

**The Municipal Art Society
of Baltimore City**



COL. JOHN EAGER HOWARD

This monument by the French sculptor, Emmanuel Fremiet,
stands at Charles and Madison Streets.

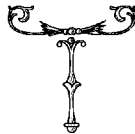


A VISION

Interpretation of suggestions made for the improvement of central down-town Baltimore in the Olmsted City Plan of 1910. The picture reproduces the water-color drawing used as a frontispiece of the Report. It specifically represents the Civic Center and the Boulevard treatment of Jones Falls proposed in that document.

The Municipal Art Society
of Baltimore City

*Its Aims
and Accomplishments*



By
WARREN WILMER BROWN

In Appreciation

THANKS are due Maj. Joseph W. Shirley, Engineering Adviser on Public Parks for the Municipal Art Society, Dr. Horace E. Flack of the Legislative Bureau, William J. Casey, Robert W. Williams, Theodore Marburg and Frederick P. Stieff, Jr., president of the Howard Street Association, for supplying certain data required in the preparation of this booklet.

Some of the landscape photographs are from the collection assembled for the *Report and Recommendations on Park Extension for Baltimore* by the City Plan Committee of the Department of Public Works in 1926. Several of these views were requested for use in the Regional Plan of New York, conducted by the Russell Sage Foundation.

Foreword

OWING to the method by which the Municipal Art Society has conducted its affairs—a method that has always avoided flamboyant promotion or “high-powered” campaign procedure—only those who have been in a position to follow its activities closely from its beginning thirty-one years ago to the present, are aware, or, perhaps, even dream, of the extent of the work it has done for the beautification and general public improvement of Baltimore.

It is to give a comprehensive idea of the scope of this work and its character that this booklet has been prepared. It does not attempt to present the full program in minute detail; the desire, rather, is to indicate those features of it which are of the greatest and most enduring civic worth.

That they are achievements whose significance speaks for itself is apparent, since a moment's consideration shows that every one of them marked an essential step in Baltimore's progress. Any organization which devotes itself to the stimulation of community esthetic consciousness and to the creation of new manifestations of it, as energetically and with as telling results as the Municipal Art Society, inevitably exerts an influence that is as far-reaching from the commercial as from the artistic standpoint.

Beauty is unalterably an all-sufficing end in itself and the quest of it will always remain the most alluring, and, at the same time, the noblest of human seekings. Only the vulgarian interprets it in terms of dollars and cents or deliberately plots its exploitation.

However true this may be, the day has long since passed when the arts which create beauty were looked upon as things utterly apart from daily life. A quick glance in any direction suffices to disclose the fact that there is scarcely a phase of twentieth-century existence that does not, in greater or less degree, obviously, or by subtle inference, owe a debt to the artist.

Just as yesterday's scientific hypotheses are today's axioms, and just as the laboratory is revealing more and more how thin and vague is the line of demarcation between physical and spiritual, so has many an esthetic theory been rapidly resolved into fact; so, too, has the studio opened up new fields for experimentation and achievement in the factory. Universal experience proves beyond the chance of a doubt that not only industries, but communities that foster the arts are not long in discovering that they have pronounced practical value.

It is hoped that the matter herein presented will make it clear that, while the Municipal Art Society has, from the first, been guided by an idealistic motive, it has never lost sight of the practical; that if it has striven faithfully to make Baltimore a more beautiful city, it has with equal courage and determination taken the lead in movements to provide those things upon which, in an age of amazing innovations and a myriad new and often dangerous problems, its material welfare depends.

The Court House mural decorations on the one hand; the park system on the other—are not these in themselves sufficient to fix the Municipal Art Society firmly among Baltimore's most important institutions?

Were all its other benefits wiped from the record, would not these two in themselves justify its existence and give it a strong claim to public respect and support?

The Municipal Art Society

Its Aims and Accomplishments

IT can never be said of Baltimore, as it must be said of many American cities, that it plunged recklessly, not looking before or where it leaped, into the maelstrom of twentieth-century progress.

It loved the attributes that set it apart as a city of sharply defined individuality; it made spoiled pets of the elements that create the legend of locality and the atmosphere of place.

Things had been going on so quietly and serenely for years and years; the town was a delightful place in which to live and surely it was big enough; the people had nice, Southerly sort of ways and they were not too busy to be polite. Why change it all? Consider the fuss and annoyance of expansion, to say nothing of the noise!

With the hum of machinery daily growing louder on all sides, with the pressure of the new forces created when America reached its industrial and mechanical majority becoming always stronger, no such home-body, let-us-alone attitude of mind as this, of course, could continue indefinitely, especially in the case of a city whose geographic position commands tremendous possibilities for commercial power.

Once it was realized that it was no longer possible to perpetuate the old Baltimore, any more than it was to maintain the dignity of a Victoria on motor-jammed roads, the transformation went forward rapidly. Ancient customs and habits of thought disappeared with the houses that for so many generations had kept a roof over their heads; new manufacturing plants sprang up by the score, cohorts of strangers came pouring in.

Baltimore's venerable career had reached a turning point. What would its future direction be? It was one thing to give up a precious tradition; quite another to stand by and calmly watch the destruction of a fine background.

Would the principal aim and desire henceforth be merely to compete for census and factory records? What could be done to prevent this and, in so doing, fix the foundation of the future on the firm bed-rock of noble past accomplishment in the art of living?

The Municipal Art Society is Formed

MEN who had the real welfare of the city at heart were asking themselves and each other some such disturbing questions as these and it became more and more apparent all the time that the problem could best be solved by a guiding organization which should work, not for the benefit of itself or its members, but solely for the good of the municipality.

It was in response to this need that the Municipal Art was formed. What gave the movement of which it was the outcome its greatest impetus was the passage, in 1898, of the New City Charter. This clearly revealed a serious demand for a properly constituted municipal commission authorized to act when



SCHOOL-ROOM DECORATION

This scheme is typical of the school-room decoration advocated by the Municipal Art Society as an element in the creation and development of esthetic appreciation.

The Municipal Art Society of Baltimore

there was danger of encroachment on the public parks or on territory needed for their extension; to select and supervise districts and squares for public use; and to serve in a suggestive, advisory or executive capacity, if necessary, in regard to monuments and other public works of art.

Much thought was given the situation by the leading men of the city, and when Theodore Marburg issued a call for a meeting to discuss means for handling it, there was an enthusiastic response. The conference was held at Mr. Marburg's residence, 14 West Mount Vernon Place, Wednesday, January 18, 1899. Henry D. Harlan, later Judge Harlan, acted as chairman and Josias Pennington was the secretary.

Mr. Pennington was continuously associated with the Society from that day until his death, March 3, 1929, having been its secretary for twenty-three years and its president for the last seven years of his life.

Addresses were made at the inaugural meeting by Dr. Daniel Coit Gilman, who was then at the height of his brilliant career as the first president of the Johns Hopkins University, Mr. Marburg, Mr. Pennington, J. B. Noel Wyatt, and Edgar G. Miller. The certificate of incorporation was read and adopted. Judge Albert C. Ritchie, of the Supreme Bench of Baltimore, father of Governor Ritchie, testified that it had been submitted to him and the Notary Public before whom the acknowledgments were made was Meredith Janvier. The incorporators were William A. Fisher, Clinton Paxton Paine, General James A. Gary, John E. Hurst, Wesley M. Oler, and Alfred S. Niles.

It was stated that the Society was "created for public and educational purposes, and especially to provide adequately for sculpture and pictorial decoration for public buildings, streets and open spaces in the city of Baltimore and to help generally beautify the city."

One hundred and thirty-four members were elected at the first meeting and all of them were named as organizers. The list reads like a roster of the prominent Baltimore men of the last decade of the nineteenth century. Among them were General Felix Agnus, Walter W. Abell, publicists; Dr. Joseph S. Ames, distinguished physicist of the Johns Hopkins University, now its president; Summerfield Baldwin; Charles J. Bonaparte, attorney general of the United States during President Roosevelt's administration; John R. Bland; Philip de Boileau, artist; Bernard N. Baker, Joseph N. Cushing, Mendes Cohen; Thomas C. Corner, portrait painter; William M. Ellicott, architect; Fabian Franklin, journalist; Dr. John C. Goucher, founder and president of Goucher College; John W. Garrett; Dr. Basil L. Gildersleeve, professor of Greek at the Johns Hopkins and one of the outstanding scholars of his time; Gaun M. Hutton, Francis M. Jencks, Michael Jenkins; Ephraim Keyser, dean of Baltimore sculptors and for many years director of the Rinehart School of Sculpture at the Maryland Institute; R. Brent Keyser, Mayor Ferdinand C. Latrobe, J. Carrell Lucas, Joshua Levering and his twin brother, Eugene Levering; Judge Thomas J. Bond, Charles L. Marburg, William A. Marburg, Dr. William Osler, Nelson Perin; Charles J. Pike, sculptor; Faris C. Pitt, art collector; United States Senator Isidor Rayner, Francis T. Redwood, Blanchard Randall; Dr. Ira Remsen, who succeeded Dr. Gilman in the Hopkins presidency; S. Davies Warfield; Dr. William H. Welch, director of the School of Hygiene and Public Health at Hopkins; Julian Le Roy White; S. Edwin Whiteman, artist.



COL. HOWARD STARTS HIS ENDURING VIGIL

This photograph was taken during the ceremonies marking the presentation by the Municipal Art Society to the City of Baltimore of Emmanuel Fremiet's noble bronze, January 16, 1904.

Fremiet was one of the foremost French sculptors of the nineteenth century. He was born in Paris in 1824, was made Grand Officer of the Legion of Honor and died in his native city in 1911.

A Pioneer

LOOKED at across the vista of the thirty-one years of its history, the Society is discovered as the source of a number of plans which, when first suggested, were thought by the public at large, and indeed by more than one well-informed individual, to be wholly impracticable: dreams that had no earthly chance of fulfillment.

But dreams are the guiding stars of pioneers, whether individual or collective, whose work lives, and it is perfectly obvious from its record that the Municipal Art Society was, in its own way, a pioneer among Baltimore institutions and that it was inspired by the qualities the word connotes—determination to find new ways out of old or unfamiliar difficulties, the desire to broaden the horizon of both imaginative and material experience and, above all, by the spirit of courage.

The Baltimore Museum of Art and the proposed extension of Howard Street may be cited as examples of the Society's early vision. So far as is known, the first recorded suggestion for a Museum was made at its initial meeting when General Agnus proposed that the organization be empowered to receive gifts of art objects, or of real estate, with a view to the possible formation of an Art Museum.

As far back as 1901, the advisability of straightening Howard Street was suggested by the Society. It is interesting to note that these two projects, though they simmered along for more than a quarter of a century, became realities within a few years of each other—the Museum by the passage of a Municipal Loan of One Million Dollars in 1924, and the Howard Street Plan by the passage of a loan for Six Million Dollars in 1928. The latter plan as suggested by the Society provided for the "straightening of Howard Street from Richmond Street to Mt. Royal Avenue over the railroad tunnel."

The Society has never wavered in its interest and support of the Museum. It assisted in the campaign for the Municipal Loan, which at first faced considerable opposition, and several men who have been actively associated with the Society since its foundation are members of its Board of Trustees, most conspicuous among them being Blanchard Randall, its president. Several years ago, the Society appropriated \$2000 for the purchase for the Museum of Gilbert Stuart's portrait of Robert Gilmore, the elder.

Another matter of great moment which it backed during the early nineties was the purchase by the city of a belt of outlying property so that the inevitable growth into the suburbs might be properly directed and in order that certain tracts of land in the path of this expansion might be retained for parks.

Simultaneously the necessity for the construction of a modern sewerage system, to be followed by improved paving on all thoroughfares, and the abatement of the smoke nuisance, were advocated.

After the Great Fire of 1904, it urged the Burnt District Commission to set back the building line equally on both sides of the streets in destroyed areas and to widen Calvert Street between Baltimore and Fayette Streets.

There are a few of the more salient things that occupied the Society's attention in connection with Baltimore's physical growth and improvement during the fifteen years prior to the World War.

Considering them and its subsequent work in the same direction, it is plain that there have been very few modern schemes for municipal improvement accomplished, under way or in prospect, which, if they did not originate with the



HERE ONE FINDS RESTFULNESS

Residents of Baltimore are not forced to take long journeys in quest of the stillness and charm of undisturbed nature.

The bracken-bordered path through the Druid Hill Park copse here depicted, so quiet and so romantic, despite its name, "Philosopher's Path," leads to other retreats equally fascinating, though differing in character.

Society, did not benefit by its sponsorship, and that, because of it, many very exacting problems issuing from Baltimore's numerical and commercial growth have been more rapidly and satisfyingly solved than otherwise would have been the case.

In Behalf of Beauty

BUT what of the other side—the esthetic side? What has the Municipal Art Society done on its own account to make Baltimore a more beautiful as well as a more comfortable and healthful place in which to live? What has it contributed to those elements which make for the Good Life, whether regarded from the individual or the community standpoint?

The answer is simple: everything it could do within its power and a good deal that at first seemed beyond it. Civic beautification, as has already been stated, was the principal aim of its existence. Its other achievements, tremendously important as they were, developed, so to speak, as side issues. The situation rather suggests that of the man who, having decided to improve his home, discovered that enlargements were necessary if his desire were to be intelligently and completely fulfilled, and then, after they were completed, saw that the old part had to be entirely, or almost so, done over.

In exercising its esthetic function, the Society has exerted and is still exerting itself in opposition to the grossly materialistic tendencies that have been fought tirelessly by every hopeful and wholesome school of philosophy from Plato to Bertrand Russell.

These philosophers are united in the opinion that such tendencies are a lurking and an ominous menace to the well-being of mankind because of their coarsening power, their effect in gradually creating indifference towards the subtler graces of civilization, an indifference which, at length, may harden into complete and callous disregard of them. Serious students of the times are stressing more and more the fact that this effect is inimical, not alone to the development of a high ethical standard in any particular locality, but to those broad and interweaving forces which, determining the amity of nations and fostering inter-racial understanding, make for World Peace.

It is also being pointed out more convincingly than ever that one of the primary and continuous responsibilities for the development of those qualities which make possible the highest ideal of personal experience and citizenship rests upon education in taste—more broadly speaking, culture—as well as in practicality.

The Municipal Art Society has kept its face steadfastly in this direction. By putting art within the reach of school children and by giving the public an opportunity for daily contact with it, the effort all along has been to create, first the love and hunger for beauty, and then appreciation of it.

Before it was a year old, the Society had reached the point where it felt that it was strong enough to undertake public work and its position was fortified by the assurance of co-operation on the part of the Johns Hopkins University, Goucher College, the Rinehart School of Sculpture, the Architectural Club, the Baltimore Water Color Club, the Decorative Art Society and other organizations of similar nature.



PRELUDE FOR A NOCTURNE

Water vistas such as this add to the joys of motoring or strolling through Gwynn's Falls Park.

Court House Decorations

THE Society's plan for the Court House decorations grew from a suggestion made by Henry D. Harlan at the first annual meeting in the fall of 1899. The new Court House was then nearing completion and he expressed the opinion that, as the public mind was strongly directed to it, here was "the golden opportunity."

"A great mural painting," he said, "which is within our means, upon one of the wall spaces of the new Court House would show what the art of painting can do, how it can teach and inspire, while it adorns and beautifies. The Society would thus afford an example which it would be easy to follow in the further adornment of the building, while it would set a standard which it would be difficult to depart from."

Immediately, Mr. Marburg proposed that the Society raise \$5000 for a mural decoration, provided the City Council would provide \$10,000 for two others.

This offer was accepted in 1901 and the plan was turned over to a joint committee consisting of members of the Society and of the Court House Commission. The first painting unveiled, June 2, 1902, was Charles Yardley Turner's "Treaty of Calvert with the Indians." The two works provided by the city appropriation were Edwin Howland Blashfield's "Religious Toleration," unveiled October 19, 1904, and Turner's "The Burning of the Peggy Stewart," unveiled January 11, 1905.

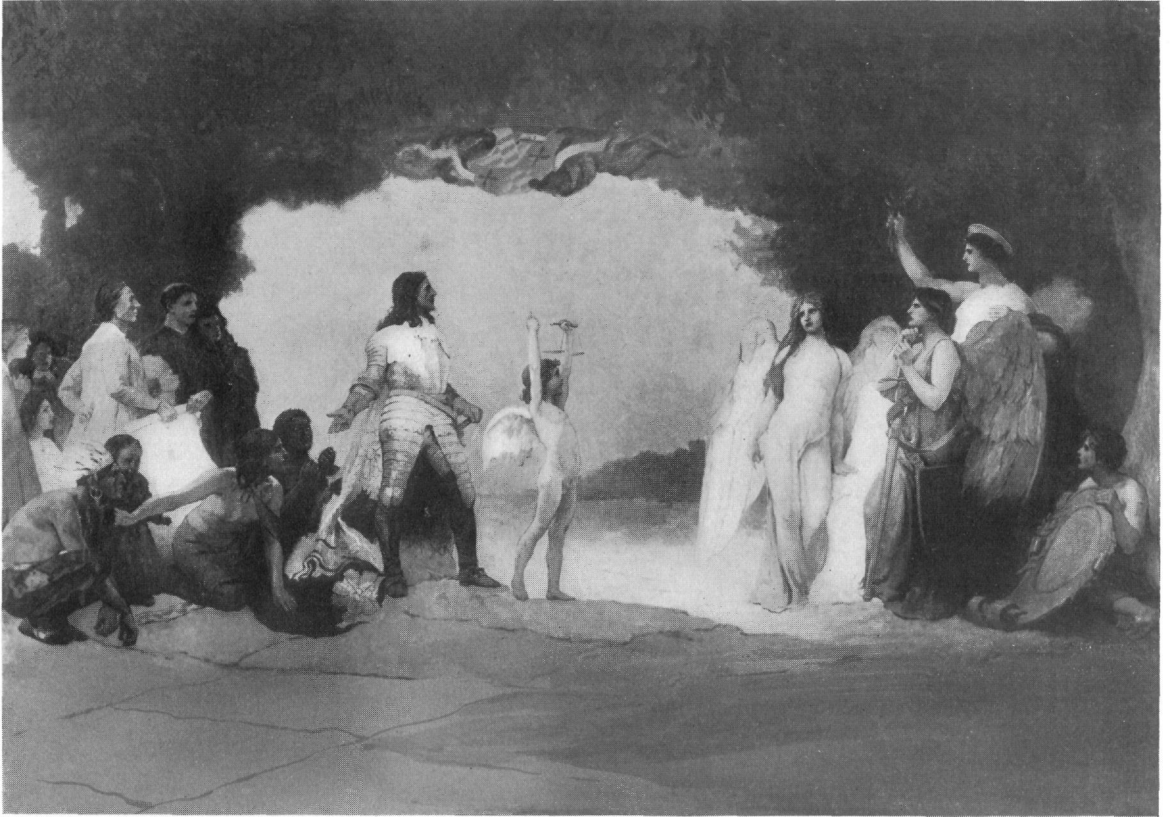
Subsequently the Society was instrumental in having other handsome mural decorations placed in the Court House: Blashfield's "Washington Surrendering His Commission," John La Farge's "Law Givers" and Jean Paul Laurens' "The Surrender of Cornwallis at Yorktown." All of these artists were American-born, with the exception of M. Laurens, who was French.

The installation of the first group of mural paintings marked an entirely new departure in Baltimore and attracted national attention. The addresses made at the unveilings of "The Burning of the Peggy Stewart" and "Religious Toleration" were published in an attractive illustrated book. The point of view expressed by the speakers throws additional light on the purpose of the decorations and also indicates the favor with which the innovation was received.

For instance, Mr. Marburg, in his talk on the life of Mr. Turner (who was a Baltimorean, a student of the Maryland Institute in his youth, and its director during the last few years of his life), said that the paintings the Municipal Art Society was placing upon the walls of the Court House and the statues it was erecting in the streets were "not for beauty alone, though that would constitute a sufficient excuse for their being. They are there to help inculcate and perpetuate ideals."

Mayor E. Clay Timanus, in accepting "The Burning of the Peggy Stewart" said that it would attract visitors who could not fail to carry away impressions of Baltimore that would grow and spread. The provision of such buildings as the Court House and such pictures as the mural decorations in it, he added, not only helped the city but was an important factor in public education.

This statement has been amply verified, since many people come to Baltimore especially to see the Court House mural paintings. Each was studied by its artist to suit the specific architectural requirements of the space allotted it and with a view to establishing tonal balance. All of the subjects are drawn



“RELIGIOUS TOLERATION”

Blashfield's "Religious Toleration" adorns the Circuit Court Room of the Baltimore Court House. It is an allegorical conception in which Lord Baltimore welcomes Wisdom, Justice and Mercy as patrons of Maryland. Back of him a Catholic priest and a Protestant clergyman hold the Act of Toleration passed by the Maryland colonists in 1649. This was the first act of complete religious liberty recorded in history.

from American history with the exception of the La Farge panels, which are considered among his *chefs-d'oeuvre*.

These paintings represent, in all, an expenditure of about \$50,000.

Growth Rapid

THE Municipal Art Society escaped the fate of many organizations of like nature in that it did not have to struggle along in obscurity and with scant support during its early days. It was, as it were, born full-fledged and by the time it was a year old it had more than 550 members.

Though the period was far in advance of the Suffrage Amendment, there was never any hesitancy about allowing women to take part in the Society's affairs. Indeed, it sought their aid and enrolled them as members. The first membership committee meeting was held at the home of Miss Elizabeth King, at 840 Park Avenue and was attended by Mrs. Jesse Tyson, (now Mrs. Bruce Cotten), Mrs. Lawrence Turnbull, Mrs. Alcaeus Hooper, Mrs. P. Lea Thom, and Mrs. William Reed. Others on this committee were Mrs. Robert Garrett, Mrs. William Patterson, Mrs. Wilson Patterson, Mrs. William H. Appold, Mrs. George Reuling, Miss Elizabeth Gilman, Mrs. Daniel Miller, Mrs. John C. Goucher, Miss M. Louisa Steuart, Mrs. Theodore Marburg, Mrs. George Gail and Mrs. J. C. Wrenshall.

Many of the men and women who gave themselves so unselfishly and so wholeheartedly to the promotion of the Society's interests during its early days are now dead, but what they contributed of their energy, their time, their means, their forethought and their faith, has not been lost. The imprint made by resourceful and brilliant personalities; by men and women, who looking beyond the sky-line of their own generation, spend themselves for the public good without thought of personal gain, is indelible. They bequeath a spiritual force which is the most indestructible and the most potent of all heritages.

Public Statues

NOT only was the numerical growth of the Society encouraging, but money was being raised with greater ease (or so it seems now; though doubtless the effort did not appear so easy then), than might have been expected. It was announced in the winter of 1900, that about \$30,000 had been got together for art work and it was felt that, in addition to the other things it was doing to enrich Baltimore's public art possessions, the Society was now in a position to erect statues to men who had played an important part in Maryland history.

This led to the engagement of Emmanuel Fremiet to design an equestrian statue of John Eager Howard and of Laurent Honoré Marquette for a statue, also in bronze, of Severn Teackle Wallis. Both of these sculptors were among the distinguished French artists of their day.

The Howard Statue was unveiled at its present site, Charles and Madison Streets, the same year in which "Religious Toleration," was installed in the Court House (1904). The following year M. Marquette was commissioned for the Wallis Monument. He was suggested by Henry Walters and the negotiations were carried out in Paris by the late George A. Lucas, a Baltimorean, who, having spent the greater part of his life in the French capital, was an intimate associate of the leading artists of the late nineteenth century. He assembled a notable collection of pictures and bronzes which he left to the Maryland Institute.



IN A LYRIC MOOD

A constant aim of the Municipal Art Society is to put the inspiration and re-creative power of natural beauty, as well as the beauty of art, within reach of the city dweller.

This scene in Druid Hill Park is characteristic of the loveliness the Society is striving to create and preserve.

Sticklers for accuracy often rail bitterly at sculptors who do not care whether a coat should have five instead of four buttons and who are likely to disregard strict fact when it comes to such momentous things as lapels or the cut of a collar. This kind of devastating criticism can never be leveled at the Wallis Statue, since M. Marqueste did not have to exercise a particle of imagination in doing the clothes. A suit that had belonged to his subject was sent him as a guide, along with a photographic portrait. This statue was originally in South Washington Place, but when the Square was remodeled it was moved to East Mount Vernon Place.

A Full Program

SOME idea of the enormous amount of work the Society got under way while it was still in its infancy is given by the list of the Committees that were functioning in 1904. Besides the Executive Committee they included Committees on The Decoration of Public Schools, The Arts Building (this meant an Art Museum), Suburban Improvement, The Howard Statue, Proposed Straightening of Howard Street, The Wallis Statue, Regulation of the Height of Buildings, Abatement of the Smoke Nuisance, Increase of the Society's Endowment, Mural Decorations in the Court House, Introduction of Sewerage System, Membership, Improved Street Paving, and several others of lesser importance.

It will be noted that, in addition to the Howard Street Plan, the Society, twenty-five years ago, was also interested in another matter that has again just recently cropped up for public attention: the regulation of building heights. John N. Steele was the chairman of that committee and as such he recommended the passage of a Bill to regulate the height of all buildings in the territory bounded by Centre, Cathedral, Madison, and St. Paul Streets to a point not over 70 feet above the base line of Washington's Monument. Several years later the height was raised to 80 feet.

The Park and City Plan

FEW projects advocated by the Municipal Art Society have ever been more widely discussed or more favorably received than those which had to do with the creation of a Park Plan and later a City Plan. In January 1902 the Committee on Suburban Development was authorized to negotiate with a suitable landscape architect and engineer to carry out a definite scheme for parks, planning of streets, drainage and development of the city in its suburban sections.

On the recommendation of President Charles W. Eliot of Harvard, Olmsted Brothers of Boston, the most distinguished firm of its kind in the United States, was engaged and in 1903 it submitted its report. This was immediately accepted by the Society and without loss of time it was adopted and paid for by the Board of Park Commissioners, of which Major Richard M. Venable was then president.

Once this Park Plan was well under way—a result due largely to Major Venable's interest and energy—it was decided that the time was ripe for a similar plan in the city proper. Accordingly the Municipal Art Society, in co-operation with the Merchants and Manufacturers Association, the predecessor of the Baltimore Association of Commerce, in January, 1906, employed John M. Carrere, Arnold W. Brunner and Frederick Law Olmsted to frame a City Plan. The Park Report was published by the Society in 1904 as "Report Upon The



ALONG THE THIRTY-THIRD STREET BOULEVARD

The Gothic mass of the new Baltimore City College, with its superb tower; Venable Park and, directly opposite it, the Municipal Stadium, are conspicuous features of the 33rd Street Boulevard, which is an important link in the road system connecting public parks.

Development of Public Grounds for Greater Baltimore” and the other was published in 1910 as a “Partial Report on City Plan.” The word “partial” was explained in the preface by a statement that the report must be regarded simply as the first step in the direction of a comprehensive city plan. Both of these books were illustrated, the latter having as a frontispiece a water color drawing of how central down-town Baltimore would look if the City Plan were fully carried out.

“The Development of Public Grounds for Greater Baltimore” was so favorably received that the municipal government took over the publication responsibilities and refunded the Society the money it had spent for the survey.

Park Loan

MAJOR VENABLE was so convinced of the value of the Park Report that he marshalled a movement which brought about the passage by the Maryland Legislature of 1906 of an Act authorizing the City of Baltimore to put a loan of One Million Dollars on the ballot for the purchase of additional land for parks.

This Loan was approved and through it various extensions and improvements of the park system were made. Notable among them were the enlargement of Patterson Park and the construction of a boulevard system connecting Patterson, Montebello, Wyman, Druid Hill, Gwynn's Falls and Carroll Parks.

Previous to this there was no direct way of getting from one of the parks to the others. An important detail of this system was the construction of the 33rd Street Boulevard, on one side of which is Venable Park; immediately opposite is the gigantic Municipal Stadium, Montebello and Clifton Parks are at its eastern terminus and Wyman Park, with Druid Hill Park a short distance beyond, are at its western. This improvement also further afforded in later years a site worthy of the beauty of the new City College.

Civic Center

RESULTS equally as telling followed the City Plan report. From it grew recommendations for opening and improving depreciated sections of the city and for the creation of a Civic Center in an area that, for generations, had been running down at heel until, finally, it was about the last word in delapidation.

The removal of these ramshackle buildings made possible the Plaza east of the City Hall—an open space of about four blocks which furnished a site for the War Memorial building. More than a million dollars was spent in this improvement.

Fallsway

IF any proof were needed that material betterment inevitably follows in the wake of movements primarily concerned with beauty, it would be offered by Fallsway. This splendid thoroughfare was built under the general direction of the Fallsway Commission, of which Francis King Carey was the first chairman and Mr. Pennington the second, and it was an immediate outgrowth of the Civic Center plan. Nobody who remembers what a shocking disgrace Jones Falls



SITE OF JOHNS HOPKINS MEMORIAL

The oval at Charles and 34th Streets, opposite the entrance to Homewood, academic department of the Johns Hopkins University, has been selected as the site of the Municipal Art Society's Memorial to the founder of the University and the Hospital. Hans Schuler, Baltimore sculptor, has been commissioned to execute this work.

The Carroll Mansion which gives Homewood its name is seen to the left of the clump of background trees. It is recognized as one of the finest Colonial survivals. The building to the right is the Hopkins Dormitory.

was before Fallsway covered it, could question its inestimable worth as a public improvement, even if its importance as an artery for north and south traffic were disregarded.

Fallsway represents an exceedingly difficult engineering feat that necessitated the building of enormous concrete tunnels in the bed of the Falls to take care of the natural drainage and for carrying sewage to a pumping station and thence to the disposal system.

This cost another million dollars, the money having likewise been provided by a Loan, the enabling Act for which was passed by the Legislature of 1910. Fallsway obliterated forever a noisome public nuisance and at the same time, a line of division between East and West Baltimore which, as is so often curiously the case when a community is cut by a pronounced topographical feature, had kept alive subtle prejudices unfavorable to a unified public spirit.

This new thoroughfare established quick communication between the Western Maryland, Northern Central, Pennsylvania and Baltimore and Ohio Railroad terminals and put the waterfront within easy reach of all of them.

Sculpture Exhibit

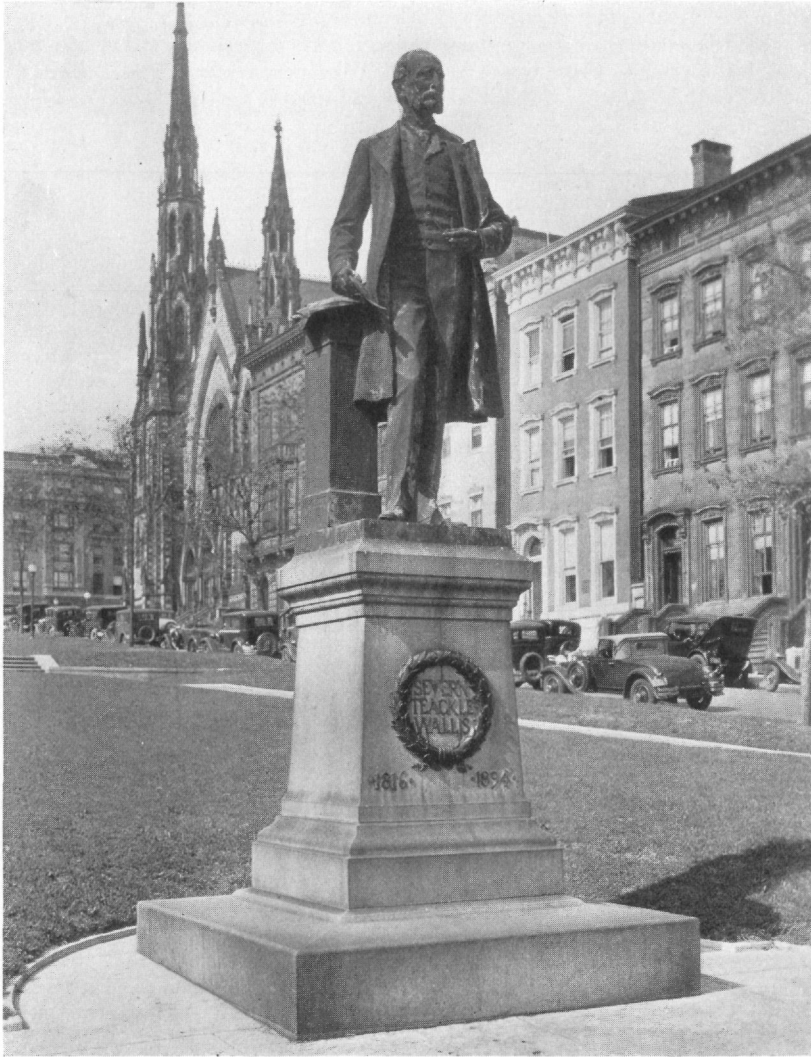
WHILE all this was going on, the Society was by no means neglecting its art interests. It had succeeded in winning the confidence of both the public and the municipal officials, since it had given so many practical demonstrations of its ability to take the lead in the new field it had undertaken to cultivate. The work it had done and the publicity given it had gradually made it known, as was noted in the Minutes, before it was two years old (in 1900 to be exact), "from New York to San Francisco." It had demonstrably made Baltimore, as a city, art-conscious and every year the cumulative effect of its program and the high standard it set became more and more striking.

This program, among other things, took account of the importance of art exhibitions. The Society had already held on its own account or co-operated in several exhibitions that, having consisted of borrowed works, gave the public some idea of the wealth of art of various schools in Baltimore homes, when it decided to invite the National Sculpture Society to exhibit in the Fifth Regiment Armory. This was in 1908.

The first great sculpture show ever held in the United States, this event brought together a collection that was a revelation of the strength and variety of American talent in this field. It was everywhere commented upon as marking a wide step forward in the development of art in this country and made the reputation of a number of sculptors, among them the brilliantly gifted Baltimore group consisting of the late Edward Berge, J. Maxwell Miller, and Hans Schuler. Mr. Schuler and Mr. Miller are now, respectively, directors of the Maryland Institute and of the Rinehart School of Sculpture.

It is to the enduring credit of Baltimore that this exhibition was an untarnished success. It opened April 30, 1908, with a subscription dinner at which Mr. Bonaparte presided as toast-master, the speakers having been the French Ambassador, M. Jules Jusserand; Dr. Remsen, John Barrett, Director of the Bureau of American Republics, and Karl Bitter, sculptor.

During the five weeks the show was in progress, there were 37,000 paid admissions, which, with the 4000 who attended the Private View and the school children who were admitted free on certain days, brought the total attendance almost up to 60,000.



THE WALLIS MONUMENT

This heroic bronze by Laurent Honoré Marqueste (born at Toulouse, 1850; made Commander of the Legion of Honor in 1876), is at the east end of Mt. Vernon Place.

Severn Teackle Wallis laid the foundation of Civil Service Reform in Maryland—a movement which the late Charles J. Bonaparte carried to a successful issue. Mr. Wallis never lived to see his dream realized. The monument has been called an expression of the Municipal Art Society's feeling that "direction is everything, distance nothing."

Such crowds at an art exhibition of any kind, until that date, had been unheard of and there have been very few since of commensurate size. Even more astonishing was the fact that, instead of running into a deficit, as had been predicted by pessimists, or just coming through with expenses paid, as had been hoped by optimists, there was a substantial profit—nearly \$6700. This was invested as the Sculpture Exhibition Fund and from it a gift of \$6000 was afterwards made to the Baltimore Museum of Art.

The Sculpture Exhibition Committee consisted of William M. Ellicott, chairman, J. Hemsley Johnson, Dr. Henry Barton Jacobs, S. Edwin Whiteman, and James Frederick Hopkins.

School Decorations

THE public schools of Baltimore have profited by the Society's program in greater degree than appears on the surface, even when full account is taken of the esthetic value of the work its special committee did in decorating classrooms. This Committee, of which Miss M. Louisa Steuart was the chairman, insisted upon the importance of school buildings that were architecturally meritorious, recognizing that they could not be successfully decorated unless each could be regarded as a unit in which exterior and interior architecture, ventilation, lighting and wall-coloring could be studied as an organic whole.

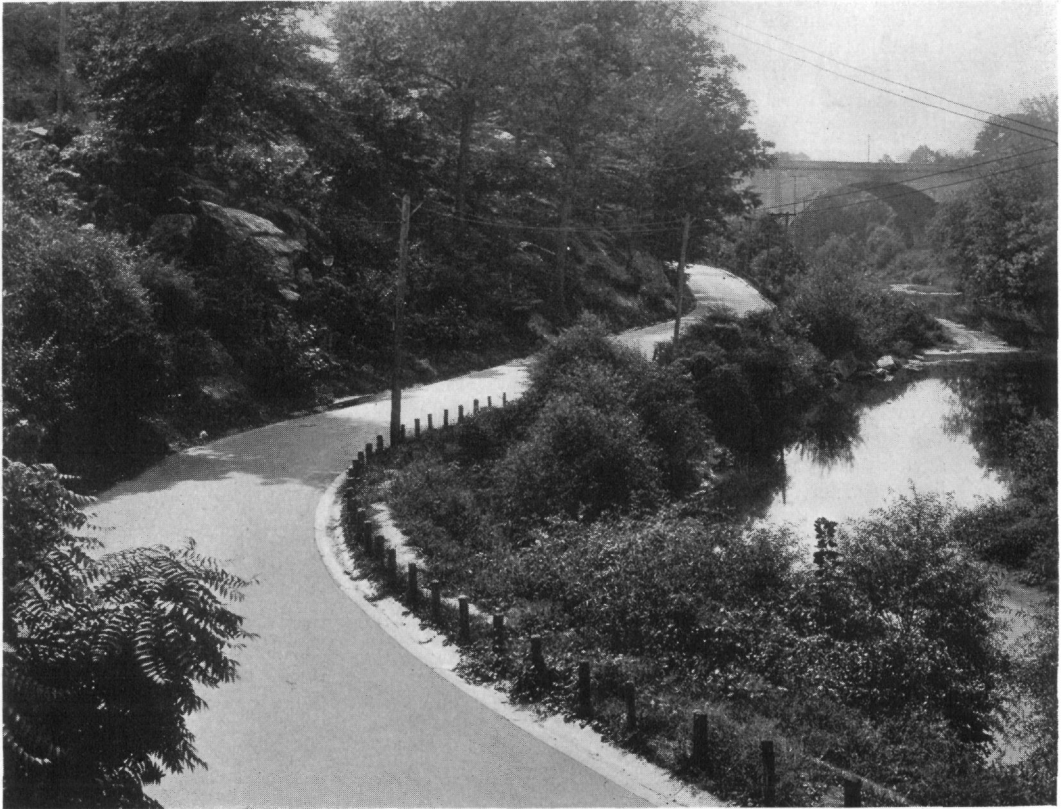
In other words, it was emphasized that it was useless to attempt study-hall decoration until the schools themselves were good from the architect's standpoint. Many fine schools have been erected since that recommendation was made, with the magnificent new City College as the crowning achievement, to date. Who knows? Perhaps the aim to make them beautiful may be attributable to the stand taken by the Municipal Art Society's Committee on School Decoration. At any rate, it was a stand antagonistic to the continuation of ugly and poorly equipped public schools, and there can be no doubt at all that the eagerness with which teachers now strive to beautify their class-rooms and the quick response of the pupils to these efforts, goes back directly to this origin.

Home Gardens

IT takes no oldest inhabitant to recall the day when most Baltimoreans looked upon the spaces in the rear of their homes, not as gardens, but just as back yards. Barricaded with high and generally unsightly board fences, in many sections they were all too often mere trash catch-alls, unhealthful and malodorous as well as hideous. Those residential parts of the city where they abounded had been so long accustomed to them that they accepted them as a matter of course. It was admitted that they were not much to look at; that some of them, indeed, were highly objectionable and ought to be blotted out. But what was the use of any one person tearing down his fence when nobody else did or would?

It was not until the Municipal Art Society appointed a Home Garden Committee that definite steps were taken to get rid of these eyesores. The Committee inaugurated a campaign to arouse city-wide interest in gardening and it made the removal of the board fences an important feature of its program. They had seemed as impregnable and as lasting as Troy's Walls, but like those celebrated barriers, they eventually fell.

Then an astonishing transformation took place. In a season or so whole neighborhoods had taken on a park-like appearance; gardens, in which the



AN ARCHED PERSPECTIVE

This road, so gracefully following the curves of the stream in Gwynn's Falls Park, exemplifies the kind of city planning that adapts itself to the contours of the *terrain* and at the same time takes full advantage of natural beauty.

keenest competitive effort was visible, sprang up everywhere. This result was due in large measure to the untiring work and the enthusiasm of Miss Katherine Frick, who later became Mrs. Ellicott H. Worthington and whose death occurred a few years ago, just a few weeks before that of T. McKean Meiere, who had been one of her most dependable aides. To these two, the gardening movement in Baltimore owes a deep and an enduring debt.

The personnel of the Committee included Miss Frick, Mr. Meiere, William Cabell Bruce, Thomas B. Harrison, J. Hemsley Johnson, Thomas C. Corner, Richard J. White and Edwin L. Turnbull. When the Woman's Civic League was formed it took over the Home Garden Committee, but the Municipal Art Society continued to give it substantial financial support until it felt that this was no longer needed. As an incentive, it every year offered prizes in the garden contests conducted by the League.

Concerning Natural Beauty

THE Society all along has stood for the preservation of trees and other factors of natural beauty. Its Committee on Suburban Development was invited to co-operate with the Johns Hopkins University in the development of its Homewood property, Wyman Park, and its vicinity when that work was started. Shortly before the World War, the organization as a whole endorsed the plan formulated by William M. Ellicott for a National Forest between Baltimore and Washington to serve as a park, as well as for experiments in forestation and for agricultural experiment stations. This plan was declared a conception of the highest order.

Other Work of National Scope

THE Society has lent its help whenever the need arose to other projects of country-wide significance. It endorsed movements for the establishment of a National Art Commission, for the preservation by the United States Government of Ft. McHenry and for the removal of the duty on important works of art, as proposed by the American Free Art League. It also joined the American Institute of Architects in opposition to the original suggestion for the erection of the Lincoln Memorial in Union Station Plaza, Washington.

Preserving Local Survivals

WHEN the expansion of Baltimore's business section and changes in residential sections made imperative the demolition of many fine old homes, the fear was expressed that much which was of irreplaceable architectural beauty—doorways, mantles and other details—would be forever lost. It is not surprising to find that the Society took this matter under consideration and appointed a committee especially to make a record of valuable bits of architecture in Baltimore and its surroundings. Laurence Hall Fowler, one of the city's best known architects and designer of the War Memorial—a project which, incidentally, was given the Society's hearty encouragement—was made its chairman.

There is now keen interest in the preservation of as much as is feasible of worthy survivals of the craft of the early architects and builders and a start has been made in presenting choice examples to the Museum of Art.

The Society likewise took part in the effort which saved the Shot Tower on East Fayette Street, one of the city's distinctive land-marks.



DETAIL OF HOPKINS MEMORIAL

Preliminary study by Hans Schuler for one of the symbolic figures at the base of the Hopkins Memorial.

Preventing Mistakes in Public Art

ALL cities that care a snap for their reputation as cultural centers have provided legislation to prevent the erection in public places of artistic monstrosities. That Baltimore has such protection was due to the success of the Municipal Art Society in its endeavor to have a provision inserted in the City Charter prohibiting the installation of any object of public art without the approval of the City Art Commission.

In Behalf of Art Students and Organizations

THE Society has constantly been the dependable stand-by of other organizations devoted to art. In the days before the World War when the Baltimore Handicraft Society was doing an important and a delightful work, the Society annually contributed to its exhibition fund; it has, too, assisted the School Art League.

The Maryland Institute has greatly benefited by the interest the Society has shown in it. Several years ago it suggested a broadening of curriculum and as a result there are now flourishing departments at the Institute in Costume Design, Normal Art Work and Interior Decoration. A fund was appropriated to establish an annual student prize and just last year the raising of \$1200 annually was undertaken to create another prize to be known as The Henry Walters Traveling Fellowship. This was in honor of Mr. Walters' eightieth birthday and as further tribute to this distinguished Baltimore art patron, whose collection in the Walters Gallery is world-famed. Hans Schuler was commissioned to design a portrait of him in bronze.

Hopkins Memorial

MR. SCHULER was also chosen as the sculptor for the Memorial to Johns Hopkins for which the Municipal Art Society made provision a number of years ago. This plan was interrupted by the World War, but it was lately revived and the sculptor is now engaged in making the working model in association with William Gordon Beecher, architect.

The Memorial will consist of an heroic bronze portrait bust on a stone pylon, the entire height to be 26 feet. At the base there will be allegorical figures in the round, emblematic of the spirits of learning and of healing.

The oval at the intersection of Charles and 34th Streets has been selected as the site. This is directly opposite the entrance to Homewood, seat of the academic department of the Johns Hopkins University, and the spot will be further embellished by fountains, one on the north and the other on the south.

In erecting this Memorial, the Municipal Art Society is paying an enduring tribute to the man whose generosity in providing funds for the establishment of the Johns Hopkins University and Johns Hopkins Hospital created forces of inestimable value to humanity through their contribution to medical, surgical and other sciences and to the world of learning as a whole.



MODEL FOR HOPKINS MEMORIAL

Tentative sketch for Hans Schuler's Johns Hopkins Memorial, to be erected by the Municipal Art Society at Charles and 34th Streets.

(The pedestrian figure is merely a temporary device introduced to suggest the relative height of the memorial).

Engineer Adviser is Employed

IN 1928 Major Joseph W. Shirley was employed as Engineering Adviser of the Society and was immediately assigned the task of keeping in touch with park development, especially as related to the Olmsted plan, and of furnishing an expression of his views as to the essentials of a public improvement policy called for by pending developments in the eastern and southeastern areas of Baltimore.

This followed a discussion of the need for a broad policy of improvement in that section created by the prospect of its extensive industrial development and the proposed building of a Chesapeake Bay Bridge and of a large concomitant increase of population and traffic. These developments, it was declared, would impose additional requirements upon the municipality for greater highway and street capacity, for recreation grounds, parks and parkways and for the extension of the various utilities of the City Government.

The Society also took steps urging that the Leakin Bequest for city parks be used for a waterside park, and at a meeting February 6, 1929 it heartily endorsed the proposal of the Association of Commerce recommending a Municipal Loan of \$5,000,000 for the purchase and development of additional park property.

Exempting Art from Taxation

ANOTHER feature of the same meeting was the passage of a resolution that the Society co-operate with the Baltimore Museum of Art in presenting to the Legislature of Maryland the advantages of an Act exempting objects of art from taxation. William J. Casey was appointed to represent the Society in this matter.

The point was made that State and City policy in this regard had a direct effect upon the building-up of private and public collections of art and that these increased cultural opportunities and had a distinct commercial value since they provided material for public exhibitions, "with their influence upon style and quality in production."

This Act, with certain provisions requiring a period of public exhibition for exempted art objects, was passed by the Legislature of 1929.

Another Gift to the City

THE latest work of art given the city by the Society to date is the bronze "Boy and Turtle" in the West Mount Vernon Place fountain.

It was first seen in this city in this very position when the Museum of Art sponsored a section of the 1923 exhibition by the National Sculpture Society for an outdoor show. So much did it seem that this charming bit of sculpture had been done for the spot assigned it, that it was felt that it ought to remain there permanently. The fund necessary for its purchase (\$1800) was raised quickly by subscription on the part of members and a sum appropriated by the Society. It is the work of Henri Crenier, a prominent American sculptor, and is another evidence of the truth of Keats' phrase: "A thing of beauty is a joy forever."



“BOY AND TURTLE”

This delightfully animated bronze in Mt. Vernon Place by Henri Crenier, a contemporary American sculptor, was provided by the Municipal Art Society.

East and West Viaduct Report

IN view of the fact that, as has already been mentioned, it was the Municipal Art Society which first suggested the extension of Howard Street, it was remarked as particularly fitting that the Society should again offer its services to the city when, twenty-eight years later, the question regarding the East and West Viaduct, one of the important developments of the project, came up for final decision.

Mr. Olmsted was called upon once more for a Survey. After studying the situation carefully and impartially, he submitted his *Report on East and West Viaduct*, December 2, 1929. In this he noted that he had approached the task entirely uninfluenced by any knowledge of its controversial aspects, "but in the light of a broad general knowledge of Baltimore and the surrounding region dating back many years."

This Report furnished a basis for a prompt solution of the problem and ended the controversy.

Lectures

EACH winter since the foundation of the Society, its members have had the privilege of hearing a series of lectures on art topics, parks and city planning by men qualified by knowledge and experience to discuss them—often artists and scholars of wide reputation.

These events are established fixtures in the social, as well as the art life, of Baltimore. They were held in McCoy Hall, Johns Hopkins University, until the University's removal to Homewood, when the Maryland Institute opened its hospitable doors to the Society for this purpose. The hall of the Institute, with its colored marble columns and its handsome stairway, furnishes a setting for the suppers that follow the lectures which suggests the background of a painting by Paolo Veronese.

What Membership Means

NEITHER this Society nor any other of a similar kind and aim can do its work properly without adequate financial support. Manifestly, as Baltimore grows a larger membership is needed if the new obligations and duties are to be shouldered.

Membership in the Municipal Art Society carries the inference of the public spirit which recognizes beauty as an asset beyond price.

The ability of any municipality to undertake vast financial projects, to assure the growth of its commercial and industrial interests, is no longer questioned in these miraculous twentieth century days.

Like the executive power of a master musician, painter, sculptor or writer, this facility is taken for granted.

What really counts, in the case of a city, as with the artist, is what the finished product has to say of the things of the spirit.

Is it all merely technique or does the soul shine through?

Its Aims and Accomplishments

The ensuing illustrations are after Mural Decorations in the Baltimore Court House:

“The Law Givers” by John La Farge, (born in New York, 1836, died in Providence, R. I., 1910; student of William Morris Hunt and Couture, elected to the National Academy in 1869). Mr. La Farge is considered one of the ablest painters yet produced by this country. His famous panels in the West Lobby of the Court House were completed three years before his death.

“Treaty of Calvert with the Indians” and “The Burning of the Peggy Stewart” by C. Y. Turner, (born in Baltimore, 1850, died in New York, 1910; student of J. P. Laurens, Munkacsy and Bonnat).

“The Surrender of Cornwallis at Yorktown” by J. P. Laurens, (born in Fourquevaux, France, 1838; student of Cogniet and Bida, Officer of the Legion of Honor, 1878; Grand Croix, 1900).

“Washington Surrendering His Commission” by E. H. Blashfield, (born in New York, 1848; student of Jerome, Bonnat and Chapu).

THE ORIENTAL LAW GIVERS OF THE LA FARGE MURALS



Confucius (about 550-478 B. C.) sage of China. Seated under his favorite apple tree, he is playing the lyre to two of his disciples to put them in a receptive mood.



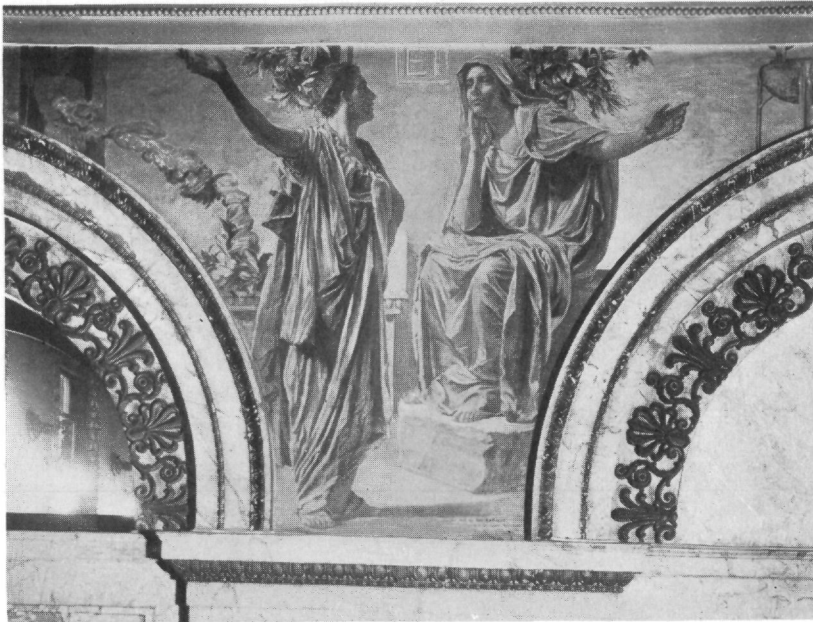
Mahomet (about 570-632 A. D.) prophet-founder of Islam. He appears in the picture in Paradise with two of his favorite grand-children.

THE JEWISH LAW GIVER

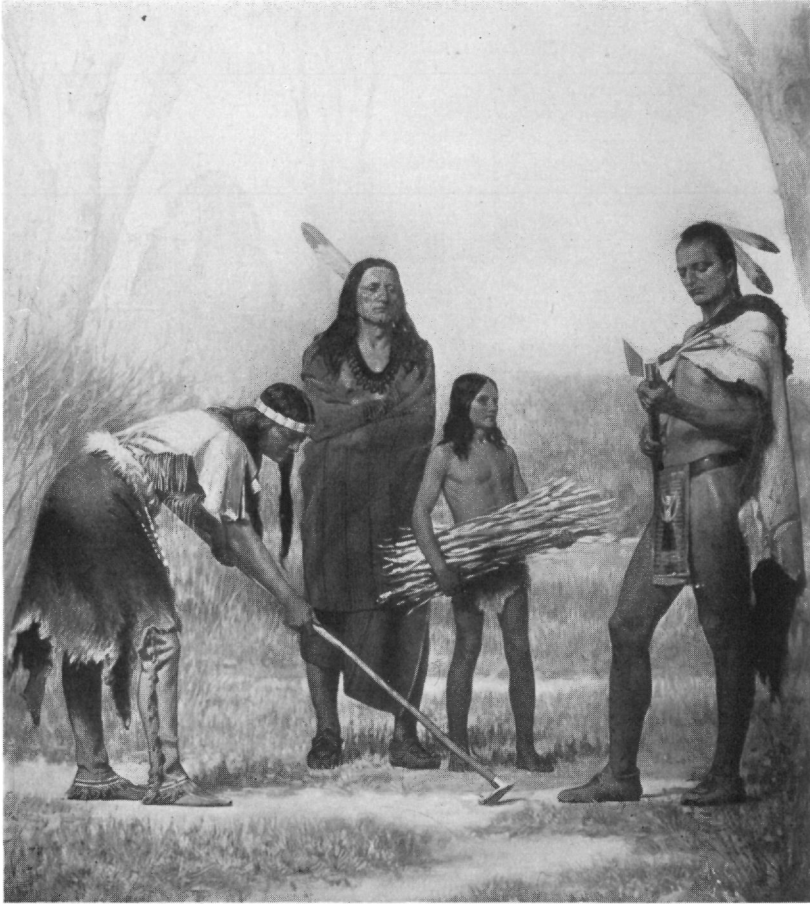


Moses with Joshua and Aaron on Mt. Sinai.

THE ATTIC LAW GIVER



Mr. La Farge represented Lycurgus consulting the celebrated Delphic Oracle. He was among the ten great Attic orators and about 396 B. C. was instrumental in having enacted a law to erect statues to the Greek tragedians—Aeschylus, Sophocles and Euripides—and to preserve fine editions of their works in the state archives.



THE IMPLEMENT OF PEACE

Gov. Calvert paid for the land he obtained from the Southern Maryland Indians with hoes and other agricultural implements. This scene is the subject of the left-hand panel of Turner's "Treaty of Calvert with the Indians."



ON THE SHORES OF A NEW WORLD

Right-hand panel of Turner's "Treaty of Calvert with the Indians." The Ark and The Dove landed the settlers at the mouth of the Potomac River in March 1634.



THE SURRENDER OF CORNWALLIS AT YORKTOWN

Jean Paul Laurens, the eminent French artist, was commissioned in 1907 by the Municipal Art Society to paint four huge panels for the Orphans Court depicting the surrender of Cornwallis at Yorktown, October 19, 1781. The decoration was unveiled December 8, 1910.



THE ENEMY CAPITULATES

A panoramic episode of the Laurens decoration in the Orphans Court showing the British army, (about 8,000 men), marching in surrender between lines of American and French soldiers.



THE DRUMS ARE SILENT

Another colorful detail of the Laurens decoration.



THE TRIUMPHANT FLAG
Final panel of the Laurens decoration.



"THE BURNING OF THE PEGGY STEWART"

Central panel of the decoration by C. Y. Turner on the West wall of the Criminal Court Corridor, unveiled January 11, 1905. The three panels of this composition describe the destruction of the brig *Peggy Stewart* at Annapolis, October 17, 1774, because her owner, Anthony Stewart, a Scotch resident of the town, allowed her to enter the harbor with more than a ton of tea over the protest of the colonists at being taxed without representation. The celebrated "Boston Tea Party" had taken place the preceding December.



THE FLAMES ARE SPREADING

Right-hand panel of Turner's decoration, "The Burning of the Peggy Stewart."



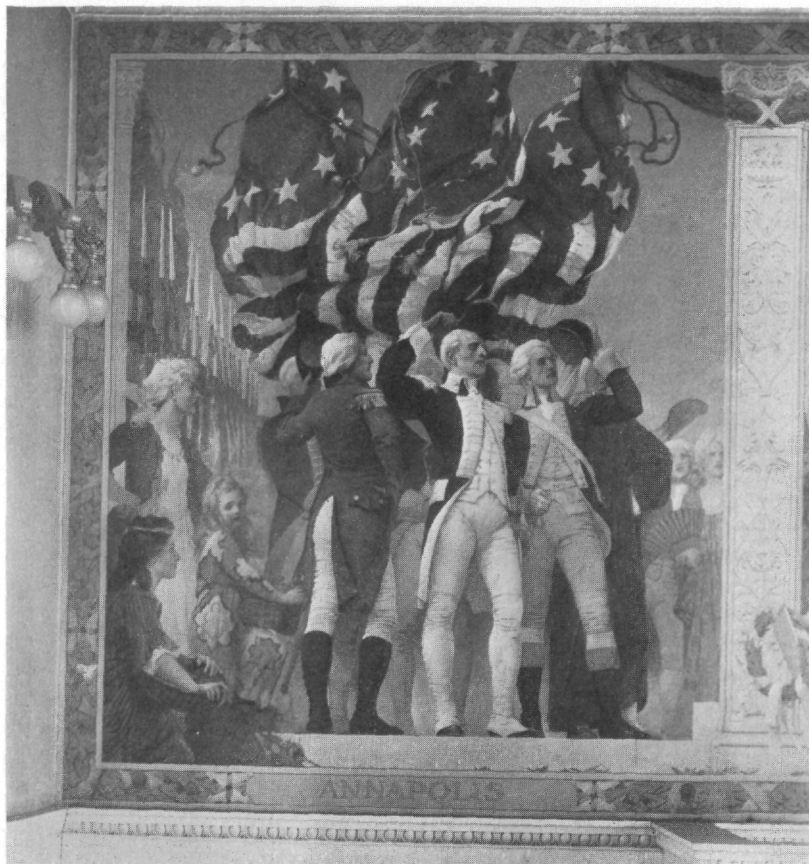
“TAXATION WITHOUT REPRESENTATION IS TYRANNY”
Left-hand panel of Turner’s decoration, “The Burning of the Peggy Stewart.”



WASHINGTON RESIGNING HIS COMMISSION

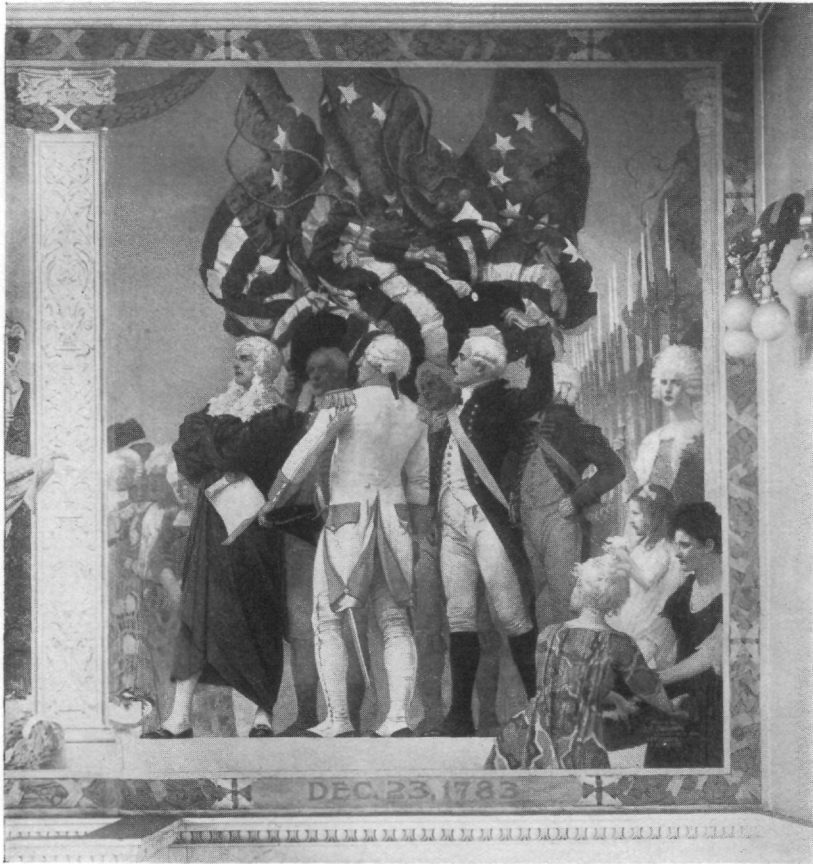
The central panel of the decoration in the Court of Common Pleas by E. H. Blashfield, is a representation, introducing symbolic figures, of the ceremonies that took place in the State House at Annapolis, December 23, 1783.

The mural was unveiled January 9, 1903.



THE SALUTE OF HONOR

Left-hand panel of Blashfield's decoration, "Washington Resigning His Commission."



THE WORLD'S ACCLAIM

Right-hand panel of Blashfield's decoration, "Washington Resigning His Commission."

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