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The City Hall,Baltimore (Baltimore City Hall)
Bounded by Lexington Street on the north,
Fayette Street on the south,Holliday Street
on the east,and Guilford Avenue (originally
North Street) on the west
Baltimore
Baltimore City
Maryland

HABS No. MD-46

P H O T O G R A P H S

WRITTEN HISTORICAL AND DESCRIPTIVE DATA

HISTORIC AMERICAN BUILDINGS SURVEY
NATIONAL PARK SERVICE
U.S. DEPARTMENT OF THE INTERIOR
WASHINGTON,D.C. 20240

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AMERICA'S CITY HALLS

1981

Office of the Mayor

250 City Hall

Baltimore, Maryland

21202

Prepared by Margaret Dean Daiss
Curator for City Hall

Photographs by Michael Karcher
Jon-Eric Eaton

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AMERICA'S CITY HALLS
(Guidelines for written data for City Hall Project)

Name: The City Hall, Baltimore (1876)
Baltimore City Hall (1977)

Location: Bounded by Lexington Street on the North, Fayette Street on the South, Holliday Street on the East, and Guilford Avenue (originally North Street) on the West.

Owner: The City of Baltimore

Present Occupant:

- Mayor's Office and staff offices
- City Council and Council members' offices
- Art Commission
- Department of Audits
- Department of the Comptroller
- Employees Retirement System
- Commissioners of Finance
- Department of Finance
- City Council of Financial Review
- The Fire and Police Employees Retirement System
- Commission for Historic and Architectural Preservation
- Law Department
- Department of Legislative Reference
- Mimimum Wage Commission
- Department of Real Estate
- Mayor's Task Force for Liaison with the General Assembly

Present Use: City Government

Significance:

There are a number of significant historic and architectural facts about Baltimore's City Hall:

1. "That Mayor William Donald Schaefer should have wanted to save the Baltimore City Hall is not, in itself, suprising; neither is the City Council's unanimous decision to ask the people to support the buildings renovation with a bond issue; nor the voters' affirmative answer when the question was put to them on the November 1974 ballot. The remarkable thing is that the building was restored to perform its original function. Baltimore has the only City Hall in the U.S.A. remodeled to continue as a city hall. Usually, when communities decide to save a landmark building and to recycle it for some purpose it is taken for granted that an old building cannot meet the

functional criteria of today; often it is simply too small, having been engulfed by the explosion in the population and work force." 1

As significant as the fact that the Baltimore City Hall was renovated to be used for its original purpose, is the fact that usable space was increased almost twofold by fitting in two extra floors, by replacing dead storage space in the basement with offices, and by moving corridor walls to maximize office space.

"So the new interior elements salute the old. The courtesy with which past and present coexist is almost as impressive as the finesse of the spatial plan which enabled the architects to shoehorn the doubled floor space into the building without crowding it, and without visitor traffic colliding with the movement of the staff." 2

2. The tall dome consisting of cast iron plates over a wrought iron infrastructure is one of the finest specimens of architectural ironwork in the country. It was executed by the famous Baltimore engineer, Wendell Bollman.

3. City Hall was built for $200,000.00 less than the allotted sum.

4. The building was renovated and built almost entirely with local materials and craftsmen.

5. It was renovated for a sum comparable to the original construction cost.

6. And perhaps, too, it should be noted that Architectural Heritage, Inc., the firm that did the feasibility study on the renovation, adopted a new name for the project, Architectural Heritage-Baltimore, Inc.

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1. Interiors, "Baltimore City Hall", by Olga Gueft, October 1977, pp. 78-85.
2. Ibid.

PART I. HISTORICAL INFORMATION

A. Physical History

1. Date of Erection

- 1853, May 28 - City Council resolution to build a a new city hall passed and approved by Hon. J. Smith Hollins, Mayor

- 1854 - A purchase option arrangement, resolved by an act of assembly in March 1854, authorized by the Mayor and City Council of Baltimore to purchase a site for the City Hall.

- 1860 - plan adopted and the ordinance passed by City Council providing for the appointment of a Board of Commissioners to supervise the construction of the building.

- 1860 - an advertisement was placed in the daily newspaper by the City Commissioners calling for a suitable City Hall plan. A competition was held. The bids received on the successful entrant's, William T. Marshall's, design far exceeded the appropriated amount of $500,000.00 and the unanticipated costs precipitated a three year delay. Marshall, the winning contestant, vanished during the Civil War, thereby necessitating a second competition.

- 1862 - a second and unsuccessful competition was held. Plans were delayed until 1865 because the country was on the verge of war.

- 1865 - a third competition was held; two designs were submitted. George Frederick~~s~~' design was selected.

- 1866 - January 29, an act was passed by the General Assembly authorizing the Mayor and the City Council of Baltimore to build a new City Hall, and empowering them to issue bonds of the corporation to an amount not exceeding $600,000.00.

- 1867 - October 18, The cornerstone was laid after the removal of the old buildings from the selected site.

- 1875, October 25, 12:00 - new City Hall finally completed, furnished and dedicated; total cost: $2,271,135.64.

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"s" in Frederick
1/83

2. Architect: George A. Fredericks

"George A. Fredericks was an ingenious twenty-two year old architect when he was awarded the City Hall commission and his design was essentially the latest import from Europe, Second Empire French. The Baltimore City Hall was his first commission; he had just begun his own architectural practice in 1862, having been a draftsman since the age of 16 for the well established Baltimore architectural firm of E.G. Lind and William T. Murdoch.

Fredericks' career was well launched with the City Hall competition coup and he was subsequently to become an important Baltimore architect.

The existing Fredericks buildings include the National Registered Cylburn House on the Greenspring Avenue. Built in 1899, 'Cylburn was a showplace.' Fredericks' other existing Baltimore buildings include the Fourteen Holy Martyrs Catholic Church, St. Pius Church, the Maryland House of Correction and the General Donaldson House. The most fanciful of Fredericks' buildings are the charmingly romantic pavilions for Druid Hill Park. The park is ranked as one of the best specimens of romantic nineteenth century landscape art. The pavilions, the oldest park pavilions in the country, were formerly stops on a little railroad running through the park and were to further the picturesque setting for the appreciation of nature and passive exercise. Still extant, Fredericks' work is considered an outstanding example of the bombastic classical detail favored in the last quarter of the nineteenth century." 3

Note: Extensive sets of Fredericks' drawings of homes, pavilions, club houses, churches, and more are on file with the Maryland Historical Society. However, only 4 renderings of architectural details for City Hall could be located.

3. Builder, Contractor, Suppliers:

1867-1875

- Excavation - Thomas Murry
- Concreting and Masonry - John Oliver
- Bricks - Messrs. F.H. Wehr and James Busey
- Bricklaying - Henry E. Loane

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3. Feasibility Study for the Restoration and Renovation of the Baltimore City Hall, by Achitectural Heritage - Baltimore, Inc., 1974, p. 12.

- Lumber - Howard E. Swain and William E. Banks
- Carpenter Work - William H. Allen
- Exterior Marble and Marble Work - M. A. Sisson, Joseph G. Loane and Nicholas Acker
- Blue Stone - Joseph Oliver
- Galvanized Iron and Cresting - J.W. Geddes
- Slating - Messrs. Loewstine, Garthe & Schmick
- Copper Work - E. Mills
- Phoenix Beams - Messrs. Bartlett, Robbins and Co.
- Iron Roofs - Messrs. Bartlett, Robbins and Co.
- Tower of Dome - Wendell Bollman
- Interior Stairs - Wendell Bollman
- Brass Caps - Messrs. Baker, Arnold & Co.
- Plastering - Messrs. George W. Starr & Son
- Painting, Graining and Polishing - Messrs. Emmart & Quarterly
- Interior Marble Work - Hugh Sisson
- Mantels - Messrs. Berau & Son
- Plumbing & Gas Fitting - David Foster
- Plumbing Materials and Bell - Messrs. Joshua Regester & Sons
- Electric Apparatus and Clocks - Messrs. August Hahl & Co.
- Heating Apparatus - Messrs. Bartlett, Robbins & Co.
- Chandeliers and Gas Fixtures - Messrs. Cornelius & Sons.
- Bronzed Posts and Lamps - Messrs. Robt Wood & Co.
- Safes, Doors and Locks - American Steam Safe Co.
- Hardware - Messrs. Columbus Stewart & Sons.
- Furniture - Messrs. Robt Renwick & Sons, Harrington & Mills, Jenkins & Son, Joseph Thomas & Co.
- Carpets - Messrs. G.S. Griffiths & Co.
- Paints - Messrs. Wm. Jillard & Co.

- Plate Glass - Messrs. Seim & Emory

- Stained Glass - John W. Gernhardt

- Wire Work - Messrs. Dufur & Co.

4. Original Plans and Construction:

   a. Supplement A - City Hall, Baltimore, 1877, printed by the Authority of the Mayor and City Council, pp. 125-140.

   b. Supplement B - Four photographs of Fredericks' original drawings from the Maryland Historical Society Drawing Collection. These are the only renderings of City Hall to be found.

      - Front doors (original plan called for doors cast in bronze)
      - Finial for dome
      - Two diagrams for counters for council chambers

   c. Supplement C - Photographs of elevations and floor plans from City Hall, Baltimore, 1877, printed by the Authority of the Mayor and City Council.

5. Alterations and Additions:

"Baltimore is the only City in America to rehabilitate its City Hall and use it for its original purpose."
Mayor William Donald Schaefer

Feasibility study: Architectural Heritage - Baltimore Inc. Boston, Massachusetts

Architects: Architectural Heritage - Baltimore Inc., Meyers D'Aleo and Patton, Inc. (now Meyers and D'Aleo) - Associated Architects

Renovation begun: February 3, 1975

Rededicated: January 2, 1977

Renovation: (note: unless otherwise noted, all contractors and subcontractors are located in Baltimore)

- Demolition - General Contractor - Roy Kirby & Sons, Inc.

  Subcontractors: - Demolition - American Wrecking Co.

  - Masonry - Roy Kirby & Sons, Inc.

  - Cleaning Interior Masonry - Fred Eisenbrandt

  - Structural Steel - Lambert Fabricators

  - Mechanical - E.J. Snyder

- Removal and Storage of Lighting - Chesapeake Van Lines

- City Hall Construction - General Contractor - Calvert General Contractors Corp.

  Subcontractors:
  - Masonry - J. M. Masonry Co., Inc.
  - Caulking - T. Farrell Co., Inc.
  - Moisture Proofing - T. Farrell Co., Inc.
  - Finishes and Refinishes - C.A. Schmick Painting Company.

-Electrical - Brown and Heim

-City Hall Construction - General Contractor - Calvert General Contractors Corp.

  Subcontractors:
  - Masonry - J. M. Masonry Company, Inc.
  - Caulking - T. Farrell Company, Inc.
  - Moisture Proofing - T. Farrell Company, Inc.
  - Finishes and Refinishes - C. A. Schmick Painting Company
  - Vinyl wall covering - C. A. Schmick Painting Company
  - Structural Steel - R. E. Linder Steel Erection
  - Spraying, Fireproofing - John H. Hampshire
  - Lath and Plaster - John H. Hampshire
  - Tile Work - John H. Hampshire
  - Repair of scagliola on pilasters - H. Chambers Company
  - Acoustical treatment, ceilings - H. Chambers Company
  - Carpeting - Mid Atlantic Carpets
  - Marble - Hilgartner Natural Stone
  - Mechanical - William Wilke, Inc. (heating, water, sewer, cooling)
  - Electrical - Enterprises Electric, Inc.

-City Hall Roof - Charles F. Ruff and Company (no subcontractors)

-City Hall Elevators - General Elevator Company (no subcontractors)

- City Hall Dome Restoration - General Contractor - Calvert General Contractors Corp.

Subcontractors:

- Scaffolding - Waco Scaffolding & Shoring Co., Beltsville, Maryland
- Structural & Miscellaneous Steel - Dietrich Bros.
- Iron Castings & Patterns - Lacy Foundry
- Protective Roofing, Cooper Gutters, Leaders, Flashings- John H. Cole & Sons
- Erection of Scaffolding, Dismantling Work, Assembly Work, Erection of Miscellaneous Steel, Corrective Welding - R.E. Linder Steel Erection
- Sandblasting, Protective Coating, Finish Painting, Waterproofing - Maryland Painting Co.
- Caulking - Harry S. Peterson & Co., Pontiac, Michigan
- Lighting Protection - Bonded Lighting Protection, Rockville, Maryland
- Electrical - Brown & Heim

Interior Design: Rita St. Clair, Assoc., Baltimore, Maryland

Cost: $9,825,052.00

The goals of the renovation were fourfold:

- Double the amount of available floor space
- Improve circulation (traffic) within the building
- Replace antiquated and inefficient heating, electrical and mechanical systems, and
- Restore and preserve ceremonial areas and architecturally significant features now hidden or damaged.

The renovation of the Baltimore City Hall changed the interior to modern, contemporary spaces while retaining the existing ceremonial characteristics. All plumbing, electrical and mechanical services were replaced by efficient new systems. The usable area was increased from 53,000 to 98,000 square feet. The Ceremonial Room and City Council Chamber were refurbished. Construction in the original courtyards was removed, and the courtyards, again, fulfill their original function as sources of natural light and places of orientation. The courtyards now serve an additional function, they are art galleries for monthy exhibits. The Rotunda

remains the focal point for the building. New lighting has been introduced, both artificial and natural, and the Rotunda now achieves its potential as a "great space." Two new mezzanines were introduced and they provide 17,000 square feet of additional departmental space. Each of the four original stories was 35' high. Two stories were cut in half, horizontally, to provide the extra office space. The new mezzanines are located above the original second and third floors. Lower level areas, such as the Law Department Library, were opened up to the first floor to provide additional and natural light. Original brick and stone walls were cleaned to enhance the aesthetics of the work space. All molding around and shuttlers on windows were cleaned of paint and refurbished. Two banks of elevators replaced an old elevator and the original cast iron stairs. A simple, elegant sign system was introduced. The main entrance to the building is now on the ground level; the original grand entrance, at the top of two sweeping sets of stairs, has been closed to the public for the purposes of security and energy conservation. Many of the plaster ceiling medallions were refurbished and are now used as wall decorations. Brass fixtures were cleaned and reinstalled where possible. The new interior is a fusion of clean, contemporary elegance and Fredericks' bold architectural detailing consisting of Greek Revival motifs and Victorian audacity.

"The renovation of City Hall, a building for civic ceremony, and adaptation to contemporary offices must be considered a major achievement of Mayor Schaefer's administration. Built in 1876 from plans by G.A. Fredericks, a prolific local architect, who also designed the pavilions in Druid Hill Park and St. James's Church on Aisquith Street, City Hall is one of a few American government buildings in the sumptuous style now called Barogue Revival. The vogue for these fancy buildings had first appeared in Paris under Napoleon III and spread throughout Europe and to the United States.

The important thing about the renovation of City Hall is that the building has been saved. The ceremonial chambers in City Hall have been carefully restored. The dome has been repaired. The courts, which in the original design were hidden, have been roofed with glass to become bright public areas into which the floors above look down from balconies. The new materials used in the renovation are of first quality. The rotunda looks marvelous.

City Hall is infinitely better off than it was before the renovation. It has emerged a small, almost dainty building, its major features preserved and new attributes added to it." 4

NOTE: See Supplement D

B. Historical Context: The existing Baltimore City Hall has been the seat of our City government since 1875. Twenty mayors have governed Baltimore, for a total of twenty-nine terms (4 years each), since its construction.

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4. The Sunday Sun, by Phoebe Stanton, Feb. 6, 1977, p. D1.

Physically, the building took a beating. As early as 1928, only fifty-three years after City Hall was completed, an article appeared in the Sunpapers noting the deterioration of the exterior of the building. In the years that followed offices were subdivided, architectural detailing was destroyed, the cast iron structural support in the dome rusted, the stained glass oculus no longer let light into the rotunda for the soot that covered it. Hallways and the rotunda were used for storage; filled with file cabinets and papers they where oppressive obstacle courses. What are now the galleries were occupied by a shanty town of offices.

In the early 1960's discussions were underway concerning the rehabilitation of the cast iron dome, one of the earliest of such designs in the country. Scaffolding and a collar were built around the dome to catch falling debris until the necessary work began.

It became apparent that more than the dome needed extensive work. The question was whether to renovate or build anew. Boston's renovated City Hall sparked the enthusiasm of local politicians regarding an answer to the former question. In 1974, the voters enthusiastically supported the renovation of City Hall, thereby insuring the saving and enlarging of this handsome Victorian landmark.

PART II. ARCHITECTURAL INFORMATION

A. Description of Exterior: See Supplements A,F

B. Description of the Interior: See Supplements D,F

A new steel support system was installed throughout City Hall. Many office areas had reinforced concrete floors poured to replace the badly abused existing flooring. Wall to wall wool carpeting is used throughout the office areas. The Rotunda's floors are the original marble. The majority of the walls are painted dry wall, with the exception of the Mayor's Office, the City Council President's Office and Departmental Heads' Offices which are covered with linen. The stairwells have a donkey brown matt finish vinyl covering on the walls. New wood throughout the building has cherry veneer or is stained with a cherry wood stain. New hardware is chrome plated. The gallery walls (six stories high) have a rough stucco surface. The elevator banks are faced with marble. Much of the original marble was recylced and used for baseboards in the public areas. The walls are decorated with enlarged, historic black and white photographs of Baltimore scenes, a 1% for the Arts project.

The heating and cooling system is forced air.

No additional construction, color changes, changes to surface treatments, office furniture, and so on are allowed without the approval of the Art Commission; which is, among other things, charged with overseeing the well-being of the building.

C. Site: The Baltimore City hall occupies the entirety of one block, located only a few blocks north of the exciting and newly developed Harbor area. Its main facade faces east and looks out onto the War Memorial Plaza, which is flanked by trees on either side. A new City Hall Plaza will be built this fall (1981) immediately in front of the building. City Hall is surrounded by office buildings, banks and Federal buildings. It is not overpowered by skyscrapers. Architecturally, City Hall is the most ornate of all the buildings in the immediate vicinity.

PART III. SOURCES OF INFORMATION

Primary Sources

1. Original Records in City Archives (210 East Pleasant Street, Baltimore, Maryland 21202) - 776 documents have been catalogued chronologically, from 1867-1875. They consist of:

   - Construction proposals
   - Construction contracts
   - Superintendent reports (monthly)
   - Ordinances
   - Building Committee reports
   - Receipts for building materials
   - Rejected proposals
   - Secretaries' reports (monthly)
   - Bonds
   - Petitions
   - Resolutions
   - Leases
   - Correspondence

2. The City Hall Baltimore History of Construction and Dedication, prepared and printed by Authority of the Mayor and City Council, Baltimore, 1877.

Secondary Sources

1. Dorsey, John and James D. Dilts, A Guide to Baltimore Architecture (Cambridge, Maryland; Tidewater Publishers) 1973.

2. Feasibility Study for the Restoration and Renovation of the Baltimore City Hall, by Architectural Heritage-Baltimore Inc., April 5, 1974.

3. National Register of Historic Places Inventory - Nomination Form, 1971.

4. Bernard B. Perlman, "The City Hall, Baltimore," Maryland Historical Magazine, Vol. XLVII (1952), pp. 50-53.

5. Gueft, Olga, "Baltimore City Hall," Interiors, 1977, pp. 78-85.

NOTE: See Supplement E

Supplement A

The City Hall Baltimore History of Construction and Dedication, prepared and printed by Authority of the Mayor and City Council, Baltimore, 1877.

ARCHITECTURAL DESCRIPTION.

THE architectural features and proportions of the building on the exterior and interior, as also the arrangement of the different stories, will be readily understood by reference to the illustrations of this work, comprising plans, elevations and sections.

The building occupies an entire block, and has a front or length of 238 feet on Holliday and North Streets and 149 feet on Lexington and Fayette Streets. The superficial area of the block is 51,000 square feet; that occupied by the building, 30,552 square feet.

The site, previous to its purchase for the present object, was occupied by handsome and costly private mansions, where for many years had dwelt some of the most wealthy and fashionable citizens; but the steady and irresistible march of business had already begun to force them to the north and west to seek the privacy and quiet which they were so rapidly losing. The location is central and of ready access on all sides, contiguous to Baltimore Street, the principal thoroughfare and business street of the city. While thus advantageously situated as regards its usefulness and purposes, it must be confessed that its architectural effect would have been immensely enhanced had it had the advantage of more elevation.

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One of the primary difficulties the architect had to contend with was the fall of the ground, the difference of grade from the southwest to the northeast being nearly 12 feet, the latter being the lowest point; as arranged, the North Street entrance is one step above the sidewalk.

The entire area of the building was excavated to a depth of 12 feet below the last mentioned point, forming a cellar 10 feet deep in the clear, devoted to the storage of fuel and the hot-water apparatus for the heating of the structure. The soil was a tolerably uniform and compact gravel, with occasional seams of clay or "Fuller's" earth. Trenches for the foundation walls were dug 4 and 5 feet deeper, the whole area properly drained, the main pipe being carried to tide water, it serving also for the general drainage of the edifice. Concrete foundations, varying in width from 3 to 10 feet, and of the above indicated depths, were prepared for all the walls, and afterwards the whole area covered to a uniform level with a bed of the same 1 foot in thickness. On the bed thus carefully prepared, and on large, wide projecting stone flags, the various walls were started; and although the weight of the exterior walls is fully equal to eight or nine, and that of the dome and tower to eighteen tons per square foot of surface, the excellence of the work is well attested by the fact that there is not a single settlement or fracture to be found in any part of the structure.

The exterior foundation walls, to within eighteen inches of the ground, are built of Falls Road bluestone, a species of gneiss of the utmost durability; they are 5 feet 6 inches thick. All the interior walls are built of brick, and vary from 2 feet 6 inches to 7 feet in their thickness, the latter being those of the dome and tower.

All the brick used throughout were dark red or arch, and all the walls are built in Cumberland cement mortar.

Above ground all the exterior walls are faced with Baltimore County marble, a species of white magnesia limestone, of very compact and fine grain, extreme hardness and durability, and capable of a very superior finish. The stone was principally furnished from the extensive quarries of Mr. JOHN B. CONOLLY, located near Cockeysville, about seventeen miles from Baltimore, on the Northern Central Railway. A temporary switch was laid, connecting the workshops at the City Hall with the railway, and the stone delivered immediately at the building, where they were all wrought. The majority of the stone used in the construction were of large dimensions, some, as far as superficial area, probably the largest ever taken from any marble quarry. The columns of the portico are monoliths; the slabs forming the ceiling and the floor of the balcony over the same are 11 feet 10 inches wide and 14 feet long. The style of the architecture is the "Renaissance"; the general plan or division of the mass consists of a centre structure four stories high, and two connected lateral wings three stories high, the centre finishing with pediments, the others with Mansard roofs. The different fronts are well broken and relieved; and while the general character of the work is strong and well defined, devoid of extravagant carving, which serves to accumulate dust and dirt, it is in strict unison of design, and the *tout ensemble* is rich, in admirable proportion and taste.

Each story is well marked by strong projecting cornices. The basement story is finished with heavily sunk rusticated courses and deep double recessed arched openings, the whole making a fitting base for the lighter and more fanciful design which rests upon it.

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The first, second, and third principal stories are effectively relieved by bold projecting pilasters, the windows again deeply recessed, flanked by full detached columns resting on rich pedestals and balustrades, and surmounted by heavily moulded semi-circular archivolts, elaborate keystones, and dentillated and modillioned cornices. In the recessed wings, which form the connections between the centre and lateral wings above referred to, the sameness is relieved by substituting niches between the columns instead of the pilasters. The whole is crowned by an imposing entablature and balustraded parapet, the centre wing of the Holliday and North Street fronts being finished with pediments, designed at some future day to be filled with sculpture in *bas relief* representing "Trade, Commerce and the Arts."

The dormer windows of the Mansard roof are also of marble of ornate design, consisting of large central windows flanked by columns, surmounted with circular archivolts and pediments, and intervening *œil de bœufs*.

The angles of the projecting wings are crowned with ornamental posts, which admirably relieve and carry the eye gradually up the Mansard tower roofs, with which they are finished.

The principal entrance, located in the centre wing of the Holliday Street front, is adorned by an elegant hesastyle portico, resting on massive piers and arches in style agreeing with the features of the basement, of which it forms a part. Pedestals support the columns and pilasters; the latter are fluted, and are in composite order; a rich cornice and balustraded parapet surmounts the whole, and forms a spacious balcony.

The approach to the portico is by double flights of wide steps, the sides of which are enclosed by marble pedestals, balusters and rails, the former supporting

magnificent bronze posts, and groups of lamps from the celebrated foundry of Messrs. Robert Wood & Co., Philadelphia.

The principal entrance doorway was designed by the Architect to be also of bronze, but by the direction of the Building Committee was executed in mahogany. It is a very elaborate piece of work: the panels are richly carved, the centre one bearing in high relief the seal of the city, consisting in a representation of the "Battle Monument" entwined in a wreath of laurel. The furniture of this door — in fact, of all the doors throughout, consisting of the hinges, locks, bolts, &c., &c., comprising all the finishing hardware — is of bronze of especial design, the door knobs being all finished with the seal above referred to.

There are four entrance-ways to the basement story, one on each street; they are of iron, richly decorated, bronzed and polished.

The base of the tower, which rises from the roof of the centre wing and surmounts the interior dome, is also of marble to the height of the bases of the Corinthian columnade. In design it consists of a heavily moulded base, panelled pilasters and intervening panels, a strongly relieved cornice and a panelled parapet, which forms the pedestals of the columns above referred to.

The height from the basement floor to the top of the parapet of the lateral wings is 62 feet 4 inches; to the top of the pediment of the centre wing, 99 feet; to the top of the pedestals of the tower in the previous paragraph, 118 feet. From the marble base of the tower to the top of its finial the entire construction is of cast iron. Over 650 tons of this material were used in its erection, and it is a model of architectural skill in the comparatively new use of the material composing it.

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The diameter of the tower at its base is 53 feet; the height of the first story from the base of the pedestals to the top of the entablature is 37 feet and 3 inches; in elevation it presents twelve magnificent columns of the full corinthian order, 2 feet 6 inches in diameter at the base, and 25 feet high. Behind these are 12 massive pilasters supporting heavily moulded archivolts, and between the pilasters are 12 deeply recessed semi-circular windows, each 5 feet 9 inches wide and 21 feet 8 inches high. The entablature is of the same order as the columns, dentillated, and the soffit supported and decorated with rich modillions and rosettes in sunk panels. The entablature is crowned by a panelled parapet 5 feet 10 inches high, composed of pedestals from which spring the ribs of the dome, the intervening spaces forming the base for twelve ornamental *œil de bœufs;* the latter have a clear internal diameter of 5 feet 8 inches. Four of these windows, namely, those facing the cardinal points, serve as the dials or clock faces of the monster clock, the mechanism of which is situated on the interior of this story. It, as also the works in connection, was made in Baltimore at the establishment of Mr. AUGUST HAHL & Co.; and while it possesses independent works, its movements are controlled and governed by a regulator placed on the first floor of the tower, the force employed being electricity. This same last mentioned clock, in addition to that of the tower, regulates by electricity all the various sympathetic clocks or dials—of which there is at least one in each department in the building—its superior construction insuring correctness, its action uniform time throughout the structure. The dials of the large clock are of plate glass, ground, and at night are illuminated; the hours, as also the fire alarms, are struck on the large bell, to which we shall hereafter refer.

This is also done by electric action, as likewise the lighting of the gas fixtures in the corridors and principal rooms of the building, attesting that our authorities were desirous of availing of all modern improvements in this work.

The domical roof of the tower is in the form of a truncated conical semi-sphere. Its diameter is 48 feet at the base and 15 feet at the top. From this point springs the panelled core supporting the balcony surrounding the "tholus," or lantern. The balcony is protected by a heavy balustered rail; access to it is gained by a marble stair constructed within the thickness of the wall to the first story of the tower, the entrance to which is on the fourth or Mansard floor and at the northwest angle of the interior dome. From the first floor above referred to, to the balcony, the ascent is by a neat and substantial circular stair of iron, the tedious mounting of which in clear weather is well repaid by the magnificent views of the city, the surrounding country and the Chesapeake Bay, the whole forming a most charming panorama, stretching over many miles till bounded by the horizon. From the clock floor of the tower to the floor of this balcony the height is 37 feet 6 inches, and from the basement floor, 194 feet.

The lantern has a diameter of 11 feet 3 inches, and a height of 22 feet 6 inches to the top of the entablature. Its circumference of 35 feet 4 inches is divided into eight parts by Corinthian columns 15 inches diameter at the base and 12 feet 6 inches high, between which are circular-headed windows. The columns and windows are elevated on a stylobate 7 feet 6 inches high. The lantern has a semi-spherical covering or roof, ornamented with moulded ribs and panels, and is 10 feet high. The whole is surmounted by an ornamental finial

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9 feet 3 inches high, the total height from the basement floor to the top of the same being 236 feet.

In the lantern is hung "*Big Sam*," the bell above referred to. Its circumference at the mouth is over 18 feet, and its weight over 6,000 pounds. Its deep and sonorous voice can be heard a great distance.

The roof of the edifice, like the tower, is also in its framing composed of cast iron, and is certainly the largest, and in all probability the only one constructed almost entirely of this metal, at the present time, in this country. In detail it is extremely novel, and interesting in its lightness and simplicity. On the four angle wings it rises higher than on the intermediates, very nearly approaching the height of the centre wing entablature. All the roofs are covered with "Peach Bottom" slate, secured on iron laths. The angles of the various roofs are relieved by heavily moulded galvanized iron architraves, as also their tops, profusely decorated with cast zinc ornaments; the whole is finished with rich cornices of the same material and surmounted by an ornamental crest railing of cast iron. The height of the angle roofs is 24 feet; those on the intermediate roofs are 12 feet to the top of their cornices. All the down spouts, gutters and flashings are of heavy copper, the former being built in the walls and connecting with the drains. The building is protected against lightning by a copper cable rod, and this is again connected with the down spouts referred to, thus forming a new and novel mode of taking advantage of the conducting power of the material so conveniently at hand.

Passing from the exterior to the interior, one is immediately struck by the roomy and well lighted corridors, varying in width from 10 to 16 feet. The floors are all tiled in black and white marble tiles and borders, with

marble skirtings or washboards to the walls; the floor pattern of the tiling varies on each story. All the corridors are regularly divided by projecting pilasters, with moulded caps and arches of segment and semicircular form. The ceilings are finished flat and are enriched by cornices and centre pieces.

The heights of the various stories are as follows:

Cellar, from floor to floor, . .	12 feet	6 inches.
Basement story, from floor to floor, .	15 "	6 "
First principal story, from floor to floor,	20 "	
Second " " " " " "	20 "	
Mansard story, ...	20 "	

They are approached by four large iron stairways, very ornamental in design, each leading from the cellar to the top or Mansard floor, and are located on the right and left of the dome, opposite the Holliday and North Street entrances.

The whole building is thoroughly fire-proof. All the floors throughout are constructed with rolled iron beams, with intervening brick arches, and their tops concreted to a uniform level. The under side of these arches where they — as they do in a majority of the departments — constitute the ceilings, are plastered following the arched form, the underside of the beams being moulded and panelled to form ribs which, connecting as they approach the side walls with the surrounding cornices, make a most elegant finish. The floors of the various rooms are laid with the very best Georgia yellow pine, and are magnificently carpeted. All the rooms, although the whole building is heated by hot water (of which we shall speak hereafter), are provided with open fire-places, laid with fire-brick and cased with soapstone, and finished with white Italian statuary or dove-colored Champlain marbles. Those of the principal departments are of most elaborate design and finish.

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While, as before observed, the entire structure is fire-proof, each department is provided with especially constructed vaults, thus placing the safety of the municipal records beyond any contingency on that score. In all the principal offices they are two stories in height, finished with iron floors and brick arches, massive iron frames and double doors, the latter secured by combination locks and bolt gearing of especial design and most approved construction. All the windows are glazed with French plate glass in single lights, and are provided with panelled and pivoted inside shutters. The above, as also the doors, panelled wainscotting, and usual wood finish of an interior, is of walnut in all the principal departments, only the subordinate rooms being finished in white pine; the latter is grained in imitation of walnut, and, while inviting the closest scrutiny, almost defies discovery. The greater part of the wood-work is polished, the mouldings ebonized and finished in shellac.

The administrative rooms of the Water, the Tax, Comptroller and Registrar's departments are furnished with elaborate marble counters, composed of Italian white, Belgian black, Champlain, dove, Tennessee, maiden's blush, and other colored varieties, the whole most beautifully finished and highly polished.

Adjacent to and connected with each department are dressing-rooms, affording all necessary conveniences; they are also liberally provided for the public, and are all finished in walnut and polished marble, the latter material also being used for the wainscott and floors. Each room is furnished with marble wash stands, and the most liberal supply of water.

As the above description and explanations apply to the general finish of the various interiors, and a glance at the plans of the different stories will serve to show

their uses and occupants, we shall now pass to those more especially designed and embellished. Undoubtedly the most striking feature of the interior is the rotunda, situated about the middle of the centre wing, and by galleries forming the connecting link with the eastern and western corridors on the first, second and third floors. The plan of the rotunda is, as its name implies, circular, with a diameter of 44 feet at the base and a height of 119 feet and 3 inches to the stained glass light which crowns its dome. In its horizontal divisions it agrees with the heights of the different stories already given. The walls on each floor that form its circumference are divided into eight divisions by enriched pilasters and imposts, with elaborately finished caps, bases and archivolts. The order of the first story is Roman Doric, of the second Roman Ionic, and of the third—which, commencing upon the top gallery, forms the base of the dome proper—Roman Corinthian; the latter are 4 feet wide across the face and 41 feet 9 inches high. All the above work is composed of Scagiliola marble of different varieties, that of the first floor being Tennessee, the second Lisbon, the last Sienna; all are highly polished. The compartments formed by the pilasters are occupied by the entering archways, alternating with niches and windows. Above the Corinthian pilasters is a full entablature of the same order, surmounted by a stylobate divided by panelled pedestals from which spring the ribs of the dome over each of the pilasters referred to, the space between the pedestals being filled with enriched balusters.

The pilasters of the dome or ceiling of the rotunda (which, as also the whole body of the work, is built in brick) are panelled, crowned with appropriate caps, from which spring moulded semi-circular arches and

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smaller ribs; the latter mitreing with and forming a part of the decoration of the eye of the semi-sphere forming the ceiling referred to. The well, or eye, is 12 feet in diameter, and filled with a rich stained-glass light, divided by circular panels into a central and four surrounding compartments, the first bearing the seal of the city, the latter, emblematical female figures representing Commerce, Agriculture, Manufactures, and the Arts, the intervening space being filled in with plassic trophies. On the dust board of the corona at the top of the entablature above referred to, and sufficiently back to be out of observation, is a circle of gaslights, over 200 in number, for the purpose of illuminating the rotunda when desired. They, as also the other lights already referred to, are lit by electricity by the simple turning of a crank. The galleries, of which mention has also been made, have a width of 11 feet 9 inches, entirely constructed of polished marble, and are supported on columns, the first story being of Tennessee, of the Doric order; the second story of the Ionic order; and it, as also all the ballance of the work, of white Italian marble. The latter columns are elevated on pedestals, with polished marble balusters forming the rail. Each story has its appropriate entablature, that of the third story being finished with a balustrade, pedestals and balusters similar to the one just described; the pedestals are surmounted with elaborate bronze posts 5 feet high, supporting coronas of lights. From the wall pilasters on each floor spring brackets to match.

The openings on the Mansard floor looking into the rotunda also have marble balustrades. The ceilings of the galleries are finished with ribs, and panelled; the floors are tiled in radiated courses, that of the first

floor being of Mosaic pattern of variegated marbles, forming eight-pointed stars, which, starting from the centre and overlying each other, finish at the base of the columns; the whole combination, with its picturesque perspective effect through the arches of the different stories, and the play of light and shade, forming an elegant and finished whole that must be seen to be appreciated.

The two Council chambers and large hall situated on the second principal story are similar in design and execution. The Council chambers are 40 feet square, the large hall 40 feet wide and 140 feet long; their height is 35 feet. The latter room is intended for public receptions and similar uses. It was used on the occasion of the funeral *cortege* of the late Vice-President of the United States, Mr. Henry Wilson, passing through this city, his body lying in state in the rotunda, and visited by thousands, while the committee in charge were entertained in this room as the guests of the city. The walls of the above rooms are decorated with fluted and polished scagliola marble pilasters, in sienna, dove and verd-antique, with Corinthian caps cast of brass, elegantly chased and heavily gilt. The pilasters rest on panelled pedestals, which are continued and form the wainscott, and are surmounted by a rich entablature in the same order. From this rises the ceiling, arched or cored in the angles, tastefully divided and relieved by the boldly projecting ribs which spring from above or rather over the pilasters, and finishing in the centre with deeply recessed plafonds. The stucco finish in these rooms, as also in the Mayor's reception room (referred to hereafter), is of the richest and most elaborate character, the mouldings being all ornamented, while countless modillions, rosettes and drops add to the magnificent effect.

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Between the Council chambers are the various committee and dressing rooms necessary and appropriate to them. The Presidents of the Branches have their platforms and chairs facing each other, with ample provision for the members, clerks, and the press. The drapery, carpets and furniture are most elegant, and the rooms are lighted by massive bronze and gilt chandeliers, supplemented by numerous side brackets with clustered lights. Galleries accessible from the west floor are constructed in each of the chambers for the accommodation of the public.

The Mayor's reception room, on the first floor, and immediately connected with his office, is 20 feet wide and 40 feet long; the height is 20 feet. Here again the walls are decorated with polished scagliola pilasters, panelled in brocatella and verd-antique marbles, inlaid. They are in the Roman Doric order, with a highly embellished base and entablature. The ceiling is flat, divided by enriched ribs into deeply sunk panels, from the centre one of which hangs pendant a magnificent crystal and gilt chandelier. The gas fixtures were all furnished from the celebrated works of CORNELIUS & SONS, of Philadelphia, from original and most artistic designs. The furniture in this room is in polished ebony and gilt buhl, and, with its immense plate mirrors, is most gorgeous in its effect.

The whole building was furnished under the direct superintendence of Mr. P. HANSON HISS, and has been done in the most elegant and at the same time durable manner. The whole of the furniture was manufactured from especial designs, of mahogany and walnut, and by the best makers in Baltimore.

The cellar is devoted to the storage of fuel and the accommodation of the heating apparatus. For the latter

purpose there are four immense boilers located near the extreme angles of the building, and so arranged and connected that they can be used jointly or separately. The system employed is that of hot water and what is usually termed the indirect mode; that is, fresh air is taken from appropriate openings on the outside of the building and conducted into large receptacles or apartments built of brick. Coils of cast iron pipe, aggregating miles, are placed in these, which, being filled with water heated to 190° circulating from and to the boilers, form the radiating surfaces. The air in passing through these coils is warmed by the contact, and rises upwards in strong and steady currents to the various rooms and corridors through flues especially constructed for this purpose. While thus abundant measures for the heating have been made, the important subject of ventilation has not been overlooked; and before closing this "article" we will endeavor to give a brief description of the means employed for securing this essential of health and comfort — means which have proved eminently satisfactory in this especially difficult branch of science, marked by such frequent failures in the results, and which in the new City Hall has, by competent judges, been declared the most successful in the country, and in itself a monument to the Architect who designed and brought it and the building to such happy termination.

The ventilation of the building is divided into four parts, each division forming one quarter of the entire edifice, the line of separation being the centres of the different street fronts. In the court yards, in the respective angles corresponding to the above division, are built four ventilating stacks 8 feet square on the interior, and over 100 feet high. Through the centre of these shafts pass cast iron pipes 2 feet in diameter,

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the same serving as the smoke flues for the boilers above referred to, and the heat of which, from October 1st to May 1st (the period of their use), rarifies the surrounding air, causing a strong upward current and consequent vacuum. A grate is arranged in the base of the shafts for the production of the same result during the intervening summer months, thus keeping the heat consequent thereto entirely out of the building. On each story the corridor ceilings are 2 feet less in height than the rooms communicating therewith. This space of 2 feet forms the air chamber, or duct, and into it from every room connect the appropriate flues with their respective openings. These ducts again connect directly with the shafts, and must necessarily supply the vacuum produced by the rising of the rarified current above referred to, thus drawing and sucking in from each of the rooms the wanted supply, and thereby producing, gently and without any sensible draught, a continuous circulation of fresh and wholesome air.

Trusting that the above description of this great work is both comprehensive and plain, it is but justice to add the names of those who so ably and faithfully labored to produce it, and to whose credit it will ever stand as an enduring monument.

GEORGE A. FREDERICK, *Architect and Superintendent.*
JOHN J. PURCELL, *Resident Superintendent.*

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Supplement B

Supplement B - Four photographs of Fredericks' original drawings from the Maryland Historical Society Drawing Collection. These are the only renderings of City Hall to be found.

- Front doors (original plan called for doors cast in bronze)
- Finial for dome
- Two diagrams for counters for council chambers

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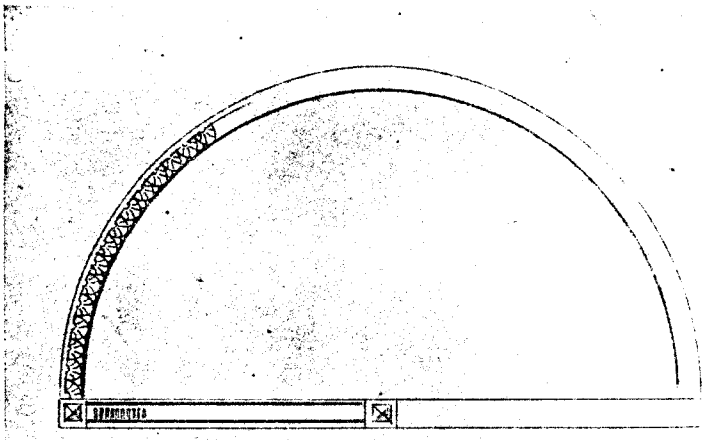

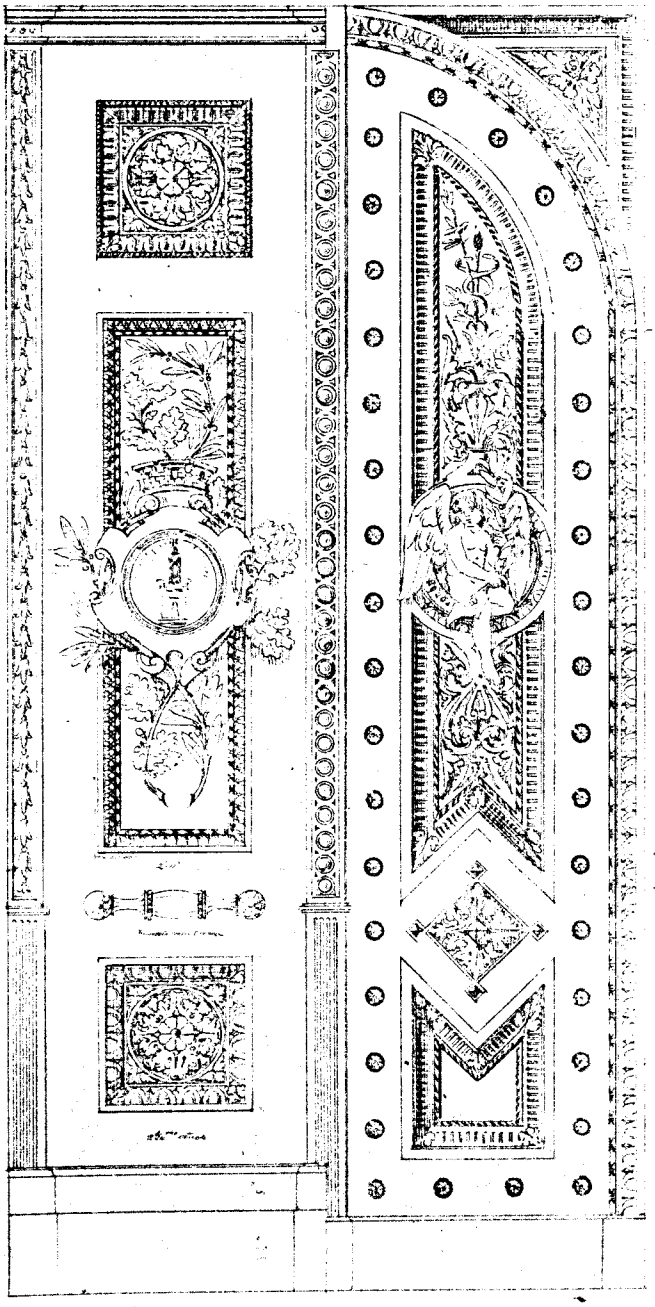

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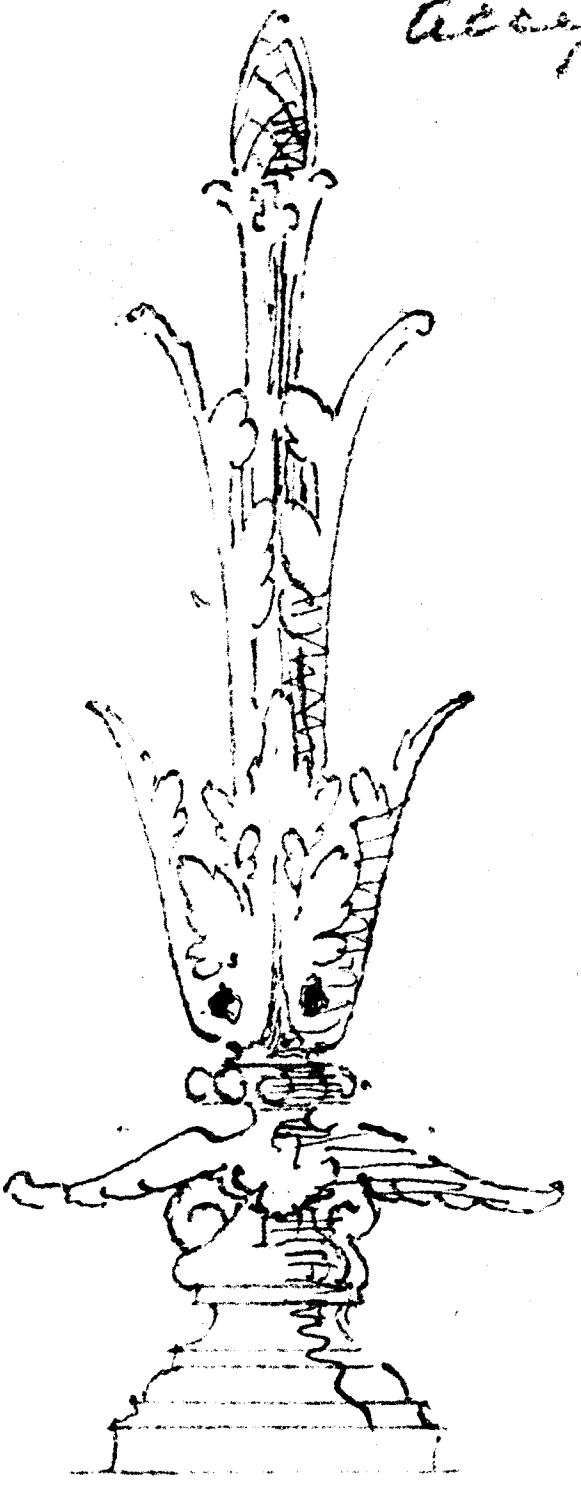
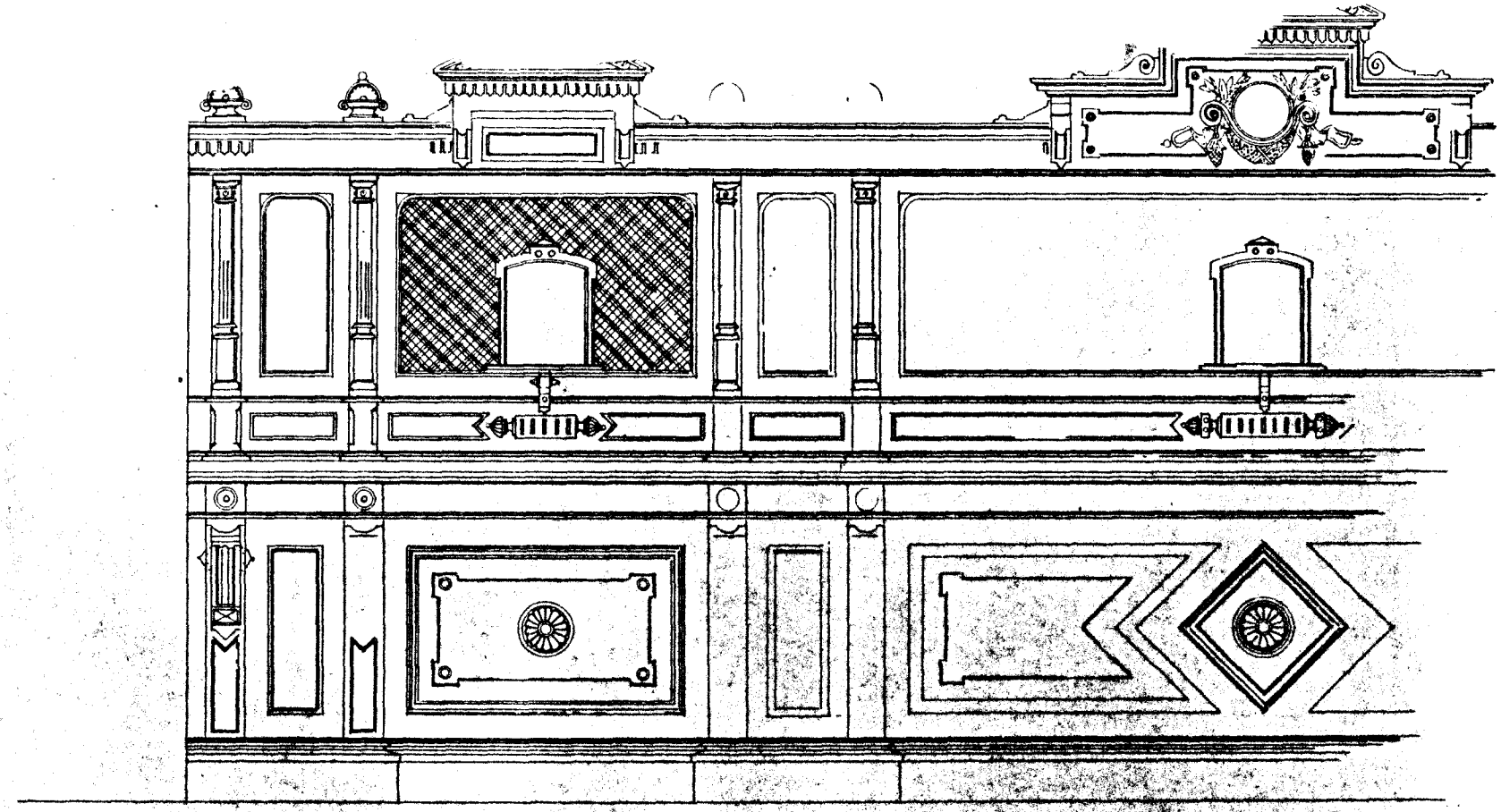
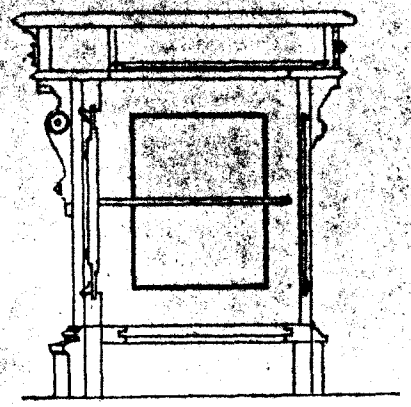
Finial of City Hall dome
accepted design





Front Elevation
Scale 1 in to the foot



Section of Cornice

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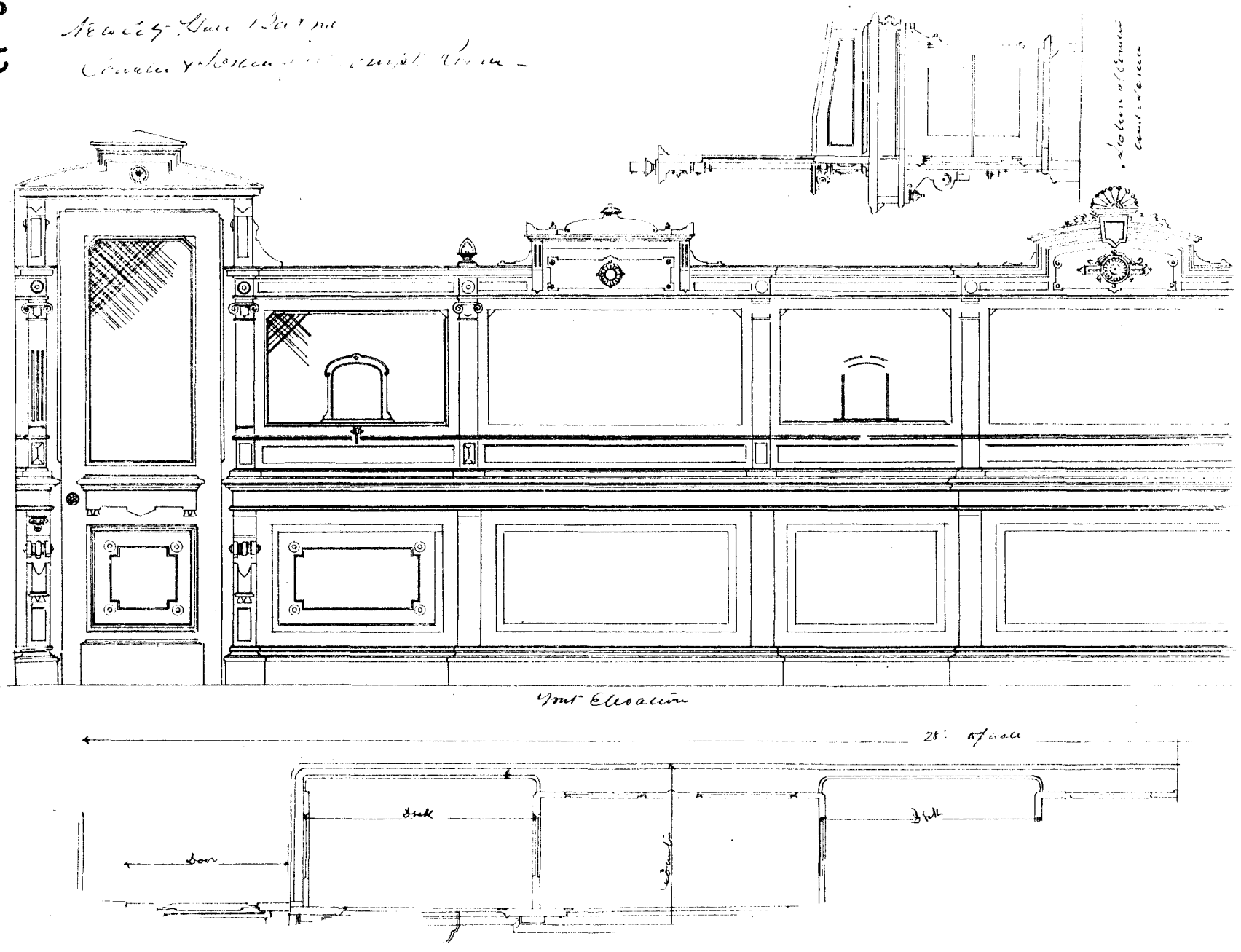

ADDENDUM TO:
BALTIMORE CITY HALL
Holliday Street
Baltimore
Maryland

HABS No. MD-46

HAES
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