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NEIGHBORHOOD
100
THINGS TO DO!

A Walking Tour of Mount Vernon Place

A Century of History

1829~1929

Baltimore, Maryland

Funded by: The Rouse Company Foundation

Introduction

Welcome to Mount Vernon Place, named in honor of George Washington. The great American hero of the 18th century has been immortalized atop the Washington Monument at the center of the Mount Vernon community.

Mount Vernon Place, however, is more than a memorial to a hero in the heart of Baltimore. It has an indescribable effect on visitors. Yes, the buildings are beautiful, the park is elegant, the fountains sparkle and the statuary is magnificent. A mere recital of these attributes, though, does not do justice to Mount Vernon Place. When you are there, you know you are *somewhere*. There's an indefinable sense of being somewhere special, somewhere that knows its history and is proud of it.

Over the last century and a half, Mount Vernon Place has had its ups and downs. Its zenith was the 1890s; its nadir probably in the 1930s. But throughout its long history it has always retained its charm. Whether slightly stuffy or a little bit raffish, nowhere else is like Mount Vernon Place.

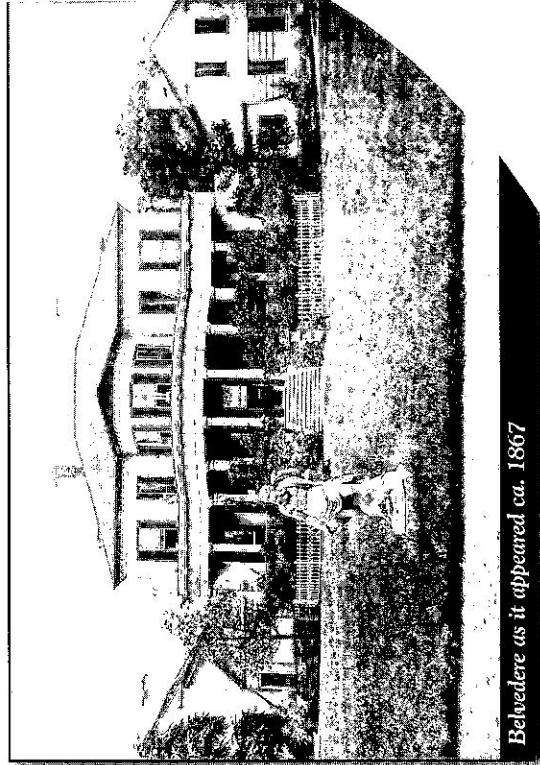
In the 1950s a newspaper columnist declared Mount Vernon Place the geographic, cultural and spiritual center of Baltimore. While this may be a bit of an exaggeration, Mount Vernon Place is undoubtedly Baltimore's cultural center, and the Washington Monument has become a symbol for the City. Its buildings are emblematic of the 19th Century history of the City and the nation. Between 1829, when the Washington Monument was completed, and 1926, when Peabody Institute's Leakin Hall was built, examples of every popular or passing architectural style were built in Mount Vernon Place.

The Washington Monument

Early 19th Century: 1815–1830

Mount Vernon Place's history begins with early Baltimore's most distinguished citizen, Revolutionary War hero Colonel John Eager Howard. Described by one historian as a "valiant soldier of the Revolution, Governor of Maryland, State Senator, wealthy and public-spirited landholder...", Howard owned a huge estate known as Belvedere. His home, built between 1786 and 1792, stood at what is now the intersection of Chase and Calvert Streets, surrounded by spreading lawns, cultivated fields and dense woods. Take yourself back two centuries and imagine Mount Vernon Place as a wooded hillside on the edge of a plantation—the countryside north of Baltimore City.

Mount Vernon Place, as we know it today, began with a radical idea. In 1809, local merchants raised



Belvedere as it appeared ca. 1867

funds through a public lottery to build the first public monument in honor of George Washington. The towering public monument was an extraordinary proposal, something that had never before been accomplished in the young United States.

The first site proposed (where Battle Monument is now located, at Calvert and Fayette Streets) was rejected by citizens who were concerned that the tall shaft might fall on their homes. This spurred John Eager Howard to donate land for the 178-foot-high monument. Architect Robert Mills designed a Greek Doric column set upon a rectangle. This simple classical geometry is generally referred to as Neoclassicism, or sometimes as Classical Revival or Greek Revival.

The monument echoed the architecture being built in the nation's capital. Towering above the City, it became a landmark for ships sailing into the city's port from the Chesapeake Bay.

In 1829, twenty years after the state lottery for the monument began, its construction was completed when the statue of Washington was placed on the top. A visitor from that era says the monument was "rendered indescribably striking and interesting from the touching solitude of the scene from which it lifts its head."

8-10 West Mount Vernon Place and 5 West Mount Vernon Place

In the 1840s

The Monument's solitude was short-lived. After Colonel Howard's death in 1827, as part of settling his vast estate, the land around the Monument, then called Howard's Woods, was divided into building lots. These were arranged around four parks laid out in the shape of a Greek cross with the Monument at the center—the same arrangement you see today.

Between 1830 and 1850, Baltimore's population doubled. Local families grown wealthy through railroad, shipping, banking, mercantile or industrial interests moved to Mount Vernon Place. Although Colonel Howard's son Charles Howard is generally credited with building the first home on the square, the first was actually a modest dwelling built on the site of the Hackerman House by Nicholas Hitzelberger, a stonecutter for the Washington Monument. Charles Howard did build the first mansion, an elegant Greek Revival home surrounded by gardens that sloped down to St. Paul Street. The house was later demolished to make way for the Mt. Vernon Place United Methodist Church. A plaque on the side of the church commemorates the Howard house as the place where Francis Scott Key, Howard's father-in-law, died.

The earliest homes on Mount Vernon Place were built in the Greek Revival mode popular in the first half of the 19th century. 8-10 West Mount Vernon Place, called the Tiffany-Fisher house after two of its illustrious residents, is the finest remaining example. It was built by William Tiffany on a double lot with a 62-foot frontage on Mount Vernon Place. Tiffany was a mercantilist who had amassed a "princely fortune" by the time of his death in 1851. He acquired the first lot in 1835 for \$2,625 and the second in 1841 for \$4,250.

The house was built in 1843, probably from design book plans. Its low first floor, stone portico with Doric columns, and tall second and third floors crested by a classical railing make it a beautifully executed example of Greek Revival architecture. The building's exquisitely balanced proportions and elegant simplicity are hallmarks of this architectural style.

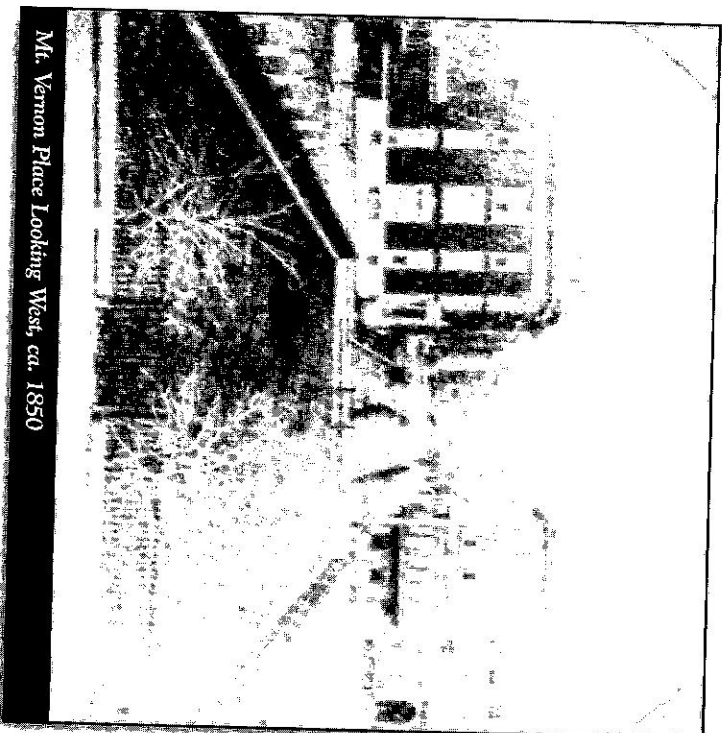
The Tiffany family lived in the 25-room house until 1859. In 1863 it was briefly the home of the Allston Club, which was suppressed by the Union military as a "nest of secessionists." From 1865 to 1875, it was Miss Kummer's School for young ladies. Six more families occupied the building, including Judge William A. Fisher and his daughter, who married U.S. Senator William Bruce. It was purchased in 1941 by the Mount Vernon Club, which continues to occupy it today.

Another house in the Greek Revival tradition is the 21-room 5 West Mount Vernon Place, built in 1847. Its facade of painted brick and its classic fluted columns are typical Greek Revival details. The magnificent massive oak doors are 1880s additions, with bronze reliefs modeled after those of the Fountain of the Innocents in Paris.

William Walters, a grain merchant who established a wholesale liquor house that became one of the largest firms of its kind anywhere, bought 5 West in 1857. "A suitable home for a 19th century merchant prince with a great love of art," praised the *New York Sun*, lauding the "taste, good feeling and harmony of the modest home in Baltimore." The "modest" home had a Marie Antoinette room—furnished in the style of the Queen's sleeping room at Little Trianon at Versailles—and a room furnished entirely in early Dutch antiques.

For William Walters and his son Henry, 5 West was their art gallery as well as their home. After moving to Mount Vernon Place, William Walters began collecting art, initially patronizing local talents, among them painter Alfred Jacob Miller and sculptor William Rinehart, founder of the Maryland Institute College of Art. During the Civil War, Walters, an outspoken defender of a state's right to secede from the Union, toured European museums and artists' studios. He returned to Baltimore after the war and continued to

expand his art collection. After William Walters died in 1894, the house at 5 West ceased to be a home, as Henry Walters, who shared his father's passion for collecting art, lived in New York and used the house only for occasional trips to Baltimore.



Mt. Vernon Place Looking West, ca. 1850

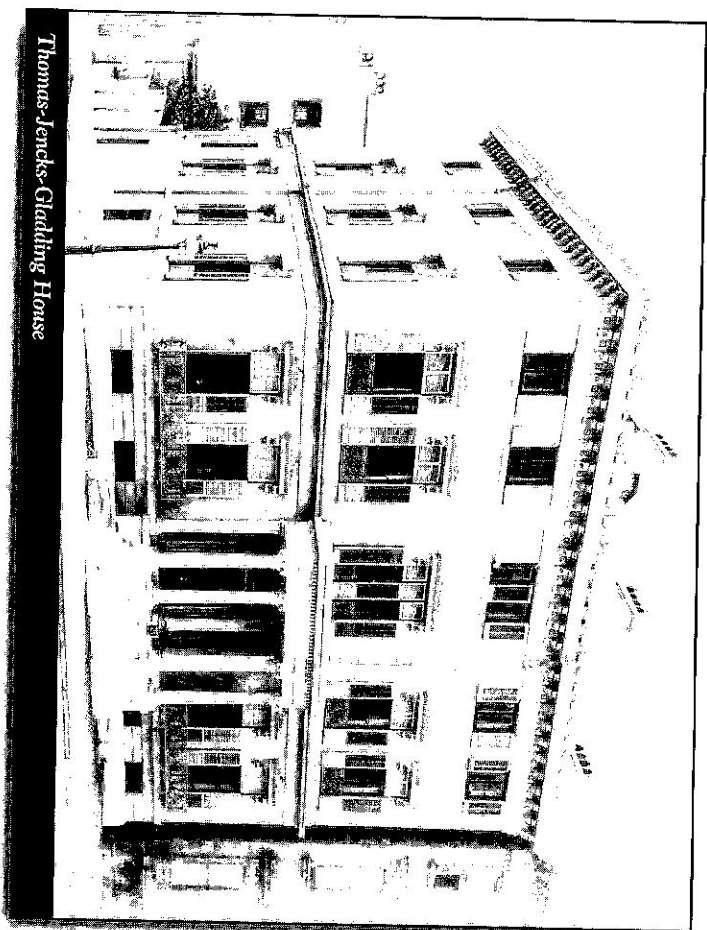
One West Mount Vernon Place

The 1850s

By 1850 Mount Vernon Place was beginning to acquire buildings still recognizable today. A lithograph from 1850 shows 6 of the 8 buildings that eventually filled the south side of West Mt. Vernon Place.

By 1850, taste in architecture began to show a preference for more intricate ornament. Italianate elements were introduced. Many new Roman details were applied to symmetrical structures of Georgian proportions. The elaborate ornamentation is not traceable to archeological sources, but is rather a personal interpretation of classical elements. The finest example of this evolution is seen in One West Mount Vernon Place.

Known as the Hackerman House today, One West Mount Vernon Place—once called the Thomas-Jencks-Gladding house for the three families who lived there—was designed by the firm of Niernsee and Nielsen and built in 1849. It is, in general, Georgian style with Greek Revival ornaments and French windows that give it a continental touch. The 3-story house has a marble portico and Italianate trim; some cornices and other architectural details are of cast iron. Originally it had 22 rooms, a secret chamber, a wine cellar, a terrapin bin, and a



Thomas-Jencks Gladding House

10 MOUNT VERNON CULTURAL DISTRICT • WALKING TOUR

conservatory. An 1849 newspaper article lauds the building as "One of the most elegant and princely specimens of architectural taste."

The house was built by Dr. John Hanson Thomas, a prominent physician and banker, who was president of Mercantile National Bank for 40 years. Legend says that the secret chamber was used by Dr.

Thomas to conceal arms for the South during the Civil War. A passionate defender of the South, he was imprisoned in Ft. McHenry for seven months for his Confederate sympathies.

A note here about the pre-Civil War population of Mount Vernon: the 1850 census shows that the area had the largest number of African-Americans

residents of any ward in the City prior to the Civil War. While the wealthy trod the front steps of the mansions, in the attics and basements and rear service buildings were large numbers of



servants—slaves, free blacks, and immigrants. Census figures indicate that the Thomas household included Dr. Thomas and his wife and 7 children, a French governess, 4 free African Americans and 2 slaves.

The Thomas family owned the house until 1894, when it was purchased by Francis Mankin Jencks. The interior was remodeled in 1896 by Mrs. Jencks' brother, architect Charles Platt, who gave it an aura of Italian elegance. The palatial hallway featuring a Tiffany glass dome soaring above a spiral stair is particularly noteworthy. During the Jencks era, splendid social events were held here. The Jenckses hosted Mrs. Herbert Hoover and Senator and Mrs. Warren Harding before World War I. Times changed, though, and during W/WII Mrs. Jencks allowed the American Red Cross and United Nations Association of Maryland to use rooms on the west side of the house.

Mrs. Jencks lived here until 1953. After her death the building was sold to the City for an addition to the Walters, but the City Bond issues for conversion to a museum failed. For ten years the building deteriorated under City ownership, with the neighbors paying to have its peeling paint removed. In 1963 the City sold it to Harry Lee Gladding, a successful car dealer, who restored it lovingly. In 1985 it was purchased by Willard T. Hackerman, who donated it to Baltimore City, which in turn gave it to The Walters Art Museum. It now houses the museum's Asian art galleries.

Brownstone Row, East Mount Vernon Place

Brownstones—1850s and 1860s

The many brownstones on Mount Vernon Place are examples of the popular Italian High Renaissance style. It is not surprising that these are found here; the symmetry of this style recalls the familiar patterns of the Georgian tradition. The same formal arrangement of hall, drawing room, library and dining room is to be found in these houses in about the same proportions. The stylistic differences are most notable in the use of façade materials and types of exterior ornamentation. The flat brownstone street façade is heavily accented by cornices and molded trim in broad profiles. Heavy-railed balconies with thick balusters weigh down the houses at the first-floor level. Cast iron balconies and porches often were added on the sides and backs of these houses. The brownstones at 700, 702, and 704 Cathedral Street, like One West, were designed by the firm of Niernsee and Nielsen. The center house later had its brownstone façade covered over with limestone. H. L. Mencken lived at 704 in the 1930s during his brief marriage to Sara Hardt, and Abraham Lincoln slept at 702 when he came to Baltimore in 1864 to open the Sanitary Fair.

10 East Mount Vernon Place, built in 1855, is a variation of the Italian Renaissance design. It was built by Albert Schumacher, a wealthy German merchant who served as consul general for

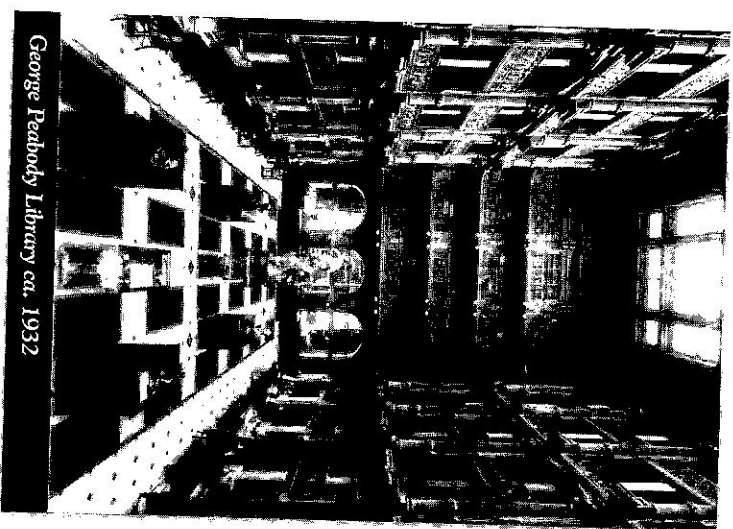
Jencks-Gladding house opposite. The west building was completed in 1861, built on land formerly used as the marble yard during the construction of the Washington Monument. Edmund Lind was the architect. Its imposing grandeur and formal proportions combine to create a noble building to match its noble purpose. Its most striking interior feature is the cantilevered black iron staircase that spirals up 3 floors.

The institute originally consisted of four separate departments: a reference library, a course of lectures, an academy of music, and a gallery of art. It also housed the Maryland Historical Society for a while, but problems arose with having two organizations in the building and Peabody donated money to the Society to enable it to relocate.

Although the building was completed in 1860, the Civil War delayed its opening. In 1866 George Peabody dedicated the Institute before a gathering that included 25,000 school children. That same year the Institute offered the public 34 lectures by Prof. Henry of the Smithsonian Institution, 15,000 volumes in the library open to readers, and an art gallery with reproductions of famous art works commissioned by the trustees. In 1868, the Conservatory of Music opened for the instruction of pupils and for the production of symphony concerts.

In 1875, work began on a Library wing, "with a most remarkable and distinguished interior design" that allows the reader to look up to five tiers of ornamental cast-iron balconies rising dramatically over 60 feet to a skylight. "It is fire-proof throughout, and is built in the most thorough and substantial manner, with all the latest improvements in heating and ventilation," according to Scharf's 1881 *History of Baltimore City and County, Maryland*.

Reflecting the scholarly interests of the 19th century, the collection now numbers 300,000 volumes, most of which date from the 17th to early 20th centuries. The library's collection includes extensive holdings in British and American literature, works on decorative arts and architecture, rare books dating from the

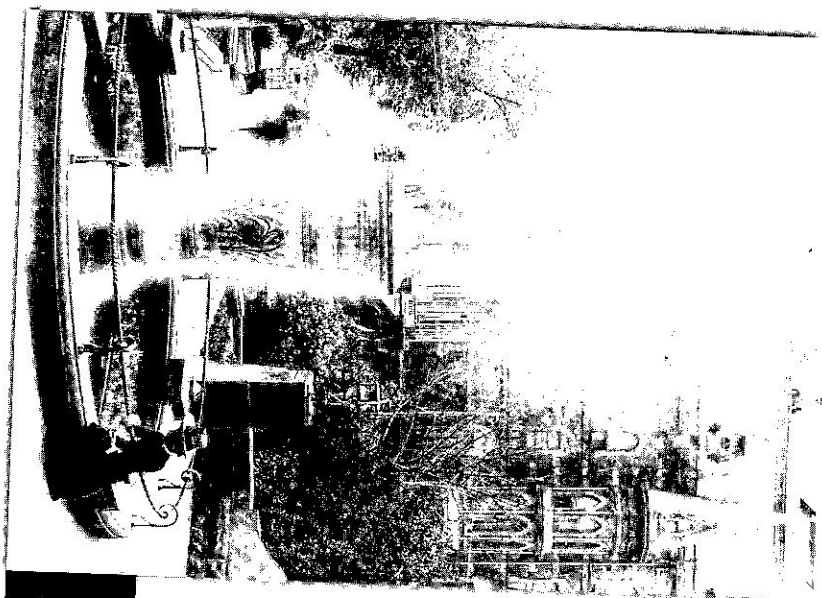


George Peabody Library ca. 1932

15th century and accounts
of travels and voyages
complemented by beautifully
illustrated maps and atlases.

The Peabody Institute
became part of The Johns
Hopkins University in 1977,
and The George Peabody
Library was transferred to
the university in 1982.
Maintaining the provisions
of Mr. Peabody's original
gift, the library is open to
the public.

Baltimore Parks & Squares—
Washington Place, looking south,
ca. 1880



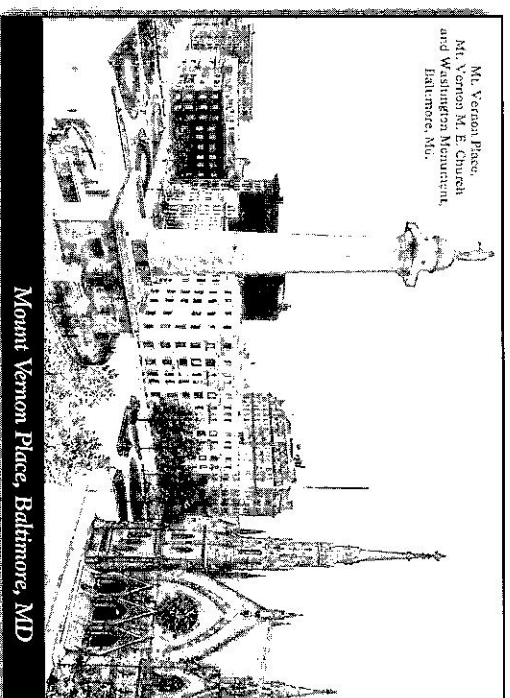
**SIXTH
STOP**

**Mount Vernon Place United Methodist Church, Stafford Hotel,
Graham-Hughes House**
Late 19th Century Eclecticism

By the last decades of the 19th Century, Mount Vernon had become synonymous with wealth and culture. Its residents were leaders of government, society, culture, industry, and civic interests. Fancy society parties were held and attended by powerful figures, both local and national. Literary, musical and artistic talent blossomed here. Those involved in civic improvements including health care, education, and science lived in Mount Vernon. Mount Vernon had cachet.

This bastion of wealth and good taste was chosen as the home of the Mount Vernon Place United Methodist Church, completed in 1873 at the then-enormous cost of \$400,000. Dixon and Carson were the architects. The church is a fine example of the exuberant Gothic style, built of colored stone that includes green serpentine, and buff, olive and red sandstone accented with columns of polished granite and embellished with carved designs taken from nature. Its many Gothic details—flying buttresses, towers, and arches—are purely esthetic, as the building is constructed over an iron framework. Neighbors at the time were outraged by the extravagantly embellished exterior, decrying the church's Gothic style and garish color palate as being out of character for Mount Vernon. Since then, however, the building has settled into its corner of Mount Vernon Place and become a much-beloved Baltimore landmark.

Like the rest of Mount Vernon, the church has had its ups and downs. In 1919, when it was suffering from a declining congregation, New York capitalists wanted to purchase the building for a hotel. The congregation rallied to save it. Dramatic changes occurred during WWII, when thousands of servicemen were provided with free shelter, beds and food at the church. Dances were held on Saturday night in the game room and Sunday morning breakfast was cooked and served by women in the congregation.



If the Mount Vernon Place United Methodist Church is a magnificent anachronism, the most charming architectural flight of fancy on Mount Vernon Place is the Graham Hughes House, built in 1893 by George B. Graham for his young wife. George Archer was the architect of this romantic building, which is incongruously tucked up against the bulky Hotel Stafford next door. Considerable craftsmanship is displayed in the heavy granite walls and the delicately carved detail of floral embellishments. The turrets, bay windows, large chimneys and prominent portico create the feeling of a country chateau that somehow mysteriously found its way onto a Baltimore City townhouse lot.

Graham died before the house was completed, and it was inherited by his daughter Isabelle, who married Thomas Hughes, Jr. in 1908 (hence the name the Graham-Hughes House). The house and family, like Mount Vernon, had its high points and low points. There is a rumor that the house, which Mrs. Hughes rented out for many years, was Baltimore's most expensive bordello in the 1930's. After Mrs. Hughes moved back in 1938, the house was converted into apartments; artist Aaron Sopher lived in a 2nd floor apartment during the 1950s and drew many sketches of Mount Vernon Place over the years.

After Mrs. Hughes' death in 1971, Baltimore *Sun* columnist Carl Schoettler says in her obituary, "She had lived [at the house] as a little girl when Mount Vernon was full of Browns and Walterses and Jacobses and Garretts and Whitridges and Greenways and grand balls and debutante parties and gas lights and horse-drawn carriages and a sense of order and place preordained by how old your money was."

The Graham-Hughes House's close neighbor, The Hotel Stafford, designed by Charles Cassell and built in 1894, along with the Severn Apartments at 701 Cathedral Street, occasioned the passage of a zoning ordinance that limited the height of buildings on the square to 70 feet. Although despised by its neighbors for its excessive height, the Hotel Stafford became exceedingly fashionable, attracting well-heeled newlyweds for their wedding nights and wealthy rural landowners, who spent weeks there during the winter social season.

Built of and decorated with terra cotta, brownstone and yellow brick, the steel-framed building features a façade with carved brownstone balconies leading the eye upward ten stories above the street to a gabled roof complete with chimneys.

The Stafford's next-door neighbor, The Washington Apartments, built in 1906 in the elegant Beaux Arts style (also seen in Baltimore's Courthouse), was the first building to test the new height limitations, topping off at exactly 69 feet, 8 inches.

While earlier homes were demolished to make way for these later structures, existing buildings were undergoing remodeling to bring them into the currently fashionable mode. 14 West Mount Vernon Place is a fine example. Originally designed by Niernsee and Nielsen in the 1850s, it is known as the Marburg House after its most famous resident, Theodore Marburg, diplomat, Ambassador to Belgium, and friend of Presidents. (It is said that the original covenant of the League of Nations was drafted here in consultation with Woodrow Wilson, a graduate of Baltimore's Johns Hopkins University.) When Mr. Marburg bought the house in 1890, he enlarged it by one and a half stories and lavishly redecorated it inside. Its façade, originally severely plain, was altered to the present one of Baltimore County white marble. The carved stone decorations over the windows are particularly noteworthy.

Garrett-Jacobs Mansion

Stanford White Magnificence

Of all the late 19th Century architecture in Mount Vernon Place, however, nothing is more splendid than the Garrett-Jacobs Mansion, the bold response to the polite symmetry of both Georgian and Italian Renaissance townhouses. Horizontal rather than vertical, with corresponding wide window groupings and an elaborate entrance, it showcases celebrated New York architect Stanford White's love of grandeur.

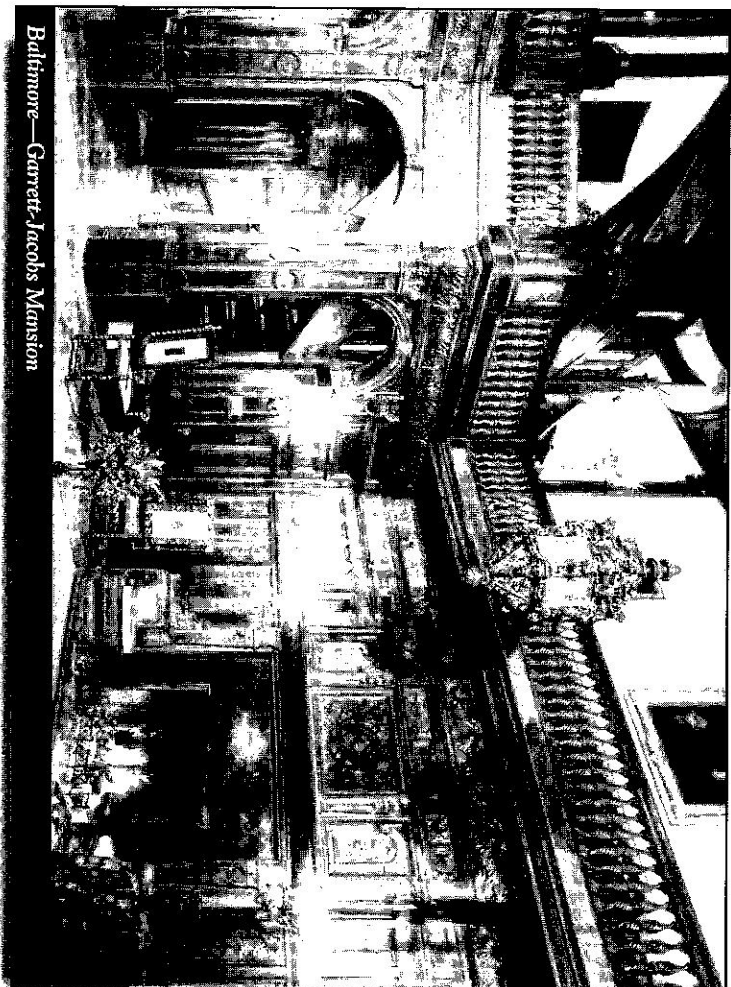
Two houses originally built on the site in 1853 (one of which had been occupied by Mr. and Mrs. Robert Garrett for over 10 years) were largely demolished in 1884 when the Garretts began to enlarge their home. Under White's guidance, the mansion was designed for lavish entertaining. White's original design was amplified in 1902 when the family purchased #7 and hired architect John Russell Pope to add a paneled library, art gallery, and "supper room" to seat 100. When completed, the Garrett-Jacobs Mansion had over 40 rooms, 16 fireplaces, and 100 windows. It required a staff of between 16 and 24 to maintain it and provide its elegant entertainingments. The sumptuous interior features a Tiffany glass dome above a carved spiral stairwell and Tiffany & Co. stained glass windows, including "The Standard Bearers" by Louis Comfort Tiffany. In the entry hall, the carved wooden paneling uses the same decorative

theme as the Tiffany windows. Mary Frick Garrett-Jacobs purchased mantels, tapestries and furniture in Europe and had them shipped to Baltimore for installation in the house. Venetian glass chandeliers, brass sconces, silk-draped walls, a gallery bursting with artwork, and a conservatory with birds fluttering through the plants were among the house's amazing amenities.

You cannot talk about this house without discussing the remarkable woman who presided there—Mary Frick Garrett Jacobs, a fabulously wealthy doyenne of Baltimore society, avid art collector, and philanthropist. Daughter of a socially prominent Baltimore lawyer, she married Robert Garrett in 1872. John W. Garrett, Robert's father and president of the B&O Railroad, gave the newlyweds 11 West Mount Vernon Place as a wedding gift. Robert Garrett suffered a mental and physical collapse in 1888 and never fully recovered; he died in 1896 at age 49.

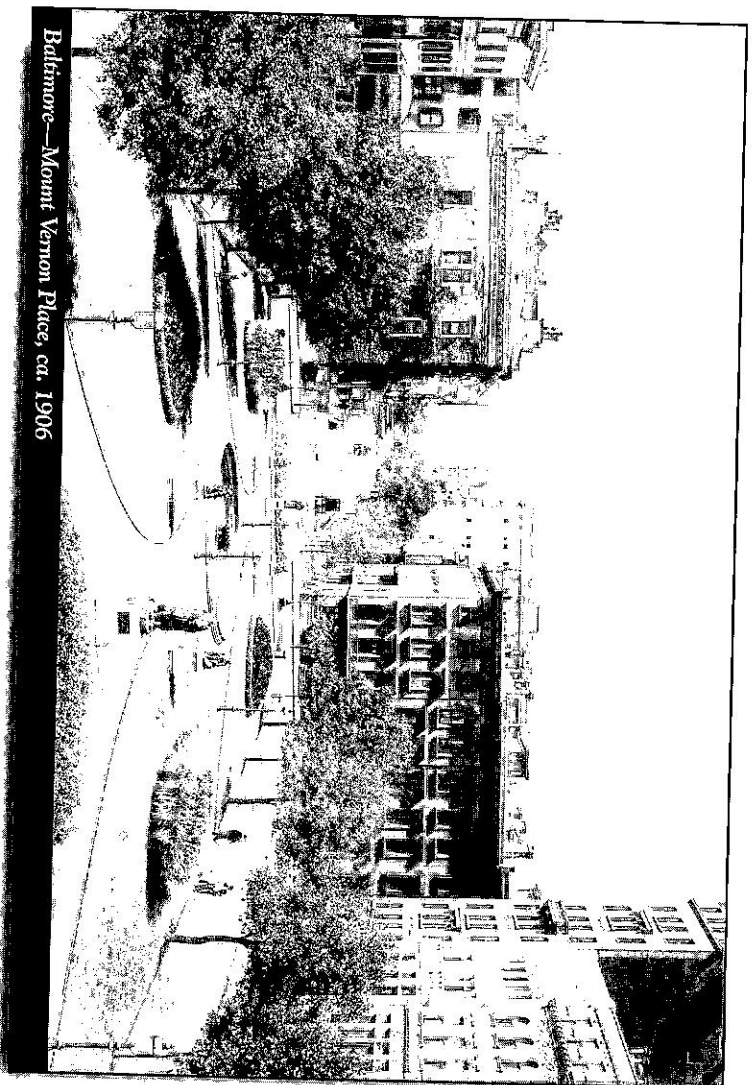
Then, in 1902, Baltimore society was scandalized when Mrs. Garrett married Dr. Henry Barton Jacobs, Robert Garrett's personal physician for 8 years. A leader of Baltimore's medical and civic community, Dr. Jacobs was a primary advocate for zoning restrictions in Mount Vernon to preserve its historic integrity.

Mrs. Jacobs died in 1936 at age 85; Dr. Jacobs died in 1939. In 1940, the mansion was bought by Thomas Cook, a funeral home operator, but the zoning ordinances promoted by Dr. Jacobs prohibited a business from operating in the building. Mr. Cook sold the mansion to the Boumi



Baltimore—Garrett-Jacobs Mansion

Temple in 1941. In 1958, the City bought the mansion, planning to demolish it to make way for an addition to The Walters Art Museum. Douglas Gordon, a descendant of several of the earliest Mount Vernon families, was outraged that the City could plan to demolish the building. He forced the City to open the mansion to citizens



Baltimore—Mount Vernon Place, ca. 1906

so they could see its virtues before they voted on a bond bill to pay for its demolition. His play was successful; the bond issue was defeated. In 1962, the Engineering Society bought the mansion and continues to be its careful steward today.

EIGHTH STOP

The Walters Art Museum *Early 20th Century Cultural Institutions*

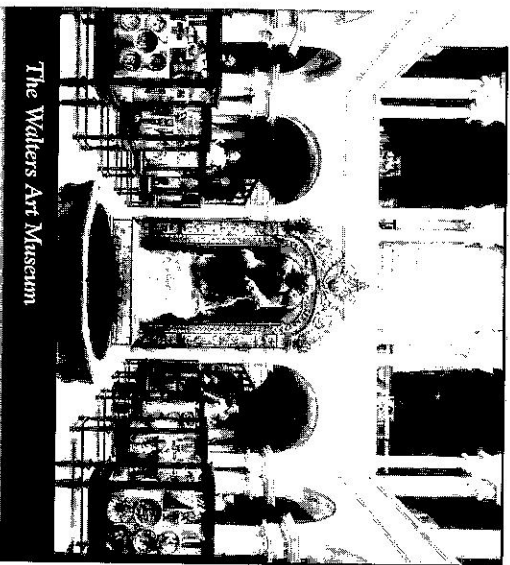
The core of the vast Walters Art Museum collection, spanning 55 centuries of art, was assembled by William and Henry Walters, father and son. While in Paris, with the help of art consultant George A. Lucas, William Walters began patronizing contemporary French artists. After the Civil War his collecting focused on two fields—contemporary European painting and Asian art. (Lucas, an expatriate Baltimorean and a discriminating collector, donated his extensive collection of 19th century French prints, paintings, and sculpture to the Maryland Institute College of Art.)

As early as 1874, Walters opened his Mount Vernon Place residence to the public. Within a decade, when the collection had outgrown the house, he acquired an adjacent property and added a gallery for paintings. In 1884, he donated to the City the 5 large bronze sculptures by French sculptor Antoine-Louis Bayre that were mounted in front of his house. They are still there today—"Seated Lion" and four replicas of sculptural groups symbolizing War, Peace, Order and Force.

Henry Walters broadened the scope of his father's collection, envisaging establishing a museum that would fulfill an educational role within the community. In 1902, he made an art acquisition on a scale unprecedented in the history of American collecting: he bought the entire contents of the Palazzo Accoramboni in Rome. The collection abounded in significant works. The El Greco painting "St. Francis Receiving the Stigmata" and seven magnificent Roman sarcophagi were among the thousands of objects he acquired.

In 1900, Henry Walters purchased a number of properties on Charles Street to serve as a site for a future public gallery. William Adams Delano, a family friend who had only just received a diploma from the Ecole des Beaux-Arts in Paris, was chosen as architect. Delano designed a palazzo-like structure with an interior inspired by the early 17th century palace of the University of Genoa; it was completed in 1908. When Henry Walters died in 1931, he left his 25,000-piece collection and buildings to the City of Baltimore.

Like the Walters, other Mount Vernon Place residents collected art. A life-long supporter of the arts, Mary Frick Garrett-Jacobs willed her collection to the Baltimore Museum of Art, originally located on the corner of Monument and Cathedral Streets, where the Peabody Court Hotel now stands. Then known as 101 West Monument Street, this had been the home of Mary Garrett, sister of Robert Garrett. When the Museum moved to its present location on Art Museum Drive in 1928, Baltimore Museum of Art trustees sold the Garrett property for \$100,000 and the Mount Vernon Apartments, designed by Frederic A. Fletcher, were built on the site in 1929.



The Walters Art Museum

The last building to be constructed directly on Mount Vernon Place was Leakin Hall, built for the Peabody Preparatory in 1926. Since then the Peabody Institute has expanded to include the whole city block. A modern classroom building is hidden behind the rowhouse façades at the end of the block.

Exodus to the Suburbs and Historic Preservation

After World War I

The fact that no new buildings have been constructed on Mount Vernon Place since 1926 is both a testimony to the assiduous stewardship of the people who live there and economic factors. After World War I, the garden suburbs of Roland Park, Guilford and Mount Washington became the City's popular addresses. Extended streetcar lines and automobiles made moving north from the more congested City easy and attractive. The Mount Vernon Apartments, like other downtown residential projects of that age, were intended for the middle class and working folks, not the wealthy and powerful.

Mount Vernon Place became dowdy, a place where you visited your grandmother. "The neighborhood was now the center of a district largely given over to hotels, apartments, boarding and rooming houses," wrote columnist Catherine Scarborough in 1947. An urban renewal ordinance in 1960 suggested knocking down and rebuilding much of Mount Vernon Place. But a renewed reverence for its history was beginning. In 1966, Baltimore created a Commission on Historical and Architectural Preservation to protect historic City neighbor-

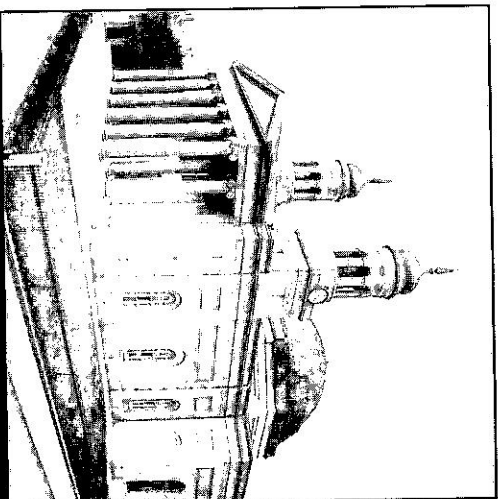
hoods. Mount Vernon Place and its surrounding area was the first neighborhood to be so designated. Various other government programs followed, designating special rules for restoring historic buildings and providing incentives to do so.

Mount Vernon Place is once again seeing a rebirth of interest in its charming and attractive historic qualities. Homeowners, institutions, and government agencies once again take pride in its architectural legacy, just as they did when its history began on a wooded hillside two centuries ago.

Washington Monument and more *Other Things to do in Mount Vernon*

This tour has shown only a bit of the fascinating history of Mount Vernon Place. There is much more to see and do. Historians and architecture buffs will want to visit other noteworthy nearby sites, such as the Basilica of the Assumption, the first Catholic Cathedral in the United States, designed by Benjamin Latrobe, architect of the Capitol.

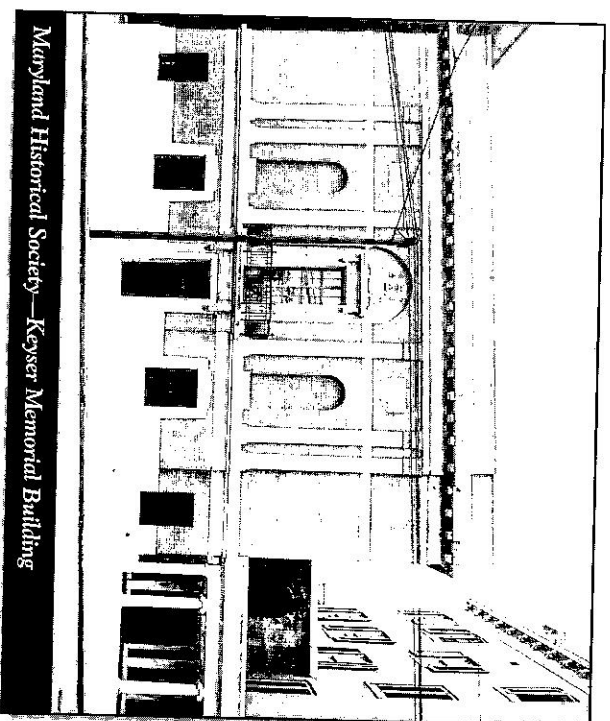
Art lovers will enjoy the statuary in the four parks, by eminent sculptors such as Bayre, Rinehart, and Grace Turnball. Stories of the famous people who lived here, including Robert E. Lee, Wallis Simpson (the future Duchess of Windsor), Gertrude Stein, and scores of others illustrate the history not only of Baltimore but also of the United States.



Basilica of the Assumption Catholic Cathedral, architect Benjamin Latrobe's Neoclassical masterpiece

There is so much more to do while you are here—take in a play at Center Stage (housed in the old Loyola College facility on Calvert Street), expand your ideas of art at the Contemporary Museum, lose yourself in the archives at the Enoch Pratt Free Library, visit the Maryland Historical Society for everything Maryland (plus a great gift shop), stop by the Baltimore School for the Arts' Alcazar Gallery to see what their talented students are up to, go to a concert at the Peabody Institute, and stay at the Peabody Court Hotel, an Historic Hotel of America.

We hope you enjoyed your tour of Mount Vernon Place and will come back again to stroll in the park and savor its storied ambience. And while you are here, be sure to visit our community's many noteworthy cultural institutions and shops and restaurants.



Maryland Historical Society—Keyser Memorial Building

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