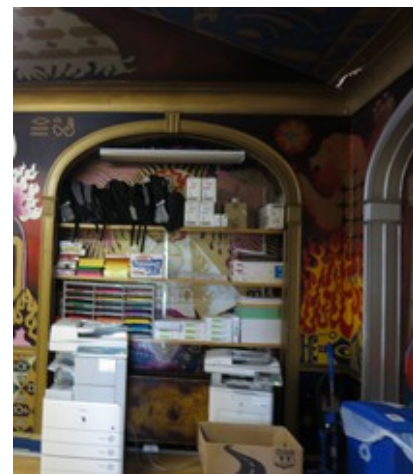


A Visual History of the Apocalypse Mural's Evolution from 1969, 2014, 2015 — June 2015 Apocalypse Newsletter #1

The Apocalypse Mural was completed in February 1969. Fortunately, WMPB, PBS documented this mural in prime condition as it was televised nationally in 1971:



By 2014 (45 years later), The Apocalypse Mural was nearly destroyed by being converted to an office by the Tutorial Project, who drilled holes in its walls to hold shelves and storage of their equipment and large bulletin boards and even a clock in the Eagle's Wing. This desecration began decades earlier to the extent that it was too overwhelmingly painful for me to visit the mural or allow the media to see or photograph it. Fortunately, negotiations with Jane Rhyner, Director of Levering Hall and Martin Center, and Jackie O'Regan, Curator of Cultural Properties, began in 2013 to refurbish the mural.



The photos below from 2015 compare the same three spots on the mural, now showing needed to be done to lay the foundation for the mural's rebirth. Please note the huge areas of white paint covering the spackling and scores of holes that weakened the wall surfaces. The Hopkins painting crew overseen by Greg Schubel gave us the surface needed to re-do the mural. The crew of artists sanded the surfaces and scraped the loose paint and washed down the walls and ceilings before the areas were redrawn and repainting could begin.



June 9, 2015

This booklet is meant as the first installment in a running commentary on our progress on The Apocalypse Mural refurbishment in Summer 2015.

The work is moving along well after a short setback when we had to prepare the walls that had far more holes, large and small, than we realized. The Tutorial Project, who used this space earlier, put a clock in the mural and shelves in the alcoves. These hangings created scores of holes, which required much filler and white paint. Ron Warfield, Greg Schubel, John Gobrecht and their team from the Hopkins building crew did a good job, even though they covered a great deal more of the mural than we hoped. That was an unfortunate surprise, but we also knew it was necessary. Therefore, the entire mural had to be redone, especially because the older paints wouldn't have worked because of their age, and wouldn't have matched.

The team I hired are all professionals and most are MICA graduates or post-graduates, so they can handle difficult tasks exactly. Because of that, I am able to put the final touches on the very difficult areas. We also had great cooperation from Al Ballerd and Tony Bennett, who moved an exit sign for us a few inches, thus uncovering the temple of Isis. They completed this important task in a few hours! The film crew has finished its 1st session with 2 more to go.

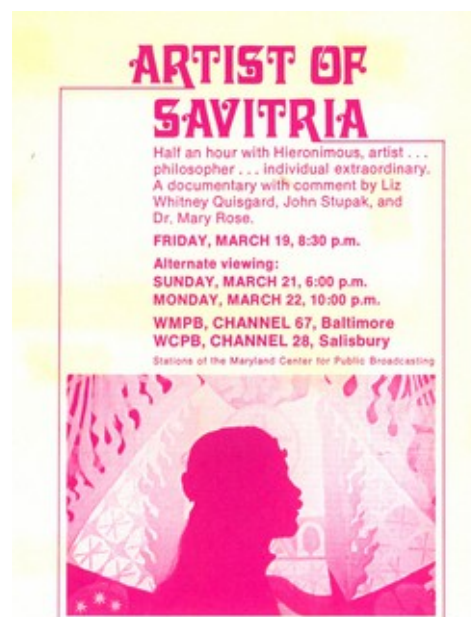
In 1968, I used oil based silver and gold. Today, we are using water-based acrylics for all the other colors, and that means that—in order to use water-based silver and gold—first all the gold and silver from the original must be covered by white primer and then by either a gray or ochre to cover the white, and then followed by the silver or gold water based acrylic. This should give us a long lasting (30-40 years) finish that works in total harmony. Of course, putting 3-4 coats of paint on every wall and ceiling where there is gold and silver is enormously time consuming, but we have no choice if we wanted to do the job right. I've had a lot of good crews (a few bad ones in which I fired an entire 12 artist team) but the ones working with me now are among the very best: all intelligent, hard working, well-trained technicians and artists, who understand why this is my most important work ever!

Ann Koch has put me in touch with Stuart W. "Bill" Leslie, who is writing a book on the history of Johns Hopkins, including Dr. Wickwire and the Apocalypse Mural. I will be meeting with him in the coming weeks.

I see no reason why we can't finish by our deadline of Aug. 20, 2015, nor that our budget would be insufficient—even after the \$3,700 price for the stairwell scaffold and triple the amount of paint needed to cover all areas. Thank you to Johns Hopkins for the opportunity to recreate this important work! It means a great deal for me and Zohara, but also for the Meyerhoff family, who now understand that the threat of the loss of our Democratic Republic and its being supplanted by a Corporate Oligarchy was not a whim of mine, but a fact no one wanted to believe or see realized is something we can do to change and will especially when women are given their chance to reverse the horror of what the planet is experiencing today.

Please come and see us when we get the huge white areas under control in a few weeks. Thank you!

— Dr. Bob Hieronimus



“Not knowing precisely how to define it, it seems to me that Bob Hieronimus possesses many of those qualities we associate with the term genius. Not necessarily a super high, discursive intellect but rather, an unbridled imagination, an almost unlimited capacity for hard work; an unfaltering dedication to his own point of view; a vision that overrides or ignores conventional discrepancies and above all, an ability to function in the real world without selling himself out.

Bob Hieronimus is a superb draftsman. His sense of line and his attention to rhythmic detail are extraordinarily intense and inventive. His use of 2-dimensional space bears a sophistication that can only come through the long years of academic training he received. But it is a background that he has so completely assimilated and internalized that now, he is able to consciously forget it and intuitively use it to express his powerfully personal vision.

From the standpoint of the viewer – looking at the final product—that product can stand entirely on its own. To be understood and enjoyed visually, it does not need the literary and symbolic connotations that brought it into being.

Visually speaking, Bob's forms are based on Art Nouveau—out of the late 19th century. Briefly, this was a movement that grew out of rebellion against industrialization; a dissipation of established religions, valued growing middle class; an alienation of the individual and a bend toward occultism.”

From Liz Whitney Quisgard's critique of Bob Hieronimus's Apocalypse Mural, which aired on WMPB-PBS TV: "Artist of Savitria" regionally and nationally in 1971-72.

Art Criticism:

Hieronimus Mural: 'Wild! Wild!'

A mural which is not to be believed can be seen from now to Armageddon in the Y.M.C.A., Levering Hall branch, at Johns Hopkins University's Homewood campus in Baltimore. If Renaissance Catholicism gave us the Sistine ceiling, 20th Century Protestantism has just given us ceiling, three walls, stairwell and an eighteen-page guide book (with a five-page bibliography) to explain it all.

Sponsored by the Y.M.C.A. and dedicated to Dr. Chester Wickwire, the university chaplain, this venture is the work of Bob Hieronimus, a metropolitan-area painter-sculptor who is a 1965 graduate of Towson State College and former art teacher in the Baltimore County public schools.

The County school system really lost Somebody Else when he left to tackle this and other projects.

When first confronting this incredible painting, be prepared to catch your breath and reel back. When you recover, look long and hard and expect to find, among other things:

A giant gold and silver eagle; an elaborately crowned Egyptian head backed by a huge, gold mandala; symbols from astrology and Christianity; the Sphinx; American flags from colonial times until now; the Statue of Liberty going down in a conflagration; gold "vibrations"; a giant red and gold scorpion with a flag-coiled, human head; the Great Seal of the U. S.; a mammoth snake biting its tail; Chanukah candles; the Triangle with the All-seeing Eye; numerous comets and stars; an heroic angel; the Tree of Life and the words "E Pluribus Unum", "General Motors", "Mom", "Coke" and "Chiquita". All this and more can be found in this magnificent, militantly decorative monstrosity. It is called "The Apocalypse" and is wild! wild! wild!

The mural starts on the stairwell to the left and lures the viewer upward and into a large, second-floor lobby of Colonial design, complete with classical, wood-manteled fireplace, chair rail, arched alcoves, inset paneling, sconces and deep-set doorways. Can you believe the audacity of painting such a riotous cacaphony in a room that looks like it was designed by Thomas

Jefferson? It is there and it works!

Most of the woodwork has been painted silver or gold. The alcoves are used as frames to enclose important subjects on the recessed walls. Bold, imaginative draughtsmanship bombards the viewer. Gorgeous color and dramatic value contrasts knock your eyes out. Rows and rows of stars and other signs attest to long hours of devotion and admirable discipline. The sheer size and scope make Mr. Hieronimus one of the most ambitious artists in the area.

LIZ WHITNEY QUISGARD

b. 1929 Philadelphia, Pennsylvania
Currently lives and works in New York City

EDUCATION:

Certificate, Maryland Institute School of Architectural Design and Drafting 1970-1972
MFA, Maryland Institute, Rinehart School of Sculpture 1996
Private Study with Morris Louis 1959-1960
BFA, Maryland Institute, College of Art, Summa Cum Laude 1949

ARTIST in RESIDENCE:

American Academy of Design, Mural Workshop Fellowship, New York, NY 2005
Harwood Museum, Taos, NM 2003
Millay Colony, Austerlitz, NY 2000
Yaddo Colony, Saratoga Springs, NY 2000
Saltonstall Foundation Colony, Ithaca, NY 1998
Maryland Arts Council, Two Residency Grants, Baltimore, MD 1977

AWARDS and HONORS:

Artist Fellowship, Inc., Grant 2002
Pollock-Krasner Foundation, Grant 2001
Artist Fellowship, Inc., Grant 1999
Florsheim Foundation, Grant 1991
Reinhart Fellowship in Sculpture 1964
Baltimore Museum Regional Exhibition, Best in Show Award 1959
Reed Scholarship 1948
National Scholastic Art Awards, Scholarship 1947

NOTABLE LISTINGS:

Who's Who in America, Who's Who in the East, Who's Who of American Art, Who's Who of American Women, Dictionary of American Artists - St. Martin's Press, International Encyclopedia of Art and Artists

CONDENSED PROFESSIONAL EXPERIENCE:

Faculty Member - Baltimore Hebrew Congregation 1962-1978, Maryland Institute College of Art 1965-1976, Goucher College 1966-1968, University of Maryland 1970-1971, Baltimore Jewish Community Center 1974-1978, Villa Julie College 1978-1980
Art Critic - The Baltimore Sun 1968-1970
Theatrical Set Designer - Goucher College, Center Stage, Theater Hopkins, 1966-1976
Contributing Writer - Craft Horizons Magazine, Baltimore Magazine, The Baltimore News America
Guest Lecturer - Various Colleges, Universities, and Women's Clubs nationally
Illustrator - Shore Writers' Sampler, Friendly Harbor Press 1987



Liz Whitney Quisgard's credits, awards, honors, notable listings and condensed professional experience. Bottom right: Her mural "Bizarre Borders" enamel on concrete, 47 x 140 ft. Public Art Commission, Atlanta, GA, 1990.

A brief introduction and interpretation of the Apocalypse mural by Dr. Bob Hieronimus



A theme running through much of Hieronimus's early work is the message that history is cyclical. Civilizations rise and fall. An apocalypse might seem like the end of the world, but it's just the end of the world as we know it—there will be life again on the other side after the transformations and great upheaval. When the uninitiated hear the name of Hieronimus's most important mural, "The Apocalypse," or view its somewhat disturbing imagery, many mistakenly assume the message is from the Book of Revelation, or a prediction for the end of the world. While indeed it was an attempt to master the horrifying dreams and visions of future calamities on this planet that were plaguing him, the overall message here is one of positive reassurance. Accepting that history is cyclical and not linear, and that many advanced civilizations before us have risen and died through cosmic, natural, and man-made cataclysms, can inspire us to seek the spiritual worlds and be less attached to the physical and material temptations on the Earth plane. Understanding that great shifts are part of humanity's history on this planet can help us transform fear for the future into hope. The destruction of most of mankind would seem to be a hopeless cycle if we had but one life. But this mural says man lives many lives, and everyone in our own time will become god-like. That is humanity's destiny.

Commissioned by Chester Wickwire, the Chaplain at Johns Hopkins University, the Apocalypse was originally scheduled to cover just one wall. After returning from his summer traveling with rock and rollers in New York City, however, Hieronimus was burning with visions and was fully immersed in the esoteric school he co-founded called the AUM center. He practically moved into the Student Union building for the next six months, where he survived on tuna sandwiches and coffee as the visions poured forth from his brushes.

Beneath these banners, we see the American eagle is sinking in the flood tides, being weighed down by corrupting forces of the corporate, fascistic and oligarchical powers bent on speedy profits at the cost of American liberties and the planet's very life force. Some of those forces are identified on the body of the sinking eagle. We have General Motors standing for the petroleum-based energy systems, Coca-Cola representing the reduction of food to a non-nutritional diet and agribusiness, Chiquita or the United Fruit Company epitomizing the sale of other nations' illegal drugs to fund America's black budget operations, and the dollar sign to symbolize America's 70 trillion dollar debt leading to our enslavement. In this picture, the American eagle is rent asunder because it has worshipped the material world and ignored the spiritual dimension. It is surrounded by natural cataclysms expedited by its domination of nature for profit. Geological and weather changes are shown with fire and water engulfing the Statue of Liberty and the Golden Gate Bridge (barely discernible in this photo, in front of Lady Liberty). Also engulfed in these radical transformations is the Russian Bear in front of the eagle, predicting the dissolution of the Soviet Union. Both the Russian bear and American eagle are confronted by a long green dragon-serpent representing China. As the potential threat to both superpowers, the dragon of China is composed of inverted (hidden destiny) five pointed stars, the symbol for Saturn (karma) and the number 666 (considered numerically $6+6+6 = 18 = 1+8 = 9$, the number of initiation).

Brief Artist Biography of Robert Hieronimus, Ph.D.



Phone: 410-356-6216

Email: bob@21stCenturyRadio.com

Robert R. Hieronimus, Ph.D. has numerous highly acclaimed symbolic artcars and murals, including the 2,700 square foot prophetic “Apocalypse” at the Johns Hopkins University, which led to Hieronimus being called “one of this country’s best muralists,” the 100-foot-long Lexington Market mural called “E Pluribus Unum”, and most recently, the 1500 square foot mural called “We the People” at St. Paul and Lafayette completed in 2013. Hieronimus’s most famous artcar, “the Woodstock bus” is seen regularly in media all over the world. His current art car the “We the People Biodiesel Artcar” is on display at Artscape every year. For his doctoral research into the symbolism of the U.S. Great Seal, he has been interviewed for documentaries on the National Geographic, Discovery, and History channels as well as on BBC, Der Spiegel, Syfy, FOX, Canadian and German television. His **21st Century Radio®** program currently airs on WCBM 680 in Baltimore Sunday nights 8-10PM Eastern. www.21stCenturyRadio.com.



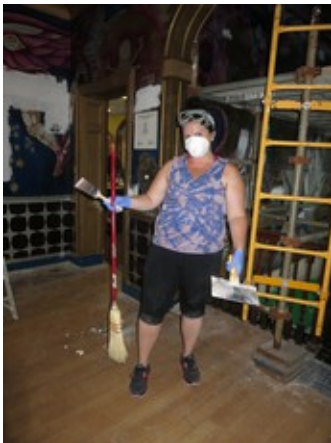
Our Team: Justin Williams, Ph.D., foreman; Ashley Pratt, BFA; Julie Ann Horton, M.F.A.; Kristie Winther, BFA; Ashley Stafford; Andreina Mijares Cisneros, Senior, Studio Art Major, Notre Dame of MD University, 2016.

Biographies of the Team of Artists



Justin C. Williams, Ph.D., foreman

Born in Boston, Massachusetts in 1962, Justin C. Williams began practicing art as a young child. In 1986 Justin graduated with a Bachelor's Degree in architecture and design from the University of Wisconsin and then worked for two years as an industrial designer in a Milwaukee-area firm. In 1996 Justin returned to drawing and painting, following several years away from practicing art while he pursued a graduate degree in systems analysis from the Johns Hopkins University in Baltimore, Maryland. Since the late 1990's his artwork has focused on several themes. His work has been shown in solo and group exhibits in Anchorage, Alaska, Milwaukee, and Baltimore. A complete portfolio of his work can viewed at the Facebook site "JCW Artwork". Justin has had the pleasure and good fortune to work on four of Dr. Bob's other public art projects including his "We the People" art car (2008), a live painting performance at the Wind Up Space in Baltimore (2009), the "We the People" mural (2013), and the restoration of the "Apocalypse" mural (2015).



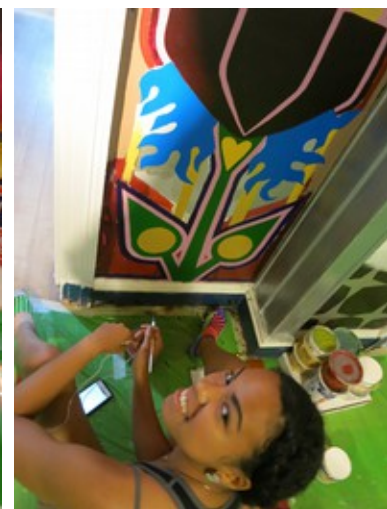
Julie Anne Horton, M.F.A.

Julie was raised in Zanesville, Ohio and received her BFA in Painting and Art Education from Ohio University. After living and working in Seattle, Washington, she returned to the East Coast to attend graduate school in Baltimore, Maryland. She earned her MFA in Painting from the Maryland Institute College of Art. She is currently painting and teaching in Baltimore, Maryland.



Kristie Winther, BFA

Kristie grew up in Mastic Beach, New York, and attended the Maryland Institute College of Art (MICA), where she received a BFA in Painting. She lives in Baltimore and works as a freelance mural artist, scenic painter, and community artist. Her work is inspired by nature, sensuality, and historic textiles.



Ashley Pratt, BFA

Ashley's canvas is often edible, as she was trained at Charm City Cakes and worked professionally at La Cakerie as a cake decorator. Ashley earned a BFA from the Maryland Institute College of Art (MICA) Magna Cum Laude in 2014. She studied under famed American painter Vincent Desiderio at the New York Academy of Art (NYAA). Pratt's paintings range from hand held memories to work bigger than she. Ashley worked under Dr. Bob's tyranny in 2013 on the We the People mural.



**Andreina Mijares Cisneros, Studio Art Major
Notre Dame of Maryland University, 2016**

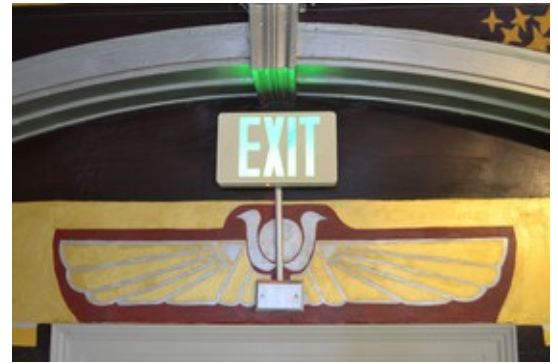
Andreina Mijares Cisneros was born in Caracas, Venezuela in 1992. From a young age she moved to Tours, France with her family where she lived for 4 years, and was constantly exposed to European art through her parent's love for art museums. She then returned to Venezuela where she graduated from High School. It was not until she was accepted into the United World College located in Montezuma, New Mexico that she began her studies in art and developed a passion for painting and drawing. She is currently completing her Bachelors of Art with a concentration in Studio Art at Notre Dame of Maryland University in Baltimore, Maryland.



Ashley Stafford

Ashley Stafford has lived in the Baltimore area her whole life. She is a self-taught artist, although it certainly helped that she came from a family that places great value in artistic pursuits. She has experience as a painter and illustrator in both traditional and digital media. She started working in the field painting murals with her older brother about eleven years ago. She is currently working as a freelance digital comic book artist and illustrator. In the future, she would like to be able to work full-time on her own mixed-media comic series.

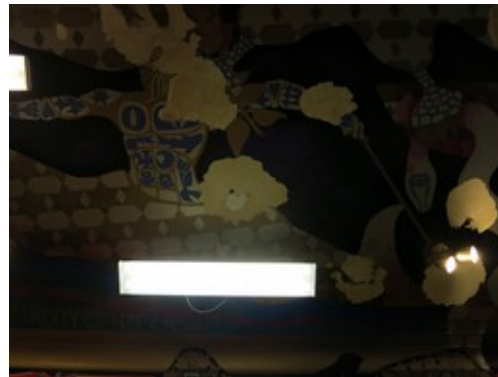
A little help from our Hopkins friends



Electricians **Al Ballard** (*center right*) and **Tony Bennett** (*center left*) moved the EXIT sign above the wings of the Egyptian Isis within a couple of hours.



Officer Wesley Durant hot-shotted my "We the People Artcar" on June 2nd, 2015 on the Hopkins parking lot in time to get my family to Center Stage to the "Marley" production and spend a little time with **Mitchell Brunings** (*center*), who performed as Bob Marley and sang his music.



Greg Schubel, whose paint and wall preparation crew's thorough job gave us the foundation to recreate the Apocalypse Mural, and who took our request to remove the fluorescent lights from the midsections of the ceiling (*center photo*) that prevented us from getting to hidden surfaces.