OLD ST. PAUL'S EPISCOPAL CHURCH
233 North Charles Street
Baltimore
Maryland

HABS No. MD-1124

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MD-1124

PHOTOGRAPHS

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HISTORIC AMERICAN BUILDINGS SURVEY

OLD ST. PAUL'S EPISCOPAL CHURCH

HABS No. MD-1124

Location: 233 North Charles Street (intersection of Charles and Saratoga), Baltimore, MD 21201; city block 608, lot 6; UTM coordinates: 18.360716.4350207

Present Owner/Occupant: Episcopal Diocese of Maryland, Parish of Old St. Paul's

Present Use: Church

Significance: Old St. Paul's is the only surviving Richard Upjohn-designed building in Baltimore. Within the architect's œuvre, its use of the Early Christian/Romanesque basilica style is unique.[1] The present interior, dating largely from a 1904 redecoration program, contains stained glass, mosaic and decorative painting by Tiffany & Company, D. Maitland Armstrong, and Chase & Ames of Boston. In addition, St. Paul's is the oldest Episcopal parish in Baltimore, established 1692, with many prominent families and historical figures among its parishioners and guests.[2] The present building is the third church on this site, the first dating back to 1732, the second built in 1814 to designs by Robert Cary Long, Jr. The Upjohn church incorporates the foundation and some exterior walls from the Long church.

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

PART I. HISTORICAL INFORMATION

A. Physical History

1. Date of erection: 1854-6

2. Architect: Richard Upjohn (1802-1878)

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[1]Everard Upjohn, Richard Upjohn: Architect and Churchman, 1939 (New York: Da Capo, 1968) 110. Upjohn states that the stylistically similar Harvard College Chapel design from this period was never executed, thus making St. Paul's "more or less exceptional" in the architect's body of work.

[2]Prominent parishioners include Samuel Chase, signer of the Declaration of Independence and Justice of the U.S. Supreme Court; Charles Carroll, framer of the Maryland State Constitution; John Eager Howard, Maryland Governor, U.S. Senator, and Revolutionary War Hero; George Armistead, Commander of Fort McHenry during the War of 1812; and several of the original commissioners appointed to lay out Baltimore Town in 1692. Parish visitors include Robert Frost, Amy Lowell, Carl Sandburg, and Edna St. Vincent Millay (Source: Wooden, "The rectory of St. Paul's Parish, Baltimore," as cited in Baltimore Metrocenter Survey).

3. Original and subsequent owners, occupants, uses: Built, occupied and maintained by Episcopal Diocese of Maryland, Parish of (Old) St. Paul's from date of completion up to present.

4. Builder, contractor, suppliers (1854-6)

Tile: Miller, Coates and Youle[3]
Plaster: Rupel and Feining [?][4]
Stained Glass (design, production and installation): Sharp & Steel[5]
Other: John Joyce[6]

5. Original plans and construction: plans, elevation and interior views in collection of the New York Public Library.

6. Alterations and additions

1892: Installation of Memorial Windows to Bishop Whittingham and Rev. Thomas Chase by "Tiffany Glass Company of New York"[7]

1902-4: Extensive interior redecoration by Chase & Ames, Boston (described in greater detail in section architectural character, below) , including the addition of four evangelical relief medallions in nave arcade; archway supported by angels over west door; nave walls painted to look "stone-jointed"; aisle walls decorated with border designs and medallions; entire chancel repainted and redecorated with new iconographic program; altar and mosaic reredos by Tiffany & Company[8]

1929: Chapel and guild house damaged by fire[9]

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[3]Estimate dated 19 January 1855. "St. Paul's Church, Baltimore," Upjohn Papers, New York Public Library (Hereinafter the content of this file will be referenced as "Upjohn Papers").
[4]Specification for work, n.d., Upjohn Papers. The contractor's name is virtually illegible.
[5]Contract dated 16 February 1855; estimate dated 24 January 1855, Upjohn Papers.
[6]A receipt dated 3 April 1856, New York, notes that a check for 100 dollars, made payable on the Merchants Bank of Baltimore, was received by George Riker on behalf of John Joyce from R. Upjohn & Co. [See Upjohn Papers.] A document in the file gives the cost estimate of $360 for supplying column capitals and cornices for a front porch, altar screen and chancel arch, but no date or supplier's name is given. The handwriting does not correspond to that of the Riker-Joyce receipt. A bid for chandeliers similarly does not note supplier or date, but does not appear to correspond in cost or handwriting to the Riker-Joyce receipt.
[7]"Old St. Paul's Church: Memorials of beautiful design being Prepared," Baltimore Sun 18 January 1892.
[8]William Chester Chase, Chase & Ames, Boston, letter to Rev. Dr. J.S.B. Hodges, transcribed in Parish Notes, Old St. Paul's, November 1902.
[9]Francis F. Beirne, St. Paul's Parish, Baltimore: A Chronicle of the Mother Church (Baltimore: Horn-Shafer, 1967) 178. The location of the guild house is unknown but probably adjoined the chapel at the southeast corner of the nave.

ca. 1930: Exterior masonry cleaned to reveal red brick wall surface; early photographs corroborate descriptions of the exterior, prior to this, as having been painted yellow[10]

1956: Steel piers installed in place of historic brick piers in basement under sanctuary (later examination indicates that the steel piers were "inadequate" to sustain bearing weight of sanctuary columns above, as they were intended to do)[11]

1965: New paneling and cabinetry in vestry[12]

1968: Complete renovation of basement, including excavation work, for use for parish meetings, Sunday School, events; partition walls, acoustical tile suspended ceilings, linoleum flooring obscure most of historic plan and all original finishes at this level of the structure; architects/engineers of record: Whitman, Requardt & Associates of Baltimore;[13] although not documented in the drawings of the basement renovations, newspaper photographs show scaffolding in nave and refer to "extensive remodeling" of that area[14]

1971: Columbarium (burial vaults) constructed along the exterior of the nave, south wall, with adjacent side yard (approx. 15' w) paved with brick

1980: 5-8 pound block of plaster from chancel coffering detaches, spurs repairs to chancel ceiling by Tidewater Restoration in association with Mike Trostel, architect, and structural engineer Jerome Lamprecht[15]

1994: Interior restoration project by Tidewater Restoration; known elements of the work include the restoration of the Maitland Armstrong window over main altar by Cummings Studios of North Adams, MA; plaster repairs and structural reinforcement in chancel[16]

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[10]Dr. A.B. Kinsolving, "Old St. Paul's: Charles Street's Downtown Church," The Charles Street Modern Shopper (Baltimore: Thompson-Yourex, 1937): 1, 7. The photograph accompanying the piece shops that the building had been "cleaned" by this date.

[11]Edward Gunts, "Falling Plaster Spurs Repairs at St. Paul's," Baltimore Sun 23 September 1980. The reason for the repair is attributed to an unspecified problem with the "weight of the columns in the sanctuary above."

[12]Western Mill and Lumber, Cabinet and Vestry paneling, Old St. Paul's, two sheets dated 22 October 1965. These drawing are stored in a closet in the undercroft.

[13]The following drawings associated with the 1968 work are stored in a closet in the undercroft: eight sheets (site, plan, elevations) by Whitman, Requardt & Associates dated 30 April 1968; eight sheets, revision of same, dated 30 September 1968; reinforcing steel plan by Capitol Steel Corporation for Whitman et al, drawing dated 3 September 1968; eight sheets, revision of same by Whitman et al, dated 14 November 1968; one sheet, "Airson" ceiling layout by John H. Hampshire, Inc.. Building Services dated 8 December 1968.

[14]"New Face for Old St. Paul's," Baltimore Sun 19 December 1968, np, ill with caption. The photograph shows scaffolding along the nave arcade.

[15]"Falling Plaster Spurs Repairs at St. Paul's."

[16] Edward Gunts, "Church Window Being Restored," Baltimore Sun 11 March 1994.

1995: Continuation of work by Tidewater, including repairs to marble paving in loggia, some pavers replaced with similar stone;[17] upper level openings in tower un-blocked, coincident with installation of carillon[18]

B. Historical Context

The congregation of St. Paul's was founded at Patapsco Neck, the first of three Episcopal parishes in Baltimore County authorized by an Act of the Maryland Assembly in 1692. In 1731, the congregation relocated to Baltimore Town, purchasing the land upon which the present structure stands. This lot (#19), the highest point of land within the boundaries of the town at that time, is the oldest continually-owned property in the city.[19]

By the time the parish contacted architect Richard Upjohn (the first President of the American Institute of Architects) about designing a new building, the architect was already well-known as the foremost American practitioner of Ecclesiological architecture. The Ecclesiological Movement, begun in Oxford in the 1833 (Cambridge followed suit six years later with the formation of the Cambridge Camden Society), essentially advocated reform within Anglican church liturgy by returning to practices that pre-dated the Anglican church itself (which came into being with the Act of Supremacy under Henry VIII in 1534). In order to achieve this reform, they studied and reproduced "archaeologically correct" examples of Medieval parish churches which would have served the liturgy the movement hoped to revive. In essence, architecture was seen as inextricable from function: By returning to earlier, i.e. Catholic, church practices, Ecclesiologists believed that the true spirit of the mass would be restored.

Among the most important elements they sought to restore was the celebrant's facing east during the elevation of the Host. At some point in history–probably so that parishioners could better see the Host and the celebrant–Anglican practice had allowed the priest to turn and face the congregation, which also meant facing west (liturgically, if not literally). Related to this was the assertion that the chancel–as a distinct part of the church, on axis, but set apart from, the nave–was necessary to express the division of the mundane world of the nave and the space for the enactment of the divine mystery of transubstantiation. The chancel, furthermore, was to be set off from the nave by an archway or rood screen.

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[17]Notice to proceed, 14 June 1995, Old St. Paul's file, CHAP. Note that Upjohn's description (transcribed in "interior description," below) indicates that the loggia floor originally had tessera and only the steps were marble. It is not known when the tesselate surface was replaced by marble pavers. Dorsey and Dilts state the original pavers were reinstalled in the loggia, but documentation (n.14 above) shows that replacements were used as well. John Dorsey and James D. Dilts, A Guide to Baltimore Architecture, 3rd ed. (Centreville, MD: Tidewater, 1997) 91.
[18]Dorsey and Dilts, 91. Upjohn's notes on the project state that the tower was intended to have bells, but the architect assumed these would not be installed until the entire 150-foot tower was completed. For this reason, the openings at the lower levels were kept small, and the planned top level featured an almost arcade-like openness.
[19]Virtually every source notes this information, with more recent ones apparently relying on Thomas R. Herling, Concerning Old St. Paul's (Baltimore: Parish of St. Paul's, 1946) 1-2. Even the architect, in his notes on the building, states that it is believed to be one of the highest points of land in the city (Upjohn Papers).

In reaction to the classicizing formula of the eighteenth-century Wren-Gibbs type of church–a church designed to enhance preaching rather than the enactment of sacred mystery–the Ecclesiologists advocated a reform to open-rafter roofs to heighten the dual sense of loftiness and solemnity. Ideally–funds permitting–the archetypical Ecclesiological church was to have an abundance of stained glass so that daylight might filter in and create an atmosphere conducive to contemplation. Colorful painted decoration was advocated, especially when embellished with glimmering gold, and floors were best when enlivened by elaborate encaustic-patterned tiles.[20] Upjohn's design for Old St. Paul's in Baltimore fulfills every one of the Ecclesiological prescriptions.

Many within the Anglican Church saw these and other Ecclesiological reforms as threatening to the very distinction of Anglicanism. Thus developed a split between the Evangelical Anglicans and the so-called "Anglo-Catholics" led by Oxford Bishops Newman and Keble. Newman later converted to Catholicism, confirming Church of England partisan fears that what the Ecclesiologists really wanted was to reunite the Church of England with the Roman Catholic Church. In 1872, he received a largely honorary position at the Early Christian church of San Giorgio in Velabrio, near Rome, in recognition of his commitment to Rome.

The Ecclesiological demand for liturgical reform was inextricably bound with their advocacy of architectural reform. The premise was that pre-Reformation church design–specifically the Gothic parish church–had evolved in perfect expression of the true liturgy, featuring symmetrically planned naves with axes leading to distinct chancels where the celebrant could face East during the Mass. The rigidly controlled massing of the Wren convention was eschewed in favor of a more agglomerative massing that was suggestive of a building's growth over time. In addition, the architectural component of the reform movement surely contained a dose of Romantic nationalism, proposing a return to an earlier, rural style of building in the face of unparalleled industrialization and urbanization from the 1830s onward. These architectural principles were developed into a near-formulaic Gothic parish-church style by A.W.N. Pugin in England. While Upjohn successfully designed many fashionable Italianate villa residences as well as churches, he is most associated with the Ecclesiological Gothic style in church design–in essence, as the American analogue to Pugin.

The Baltimore parish of Old St. Paul's, traditionally more "high church" than evangelical, was moving toward Anglo-Catholicism in the 1840s. Bishop Whittingham was a reform advocate, and the dozen or so churches erected under his diocesan leadership are generally textbook Ecclesiological Gothic, resembling English parish churches transplanted to Baltimore neighborhoods. It is, thus, surprising that Upjohn (best known as the architect of Gothic Revival Trinity Church in New York) and Old St. Paul's (the "mother church" of an Anglo-Catholic diocese on the verge of a Puginesque building program) should end up with a very non-Gothic-looking church.

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[20]This summary of formal characteristics is drawn from William H. Pierson, American Buildings and Their Architects: Technology and the Picturesque, the Corporate and the Early Gothic Styles, 1978 (Garden City, NY: Anchor, 1980) 156-7.

One reason for the choice of the boxy basilica form is surely practical: the parish's wish to retain as much surviving fabric as possible from the Robert Cary Long church on this site (which burned in 1854) dictated a nearly-square rectangular footprint as well as thick, virtually monolithic brick walls which would have been entirely incompatible with the Gothic Revival style. The Ecclesiological aversion to the Classical tradition mitigated against a vast array of stylistic possibilities (most notably Wren-Gibbs, but also Greek, Renaissance and continental Baroque Revival). Still, the unusual choice–for Ecclesiologists or anyone for that matter–of a basilica form (a rectangular plan with a wide, arcaded center aisle terminating in an apse flanked by narrow side aisles) did not automatically dictate an Early Christian basilica style. Baltimore's own St. Mary's Seminary Chapel by Maximilian Godefroy (1808) demonstrated that Gothic-inspired motifs could be applied to an emphatically non-Gothic structure. The decision to express the basilica plan in a basilica style so closely resembling Early Christian models (by way of their Medieval emulators) seems logical, but was unprecedented in Ecclesiological practice.[21]

By all accounts, Early Christian was an unusual stylistic choice for any church in the period. Upjohn's application of it to Ecclesiological purposes at St. Paul's is unique.

Everard Upjohn provides a tantalizing hypothesis of architect Richard Upjohn's choice of style for Old St, Paul's: "it may show the influence of his Italian travels [of 1850-1]."[22] Chronologically, this hypothesis makes sense, considering that the earliest studies for the church are dated in 1852 and not, as generally believed, after the fire that destroyed the Long church in 1854. Howland and Spencer acknowledged the influence of Upjohn's Italian travels by naming San Giorgio in Velabrio as a model for the north tower, although their specificity may owe more to San Giorgio's narrative connection to the Oxford Movement's founder Cardinal Newman than with its unique design. While it is perhaps an overstatement to say that all Early Christian (and Romanesque-era) *campanile* look alike, the towers of the cathedral at Lucca, San Ambrogio in Milan, Santa Maria in Trastevere, and SS Giovanni e Paolo are but a few examples among many that might equally have served as models for the tower of Old St. Paul's.

The Baltimore church's Roman namesake, the Early Christian basilica of San Paolo fuori la mura (built 384 C.E.) holds more singular significance as a possible inspiration for Upjohn's design. Believed to have been one of the most perfectly preserved examples of an Early Christian basilica, the church suffered a catastrophic fire in 1823. Funds for reconstruction poured in from political and religious leaders worldwide, including the Muslim Khedive of Egypt. The reconstruction was renowned not only for its authenticity, but also for the scholarly opportunity the work provided for the study of construction and design of Early Christian basilicas.[23] Further research into Upjohn's travels may confirm that the Early Christian St. Paolo in Rome provided inspiration for the design of its namesake in Baltimore. The fact that the Baltimore church burned in 1854 (as the Roman one had in 1823) and was similarly to be

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[21]Henry Russell Hitchcock states that "its style is rather surprising since the parish was Episcopalian," adding that the result is "more successful than most of [Upjohn's] later Gothic churches." See Hitchcock, Architecture: Nineteenth and Twentieth Centuries, 4th ed. (New York: Penguin, 1985) 157.

[22] Everard Upjohn, 110.

[23] Richard Krautheimer, Rome: Profile of a City, 312-1308 (Princeton: Princeton UP, 2000) 42-3.

"rebuilt" within surviving walls might have conceptually confirmed the aptitude of Upjohn's design for Old St. Paul's that had been in development since 1852.

In fact, the reformist impulse of the Ecclesiological movement logically might have led–Romantic nationalism in England aside–to early Christianity as the "purest" form of liturgy and supporting architecture, but it rarely (if ever) did, except at Old. St. Paul's. Given the parish's status as the oldest in Baltimore, the idea of fashioning "the Mother Church" of Baltimore in the image of the earliest surviving Christian basilica–which was the very first anywhere dedicated to St. Paul (as the Roman church is built on the site of his burial)–would have made for a powerful rhetorical statement. In conjunction with the more conventional use of English Gothic models in the other diocesan projects of the period, the design of Old St. Paul's may be seen as an expression of an analogy: Old St. Paul's is to the other parishes of the Episcopal Church in Baltimore as St. Paolo fuori la mura in Rome is to the Church in Western Europe. Taken a step further, the reference may indicate that the diocese as a whole ultimately "looked to Rome" (rather than to Canterbury or London) for its starting point.

The facility with which Upjohn fulfilled all the Ecclesiological prerequisites in an atypically Ecclesiological building is not only a remarkable testament to the architect's skill. The resulting building is unique in the architecture of both the Ecclesiological movement and the oeuvre of the architect.

PART II: ARCHITECTURAL INFORMATION

A. General Statement

1. Architectural character: Italian Romanesque-style basilica. The primary (west) facade presents a flat, two-level gable-end wall, the lower half shadowed by a projecting triple-arch arcaded loggia, flanked by towers. Thus the main body of the church–with its basilica plan of nave and side aisles–is diagrammatically expressed in the west front's a-b-c-b-a rhythm of bracketing mass, void, axis, void, bracketing mass.

The north tower (intended to be six stories tall), is a simple brick box of three stories, very much in keeping with Early Christian and Romanesque models throughout Italy, with small openings suggestive of fortified precedent.[24] The first level features two

[24]From the beginning, writers and historians have sought a particular regional label to apply to the style of St. Paul's. Beginning in 1856, Frank Leslie's Illustrated News called its arcading "Lombardo-Venetian," while Howland and Spencer (The Architecture of Baltimore, 1953, pp. 134-5) pinpoint S. Giorgio in Valbro, near Rome, as a model for the north tower, possibly due to the church's narrative connection to the Ecclesiological movement, as it was eventually the parish granted to the movement's leader Cardinal Newman by the Vatican. For a complete history of that church, see: http://www.carlolevi.rdn.it/sintes-i.htm. Phoebe Stanton (The Gothic Revival and American Church Architecture, 1968, p. 305) accepts the Roman regional identity, while removal of the historic yellow paint from the exterior virtually eradicated any distinct Tuscan inflection, as identified by Everard Upjohn (Richard Upjohn: Architect and Churchman, p. 100). Although "eclectic" is a hackneyed adjective for historicist design in the mid nineteenth century, it seems that Upjohn's Romanesque drew from an eclectic range of Italian sources. Upjohn's

simple arched openings punctured into the flat brick surface. The second-level openings are slightly narrower in proportion, yet framed by larger blind rectangles that grant them greater visual weight. The second and third levels are divided by a stringcourse, and the third level shows a more complex layering of the mural mass: blind rectangles stretch from stringcourse to just shy of the roof line (unembellished by a cornice, probably because the congregation intended to complete Upjohn's six-story scheme when funds became available).[25] Blind arches are recessed within these, punctured only by narrow arrow-slit openings. Thus, from the monolithic murality of the base, the layering of the tower wall progresses to two, then three layers.

The near-symmetry of the two towers is misleading, as Upjohn's rendering shows a more picturesque asymmetry, with the south tower appearing very much subordinate to the north. As built, however, the south tower bears nearly equal visual weight to the north, although it rises to only two levels. Like the north, the street level presents a dense mural plane, punctured by one small arched opening. Rather than a full horizontal stringcourse, the second level is defined by a blind rectangular recess, the sill of which is distinguished by the use of sandstone, with one arched opening in the center. The overhanging eaves are bracketed, as intended.

The center section demonstrates a tripartite rhythm within the overall tripartite division of the west front (towers included). The three equal arches of the loggia are believed to reflect the similar portico arrangement of the Robert Cary Long church of 1814-7.[26] The semi-circular arches are carried by sandstone columns with Tuscan capitals. The stone is also used for the intrados revetment of the arches. Two recessed brick rondels with Greek crosses appear in the spandrels. The eaves of the shed roof are bracketed.

On the upper level, the facade is divided into three parts by three shallow recesses in the datum plane of the brick wall. This configuration creates the visual impression that the forward-plane bands are "piers" although they have no articulated bases or capitals. A shallow blind arcade runs across the bottom of all three recessed bays, acting as a sort of plinth for the embellishments above. Each side bay contains a brick tabernacle with pediment into which a relief panel salvaged from the previous building is set. Attributed to Antonio Capellano, the north panel depicts Moses holding the Tablets of the Law, signifying the Old Testament; the south one shows Christ breaking the bread at the Last

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drawing (reproduced as Figure 62 in Richard Upjohn) shows the tower as intended.

[25]Bierne (p. 178) notes that the congregation held a meeting to discuss funding for the completion of the tower and contacted Hobart Upjohn who "reported that the original plans for the tower were in his father's papers and available for use." Bierne says that the Stock Market Crash of October 1929 precluded fund-raising and the scheme was never reinvigorated. Upjohn's own notes on the building refer to the tower,"when finished." See "St. Paul's, Baltimore," Upjohn Papers.

[26]Stanton, 305. Based on images of the Long church, Upjohn's arrangement appears strikingly reminiscent. As a caveat, however, Upjohn does not note that the arcade was one of the elements of the previous building he was asked to incorporate into his design. See Upjohn Papers.

Supper (Eucharistic Transubstantiation), signifying the New Testament. These panels (together with the Risen Christ window, a baptismal font and the bishop's chair) constitute the decorative fragments and furnishings of the Robert Cary Long church that Upjohn incorporated into his design.[27] The center section–which amplifies the pedimented form of the flanking tabernacles by virtue of its placement under the peak of the gable end–features the round "Risen Christ" window from the previous church. The peak of the gable above this circle is further emphasized by a blind arcade, in sandstone, of seven openings. A corbel table, indicative of the design's reliance on Romanesque rather then Early Christian basilica precedent, runs along the roof line of the entire gable end.

Differences in wear and color in the brickwork of the east end of the church seem to suggest an indeterminate number of alterations over the years. Much of this must be attributed to the 1902-4 remodeling, although the 12' x 24' Maitland Armstrong window over the high altar fits the dimensions Upjohn specified for the original window in that location.[28] Upjohn notes that, "the termination should be apsidal, giving greater richness and power to both exterior and interior."[29] His word choice ("should"), combined with the fact that the next sentence discusses the incomplete tower, indicates that the apse was not executed according to plan.

The south elevation is now dominated by the 1971 columbarium.

The north elevation, along the slope of Saratoga Street, reveals a stepped treatment of masses that is wholly concealed by the north tower when the building is viewed from the west. On the top level, corresponding to the nave clerestory, nine bays are defined by the same brick treatment of shallow recesses defined by "pseudo-piers" as on the upper level of the west front. The easternmost opening is blind. Like the west front, a corbel arcade runs along the entire roof line, on the plane recessed behind the surface of the "piers." Each bay features a single arched opening occupying approximately one-third the width of the bay recess. On the east end, the chancel is expressed as a much deeper bay with a broader blind arch in the brick surface.

Below this level, the level of the nave aisles is defined by an unembellished brick surface punctured by five arched openings, bracketed by two gable-ended blocks at east and west. The western single-bay block is two stories tall and features a projecting gable on the first level. This single story block marks the western terminus of the ground level,

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[27]This tally is affirmed by the 1971 National Register nomination form, on file at the City of Baltimore's Commission for Historical and Architectural Preservation (CHAP).

[28]Edward Gunts, "Church Window Being Restored," Baltimore Sun 11 March 1994. Gunts cites the Cummings Studios account of the window being removed for restoration in six horizontal sections, the largest of which measured 4 by 12 feet. Visual examination shows the sections are of equal height and the length only differs where the upper three panels taper to form the arch. Upjohn's description (transcribed in "interior description section" of this report) states the previous window was also 12' x 24'.

[29]Richard Upjohn, notes on St. Paul's, Baltimore, Upjohn Papers.

blind-arcaded block. Running along Saratoga Street, flush with the sidewalk, a nine-bay arcuate brick wall mimics an enclosed cloister walk in its articulation by columns and a bracketed eave. A single-story gabled entrance block (altered in the 1968 renovations) brackets this arcade at the south end. At street level and below the chancel, a two-bay block rises to three stories. It shares the height of the western gabled block, but due to the site's slope downward to the east, it contains an additional story.

2.Condition of fabric: Very good

3. Structural system, framing: Load-bearing masonry (1817, 1854, as noted in II.B.2 and 3 above) with mid-twentieth-century structural alterations and reinforcements as noted in I.A.6.)

4. Porches, stoops, balconies, porticoes, bulkheads: Triple-arcaded loggia in brick, with stone trim and marble pavers

5. Chimneys: none

6. Openings: Doorways and doors: In his notes, Upjohn describes the door arrangement:

> On the west fronting Charles Street, are the three main entrances–the north entrance is through the first story of the tower, which projects its whole depth on plan westerly from the church and about 43 northernly [*sic*] offering a good approach to the north aisle. The south porch is arranged on plan to correspond and between the two is the principal entrance under a triple arcade 12 feet in width running the whole distance north and south and covering the lateral doorways.[30]

Historically, the central door from the loggia to the narthex was the primary entrance, but the present arrangement has the axial doorway blocked, with the primary access through the south wall of the base of the north tower. It is unclear exactly when this change was made: Photographs show that the historic axial entrance was used at least until 1968.[31] Glass "air-lock" entry doors were installed ca. 1995 in the north tower entrance. Until the columbarium was built in 1971, a door on the south side, opening into the south aisle, was the most often-used "informal" entrance.[32] A doorway at the basement level, north side, leads to the Sunday School and meeting rooms.

B. Description of Exterior

1. Overall dimensions: lot size 111'x147.6'; building footprint 72'x120'

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[30]Ibid.
[31]"An Old Historic Church is Getting a New Look," unidentified newspaper clipping dated September 1968, Old St. Paul's Rectory file, CHAP.
[32]Interview with Rev. David S. Cobb, 31 July 2001.

2 and 3. Foundations and walls: The stone foundations of the present structure are those of the previous church, designed by Robert Cary Long and built in 1814-7. After the Long church was gutted by fire in 1854, a substantial amount of the exterior brick mural fabric remained. The vestry requested that Upjohn retain these–perforce, the foundations as well–thinking this would save money:

> The present church is principally erected with the exception of the clear story [*sic*] on the foundation of the former structure which was destroyed by fire in March 1854. The funds not being sufficient to warrant the building of a new church, those portions of the walls that were not seriously injured by the fire and which were considered sufficiently strong for the new edifice were worked into the present design. These included the side walls for about 25 feet in height and the east and front walls about 35 ft.[33]

While the recycling of the previous church is sometimes casually attributed to a sentimental reverence for the older building,[34] the fact that the footprint of Long's church occupied virtually the entire lot suggests that the desire to maximize the available space within the church would have left few alternatives but to follow the outline of the previous structure. More curiously, a plan for St. Paul's Baltimore in the Upjohn drawings at the New York Historical Society is dated 1852–a full two years before the fire occasioned the actual commission to execute the work. Thus, some key representative of the church–perhaps Abraham Swann, the chair of the vestry building committee and the most active proponent of Upjohn's design–initiated discussions with the architect about designing a new building nearly two years before the fire. This clearly shows no great sentimental attachment to the Robert Cary Long building on the part of the parish.[35]

4. Windows and shutters: Stained glass windows in nave discussed under "interior" features (below). Basement level windows all date to 1968 remodeling. No shutters.

5. Roof

a. Shape, covering: Gabled roof, terra cotta tile

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[33]Richard Upjohn, notes on St. Paul's, Baltimore, Upjohn Papers.

[34]Older parish sources and most newspaper articles prior to 1950 promulgate this interpretation.

[35]Everard Upjohn (p. 198) notes the existence of a plan for St. Paul's dating to 10 March 1852. The date and labeling of this drawing were graciously verified, via telephone, by Melanie Yolles, manuscript specialist, New York Public Library, on 21 August 2001. While Stanton (p. 305) includes 1852 as a starting date (citing Everard Upjohn, noted above, as her source) she also states that the commission was a direct outcome of the 1854 fire, somehow overlooking the discrepancy. Beirne (p. 105) notes Swann's advocacy of Upjohn's design. Upjohn's early plan for the church coincides with the date of his design for Homewood Villa, an Italianate villa for the William Wyman family, which was constructed in 1853. Although a documented link between Wyman and Swann has not been confirmed, it would be plausible that two prominent citizens (Sherrie Olsen, p. 136-7, notes Swann was mayor of Baltimore sometime in the 1850s; Bierne, p. 105, states that he was elected after the Upjohn church was built) would have known each other, and certainly Swann would have known of Wyman's distinctive house. Perhaps because it was demolished in 1955–before Victorian domestic architecture held much interest for most scholars–Homewood Villa is not included in discussions of Upjohn's work.

b. Cornice, eaves: Sandstone trim with brick corbel arcades

c. Dormers, cupolas, towers: as noted above

C. Description of Interior

1. Floor plans: Upjohn described his plan and the general layout and decoration of the building's 1854-6 interior as follows:

> The [Robert Cary Long-designed] church was deficient in a chancel proper[36] and not well proportioned on plan being nearly as wide as long, divided into middle and side aisles–the columns supporting the roof and galleries were planned in reference to the piers of the side windows and were only 10' 6" from centres–too near together to obtain a good view from the aisle of the chancel &c. Every alternate column was dispensed with, making the intercolumn 21 ft. from centres–semicircular arches springing from these supports a clear story [*sic*] lighter by six windows. The principals of the roof are open to view and each pair of rafters rest on the window piers. The interior boarding of the roof is nailed to the underside of the common rafters and the interior boards are nailed to the back of the same rafters, leaving an air chamber 6 inches deep over the entire surface of the roof. With this chamber is connected for the purpose of ventilation a perforated frieze formed at the inner section of the roof and walls which can be closed when required. From this chamber the vitiated air is thrown out of the building by perforations at the ridge of the roof. There are ventilating flues from the floor of the church to the top of the walls. Each window is provided with a ventilator 5 ft. by 2 ft. The chancel is connected with the church by an arch of 24 ft. span, 50 ft. high- the side walls of the chancel are pierced by 3 arches supported by columns and pilasters. These columns have very good foliated caps. The whole rests on a podium about 5 ft. high. The ceiling of the chancel is a barrel arch divided into coffers square and oblong alternately–all of them richly moulded. The chancel is lit by an east window 24 ft. by 12–the principal feature is a very well executed figure of St. Paul standing in a nich[e].
>
> The clear story walls are supported by 4 arches, the whole length being 85 ft. to the chancel wall thence 25 ft the depth of the chancel, making the entire length of the church 120 ft., width 72 ft. On the north side of the chancel is the organ and the choir, approached by the north aisle. Opposite is the place appropriated for the parish school boys adjoining to which is the vestry room, Sunday and other school rooms... The east end is very lofty and if it were finished in a manner compatible with its importance would be productive of a very noble effect. The termination should be apsidal, giving greater richness and power to both exterior and interior. The tower when finished will be about 150 ft high–25 by 25 square, divided into five stages [*sic*] in height–the upper one is open for bells. Over the front portico is a wheel window–on the right [when viewed from the interior] is the figure of Moses, opposite that is Our Saviour, both in bas relief. These sculptures were saved from the former church edifice. The altar is of Italian marble, elevated 3 ft above the floor of the church. The stalls, sedilia [sic], chancel rail, reredos and pulpit are all made of black walnut. The floor of the church, chancel and nave aisles

[36]This comment is significant in that the chancel was a focal point of interest for the Ecclesiologists, who believed that architectural form and authentic liturgy were synergistic. See Pierson, "Richard Upjohn, Trinity Church and the Ecclesiological Gothic Revival," Chapter IVin American Buildings and Their Architects: Technology, the Picturesque, the Corporate and Early Gothic Styles.

are laid in Minton's tiles in various designs. The floor of the front porch is tesselated and the steps are marble.[37]

2. Stairways: the stairway from the northeast corner to the parish offices in the basement retains its historic turned balusters and riser trim, albeit heavily over-painted

3. Flooring: Glazed English Minton tiles in terra cotta, black, blue, ocher and white; many replaced in main aisle; chancel area has more elaborate, encaustic Minton tile in same color palette, featuring a stylized Greek cross motif with the arms terminating in *fleurs de lys*, symbolizing the Trinity. Upjohn's reference to patterned tile throughout suggests that the chancel tiles are original and the plain-colored ones throughout the rest of the church are later replacements.

4. Wall and ceiling finish: The aisles and chancel retain most of the 1902-4 decorative scheme, while the nave roof has been repainted. Contemporary engravings indicate that Upjohn intended the wooden roof to be exposed, with no painted decoration.[38] Older parishioners report that the nave ceiling was painted blue with gold stars until the 1960s, a design which does not appear in any of the known major redecoration records.[39]

5. Openings

a. Doorways and doors: The central door on the west front is currently blocked by the original reredos, elaborately carved with a "heavenly choir" in black walnut. As part of the 1902 redecoration, the reredos was moved to this location, in two sections, each flanking the main doorway.[40] Side aisle openings are splayed masonry, with decorative stenciling in gold, green and brownish dark red on reveals and at dado level, dating from the 1902-4 redecoration scheme.

b. Windows

Basement: Replacement windows from the 1968 renovation

North tower room: Four panels depicting Sts. Paul, Luke, Christopher, and Francis of Assisi, Connick Studios, ca. 1980s

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[37]Richard Upjohn, notes on St. Paul's, Baltimore, Upjohn Papers.
[38]"St. Paul's P.E. Church, Baltimore Maryland," "Frank Leslie's Illustrated Newspaper 22 November 1856.
[39]Interview with rev. David S. Cobb, 31 July 2001.
[40]Parish Notes November 1902.

Clerestory: Eight arched, single-light windows (one blind arch on exterior) above nave arcade on both north and south; parish notes attribute these, as a group, to Clayton & Bell and to Tiffany Studios[41] Some possibly by Sharp & Steel

West wall: Central round window depicts Christ with Crown of Thorns, salvaged from previous church, no attribution. Parish literature attributes decorative pattern border to Tiffany Studios; documentation points to Sharp & Steel[42]

South aisle (west to east):

St. Paul the Apostle (moved from original location above high altar in 1902-4); probably by Sharp & Steel, as per contract in Upjohn papers
St. Luke the Evangelist, Tiffany Studios, 1892
Angel of Faith, Tiffany Studios, 1903
Angel of Hope, Tiffany Studios, 1903
Transfiguration, Clayton & Bell, 1899
Good Samaritan, Clayton & Bell, 1903

North Aisle (west to east):

Life of David, Clayton & Bell, 1890
St. Michael the Archangel, Clayton & Bell, 1890
The Ten Talents, Clayton & Bell, n.d. ca. 1895
The Resurrection, Clayton & Bell, n.d. ca. 1895
The Annunciation (top); Christ in the Temple (bottom), no attribution, believed to be English, late-nineteenth-century
Three Marys at the Tomb, attrib. Tiffany Studios, n.d.

Lady Chapel (southeast corner):

Virgin & St. Anne, attrib. Tiffany Studios 1902
St. Augustine & His Mother, Tiffany Studios 1892[43]

South Tower Room-St. Peter's Chapel:

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[41]As Tiffany Studios did not exist at the time the church was built, either some of the clerestory windows are later replacements or the attribution is erroneous. Stylistically, the clerestory windows do not appear to fit with the usual Tiffany pictorial style, as seen elsewhere in the church. If original, as per contract in Upjohn papers (cited in section on suppliers, above), the windows may be by the lesser known Sharp & Steel.

[42]Even more so than above, the Tiffany attribution is questionable and the likelihood is that the work is by Sharp & Steel. Sharp & Steel's estimate for work on the project includes the item "wheel window" (the same term employed by Upjohn in reference to the Risen Christ window) and notes the square footage as "supposed 75 ft.." None of the other, newly-manufactured windows are noted so tentatively, thus supporting the conclusion that the "wheel window" work in question was creating a border to allow the old window to fit into the new opening in the west front. "Estimate for Stained Glass for St. Paul's Church, Baltimore, 24 January 1855," St. Paul's Baltimore file, Upjohn Papers.

[43]This attribution is confirmed by a contemporary newspaper account of the dedication of the St. Augustine and St. Luke windows. See "Old St. Paul's Church," Baltimore Sun 18 January 1892.

Angel of Ministry, attrib, Tiffany Studios, n.d.
Christ with child ("Suffer the little children..."), Clayton & Bell, n.d.

High Altar:
Benedicte omnia opera Domini ("Bless all God's creations") by Maitland Armstrong, 1902; restored 1994 by Cummings Studios

6. Decorative features and trim: The 1902-4 interior decorative scheme is described in a letter from William Chester Chase of the firm Chase & Ames, Boston, to Rector J.S.B. Hodges in 1902:

> It may not be out of place to say that the whole problem of the decoration has been a most insteresting one. In the first place, the Church was designed by Mr. Upjohn, and architect of great refinement and force, which qualities are well-expressed in all the lines of the interior ... You have also been most fortunate in your new windows, which are beautiful and quiet in design and color–a rare quality in modern glass ...[44]
>
> As the design of the Church was taken from a stone motive, or, rather, from a church built of stone, as expressed in the columns, mouldings and general form, we have tried to carry out more fully this feeling and have omitted any decoration in the form of color in [the nave] of the church, and have kept the ornament in relief, as in carved or cut stone.
>
> To relieve an apparent barrenness and make the nave a little more interesting, we have added medallions over each column [*sic*; the rondels are actually in the spandrels]. The designs of these medallions include emblems of the four Evangelists, i.e. the Lion, the Ox, the Man, and the Eagle; and these designs will be separated by a conventional design of the cross.
>
> Over the entrance door will be an arch, supported on brackets, in the form of angels, which will give more interest to the rear wall of the Church.
>
> To increase the interest of the nave, and to unite all the parts in a decorative treatment, the walls are to be stone-jointed [i.e. painted to resemble ashlar masonry] which adds to its apparent strength and ruggedness and, therefore, gives greater contrast to the more decorated parts of the church. The walls and reveals of the windows in the aisles are the only parts of the main body of the church to receive a color decoration. The walls will have a border just above the wainscoting and border lines around the windows. The reveals of the windows are to have more intricate designs of running ornament, in character with the design of the Church, of Classic forms with Gothic leaves, flowers, etc., and will include medallions in color, enclosing emblems of the Disciples, emblems of the Passions, etc., making about twenty-five designs in all.
>
> The geometric form of the decoration in the aisles are supposed to lead up gradually to the more decorated walls of the chancel, where the most important part of the decoration centers.
>
> The flat wall in the rear of the chancel, around the main window, is to be decorated in color and gold. The motive for this decoration is taken from the old Rythm [*sic*] of Saint Bernard of Cluny [*sic*, probably referring to St. Bernard of Clairvaux], called the "Celestial Country," written in the twelfth century, from which the beautiful old hymn of "Jerusalem the Golden," was taken.

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[44]It is unclear which "new windows" Chase means, or if the number of Clayton & Bell windows dating from the 1890s was part of a deliberate program to replace the earlier Sharp & Steel windows.

> ... In the large panels in the ceiling over the chancel will be angels with radiating wings of conventional form, in part relief. On the main ribs of the ceiling will be an ornament of laurel and flowers, which will recall, in a measure, the laurel bands around the main window. The columns at the side of the chancel are to be enriched with gold caps and bases and are to be polished and white like marble. The recesses on each side of the chancel are to be kept dark and low in tone, to emphasize more fully the colors and light in the chancel.
>
> In selecting colors for different parts of the decoration, we have been guided in large measure by the prevailing colors in the best windows, in order that it may not compete, but will be subservient to them.[45]

The East Window, by Maitland Armstrong, has little or no stylistic relation to the Chase & Ames decorative scheme.[46] While the Chase & Ames scheme is extremely conservative, relying on nearly-unmodulated stenciled patterns and somber tones to convey an impression of antiquity befitting the medieval-inspired architecture, the East Window is an extremely fine example of the painterly use of shaded, layered, mixed opalescent and translucent stained glass as a pictorial medium, pioneered by La Farge and Tiffany, and emphatically antithetical to the medieval flatness and deliberately archaic unmodulated tonalities that were the norm for ecclesiastical stained glass prior to the 1890s. Beirne describes the iconography of the window:

> As described by Mr. Armstrong himself, it illustrates the verse of the *Benedicite, omnia opera Domini*: "O' ye spirits and souls of the Righteous, bless ye the Lord, praise him and magnify him forever." The subject is portrayed by 16 figures in different attitudes of adoration representing spirits and souls of various sorts and conditions of men who, in paradise, offer in praise the symbols of their different lives. Among them are a scholar, a kneeling king, a knight in armor holding aloft his sword and a banner on which is a cross; a martyr with a palm; mothers dedicating their children, a bishop in miter and gorgeous vestments, a prophet, and a crusader. Through the center flows the River of Life and beyond it is a landscape with distant mountains and an open sky flecked with clouds. At the extreme top are two adoring angels looking up toward the bright light above, which shines through the center of the picture."[47]

On the east wall, above the great East Window, is a painting of the Lamb of God (*Agnus Dei*). Panels on either side of the window feature three Early Christian emblems: *Chi Rho* (the first two letters of Christ in Greek); *Alpha* and *Omega* (the first and last letters of the Greek alphabet, symbolizing the beginning and ending all things) and the Celtic cross of the time of St. Columba in 6th-century Scotland.[48]

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[45]Letter from Chase to Hodges, as transcribed in Parish Notes, November 1902.

[46]This may well be because it was a gift of sister and brother Miss Anna M. and John M. Glenn, and the donors probably chose what they liked, which happened to be far more fashionable than what the vestry had commissioned Chase & Ames to execute. See Beirne 146.

[47]Beirne 146-7. Beirne notes that the altar window was new and the reredos not yet dedicated when the Great Fire of February 7-8, 1904 swept through the downtown commercial district.

[48]"Self-guided tour," St. Paul's Church; also Rev. David S. Cobb interview, 31 July 2001.

In a contemporary but separate commission, Tiffany & Company devised a new altar and reredos.[49] The altar is of white marble, a monolithic block articulated into three sections symbolic of the Trinity. The reredos is of pale Caen limestone, inset with favrille glass mosaics of Greek crosses and peacocks. The Greek Cross motif echoes the use of that motif in the original floor tile in this area. The peacock was an Early Christian emblem of resurrection. These motifs, in conjunction with the use of the mosaic as a medium, emphasize the Early Christian character of the church building. The monolithic form of the altar derives from Early Christian models which, in turn, drew on the Roman sarcophagus form in reference to Christ's tomb and, by extension, resurrection, as symbolized through the ritual of the Mass performed on the sarcophagus-form altar. Side panels depict the passion flower–a symbol of Christ's death–and grapes, which represent the wine of Communion. The Tiffany work effectively unifies the disparate palettes, materials, and styles of the Armstrong window and the painted mural of the Chase & Ames workshop. The white marble, pale Caen stone and, above all, the glass mosaic relate to the opalescent highlights and reflective qualities of the Armstrong window. Meanwhile, the Early Christian iconography ties neatly in with the surrounding panels, in spite of the more deeply-hued, unmodulated jewel-toned surface and gold patterning. In its mix of light absorbing low tones and glittering stone and glass, especially mosaic, the chancel ensemble recalls the Early-Christian-inspired chapel Tiffany designed for the World's Columbian Exposition in 1893.[50]

8. Lighting: Fixtures in main nave aisle are said to be originals, converted first to gas, then later electrified. Other fixtures are replacements of an unknown date.[51]

9. Original furnishings: Pews date to 1854-6; altar to 1902-4; 1854-6 polychromatic inlaid marble, Romanesque Revival baptismal font to 1854-6 (by way of Butterfield's All Saints', Margaret Street, London). This font has been superseded by one designed to go with the 1902-4 scheme, but it is preserved in an area adjacent to the chancel to the north. The 1813 baptismal font, as well as the bishop's chair of the Robert Cary Long church, are also on display near the chancel.

D. Site

1. Historic landscape design: The historic appearance of the parish grounds between the church and the rectory at 24 West Saratoga Street remains conjectural. While research has been done in support of the landscaping of the rectory, the fact that the church's footprint occupies virtually its entire lot suggests that the present structure was probably always bounded by sidewalks or other public ways to the north and west, by an alley to the east, and an adjacent structure to the south.

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[49]The reredos is recorded as a gift of Susan Asenath Harwood in memory of her brother-in-law George Gilmor Meredith. Beirne 146.

[50]Restored in 1998-9 and reinstalled in the Charles Hosmer Morse Museum, Winter Park, FL. Prior to this, only a watercolor painting existed to indicate the color harmonies of the work. See www.morsemuseum.org/tiffchapel.html.

[51] Cobb interview.

Upjohn's contemporary description of the site warrants transcription:

> For the information of those not acquainted with the position of St. Paul's it may be well to state that it stands on one of the highest points of the city, fronting on Charles Street westerly–the north side is bounded by Saratoga Street which descends very rapidly from Charles, throwing the church high into view as seen from the lower and other portions of this beautiful city.[52]

This commanding position, as well as the church's viewshed, are no longer apparent due to the encroachment of tall office buildings on the site.

2. Outbuildings: The 1789-91 Georgian rectory at 24 West Saratoga Street (HABS No. MD-409) is still owned by the parish but is leased to Preservation Maryland (formerly the Society for the Preservation of Maryland Antiquities). It is individually listed on the National Register of Historic Places and is a designated Baltimore City Landmark.

PART III. SOURCES OF INFORMATION

A. Architectural Drawings: Upjohn collection, New York Public Library

B. Early Views: Perhaps the best known view of the churches predating the present structure is the engraving of the1729, 1780 and "new" 1812 buildings overlooked by a cloud-borne figure of St. Paul. The 1752 view of Baltimore by John Moale (litho. by A. Hoen, 1851, Maryland Historical Society [MHS] collection) shows the 1729 church but, more importantly, gives a sense of the site and its prominence in the city. On file at MHS, view of west front, creditied "D.R. Stiltz & Co., View Photographs, 1864" is one of the best and earliest photographic views. Frank Leslie's Illustrated Newspaper of 22 November 1856 presents engravings of both an exterior perspective (available online at the MHS at www.mdhs.org, digital cat. # Z24.879) and an interior view of the nave based on Upjohn's renderings (the former showing the north tower at the intended six stories, rather than the actually-executed three). Another viewcard in the same file, credited to "Detroit Photographic, Inc, 1902" gives good sense of the exterior color scheme at that time, with the wall surface notably lighter than the trim stone.

C. Interviews: Rev. David S. Cobb, Rector, Old St. Paul's, 31 July 2001.

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[52]Richard Upjohn, description of St. Paul's Baltimore, Upjohn Papers.

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E. Supplemental Material: During site visit, fragments of plasterwork that appear to retain historic painted decoration were in a case in a utility closet in the basement.

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)