NPS HR-8-300 (11-78)

Survey Books

United States Department of the Interior
Heritage Conservation and Recreation Service

B-4110

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date entered

National Register of Historic Places Inventory—Nomination Form

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic: Schuler, Hans, Studio and Residence (preferred)

and/or common: Schuler School of Fine Arts

2. Location

street & number: 5 East Lafayette Avenue — n/a not for publication

city, town: Baltimore — n/a vicinity of — congressional district: Seventh

state: Maryland — code: 24 — county: independent city — code: 510

3. Classification

Category	Ownership	Status	Present Use	
___ district	___ public	X occupied	___ agriculture	___ museum
X building(s)	X private	___ unoccupied	___ commercial	___ park
___ structure	___ both	___ work in progress	X educational	X private residence
___ site	**Public Acquisition**	**Accessible**	___ entertainment	___ religious
___ object	___ in process	___ yes: restricted	___ government	___ scientific
	___ being considered	X yes: unrestricted	___ industrial	___ transportation
	X not applicable	___ no	___ military	___ other:

4. Owner of Property

name: Hans C. Schuler

street & number: 5 East Lafayette Avenue

city, town: Baltimore — n/a vicinity of — state: Maryland 21202

5. Location of Legal Description

courthouse, registry of deeds, etc.: Baltimore City Courthouse

street & number: Calvert and Fayette Streets

city, town: Baltimore — state: Maryland 21202

6. Representation in Existing Surveys

title: Maryland Historical Trust Historic Sites Inventory — has this property been determined elegible? ___ yes X no

date: May 1985 — ___ federal X state ___ county ___ local

depository for survey records: Maryland Historical Trust, 21 State Circle

city, town: Annapolis — state: Maryland 21401

7. Description

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Condition		Check one	Check one
X excellent	___ deteriorated	___ unaltered	X original site
___ good	___ ruins	X altered	___ moved date n/a
___ fair	___ unexposed		

Describe the present and original (if known) physical appearance

Number of Resources Contributing	Noncontributing	
1	0	buildings
0	0	sites
0	0	structures
0	0	objects
1	0	Total

Number of previously listed National Register properties included in this nomination: 0

Original and historic functions and uses: artist's studio, residential

DESCRIPTION SUMMARY:

The Hans Schuler Studio and Residence, located at 5-7 East Lafayette Avenue in downtown Baltimore City, Maryland, is an eclectic brick building constructed in two stages. The studio was designed by Baltimore architect Howard Sill and constructed in 1906; the residence, designed by Sill's former apprentice Gordon Beecher, was added in 1912. The resulting composition presents an example of early 20th century eclectic architecture outstanding in Baltimore City, combining elements from various fashionable styles and incorporating as ornament the work of sculptor Hans Schuler, for whom the building was constructed. The building faces north; the studio, which occupies the western half of the lot, is one story high with a recessed skylight rising another low story; the attached house stands two stories tall plus a high, steep mansard story. The building is constructed of dark red brick, with limestone accents in the window sills and cornice on the north facade. The studio is two bays wide, with an entrance in the west bay and a three-part casement window in the east; the window is flanked by Classical draped female figures representing muses, set into recessed panels. The house is also two bays wide; the bays are defined by vertical groups of casement windows. Sculpture panels are incorporated into the window area between stories, and whimsical figures support the hood which shelters the entrance, located in the eastern bay of the facade. The north slope of the mansard is clad in slate and lighted by a broad shed dormer. On the interior, the studio is divided into two large workrooms; the house comprises an entry/stair hall, living hall, dining room and kitchen on the first floor, with three bedrooms, a small sewing room, and bath above, and another bedroom and studio space in the attic. Interior decorative detailing is quite plain, with oak-finished five-panel doors framed by simple wide board surrounds; window trim and baseboards are similar. The building retains a high degree of integrity, having remained essentially unaltered since its construction; it has been continuously occupied by the Schuler family, and retains its original use as residence and art studio.

For General Description, see Continuation Sheet No. 1

GENERAL DESCRIPTION:

The Hans Schuler Studio and Residence is located on the south side of East Lafayette Avenue in downtown Baltimore City, Maryland. The building consists of two parts: the one-story studio, constructed in 1906 to the design of Baltimore architect Howard Sill, and the house, two stories plus mansard designed by Sill's former apprentice Gordon Beecher and added to the studio in 1912. The resulting composition reflects early-20th-century eclecticism, freely combining elements of various architectural styles and integrating examples of sculptor Hans Schuler's work in several relief panels on the facade.

The studio occupies the western half of the lot, measuring approximately 28' wide by 44' deep. The building is constructed of dark red brick with limestone accents at sills and cornice. The principal (north) facade is one story high and is divided into two unequal bays. The western bay holds the entrance: three marble steps lead up to a varnished door with a single vertical fielded panel; within the panel is an ornate carved cartouche above the legend "HANS SCHULER SCULPTOR" spelled out in bronze letters. A transom with tracery surmounts the door. The eastern bay holds a three-part window in a horizontal opening with a limestone sill: narrow vertical casements flank the central section, which has been blocked for the installation of an air conditioner; shallow recesses with limestone sills on either side of the window hold Classical draped female figures in bas-relief. A low parapet with limestone cap rises above a coved cornice of the same material. The front half of the studio is flat-roofed; at the rear, a steep bank of north-facing skylights rises an additional low story to provide light and space for the main studio room.

The west elevation of the studio stretches four bays wide along a narrow alley. The southernmost bay is marked by large double doors to facilitate the removal of oversize pieces of sculpture; the other three bays hold windows blocked by solid shutters. A single 2/2 sash window is centered in the upper story of the rear section. A one-story frame shed extends across the rear of the studio.

The interior of the studio is divided into two large spaces; the main studio room occupies the two-story space at the rear of the building. The one-story front section accommodates a somewhat smaller workroom, and also contains two lavatories and a small vestibule. The studio spaces are utilitarian and devoid of architectural ornament.

The Schuler residence was added against the east wall of the studio in 1912. Designed by Gordon Beecher, a former apprentice of Howard Sill who worked with Sill on the plans for the studio, the house carries over the materials, massing, and decoration of the studio.

See Continuation Sheet No. 2

GENERAL DESCRIPTION (continued)

The house measures 30' by 35' and stands two asymmetrical bays wide by three deep, two stories high with a tall, steeply-pitched mansard roof. The entrance is located in the east bay of the north facade and consists of a heavy oak batten door with ornate iron strap hinges sheltered by a hood supported on brackets; the bases of the brackets rest on stone corbels sculpted by Schuler, small human figures carrying the weight of the brackets on their shoulders. Directly above the entrance, two tall vertical casements light the upper level; a panel with a sculpted relief caps these windows, and two shorter casements appear above the panel.

The west bay has a transomed tripartite casement window at both stories, with a relief panel between. A single casement appears between the two bays at second-story level. All window sills on this facade are limestone, and lintels are brick set on edge. A row of decorative brickwork appears below the limestone cove cornice.

The north slope of the steep mansard roof is clad in slate. A broad shed dormer holding three casement windows is centered on the lower half of the mansard, just above the cornice.

The east elevation faces Lovegrove Alley; its three bays are defined by windows on each of the three levels plus the basement. The southernmost first-floor window is 1/1 double-hung sash, salvaged from the east wall of the studio when the house was built; above it, on the second story, is a casement window with transom. The remaining openings hold casement windows of various sizes. A louvered vent with a segmental-arched head is centered above the attic windows. On this elevation, both lintels and sills are of brick laid on edge.

The south (rear) elevation is two bays wide, with each bay denoted on the second story by a pair of transomed casement windows. On the first floor, the east bay holds the entrance to the kitchen, consisting of a glazed door under a small shed-roofed porch with a sash window to its right. French doors in the west bay open onto a brick terrace (now enclosed by a greenhouse-like modern glass sun room). This elevation lacks the decorative brickwork and limestone cornice found on the front of the house, terminating in a simple row of brick laid on edge below the steeply sloping mansard, which is clad in standing-seam metal rather than slate as on the facade. The broad shed dormer lighted by three casements is likewise clad in metal.

The west elevation, abutting the studio, has a French door at the second story opening onto the roof of the front section of the studio; this area serves as a roof garden, with plantings in boxes and urns. A single narrow casement is located to the right of the French doors. The attic level is lighted by two casement windows, and the segmental-arched vent seen on the east side is repeated here.

See Continuation Sheet No. 3

GENERAL DESCRIPTION (continued)

The interior contains four major spaces on the first floor. A tile-paved vestibule opens into an entry hall from which the winding stair rises in the northeast corner. To the west lies the 12' by 14' living hall; sliding doors in its south wall separate it from the larger (15' by 19') dining room. The kitchen occupies the southeast corner of the plan. The second floor comprises three bedrooms, a small sewing room now used as an office, and a bath; the attic is divided into a bedroom and a studio. Interior decorative detailing is quite restrained: doors have five horizontal panels typical of the period, and they are framed by wide boards with a single groove routed near the inside edge. Window surrounds and baseboards are treated similarly. Interior doors have a dark oak finish, and the other trim is painted white. The open-string stair has a turned newel of Colonial Revival design, and three slender tapered balusters per tread. The entry hall has a whimsical Schuler-made bronze light fixture, in the form of a figure of a witch riding on a broom; another similar fixture, three angels carrying torches, appears above the sliding doors in the living hall. The house contains numerous pieces of sculpture created by Hans Schuler, including a series of medallions recording the growth of his grandchildren in bas-relief profile.

8. Significance

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Period	Areas of Significance—Check and justify below			
___ prehistoric	___ archeology-prehistoric	___ community planning	___ landscape architecture	___ religion
___ 1400–1499	___ archeology-historic	___ conservation	___ law	___ science
___ 1500–1599	___ agriculture	___ economics	___ literature	___ sculpture
___ 1600–1699	X architecture	___ education	___ military	___ social/ humanitarian
___ 1700–1799	X art	___ engineering	___ music	___ theater
___ 1800–1899	___ commerce	___ exploration/settlement	___ philosophy	___ transportation
X 1900–	___ communications	___ industry	___ politics/government	___ other (specify)
		___ invention		

Specific dates 1906; 1912 **Builder/Architect** Studio: Howard Sill (1906)
~~Residence: Gordon Beecher (1912)~~

Statement of Significance (in one paragraph)

Applicable Criteria: B, C
Applicable Exceptions: none
Significance Evaluated: state

SIGNIFICANCE SUMMARY:

The Hans Schuler Studio and Residence is significant for its architecture, and for its association with Hans Schuler, one of Maryland's most prominent sculptors throughout the first half of the twentieth century. The Studio, constructed in 1906, is one of only two buildings of the period in Baltimore specifically designed as a private sculpture studio; together with the Residence, added in 1912, the building presents an outstanding example of early-20th-century eclectic architecture, combining elements of several current styles and showcasing examples of Schuler's work as decorative elements on the facade. The Studio was designed by Baltimore architect Howard Sill, who was well known in the early 20th century for his Colonial Revival residences erected in the fashionable northern suburbs of the city; the Residence was added in 1912 by Gordon Beecher, Sill's former apprentice who had been involved with the plans for the Studio. The property derives additional significance from its association with Hans Schuler (1874-1951). Following graduation from the Rinehart School of Sculpture in 1898, Schuler was awarded scholarships for study in Paris; returning to Baltimore in 1906, he became one of the city's most sought-after sculptors, receiving numerous commissions from private individuals, corporations, and civic groups. Schuler's work spanned a broad range, including monumental groups, tomb figures, architectural ornament, commemorative medallions and coins; he also pursued an active career in teaching, serving as Director of the Maryland Institute of Art from 1925 until his death in 1951.

For History and Historical Documentation see Continuation Sheet No. 4.

HISTORY AND SUPPORT:

Otto Schuler, father of Hans (Kurt) Schuler, was born and raised in Bavaria. Graduating from Heidelberg University, and appointed a member of the horse guard to the Dowager Queen of Bavaria, he was able to proceed with his arranged marriage to Amalie von Arndt, the daughter of a wealthy land owner.

With the outbreak of the Franco-Prussian War, Otto was sent to defend the coal-rich fields of Lorraine, an area which repeatedly changed nationalities during the course of history. Otto was wounded in battle, and nursed back to health by Amalie who had joined him. They lived in the border town between France and Germany, Morange, and it was here that their son, Hans, was born in May of 1874.

Unable to accept the secession of Bavaria into Germany, Otto decided to emigrate to America as an indentured person. A victim of the "company town," Otto could not accumulate sufficient funds to send for his family; however, his being taken ill determined the eventual outcome: Amalia borrowed money from her father, traveled to American where she cared for Otto and paid off the debt. It was not until two years later that they could send for their son. For the trip, the young boy, age 5, was put in the care of a friend, the captain of one of the first steamships to cross the Atlantic Ocean.

As a consequence of the extended absence from his parents, when Hans reached the United States, he could speak only French. This stood him in good stead in later years because Otto, in the course of developing a career, became manager of the Germania Club in Baltimore, a sportsman's club for the very wealthy. In these surroundings, Hans developed cultural attitudes which proved helpful in his future association with patrons and others of social prominence.

In 1889, after finishing Scheib School, Hans began his career in art as a student at the Maryland Institute of Art in Baltimore, graduating in 1894 primarily as a painter. With the establishment of the Rinehart School of Sculpture, he joined the first class and found his life's work, the work that was to bring him international fame and honor. Upon graduation in 1898, Hans received a $4000.00 scholarship to the Julian Academy in Paris.

A fortuitous meeting occurred in Paris which was to have a profound influence on the remainder of his life. William Lucas, an agent of prominent Baltimore financier, philanthropist and art connoisseur Henry Walters, saw his work and recommended to Walters that the young artist be supported by the Rinehart scholarship, and remain in Paris. Another scholarship had been established for study in Rome, to be later known as part of the Prix de Rome. Hans was the first Marylander to receive this scholarship.

See Continuation Sheet No. 5

HISTORY AND SUPPORT (continued)

From a historical perspective, perhaps the highlight of his stay in Paris and the harbinger of his promise, was his award of the third prize by the Paris Salon, the highest award permitted a foreigner. Acceptance into the Salon was in itself a noteworthy event for so young a sculptor, but the award of a Salon Gold Medal for his work, "Ariadne," was unsurpassed by any American (1901). Henry Walters purchased the work, desired that it be done in marble, but made the proviso that Hans himself should carve it for display at his gallery. (Today, as one leaves the elevator on the fourth floor of the Walters Art Gallery, it is the first piece on view.)

The culmination of his seven-year stay in Paris was the magnificent over-sized scuplture of Adam and Eve leaving the Garden of Eden, "Paradise Lost;" the figures dominate the studio to this day.

Upon completing his training in sculpture at the Julian Academy in Paris, Hans and his wife, Paula, returned to Baltimore in 1906. Having sold some of his works and received other commissions, Hans decided to build a sculpture studio. He chose Howard Sill and his apprentice, Gordon Beecher, both well known architects in Baltimore, to draw up the design. Six years later Gordon Beecher designed the attached residence to the studio and also worked with Hans on the architectural drafts for several Schuler monuments: Buchannan, Hopkins, and Sam Smith.

The location chosen for the studio was 5 East Lafayette Avenue. The street was originally called Townsend Street, named after the Townsend Mansion located at the corner of what are now Maryland and Lafayette avenues. The area where the studio was to be built was still a sandy lot but the street had been cobble-stoned and large four-story homes stood along the north side of the street. A stream ran on a diagonal across the street from northwest to southeast. Within the next fifteen years, all the houses had collapsed or had to be torn down because of the undermining of that stream.

To accommodate the building of large monuments, the studio was designed to be one floor with a twenty-four foot ceiling. Because of the shadows cast by the tall buildings across the street, the skylight had to be recessed to allow enough natural light to enter. The studio was not electrified at this time, so the only light came from the skylight, a window at the second story level, and a few gas lamps. The recessed skylight created room for a front room. Sliding doors could shut the main studio off from this front room to help conserve heat. The only heat provided came from an "egg" stove which stood in the corner of the main studio. To assist in the lifting of large statues, a ring was put into the ceiling; however, the ring had to be replaced by a crane in 1922. Though the studio did not have a basement originally, it did have an attached shed. Large double doors were necessary for removing large monuments. There are two sets of these doors, one in the main studio and one in the shed.

See Continuation Sheet No. 6

HISTORY AND SUPPORT (continued)

For the next six years, Hans with his wife and daughter, Charlotte, lived in a nearby unheated apartment. By 1912, he was sufficiently established to build a house onto the studio. Gordon Beecher designed a house but the plans had to be altered when quicksand was discovered in the northeast corner of the lot. Tons of earth were hauled in to fill the area only to sink into the quicksand. It appeared that the house would not be built when a builder recommended a cantilever device to construct the house. A brick wall was built between the living room and the dining room. A beam was then laid on a diagonal from the wall to the corner of the house where the front door is located. A large staircase was constructed to be of less weight than was originally planned. Even so, the house settled two inches in the front corner.

The house was designed for central heating. Because of this, no fireplaces were built in the house, though a chimney was put in the kitchen for a coal stove. Due to another invention, the gas stove, the coal stove was never put in. Electricity was also added to the house and studio, but due to its unreliability, gas lamps were also used.

A few changes had to be made to the studio to accommodate the house. The window on the second story level of the studio was bricked over though one can still see it on the studio side. A door was added between the studio and the house on the first and second floors. The second floor door let from the house to the roof of the front room of the studio creating a lovely area for a roof garden. The most significant change was the excavation of the basement under the studio which allowed central heating and electricity to be added.

Hans was now to have a major disappointment in his career. He had received a commission from a local art group headed by Theodore Marburg, a Baltimore entrepreneur, to construct a nine foot figure of Johns Hopkins, the plan being to place it in front of what is now the library on the Hopkins campus. The huge clay figure was about completed when it became known that no figure, not even a bust, was to be allowed on campus. Hans was paid little more than the cost of his materials. The project, some twenty years later and now considerably changed, was revived through Marburg's insistence. The monument was erected, in 1935, in the center of Charles Street by one of the campus entrances. (It was later moved onto the campus where it now stands on 33rd and Charles Street.)

The loss of the planned income from the original Hopkins monument left the Schuler household in a crisis. It appeared at one point that the house would have to be sold, and indeed a potential buyer was found, but when he demanded that the reliefs on the outside front of the house be removed, Hans refused to sell. Other commissions soon followed, allowing the family to keep the property, notably the statue of General Sam Smith, done as part of the celebrations

See Continuation Sheet No. 7

HISTORY AND SUPPORT (continued)

for the Centennial of the defense of Fort McHenry, the event which inspired Francis Scott Key to write the National Anthem. Another work of importance during this time was a monument to President Buchanan, begun in 1915. The completion of this was delayed by World War I, and it was finally unveiled in 1930 in Meridian Hill Park, Washington, D. C., by President Hoover.

His pre-World War I work includes the seven bronze tablets mounted into the auditorium walls of the Lovely Lane Methodist Church, on St. Paul Street in Baltimore, depicting the buildings of the congregation, and tributes to Asbury and Goucher. After the War, he was to complete a memorial dedicated to its parishoners lost during the war.

In 1919-1915, the Fallsway monument was completed. Standing at the junction of Guilford Avenue and Biddle Streets, it is a tribute to the stream that coursed the stream that coursed the north-south axis of Baltimore, powering the famous mills of the city.

During the war years, Hans formed an association with Arthur J. Limerick, owner and operator of a foundry at the corner of Park and Biddle Streets. Limerick had influential friends, and in return for the artist's use of his foundry in casting works, he would "assign" the prestigious sculpture commissions which came to his attention. Three Baltimore sculptors worked with him in this manner: beside Hans, there were Edward Berge and J. Maxwell Miller. This symbiotic relationship permitted the artists to prosper during this period.

Understandably, during World War I, sculpture commissions were a difficult basis upon which to support a family. Hans considered leaving the field of art to take up work in a munitions factory. Marburg propitiously intervened, directing Hans to do a life size figure of his own choosing, with the understanding that Hans could set it aside to work on any other commissions he might receive. He chose the figure of Pheidippidies. Some years later when Marburg's son died from complications of war injuries, Marburg bought the life-size figure for his son's tomb in Druid Ridge Cemetery. The inscription reads: "Victory even at the moment of death."

The acclaim he received from this work sparked his art career. In 1920, a large relief was completed to hang over the door of the Fifth Regiment Armory in Baltimore. Another relief was done for the campus of St. John's College in Annapolis, another at Dickinson College in Pennsylvania. A series of medals was struck: The Maryland Institute (1925), the Baltimore and Ohio Railroad Centennial (1927), The Commercial Credit Company, the Johns Hopkins Hospital 50th Anniversary, and the Tercentennial Medal (and coin), 1934, commemorating the landing of the pilgrims from the ships, Ark and Dove, near St. Mary's City in Maryland.

See Continuation Sheet No. 8

HISTORY AND SUPPORT (continued)

During the 1920s, Hans created a number of memorial sculptures, including several tomb figures erected in Baltimore cemeteries. Around 1921 the brewer Christian Heurich commissioned a fountain in memory of a daughter who had died in infancy in 1905; this was installed in the Heurich Mansion in Washington, D.C. (currently the home of the Columbia Historical Society).

During the 1920s, other changes were made in the house. To make ice, a Kelvinator was put in the pantry with the compressor in the basement. (With the invention of the ice making refrigerator, the Kelvinator was later removed.) The third floor was finished and a bath added. The covering of the third floor rafters allowed for an attic. Coal heat was changed to oil heat as early as 1922.

In 1925, Hans accepted the Directorship of the Maryland Institute of Art under a unique arrangement which allowed him to work in his own studio. Completed during these years was his masterpiece, "The Four Horsemen of the Apocalypse": War, Pestilence, Hunger, and Death played out by reaching figures on horseback riding over humanity.

Another monumental work, of General Pulaski, now in Patterson Park in Baltimore, was begun in 1928. The story of its progress typifies the frustration of all artists. After the first stage was completed, it was discovered that the funds for it were lost due to bank failure. A campaign by its Polish-American Committee was launched, and the work resumed. No sooner was the full-sized model completed than World War II erupted, and casting of the statue was impossible. Committee members changed, enthusiasm waned. After the war, what was deemed realistically possible was a fraction of what was originally planned. Hans did not live to see its dedication, held just after his death in 1951.

Conversely, the heroic statue of Martin Luther, one of the largest against the Baltimore skyline, went on with little difficulty. Another commission of Luther for the Gettysburg Seminary, went well, with no great problems other than the wait until after World War II for casting into bronze.

One of Hans' most satisfying works, done at cost, stands at St. Mary's City, previously mentioned as the landing spot of the pilgrims in Maryland. They were determined to found a colony based on religious toleration. Hans' statue, "Freedom of Conscience," is a figure emerging out of a rock wall into the light of religious tolerance.

See Continuation Sheet No. 9

HISTORY AND SUPPORT (continued)

Also completed during the 1930s was the commission of Sidney Lanier, the poet, musician, and Renaissance man. He is commemorated in two forms, one a figure on the Hopkins campus (he taught there and at the Peabody Institute), and a portrait bust in the Hall of Fame, New York City. Another bust also located in the Hall of Fame is that of George Peabody himself, founder of the Peabody Institute of Music.

A measure of his excellence is indicated by the sculpture works of famous personages, not mentioned above, who led Hans to historical permanence. Major Walter Reed, the discoverer of the cause of Yellow Fever, stands in the Walter Reed Army General Hospital in Washington, D. C.; Dr. William Osler, prominent in the establishment of Johns Hopkins Hospital; Henry Walters, both in portrait bust and medallion; Dr. John Goucher, founder of Goucher College; and President Warren G. Harding.

In addition to those whose patronage and influence were helpful to Hans in acquiring commissions, mention should be made of those who helped him in his work. A sculptor in his own right, Leopold Scholz worked with Hans on a hands-on basis in the enlarging of many of his statues. To assist with the casting of these huge works, Hans engaged Attillo Contini. There were many times, in any event, when only his wife, daughter and son were on hand to help. During the latter part of his life, this son, Hans C. Schuler, became his full time assistant, and in turn became a sculptor and teacher himself.

The Schuler School of Fine Arts was established by Hans C. and Ann Schuler in the summer of 1959. Three years prior, the Maryland Institute of Art, where both Ann and Hans taught, acquired a new Director who was firmly established in the field of "Modern" art, with the aim of promulgating this approach as the preferred teaching agenda. Not wishing to participate in the abandonment of the original ideals of the Institute - where Hans' father had been its Director - Hans C. and Ann were determined to found their own school.

Mentor for the school in the first two years was Monsieur Jacques Maroger, who had devoted his life to the rediscovery of the painting mediums used by the Old Masters. Ann Schuler, as Maroger's assistant for twenty years until his death in 1961, continued to refine the medium.

The Schuler School of Fine Arts teaches the fundamentals of art technique. The cirriculum includes drawing, oil painting in both still-life and portrait, water color, anatomy, life drawing and sculpture.

See Continuation Sheet No. 10

HISTORY AND SUPPORT (continued)

The logical and appropriate choice for the location of the school was the very house with studio built by Hans C.'s father at the turn of the century where Ann and Hans C. were currently living. There they could continue to work their own commissions, and still hold full time school sessions. The proximity of the house and school continues to give the school its often-mentioned family atmosphere.

Only a few changes have been made to the house. The kitchen was modernized in 1958. In 1959, the Schuler School of Fine Arts was started in the studio. To meet city requirements, another bathroom was added in the studio. The ceiling of the basement was covered and a separate area was created for the furnace room. In 1984, the brick patio off the dining room was enclosed.

From the time that the studio was built, the yard has always been maintained. It originally was enclosed by a six foot wooden fence with dwarf trees espaliered along the inner side. It has since been replaced with chain link. The lilac bushes, planted in 1906, still remain as does the mulberry tree, planted in 1912. Hans initially had a vegetable garden which was later replaced by a garage which was torn down in 1969.

9. Major Bibliographical References

B ~~BA~~-4110

N/A

10. Geographical Data

Acreage of nominated property less than one acre

Quadrangle name Baltimore East, MD

Quadrangle scale 1:24000

UMT References

	Zone	Easting	Northing		Zone	Easting	Northing
A	18	361680	4352170	B			
C				D			
E				F			
G				H			

Verbal boundary description and justification The nominated property comprises the single city lot upon which the resource stands, bounded on the north by East Lafayette Avenue, on the east by Lovegrove Alley, and by minor alleys on the west and south.

List all states and counties for properties overlapping state or county boundaries

state	code	county	code
n/a			

11. Form Prepared By

name/title Francesca Schuler Guerin and Charles F. Gentile

organization Schuler School of Fine Arts date March 1985

street & number 5 East Lafayette Avenue telephone (301) 685-3568

city or town Baltimore state Maryland 21202

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

___ national X state ___ local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the Heritage Conservation and Recreation Service.

State Historic Preservation Officer signature J Mitchell 8-14-85

title STATE HISTORIC PRESERVATION OFFICER date

For HCRS use only

I hereby certify that this property is included in the National Register

date

Keeper of the National Register

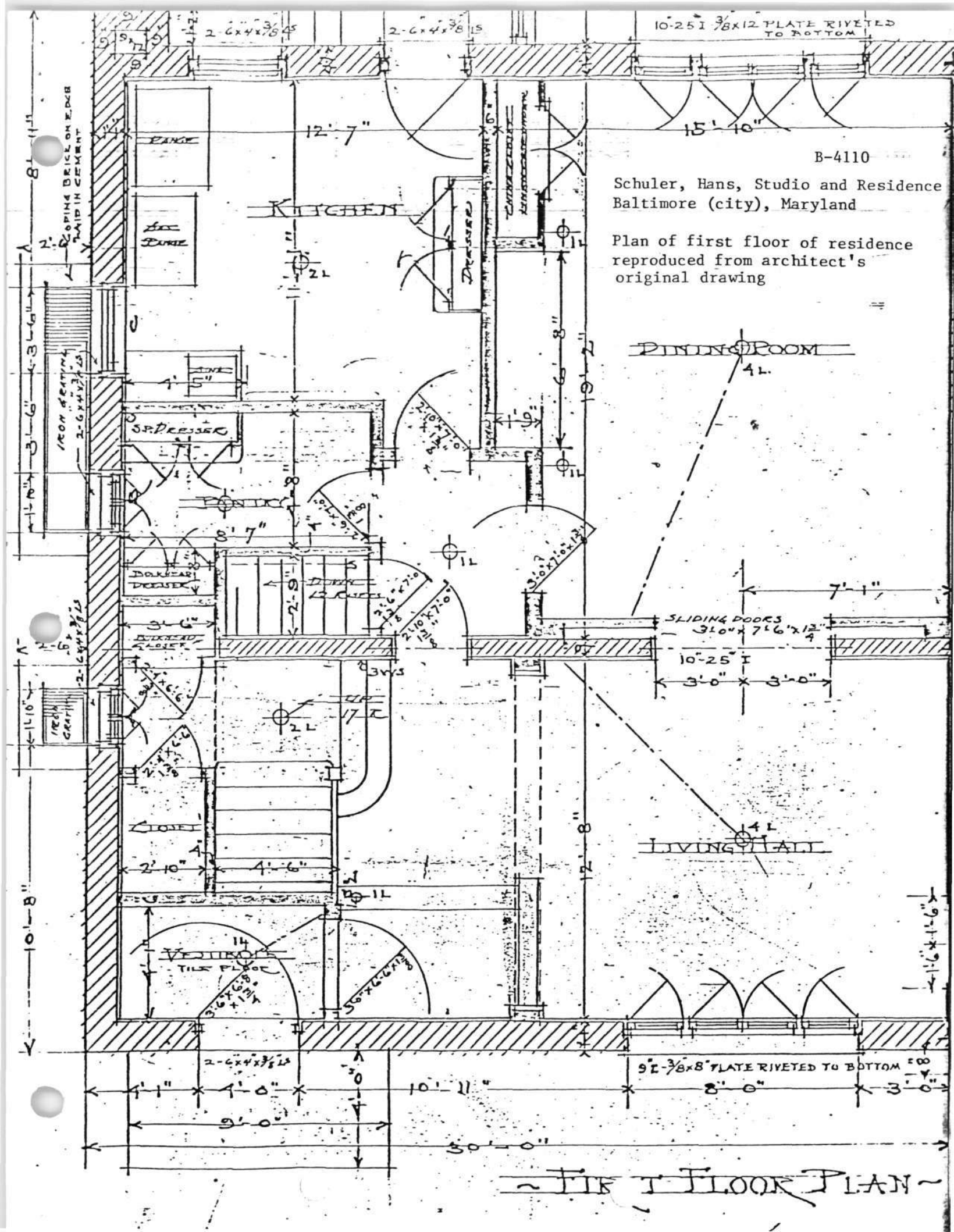
Attest: date

Chief of Registration

B-4110

Schuler, Hans, Studio and Residence
5 East Lafayette Avenue
Baltimore, Maryland

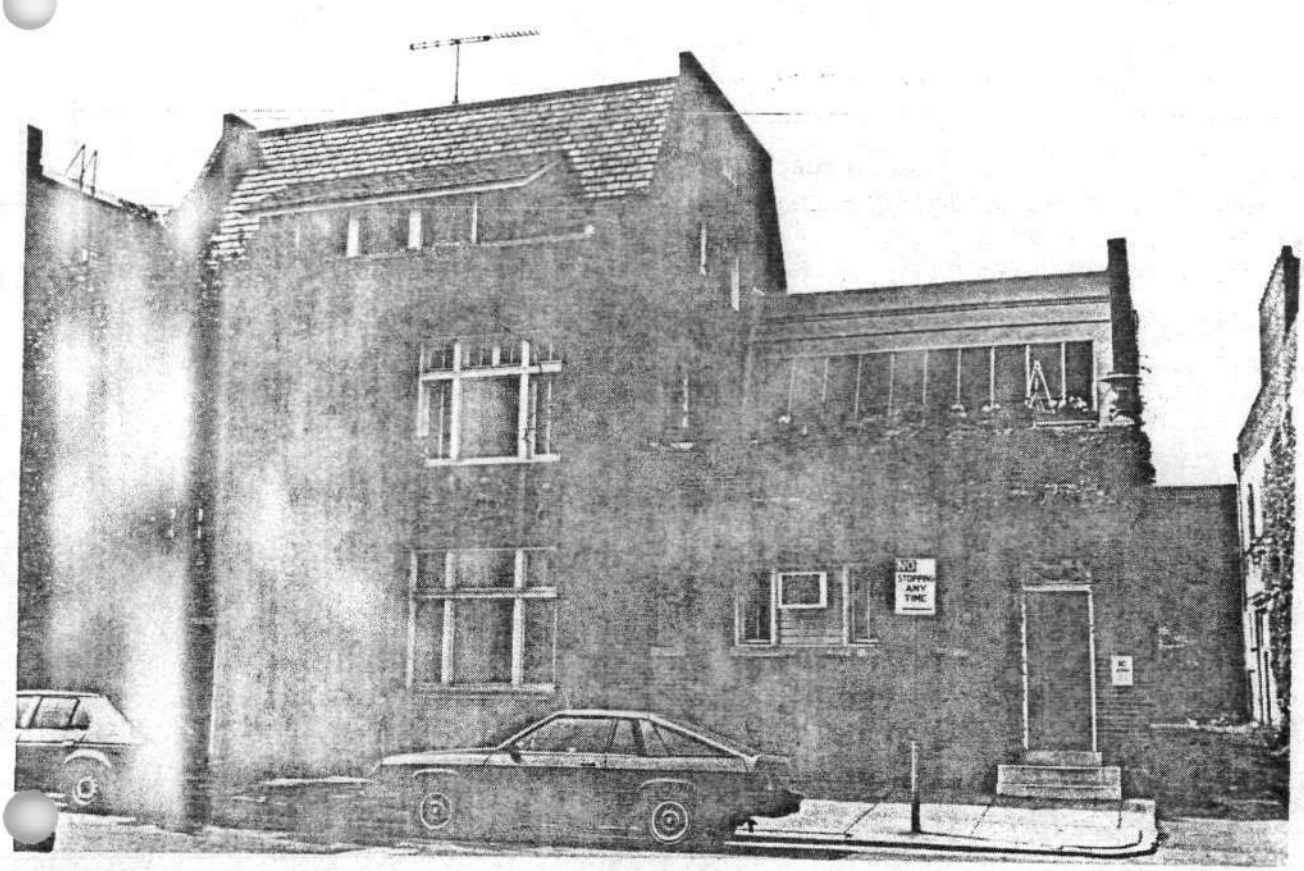
1985

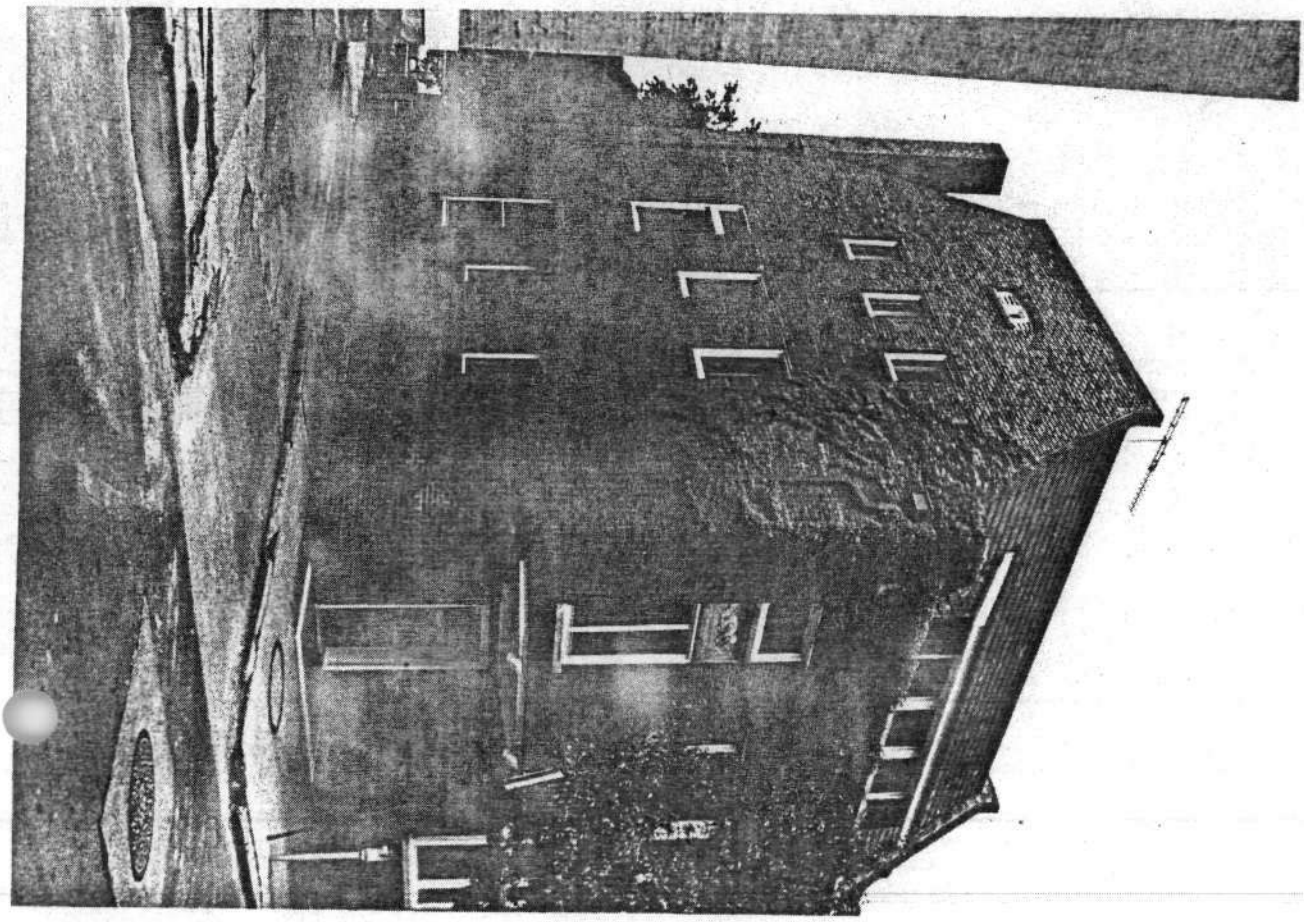

B-4110
Schuler, Hans, Studio and Residence
Baltimore (city), Maryland
Plan of first floor of residence reproduced from architect's original drawing
KITCHEN
DINING ROOM
LIVING HALL
VESTIBULE
TILE FLOOR
CLOSET
SLIDING DOORS
10-25# I 3/8x12 PLATE RIVETED TO BOTTOM
9 I-3/8x8 PLATE RIVETED TO BOTTOM
2-6x4x3/8 LS
12'-7"
15'-10"
8'-7"
10'-11"
8'-0"
3'-0"
9'-0"
30'-0"
~FIRST FLOOR PLAN~

B-4110
SCHULER, HANS, STUDIO
AND RESIDENCE

BALTIMORE CITY, MARYLAND

18-361680-4352170


NO
STOPPING
ANY
TIME



Schuler, Hans, Studio and Residence B-4110
Baltimore (city), Maryland
Peter Kurtze, June 1985
Maryland Historical Trust

North elevation

#1 of 9

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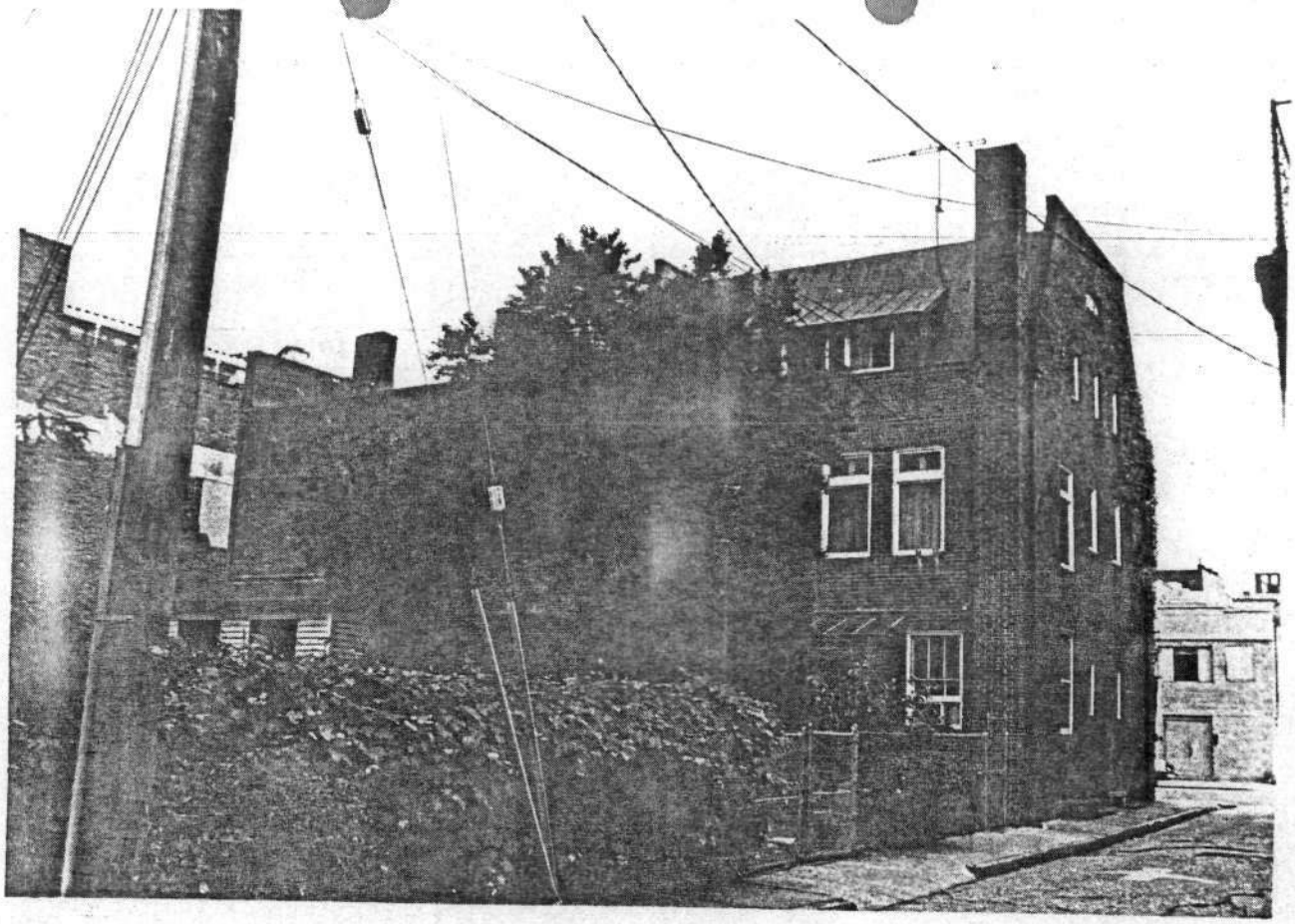
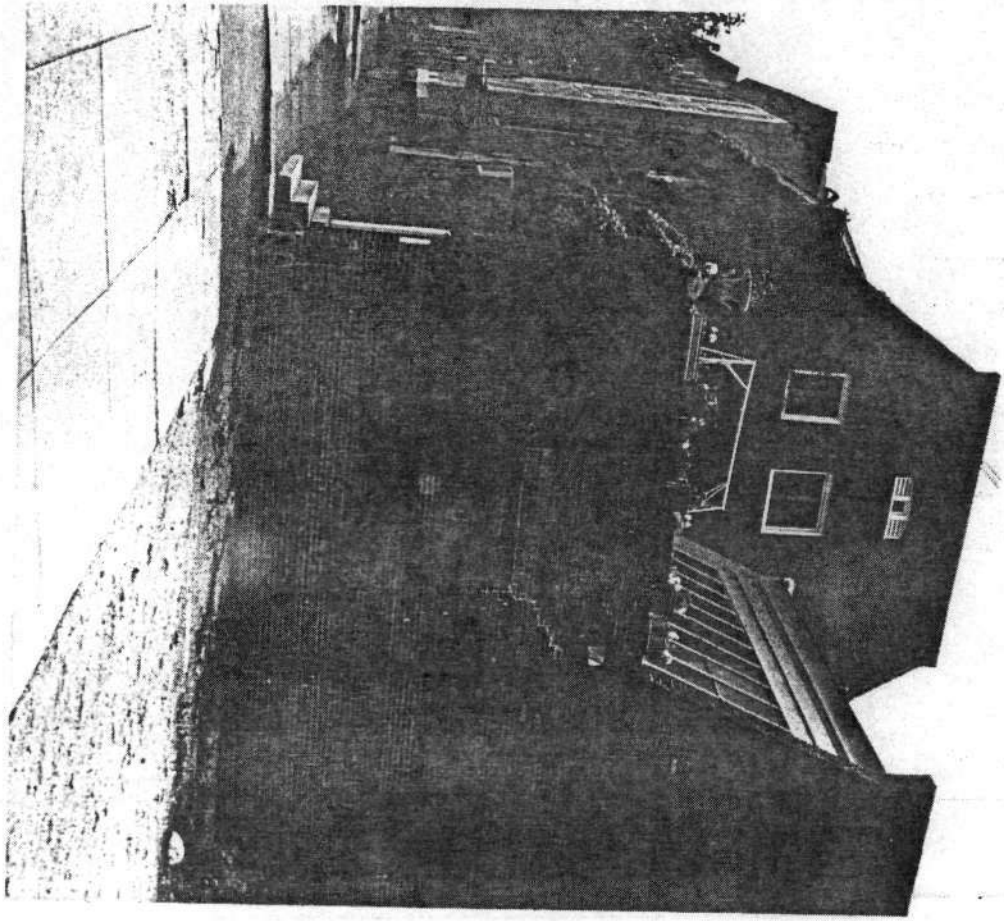
Residence, view from northeast

#2 of 9





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view from southeast

#3 of 9

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view from northwest

#4 of 9

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~~view from southeast~~

~~#3 of 9~~

entrance hall, residence
facing north

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~~view from northwest~~

~~#4 of 9~~

living room, residence
facing east

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living hall, residence, facing west

#7 of 9

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living hall, residence, facing south into dining room

#8 of 9

NO
SMOKING

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Baltimore (city), Maryland
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studio interior, facing southeast

#9 of 9