building is the medallion engraving in the border of Poppleton’s Map (1823, reprinted throughout the nineteenth century), collection Maryland Historical Society (online cat. #Z24.01634). The earliest known photographic image of the Peale is its appearance in the background of the 1867 photograph of the laying of the cornerstone of Baltimore City Hall (Maryland Historical Society #CC352). Another photograph dated to 1867—this one, specifically of the building—was donated to the Peale Museum in 1964 and was reprinted in The News-Leader [Laurel, MD] 27 July 1967.⁶⁵ The first known view specifically of the building dates to 1877 (MHS # MC10401). Also significant is the view from the Baltimore Sunday Herald 24 June 1900 (np, copy contained in MHS vertical file for Peale Museum). Eight photographs taken to document the condition of the building before the 1930 reconstruction are among the earliest interior views (2 views catalogued as MHS #MC5895; six views catalogued as MHS #CC2914). Other late nineteenth century views duplicate much of the same information, and are located at the Maryland Historical Society, many as yet uncatalogued from that institution’s absorption of the Peale Museum collection. The 1930 reconstruction is well documented in a variety published sources. One of the most concise and comprehensive sets of images (eight total) of the museum as appeared upon its opening in 1931 appeared in a feature in the Baltimore Sunday Sun 25 October 1931.

C. List of Works Consulted

Primary & Unpublished Documents (by repository)

Baltimore City Archives, City Hall: has the account books for purchases related to alterations to the building in 1830.

Baltimore City, Commission of Historical and Architectural Preservation [CHAP]: file on Peale Museum contains some newspaper clippings, many permits for alterations and repairs from ca. 1970-present.

Maryland Historical Society: holds 8 sheets of architectural drawings (blueprints) of the 1930-1 restoration with Scarff’s accompanying notes (transcribed

⁶⁵No page is given, but the clipping is contained in the MHS vertical file on the Peale Museum. The date assigned by the donor is somewhat undermined by the accompanying information, that states that the photograph dates from the building’s period of use as a primary school. If that is correct, then the photograph dates to 1878-89, making it no less valuable, but not the earliest known view.

above), most photographic images as well as documents related to the Peales.

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PART IV: PROJECT INFORMATION

During the summer of 2001, the Historic American Buildings Survey (HABS) and the Maryland Historical Trust, in coordination with the City of Baltimore's Commission for Historical and Architectural Preservation (CHAP) and Preservation Maryland, recorded ten historic buildings and sites within Baltimore's Central Business District through large-format photography and original historical research. The heart of the downtown area and focus of intensive redevelopment efforts, Baltimore's Central Business District is a designated city historic district and home to a diverse array of historic commercial and civic buildings, churches, theaters and other landmarks. Many of them predate the district's Great Fire of 1904 and chronicle Baltimore's rise as a financial, commercial and civic center. This project, coordinated by Martin Perschler, Collections Manager, HABS/HAER, and Catherine Lavoie, Senior Historian, HABS, and resulting in more than 150 photographs by Baltimore photographer James W. Rosenthal for HABS and ten detailed architectural histories by Laurie Ossman, PhD., also a Baltimore resident, grew out of concern about the recent loss of the Merchants & Miners Transportation Company Building at 17 Light Street and other buildings of architectural distinction in Baltimore.

Ranging chronologically from the Peale Museum (1814) to the Baltimore Trust Company Building (1929), and in function from Old St. Paul's Episcopal Church (1846) to the Gayety Theatre (1906), the ten landmarks selected for this study illustrate the architectural diversity of the district and the myriad forces that have informed the district's growth and evolution over time. The documentation resulting from this project formed the basis of a photographic exhibit that was launched at the Maryland Historical Society in May 2002 during National Historic Preservation Month.

The ten historic buildings and sites that were studied during the project are:

Alex. Brown & Sons Company Building (HABS MD-1121)
B&O Railroad Company Headquarters Building (HABS MD-1122)
Baltimore Trust Company Building (HABS MD-1119)
Gayety Theatre (HABS MD-1123)
Mercantile Trust & Deposit Company (HABS MD-191)
Monument Square & the Battle Monument (HABS MD-1126 and MD-185)
Old St. Paul's Episcopal Church (HABS MD-1124)
Peale Museum (HABS MD-398)
Pennsylvania Railroad Company District Office Building (HABS MD-1125)
Vickers Building (HABS MD-1120)