

What's Out There[®] Baltimore



Welcome to *What's Out There*® Baltimore organized by The Cultural Landscape Foundation® (TCLF)

This guidebook provides photographs and information about more than two dozen examples of the region's rich cultural landscape legacy, many of which were featured in *What's Out There Weekend Baltimore*, September 21-22, 2024, a weekend of free, expert-led tours.

The city traces its roots to three early settlements: Baltimore Town (1730), Jones Town (1732), and Fells Point (1761). Following the annexation of Jones Town and Fells Point in 1745 and 1773, respectively, Baltimore Town developed rapidly.

At the dawn of the nineteenth century, the city's economy shifted towards manufacturing and in 1812 surveyor Thomas Poppleton was engaged to map the city and plan its future development. The city became substantially fortified during this period and Fort McHenry famously withstood an attack by the British during the Battle of Baltimore in 1814 (part of the War of 1812). Following the incorporation of the Baltimore and Ohio Railroad in 1827, the city's railway industry expanded, and communities of laborers formed thriving neighborhoods around industrial centers.

Beginning in the mid-nineteenth century reformers pushed for the creation and expansion of public parks, including Druid Hill and Patterson Parks. Formed in 1889, Baltimore's Municipal Art Society collaborated with the Parks Board to establish Latrobe and Wyman Parks in 1902. That year the Society hired Olmsted Brothers to develop a new city plan. The firm's 1904 *Report Upon the Development of Public Grounds for Baltimore* called for the creation of a system of parkways and stream valley reserves, shaping development throughout the early twentieth century.

In 1918 the city increased in size from 30 to 92 square miles and by 1939 the northeastern suburbs included more than 14,000 housing lots. Development increased following World War II as veterans relocated outside the city. By 1959 Baltimoreans had formed the Greater Baltimore Committee in hopes of revitalizing the city center and in 1967 Wallace,

McHarg, Roberts and Todd was contracted to redevelop the city's Inner Harbor. The 1980s saw the emergence of a nationwide park renaissance and several Baltimore parks were rehabilitated, including Druid Hill, Carroll, and Patterson Parks.

In 2009 the U.S. Congress designated 22 square miles within the city as a National Heritage Area. Except for the suburbs of Roland Park and Sudbrook Park, all the landscapes included in *What's Out There Baltimore* are located within its bounds.

This guidebook is a complement to TCLF's online digital *What's Out There Cultural Landscapes Guide to Baltimore*, produced in partnership with the National Park Service, which includes a history of the city and nearly 60 profiles, along with overarching narratives, maps, historic photographs, and biographies. This print guidebook and the digital guide dovetail with TCLF's web-based *What's Out There*, the nation's most comprehensive searchable database of cultural landscapes. Profusely illustrated and carefully vetted, the database currently features 2,700 sites, 13,000 images, and 1,200 designer profiles. It has been optimized for mobile devices and includes *What's Nearby*, a GPS-enabled feature that locates all landscapes within a given distance. A special word of thanks is owed to all who participated in the creation of the guidebook and online guide. We are likewise grateful to the site stewards, volunteers, sponsors, and other friends of TCLF who made the guidebook and tours possible. We appreciate your interest in *What's Out There Baltimore* and hope you will enjoy experiencing the region's unique and extraordinary landscape legacy.

Sincerely,



Charles A. Birnbaum, FASLA, FAAR
President and CEO, The Cultural Landscape Foundation

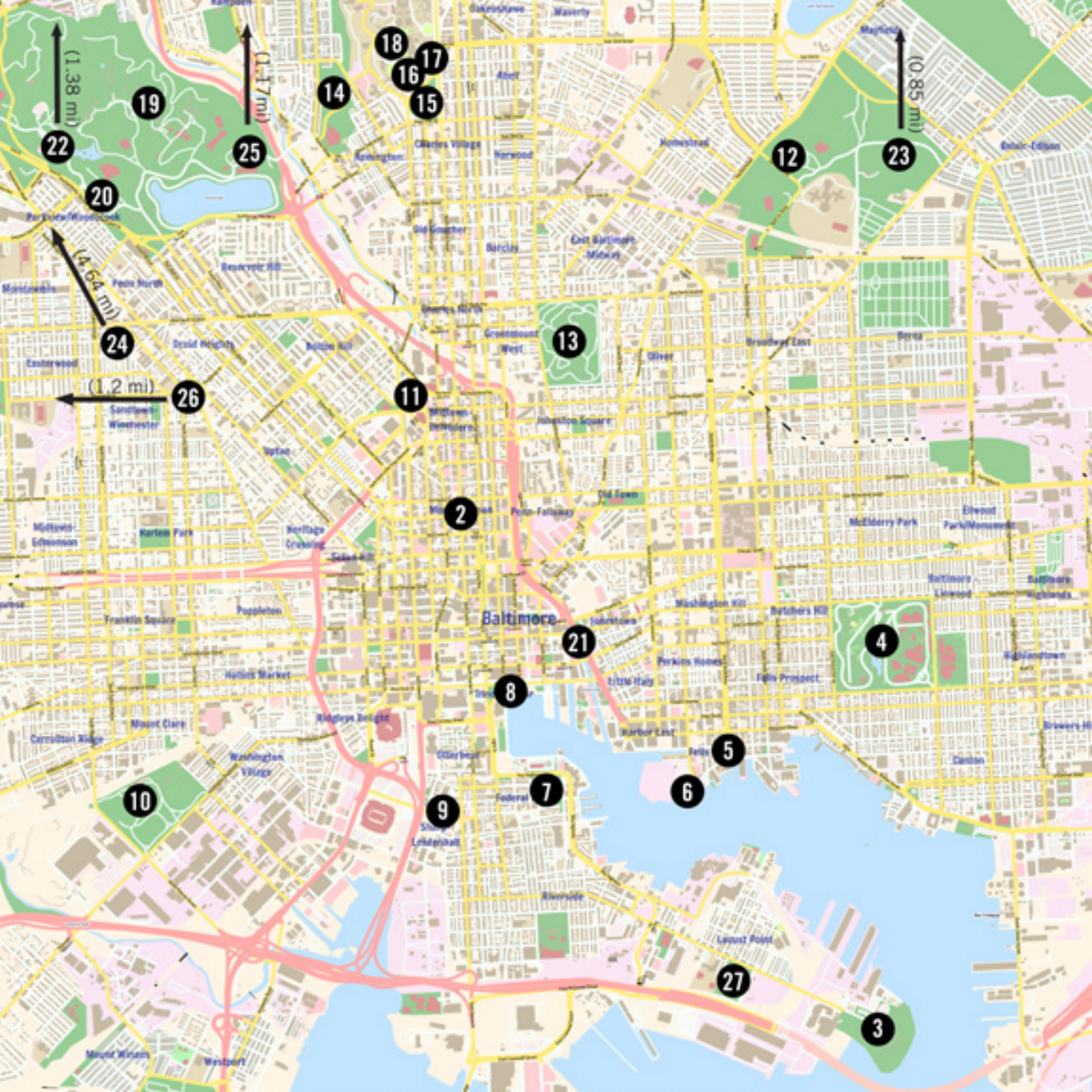


The Cultural Landscape Foundation® (TCLF)

TCLF is a 501(c)(3) non-profit founded in 1998 to connect people to places. TCLF educates and engages the public to make our shared landscape heritage more visible, identify its value, and empower its stewards. Through its website, publishing, lectures and other events, TCLF broadens support and understanding for cultural landscapes. TCLF is also home to the *Cornelia Hahn Oberlander International Landscape Architecture Prize*®.

tclf.org

View of Baltimore City, Looking South. Print by E Sachse & Company, 1872, image courtesy the Library of Congress.



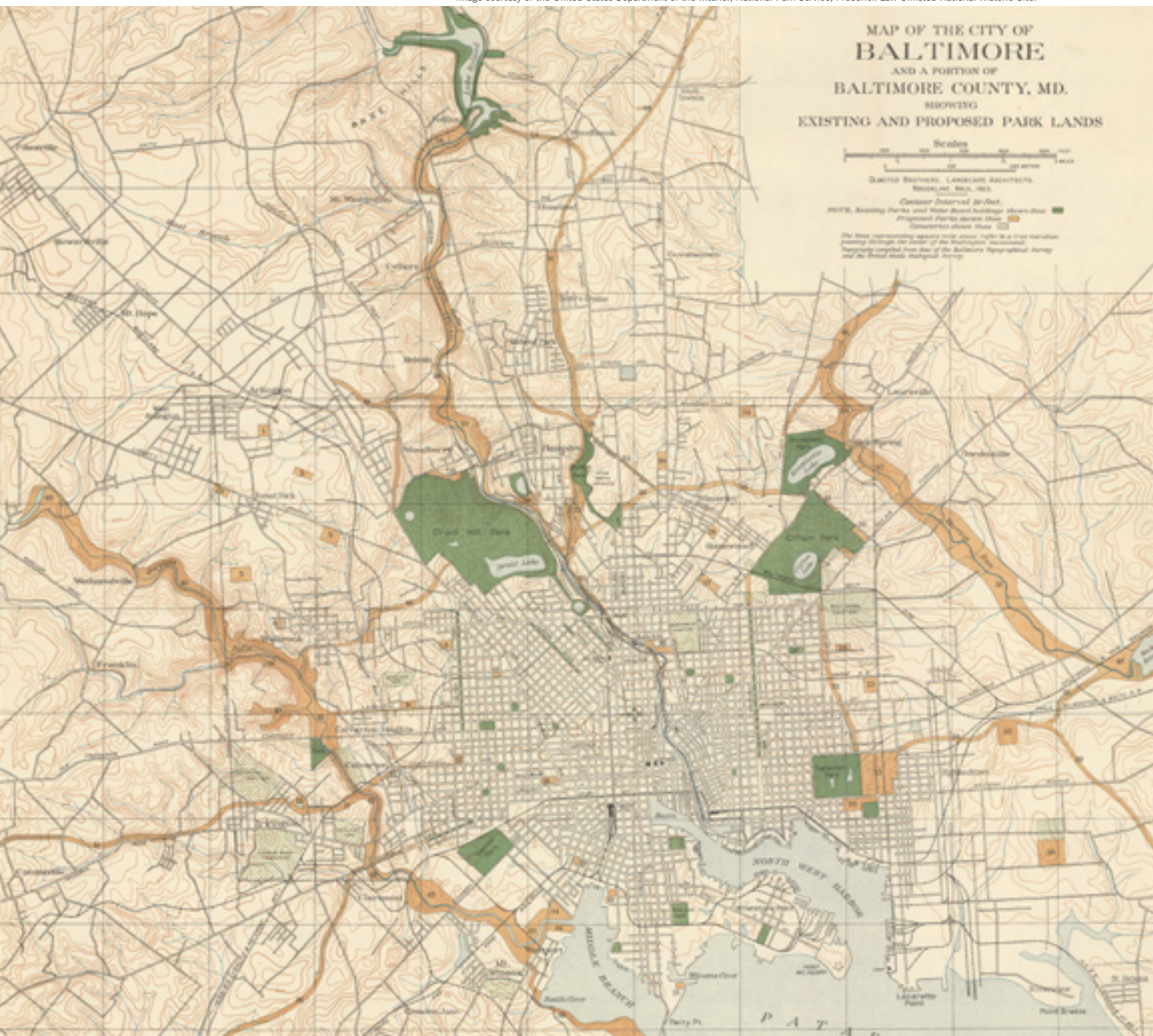
Mount Vernon Place

Photo by Barrett Doherty.

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Image courtesy of the United States Department of the Interior, National Park Service, Frederick Law Olmsted National Historic Site.



Baltimore Plan of 1904

In 1902 Baltimore's Municipal Art Society and the city's Park Board president, Major Richard Venable, jointly commissioned Olmsted Brothers to create a municipal park system plan. Influenced by City Beautiful movement principles, civic leaders believed that a park system could provide Baltimoreans more access to natural and recreational space, thus improving both their mental and physical health while directing urban growth away from the city center and toward the northwest suburbs. The resulting plan (1904) envisioned an interconnected system of "parked" (planted) boulevards linking Druid Hill Park to other large parks and newer recreational areas encircling the city, including land recently purchased for Gwynns Falls, Wyman, Swann, and Latrobe Parks. These green corridors were intended to connect public spaces along the route, including playgrounds, squares, and stream valley reserves.

Among the plan's significant results were the creation of three parkways—the Alameda, the 33rd Street Boulevard, and Gwynns Falls Parkway—and the development of the new Wyman, Swann, and Latrobe Parks. Improvements were also made within existing parks, including Druid Hill, Clifton, and Patterson Parks, and stream valley reserves were established within Wyman Park, Jones Falls, and Gwynns Falls. The plan was largely overseen by Frederick Law Olmsted, Jr., and his colleagues P.R. Jones and Percival Gallagher, all of whom worked with Venable and William Manning.

Nevertheless, the park system was slow to develop. A 1904 fire destroyed much of downtown, delaying the project for two years. Budget cuts and rapid urban growth presented further challenges to the original plan. In a follow-up report by Olmsted Brothers (1926), the firm's Henry Hubbard called for the creation of more parkways and stream valley reserves using lands gained in a 1918 annexation. Despite a lack of funding, the addition of Leakin Park to Gwynns Falls Park was one direct outcome.

Historical Name:
Report Upon the Development of
Public Grounds for Baltimore

Landscape Type:
Public Park –
Park System

Landscape Style:
Picturesque

Designed By:
Percival Gallagher
Henry Vincent Hubbard
Percy Reginald Jones
William Manning
Olmsted Brothers
Frederick Law Olmsted, Jr.
Richard Venable

Related Landscapes:
Carroll Park
Clifton Park
Druid Hill Park
Gwynns Falls - Leakin Park
Latrobe Park
Mount Vernon Place
Patterson Park
Wyman Park
Wyman Park Dell

Mount Vernon Place

Historical Name:

Washington Place

Landscape Category:

Designed Landscape

Landscape Type:

Public Park –
Greens / Commons / Squares

Landscape Style:

Beaux-Arts / Neoclassical

Designed By:

Carrère and Hastings
Robert Mills
OLIN
Olmsted Brothers
Frederick Law Olmsted, Jr.
Frederick Law Olmsted, Sr.

Related Landscapes:

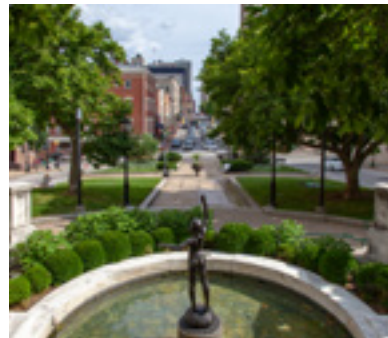
1903 Group Plan
Baltimore Plan of 1904

In 1810 the General Assembly of Maryland authorized the erection of the nation's first monument to George Washington. A design by architect Robert Mills was selected in 1813, and the monument was built from 1815 to 1829 on a parcel of land (donated by politician and Revolutionary War veteran John Eager Howard) axially aligned with Charles Street, north of downtown. The monument comprises a 165-foot-high Tuscan column placed on a square pedestal and capped with a fifteen-foot-high stone statue of George Washington.

In 1831 four one-block-long, rectangular parks were laid out in a cruciform arrangement along Monument and Charles Streets, radiating out from the monument. This collection of open spaces became known as Mount Vernon Place. Originally open lawns, the squares were altered multiple times in subsequent decades. Frederick Law Olmsted, Sr., redesigned the north and south squares, removing fences and installing additional plantings. Robert Garrett and William Walters redesigned the west square in 1884, adding sculptures and a fountain. In 1916 the Beaux Arts architects Carrère & Hastings transformed the squares, introducing fountains, stairs, and balustrades. The dramatic effect of the squares and monument, coupled with Howard's new Greek Revival home built to the northeast in 1829, helped establish Mount Vernon Place as an affluent neighborhood, which would soon attract cultural institutions, including the Walters Art Gallery and the Peabody Library.

In 2009, the non-profit Mount Vernon Place Conservancy engaged OLIN landscape architects to prepare a masterplan. Managed by a public-private partnership, the site was rehabilitated in 2015.

The Mount Vernon Place Historic District was listed in the National Register of Historic Places and designated a National Historic Landmark in 1971.



Photos by Barrett Doherty.

Fort McHenry National Monument & Historic Shrine

This National Park Service-managed coastal fortification, designed by French civil engineer Jean Foncin, is famous for surviving an overnight bombardment by the British navy in September 1814, which inspired Francis Scott Key to write the poem that later became the U.S. national anthem. Completed in 1803, it occupies the eastern tip of the peninsula formed by the Patapsco River, previously the site of the Revolutionary War-era Fort Whetstone, and features earthen and brick ramparts in the form of a pentagon with a bastion at each of its five points. The battlements enclose a parade ground, barracks, a guardhouse, and an ammunition magazine. A V-shaped ravelin, added in 1813, extends from the fort's primary entrance and points northeast. An outer array of breast-height earthen walls, added in 1836, wraps from the ravelin to the southwestern point of the fortification. Along with protecting Baltimore and its harbor, the fort was a military prison during the Civil War, public park in the early twentieth century, hospital during World War I, and Coast Guard training center during World War II.

The overall spatial organization of the nineteenth-century outpost and its secondary structures remains intact. The fort's sodded earthworks drop into mostly open lawn, which slopes slightly downward as it extends to the seawall; canopy trees with limited understory grow in clusters at the water's edge of the 43-acre site. Statues of George Armistead (the fort's commander during the 1814 battle) and the Greek figure Orpheus stand apart from the fort, the latter referencing the site's role as inspiration for Francis Scott Key. Curvilinear pedestrian paths traverse the landscape and provide access to the visitor center, fort, and grounds along the seawall. Fort McHenry, a national monument and historic shrine since 1939, was listed in the National Register of Historic Places in 1966.

Landscape Category:

Designed Landscape
Historic Site

Landscape Type:

Institutional Grounds –
Religious Institution

Designed By:

Jean Foncin



Photos by Barrett Doherty.

Patterson Park

Landscape Category:
Designed Landscape

Landscape Type:
Public Park –
Neighborhood Park

Landscape Style:
Picturesque

Designed By:
Augustus Faul
George A. Frederick
Charles Hazlehurst Latrobe
Olmsted Brothers
Frederick Law Olmsted, Jr.

Related Landscape:
Baltimore Plan of 1904

The origin of this 137-acre park dates to 1827 when William Patterson, a wealthy Irish merchant, donated six acres of land for a “public walk.” The acreage included Hampstead Hill, a prominent defensive position in the War of 1812. The site was formally dedicated as a city park in 1853. In 1860 Baltimore’s Park Commission purchased 29 acres for the park’s expansion, but improvements were delayed when the site became a Union military encampment (Camp Washburn) with a hospital during the Civil War. Augustus Faul, the first general superintendent of the city’s parks, subsequently designed the newly expanded grounds to include meandering gravel paths, a serpentine carriage drive, stands of trees, and a lake for boating. The park was expanded several times following the Civil War, with the size of the lake increased and many tulip poplars planted. In 1865–1866 George Frederick, Baltimore City Hall’s architect, was tasked with designing the park’s first structures, including the marble fountain and gatehouse. A superintendent’s house was built near the Lombard Street entrance in 1866. In the 1890s Charles Latrobe, an engineer and general superintendent of parks, established a carriage drive through the recently expanded grounds and built the 60-foot-tall Pagoda (originally called the Observation Tower) on the site of Hampstead Hill. The Patterson Park Conservatory (Baltimore’s first public conservatory) was built within the park in 1876, rebuilt in iron and glass in 1904, and razed in 1948. From 1905 to 1918 Olmsted Brothers added recreational facilities in the eastern section of the park, including a major expansion east of Linwood Avenue on land acquired in 1908. These facilities included a field house, bath house, playgrounds, and several playing fields—all surrounded by curvilinear walking paths lined with linden trees. Patterson Park was listed in the National Register of Historic Places in 2002.



Photo by Barrett Doherty.



Fells Point Historic District

Historical Name:
Fells Point

Landscape Category:
Vernacular Landscape

Designed By:
Edward Fell

One of the city's oldest neighborhoods and a significant part of its maritime history, Fells Point took its name from Quaker William Fell, who settled near a hook-shaped peninsula along the Patapsco River due to its deep water and proximity to timber. By 1761 his son Edward had planned the neighborhood's gridded streets and begun selling plots in the area, which soon became a hub of colonial commerce and Baltimore's primary port. Covering 75 acres, the district is defined by its densely packed, 2.5-story row houses, built throughout the nineteenth century. Wharfs, shipyards, and warehouses lined the waterfront and contributed to the industrial and commercial activity that spurred Baltimore's growth.

Fells Point became a diverse community that housed and employed European immigrants and African Americans, including Frederick Douglass, who spent his youth in the shipyards as a caulker and learned to read and write before escaping enslavement in 1838; Douglass returned to the neighborhood in his later years, purchasing real estate and renting row houses to African Americans. Fells Point was also the site of the first African American-owned shipyard and union, organized by Isaac Myers in 1866.

No longer an industrial port, the waterfront is now an entertainment destination dotted with condominiums, shops, and restaurants, while the many intact row houses have become fashionable residences. The neighborhood's open spaces consist of paved walkways along the waterfront and Broadway, which bifurcates the neighborhood as it runs from north to south. Thames Street Park, to the southeast, includes a playground and open lawn bordered by shade trees, and the five-acre Frederick Douglass-Isaac Myers Maritime Park, a riverfront landscape at the southwestern tip of the peninsula, marks the historic site of Chase's Wharf. The Fells Point Historic District was listed in the National Register of Historic Places in 1969.



Photos by Barrett Doherty.

Frederick Douglass - Isaac Myers Maritime Park

This five-acre riverfront landscape, a park since 2006, is located on the site of Chase's Wharf. The wharf is named for Thorndick Chase who bought the property in the Fells Point neighborhood in 1798. The Chase family became successful merchants in the coffee, flour, and tobacco trades. As business increased, numerous brick and wood-frame structures were built on the site, including warehouses, office buildings, and residences. In 1873 the property was sold to the Baltimore and Ohio Railroad, after which many of its structures were used as coffee warehouses. In 1993 the wharf's last extant warehouse, an 1840s-era building called the Sugar House, caught fire, destroying the roof and top floor. The city and the Living Classroom Foundation acquired the property in the late 1990s. Michael Vergason Landscape Architects transformed the wharf into a maritime park and the warehouse was restored and converted into a museum honoring the city's African American maritime history.

Located at the southwestern tip of Fells Point, the park is mostly paved in red brick. White concrete insertions in the pavement trace the outlines of past homes, warehouses, and other industrial buildings. Within the tracings is a modest stand of trees, a group of low, concrete blocks for seating, and a bronze bust of Frederick Douglass by Marc Andre Robinson resting directly on the pavement. Immediately west of the park is a working historic marine railway. To the east are two three-story brick structures—one completed in 2006 that functions as a "living classroom," the other a restored nineteenth-century warehouse that has been converted into a museum. To the south, the park's brick paving gives way to a wooden dock that wraps around to the east and extends out into a pier.

Historical Name:
Chase's Wharf

Landscape Category:
Designed Landscape

Landscape Type:
Public Park

Landscape Style:
Postmodernist

Designed By:
Marc Andre Robinson
Michael Vergason
Landscape Architects

Related Landscape:
Fells Point Historic District



Photos by Barrett Doherty.

Federal Hill Park

Photo by Barrett Doherty.



Rising some 80 feet above Baltimore's Inner Harbor, this natural landmark was named Federal Hill in 1788 after Baltimoreans held a celebration there for Maryland's ratification of the U.S. Constitution. The summit of has been used as an overlook throughout the city's history and affords panoramic views of Inner Harbor and downtown. A marine observatory was built there in 1795 under the guidance of U.S. Navy Captain David Porter so that ships' arrivals could be signaled to merchants and residents; the original observatory was replaced by a Victorian-era tower, which was destroyed by a storm in 1902. The site was an important military position during the War of 1812 (monuments for military leaders George Armistead and Samuel Smith sit atop the hill today), and the Union army occupied and fortified the site during the Civil War. Recognized for its abundance of clay and sand, the hill was quarried throughout the nineteenth century, leaving underground tunnels later used for storage.

In 1880 the city purchased the 8.5-acre site and dedicated it as Federal Hill Park. The hilltop plateau continues to attract visitors to its stunning views of the city and harbor. The mound-like park rises several feet above the street on its southern border, while the lawns facing the harbor to the north and east slope dramatically down before meeting a six-foot-high stone retaining wall. The hilltop's outermost walkway echoes the rectangular form of the ridge, while an inner path curves through the grounds and circles a central lawn and playground. Federal Hill Park is a contributing feature to the Federal Hill Historic District, listed in the National Register of Historic Places in 1970.

Historical Name:
Federal Hill

Landscape Category:
Designed Landscape
Historic Site

Landscape Type:
Public Park –
Neighborhood Park

Designed By:
George A. Frederick



Photos by Barrett Doherty.



Inner Harbor

Landscape Category:
Designed Landscape

Landscape Type:
Waterfront Development

Landscape Style:
Modernist

Designed By:
Thomas Balsley and Associates
Vlastimil Koubek
Hord Coplan Macht
Ian McHarg
I.M. Pei
Thomas Abbott Todd
Wallace McHarg Roberts & Todd

One of the earliest examples of a post-industrial waterfront redevelopment, this site covers some of the city's most significant shoreline, which contributed to its growth as a major center of commerce and industry. The area began to suffer from neglect in the mid- twentieth century in the wake of postwar suburban growth at the city's fringes. To revive the waterfront, the city engaged the design firm Wallace McHarg Roberts & Todd (WMRT) to create a long-range redevelopment plan with the ambition of refocusing activity towards the historic core. The WMRT plan, adopted in 1967, initially included 240 acres of land along the harbor.

From its northeast edge at Jones Falls, the site wraps around the historic waterfront to its southern extent below Federal Hill. While buildings were generally kept to a minimum to avoid shadows notable exceptions include the Transamerica Life Insurance Company commercial building (1975) and the World Trade Center (1977) designed by architects Vlastimil Koubek and I.M. Pei, respectively. Several cultural attractions, including the USS Constellation, Harborplace, and the National Aquarium, populate the finger-like piers along the northern edge and are linked by a network of red-brick promenades, which often skirt the waterfront, unobstructed by railings. Pedestrian paths and open, flexible public spaces trace the bulkheads near the water and afford views of both the harbor and the city. The site's western edge includes the centrally located West Shore Park, designed by architects Hord Coplan Macht and landscape architects Thomas Balsley and Associates (now SWA/Balsley) in 2007.

In 2014 the city announced the Inner Harbor 2.0 Master Plan, which envisioned, among other things, the redevelopment of Rash Field (along the southern stretch of the harbor) and the redesign of McKeldin Square, whose signature Modernist fountain, designed by Thomas Todd, has since been removed.

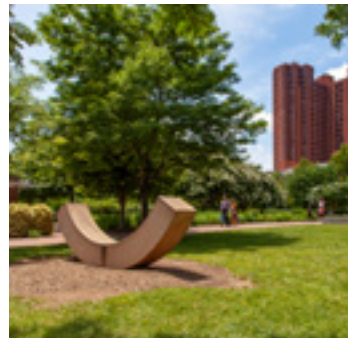


Photo by Barrett Doherty.



Historic Sharp Leadenhall

Landscape Category:
Vernacular Landscape

Located between Hannover Street and I-395, this 45-acre neighborhood incorporates a portion of a larger South Baltimore community established by formerly enslaved African Americans and German immigrants in the late eighteenth century. The community was home to prominent African American intellectuals and institutions and likely played a role in the Underground Railroad. In 1789 the Maryland Society for the Promotion of the Abolition of Slavery (a.k.a. the Baltimore Abolitionist Society) was established in the community. In 1897 the society opened the African Academy of Baltimore, the nation's first school built for African Americans.

Bordered by railroad tracks (to the west), by the late nineteenth century industrialization increasingly characterized the neighborhood; more so following the opening of the Hannover Street Bridge in 1916 and a 1931 rezoning for heavy industry. In the 1960s urban renewal and highway projects altered the layout of the neighborhood, with 360 residences and 3000 people relocated in 1966. The construction of I-395 dramatically impacted the neighborhood, displacing 620 families (80 percent of whom were African American) between 1968 and 1974.

Today the densely developed neighborhood is crossed by streets and alleys that frame irregularly shaped blocks. The eastern portion of the community features nineteenth- and some rare eighteenth-century rowhouses bordered by narrow sidewalks planted with deciduous canopy trees. The north-south oriented Leadenhall Street serves as the neighborhood's western spine and is bordered by the 5.2-acre Solo Gibbs Park (1979) between Hamburg and West Streets. Opposite the park is the Leadenhall Baptist Church (1873), one of the city's oldest churches continuously used by an African American congregation. Immediately north of the neighborhood at the intersection of West Hill and Sharp Streets is an English elm, purportedly planted by Frederick Douglass. In 1979 the church was listed in the National Register of Historic Places.



Photos courtesy Baltimore Heritage.



Photo courtesy Mary Braman.

Carroll Park

Located approximately 1.5 miles west of downtown, this 170-acre park occupies a portion of the former 800-acre Georgia Plantation established in the mid-eighteenth century by Dr. Charles Carroll. In circa 1760, his eldest son, Barrister Charles Carroll, sited a Georgian mansion (Mount Clare) atop the property's prominent hill; his wife, Margaret Tilghman Carroll, designed the grounds. Contiguous with the mansion was a kitchen garden, while an orchard fanned radially outward down the southwestern slope. An ornate terraced garden, with a bowling green attached to the house, cascaded downward. The outermost expanse of the property was blanketed in woodlands and cultivated fields. The Carrolls owned several properties in the region and enslaved more than 70 people, including Richard Garrett, who was the plantation's head gardener.

In the early nineteenth century, portions of the property were sold, donated, or leased to industrial interests and during the Civil War the grounds included a Union army encampment. Beginning in 1890, the city incrementally acquired additional parkland and in 1902 engaged Olmsted Brothers. From 1904 to 1915 the firm improved the grounds, planned a curvilinear path system, introduced active recreational spaces, and near the park's center, designed sloping terrain planted with trees to complement the historic mansion and terraces. In 1923 a 35-acre, nine-hole golf course was built on the park's southwest portion, which became the focus of civil-rights protests before becoming desegregated in 1951.

Today the park's drives are lined with maples and oaks, while American lindens surround the eastern edge's playground. Remnants of a horse chestnut allée and a pair of elms near the Mount Clare mansion predate city ownership. In 1970 the mansion was listed in the National Register of Historic Places and designated a National Historic Landmark, and in 2005 was listed in the National Underground Railroad Network to Freedom.

Historical Name:
Mount Clare
Georgia Plantation

Landscape Category:
Designed Landscape

Landscape Type:
Public Park –
Neighborhood Park

Landscape Style:
Picturesque

Designed By:
Margaret Tilghman Carroll
James Frederick Dawson
Richard Garrett
Percy Reginald Jones
Olmsted Brothers
Frederick Law Olmsted, Jr.

Related Landscape:
Baltimore Plan of 1904



Photos by Barrett Doherty.



Pearlstone Park

Landscape Category:
Designed Landscape

Landscape Type:
Public Park –
Neighborhood Park

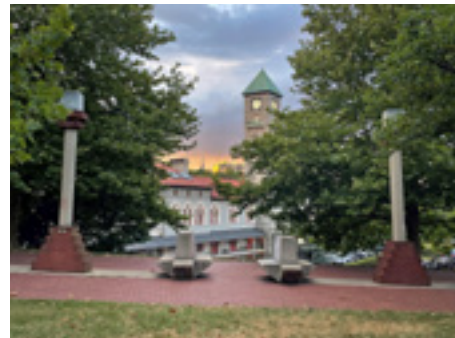
Landscape Style:
Postmodernist

Designed By:
Scott Burton
James Reed Fulton
Robert Goldman

Situated in Midtown, this two-acre, irregularly shaped park was established in 1985 to complement Joseph Meyerhoff Symphony Hall (1982), located opposite West Preston Street. Commissioned by Meyerhoff's grandson, Richard Pearlstone, to commemorate his father, the park was designed by sculptor and performance artist Scott Burton, who conceived of the site as a total environment, in collaboration with landscape architect James Reed Fulton and architect Robert Goldman. Framed by three linear streets, sidewalks, and a railroad track, it lies immediately south of Mount Royal Station (1896), the southernmost portion of the Maryland Institute College of Art's campus.

The park is sited atop a pre-existing curvilinear slope that descends toward Mount Royal Station's brick entry drive. Echoing the contours of the landform, a generous, arced brick promenade is sited at the rise's crest. Paved with a herringbone pattern, recalling the plaza at Symphony Hall, it is divided by a concrete centerline. The promenade is furnished with twelve minimalist double-sided cast concrete seats aligned with twelve free-standing, lantern stanchions set atop ziggurat brick bases. Three obliquely oriented, concrete linear paths meet the promenade, framing geometric lawn panels which are planted with deciduous trees, including honey locust, oak, and maple, grouped to enhance visual connectivity between the park and symphony hall. At the park's perimeter, each path is anchored by geometric brick aprons of different sizes, inviting visitors into the park. The southwestern apron includes a square, concrete bench designed by Burton. At his insistence the park was never fenced thus ensuring visual and spatial access and connectivity.

Rehabilitated in 2008, the park is noted as among Burton's early extant public landscapes.



Photos Courtesy of Baltimore City Recreation & Parks.

Clifton Park

Landscape Category:
Designed Landscape

Landscape Type:
Public Park –
Neighborhood Park

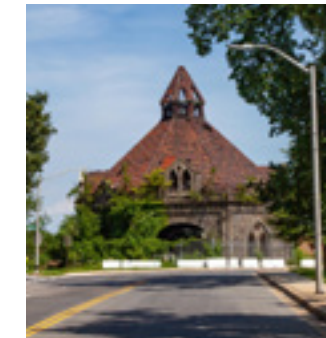
Landscape Style:
Picturesque

Designed By:
Alexander Campbell
Alden Hopkins
Johns Hopkins
Percy Reginald Jones
Olmsted Brothers
Frederick Law Olmsted, Jr.

Related Landscape:
Baltimore Plan of 1904

This 267-acre neighborhood park in northeast Baltimore operated as a farm in the eighteenth- and early-nineteenth centuries. In 1838 businessman and philanthropist Johns Hopkins purchased the land and began adapting the property into his summer residence, converting the former agricultural grounds into a carefully designed estate and the farmhouse (originally built in approximately 1803 for Captain Henry Thompson) into an Italianate villa. The estate included extensive lawns surrounding the mansion, informal groupings of trees, decorative displays of shrubs and flowers, and a boating lake to the east, while sinuous carriage drives and paths lined with ornamental statuary wound through the picturesque landscape.

Upon Hopkins' death in 1874, the land was placed in a trust to become Johns Hopkins University, but a site to the west was ultimately chosen for the campus. The Hopkins-built lake was removed, and in 1888 the city, which had acquired the property, constructed a series of rectilinear roadways and an elliptical reservoir occupying 44 acres. The reservoir was later filled, and the land used for a high school. Between 1895 and 1917, the city made numerous changes to the site, restoring and augmenting many of Hopkins' gardens and structures. In 1904 Olmsted Brothers issued its comprehensive report for Baltimore, which prompted the building of the 33rd Street parkway and The Alameda, continuous green spaces that linked Clifton Park to Wyman Park. The firm also added recreational facilities and reorganized roadways in Clifton Park. A golf course designed by Alexander Campbell was constructed on the park's north side in 1916, and the Mother's Garden, designed by the city's Department of Parks and Squares, was installed in 1928, with five flagstone paths radiating outward from a pavilion atop a small hill and plots planted with ornamentals, including rhododendrons, phlox, and zinnias. Clifton Park was listed in the National Register of Historic Places in 2007.



Photos by Barrett Doherty.

Green Mount Cemetery

Photo by A.W. Brownman.



Occupying 68 acres of hilly terrain to the north of downtown Baltimore, the cemetery was established by the General Assembly of Maryland on March 15, 1838 and was dedicated on July 13, 1839. Inspired by a visit to Mount Auburn Cemetery in Cambridge, Massachusetts, tobacco merchant Samuel Walker led the efforts to build the city's first rural cemetery. The site was formerly the estate of Robert Oliver, another local merchant. Benjamin H. Latrobe, Jr., laid out the grounds, which consist of grassy hillsides scattered with large canopy trees and a series of curving cobblestone paths. The pathways were varied in width to accommodate both carriage and pedestrian traffic, also demarcating the irregular, curved sections of burial plots.

The cemetery is entered near the southwest corner via a Gothic-style gatehouse with twin towers and stained-glass windows, designed by Robert Cary Long, Jr. Views from the gatehouse include the main façade of a Gothic-style chapel designed by Riggan Buckler and G. Corner Fenhagen. Surrounded on all four sides by a low brick wall topped by a chain-link fence, the cemetery also contains a wide variety of memorial sculptures, including those by William Henry Rinehart and Hans Schuler. Numerous notable persons are interred with the cemetery, from the famous to the infamous.

Still active 185 years after its dedication, the site includes more than 65,000 graves and remains a peaceful, sylvan reprieve, affording borrowed views of the surrounding row houses. Green Mount Cemetery was listed in the National Register of Historic Places in 1980.

Landscape Category:
Designed Landscape

Landscape Type:
Cemetery –
Rural Cemetery

Landscape Style:
Picturesque

Designed By:
Riggan Buckler
G. Corner Fenhagen
Benjamin Henry Latrobe, Jr.
Robert Cary Long, Jr.
William Henry Rinehart
Hans Schuler



Photo courtesy Wikimedia Commons.



Photo courtesy Baltimore Heritage.

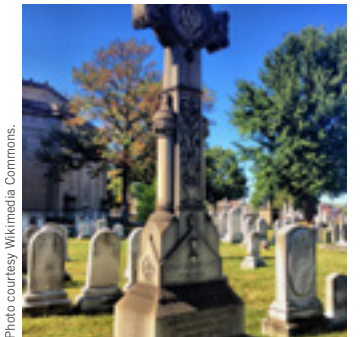


Photo courtesy Wikimedia Commons.

Wyman Park

Landscape Category:
Designed Landscape

Landscape Type:
Public Park –
Scenic Reservation

Landscape Style:
Picturesque

Designed By:
Percy Reginald Jones
James G. Langdon
Olmsted Brothers
Frederick Law Olmsted, Jr.

Related Landscape:
Baltimore Plan of 1904

This 88-acre park was originally part of the 120-acre Homewood Estate established by Charles Carroll, Jr., in 1802 and acquired by the Wyman family in 1839. In the early twentieth century William Wyman acquired additional land and donated 179-acres to Johns Hopkins University in 1902, stipulating that at least 30 acres be given to the city for a public park. In its 1904 Plan for Baltimore, Olmsted Brothers advised that most of the land, located within the Stony Run Valley west of the university, be used as a stream valley reserve. The city then extended the reserve's southern boundaries to enable a linkage to Druid Hill Park via the Gwynns Falls Parkway. Another portion of the land became the sixteen-acre Wyman Park Dell, intended to serve as an entrance to the valley from the southeast. In 1961 some 31 acres of parkland between Stony Run and St. Martins Drive were sold back to Johns Hopkins University for development.

Wyman Park is bounded by University Parkway on the north and Sisson Street to the south. Row houses and apartment complexes abut the site on its long western border, while Johns Hopkins University is located to the east. The landscape's irregular shape is determined by the Stony Run stream that winds through the park, which is populated with native beech, poplar, and oak trees. An unpaved walking path runs parallel to the streambed, retracing the route of the Maryland and Pennsylvania Railroad that traversed the valley from 1901 to 1958. Recreational fields are at the northern and southern entrances to the park. An overhead bridge passes over Stony Run at Remington Avenue, providing additional connectivity for neighborhoods to the east and west. San Martin's Drive curves from north to south along the park's eastern boundary, connecting to Wyman Park Dell.



Photos by Adaern.



Wyman Park Dell

Landscape Category:
Designed Landscape

Landscape Type:
Public Park –
Neighborhood Park

Landscape Style:
Picturesque

Designed By:
Mahan Rykiel Associates
Olmsted Brothers
Frederick Law Olmsted, Jr.
Adolph Alexander Weinman

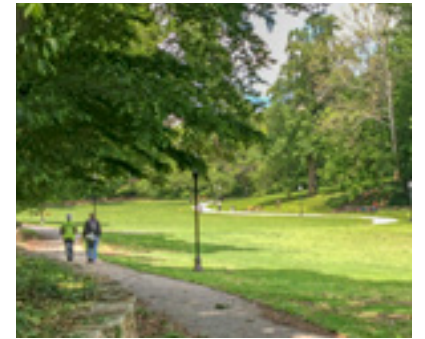
Related Landscape:
Baltimore Plan of 1904
Wyman Park

Bounded by North Charles Street and the Baltimore Museum of Art, the sixteen-acre Wyman Park Dell is a component of the larger 88-acre Wyman Park although the physical relationship between the two is not readily apparent. The parcel was originally part of the estate of Charles Carroll, Jr., which Samuel Wyman purchased in 1839. The land was given to Johns Hopkins University in 1902, along with Carroll's "Homewood House," which served as the university's faculty house, and a portion of the estate was donated to the city as a public park. In 1904 Olmsted Brothers prepared a report for the development of Baltimore's public parks, including Wyman Park. Much of the park capitalized on the mature vegetation and dramatic topography that flanked the Stony Run stream valley. In contrast, the design for the teardrop-shaped Dell (developed by Olmsted Brothers in 1911) comprised a sunken expanse of lawn encircled by a wooded slope, which buffered it from its rapidly urbanizing surroundings. Local stone was used to create dry-stacked retaining walls and grand stairs ascending to the surrounding streets. Arcing paths provided access throughout—and sweeping views of—the park.

In 1917 the Baltimore Museum of Art was relocated immediately northwest of the Dell. This, combined with the expansion of the Johns Hopkins campus, further isolated the Dell from the larger Wyman Park. In 1948 monuments to Robert E. Lee and Stonewall Jackson were installed on a plateau to the west of the lawn. Eleven years later the Union Soldiers and Sailors Monument (sculpted by Adolph Alexander Weinman in 1909) was relocated from nearby Druid Hill Park to a plateau on the southeast corner of the Dell. In 2006 Mahan Rykiel Associates developed a master plan for the Dell, which has been partially implemented. In 2017 the confederate monuments were removed by the city and the site was rededicated as Harriet Tubman Grove.



Photo by Eli Pousson, courtesy Baltimore Heritage.



Baltimore Museum of Art - Alan & Janet Wurtzburger Sculpture Garden

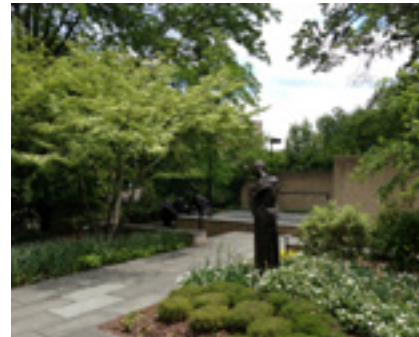
Landscape Category:
Designed Landscape

Landscape Type:
Institutional Grounds –
Cultural Institution

Landscape Style:
Modernist

Designed By:
George E. Patton

Designed in 1980 by George Patton, the 1.1-acre sculpture garden within the Baltimore Museum of Art was designed to hold the personal collection of the late Alan and Janet Wurtzburger. Providing a 100-year survey of sculpture, from figural to abstract, the collection was initially displayed at Timberlane, the Wurtzburgers' well-shaded private estate in Baltimore County. Nestled between the museum café and a parking lot, the irregularly shaped garden, home to 34 sculptures, is entered through a formal, iron-gated entrance framed by concrete walls that become asymmetrical planting beds. Echoing the verdant setting of the erstwhile estate, the walled-in garden, with its graduated bluestone terraces against the backdrop of the John Hopkins University dell, features plantings of birch, willow oaks, and boxwood. The perforated concrete walls, planting beds, and resultant enclaves provide a stark backdrop to the sculptures, many of which are by postwar artists, including Marino Marini, Jacques Lipchitz, and Ossip Zadkine. The focal point of the landscape is a fountain with a stepping-stone bridge and a two-level linear reflecting pool, which contains the ear-shaped Isamu Noguchi sculpture *Untitled* (1958). The large flower bed near the café and the pool accent the entrances and seating areas. Evergreen trees and hedges help to provide spatial definition and year-round greenery, while perennials and flowers offer a softer, colorful backdrop that changes through the seasons. The garden simultaneously acts as a transitional space to the Ryda and Robert H. Levi Sculpture Garden, which was installed on an adjacent plot outside the museum in 1988.



Baltimore Museum of Art - Ryda & Robert H. Levi Sculpture Garden

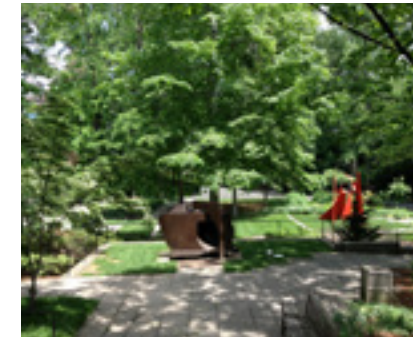
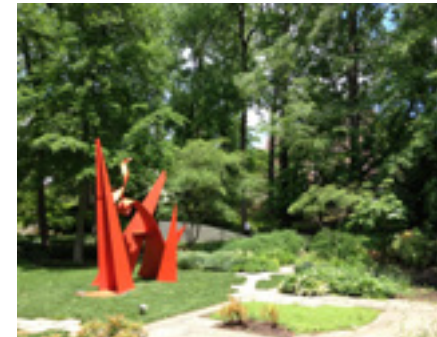
Landscape Category:
Designed Landscape

Landscape Type:
Institutional Grounds –
Cultural Institution

Landscape Style:
Modernist

Designed By:
Joseph Hibbard
Sasaki Associates
Hideo Sasaki

This two-acre wooded parcel was once part of the Homewood estate of Charles Carroll, Jr., whose grounds are presently occupied by the Baltimore Museum of Art and John Hopkins University. The university-owned plot remained undeveloped due to its steep inclines and irregular shape until it was leased to the museum and converted into the Ryda and Robert H. Levi Sculpture Garden, which opened in 1988. Designed by Joseph Hibbard of Sasaki Associates (now Sasaki), the sculpture garden comprises fourteen abstract works, dating mostly from the 1970s and 1980s, by minimalist artists, such as Michael Heizer, Anthony Caro, Ellsworth Kelly, and Joan Miró. The garden is reached via wide steps that descend from the Janet and Alan Wurtzburger Sculpture Garden, which occupies a terrace adjacent to the museum. The steps lead to a wide, paved balcony, which is both the setting for the first sculpture and a lookout to the remainder of the garden, which spreads out below to cover a terraced, bowl-shaped landscape ringed by tall beech and red oak trees. From the balcony, another staircase descends to a paved apron that connects to a network of flagstone pathways that allow visitors to circumambulate the site. The pathways follow the contours of the land, leading past benches and a wisteria-covered trellis to a sequence of installations, with some sculptures placed in alcoves and others set within discrete, manicured sections of lawn among the otherwise wooded site. The garden is characterized by carefully selected plantings and materials, its outer edges lined with darker plants, while the brighter, centrally located grasses further emphasize the site's steep contours.



Johns Hopkins University

Historical Name:

Homewood House

Landscape Category:

Designed Landscape

Landscape Type:

Campus –
Quadrangle Plan

Landscape Style:

Beaux-Arts / Neoclassical

Designed By:

Grosvenor Atterbury
Ayers Saint Gross
Percival Gallagher
George Gibbs, Jr.
Percy Reginald Jones
Warren H. Manning
William Manning
Michael Vergason
Landscape Architects
Olmsted Brothers
Frederick Law Olmsted, Jr.
John Harleston Parker
Arthur Asahel Shurcliff
Thomas W. Sears
Douglas H. Thomas Jr.

This 140-acre campus incorporates the 120-acre Homewood estate, established by Charles Carroll, Jr., in 1802 and acquired by the Wyman family in 1839. The institution was founded in 1876 in the Mount Vernon neighborhood and by 1894 required room for expansion. University board member William Wyman, then-owner of Homewood, partnered with his cousin William Keyser to reassemble the divided estate, which was then given to the university in 1902. In 1904 an advisory committee that included Frederick Law Olmsted, Jr., selected the architecture firm Parker and Thomas to design the new campus. Warren Manning submitted early planting plans, and in 1914 the Parker and Thomas plan was realized. From 1905 to 1917 Olmsted Brothers prepared myriad plans, designing two original quadrangles and the grading around academic buildings.

The original core of the campus was laid out in a 'T' comprising two adjacent, perpendicular quadrangles, crossed sparingly by walking paths and framed by Federalist-style buildings. Keyser Quadrangle (constituting the shorter, east-west axis) is bordered on the west by Gilman Hall, the university's first academic building, completed in 1915. Canopy trees line the quadrangle, framing views of the stately building. A brick-paved plaza connects the Keyser Quadrangle to Wyman Quadrangle (forming the longer, north-south axis) to the south. A circular drive marks the primary entrance to the campus from North Charles Street, passing the former Carroll residence, Homewood House (now a museum and National Historic Landmark).

Subsequent growth included a cluster of academic buildings directly to the north, Decker Quadrangle to the west; Freshman Quadrangle to the northeast; and Decker Gardens to the northwest.

In the early 2000s Ayers Saint Gross and Michael Vergason Landscape Architects prepared master plans that guided campus improvements, including the conversion of many paved roads to brick walkways and rehabilitation of the original entrance circle.



Photo by Barrett Doherty.



Druid Hill Park

Photo by Barrett Doherty.



In 1860 the city purchased Lloyd Nicholas Rogers' estate and surrounding land to create an expansive park. Landscape gardener Howard Daniels' design for it included a winding network of bridle trails, footpaths, and graveled carriage roads that linked a series of hilltop picnic groves, affording a variety of experiences and scenic views across the 745-acre site's rolling terrain. The third-oldest large U.S. municipal park, Druid Hill Park's design is heavily influenced by the English landscape tradition, with large clearings and expanses of lawn broken up by groves of trees and dotted with pavilions, with densely planted woodland fringes. The Rogers Mansion, sited on a hilltop, was converted by architect George Frederick into an Italianate pavilion that looks out over a sweeping lawn to the south. Another focal point is the promenade, an axial walk paved with brick in a basket-weave pattern and lined with flowers, benches, and linden trees.

Druid Lake, a 55-acre reservoir, was created in 1863 with the building of a large earthen dam. Ringed by a 1.5-mile-long path that provides views across the lake, it still provides much of the city's drinking water. The Maryland Zoo was established within the park in 1876 and over time expanded to 185 acres of the park's core. The Druid Hill Conservatory (now the Howard P. Rawlings Conservatory and Botanic Garden), designed by Frederick, was added in 1888. The 1904 citywide report by Olmsted Brothers called for parkways and boulevards that would link Druid Hill Park to newer parks in the city, including Wyman Park and Clifton Park. Other improvements within the park carried out by Olmsted Brothers include the numerous athletic facilities north of the lake. Druid Hill Park was listed in the National Register of Historic Places in 1973.

Landscape Category:
Designed Landscape

Landscape Type:
Public Park –
Large Municipal Park

Landscape Style:
Picturesque

Designed By:
Howard Daniels
Augustus Faul
George A. Frederick
Heritage Landscapes
Percy Reginald Jones
Charles Hazlehurst Latrobe
Olmsted Brothers
Frederick Law Olmsted, Jr.
Joyce J. Scott

Related Landscape:
Baltimore Plan of 1904



Photo by Nick Normal.



Photos by Barrett Doherty.



The Howard Peters Rawlings Conservatory & Botanic Garden

Historical Name:
Druid Hill Conservatory

Landscape Category:
Designed Landscape

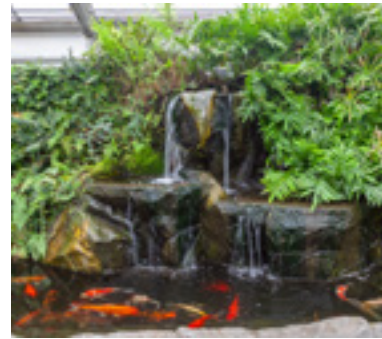
Landscape Type:
Botanical Garden

Landscape Style:
Beaux Arts / Neoclassical

Designed By:
George A. Frederick
Joyce J. Scott

Although Baltimore park commissioners selected land within Druid Hill Park to establish a botanical conservatory in 1875, the Druid Hill Conservatory, as it was originally known, did not open to the public until 1888. Architect George Frederick designed the building, modeling the structure after Kew Gardens in London, England. It consisted of a large Palm House and a smaller, adjoining Orchid Room. Three contiguous production greenhouses were constructed in the 1920s.

The conservatory and botanic gardens are situated on the western edge of Druid Hill Park. A stone plaza leading to the conservatory's entrance features a tiled mosaic of Druid Hill Park created by Baltimore artist Joyce J. Scott in 2010. As is typical of Victorian conservatories, the Palm House and the Orchid Room are built of iron, glass, and wood. Fifty-foot-high glass windows climb to form the Palm House's vaulted ceiling capable of accommodating tall, exotic plants. Beyond this, on axis, is the Orchid Room, flanked to the north and south by two glass-enclosed pavilions. The three production greenhouses form the eastern end of the complex. Outdoor gardens are located southeast of the conservatory. The 1.5-acre square space is bordered on three sides by hedges and native oak trees. A nineteenth-century sundial sits upon a stone base in the garden's center, which is surrounded by neatly arranged garden beds laid out in parallel rows. The conservatory closed in 2002 for renovations that included converting the three production greenhouses to display Mediterranean, tropical, and desert plants, respectively. It reopened in 2004 and was renamed The Howard Peters Rawlings Conservatory and Botanic Gardens. It is the second oldest steel-and-glass-framed building still in use in the United States and a contributing feature of the Druids Hill Park Historic District, listed in the National Register of Historic Places in 1973.



Jones Falls

Landscape Category:
Vernacular Landscape

Beginning as a small stream near Garrison, Maryland, and descending more than 250 feet over its course, Jones Falls runs nearly eighteen miles before flowing into the Inner Harbor. Beginning in the eighteenth century, the river became an important link in the Atlantic trade network. Because of its central location near the port and the many mills it powered, this waterway played a pivotal role in Baltimore's growth into a hub of industry. Maryland farmers used gristmills along the riverbank to have their grain milled into flour, which would then be sold in Baltimore's harbor. The industrial character of Jones Falls was reinforced in the early nineteenth century when advances in manufacturing, particularly the invention of the power loom, enabled cotton fabric manufacturing at a much larger scale. In 1830 the Northern Central Railway was built along the western bank of Jones Falls, allowing even larger quantities of raw material and finished products to pass through the region. Neighborhoods along the river, such as Hampden and Woodberry, quickly grew as the mills attracted a diverse immigrant workforce. Flooding was common along Jones Falls due to the intense industrialization and channelizing of the watercourse, and in 1914 an underground conduit was constructed to direct water to the Inner Harbor. Industry in the region declined throughout the twentieth century, with occasional production booms during World Wars I and II.

In the early 1960s the Jones Falls Expressway was built, its route along the Falls further isolating the watercourse from the city. While none of the Falls' mills remain operational, renewed interest in the region's industrial heritage has led to the adaptive reuse of many of the former mill structures. Efforts to restore the ecological conditions of the stream and reconnect it to other vibrant city landscapes are ongoing.

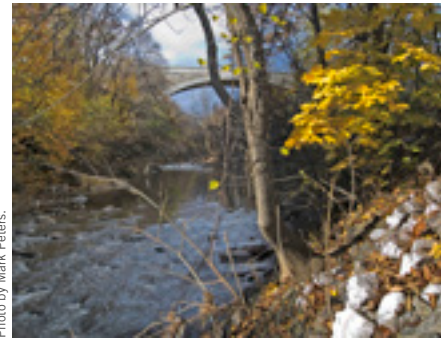


Photo by Mark Peters.



Photo by Colton Brown.



Photo courtesy the Chesapeake Bay Program.

Cylburn Arboretum

Landscape Category:
Designed Landscape

Landscape Type:
Arboretum
Garden and Estate
Public Park –
Neighborhood Park

Designed By:
George A. Frederick
Gerard Moudry
Jesse Tyson

Situated north of downtown Baltimore along the Jones Falls, this 200-acre property was purchased by in 1863 businessman Jesse Tyson who commissioned architect George Frederick to design and build a large country mansion in the Renaissance Revival style. Tyson planted many of the trees and established formal gardens and lawns, all set within the estate's natural woodlands. The property remained a private residence until 1942, when the city purchased it for use as a park. One year later, the city lent the mansion and grounds to the Department of Public Welfare, which administered it as a home for abandoned children until 1957. In 1954 the Cylburn Wildflower Preserve and Garden Center was established at the site as a place for the study of natural history, along with an herbarium. Volunteers subsequently created several miles of trails throughout the property and restored and rehabilitated the formal gardens. Working at Cylburn from 1958 to 1994, Gerald Moudry, the city's chief horticulturalist, helped to expand the site's original plantings into a sizable collection of native and exotic species.

In 1982 the property was renamed the Cylburn Arboretum, and in 2010 the Vollmer Visitor and Education Center opened. The mansion and its formal grounds are sited in a clearing within the heavily wooded site. A long driveway leads east from Greenspring Avenue, bypassing a parking lot, the visitor center, and six large greenhouses before terminating in a circle in front of the mansion, whose expansive front lawn is dotted with mature canopy trees and crossed by winding walking paths. Formal gardens are immediately north of the mansion, while the dense woodlands extend in all directions, abutting the tracks of the Pennsylvania Railroad to the east. The Cylburn House and Park Historic District was listed in the National Register of Historic Places in 1971.



Photo by Ken from MD.



Photo by Simil Raghavan.

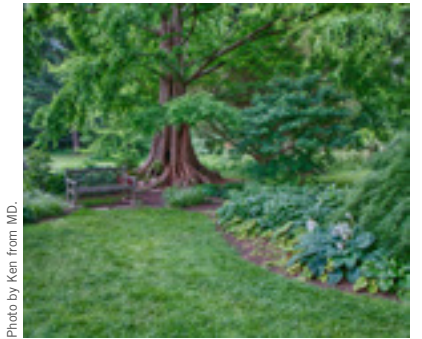


Photo by Ken from MD.

Morgan State University

Landscape Type:

Campus –
 Quadrangle Plan

Landscape Style:

Beaux-Arts / Neoclassical

Designed By:

Albert Irvin Cassell
 Louis Fry, Sr.
 Dwight Holmes
 Martin Jenkins
 Mahan Rykiel Associates
 Hilyard Robinson, Sr.
 Taylor and Fisher Architects
 WTW Architects

Located approximately four miles northeast of the city’s inner harbor, this relatively level, 185-acre campus is situated primarily between Hillen Road and Herring Run. Founded in 1867, this Historically Black College and University (HBCU) received a grant from Andrew Carnegie in 1915, and in 1917 purchased the 65-acre Ivy Mill and Farm. In 1919 a building, named after Carnegie, was erected northeast of Hillen Road, constructed with stone quarried on site.

In 1939 the state purchased the institution and a chapel (1941), designed by architect Albert Cassell, was established southwest of Carnegie Hall. In 1944 college president, Dr. Dwight Holmes announced the need for capital improvements. Working with Taylor and Fisher architects, Dr. Holmes planned buildings, landscape features, and circulation. In 1948 Dr. Holmes and his successor, Dr. Martin Jenkins, laid out a twenty year plan for the campus. In the 1950s several original stone buildings were demolished, the former entrance was replaced by a perimeter road, and additional acreage was acquired. New buildings were designed by architects Cassell, Hilyard Robinson, and Louis Fry, Sr.

Between 1938 and 1974 several neoclassical-style buildings were established west of Carnegie Hall, forming a quadrangle. Dotted with mature oaks, it is navigated by linear, symmetrical brick paths, and the northern edge includes Holmes Hall (1952), which marked the center of campus at the time it was constructed. An angled path, oriented on axis with Holmes Hall, bisects the quadrangle, which was rehabilitated by Mahan Rykiel Associates landscape architects in 2011. The path continues south, where it crosses Cold Spring Lane via the Welcome Bridge (1964) to meet a linear promenade edged by buildings.

The Memorial Chapel was listed in the National Register of Historic Places in 2010 and a campus master plan prepared by WTW Architects was adopted in 2018.



Photos by Eli Pousson.

Sudbrook Park

Landscape Category:

Designed Landscape

Landscape Type:

Suburb –
 Picturesque Suburb

Landscape Style:

Picturesque

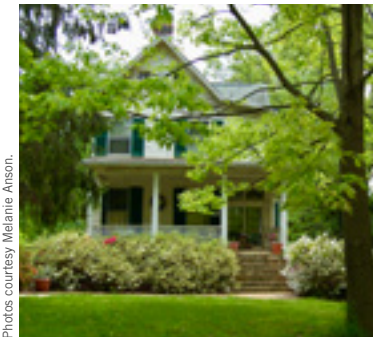
Designed By:

F. L. Olmsted & Co.
 F.L. & J.C. Olmsted
 Frederick Law Olmsted, Sr.
 John Charles Olmsted
 George Edwin Waring, Jr.

In 1876, James Howard McHenry contacted Frederick Law Olmsted, Sr., to design a suburban village on his 850-acre estate, Sudbrook, located eight miles northwest of Baltimore city and linked by a new rail line. Despite continuing efforts, McHenry’s vision did not come to fruition until after his death in 1888, when the newly formed Sudbrook Land Company bought 204 acres from McHenry’s estate and engaged Olmsted, Sr. to lay out the community. Opening in May 1890, Sudbrook Park was the smallest of three residential communities designed by Olmsted, Sr., and prefigured the American suburb.

Assisted by John Charles Olmsted, Olmsted Sr., laid out curvilinear, tree-lined streets, which frame irregularly shaped blocks divided into residential lots. Accessed from the north via a one-lane bridge, five roads branch out, often meeting at densely canopied, triangular greenspaces. Olmsted, Sr., insisted on sixteen-deed restrictions to preserve his master plan. Most single-family residences were required to be placed on a lot of approximately one acre, with houses set back 40 feet or more from the street and ten or more feet from neighboring property lines. Engineer George Waring, Jr. concurrently designed the neighborhood’s underground storm drainage and sewer systems. While the community initially attracted permanent residents, many affluent Baltimoreans were reluctant to relocate, and the Sudbrook Land Company ceased operating in 1910.

From 1939 to the early 1950s the community was completed; it contains about 500 residences, including Neo-Colonial and Cape Cod style homes sited on smaller, densely canopied lots, set back from the curvilinear roads. Sudbrook Park retains Olmsted, Sr.’s original design intent and was listed in the National Register of Historic Places in 1973.



Photos courtesy Melanie Anson.

Roland Park

Landscape Category:
Designed Landscape

Landscape Type:
Suburb –
Picturesque Suburb

Landscape Style:
Picturesque

Designed By:
Harold Hill Blossom
Edward Bouton
Luella Bouton
James Frederick Dawson
Laurence Hall Fowler
Percival Gallagher
George Gibbs, Jr.
Herbert J. Kellaway
George E. Kessler
James G. Langdon
Olmsted Brothers
Frederick Law Olmsted, Jr.
Charles Platt
Thomas W. Sears

This three-square-mile suburb northwest of Baltimore, comprising more than 800 acres, was developed between 1890 and 1920 and was one of the most successful and widely imitated of the so-called “streetcar suburbs.” It was the city’s first residential subdivision to incorporate deed restrictions that conveyed with the property. Such “restrictive covenants” became a common tool used to maintain a high quality of design and standard of construction.

In 1891 General Manager Edward Bouton engaged Kansas City landscape architect and planner George Kessler to layout Plat 1, a relatively level site. In 1901 the development expanded to Plat 2. Frederick Law Olmsted, Jr., developed the plans for this challenging terrain, designing a Picturesque landscape of hills, valleys, forest, and open space. Over time, a total of six plans were developed. The eclectic architecture of the houses referenced both historic styles and the Arts and Crafts movement. Charles Platt designed all the houses and landscape features on the street known as Goodwood Gardens. Bouton facilitated the construction of an elevated railway link to the city, as well as University Parkway, which connected the suburb to major city roads. Bouton is also credited with developing the first planned shopping center in the country, built in the English Tudor style, as a community amenity. Now home to more than 11,000 residents, Roland Park was listed in the National Register of Historic Places in 1974.



Photos by Barrett Doherty.

Gwynns Falls - Leakin Park

In its comprehensive 1904 report for Baltimore, Olmsted Brothers recommended securing land along Gwynns Falls for a park, citing the scenic value of the sylvan stream corridor, relatively cheap land, and the advantages of retaining the watershed’s inherent water-management system. The city followed the Olmsted firm’s recommendation in the first half of the twentieth century, incrementally acquiring forested land along the stream valley to create an expansive naturalistic park. This acquisition of land along Gwynns Falls coincided with the establishment of Leakin Park, a process initiated by the posthumous donation and instructions for the city to purchase parkland by Baltimore lawyer and philanthropist J. Wilson Leakin in 1922. Baltimore eventually used Leakin’s donation to obtain 240 acres of Thomas DeKay Winans’ estate near the Gwynns Falls valley, which included an Italianate mansion, Gothic-style chapel, and other outbuildings. Today the parks are collectively known as Gwynns Falls/Leakin Park and encompass more than 1,000 acres.

The expansive park consists primarily of hilly, closed-canopy forest along Gwynns Falls and its tributaries beginning at the waterway’s intersection with Edmondson Avenue and extending north and west to Baltimore’s city limits. The sylvan character lauded by Frederick Law Olmsted, Jr., remains the defining feature of the landscape. The Gwynns Falls Trail and several secondary hiking trails afford immersive access to these naturalistic scenes. Many of the buildings and the clearings that make up the designed landscape of the former Crimea estate are also extant; these historic grounds also include a model train course installed in the 1970s. The park’s southernmost portion includes Leon Day Park, a bottomland clearing with sports fields and playgrounds.

Historic Name:
Crimea Estate
Gwynn’s Falls Reservation

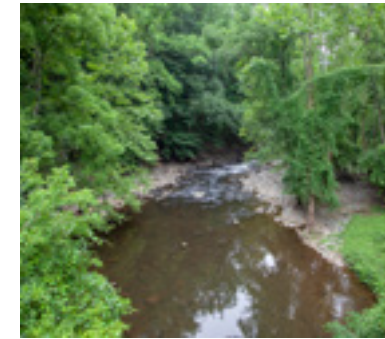
Landscape Category:
Designed Landscape

Landscape Type:
Public Park –
Large Municipal Park
Scenic Reservation

Landscape Style:
Naturalistic or Cohesive

Designed By:
Percy Reginald Jones
James G. Langdon
William Manning
Olmsted Brothers
Frederick Law Olmsted, Jr.
Thomas W. Sears

Related Landscape:
Baltimore Plan of 1904



Photos by Barrett Doherty.

Latrobe Park

Photo by Barrett Doherty.



Named after Baltimore mayor Ferdinand Latrobe (1833-1911), this L-shaped, thirteen-acre park is located in the Locust Point neighborhood. Intending to serve residents in this heavily industrialized area, the city originally purchased six acres in 1902 and engaged Olmsted Brothers in 1904 to design a landscape that included playgrounds and venues for active recreation within a setting of lawn and canopy trees. The park opened in 1907 and by the mid-twentieth expanded to the southwest.

The park is situated on ground that slopes down towards the Middle Fork of the Patapsco River to the south of Locust Point. The Olmsted firm's plan established three distinct, generally level areas separated by elevation changes of several feet. Primary access to and from the site is provided along its northern border with Fort Avenue, which is lined with mature canopy trees. A brick-and-concrete staircase in the center, paved in a herringbone pattern and including an overlook and modest fountain, leads to a central promenade that traverses an open lawn along a north-south axis; the change in elevation is also negotiated by tree-lined curvilinear paths at the site's corners, which converge with this axial walk. The center of the site includes a grove of trees at the end of the central path, flanked with playgrounds and lawn; a fieldhouse and piazza immediately south of the grove overlook sports fields in the southernmost portion of the park. While the prospect from the grove once afforded views of the river, a dense tree canopy on the park's southern edge now screens the nearby highway and maintains the pastoral atmosphere of the site. The park is located within the Baltimore National Heritage Area.

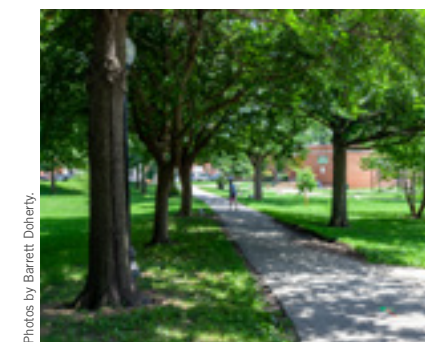
Landscape Category:
Designed Landscape

Landscape Type:
Public Park –
Neighborhood Park

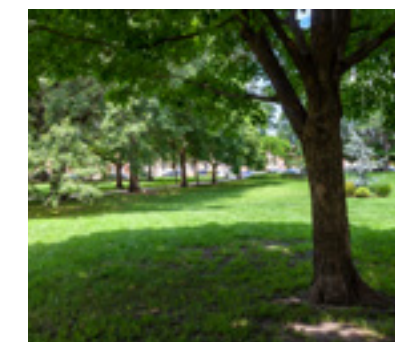
Landscape Style:
Picturesque

Designed By:
Olmsted Brothers
Frederick Law Olmsted, Jr.

Related Landscapes:
Baltimore Plan of 1904



Photos by Barrett Doherty.



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