

WALTERS ART GALLERY  
(Walters Art Museum)  
600 North Charles Street  
Baltimore  
Baltimore  
Maryland

HABS MD-1209  
*MD-1209*

WRITTEN HISTORICAL AND DESCRIPTIVE DATA

FIELD RECORDS

HISTORIC AMERICAN BUILDINGS SURVEY  
National Park Service  
U.S. Department of the Interior  
1849 C Street NW  
Washington, DC 20240-0001

## HISTORIC AMERICAN BUILDINGS SURVEY

### WALTERS ART GALLERY (Walters Art Museum)

HABS MD-1209

Location: 600 North Charles Street, Baltimore, Maryland 21201.

The current entrance to the Walters is by way of the Centre Street atrium. The gallery has property facing onto West Mount Vernon Place as well as property across Cathedral Street for parking and for planned satellite research and administrative space.

Present Owner: The Mayor and City Council of the City of Baltimore own the museum.

Present Occupant: The Walters Art Gallery is the only occupant of the buildings it owns on Charles and Centre streets in Baltimore.

Present Use: The Walters uses its property as an art gallery.

Significance: The present museum complex is heir to a long history of philanthropy and cultural institutions centering around the Mount Vernon Place neighborhood of Baltimore. Once the monument to George Washington was erected (1815) and the parks and the Howard family lots platted (1830s), wealthy Baltimoreans began to live there.<sup>1</sup> In the 1850s, the trustees of the Peabody Institute selected East Mount Vernon Place as the site for their library, music academy, art gallery, and lecture series.<sup>2</sup> Members of the group selected by George Peabody to administer the Institute followed his lead and in turn sponsored their own civic-minded, academic-leaning entities. These were the Enoch Pratt Free Library and Johns Hopkins University. Other trustees gave collections of art and books to the Institute, such as John Work Garrett and John Pendleton Kennedy.<sup>3</sup>

William T. Walters and his son Henry were also trustees for the Peabody and were both involved with its art gallery; however, it was their private art collection that flourished. The elder Walters opened his house at No. 5 West Mount Vernon Place to the public on selected days beginning in 1874, and continuing annually from 1876 onward. He installed paintings in the space

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<sup>1</sup>Plat Map, Maryland Historical Society, Baltimore (MdHS); Garrett Power, "High Society: The Building Height Limitation on Baltimore's Mt. Vernon Place," *Maryland Historical Magazine* (1982): 197-98.

<sup>2</sup>Board of Trustees, Building Committee, Archives, Peabody Institute, Baltimore. See also, HABS No. MD-1157.

<sup>3</sup>Janet A. Headley, "Public Art and the Private Collector: William T. Walters and the Peabody Institute Art Gallery," *Archives of American Art Journal* 32, no. 1 (1992):5-6.

over the rear stable building in the 1870s and in 1883-84 expanded to create a new gallery on the lot behind the residence. Formerly 606 Washington Place, this space was connected to the Walters family house by a walkway extending out over the alleyway; the gallery featured ebonized woodwork, plum damask wall coverings, red-and-green Indian carpet runners, and plastered ceiling coves molded with Louis XVI designs which were then painted olive green. Paintings were double and triple hung on the walls. In 1884, the opening was a grand affair and was accompanied by the first painting catalogue.<sup>4</sup> The admission fees were then donated to a local poor association.<sup>5</sup> Henry Walters continued this tradition, except in the early 1900s he commissioned the architectural firm Delano and Aldrich to design a purpose-built structure to hold the burgeoning collection. This building faced Washington Place and was just around the corner from Walters's dwelling. The museum welcomed the public in early February 1909.<sup>6</sup> Henry Walters bequeathed his house, museum building, and collection to the city of Baltimore upon his death in 1931.<sup>7</sup> The city re-opened the gallery in 1934. The gallery's name was changed to the "Walters Art Museum" amidst work on the new atrium entrance in October 2000.<sup>8</sup>

Both Walters traveled extensively and lived abroad for a number of years. The younger Walters inherited wealth and fine art from his father, but added his fortune and his artworks to William T. Walters's legacy. At the time of his death, Henry Walters lived mostly in New York City and was said to be one of the richest men in the country. Cosmopolitan as he was, Walters likely tapped the young architectural firm Delano and Aldrich to design his gallery in 1903 because his sister Jennie was married to Warren Delano III,

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<sup>4</sup>26 February 1884, [J. Appleton] Wilson papers 1790-1952, box 7, MdHS; Clipping files, Commission for Historical and Architectural Preservation, Baltimore (CHAP); Dorothy Kent Hill, "William T. Walters and Henry Walters," *Art in America* 32 (October 1944): 178-86; William R. Johnston, *William and Henry Walters, the Reticent Collectors* (Baltimore and London: Johns Hopkins University Press in association with the Walters Art Gallery, 1999), 79, 82, 89-93. Also in 1884, Walters donated several bronze statues, one a replica of the seated lion at the Tuileries made by the sculptor Antoine-Louis Barye, to the city; they were placed in the parks of Mount Vernon Place.

<sup>5</sup>During Henry Walters's lifetime, the gallery was open on Wednesdays and Saturdays between 11:00 and 4:00pm during January, February, March, and April. Admission cost fifty cents. *Second Annual Report*, 1934, Walters Art Gallery (WAG), Library.

<sup>6</sup>"Walters Art Gallery A Vision of Delight," *Baltimore Sun* (30 January 1909), "Baltimore's Great Temple of Art," *Baltimore Sun* (30 January 1909), and Professor J. Frederick Hopkins, "As Seen by an Art Critic," *Baltimore Sun* (30 January 1909), Clipping files, Enoch Pratt Free Library, Baltimore (EPFL). Also, Johnston writes that the collection was not accessible to the public for two years (1907-09). Johnston, 176-77.

<sup>7</sup>Register of Wills for Baltimore City, 1931, Liber ERD172, folio 104 [file 14531, case 471, no. 56]; Register of Wills for Baltimore City, [1931/1942], Liber ERD172, folio 594.

<sup>8</sup>Glenn McNatt, "Walters Takes a New Name," *Baltimore Sun* (19 October 2000), 1E, 8E. Mark Neustadt of Claude Skelton Design in Towson helped the Walters re-do its logo and worked with the gallery on its identity change.

a relative of the architect William Adams Delano.<sup>9</sup> Similarly, his wife's son-in-law John Russell Pope planned for interior alterations to the building around the time of Walters' death.<sup>10</sup> Family connections drew Walters into an architectural discourse traceable to the Ecole de Beaux Arts; they also might explain his design choice for a classical, rusticated and rather severe block at the corner of Charles and Centre streets for his museum building.

## PART I. HISTORICAL INFORMATION

### A. Physical History

1. Date of construction: Henry Walters's purchase of the property south of his gallery at 606 Washington Place was announced in 1900; Walters continued to rent the townhouses located at Nos. 600-04 Charles Street (Washington Place) for the next several years, disavowing any plans to build.<sup>11</sup> He, for example, demurred in 1902, and this disclaimer was repeated in the *Architects and Builders Journal*.<sup>12</sup> After the 1904 fire, Walters rented space in these buildings to displaced businesses from the commercial district. The Baltimore *Sun* noted that Sutton, Strother & Co., Bankers and Paine & Wilson, Bankers relocated to 600 N. Charles, as did Atlantic Transport Company, and that Consolidated Gas Company opened offices at 602 N. Charles.<sup>13</sup> The next spring, however, Delano and Aldrich were drafting plans, which were commented on in the April edition of the *Architects and Builders Journal* and accompanied by a drawing; discussion of the gallery also appeared in the *New York Times*. In December 1906, the Baltimore *Sun* described the building – its materials mainly – and stated it was intended as a memorial to William T. Walters. The collection was moved from storage in the Parker Building in New York late in 1907 and installed in the new space. The gallery opened to the public in 1909.<sup>14</sup>

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<sup>9</sup>“William Adams Delano,” file, Baldwin Memorial Archive, American Institute of Architects, Washington, D.C. (AIA); Johnston, 163-64.

<sup>10</sup>Johnston, 226; Clipping files, EPFL.

<sup>11</sup>Johnston, 138, who cites Baltimore *Sun* (29 September 1900).

<sup>12</sup>*Architects and Builders Journal* (September 1902): 12. Around the same time, Walters moved the newly acquired Massarenti Collection into storage in the Parker Building, located on the southeast corner of the Fourth Avenue and Nineteenth Street as well as into a warehouse at 542 West Fifteenth Street in New York. The Baltimore *Sun* reported that Walters intended to dispose of a fourth of it. Johnston, 278, note 127; Baltimore *Sun* (21 August 1902).

<sup>13</sup>Baltimore *Sun* (10 February 1904). Actually the buildings were advertised as being “for rent” and described as “very desirable dwellings [...] opposite Washington Place” in January of 1904.

<sup>14</sup>“Walters Art Gallery,” *Architects and Builders Journal* (April 1905): 10, 72; “Matters of Note in Art World,” *New York Times* (9 April 1905), sec. 3, 4; “Building a Work of Art,” Baltimore *Sun* (30 December 1906); “Safe in Walters Gallery,” Baltimore *Sun* (13 January 1908); Baltimore *Sun* (30 January 1909); Johnston, 168-69.

Gallery director Robert Bergman first referred to Henry Walters's palazzo as having a 1904 date when he was promoting the new wing on Centre Street and an anniversary celebration of the Walters based on the gallery's reopening in 1934. Since then, 1904 has incorrectly been used as the construction date, or touchstone, in various reports on the gallery's expansions and renovations.<sup>15</sup> It is possible that Bergman was aware of Walters's plans to build, plans which may have been postponed due to the fire, and that is why he seized upon 1904 as the beginning of the gallery form as we – Walters's heirs – know it. Or perhaps Bergman simply seized upon the date of the October 19, 1904 survey, a drawing the Walters Art Gallery has, done by S.J. Warteruck and Company, Surveyors and Civil Engineers, of Baltimore that depicted the lots Henry Walters owned.<sup>16</sup>

2. Architect: Delano and Aldrich, New York, NY.<sup>17</sup>

3. Original and subsequent owners, occupants, uses: The Walters Art Gallery is the only occupant or tenant of the buildings Henry Walters, and later the Mayor and City Council, built on Charles and Centre Streets in block 534 of Baltimore City. The deeds associated with the art gallery are as follows:

1857 Deed, 4 May 1857, Liber ED126, folio 356. John H. Duvall to William T. Walters. Lot on Mount Vernon Place.<sup>18</sup>

This became No. 5 West Mount Vernon Place and the house erected there in the mid-nineteenth century was made of brick masonry rising three stories over a basement and planned with side-hall, double parlor formal first floor. The house is traditionally associated with the Baltimore architects, Niernsee and Neilson.<sup>19</sup>

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<sup>15</sup>Baltimore *Sun*, var. dates; *Annual Reports*, var. dates, WAG, library.

<sup>16</sup>Could also be S.J. Warteneck and Company; the proper spelling should be verified through the City Directories at the Enoch Pratt Free Library and by another look at the survey signature block.

<sup>17</sup>"Matters of Note in Art World," *New York Times* (9 April 1905), sec. 3, 4; "Building a Work of Art," Baltimore *Sun* (30 December 1906); "William Adams Delano," file, Baldwin Memorial Archive, AIA. In this file is an excerpt from the 5 April 1958 edition of *The New Yorker*, "The Talk of the Town," 24, wherein Delano recalls his encounter with Walters. This is the same story repeated in Johnston, 166. Johnston cites *Reminiscences of William Adams Delano*, February 1950, 9 and Brendan Gill, *A New York Life: Of Friends and Others* (New York: 1990): 92. See also, Peter Pennoyer and Anne Walker, *The Architecture of Delano and Aldrich* (New York: W.W. Norton, 2003).

<sup>18</sup>Lot described as beginning on the south side of Mount Vernon Place at a distance of 154'5 1/3" easterly from the southeast intersection of Cathedral Street and Mount Vernon Place, which place of beginning intended to be at the northeast corner of a lot [deeded?] by Charles Howard to a certain Edward M. Greenway and then running easterly bounding on Mount Vernon Place 30'10 2/3" thence southerly parallel with Cathedral Street 160' to Spring Alley, thence westerly bounding on Spring Alley 30' 10 2/3" to said Greenway lot and thence northerly bounding on the same. Lot included buildings and improvements; Walters paid \$20,000 for it. Deed references Baltimore City Land Records, February 1847, Liber AWB376, folio 290, wherein the lot was leased by William Tiffany and wife to John H. Duvall for ninety-nine years. Duvall assigned Walters the remainder of the term of the lease.

<sup>19</sup>Re: attribution, Clipping files, CHAP. Plans for No.5 West Mount Vernon Place reveal a side-entry floor plan, with the exterior door opening into a vestibule that in turn opens into a side hall, with stairs; the main block is filled by this

- 1882 Deed, 10 June 1882, Liber FAP935, folio 402. Charles H. Latrobe and Benjamin H. Latrobe executors and trustees of the last will and testament of Benjamin Henry Latrobe deceased; and Charles H. Latrobe, Benjamin Henry Latrobe, Louisa B. Latrobe, Cornelius Westan, Agnes Catherine Westan, Jennie Y. Latrobe, Henry Onderdonk, Mary E. Onderdonk, Hamnard[?] Vintan, Maria Eleanor Vintan, to William T. Walters in fee simple. \$25,000. Sale approved by Circuit Court 6 May 1882.<sup>20</sup>

This is 606 Washington Place (also known as North Charles Street) and is the lot where William T. Walters constructs his gallery in the 1880s. This gallery was primarily for Walters's personal pleasure; unless visiting on a public day, it was difficult to gain entry to ogle his private collection. Public days were limited to Wednesday and Saturdays from January to April as well as Washington's Birthday and Easter. The collection was exhibited on the bridge from the house to the structure behind and in three rooms, giving a "crowded but nice, like a reception" feel.<sup>21</sup> In 1884 it was reported that a "large distinguished group of gentlemen gathered at 65 Mount Vernon Place for the re-opening of the picture gallery." The "brilliant reception" was hosted by William T. Walters and his son Henry. Guests were received with "great urbanity" and permitted to "wander about" the drawing rooms and parlors. The "grand gallery of paintings" was lit from above by a sky-light and 125 paintings were on display.<sup>22</sup> The 1890 Sanborn Map records the

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stair hall and adjacent double parlor. The hall extends beyond the 50' deep main block, past the back or service stair and leading into the ell; here is the dining room, with china closet and store room beyond it. The depth of the whole is 111'6". The upper stories are filled essentially with chambers; there are also dressing rooms and a study on the second floor and housekeeper's and servants' space on the third. The house has running water, but no sewerage or waste disposal. The plans for J.H. Duvall's on Mount Vernon Place are housed at the Historical Society of Pennsylvania. In the 1870s, Walters renovates this structure; in the first floor parlor, he had the woodwork ebonized and gilded, had reddish brown flocked wallpaper hung on the walls, and had installed ebony and ormolu chimneypieces from a Parisian foundry. Etched glass door panels and stencils on the ceiling added to the overall effect. Upstairs, a third-floor chamber became the Marie Antoinette Room; the second-floor study was a display area of Antoine-Louis Barye's works; and the room off of the landing between the second and third floors became the Dutch Bedroom. Also on the second floor was a library. The square gallery over the stable, once a display area for paintings, emerged in 1884 as the Oriental Gallery. Johnston, 67-69, 89-90.

<sup>20</sup>References Baltimore City Land Records, 1845, Liber AWB350, folio 88; Baltimore City Land Records, 1850, Liber AWB427, folio 125 vc; and Baltimore City Land Records, 1851, Liber AWB458, folio 30. The property was described as all that lot or parcel of ground situate in the city of Baltimore and described... beginning for the same at the intersection of the south side of Spring Alley and the west side of Washington Place and running thence south bounding on Washington Place 27' or thereabouts to a point halfway between the place of beginning and the north face of a house built by Richard Morris thence west parallel with Spring Alley 129' to a 20' alley thence bounding on said 20' alley north 27' or thereabouts to Spring Alley and thence east bounding on Spring Alley to the place of beginning.

<sup>21</sup>Meredith Janvier, "Memories of the Walters Gallery," *Baltimore Sun* (19 November 1932), Clipping files, EPFL.

<sup>22</sup>Maryland Vertical File, EPFL.

- new, private art gallery with its raised roof and bridge connection to No. 5 West Mount Vernon Place.<sup>23</sup>
- 1900 Deed, 24 September 1900, Liber RO1868, folio 4. Michael Jenkins and wife Mary Isabella to Henry Walters.<sup>24</sup>
- 1900 Deed, 28 November 1900, Liber RO1877, folio 209. Maria G. Horowitz to Henry Walters.<sup>25</sup>
- 1900 Deed, 8 December 1900, Liber RO1879, folio 17. Sarah F. Lee to Henry Walters.<sup>26</sup>
- 1931 Will, 7 December 1931, Register of Wills Liber ERD172, folio 104. Henry Walters to the City of Baltimore. In his will, Walters stated that he was giving “to the Mayor and City Council of Baltimore - State of Maryland for the benefit of the public, my Art Gallery - being the lot of ground and building at the Northwest corner of Centre and Charles streets in said City of Baltimore, with all the contents - also my lot of ground and dwelling in said City known as No. 5 West Mount Vernon Place and the contents thereof, these properties being connected by a bridge over the alley-way between them.” Walters also provided 5/20 of his estate as an endowment fund, the

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<sup>23</sup>Sanborn Fire Insurance Maps, Baltimore, 1890, vol. II, sheet 55b. Concurrent to the Walters’s 1880s gallery was the construction of the Metropolitan’s new museum building (1880), although the Met had been founded in 1870. Boston’s and Philadelphia’s fine arts museums were the by-product of Centennial planning and celebrations in 1876. Similarly, but in Baltimore itself, the Peabody Institute included an art collection in its mission, and the Maryland Historical Society was up and running by the time William T. Walters opens his collection to the public. Baltimore, in fact, had a long tradition of museums dating to the opening of the Peale Museum in 1814 (re-opening 1929-96). Only John Russell Pope’s National Gallery of Art lagged behind, with the first section completed between 1937 and 1941. Another museum, whose opening corresponded to that of the Walters as a public entity, is Richmond’s Museum of Fine Arts (1936). Johnston, 221.

<sup>24</sup>Lot described as beginning on the west side of Washington Place at a point 56’ south of the southwest corner of Washington Place and Spring Alley, south 35’10” to northeast corner of Greek dwelling, west parallel to Spring Alley 129’ to west lane, north 35’10” and east 129’. Deed references Baltimore City Land Records, July 1900, Liber RO1868, folio 1-3, Rosalie M., John S. Gittings, and others to Michael Jenkins for \$22,000. Walters paid the same price. Gittings et al received the lot by deed in December 1864. Baltimore City Land Records, Liber AM271, folio 357.

<sup>25</sup>In October 1900, the Circuit Court ruled that Horowitz could sell the property; Walters paid \$25,000 for the lot. The parcel was described as being on the west side of Washington Place, boundaries beginning at a point 91’ south of the southwest corner of Washington Place and Spring Alley, said place at the northeast corner of brick dwelling erected on lot now described, westerly 129’ to west lane, southerly 28’3” to Centre Street, easterly 129’ to Washington Place, and northerly 28’3” to place of beginning. The property was rented. Deed references Baltimore City Land Records, November 1898, Liber RO1814, folio 1; Baltimore City Land Records, December 1876, Liber RO162, folio 105; Baltimore City Land Records, April 1863, Liber GES230, folio 215.

<sup>26</sup>Henry Walters paid \$28,000 for the lot, which was described as beginning at a point 28’ south of the southeast corner of Spring Alley, westerly 129’ to public alley 20’ wide, southerly 28’ to land of Richard Norris, easterly 129’ to Charles Street, and north to place of beginning. Deed references Baltimore City Land Records, September 1849, Liber AWB435, folio 96; Baltimore City Land Records, May 1850, Liber AWB435, folio 100; Baltimore City Land Records, June 1867, Liber JRB27, folio 99; Baltimore City Land Records, August 1847, Liber AWB389, folio 319.

income of which to be paid only “in quarterly installments to the Mayor and City Council of Baltimore for the purpose of maintaining the Walters Art Gallery [...]”

- 1942 Renunciation of Appointment, 1 December 1942, Register of Wills Liber ERD172, folio 594. Here, Sarah Wharton Walters released or renounced the powers assigned in paragraph 3A of the will dated 7 December 1931 of Orphan Court of Baltimore City [...].
- 1966 Plat, 27 April 1967, Liber JFC2048, pocket folder. Baltimore Urban Renewal and Housing Agency. [Plat not available].
- 1967 Deed, 13 July 1967, Liber JFC 2245, folio 223. J. Lawrence and Mary A. Lears to the Mayor and City Council of Baltimore.
- 1967 Deed, 8 September 1967, Liber JFC2269, folio 584. Nicholas G. Penneman, III & Martha S., to the Mayor and City Council of Baltimore.
- 1968 Deed, 25 January 1968, Liber JFC2328, folio 384. Albert G. Aaron and Eileen to the Mayor and City Council of Baltimore.<sup>27</sup>
- 1968 Deed, 7 February 1968, Liber JFC2333, folio 384. Lyle J. And Eileen D. Millan to the Mayor and City Council of Baltimore.
- 1969 Agreement, 8 October 1969, Liber RHB2570, folio 258. Trustees of the Walters Art Gallery to the Mayor and City Council of Baltimore.<sup>28</sup>

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<sup>27</sup>In April 1964, the Walters’ board was advised that Albert Aaron, who owned two of the five properties on Cathedral Street, was opposed to the expansion plan or at least wanted the one-fourth of the block he owned to remain. The theory was that the politically-connected Aaron hoped to get a better price for his real estate and was rumored to be asking \$150,000. At the time, the City Council had approved \$250,000 for the acquisition of all five and then reduced the budgeted amount to \$25,000 in order to obtain funds from the federal urban renewal project monies. Francis D. Murnaghan, Jr., to the Honorable Thomas D’Alesandro, III, President, City Council, 16 October 1963, Box 12, folder 6, D. Luke Hopkins Collection 1936-76, MdHS; Murnaghan to Board of Trustees, 24 April 1964, Box 12, folder 7, D. Luke Hopkins Collection 1936-76, MdHS; Murnaghan to Albert G. Aaron, 26 April 1967, and Aaron to Murnaghan, 24 April 1967, Box 11, folder 10, D. Luke Hopkins Collection 1936-76, MdHS.

<sup>28</sup>The agreement was made 17 September 1969 and was the result of Ordinance 692 dated 1952, establishing the Baltimore Urban Renewal and Housing Agency. Mount Vernon Place was included in the project known as MD R-15, approved in 1967. The Walters deposited \$3360 with the city to be applied toward lot 3. The city would have to approve the construction plans and restrictive covenants were put into place. Liber RHB2570, folio 300 is Schedule A to the agreement wherein title is conveyed. Schedule B begins on folio 301 and outlines the covenants, such as a maximum building height and the omission of off-street parking. It also anticipated future building plans by allowing for a permanent projection over the building line “into the footway of the stair tower portion of the building addition to the Walters Art Gallery on the north side of Centre Street between Charles and Cathedral Streets. This permanent projection may be up to a maximum of 5’ over the building line into the footway, may run for a length paralleling Centre Street not exceeding 20’ and may not exceed in height a point 70’ above the surface of the street at the base of the Washington Monument.”

- 1970 Deed, 20 March 1970, Liber RHB2618, folio 146. Mayor and City Council of Baltimore, acting by and through the Department of Housing and Community Development to the Trustees of the Walters Art Gallery. \$33,600 per terms of disposition agreement dated 17 September 1969 and recorded in Liber RHB2570, folio 258. The Trustees bought 17,934.12 square feet of land, more or less, and being known and designated as lot 3, Mount Vernon Project (MD R-15).<sup>29</sup>
- 1978 Liber WA3695, folio 877. Re: 611 Cathedral Street Here Noble, Inc., offered the property as collateral.
- 1979 Conservation Easement, 10 October 1979, Liber WA3825, folio 693. Mayor and City Council of Baltimore and the Maryland Historical Trust.
- 1986 Deed of Easement, 5 June 1986, Liber SEB892, folio 283. Mayor and City Council of Baltimore and Walters Art Gallery to Maryland Historical Trust. The easement was contracted to ensure the preservation and maintenance of the property and its historic, cultural, scenic and aesthetic characteristics, and was a condition of a million dollar grant for improvements to the gallery made in 1984. The easement covered all that certain lot or parcel of ground identified on Baltimore City Block plat as Ward 11, Section 10, Block 534, Lot 12, containing approximately 15,424 square feet more or less which parcel is also known and identified as 600 Washington Place.
- 1992 Modification, 27 May 1992, Liber SEB3227, folio 137. Conservation easement agreement between the Mayor and City Council of Baltimore and the Maryland Historical Trust.<sup>30</sup>

References to lots (10 West Centre Street/601-605 Cathedral Street) now subsumed by the 1970s-era wing are as follows:

- 1845 In this year, Thomas P. Williams constructed a house at 10 West Centre Street, which he held onto until 1873 when he sold it to John Small, Jr. Small died five years later, and his daughters Anna Small and Rebecca Small Rayburn inherited the

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<sup>29</sup>Lot 3 of the Mount Vernon Project (MD R-15) was described as all that parcel of ground situate in Baltimore City, State of Maryland, [...] beginning for the same at a point formed by the intersection of the east side of Cathedral Street, 66' wide, and the north side of Centre Street, 66' wide, and running thence binding on the east side of said Cathedral Street north 02 degrees-43'-10" west 120.47' to intersect the south side of Peabody Alley, 19' wide; thence binding on the south side of said Peabody Alley, north 87 degrees-13'-10" east 149.08' to intersect the east side of the former bed of Morton Alley, as condemned and closed in accordance with Ordinance No. 117 approved 24 June 1968, thence binding on the east side of the former bed of said Morton Alley south 02 degrees-40'-50" east 120.18' to intersect the aforesaid north side of Centre Street and thence binding on the north side of said Centre Street south 87 degrees-06'-30" west 149' to the place of beginning. The renewal plan came under Ordinance No. 281, approved 22 June 1964, and an amendment approved by the Board of Estimates of Baltimore City 14 June 1967, and adopted the renewal plan for Mount Vernon Project MD R-15.

<sup>30</sup>References original conservation easement which came along with a \$40,000 grant from parks and recreation grant. Baltimore City Land Records, 1979, Liber WA3825, folio 693.

property. The women took borders in the house until 1891. Shortly thereafter, in 1895, E.B. Hunting and Company purchased the property for \$25,000 and had three rowhouses built. These structures became 601-605 Cathedral Street. In the 1960s, the Walters bought the property with the intention of erecting a much-needed addition to the gallery.<sup>31</sup>

1931 Release, 16 November 1931, Liber SCL3935, folio 299. Elizabeth P. Jencks and Elizabeth C. Wrenn, trustee to James H. And Leila L. Lancaster. Es Cathedral/N Centre.

1932 Deed, 30 August 1932, Liber SCL5321, folio 441. Charles B. Bosley, Jr. And Homeseekers Loan and Building Association to Colonial Trust Company. Re: NE corner of Centre and Cathedral streets.

Since May 1991, the Walters has operated the building at No. 1 West Mount Vernon Place as exhibition space for its Asian Art collection. The Thomas-Jencks-Gladding House, popularly known as the Hackerman House after Willard W. Hackerman's gift to the city in 1985, is a three-story Italianate dwelling sited on the corner of Mount Vernon Place and Washington Place.<sup>32</sup> The facade is five bays across and hints at the central-hall, two room deep floor plan inside. The Hackerman House is the only domestically-scaled entity anchoring the parks and the circular roadway skirting the base of Robert Mills's designed monument to George Washington. At the other corners are the Peabody Institute to the southeast of the monument, the Mount Vernon Methodist Church to the northeast, and Washington Place apartments to the northwest. This house was valued more so than its neighbors on West Mount Vernon Place and was left standing in the urban renewal-era designs for the area. Interestingly the Walters did not argue for the preservation of the house at No. 5 West Mount Vernon Place, the Baltimore residence of its creators nor did it advocate the protection of the Garrett-Jacobs mansion at Nos. 7-11, a brownstone designed by Stanford White in 1884 extensively renovated by John Russell Pope in 1902. Albeit deserving of a more complex explanation involving self-perception and projection of identity onto Mount Vernon Place, the crux remains that the Walters needed urban renewal funding for its expansion, and that need eclipsed other preservation concerns. Moreover, as the deed records attest, those in favor of the Hackerman House also faced financial

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<sup>31</sup>“Baltimore Architecture: Then and Now,” Maryland Memory Projects, MdHS (website accessed 2003). In the Sunday *Sun* Magazine dated 3 October 1965, there is a picture of five Cathedral Street row houses - with the Walters in the background - and the caption, “Walters Arts [sic] Gallery expansion may displace these five Cathedral Street houses, north of Centre Street. The two classical revival town houses, left, are of [a] style once prevalent, growing rare.” Clipping, Walters Art Gallery, folder 1, vertical files, MdHS. In November 1964, No. 601 was offered to the Walters in fee simple sale for \$35,000 and No. 603 for \$44,500 by Klein Brothers. Klein Brothers to Murnaghan, 12 November 1964, Box 12, folder 7, D. Luke Hopkins Collection 1936-76.

<sup>32</sup>“City May Finally Obtain Gladding Mansion Keys,” Baltimore *Sun* (13 November 1984); “Walters to be Given Mount Vernon Mansion,” *News-American* (9 September 1985); Brendon Gill, “Hackerman House: An Italianate Addition to Baltimore's Walters Art Gallery”, and “Front Door Open at Hackerman House,” Baltimore *Sun* (29 April 2002); Clipping files, CHAP; *The Walters Monthly Bulletin*, May 1990, MdHS. For an introduction to the house and its history, see Katharine B. Dehler, *The Thomas-Jencks-Gladding House* (Baltimore: Bodine & Associates, 1968).

difficulties. The ownership of house eventually was accepted by the city, in whose hands it remains today. The land records associated with the Hackerman House are as follows:

- 1892 Deed, 9 December 1892, Liber JB1423, folio 325. Douglas H. Thomas, trustee, to Francis M. Jencks.<sup>33</sup>
- 1953 Deed, 8 August 1953, Liber MLP9262, folio 128. Elizabeth C. Wrenn and Francis Jencks, executors for Elizabeth Platt Jencks, to the Mayor and City Council of Baltimore in fee simple. \$75,000.
- 1963 Deed, 12 June 1963, Liber JFC1503, folio 393. Mayor and City Council of Baltimore to Harry L. Gladding, unmarried, and Crain Realty Company, Inc., by agreement of sale 5 December 1962. \$100,000.<sup>34</sup> Crain Realty was charged with the responsibility of maintaining “the property and historic area known as Mount Vernon Place in a desirable and well-preserved condition, all in the public’s interest [...].” Certain restrictions were applied, such as stipulating the restoration of the building and obtaining the Board of Estimates approval prior to action.
- 1963 Mortgage, June 1963, Liber JFC1503, folio 398. Crain Realty Company, Inc., to Glen Burnie Savings and Loan Association of Anne Arundel County.
- 1964 Release, April 1964, Liber JFC1503, folio 401. Glen Burnie Savings and Loan Association to Crain Realty Company, Inc.
- 1964 Mortgage, May 1964, Liber JFC1689, folio 149. Crain Realty Company, Inc., and Glen Burnie Savings and Loan Association.
- 1971 Mortgage, 25 March 1971, Liber RHB 2754, folio 483. Crain Realty Company, Inc., to Glen Burnie Savings and Loan Association.
- 1974 Mortgage, 30 October 1974, Liber RHB3179, folio 785. Crain Realty Company, Inc., and Equitable Trust. \$500,000. References lots 41 and 42 on the 1830 plat that were allotted to Sophia C. Read.<sup>35</sup>

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<sup>33</sup>For Jencks succession, i.e., transfer from Francis Jencks to Elizabeth Platt Jencks, see Register of Wills for Baltimore City, Liber HWJ129, folio 484 and Liber LCS246, folio 426.

<sup>34</sup>References Baltimore City Land Records, Liber MLP9262, folio 128.

<sup>35</sup>The property was described as beginning at the corner formed by the intersection of the south side of Mount Vernon Place and west side of Washington Place, running west, bound on the south side of Mount Vernon Place 61' 9 1/3" to lot designated as lot 40 on aforesaid plat, thence southwardly, bounding on said lot 40, 160' to Spring Alley, thence eastwardly, bounding on north side of Spring Alley 61' 9 1/3" to Washington Place, and thence north, bounding thereon 160' to place of beginning. The improvements thereon known as No. 1 West Mount Vernon Place. References Baltimore City Land Records, Liber JFC1503, folio 393 and Liber RHB2754, folio 483.

- 1975 Mortgage & Mortgage Extension Agreement, November 1975, Liber RHB3295, folio 420. Crain Realty Company, Inc., and the Equitable Trust Company to secure \$500,000 note.<sup>36</sup>
- 1976 Mortgage, November 1976, Liber RHB3414, folio 249 & 259. Crain Realty Company and Harry L. Gladding and Fidelity Federal Savings and Loan Association. \$750,000 note due in 1991.<sup>37</sup> Deed of Release, 1 July 1982, Liber [CWM]4203, folio 451.
- 1976 Release, November 1976, Liber RHB3419, folio 99. Short release from Crain Realty Company, Inc., to the Equitable Trust Company, as recorded 30 November 1976 in Liber RHB3179, folio 785.
- 1981 Security, October 1981, Liber CWM4109, folio 170. Crain Realty Company, Inc., to Fidelity Federal Savings and Loan Association.<sup>38</sup>
- 1982 Partial Release, June 1982, Liber CWM4203, folio 451. Fidelity Federal Savings and Loan Association, partial release of mortgage held by Crain Realty Company dated November 1976 and recorded in Liber 3414, folio 249.
- 1983 Deed, 27 May 1982, Liber SEB74, folio 506. Harry L. Gladding, Joseph B. Aiello and Robert Clark as Directors-Trustees of Crain Realty Company to Harry L. Gladding. Dissolves Crain Realty.<sup>39</sup>
- 1983 Deed of Trust, 15 September 1983, Liber SEB110, folio 712. Harry L. Gladding, grantor, Verna Q. Davis and Bert J. Hash, Jr., borrower, and Equitable Bank, lender. \$150,000 due in 1984.<sup>40</sup>
- 1983 Release, 13 October 1983, Liber SEB122, folio 331. Between Crain Realty Company and Glen Burnie Savings and Loan Association, as recorded in Liber RHB2754, folio 483.
- 1985 Deed, February 1985, Liber SEB448, folio 442. Neil D. Borden, guardian for the estate of Harry L. Gladding, disabled, to the Mayor and City Council of Baltimore. The gift to the city was approved by the Board of Estimates on 13 February 1985.<sup>41</sup>

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<sup>36</sup>References Baltimore City Land Records, Liber RHB3179, folio 785.

<sup>37</sup>References Baltimore City Land Records, Liber JFC1503, folio 393.

<sup>38</sup>References Baltimore City Land Records, Liber RHB3414, folio 259.

<sup>39</sup>References Circuit Court case # 84-321-040 CE. Schedule A repeats the description of the property.

<sup>40</sup>References Baltimore City Land Records, Liber SEB74, folio 506 wherein Harry L. Gladding received title from Robert Clark et al.

- 1985 Release, February 1985, Liber SEB445, folio 503. Household Bank FSB to Crain Realty Company, Inc. A partial release of Crain Realty Company, Inc., debt secured by Household Bank, formerly Fidelity Federal Savings and Loan Association and recorded in 1981 in Liber RHB3414, folio 259.
- 1985 Release, February 1985, Liber SEB449, folio 146. Verna Q. Davis, tr., and Bert J. Hash, tr., to Harry L. Gladding.
- 1990 Deed of Easement, 14 November 1990, Liber SEB2703, folio 551. Easement held by the Mayor and City Council of Baltimore, the Walters Art Gallery, and the Maryland Historical Trust. This easement contract was the result of a grant offered for the conversion, improvement, renovation, and equipping of the property and structures at No. 1 West Mount Vernon Place for use as the Walters Art Gallery Museum of Asian Art.<sup>42</sup>

In the 1960s with the passage of the bond referendum financing the expansion of the gallery, the city acquired property through the urban renewal program on behalf of the Walters. The dwellings located at 600-604 Cathedral Street are but three examples of this larger procurement policy. The parking lot for the gallery occupies that space today. North of the parking lot, Nos. 606-608-610 remain insitu, albeit owned by the gallery.<sup>43</sup> A partial list of the deeds connected to the city and the Walters's expansion across Cathedral Street to block 532 is as follows:

- 1969 Mortgage, 12 June 1969, Liber RHB2526, folio 525. E&S Realty Corporation to Thomas M. Scott, III and John F. Schneider, trustees.<sup>44</sup>

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<sup>41</sup>Willard W. Hackerman reportedly bought the property for \$800,000 and gave it to the city who then entrusted it to the Walters. The Walters spent \$7 million dollars restoring the exterior and creating a sympathetic, adaptive reuse interior gallery for the Asian Art collection. It opened in 1991. "Walters to be given Mt. Vernon Mansion," *News American* (9 September 1985), "City May Finally Obtain Gladding Mansion Keys," *Baltimore Sun* (13 November 1984), and "Front Door to Open at Hackerman House," [*Baltimore*] *Sun* (29 April 2002), Clipping files, CHAP.

<sup>42</sup>References Baltimore City Land Records, Liber SEB448, folio 442.

<sup>43</sup>Edward Gunts, "Walters Buys Townhouses for Possible Expansion," *Baltimore Sun* (21 October 2002): Today, 1C, 4C. In 1967, one of the property owners protested mightily about the expansion process to the chairman of the Walters Art Gallery board, Francis D. Murnaghan, Jr.; after losing the fight, the property owner (Aaron) complained about the delay in purchasing, and noting it was impossible to rent the properties because it was common knowledge the buildings were to be destroyed. Murnaghan to Aaron, Baltimore, 26 April 1967; Aaron to Murnaghan, 24 April 1967, Box 11, folder 10, D. Luke Hopkins Collection 1936-76, MdHS.

<sup>44</sup>Property referenced as northwest corner of Cathedral and Centre streets N 29 x W 150; WS Cathedral 29 N Centre 29.3 x W 150; WS Cathedral 5.3½ N Centre W 150 - N 73.0 ½.

- 1972 Release, 7 September 1972, Liber RHB2945, folio 580. Thomas M. Scott, III and John F. Schneider, trustees to E&S Realty Corporation. Re: 600-602-604 Cathedral Street.
- 1976 Deed, 28 December 1976, Liber RHB3429, folio 11. E&S Realty Corporation to the Trustees of the Walters Art Gallery. Re: 600-604 N. Cathedral Street.<sup>45</sup>

4. Builder, contractor, suppliers: For the 1905 gallery, or palazzo building as it is sometimes called, Henry Walters and his choice of architectural firms, Delano and Aldrich, provided the most influence, particularly William Delano who drew up the plans in early 1905 with revisions throughout the year. The contractor for the \$500,000 job was J.C. Vreeland Building Company of New York. Marble for the building's interiors was to be Venato from Eakle's Mills Maryland quarries or Pavonazzo from Vermont.<sup>46</sup> In addition, L. Marcotte and Company of New York were responsible for designing the four period rooms on the north side of the court at the ground floor level (Gothic, Francis I, Louis XIV, Louis XVI) along with Durand et Compagnie of Paris who created the reproduction furnishings to go in those period rooms.

Once the City and gallery trustees assumed control of the Walters Art Gallery, they solicited William Delano to design exterior lettering (that would identify or label the

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<sup>45</sup>References Baltimore City Land Records, 1966, Liber JFC2073, folio 356. Cathedral Centre Corporation to grantors. The three lots were described in the deed as follows: No. 600 - beginning at the northwest corner or intersection of Cathedral and Centre streets and running thence northerly binding on the west side of Cathedral Street 29' more or less to center of partition wall between the house on the lot now being described and the house on the lot adjoining the same on the north and running thence westwardly through the center of the wall 150' to Plover Alley thence southwardly binding on the east side of Plover Alley 29' more or less to Centre Street eastwardly binding on north side of Centre Street 150' to the place of beginning. No. 602 - west side of Cathedral Street at a point distant 29' more or less northerly from the northwest corner of Cathedral and Centre streets said point of beginning being intended to be at the end of the first line and recorded among the land records of Baltimore City in Liber RO2341, folio 70, and at a point in line with the center of the partition wall there situate, running thence northerly binding on the west side of Cathedral Street 29'3" to the lot of ground which by deed dated May 10, 1880, and recorded in the land records of Baltimore City in Liber FAP868, folio 262, was granted and conveyed by Hannah Gaither to Whitridge running thence westerly binding on said lot of ground 150' to the east side of Plover Alley running thence southerly binding on the east side of Plover Alley 29'3" more or less to the lot of ground granted and conveyed by Eva M. Joyce to De G. W. Thom. Aforesaid, thence running easterly binding on said lot of ground and running through the center of the partition wall herein before mentioned in 150' to the place of beginning. No. 604 - beginning ... on the line of the west side of Cathedral Street at a point distant northerly 58'3 1/2" from the northwest corner of Centre and Cathedral streets, said point being in a line with the north of the north wall of the house erected on the lot ground adjoining the ground now being described on the south, and running thence westerly along said north said of said north wall 150'7" more or less to Ploy Street, formerly called Plover Alley, thence northerly on the east side of Ploy Street 73' 1/2" to the center of a 9" yard wall and to the center of said 9" yard wall and along the center of H Alley, now closed, and continuing the same course in all 150'7" more or less to Cathedral Street, and thence southerly on the west side of Cathedral Street 72'11" to the first point or place of beginning.

<sup>46</sup>"Walters Art Gallery," *Architects and Builders Journal* (April 1905): 72; "Matters of Note in Art World," *New York Times* (9 April 1905), sec. 3, 4. The December of 1906 article in the Baltimore *Sun* referenced craftsmen, but did not name them. Its focus was more on the product. See "Building a Work of Art," *Baltimore Sun* (30 December 1906).

gallery as such) and John Russell Pope for early alterations. The Baltimore company, William A. Gault and Son made and affixed the letters to the facade, but no mention is made of who executed Pope's plans. The trustees hired R. Marcantoni and Sons in the late 1960s to do prep work on the expansion site. For the construction of the new wing or Centre Street building as it is now referred, which began in 1970 and was finished upon the opening in 1974, the trustees contracted with Shepley, Bulfinch, Richardson and Abbott, of Boston, as the architects; with Meyer, Ayers, and Saint of Baltimore, a local architectural firm to work in conjunction with the Boston design team; with Egli & Gompf, Inc., for mechanical and electrical expertise; with Ewell Bomhardt & Associates, as the building's structural engineers; with Piracci Construction Company as the project's general contractor; with Bolt Beranek and Newman, Inc., as acoustical consultants; and with William Lam Associates, Inc., for advice on lighting.<sup>47</sup>

Between 1984 and 1988, the 1905 structure was renovated. The trustees turned to James R. Grieves Associates, for architectural designs, to John Altieri for mechanical engineering, to Elroy Quenroe for exhibition design, to George Sexton for lighting needs, and to J. Vinton and Sons to be the project's general contractor.<sup>48</sup>

During the rehabilitation of the 1905 palazzo, the City was again the recipient of No. 1 West Mount Vernon Place. Given this time by the Hackermans, the city and the Walters Art Gallery planned to use the structure to alleviate the gallery's on-going, and acute lack of space. Unlike the 1950s, the gallery forged ahead with plans to retrofit the house and raise money to pay for the alterations. Between 1989 and 1991, the trustees had James Grieves Associates return as project architects, John Altieri, Inc., as mechanical engineers, and Elroy Quenroe as exhibition designer. They also hired Gordon Anson, the lighting designer of the National Gallery of Art, to provide advice on lighting and Roy Kirby and Sons as the project's general contractor. Staff members continued the tradition established

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<sup>47</sup> "The Walters Art Gallery Baltimore, Maryland," *Architectural Record* (April 1981); "A Gallery Brings Natural Light to a Famous Art Collection," *Architectural Record* (April 1981): 126-29. Reservations were expressed that Piracci's bid for the Centre Street wing would be accepted because of the company's alleged attempt to defraud another client. However, at the end of the year, Piracci was hired and Randall noted in the board meeting that Piracci's progress schedule and cost flow was under review. Arthur W. Sherwood to D. Luke Hopkins, 14 January 1970, and Minutes, Board of Trustees 8 December 1970, D. Luke Hopkins Collection 1936-76, Box 12, folder 2, MdHS. The design period lasted ten months, and in addition to staff and to the architectural teams, un-named mechanical and structural engineers, various Baltimore agencies were involved. These agencies included McKee, Berger and Mansuetto (cost estimates), the Baltimore Building Department (approvals), the Historical Commission (design approval), the Urban Renewal Agency, Baltimore Fire Department, Baltimore City Council (re: exterior stair variance), and the Baltimore Highway Department (re: drainage and re-grading of Peabody Alley). Hugh Shepley, memo 13 September 1968, D. Luke Hopkins Collection 1936-76, Box 12, folder 8 building committee, MdHS. The trustees accepted the design development drawings (22 sheets) at the 11 February 1969 meeting. Murnaghan to Hugh Shepley Bulfinch Richardson and Abbott, Boston, 16 May 1969, D. Luke Hopkins Collection 1936-76, Box 12, folder 8 building committee, MdHS. The cost estimates from McKee, Berger, and Mansuetto came in at almost \$75,000 over the projected budget, even though reductions in finishes and materials had been made. However the plans and specifications were completed and to be distributed to bidder on 26 November. See Richard H. Randall, Jr., to Board of Trustees, 25 November 1969, D. Luke Hopkins Collection 1936-76, Box 12, folder 4, MdHS.

<sup>48</sup> *Fifty-third Annual Report*, WAG, Library.

by Captain Smith and Mr. Owings, who often made the desired changes for the gallery. Roy Corbett acted as Clerk of the Works, Hiram W. Woodward, Jr., as curator, and John Klink who coordinated the installation, as well as Wayne Johnson and Dena Picken, who did the casework.<sup>49</sup>

Although it cost a reported \$24 million to complete, the *Annual Reports* are silent as to the builders and suppliers for the new atrium and renovations to the Walters between 1998 and 2001. The Baltimore *Sun*, however, reported on the plans at various intervals as the renovations occurred.<sup>50</sup> Kallman, McKinnell and Wood of Boston designed the atrium, with Michael McKinnell as the principle in charge and Tim Scarlett as the project manager; Quenroe Associates out of Boulder, Colorado, were in charge of the exhibition design, with Charles Mack as the principle designer; and Whiting Turner Contracting Company served as construction managers.

5. Original plans and construction: Plans for No. 5 West Mount Vernon Place are housed at the Historical Society of Philadelphia, whereas a number of the 1905 Delano and Aldrich plans for the gallery can be found at the Walters under the province of the nineteenth-century collection's Curator, who also has a manuscript of Delano's unpublished memoirs. The mechanical engineer has copies of the 1974 blueprints; one of these is a copy of the 1905 west elevation drawing by Delano and Aldrich. In 1914-15, the surveyor for the Sanborn Insurance Company maps duly recorded the gallery's fireproof construction, namely its stone-faced, brick walls and its concrete floors and roof. Also noted were the electric lights and steam heat. The bridge from No. 5 West Mount Vernon Place attached to the northwest corner of the gallery.<sup>51</sup> This map was revised in 1951, and the cartographer's comments regarding the gallery included the glass skylights and circular stair tower. The fire proof construction was again remarked upon, but with the caveat that there was exposed steel.<sup>52</sup>

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<sup>49</sup>*Fifty-seventh Annual Report*, WAG, Library.

<sup>50</sup>Edward Gunts, "Walters to Close, Fix Up Wing," *Baltimore Sun* (16 January 1998), 7E; Karin Remesch, "Walters Art Gallery," *Baltimore Sun* (19 April 1998), 16E; "Improving the Walters," *Baltimore Sun* (4 June 1998), 16A; "Walters Reopens," *Baltimore Sun* (19 October 2001), 3; Michael O'Sullivan, "Walters Worth the Wait," *Washington Post* (19 October 2001), Weekend, 54, 56; Jo Ann Lewis, "Renovated Walters Museum Sheds Light on its Collections," *Washington Post* (20 October 2001), Style, 1, 5; Holly Selby, "Walters to Shut Most Galleries Temporarily," *Baltimore Sun* (15 March 2001), 1E; Glenn McNatt, "Big Doings at the Walters, Elsewhere," *Baltimore Sun* (13 September 2001), 30 T; Holly Selby, "At Home Among Treasures," *Baltimore Sun* (30 September 2001), 6-7E; Holly Selby, "Ancient Art in a New Light," *Baltimore Sun* (14 October 2001), 6-7E; Edward Gunts, "Newest Work of Art is Museum's Building," *Baltimore Sun* (14 October 2001), 8E; "The New Old Walters Museum," *Baltimore Sun* (19 October 2001), 18A; Holly Selby, "At 67, Walters Gets a New Look," *Baltimore Sun* (20 October 2001), 1A, 4A; and Sloan Brown, "Walters Art Museum Gala Reopening," *Baltimore Sun* (28 October 2001), 13E.

<sup>51</sup>Sanborn Fire Insurance Maps, Baltimore, 1914-15, vol. III, 1914, sheet 231.

<sup>52</sup>Sanborn Fire Insurance Maps, Baltimore, 1914-51, vol. II, 1914/September 1951, sheet 128; Sanborn Fire Insurance Maps, Baltimore, 1914-53, vol. IA, 1914, sheet 8A.

Plans for the gallery were revealed in the April 1905 edition of the *Architects and Builders Journal*; the plans called for a two-story building with frontage (120') on Charles Street extending back 129' along Centre Street. It was to be fashioned of steel-frame construction augmented by terra-cotta fireproofing. The entrance was to be off of Charles Street – or Washington Place – and was planned to be of an imposing size, about 23' high, with two ornamental bronze doors 7 ½ x 11 ½' flanked by columns. The rather plain exterior of Milford pink granite and Indiana limestone belied a more lavish interior. Inside, the entrance hall was to be of white marble, with a ladies' room to the left and a cloak room and men's room to the right. To the left, a stair rising from the entry was to lead to the museum, a space with marble walls, ornamental plaster cornice, and decorative plaster ceiling. To the right of the main entry was to be the curator's apartments and behind that a large room. In the center was to be a storage room. A grand stair of white marble led up to the main floor or loggia which was to be defined by twenty-eight columns running around the perimeter. On each side of the courtyard, plans called for seven rooms, each with ornamental ceilings. To the west (rear), thirty-nine steps led up from the first floor to the second level where there were to be four picture galleries lit from above by skylights. These galleries were to be "surrounded by corridors finished in marble." Allowances for the marble carving were estimated to be about \$20,000 of the total cost. The window frames were to be crafted out of bronze; the hardware specifically designed. An elevator was planned for the northeast corner.<sup>53</sup>

The exterior was modeled after the (1836) Hotel Pourtales, along rue Tronchet in Paris, while the interior courtyard imitated Bartolomeo Bianchi's Collegio dei Gesuiti (Palazzo dell'Universita) in Genoa, which was commissioned by the Balbi family in the seventeenth century.<sup>54</sup> The interior was arranged around a two-story space filled by a courtyard arcade surmounted by loggia. The court level arcade was executed in the Doric order, while the paired columns of the loggia above were crafted in the Ionic. The gallery featured eight sarcophagi, limoges enamels, Barye sculptures, Italian carvings and bronzes, Greek and Roman artifacts, and period rooms including the epochs of notable French kings as well as Gothic and Oriental representations. Four sky-lit galleries were tucked behind the loggia on the second floor; here paintings were exhibited.<sup>55</sup> The period rooms were located to the north of the courtyard, and a sixteenth-century coffered ceiling imported from Milan to the south.<sup>56</sup>

In 1909 - just days before its official public opening - the Baltimore *Sun* proclaimed the "Walters Art Gallery A Vision of Delight." The reporter praised the purpose-built

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<sup>53</sup>"Walters Art Gallery," *Architects and Builders Journal* (April 1905): 10, 72.

<sup>54</sup>Johnston, 166-69.

<sup>55</sup>Johnston, 179-80; "Walters Art Gallery A Vision of Delight," Baltimore *Sun* (30 January 1909), "Baltimore's Great Temple of Art," Baltimore *Sun* (30 January 1909), and Professor J. Frederick Hopkins, "As Seen by an Art Critic," Baltimore *Sun* (30 January 1909), Clipping files, EPFL.

<sup>56</sup>Johnston, 179-80.

structure, erected solely for the display of Walters's private art collection. It was equipped with "excellent ventilation" systems and a good heating apparatus and was designed to take advantage of natural light. Small electric lights augmented the light from above making sure of "a mellow and well distributed illumination [against] the canvases [...]." The reporter took his readers into the gallery, noting the ascension of stairs immediately after entering from Charles Street. Once inside and having climbed the marble run of steps, the reporter "landed in the main court. The lower floor of this is designed of marble wrought in geometrical figures. Magnificent pillars of creamy marble stand about the court and sustain the vaulted arches. Opposite the main entrance is another stairway of marble -- monumental and ornamental -- which leads to the gallery." Placed in the center of the court is the statue by Rodin, *The Thinker*. The reporter continues, revealing that "rich walnut, showing the fine natural grain, is used throughout the interior for the doors, molding, window sills, and other trimmings. The windows are fitted with web wire glass and massive steel shutters are provided, making the building practically fireproof. [...] The floors of the picture galleries are constructed of hardwood, which along the aisles are long strips of carpet, which deaden the sound of steps." For the comfort of visitors, a number of seats are supplied; in these, they could "rest and feast their eyes" on their surroundings. In sum, the reporter observed, "the details [of this building], in fact, are completed in such a way as to make a harmonious whole."<sup>57</sup>

Despite Walters's efforts to arrange his collection in the gallery to the best effect, by the 1930s, the city's curators wished to "change [it] from the hodgepodge days" and in so doing "discover new and unsurpassed beauty in many paintings and objects which hitherto had suffered from crowding, inadequate lighting and hasty arrangement."<sup>58</sup> The shift from private to public stewardship had changed the objectives of the gallery itself, from that of one man's collection to one of a public service museum. The new custodians inaugurated a series of events and tours in hopes of shedding the gallery's stuffy reputation. Previously the gallery was remembered by some as a place to be taken through, encumbered by a sense of duty and an unwieldy catalogue, where "weary children [were] glad not to have to go again for another year." The scope of the collection and percentage on display, moreover, created a "chaotic mass of impressions, which gave [visitors] mental indigestion."<sup>59</sup>

While significant programmatic changes were implemented to accommodate the public, to ensure the safety of the collection, and to allow it "to be seen without confusion and undue fatigue," the 1931-34 alterations essentially left the original building footprint

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<sup>57</sup>"Walters Art Gallery A Vision of Delight," *Baltimore Sun* (30 January 1909), Clipping files, EPFL. Others noted the varying backgrounds for the display of objects and complimented the gallery's appearance. "Walters Gallery Open," *Baltimore Sun* (1910) and "Praises Walters Gallery," *Baltimore Sun* (1910), Clipping files, EPFL.

<sup>58</sup>"As You Like It," *Evening Sun* (2 November 1934), Clipping files, EPFL; Johnston, 177-79. For the installation of his collection, Walters was aided by Faris Chapell Pitt, of Baltimore, who Walters then appointed Curator.

<sup>59</sup>"Once Hushed Walters Galleries Now Alive with Visitors," *Baltimore Sun* (18 February 1940), and Gerald W. Johnson, "In the Absence of Artillery," *Evening Sun* (8 February 1934), Clipping files, EPFL.

and plan intact.<sup>60</sup> Within those limits, the 1930s-era refashioning of the gallery met with positive reviews, but also left some patrons with “an antiquarian nostalgia for the great high romantic gallery walls loaded with pictures to the skylights, of the forest of cases interlarded with green plush settees, and of the long strips of bright red Turkey carpet on the floors, and the Victorian hangings on the walls.”<sup>61</sup> Others echoed the city curators, praising the new gallery as clean and airy in deliberate contrast to the 1909-31 installation that resembled a “dusty old abandoned palace” crossed with “a warehouse to store away[...] thousands of objects and pictures,” making for a “dingy place” filled with “objects in incredible confusion.”<sup>62</sup>

6. Alterations and additions: Even as the gallery began operation under the city’s auspices in 1931, it remained “crowded beyond any reasonable capacity.” The city resolved to “study possible directions for expansion and to make drawings for immediate alterations; the gallery advisors then engaged the services of John Russell Pope who was so closely associated with Mr. Walters.”<sup>63</sup> Pope’s firm supplied designs for room dividers and Gothic-style frames for the stained glass windows from Soissons Cathedral seen in the west wall. In 1934, the *Sun* reported the gallery was closing for the rearrangement of the 20,000 un-catalogued items at the beginning of hot weather. At that time, masons, carpenters, wall covers, and painters also went to work. The stained glass window was re-set; exhibit space for paintings was increased by one-third with the addition of partition walls in the second-floor galleries; an air conditioning system and an indirect lighting system to eliminate glare were installed; wall coverings were replaced with a neutral gray; and the objects themselves were arranged chronologically from Egyptian to modern times, roughly in the sequence of (western) art history. This last change necessitated the gutting of the first floor period rooms.<sup>64</sup>

Once formally opened as a public institution, records about maintenance of the gallery were outlined by the trustees each year. They also discussed collection concerns and accessions, educational programs, and staffing needs and accomplishments. The trustees chronicled these issues and events by way of annual reports submitted to the Mayor and City Council of Baltimore, beginning with a synopsis of actions taken on behalf of the gallery during 1933. This first report was dated March 1934. Between 1934 and 2001, the trustees noted the following:

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<sup>60</sup>Quotation from *Second Annual Report* 1934, WAG, Library.

<sup>61</sup>Francis Henry Taylor, “Advisory Chief Tells of Work,” *Baltimore Sun* (23 December 1934), Clipping files, EPFL.

<sup>62</sup>“A New York Critic ...,” *Evening Sun* (29 January 1935), Clipping files, EPFL.

<sup>63</sup>Francis Henry Taylor, “The Walters Bequest,” *Evening Sun* (15 May 1934), Clipping files, EPFL; *Second Annual Report* 1934, WAG, Library.

<sup>64</sup>Mark S. Watson, “Radical Changes at the Walters,” *Sun* (26 August 1934) and “Walters Art Gallery to be Open in Summer, First Time in Fifty Years,” *Baltimore Sun* (18 June 1935), Clipping files, EPFL; Johnston, 227; *Second Annual Report* 1934, WAG, Library.

1934 - The first floor of No. 5 West Mount Vernon Place became a photographic lab, and experts were hired to establish a conservation program for the gallery. The gallery brought David Rosen of New York and Harold Ellsworth in to do the work. The lab ran in cooperation with Harvard University's Fogg Museum.

1935 - The trustees spent \$8793.42 on repairs and improvements, but nothing more specific was noted.

1936 - The mezzanine was extended over the old gallery space in No. 5 West Mount Vernon Place; the printing department was installed in the basement of gallery. Captain of the Watch, Mr. Smith, completed "150 bits" of work while the craftsmen completed 327 pedestals, blocks, frames, glass cases, and tiers of shelving. He also made the information desk, extended the mezzanine, and performed various maintenance jobs. Smith, and a Mr. Owings, did "practically any mechanical work" needed by the Walters. The gallery bought Smith a modern lathe and grinder to assist him in his carpentry tasks.

1936-37 - As part of the New Deal make-work programs, five workers were assigned to the Walters Art Gallery to help preserve and catalogue the collection. The WPA provided a bookbinder, two stenographers, a printer, and compositor, each chosen from the public relief rolls, to the Walters. A grant for \$2167 was received in 1937 to continue funding these workers' efforts through June.<sup>65</sup>

1937 - The Administrator's Office was altered to provide room for board, committee, and staff meetings. Bronze doors were installed, opening up the entrance and helping control temperatures and humidity in the building.

1938 - There was a fire in No. 5 West Mount Vernon Place. The blaze originated in the photograph services department. The building was restored and equipment replaced; luckily, no museum object was destroyed.<sup>66</sup>

1939 - Eight new cases were added to the galleries on the upper floor, while about \$12,000 was spent on the installation of fire prevention measures and just under \$9500 on the balance of fire restoration expenses.<sup>67</sup>

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<sup>65</sup>"Rare Art Treasure Now Available through WPA," *WPA Bulletin* 1, no. 1 (June 1936), "Walters Gallery Seeks WPA Grant," *Baltimore Sun* (15 January 1937), and "WPA Funds Approved for Cataloguing Art," *Baltimore Sun* (February 1937), Clipping files, EPFL.

<sup>66</sup>See also, "Art Collection Safe, Gallery Escapes Harm," *Evening Sun* (10 October 1938); "Blaze Perils Many Art Treasures," *Baltimore News Post* (10 October 1938); and "Walters Mansion Fire Remains a Mystery," *Baltimore Sun* (11 October 1938), Clipping files, EPFL.

<sup>67</sup>See also, "Gas to Smother Any Future Fire in Art Gallery," *Evening Sun* (20 May 1939), Clipping files, EPFL. The new system was installed in the basement storeroom, main floor library, laboratories for Photography and Storage, No. 5 West Mount Vernon Place, the connector bridge, but not in the galleries themselves.

1940 - No mention of the building was made in the *Annual Report*.

1941 - A new information desk, that permits a larger display of publications and postcards, was made. In response to the war, the gallery prepared to retire some objects to safer places, that is, remove them from view. The trustees stated that the structure would be rendered as "safe as the design and substantial construction afford[ed]."

1942 - Approximately 3500 objects were taken out of the exhibits; also, the remaining contents of No. 5 West Mount Vernon were deaccessioned and sold. The design of the gallery enabled its conversion into a safe museum building in response to the war and changes were made to ensure an easy transition once a truce was declared. Monies were spent on emergency protection for the gallery in 1942, 1943, and 1944. Protective measures included adding poultry wire 3" below the roof's glass skylights ostensibly to catch any falling debris should there be an explosion of some kind.<sup>68</sup>

1944 - Lighted cases were installed in gallery three.

1945 - Objects stored during the war were unpacked and others returned. Of the seven hundred some sent away during the war, only two were damaged. The stained glass and the windows from Sens Cathedral were not immediately reinstalled.<sup>69</sup>

1946 - Internal departments were shifted throughout the building, with the Education Department getting an office with a window and the photograph negatives gaining fireproof storage space. Technical Services then occupied the former negative storage room. New heating systems were installed in these office spaces. The rooms were also insulated, re-floored, and "put into order." The stained glass was reinstalled in the foyer and the Sens Cathedral windows returned to their place in the gallery.<sup>70</sup>

1947 - The Egyptian galleries were rearranged and case lighting inaugurated. "Extensive repairs" were needed for the glass and tile parts of the roof and for the dehumidifying system. The temporary board, with the gallery's name painted on, was taken down from the lunette above the entrance doorway. William Delano provided lettering for the gallery's name, which the Trustees wanted mounted upon the main facade in a "permanent and

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<sup>68</sup>See also, "Rare Windows at Walters Are Removed," *Baltimore Sun* (1 January 1942); "Would Protect Art at Walters," *Baltimore Sun* (10 March 1942); "Art Objects Put Away for Safety," *Baltimore Sun* (19 June 1942); "Buried Masterpieces in a Bombers' War," *Baltimore Sun* (5 July 1942), Clipping files, EPFL.

<sup>69</sup>See also, "Art Hid in Fear of Raids Being Unpacked at Walters," *Baltimore Sun* (3 July 1945), and "Walters Treasures Coming Home from War Hideaway," *Evening Sun* (12 July 1945), Clipping files, EPFL.

<sup>70</sup>See also, "[?]optic Antiquities Back in Gallery," *Evening Sun* (12 April 1946); "Walters Collection Reinstalled," *Evening Sun* (18 April 1946); "Sens Cathedral Windows Back at Walters," *Evening Sun* (20 June 1946); "Prewar Collection at Walters," *Evening Sun* (3 July 1946), Clipping files, EPFL.

adequate” format, and William A. Gault and Son of Baltimore inscribed it thereon. Just over \$2500 was spent on maintenance and repairs as well.

1948 - Noteworthy improvements included a new hot water heating system in the Photographic Department and a new anthracite coal stoker. The motor running the dehumidifying and ventilation system was reconditioned to improve heat distribution on the first floor. In the northeast part of the court, the cases and niches were fitted for fluorescent lighting. Mr. Smith did the electrical and metal work, Mr. Owings the carpentry. An electrical contractor ran a cable from the main switch box in the sub-basement for the new lighting. Additional outlets also were provided.

1949 - Scheduled repairs for near future. The primary work recently done was the removal of rust and repainting of the structural steel members supporting the roof and the resetting of the Charles Street sidewalk. In the public spaces, galleries ten and eleven were repainted. Electrical outlets were added to gallery fifteen in order to light the display cases. A “wire-screening rail” was installed around the library balcony.

1950 - The trustees had the air conditioning replaced; the unit called for a larger water line, which was installed and extended to the Photographic Department. It was also noted that the Town Garden Club of Baltimore planted and maintained greenery in the foyer.<sup>71</sup>

1951 - The original air conditioning equipment (50 ton capacity) was replaced by two units (33.4 tons each). The equipment was put in after an engineering study of the building was conducted. The second floor was repainted over the summer months, however, a problem of lighting that floor persisted. Individually lit cases began to be installed in gallery one and in the Egyptian gallery in an effort to alleviate the problem. Moreover, Mr. Smith and Mr. Owings constructed display cases, which were lit from below. A mezzanine floor was erected in the basement area creating 514 additional square feet of space. No. 5 West Mount Vernon Place was cleaned; and, its facade was painted.

1952 - A public address system was installed in the court; a lighting system was installed in the special display alcove and for the display of Egyptian art. The trustees assured the city that “maintenance and repairs of the building and its equipment are provided for on a continuously operating plan.”

1953 - The city acquired the Jencks House (No. 1 West Mount Vernon Place) for use by the Walters. The gallery planned to turn the space into offices and a reference library, because it was thought that the “mansion [was] not suitable for the display or storage of works of art.” Utilizing the property was postponed for a year due to the cost of reconditioning the structure, something the city could not afford at the time.

1954 - Baltimore City lacked the funds to fit the Jencks House out for the gallery’s use, but the house was maintained as a contributing structure to Mount Vernon Place. The principal

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<sup>71</sup>“A Project in Indoor Planting,” *Maryland Gardener* (November 1950), Clipping files, EPFL.

physical improvement for the gallery, then, was the conversion from coal to natural gas. The main court was repainted.

1955 - Installed equipment to re-circulate water through the air conditioning system, namely a water tower placed on the roof of No. 5 West Mount Vernon Place. Also in No. 5, a separate gas heating unit was installed for the lab and offices in the back. This augmented the gas heating system put into the main building the year before.

1956 - The original outer glass roof and metal framing was replaced on the north section of the gallery; plastic was used instead of glass in the new roof. The plastic allowed for a greater degree of light to filter into the space below. About one-half of the original second story under-flooring and a lesser percentage of the quartered oak flooring were replaced. The original wood had rotted due to moisture trapped in the building during construction. The floor surfaces were refinished to blend the new flooring with the old. The original piping for the heating system had decomposed in places; these parts were replaced.

1957 - The bond issue to finance the expansion of the Walters was proposed and approved by the City Council. Two boilers and one natural gas burner were installed, to replace the originals; the hydraulic lift previously used for ash removal was replaced with a new lift to service the sub-basement; two other sections of the outer glass roofing were replaced with a plastic covering (only two more to go); and one of the east galleries and two offices were repainted. These, and other maintenance needs, generated expenditures three times the average.

1958 - The bond referendum to fund the gallery expansion was defeated at the polls in November. Plans had been developed by Wrenn, Lewis and Jencks and by Fisher, Nes, Campbell and Associates. These plans were to preserve the character of Mount Vernon Place, but voters generally supported an addition one-half the size of the proposed space.

1959 - The Walters Art Gallery sought temporary space in the Jacobs and Jencks houses on Mount Vernon Place.

1960 - A second bond referendum was defeated at the polls in November, and the Walters paid \$20,000 for maintenance and repairs to its existing facility.

1961 - The Walters hired the consultant firm of Cresap, McCormick and Paget of New York to study the gallery's operations and problems, and then recommend a course of action for the future. A similar study was conducted by a Committee of Advisors who were selected from the field of art museum administrators.

1962 - Converted gallery six (late medieval art) into an office for the Public Relations Office, which in turn permitted the expansion of the Curatorial Office. The objects from gallery six were moved into the foyer, where temporary exhibits were placed. The lower level of No. 5 West Mount Vernon Place was reconditioned for storage space, providing an additional 2000 square feet.

1963 - The Board of Estimates and the City Council acknowledged their municipal responsibility to acquire a site for the Walters expansion. The proposed site was bounded by Cathedral Street, Centre Street, Morton Street, and Peabody Alley. All but \$25.00 of the money allocated was deleted from the budget, however.

1964 - The campaign for the expansion of the Walters Art Gallery was launched, and the decision to rehabilitate the Walters's house at No. 5 Mount Vernon Place for administrative needs was put into motion. Almost \$16,000 was spent on maintenance and repairs.

1965 - Edward S. King retired as director of the Walters; King was succeeded by Richard H. Randall, Jr. The rehabilitation of No. 5 West Mount Vernon Place was completed. Upgrades to the facility systems included the installation of a heating and cooling system, an elevator, and new lighting. Spatial renovations provided a board room and general meeting room on the ground floor, offices above. The Education, Conservation and Publications departments occupied the third floor.

1966 - Funding for the expansion of the Walters was confirmed, with only \$300,000 left to be raised of the projected \$4 million. About \$8600 was spent on maintenance and repairs in the interim.

1967 - The trustees noted that they selected Shepley, Bulfinch, Richardson and Abbott of Boston to design the wing, with assistance from the local firm of Meyer, Ayers and Saint. By the years end, "the architects in cooperation with the Gallery staff, were well along in establishing a detailed program for the new wing." The newspaper reported on preparations for the construction, such as the tearing up of the 1908 slate sidewalk on the Charles Street side of gallery. Anthony Marcantoni did the work.<sup>72</sup>

1968 - Over \$34,000 was spent on maintenance and repairs; the architects designed "a very exciting building" answering the Walters' need for space and incorporating "some original concepts in lighting and display." Plans called for six floors, five above ground to accommodate existing collections (three of the floors), an auditorium, library, special exhibition space, conservation department, and educational classrooms.

1969 - Site cleared by URA and services removed from beneath Morton Street. Bids were solicited in November for the project.

1970 - Ground was broken on April 28<sup>th</sup> and by the year's end the basement slab was in place.

1971 - The west elevation of the original 1905 building was altered, such as the removal of the service entrance and stained glass windows, and interior changes were made, such as

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<sup>72</sup>"Slate Sidewalk at Walters Lost for Want of \$2300," Clipping files, CHAP.

the closing of passages to accommodate the new wing. By the end of year, four of the six stories were erected.

1972 - New wing has been roofed and glazed; interior finishes applied. Purchased furniture for new wing.

1973 - The new wing was substantially complete; Graham Auditorium was in use as were the classrooms. The building was turned over to the trustees on October 29<sup>th</sup> and riggers began moving statuary the following month. At the end of the year, sixty tons or so of sculpture, ironwork, and sarcophagi were installed in specially designed areas in the new wing.

1974 - Installation of the collection ensued. With the exception of a French Renaissance relief inset in the court wall, not one object remained where it had been. About fifteen thousand objects were relocated as the collection was completely reinstalled. The new wing opened in November.<sup>73</sup>

1975 - Five gallery spaces in the 1905 building were reopened, leaving only the room with the sixteenth-century carved ceiling needing to be restored. The vaulted stone basement room was converted from storage to an arms and armor gallery. This space adjoined the entrance area of the new wing. Approximately \$29,000 was spent on maintenance and repairs.

1976 - Tinkered with the climate control system in an effort to reduce energy consumption. Almost \$30,000 was spent on maintenance and repairs this year, and \$170,000 on alteration costs including the HVAC equipment for the new wing.

1977 - Around \$30,000 was spent for maintenance and repairs.

1978 - Just over \$33,000 was spent for maintenance and repairs.

1979 - Expenses mounted, as approximately \$59,000 was spent for maintenance and repairs.

1980 - Maintenance and repairs cost the gallery around \$73,000.

1981-82 - In 1981 Robert P. Bergman became the director and the following year an admissions fee was instituted in an effort to defray operating costs.

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<sup>73</sup>In addition to the *Annual Report*, the *Sun* commented on the opening. Daniel Berger, "New Wing of the Walters: Art, of the Ages, by the Masters, for the Masses," *Baltimore Sun* (11 November 1974); Daniel Franko Goldman, "New Showcase for Old Treasures," *Baltimore Sun Magazine* (10 November 1974), 18-19, 21, 23, 26; and Phoebe B. Stanton, "A Jewel Casket of a Wing for the Walters Art Gallery," *Baltimore Sun* (8 December 1974), Clipping files, EPFL. See also, Lincoln F. Johnson, "The Walters Wing Has Effect of New Museum," *Baltimore Sun* (13 November 1974), B1-2; Earl Arnett, "Out of the Cellar," *Baltimore Sun* (13 November 1974), B1-2; and Weldon Wallace, "A Building that Fulfills Role," *Baltimore Sun* (13 November 1974), B1-2.

1983 - The Walters spent \$1.3 million on management, building, and security needs. A feasibility study of the original structure, which Bergman incorrectly referred to as the 1904 building, was conducted. The gallery staff and an architectural team carried out the study as a preliminary tool needed for the planning of a rehabilitation project of that building to be undertaken to celebrate the museum's fiftieth anniversary.

1984 - Planning for the renovation project of the palazzo building continued under direction of the architects, James R. Grieves Associates, Inc., with assistance from the staff. The project included refurbishing the Renaissance art galleries with new skylights, artificial lighting, wall and floor coverings, creating storage facilities for the collection, and installing new mechanical systems for temperature, humidity, and security controls.

1985 - Renovations began in the spring and construction of the storage areas was underway. This first phase is scheduled to be complete in the middle of 1986. The Phase One contract was awarded to J. Vinton and Sons. Demolition was completed and improvements made to the special exhibition area. The museum store was renovated. New library offices were constructed within the reading room and a receiving-mail-supply office was constructed on the loading dock. Phase Two, the gallery design, was planned by James Grieves with John Altieri consulting on mechanical engineering, Elroy Quenroe on exhibition design, and George Sexton on lighting. No. 1 West Mount Vernon Place (formerly known as the Jencks House) was given to the city by Mr. and Mrs. Willard Hackerman and this gift will allow the gallery to create a Museum of Asian Art. Plans for the renovations of the Hackerman House also were underway.

1986 - Phase One was completed, including the creation of a corridor connecting the first floors of the two structures and the modernization of mechanical, environmental, and security systems. New skylights were also installed and a new storage facility completed. 12,000 plus objects were moved into the new storage area. Phase Two, the restoration of the public spaces, is scheduled for completion within a year. This includes lighting systems, new wall coverings, restoration of the wood and plaster work, reinstallation of the entire collection, and a new graphics system. J. Vinton Schafer and Sons, Inc., was awarded the contract. James Grieves was again selected as the architect, this time for the Hackerman House project. Plans for fund-raising for the Hackerman House work were percolating. The Women's Committee, with interior designer Rita St. Clair, renovated the double parlor to "the splendor of the 1870s" and the administrative offices were repaired, repainted, and carpeted.

1987 - Repointed No. 5 West Mount Vernon Place. A new desk, designed by Bill Biegle of H. Chambers and Associates and crafted by cabinet-maker Gordon Sennett, was placed in the Walters' house. Work continued on the 1905 palazzo building and a reopening gala planned for May 1988.

1988 - The original gallery – the 1905 palazzo building – was rededicated after a \$6 million dollar renovation, and was much improved since the days when the roof leaked into the loggia and plastic covered statues to protect them from the rain and when the structure was

described as being “near dereliction.”<sup>74</sup> Roy Corbett and the Administrative Division oversaw the installation of a Halon fire suppression system in manuscript and rare book library as well as a heavy-duty X-ray system for the Conservation Department.

1989 - Broke ground on the Hackerman House project, a \$7 million dollar campaign to be completed in 1991. In the main gallery buildings, the Romanesque gallery was reinstalled on the third floor; security upgraded; repairs and replacements of the cooling towers, ventilation systems, and electronic controls made; window walls in second floor of 1974 wing (ancient art) completed; and a bank of professional theater lights to the auditorium was added.

1990 - A new gutter and downspout system was installed on the 1974 wing to alleviate a chronic water problem on fourth floor. Construction on the Hackerman House essentially complete; the administrative and the finance offices were moved to the third floor of that building. Installation of the collection scheduled to begin in January 1991.

1991 - The Hackerman House opened as the Walters’ Museum for Asian Art. The formal garden in back of the house was converted into the pavilion café, a dining and events facility. Classic Catering was dubbed the “curators of cuisine.”<sup>75</sup>

1992 - Reconstructed the fourth floor of the 1974 wing, devoting it to nineteenth-century art. William Johnston, curator, and John Klink, preparator, oversaw this effort. A new cooling tower for the heating/cooling system was procured. Robert Bergman, the director, left. He was succeeded by Gary Vikan.

1993-97 - No *Annual Reports* available.

1998 - 2001 - Closed the 1974 wing in August to begin its renovation. Work began for the “dramatic four story atrium rising above Centre Street, which will provide a weather seal for the entire building as well as create a welcoming atmosphere for visitors.” Plans also called for the reinstallation of ancient and medieval collections.

1999-2000 - The renovations were nearing the final stages. By late fall, the walls on Centre Street were knocked down for the atrium of glass and steel. The atrium was designed to enhance aesthetics and seal the building against the fluctuations in the weather thereby stabilizing interior temperatures. By January 2000, the major demolition work was done and the two-story window units on the southwest and northwest corners installed. By early spring the museum store was almost completed, including the vaulted ceiling; in May, the mechanical and electrical work was underway; in June the stairway and railings were

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<sup>74</sup>“An Old Museum Is Born Again In Baltimore,” *New York Times* (19 June 1988), and “William and Henry Walters, and Their Fever for the Fine Arts,” *Smithsonian* 20, no. 5 (August 1989): 102-12; Clipping files, EPFL.

<sup>75</sup>This building, No. 1 West Mount Vernon Place, was photographed in 1936 by E.H. Pickering for the HABS collection. The HABS number is MD-372. At the time, this structure was considered the only dwelling of particular historic value facing the park. Clipping files, EPFL, and Clipping files, MdHS.

manufactured and ready to be shipped; and by fall, the contractors gave way to curatorial staff, who reconfigured thirty-nine galleries.

Specific alterations included: critical upgrades to climate control, fire suppression, and security systems; a four-story glass atrium with a suspended spiral staircase connecting gallery levels of 1974 wing; three dramatic vaulted passageways into the armory of original 1905 building (where the ticket counter was); an armory café; an enlarged museum store (former storage); new floors and walls, lights, casework, wall texts, maps, and labels throughout the 1974 wing. Buff colored limestone, light maple trim, brushed aluminum, and white plaster replaced the stucco, concrete and painted steel associated with the 1970s, Brutalist design. Moreover, nearly 20,000 pounds of concrete were cut away from the 1974 wing – Centre Street building – to create new vistas and let in more light. The “prison-like spikes” were removed from the perimeter, and new sidewalks, street lamps, trees, and banners were added. Visitor experience was rendered more pleasant through audio tours, additional seating, and a concierge located in the refurbished lobby.

2001 - In October, the renovated 1974 wing, now the Centre Street building, reopened offering new displays, an expanded shop, a family arts center, and self-guided audio tours.<sup>76</sup>

## B. Historical Context

In 1946, a committee of architects appointed by the then Mayor of the City of Baltimore, Theodore B. McKeldin, reported on the flagging conditions of the Mount Vernon Place neighborhood and recommended ways to revive the area. Along the historic squares, they hoped, residential buildings would give way to the cultural institutions anchoring the neighborhood, chiefly the Peabody Institute on the east square and the Walters Art Gallery facing the south. Both needed room to grow. Regarding West Mount Vernon Place, the committee suggested that all but the original palazzo building at 600 N. Charles and the Jencks House at No. 1 West Mount Vernon Place be razed so that the gallery could expand. Not mincing words, the committee stated that

The Walters Art Gallery is found in an architecturally pleasing but intolerably cramped and inefficient building. Only a small fragment of its unique collections can be shown at any one time, thus greatly reducing its usefulness to the student and its ability to give pleasure to the public.

The research work for which this gallery is famous is being carried out under most exasperating conditions. The expansion of this institution, one of Baltimore’s major contributions to national culture, is imperative.<sup>77</sup>

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<sup>76</sup>Clipping file, EPFL.

<sup>77</sup>“Proposed Mt. Vernon Place Area Changes Include Big Auditorium,” *Evening Sun* (31 October 1946), Mount Vernon Place vertical file, MdHS. The committee of architects consisted of James R. Edmunds, Jr., D.K. Este Fisher, and Lucius R. White, Jr. They assigned the technical studies to C. Dana Loomis, architect, and the architectural firm

The pressing need for space to house the Walters collection assumed a public, political persona at this juncture, however, the desire for storage and display areas had long co-existed with the cases of artwork amassed by the Walters family since the late nineteenth century. The elder Walters added a picture gallery his Mount Vernon Place house in the 1880s; the younger built the palazzo building in the first decade of the twentieth century for his treasures scattered between the Mount Vernon Place house, Walters's other homes, and two storage facilities in New York. The purchase of the Massarenti Collection in 1902 only further accentuated the need for a purpose-built gallery. The Walters Art Gallery opened early in 1909, and at Walters's death in 1931, some 243 cases of art remained in the basement untouched including one with two decorative eggs - one in white enamel, the other copper with enameled roses. These two were later identified as Imperial Eggs. Seven hundred paintings, water colors, and drawings were relegated to the basement, never having been exhibited. Upon going public, moreover, the collection the Walters' had accumulated over a period of eighty years took some thirty years to catalogue.<sup>78</sup> Henry Walters may have decided to address the spatial limitations of his Charles Street palazzo for one ca. 1930 blueprint detailing a plan for expanding the gallery westward is known to exist. Nothing was implemented, and the building, too small for its purpose, passed unchanged to the City of Baltimore.

Between 1934 when the gallery opened to the public and 1946 when the committee gave its report, the museum curators and board struggled with making Walters's private collection into a public exhibition. The scope of the collection – embracing all periods and mediums – stood in sharp contrast to the space available to house it.<sup>79</sup> In 1934, three-fourths of the collection was removed from view; at this time, the Walters' Board of Trustees President Philip B. Perlman began his life-long campaign for the gallery's expansion.<sup>80</sup> The Walters (through Perlman) asked the City of Baltimore to condemn those properties standing in the way of the probable addition; the gallery eyed most of the block between Charles and Cathedral streets on the south side of Mount Vernon Place.<sup>81</sup> By 1949 the calls for expansion had become louder, more shrill. In *Seventeenth Annual Report*, it was duly noted that “the staff is undertaking under tremendous difficulties to provide an

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Wrenn, Lewis and Jencks. The field study took two years. “Board to Review Plans for Square,” *Evening Sun* (1 December 1949), Mount Vernon Place vertical file, MdHS.

<sup>78</sup>Johnston, 82, 89-90, 93, 137-38, 163, 176-77, 183, 189-90, 220, 222-24; Randall to the Board of Trustees, 11 January 1966, 6 in D. Luke Hopkins Collection 1936-76, folder 9, MdHS; *First Annual Report*, 2, WAG, Library; Henry Francis Taylor, “Walters Gallery Revisited,” *Parnassus* 6, no. 7 (December 1934): 3-6, 31, in clipping file, EPFL and in Avery Library, Columbia University. Taylor estimated there were some twenty thousand objects in all. “\$20,598 Spent for WAG,” *Sun* (13 March 1934), EPFL.

<sup>79</sup>The Walters entices visitors with the proposition, “come celebrate fifty-five centuries of art” and states that “the collection presents an overview of world art from pre-dynastic Egypt to twentieth-century Europe, and counts among its many treasures Greek sculpture and Roman sarcophagi; medieval ivories and Old Master paintings; Art Deco jewelry and nineteenth-century masterpieces.” Website, accessed November 2005.

<sup>80</sup>*Second Annual Report*, WAG, Library; Johnson, 227.

<sup>81</sup>“Walters Gallery Expansion Sought,” Baltimore *Sun* (27 February 1934), EPFL; *Thirteenth Annual Report*, WAG, Library. In the 1945 *Annual Report* it is noted, or reiterated rather, that the gallery urgently needs exhibition space and space for public programs.

ever developing program of services in a building never designed with such activities in view. Adequate exhibition space for the gallery's collections, an auditorium for public events, classrooms for children and adults in the educational program, work, office and storage space and many other facilities are required so that the potentialities of the Gallery may be fulfilled." These kinds of spaces, the report's authors insisted, would help bring the Walters in line with modern museum practice as well.<sup>82</sup>

In July 1952, discussions about the expansion of the Walters culminated in an Architectural Advisory Commission report to the Mayor, Thomas D'Alesandro, Jr. The commission considered the gallery's needs as well as the feasibility of retaining the houses along West Mount Vernon Place. The commission described Mount Vernon Place as "distinguished and well proportioned city open space, with landscaped and pedestrian areas, and surrounded by buildings of human scale related to the proportions of the park area and the [Washington] Monument" and noted it was "of prime importance to the City of Baltimore." Although acknowledging the scale and historic architecture of Mount Vernon Place, the commission recommended that the Walters' architects "be given freedom to satisfy the practical needs of modern museum buildings unhampered by a restricting respect for traditional stylistic details or manners, and that the design contemplate the possibility that the Jencks House may be replaced by a further addition at some future date." The commission reiterated its position that it was possible to depart from the familiar building styles of Mount Vernon Place with the Walters' wing, and still have the new museum structure fit in. Consideration of the costs of rehabilitating the buildings along the square, versus new construction, plus finding space for off-street parking was urged by the commission as well.<sup>83</sup> Parking, moreover, was identified specifically as one of the gallery's problems in 1953.<sup>84</sup>

Also that year, the Walters' *Annual Report* stated that the Jencks House had been made available for its use, a stop-gap measure to alleviate the crowded conditions in the palazzo building. The Walters interpreted this arrangement as the first step toward eventual occupation of the block. The City's administrators, the Walters trusted, would be amenable to the plans for extending the gallery west and north to Mount Vernon Place.<sup>85</sup> The Walters somewhat ironically considered its expansion as both an improvement to and a preservation of Mount Vernon Place, despite its desire to take down existing buildings in the block.<sup>86</sup> By 1956 rumors of the Walters' plans circulated. Perceived threats to the Jencks House - its demolition rather - caused some consternation, as did the thought of the destruction of the other buildings along West Mount Vernon Place. One champion encouraged the Walters to look not to "the finest part of old Baltimore" but west to "three of the greatest eye-sores of the City." Also encouraged was an underground tunnel to the

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<sup>82</sup>*Seventeenth Annual Report*, WAG, Library.

<sup>83</sup>Untitled, 24 July 1952, 1-3, Clipping files, CHAP.

<sup>84</sup>"Parking Will Be Gallery Problem," *American* (2 November 1953), Clipping files, CHAP.

<sup>85</sup>*Twenty-first Annual Report*, 1953, WAG, Library.

<sup>86</sup>Philip B. Perlman, President, Board of Trustees, to the Honorable Thomas D'Alesandro, Mayor of Baltimore City, 15 November 1955, Box 11, folder 1, D. Luke Hopkins Collection 1936-76, MdHS.

Jencks House and perhaps even west of Cathedral Street to the properties amassed by Consolidated Engineering Company (Nos. 600-04 Cathedral).<sup>87</sup>

The following year, the board expressed its hope for a limited design competition, according to the rules of the American Institute of Architects; and several months later, architectural firms engaged by the Walters were at work on preliminary plans for the addition.<sup>88</sup> Guiding the project was the proposed bond issue, or rather the parameters established by the General Assembly's authorization to the Mayor and by the City Council's ordinance allowing the motion to go before the voters in November 1958. A \$9 million bond, a figure conceived by the Department of Public Works for the property acquisition and expansion of the gallery "on the balance of the square," was approved after three hearings before the Board of Estimates, lobbying by the Walters' board, and personal petitions by Dr. Milton S. Eisenhower of Johns Hopkins University; Dr. Otto F. Kraushaar of Goucher College; Dr. Perry Cott, the Chief Curator of the National Gallery of Art; Dr. John H. Fisher, the Superintendent of Public Instruction; Frederick J. Singley, Jr., of the Baltimore Museum of Art; William L. Marbury of the Peabody Institute; and William J. Casey. Of the trustees, four – Judge Niles, Luke Hopkins, Jack Ewing, and Miss Spencer - appeared at the hearings to lend their support. Letters, moreover, endorsed the plans. These missives included those from Francis Henry Taylor, then director of Worcester Art Museum and a former director of New York's Metropolitan Museum of Art; James J. Rorimer, the director of the Metropolitan Museum; Huntington Cairns of the National Gallery of Art; Dr. Richard H. Howland, of the National Trust; and Henri Marceau, director of Philadelphia Museum of Art. Of the Walters' advocates, Marceau also was involved in the actual planning process, giving advice as to the procedures to be followed, as well as making suggestions regarding the allocation of space for the anticipated exhibitions and planned activities in the proposed, new and enlarged gallery facilities.<sup>89</sup>

Once the idea of a \$9 million bond was floated and the preliminary sketches complete, the quibbles over the physical expression of the Walters' wing began. The National Trust, for example, flip flopped on its opinion as to whether the facades along West Mount Vernon Place should remain, i.e., preserving the charm of the square, or whether the new building was passable because it offered stability to an area perceived to be threatened by blight.<sup>90</sup> Most opposition stemmed from calls to save the existing structures and from the costs of the project. The mayor appointed the aforementioned Architectural Advisory Commission, and that body approved the design as submitted by Wrenn, Lewis and Jencks, and Fisher, Nes, Campbell and Associates. These plans, which included two exhibition floors plus an auditorium, four classrooms, and room for staff, were

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<sup>87</sup>Douglas H. Gordon, Mount Vernon District Improvement Association, to Perlman, 1 October 1956, Box 11, folder 1, D. Luke Hopkins Collection 1936-76, MdHS.

<sup>88</sup>Edward S. King, Director, to D. Luke Hopkins, 30 July 1957, Box 11, folder 1, D. Luke Hopkins Collection 1936-76, MdHS; Howland to Perlman, 4 April 1957, Box 11, folder 1, D. Luke Hopkins Collection 1936-76, MdHS.

<sup>89</sup>*Twentieth-fifth Annual Report* 1957, 6-7, WAG, Library.

<sup>90</sup>Letters, Perlman and Howland, 1957-58, Box 11, folder 1, D. Luke Hopkins Collection 1936-76, MdHS; Hopkins to Harry S. Dickey, talking points 18 September 1958, Box 11, folder 1, D. Luke Hopkins Collection 1936-76, MdHS.

put on display on the gallery. The new building would cover almost the entire city block and was to be faced with limestone.

The decade of the 1950s, therefore, saw the Walters take a pro-active approach toward getting its expansion off the ground by soliciting design schemes and putting two fund-raising campaigns to the voters (1958, 1960) in the form of bond financing, which Baltimoreans declined to accept. The first plan involved building “an adequate” structure in the “square block bounded by Mount Vernon Place and Charles, Centre and Cathedral Streets.” Since the loan was rejected in the 1958 election, “the Mayor, the Board of Estimates and the Trustees have been struggling with the problem as to just what ought to be done to remove the handicaps which block the satisfactory and beneficial use of one of the most valuable treasures owned by any municipality in America.” In 1960, the board proposed to the city that the Jencks House at No. 1 West Mount Vernon Place and the Jacobs House at Nos. 7-13 be converted for use by the gallery as an interim measure. Conveniently the city owned both historic structures at the time and the architects for the initial expansion program were retained. These two design firms were Wrenn, Lewis and Jencks and Fisher, Nes, Campbell and Associates. The cost estimate for the reconditioning of the Jencks and Jacobs Houses came to just under \$300,000. In addition to the retrofitting of the houses on West Mount Vernon Place, the trustees of the Walters asked for a second referendum to be put before the city’s voters to support a smaller expansion along Centre Street. The amount to float before the voters was about half of the first, coming to \$4,250,000.<sup>91</sup>

Prior to the November 1960 election, Walters Trustee D. Luke Hopkins commented on the expansion plans in an attempt to sway voters to support the “Art Museum and Gallery Loan” for \$4 million in municipal bonds. To make his case, Hopkins emphasized the gallery’s role in the education of the city’s some 225,000 children, providing lectures, tours, and school programs. Due to spatial limitations, Hopkins stated, only 20,000 of these children can be scheduled for gallery classes; these same restrictions curtailed adult education as well. Hopkins included a sketch plan of the expansion as an illustration to his promotional text. This sketch revealed the relationship of the existing gallery to the new wing, putting it not on Centre Street as Perlman suggested earlier in the year but on north side of the block. The “proposed new construction” enveloped Nos. 3-5 West Mount Vernon Place. From there, the building footprint extended southward along the property line or party wall of the Jencks House to the present gallery, west to the corner of the gallery, north bridging Peabody Alley, turning west again to the north-south property line between Nos. 11 and 13 West Mount Vernon Place, north to just behind the front facade or perhaps front room of No. 11, and east to the party wall between Nos. 7 and 5, jogging northward again to encompass all of Nos. 5 and 3 and running east to the point of beginning. This left the Jencks House, to the east, intact as well as Nos. 13 and 15 on Mount Vernon Place. The five lots, occupied by rowhouses, west of the gallery and sitting in the southwest corner of the block at the corner of Cathedral and Centre Streets were left insitu.<sup>92</sup>

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<sup>91</sup>Perlman to the Honorable J. Harold Grady, Mayor of Baltimore, and the Honorable Philip H. Goodman, President, and Members of the Board of Estimates, 18 February 1960, Box 11, folder 2, D. Luke Hopkins Collection 1936-76, MdHS.

<sup>92</sup>D. Luke Hopkins, “The Walters Gallery Expansion,” Baltimore (October 1960): 15, 47, in Box 11, folder 3, D. Luke Hopkins Collection 1936-76, MdHS; *Twenty-eighth Annual Report*, 1960, 6, WAG, Library.

Complicating the second referendum were alternative proposals or hopes for the Jencks and Jacobs Houses on Mount Vernon Place, for the renewal of Mount Vernon as a neighborhood, and for arts in Baltimore. Stung by the defeat of the 1958 ordinance, the Walters halved expenses and reduced the scope of its expansion plan. Still, its board was unsure if the voters would subsidize the cost.<sup>93</sup> The Walters' Board negotiated with the Baltimore's Board of Estimates cognizant that there were no funds allocated towards the rehabilitation of the Jencks and Jacobs Houses and that they would have to front the money for the work and wait for the city to re-pay the gallery. They were willing to do so because the gallery so desperately needed extra room. At the presentation to the Board of Estimates in the spring, Perlman reiterated this point, observing it was "a sad reflection on the community that art treasures of great interest and value have been allowed to remain in storage for more than a quarter century; and, now, [...], there is no space for storage of recent gifts and the trustees may be compelled to return them [...]."<sup>94</sup> As a result, the Board of Estimates agreed to keep the Jencks and Jacobs Houses for use by the Walters. By the following March, however, talk was of a proposed art alliance which would be based in Mount Vernon Place, in the Jacobs House in particular, and in which the Walters was excluded.<sup>95</sup> The Walters, unsurprisingly, placed its needs over those of "not yet completely formed" organization and its response to the arts alliance proposal revealed the existence of an urban renewal study taking place for Mount Vernon. The urban renewal plans included the Walters.<sup>96</sup> Others lobbied for the preservation of the Jacobs House – its protection from the Walters' expansion – in the months prior to the vote.<sup>97</sup> In the end, the voters of 1960 rejected the \$4 million bond.

In the wake of the defeat, the Walters focused on why the funding failed to materialize and was drawn into larger discussions of the arts in Baltimore, notably rumors of a merger with the Baltimore Museum of Art, of the dissemination of the Peabody Library's collection, and the potential gift from Joseph Hirshhorn for a museum to house his sculpture.<sup>98</sup> Unable to use the Jacobs House for the Walters, the city rented the property and sold it to the Engineer's Club in

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<sup>93</sup>Perlman to Mr. William Bonnett, Member of City Council, 27 May 1960, Box 11, folder 2, D. Luke Hopkins Collection 1936-76, MdHS.

<sup>94</sup>Perlman to the Honorable Philip H. Goodman, President and Member, Board of Estimates, 21 May 1959, Box 11, folder 2, D. Luke Hopkins Collection 1936-76, MdHS.

<sup>95</sup>Perlman to Mr. William Boucher, III, [Executive Director, Greater Baltimore Committee, Inc.] 3 March 1960, Box 11, folder 2, D. Luke Hopkins Collection 1936-76, MdHS.

<sup>96</sup>Perlman to Boucher, 3 March 1960.

<sup>97</sup>Douglas H. Gordon to Hopkins, 15 November 1960, Hopkins to Dr. Milton S. Eisenhower, Johns Hopkins University, 1 November 1960, Murnaghan, Chairman, Citizens Committee for the Walters Art Gallery Loan, Letter to editor 25 October 1960, Douglas H. Gordon, "Against Walters Loan," Box 11, folder 3, D. Luke Hopkins Collection 1936-76, MdHS.

<sup>98</sup>Johnson, pp. 174-75; Murnaghan to Hopkins, 22 March 1967, Box 11, folder 10, D. Luke Hopkins Collection 1936-76, MdHS; Hopkins, Memo 11 February 1965, Box 13, folder 10 Committee on Art 1965, D. Luke Hopkins Collection 1936-76, MdHS.

1962.<sup>99</sup> The Walters, meanwhile, turned to the staff, who reported on their needs for space, and looked to a team of museum experts to explain why the voters rejected the two proposals. In 1963 the staff suggested converting the Walters House at No. 5 West Mount Vernon Place into storage; demolishing the buildings on the southwest corner of the block and excavating two underground levels to connect to the basement and sub-basement levels of the palazzo. Above these two floors, for storage and the library, would be a parking lot. The construction, the staff recommended, should be undertaken with the idea that a taller building would be erected there sometime later. The re-arrangement of spaces, once these subterranean levels were in place, would allow for work room, storage, lecture hall, office areas, shipping and receiving, a consolidation of the reference library, temporary parking, and a potential building site.<sup>100</sup> Less kind were those outside of the Gallery's employ.

The Greater Baltimore Committee, Inc., explained its lack of support for the gallery's bond issue as the result of the Walters' narrow public appeal, too small to sustain the interest of Greater Baltimore's membership for example.<sup>101</sup> In addition to local agencies, the team of experts from the field of museum administration was gathered to act as something of an advisory committee along with a consulting firm, Cresap, McCormick and Paget of New York, hired to examine the Walters' recent set-back. The expert panel consisted of Henri Marceau (Philadelphia Museum of Art), James J. Rorimer (Metropolitan Museum of Art), Charles C. Cunningham (Wadsworth), and James M. Brown, III (Corning Glass Center). These men advocated planning to extend the Walters along Centre Street but south of Peabody Alley as to leave the Mount Vernon Place houses in place. Only five houses on Cathedral Street would have to be demolished.<sup>102</sup>

The study was intended to ascertain the attitudes of the community, and drew upon earlier staff reports outlining the limitations of staff time, the lack of space in which to operate, the need to expand services and for better accessibility, issues concerning temporary loans, the possibility of renting storage space, and a revision of the Board of Trustees. The consultants found that the Walters was perceived as a scholarly, withdrawn organization with a correspondingly low public awareness of its collection, research, and programs. While the Baltimore public school system viewed the Walters highly, spatial limitations of the gallery meant that the gallery could not meet

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<sup>99</sup>Hopkins to Board of Estimates, 20 June 1962, and Hopkins to the Honorable R. Walter Graham, 31 October 1961, Box 11, folder 4, D. Luke Hopkins Collection 1936-76, MdHS; Hopkins to H.J. Heneman, Cresap, McCormick and Paget, New York, 9 October 1962, Box 12, folder 4, D. Luke Hopkins Collection 1936-76, MdHS.

<sup>100</sup>Elizabeth Packard and Peter Michaels, 27 September 1963, Box 11, folder 5, D. Luke Hopkins Collection 1936-76, MdHS; Sketch, Box 11, folder 5, D. Luke Hopkins Collection 1936-76, MdHS; King to Hopkins, 20 June 1962, Box 11, folder 4, D. Luke Hopkins Collection 1936-76, MdHS.

<sup>101</sup>W. Arthur Grotz, Chairman, Greater Baltimore Committee, to Hopkins, 31 January 1961, Box 11, folder 4, D. Luke Hopkins Collection 1936-76, MdHS.

<sup>102</sup>*Twenty-ninth Annual Report* 1961, 5, WAG, Library; Murnaghan to the Honorable Theodore R. McKeldin, City Hall, 24 July 1963, Box 11, folder 5, D. Luke Hopkins Collection 1936-76, MdHS; "Gallery Directors Present Walters Expansion Plan," *Baltimore Sun* (11 April 1962); "Plan Advises Walters to Expand West," and J. Anthony Lucas, "New Plan Set for Walters," *Baltimore Sun* (11 April 1962), Box 12, folder 4, D. Luke Hopkins Collection 1936-76, MdHS.

the schools' demand for educational outreach and tours. Educational activities were said to be hampered by the lack of an auditorium, lecture room, library facilities, studios, and classrooms; others wanted rotating exhibitions. Large gifts to the collection also were discouraged as there was no room to store or display them.<sup>103</sup> The study reinforced the gallery's determination to expand its facilities and in doing so be better able to serve the public and share the collection. The results also coincided with the urban renewal plans for Baltimore, and Mount Vernon Place specifically. With the expansion now tied to federal money, another bond issue was put before the voters in 1966 and it passed after a better-funded public relations campaign explained the need for the addition and how it would benefit the city. Even Greater Baltimore recanted its earlier criticism, and lent the project its support.<sup>104</sup>

Finally able to build its addition, the Walters looked to leading architectural firms, such as I.M. Pei and Lawford and Forbes in New York and Shepley Bulfinch in Boston; the Walters also hoped to learn from the experiences of other museum expansions and installations when designing its new wing.<sup>105</sup> In 1967, the Walters selected Shepley Bulfinch Richardson and Abbott as the project architects, along with the Baltimore firm, Meyer, Ayers and Saint. By the end of the year, the *Annual Report* announced that "the architects, in cooperation with the Gallery staff, were well along in establishing a detailed program [...]."<sup>106</sup> The drawings were completed over the next two years, and outlined a building standing five stories above ground and containing some 100,000 square feet of floor space. Three floors were to be dedicated to permanent display areas, while the remaining spaces embraced the long-hoped-for auditorium, library, special exhibition galleries, Conservation department, and classrooms. By 1973, the auditorium was in use and the following year the wing opened to the public.<sup>107</sup>

The new wing did not alleviate the Walters' spatial needs for long. About fifteen years later, the Walters finally expanded into the Jencks House (Hackerman House) at No. 1 West Mount Vernon Place, opening an Asian Art gallery in the former dwelling. The palazzo itself was renovated, as was the 1974 wing, with the latter re-opening in 2001. Plans are afoot for further expansion across Cathedral Street to accommodate the gallery's growing collection, educational and scholarly endeavors, and cultural programming.

## PART II. ARCHITECTURAL INFORMATION

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<sup>103</sup> Advisory Committee Study, 1961-62, Box 11, folders 3-4, D. Luke Hopkins Collection 1936-76, MdHS.

<sup>104</sup> R.L. Steiner to King, 2 November 1962, Box 11, folder 5; Murnaghan to Honorable Thomas D' Alesandro, III, President, City Council, 16 October 1963, Box 12, folder 6; Robert H. Levi, Chairman, Greater Baltimore Committee, Inc., to Hopkins, 27 October 1966, Box 11, folder 9; Murnaghan to Board of Trustees, 24 June 1966, Box 11, folder 9; and Murnaghan to Hopkins, 25 January 1966, Box 11, folder 9, D. Luke Hopkins Collection 1936-76, MdHS.

<sup>105</sup> Randall to Board of Trustees, 11 January 1966, Box 11, folder 9, D. Luke Hopkins Collection 1936-76, MdHS.

<sup>106</sup> *Thirty-fifth Annual Report* 1967, WAG, Library; *Baltimore Sun* (12 August 1967).

<sup>107</sup> *Thirty-sixth Annual Report* 1968, WAG, Library; *Thirty-seventh Annual Report* 1969, WAG, Library; *Forty-first Annual Report* 1973, WAG, Library; and *Forty-second Annual Report* 1974, WAG, Library.

## A. General Statement

1. Architectural Character: Designed and built in the first decade of the twentieth century, the palazzo building of the Walters Art Gallery is associated with the principles and practitioners of the Ecole des Beaux Arts ensuing from Paris. At the Ecole, architects were versed in structural design and construction techniques, and more significantly, versed in planning for the processioning in and through a building and in expressing aesthetically the character of the function housed within. Order and clarity in composition were particularly important; to achieve their ends, Ecole proteges turned to historical styles and among them classicism, the architectural tradition of ancient Greece and Rome reinterpreted and repeated with enthusiasm during the Italian Renaissance and later throughout Europe. Classical ideals embodied simplicity and grandeur, calm and exuberance. Notable Parisian examples include the east facade of the Louvre and Charles Garnier's Opera House.

In the United States the idealized origins of Beaux Arts design made it suitable for colossal, public buildings. Trained at the Ecole, architect Louis Sullivan applied Beaux Arts principles to commercial structures in Chicago; the New York firm McKim, Mead and White adapted those concepts to urban buildings such as libraries (Boston Public Library, 1887-90) and train stations (Penn Station, New York, 1902-05). These buildings are recognizable by their heavy ashlar stone bases, grand staircases, paired columns, arched openings, cartouches, medallions, and sculptural figures.

Beaux Arts architectural doctrine and developing ideas about city planning in America converged in the 1893 Columbian Exposition staged in Chicago. There, concerns for formal and informal arrangements of buildings, such as how each related to the others and to their setting in the landscape, were addressed. Generally, structures were made of white or light colored stone, were more horizontal than vertical in scale and orientation, and were surrounded by plants and water features. As individual buildings, each was to blend into the overall scheme though none had to resemble or copy one another outright. To achieve these goals in Chicago, classicism was selected as the overarching design scheme to ensure an underlying unity to the variety of structures authored by the many different firms. Leading architectural firms, such as McKim, Mead and White and Peabody and Sterns, participated as did the country's premier architects, such as Daniel Burnham, Frederick Law Olmsted, Henry S. Codman, Richard Morris Hunt, George B. Post, and Charles B. Atwood whose Palace of Fine Arts is the fair's only extant building.

Following Chicago, other world's fairs promoted the "City Beautiful" approach to urban growth. With order at its core and with philosophical associations to antiquity, Beaux Arts style classicism gave these architects an idiom in which to work – to create libraries, museums, art galleries, courthouses, and other public institutions clustered together in cultural centers or civic centers. The Jefferson Building of the Library of Congress, designed by Smithmeyer and Pelz, is but one example of Beaux Arts building; the B&O Railroad's headquarters (1904-06) in Baltimore by Parker, Thomas and Rice is another. The Senate Park Commission brought the Beaux Arts ideas to federal planning levels in 1901, using City Beautiful notions to reclaim the National Mall in Washington, D.C., and to chart a course for the capital city's future development in keeping with

the original plans of Pierre Charles L'Enfant. Daniel Burnham, Charles McKim, and Frederick Law Olmsted, Jr., advised the commission.

By the time Henry Walters commissioned the fledgling firm of Delano and Aldrich to design his gallery, Mount Vernon Place was already a cultural center of which any City Beautiful proponent could be proud. Walters recognized that McKim, Mead and White were the best architects of the day, but he wanted more input into his gallery than he believed they would give him. Walters, therefore, hired Delano and Aldrich on the stipulation that they do what Walters told them; however, William Delano consulted Charles McKim, who offered guidance to his young friend. Another prominent figure associated with Beaux Arts architecture is John Russell Pope, designer of the National Gallery of Art and the son-in-law of Walters's wife. Pope, who earlier had reworked No. 7-11 West Mount Vernon Place, was retained to make alterations to the gallery in the early 1930s; moreover, Carrere and Hastings, for whom Delano and Aldrich once worked, were responsible for adding a monumental flourish to the south park in the 1910s. This is the park the Walters Art Gallery faces.

Walters's influence over his art gallery is unmistakable. Although built in a cultural center by those versed in Beaux Arts planning, architecturally the Walters Art Gallery is a rather sober if not severe Renaissance-revival palazzo form, a weighty anchor to the south end of Washington Place. It is both classically-derived and monumental, but was intended to house a private man's art collection. As such, there is no grand stair sweeping visitors into its core. Instead, the center entrance is marked by a curving or arched door surround and answered in the second story by a cartouche holding a bust in the likeness of William T. Walters. The cartouche perhaps more than any other feature suggests the function housed within - a memorial to Henry Walters's father or at least a place to hold the art collection the elder man began - if the interpreting the structure's exterior is to be true to Beaux Arts ideals. Other than the cartouche, the building reads more of an impenetrable fortress with its battered ground level, rusticated granite-block walls topped by ashlar, limestone masonry. The windows are either blind or covered by iron grilles, or both, which contributes to the solid, sealed aura of the structure. This was appropriate when the building was conceived for the museum was not public until Walters gave it to Baltimore city at the time of his death in 1931. With the palazzo, Walters had placed his priceless art collection in what could only be a secure setting.<sup>108</sup>

Once inside the gallery, Delano's steep single-run stair leads up to the first floor or courtyard. Here, the interior imitates the palazzo in Genoa; at the far end (west), a monumental double stair provides access to the galleries of the second-floor loggia. Rich and opulent materials characterize the interior; the setting is as luxurious as the artifacts it surrounds. The inside is in marked contrast to the starkness or severity expressed on the exterior although both designs are classical in origin. The building exterior, with its Corinthian pilasters and frieze of scroll panels placed between winged putti, imitates Felix Duban's Hotel Pourtales in Paris. As an architect, Duban had a reputation for restrained neo-classical designs and so the Walters, as a derivative of Duban's oeuvre, represents more of a Renaissance Revival than full-fledged Beaux Arts tradition.

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<sup>108</sup> Johnston references security concerns in his chronicle of the Walters, specifically shutters made of sheet iron filled with cement. See p. 168.

However, the Walters does exhibit strong horizontal overtones and relates to the monument, the Peabody Institute, and other structures in Mount Vernon Place. It also corresponds to, and is a part of, the landscape of Mount Vernon in keeping with Beaux Arts ideals and City Beautiful planning. Built as one, it was swept up in the other as Ecole trained, Beaux Arts espousing architects descended on Baltimore and enhanced Mount Vernon Place early in the twentieth century.

2. Condition of fabric: The buildings that comprise the Walters Art Gallery are in good condition, each having undergone a renovation in the last two decades.

## B. Description of Exterior

1. Overall dimensions: The essentially square block that is the Walters faces Charles Street, looking east to the lower park of Washington Place redesigned by Carrere and Hastings in the early decades of the 1900s. The front facade is visually divided into three bays and rises two stories over a basement. The secondary (south) elevation along Centre Street is seven bays, and also stands two stories over a basement. Plans called for the structure to be about 120' along Charles Street, 129' deep on Centre Street, and about 70' high to the cornice line.<sup>109</sup>

2. Foundations: The foundation walls are faced with Milford pink granite; the courses of stone and battered foundation walls give the structure a fortified aura, conveying an impression of strength and security despite the north-south slope of the Charles Street location. The building is underpinned by wood pilings to counter the insecurities of the site presented by an underground stream.<sup>110</sup> A neighbor recalled “almost inexhaustible springs [that] appear[ed] when the foundation was excavated and the use of hydraulic pumps” to deal with the problem.<sup>111</sup>

3. Walls: Ashlar masonry rises fifteen courses above twelve rusticated courses of stone that correspond the first floor level inside. These walls are faced with Indiana limestone.<sup>112</sup> There is also a decorative beltcourse, consisting of Vitruvian-like scrolls, separating the ashlar and rusticated stonework and further demarcating the shift between the first and second stories of the building. The ashlar walls are divided into bays by pairs of pilasters in the Corinthian order. Above the Charles Street entrance is a cartouche framing a sculptural bust of William T. Walters and, in gilt, the inscription “The Walters Art Gallery.”<sup>113</sup>

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<sup>109</sup>“Walters Art Gallery,” *Architects and Builders Journal* (April 1905): 72; “Building a Work of Art,” *Baltimore Sun* (30 December 1906).

<sup>110</sup> Johnston, 168. Underground water also proved problematic in the construction of the Centre Street wing. Daniel Franko Goldman, “New Showcase for Old Treasures,” *Baltimore Sun Magazine* (10 November 1974), 18-19, 21, 23, 26.

<sup>111</sup> Janvier, “Memories of the Walters Gallery,” Clipping files, EPFL.

<sup>112</sup> Johnston, 168; “Building a Work of Art,” *Baltimore Sun* (30 December 1906); “Matters of Note in Art World,” *New York Times* (9 April 1905); “Walters Art Gallery,” *Architects and Builders Journal* (April 1905): 72.

<sup>113</sup> The bust is an enlarged cast of William Rhinehart’s 1866-67 sculpture; it was commissioned from Barbedienne & cie. Johnson, 279, note 133. Johnson’s source was the *Lucas Diaries*.

4. Structural system, framing: Behind the masonry facing lie structural components of wood, brick, steel, and concrete.

5. Porches, stoops, balconies, porticoes, bulkheads: On the first floor of the front elevation are two window balconies made of Milford pink granite and supported by scrolling console brackets. Carved into the solid balcony railings are a series of ornamental panels containing fleur de lis, festoons of fruit and leaves, and a cartouche.

6. Chimneys: There are no chimneystacks serving fireboxes in the Walters Art Gallery proper; it is possible there are some stacks connected to the original ventilation system as the 1906 description of the structure noted the lightening rods attached to the roof's high points and chimneys.<sup>114</sup>

7. Openings:

a. Doorways and doors: There is one door opening cut into the Walters, the main entrance off of Charles Street. The original entrance to the gallery consisted of double doors (reportedly 7 ½' x 11 ½' each), cast of bronze and hung inside an arched surround ornamented by classically-derived egg molding and stylized foliage, most likely acanthus leaves, and capped by a scroll rather than a more academic keystone (voussoir) form. Within the arched surround, the doors are flanked by fluted pilasters, in the Doric order; the drop ring pulls are held in place by a zoomorphic figure, in essence, dangling from an animal's (feline) mouth. The space above the bronze double doors is glazed with the panes held in place by metal mullions and diagonal bars. Inside the exterior bronze doors are a pair of glazed doors, allowing entry to the museum for special groups. Otherwise the official museum entrance is by way of the atrium today.

In the Centre Street building, there are three doors. To the south is the current entrance by way of the glass atrium opening off of Centre Street. The other two are secondary entrances and are located on the north side of the structure. Both of these doors open to the alley, with one in the northwest corner tucked behind the curtain wall. This is a metal fire-door serving as the exit at the foot of the emergency-use only staircase; the other portal, also fashioned of metal, is accessed by steps made of concrete and located by the loading dock. It is used by staff for maintenance or utilitarian purposes.

b. Windows and shutters: All but two of the basement-level windows on the east (two) and south (seven) facades are blind; they are squarish in shape with a slightly arched top or window head and protected by iron, fortress-like grates. The front facade is punctuated by two round-headed windows opening onto balconies at the first floor level as well as two pairs of double windows to either side of the center doorway. These are glazed with wire glass, sometimes called security glass, set into what appears to be bronze frames. Windows in the end bays of the second story are blind; they have a rectangular shape and are capped by a lintel supported by console brackets. There are no second-floor windows along Centre

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<sup>114</sup>“Building a Work of Art,” Baltimore *Sun* (30 December 1906).

Street; but, this floor is in keeping with the seven-bay scheme of the overall elevation. The ashlar masonry, second story is divided into seven bays by pairs of Corinthian pilasters. On the first floor, there are seven arched windows, positioned between the pilasters of the story above and over the basement windows, glazed with wire glass set into bronze frames. It is unlikely these windows let light directly into the south galleries, however.<sup>115</sup> One of the seven basement-floor windows is glazed behind its grille. It is more rectangular in shape and positioned midway down the facade. The north elevation, facing into the alley known as Peabody Mews today, echoes that of Centre Street with seven, arched windows cut into the first floor level. Below these are pairs of small, slightly arched windows illuminating the basement level. Between the last two pairs, there is an additional window opening. As the others are to the east and south, these windows are protected by iron grilles. The basement windows in the north elevation, as well as the northern opening in the east or Washington Place facade are glazed with a single light albeit opaque. Fenestration along the west elevation, the Cathedral Street side, is obscured by the 1970s-era wing.<sup>116</sup>

## 8. Roof

- a. Shape, covering: Access to the roof was not possible at this writing.

Maintenance concerns chronicled in the *Annual Reports* indicate the roof consisted of glass and metal supports. Glass elements were replaced in sections with a plastic material in the 1950s. However, the Sanborn Maps noted there was concrete used in the floors and roof as a fire-proofing method, and Delano and Aldrich called for wire glass, copper gutters, snow guards, and lead caps in their plans dated to 1905. They also noted tile for the roofing material over the loggia. Specific drawings for the roof trusses were done in April 1905; elevation drawings revealed seven lightning rods as well.<sup>117</sup>

- b. Cornice, eaves: The Walters has a decorative frieze running beneath the projecting, dentiled cornice; here winged putti flank panels carved with festoons and other classical motifs.

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<sup>115</sup>Reportedly, the windows were part of the overall fireproofing scheme. The frames were made of bronze, and the interior trimmings made of wood. To protect against fires, however, the windows were fitted with a sliding iron shutter weighing about a ton because each shutter was filled with cement. "Building a Work of Art," *Baltimore Sun* (30 December 1906).

<sup>116</sup>John Stadler's 1971 photograph for the *News American* captures the west facade of the gallery, punctuated by a large opening at the second floor - presumably the John Russell Pope designed frame for the stained glass - and by at least six variably sized openings at the first floor and several (indistinguishable mostly) to the ground level. The engineer for the Walters has a copy of Delano and Aldrich's drawing for the west elevation, albeit updated for the Centre Street addition, that echoes Stadler's image. See "New and the Old," *Evening Sun* (18 April 1971), Clipping files, EPFL, and 1974 blueprints, WAG, Archives.

<sup>117</sup>Longitudinal section & Transverse section, February 1905; Roof trusses, April 1905; and Washington Place elevation, February 1905, Delano and Aldrich, WAG, Archives.

c. Dormers, cupolas, towers: The center of the roof system is a two-tiered skylight, illuminating the palazzo inspired, interior courtyard below.<sup>118</sup>

### C. Description of Interior

1. Floor plans: The Charles Street Building or palazzo building, as the original gallery is sometimes called, is planned around the two-story interior courtyard inspired by that seen in Genoa. Vistas in the courtyard are accentuated by light filtering down from the skylights above and by the rhythmic openings between the paired columns of the arcade and loggia. Upon entering the vestibule, the eye is drawn upward past the marble steps rising in a straight run to the sculpture court level through the courtyard to the divided staircase immediately beyond the western arcade. North of the sculpture court and groin vaulted hallway are five galleries, three of which are devoted to European Art and Porcelain and French Paintings. The former gallery space on the south side of the courtyard is closed. The second floor, or loggia floor level, is reached by way of the divided stair at the west end of the building. Gallery space is open only to the north, where manuscripts and fourteenth-to-eighteenth-century European Art are displayed. This floor originally had gallery space around all four sides of the courtyard. A gallery to the south is to open in 2005. This floor also provides access to the Hackerman House (north) and to the 1970s wing (west).<sup>119</sup>

2. Stairways: There are four stairways in the Walters; one leading from the entrance level up to the courtyard, another rising from the courtyard to the loggia above, the third located to the north of the entrance hall connecting the entrance level to the basement, and the last a small side stair. The first is a series of sixteen steps in the straight run, made of marble and flanked by a railing and bulbous balusters. This run was described later by Delano as "brutal" because of the rather vertical pitch to the staircase.<sup>120</sup> The primary stair is a divided stair to the west of the courtyard. It too is crafted of marble; in addition to its hand rail and balusters, a metal rail has been inserted for safety reasons. Consisting of thirty-nine steps in all, it splits with each side rising to a landing, and then making a quarter-turn to rise to the second floor. The treads measure just under 15" and the risers around 6". The third staircase is a gradual descent from the ladies room door at the entrance level to the current café and museum shop level; it consists of a series (three) of four steps separated by landings. The last is a secondary feature located to the northwest of the courtyard; it is a tight spiral running from the first floor to the basement level. A handrail attached to the stone walls provides the only safeguard against slipping on the stone.

Other stairways have been added as the Walters expanded in the late twentieth century, including the much-heralded spiral stair suspended from the atrium ceiling (1998-2001) and a secondary stair, made of cast and poured-in-place concrete with steps covered in red carpeting, connecting the six floors of the Centre Street building in dog-leg sections. It is accessible to staff. A public

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<sup>118</sup>"New and the Old," *Evening Sun* (18 April 1971), with *News American* (aerial) photo by John Stadler, Clipping files, EPFL.

<sup>119</sup>Site visit, 2004.

<sup>120</sup>Johnston, 168, who cites Brendon Gill, *A New York Life: Of Friends and Others* (New York: 1990): 92.

stair connects the Walters proper to the Hackerman House (Asian Art galleries); this is to the northeast of the 1905 palazzo. Finally, there is an emergency/fire stair in the northwest corner of the 1970s Centre Street wing.

3. Flooring: Marble, terrazzo, wood parquet, limestone, and carpeted elements make up the floors of the Walters.

Delano and Aldrich called for oak herringbone floors in some of the galleries, but Georgia pine for the secondary spaces on the ground floor.<sup>121</sup>

4. Wall and ceiling finish: Inside the gallery, the walls and ceilings are finished in a variety of materials including marble, wood, drywall, plaster, and temporary partition walls covered in fabric. Some elements are elaborately carved; others merely painted. The walls of the museum café - the former arms and armor gallery - and the spiral stair consist of rough-faced limestone. The blocks of the stairwell are about 29" x 14" although dimensions vary to suit the curvature of the walls.

In descriptions of the gallery, the south side of the court is highlighted because its coffered wood ceiling carved by sixteenth century artisans Ambrogio da Ello and Gianpietro Alfieri and taken from the Palazzo Aliverti in Milan.<sup>122</sup> This part of the gallery was closed during field visits in 2003-04, so the assumption is made that the ceiling is insitu.<sup>123</sup>

Delano and Aldrich's plans called for 37" ebonized cherry wainscoting in the east and south galleries on the second floor, and a marble wainscot in the northwest gallery.<sup>124</sup>

5. Openings:

a. Doorways and doors: The paneled doors are predominantly crafted of wood, hung in pairs and left open for the public to pass through. There are pocket doors separating the "treasury" from the porcelain gallery to the north. The door surrounds vary in material, either wood or marble depending on the opening's relation to the court; however, regardless of material most exhibit a Georgian revival architrave with a crossette or ears.

b. Windows: Three small, squarish windows with a slightly arched head open off the current museum café area; like the exterior basement windows, these too have the iron

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<sup>121</sup>Var. drawings, 1905, Delano and Aldrich, WAG, Archives.

<sup>122</sup>Johnston, 167.

<sup>123</sup>On a tour of the gallery 7 November 2004, I asked about the south galleries. Like the north, the five rooms are enfilade; the ceiling is in the middle two. The galleries will reopen as the "hall of wonders" and feature a naturalistic theme.

<sup>124</sup>Second Floor Plan, February 1905, Delano and Aldrich, WAG, Archives.

grilles and do not appear to be glazed. The east elevation windows do appear to have bronze sills and frames; the window opening to the north end balcony on the east facade is glazed with security glass and screened by louvered blinds.

6. Decorative features and trim: Plaster carvings in the frieze as well as in coved sections of the gallery ceilings on the second floor add to the lavishness of the structure and, more mundanely, obscure vents necessary for the heating and ventilation system. Marble and wood wainscoted sections also incorporate vents all the while complementing the artwork displayed above. Sculptural pieces - busts or portraits - adorn the spandrels of the court arcade. Wall coverings also are used in places to accent the display cases and paintings on exhibit.

7. Hardware: The paneled double doors made from wood are typically hung from single pivot (paumelle) butt and H-hinges. The locks and escutcheons have been replaced, mostly with Schlage hardware. Door knobs are generally oval in shape and appear to have been made from brass, but they are not stamped. Double doors, made of wood but varnished a flat black color perhaps to resemble metal, located at the foot of the spiral stair in the northwest corner have pulls reminiscent of the entrance – drop ring pulls hung from the mouth of an animal. These have strike plates stamped “Sargeant.” The Atrium glass doors were manufactured by Dorma; they lock at the kickplate which appears to be made of brushed aluminum. The Concord-manufactured lift in the lobby also has a glazed door by Dorma.

#### 8. Mechanical equipment:

a. Heating, air conditioning, ventilation: Although heated and ventilated from the beginning, air conditioning was added in the 1930s; all systems were revamped during the 1985-88 renovations.<sup>125</sup>

b. Lighting: Always electrified, the palazzo building and incipient display areas have undergone a succession of mechanical upgrades during the twentieth century. The museum capitalizes on natural light filtering in through skylights, as well as uses a combination of incandescent, fluorescent, and spot lights.

c. Plumbing: The building has always had interior plumbing, for the bath rooms, and later for those plus conservation and photographic needs, for fire suppression, and currently for the café in the old arms and armor court.

d. Other: A Halon fire suppression system was installed in the manuscript and rare book library in the late 1980s. There was an elevator in the northwest corner of the structure as well.

#### D. Site

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<sup>125</sup> Johnson stated in his book that the original duct system was large enough to handle the 1934 air-cooling system. Previously, Walters had strips of canvas to cover the skylights in the summer months, when the gallery was closed. There was also a de-humidifier, turned on only after a warning horn was blown to alert anyone in the building that they needed to leave. Johnson, 295, note 16.

1. Historic Landscape Design: When William T. Walters moved into the Mount Vernon Place neighborhood, iron fences enclosed the four parks including the west park in front of his house. These fences excluded riffraff from loitering there, but also barred the public from healthy open space in which children could play and adults could enjoy. The barricades were removed in 1877 after some debate. The iron was sold and the funds accrued used for landscaping. Shortly thereafter, Walters's neighbor Robert Garrett donated the basin and fountain seen in the west square today; Garrett also commissioned the statue of George Peabody that was placed in the east square in 1890. Walters himself contributed to the park in 1884, giving the sculpture *Military Courage* by Paul DuBois and another in bronze of a seated lion by Antoine Louis Barye.<sup>126</sup> Walters had four replicas of Louvre statuary executed in bronze by Barye entitled *War, Peace, Order, and Force*; these he also had placed in the west park. In 1887, Walters gave a bronze cast of a statue of Chief Justice Roger Brooke Taney; this was located in the north park.<sup>127</sup> In 1902, the Municipal Art Society hired the Olmsted Brothers, the successors of landscape architect Frederick Law Olmsted, to design plans for parks throughout the city as part of a larger embellishment program. The Olmsted plans included the four parks of Mount Vernon Place. The Municipal Art Society also raised money for additional statuary, including the equestrian likeness of John Eager Howard, a bronze by Emanuel Fremiet dedicated in 1904, and the statue of Severn Teackle Wallis by Laurent Honore Marguete. The parks were altered around 1916, when the architectural firm Carrere and Hastings was commissioned to redesign the landscape of Mount Vernon Place. At this juncture, marble balustrades, a fountain, and an ornamental stairway were added. Statuary was redistributed throughout the squares as well. The last statue was added in 1924; this is the figure of Lafayette in the south square and is a memorial to those who died in World War I.

Architectural changes to the squares also effected the ambiance and setting of the neighborhood. With the erection of the Stafford Hotel in 1894 and the Severn Apartments the following year, lobbying to limit building heights began. Height restrictions became law in 1904, with the uppermost limit being determined by that of the Washington Monument. The constitutionality of the law was tested almost immediately by the proposal to add onto the Washington Apartment building, which was located to the northwest of the memorial and only completed in 1904-05. Also in 1904 a fire swept through Baltimore's business district; displaced companies relocated to quarters in Mount Vernon Place temporarily. Some rented space in the structures at 600-06 North Charles Street, buildings razed the following year to make way for the Walters Art Gallery. Behind the gallery, in 1939, 604 Cathedral was taken down to make room for a parking lot. In the next two decades, urban renewal plans swirled around the neighborhood, threatening to demolish all but the Jencks House for an expansion of the Walters. Controversial as the plans were, the Walters spoke out against the Peabody's expansion program and its complaints contributed to a reworking of the plans by Edward Durrell Stone. The Walters Art Gallery faced its critics from the neighborhood as

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<sup>126</sup> Future President Woodrow Wilson observed the Bayre statue seated at the foot of the Washington Monument and quipped it was the first time the first President had ever been treed. Johnson, 259, note 34, who cites Baltimore *Sun* (28 January 1885) and R.S. Baker, *Woodrow Wilson: Life and Letters* (New York: 1927).

<sup>127</sup> Johnson, 260, note 36, who cites William T. Walters to Mayor Benjamin Latrobe, 14 November 1887, Baltimore City Archives, RG 9, s. 3, box 60. See also, Johnston, 259, note 34.

well; in the end, a smaller wing was constructed and the row looking out to the west square left intact.<sup>128</sup>

2. Outbuildings: Whatever outbuildings existed before 1905 were removed for the construction of the gallery, although the back dependencies of Nos. 1-5 West Mount Vernon Place line the alleyway and are likely used by the gallery today for storage or the mundane aspects of day-to-day operations. It is possible, moreover, that the rowhouses across Cathedral Street from the gallery – intended for the planned Center for Art and Technical Studies, Interactive Learning Center, and more exhibition space and at the very least for visiting scholars or other ancillary research needs – could be considered defacto outbuildings in regards to use and in relation to the gallery proper.<sup>129</sup>

### PART III. SOURCES OF INFORMATION

#### A. Early Views

Photographs or images of the Walters Art Gallery can be found in the Drawings & Archives, Avery Architecture and Fine Arts Library at Columbia, in the Peabody Archives, in the collections of the Maryland Historical Society and Enoch Pratt Free Library, in back issues of the *Baltimore Sun*, and as illustrations to some of the Walters's *Annual Reports*.

#### B. Interviews

Staff members at the Walters have been particularly helpful, though not formally interviewed. These include Chris Henry, Nancy Patterson, and Bill Johnston.

#### C. Bibliography

##### Repositories:

AIA Library, Washington D.C.

Baltimore City Land Records, Baltimore City Courthouse.

Avery Architecture and Fine Arts Library, Columbia University, New York.

Library and Archives, Walters Art Museum.

Library and Special Collections, Maryland Historical Society.

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<sup>128</sup>Power, "High Society," 200-16; "Mr. William T. Walters," *Harper's Weekly* (1 December 1894), "Some Things Worth Knowing About the Walters Art Gallery," pamphlet, n.d., "Walters Art Fund Thought Restricted to Own Museum," *Baltimore Sun* (11 December 1931), Kenneth Sawyer, "Walters - Thesaurus of Treasure," *Baltimore Sun* (24 July 1955), Frank P.L. Somerville, "Institutions Expanding," *Baltimore Sun* (24 September 1966), and G. Owens, "Great Expansion Is Due for City's Fine Gallery," *Baltimore Sun* (30 November 1966), Clipping files, EPFL.

<sup>129</sup>Gunts, "Walters Buys Townhouses for Possible Expansion," 1C, 4C.

Maryland Room, Enoch Pratt Free Library.

Manuscripts and Archives, Yale University, New Haven, CT.

Secondary Sources:

Baltimore *Sun*, var. dates.

Dorsey, John. *Mount Vernon Place*. Baltimore: Maclay & Associates, 1983.

*Grove Dictionary of Art*. S.v., "Delano and Aldrich."

Johnston, William R. *William and Henry Walters, the Reticent Collectors*. Baltimore and London: Johns Hopkins University Press in association with the Walters Art Gallery, 1999.

D. Likely sources not yet investigated

Records of the Mayor and City Council in the Baltimore city archives would be enlightening, or at least promise to be. Similarly, going through the un-catalogued papers of William Delano at Columbia and Yale Universities might prove elucidating but then again may not yield any more details on the 1905-08 project than were recounted in the *Reminiscences*.

PART IV. PROJECT INFORMATION

This recording project was sponsored jointly by the Commission for Historical and Architectural Preservation, Baltimore (CHAP) and Maryland Historical Trust (MHT), together with the Historic American Buildings Survey/Historic American Engineering Record division of the National Park Service. The documentation of Mount Vernon Place was undertaken by the Historic American Buildings Survey/Historic American Engineering Record (HABS/HAER), E. Blaine Cliver, Chief of HABS/HAER, under the direction of Paul D. Dolinsky, Chief of HABS, and Catherine C. Lavoie, HABS Senior Historian. The Mount Vernon Place documentation project was initiated in 2003 by the Washington, D.C., office of HABS/HAER. The project historians were Lisa P. Davidson, James A. Jacobs, Catherine C. Lavoie, Martin J. Perschler, and Virginia B. Price. The photographs were taken by James Rosenthal, HABS Photographer, and by Walter Smalling, independent contractor. The report on the Walters Art Gallery was written by Virginia B. Price in 2004-05.

ADDENDUM TO:  
WALTERS ART GALLERY  
(Walters Art Museum)  
600 North Charles Street  
Baltimore  
Independent City  
Maryland

HABS MD-1209  
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PHOTOGRAPHS

HISTORIC AMERICAN BUILDINGS SURVEY  
National Park Service  
U.S. Department of the Interior  
1849 C Street NW  
Washington, DC 20240-0001