

EVERGREEN
(Evergreen Museum & Library)
4545 North Charles Street
Baltimore
Independent City
Maryland

HABS MD-1167
MD-1167

PHOTOGRAPHS

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

ADDENDUM TO:
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PHOTOGRAPHS

PAPER COPIES OF COLOR TRANSPARENCIES

WRITTEN HISTORICAL AND DESCRIPTIVE DATA

REDUCED COPIES OF MEASURED DRAWINGS

FIELD RECORDS

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Addendum to
EVERGREEN
(Evergreen Museum & Library)

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Location: 4545 North Charles Street, Baltimore MD, 21210. Evergreen House, today known as Evergreen Museum & Library, is situated on an estate of twenty-six acres, nestled between the campuses of The College of Notre Dame of Maryland and Loyola University Maryland. The house is set back from the road in a wooded landscape and is accessed by a long entrance road.

The house is located at latitude 39.3483333, longitude -76.621111 (WGS84 39° 20'54", 76° 37'16" W) and the coordinates were obtained through Google in 2009.

The UTM coordinates for the property boundary line as delineated for the National Register of Historic Places are: (Zone) 18 E 360440 N 4356620; 18 E 360460 N 4356340; 18 E 360180 N 4356320; 18 E 360160 N 4356580.

Present Owner: The Johns Hopkins University, since 1942.

Present Occupant: The John Work Garrett Library, part of The Johns Hopkins University's Sheridan Libraries; the Evergreen House Foundation; and Evergreen Museum & Library.

Present Use: Museum, Library, and arts center.

Significance: Evergreen is best known as the home of the Ambassador John Work Garrett (1872-1942) and his wife Alice Warder Garrett (1877-1952) who made their estate into an artistic and cultural center soon after inheriting the property in 1920. The Garretts invited a series of artists and designers to live and work in the house, and in exchange these creative individuals left their mark on the Garrett family home. In 1922, for example, the Theater (T1) at Evergreen was repurposed by the architect Laurence Hall Fowler (1876-1971) from an earlier gymnasium and was decorated by the Russian artist and set designer Léon Bakst (1866-1924). Miguel Covarrubius's (1904-57) panel paintings in the Reading Room (120) document the diplomatic career of John W. Garrett, while at the same time became an important interior feature of the house.

While the residency of John W. Garrett and Alice Warder Garrett may have given the house its lasting renown, the importance of the building is not limited to their tenancy. Indeed, perhaps the greatest architectural significance of the house is the manner in which it reflects the accretion of architectural forms over the course of the century spanning roughly 1850 to 1950. Constructed in 1858 by the Baltimore carpenter and builder John W. Hogg (1813-1871) for a Baltimore entrepreneur and lottery dealer named Stephen Broadbent (dates unknown), the classical revival-styled house is a manifestation of prevalent architectural trends that favored elements of both the Greek Revival and Italianate modes of design. Subsequent additions to the house, completed in the 1880s by T[homas] Harrison Garrett (1849-1888) and his wife Alice Dickinson Whitridge Garrett (1851-1920), reflected the eclectic interests of the nineteenth-century Romantic era and

significant remnants of their aesthetic predilections remain. The Garretts' first changes to the house were made following the designs of the prolific Baltimore architecture firm of J.A. & W.T. Wilson [John Appleton Wilson (1851-1927); William Thomas Wilson (1850-1907)]. Working with the combined local advice of the architect Charles L. Carson (1847-91) and the firm of P. Hanson Hiss and Company, as well as the nationally-renowned New York interior design firm of Herter Brothers (1864-1906), the Garretts altered the house to reflect their interests in Asian decorative arts and prevailing eclectic trends. They also worked extensively on the landscape of the estate, consulting Frederick Law Olmsted (1822-1903). Following the death of T. Harrison Garrett, the house was left unoccupied for nearly a decade until Alice Whitridge Garrett returned to it in 1895.¹ She carried out significant alterations between 1899 and 1906. In this third stage of development, Alice Whitridge Garrett responded to the architectural standards for country homes established by the influential success of McKim, Mead and White² and the wide-spread popularity of revivalist architectural styles. She worked with the architect J. Lawrence Aspinwall (d. 1936), of the New York firm Renwick, Aspinwall and Owen (1895-1905),³ to create a new formal entrance to the house, and also with the Baltimore architect Paul Emmart (1866- ca. 1930) to design formal dressing rooms (B3, B4) for guests arriving at Evergreen. She once again consulted with the firm of Frederick Law Olmsted to enhance the landscape plan of the estate.⁴ With the additions and alterations completed between 1922 and 1942 by John W. Garrett and Alice Warder Garrett, largely in conjunction with the Baltimore architect Laurence Hall Fowler (1876-1971), features of the house were altered to reflect the influence of prevailing early twentieth-century tendencies, fusing aspects of the Colonial Revival with the aesthetic influences of Covarrubius and Bakst.

Finally, in addition to its relevance within the development of national architectural trends, Evergreen is of particular value to the history of Baltimore architecture. From its construction by a local builder through the alterations largely carried out by Fowler in the twentieth century, Evergreen is the product of Baltimore designers and craftsman rather than the work of distant,

¹ During these years AG lived in Princeton, New Jersey, where her sons were attending the University. She also traveled overseas during this interval.

² Papers for Robert Garrett and Sons list a billiard room designed for Robert Garrett's townhouse by McKim, Mead and White, but one never existed in the house. The design parallels Evergreen's billiard room, so it is possible the firm consolidated its bills for both brothers.

³ J. Lawrence Aspinwall joined James Renwick's firm in 1875. He quickly rose from draftsman to partner, and the firm became known as Renwick, Aspinwall and Russell in 1883. Renwick's nephew William also was an architect, and he joined the firm in 1890. Two years later the firm was renamed Renwick, Aspinwall and Renwick. After the elder Renwick died in 1895, the firm became known as Renwick, Aspinwall and Owen. Its successor was Renwick, Aspinwall and Tucker.

⁴ By this time, however, Olmsted had died and his sons guided the firm.

nationally-renowned designers. Its history offers insight into such important local figures as Samuel H. Adams (d. 1882) and John F. Adams (dates unknown), Baltimore contractors who owned the house prior to T. Harrison Garrett, as well as Charles L. Carson, P. Hanson Hiss, and Laurence Hall Fowler. In large part due to the rich archival materials retained by the Garrett family, the history of design and subsequent renovations at Evergreen contributes to an understanding of the architectural community active in Baltimore from ca. 1850 to ca. 1950.

Abbreviations used throughout the report:

AG = Alice Whitridge Garrett

AWG = Alice Warder Garrett

BAF = Baltimore Architecture Foundation

EH = Evergreen House Archives

EHF = Evergreen House Foundation

JHUSC = The Johns Hopkins University Special Collections

JWG = John Work Garrett

LC = The Library of Congress

MdHS = The Maryland Historical Society

THG = T. Harrison Garrett

Historian(s): Julia A. Sienkewicz, University of Illinois at Urbana-Champaign, 2009, with Virginia B. Price, HABS.

Project Information: Field work was undertaken by HABS architects Mark Schara, Alexander Matsov, and Daniel J. De Sousa, and by architectural technician William Marzella (University of Cincinnati) in summer 2009. The project historian was Julia A. Sienkewicz (University of Illinois at Urbana-Champaign), who was assisted with research by Virginia B. Price of HABS. Virginia B. Price wrote the architectural description section of the report. The large format photographs were taken by James Rosenthal, HABS Photographer, with assistance from Renee Bieretz, HABS/HAER/HALS Photographer.

The documentation of Evergreen was sponsored by the Evergreen House Foundation and The Johns Hopkins University and funded through grants from the Middendorf Foundation, Inc., the France-Merrick Foundation, Inc., The Richard C. von Hess Foundation, and the Evergreen Museum & Library Advisory Council. The project was facilitated by James Abbott, Director and Curator, Evergreen Museum & Library, as well as by Catherine C. Lavoie, Chief, Historic American Buildings Survey, and Mark Schara, HABS Architect and Project Supervisor. HABS is a division within the Heritage Documentation Programs, Richard O'Connor, Chief. Access on-site was made possible by Abbott as well as by Ben Renwick, Nancy Powers, and Elsworth Roberts, all of whom graciously allowed their schedules to be interrupted.

Acknowledgements: Sincere thanks are due to a range of individuals and institutions without whom elements of this history would never have been discovered. In particular, the helpful references and resources of the curator and staff of Evergreen, of the Baltimore Architecture Foundation, Michele Clark at the Olmsted Historic Site, Nancy Perlman at the Loyola/Notre

Dame Library, and the broad knowledge of the librarians at the Maryland Historical Society, all contributed significant aspects to this research. Special thanks are due to members of the Garrett family who shared their knowledge and archival resources, among them Mr. James R. Garrett, President of the Evergreen House Foundation.

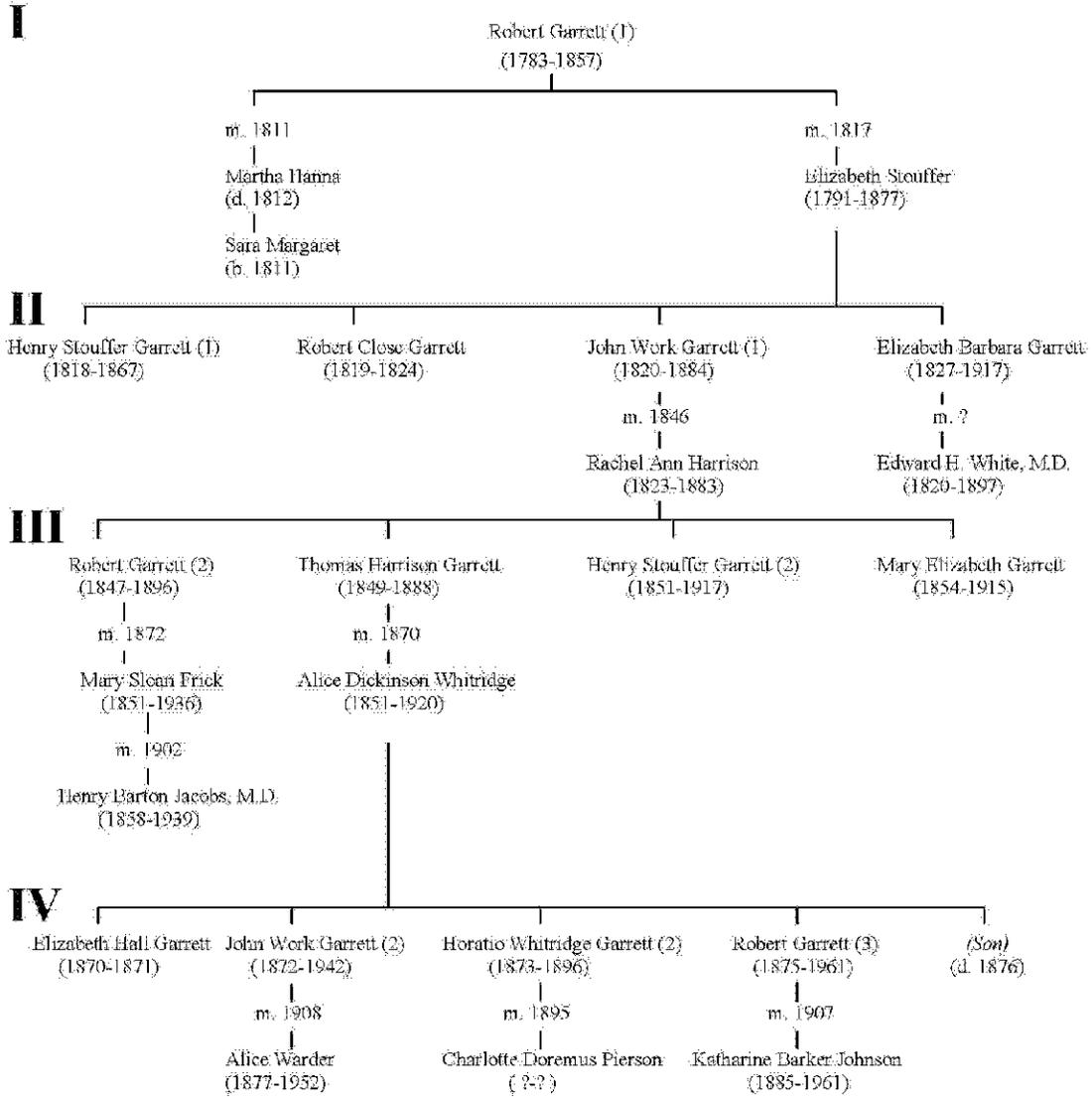
Notes:

Room Numbers: Numbers assigned to the rooms of Evergreen for the 1986 Historic Structure Report are given in parenthesis throughout the text. Names of the various rooms changed over time as the Garretts reinvented the spaces to meet familial needs and to make living in the house more comfortable. The numbers are intended to help the reader tie the textual descriptions of the interior to the floor plans.

Garrett Family Genealogical Chart: Below is an excerpt from a genealogical chart for the Garrett family that was made for the Evergreen Museum & Library. The third and fourth generations of the Garrett family lived at Evergreen, and those generations are highlighted in the chart below. Their descendants have continued to be involved with the house and its preservation.

GARRETT GENEALOGY

John Garrett (d. 1790) m. Margaret MacMechan (born in Scotland)
[Emigrated with their 6 children to the USA from Lisburne, County Down, Ireland, in 1790]



PART I. HISTORICAL INFORMATION

A. Physical History:

1. Date of Erection: 1857-58.

An article published in the *Baltimore American and Commercial Advertiser* on February 1, 1858, documents the construction of Evergreen, though as a then-unnamed country residence under construction for the lottery dealer Stephen Broadbent. The description of the house corresponds sufficiently in details to confirm that the structure described in this article is indeed the house that, nearly twenty years later, would come to be known as Evergreen. The first map to specifically depict the Evergreen property is the 1877 map of the ninth district of Baltimore published in Griffith Morgan Hopkins's 1878 *Atlas*.⁵

2a. Architect: Various, listed in chronological order.

John W. Hogg

Little is known about John W. Hogg (1813-1871), who is described in the *Baltimore American and Commercial Advertiser* as the "well-known architectural carpenter and builder" responsible for the design and construction of Evergreen.⁶

⁵ [Griffith Morgan Hopkins], *Atlas of Fifteen Miles Around Baltimore, including Anne Arundel County, Maryland. Compiled, Drawn, and Published by G.M. Hopkins* (Philadelphia: 1878). (Library of Congress) An earlier notice about Charles Street Avenue that ran in the *Baltimore County Advocate* cites two "principal improvements [then] going up on the avenue, are a new Episcopal Church back of Govanstown, and a splendid residence, adjoining Mr. Malcolm's place, about being erected by Mr. Broadbent." This puts Evergreen under construction in September 1857. "Charles Street Avenue," *Baltimore County Advocate* September 19, 1857, 2.

⁶ U.S. Census records place a John Hogg in Baltimore in 1850, working as a carpenter with a young family. A decade later this Hogg is remarried to a woman named Susanna, and they have three children together: John W., Susan (Susanna), and Frank aged three years, two years, and seven and a half months respectively. Aged forty-five in 1860, Hogg was described as an architect, with real estate worth \$4000, and living in Baltimore's ninth district (where Evergreen is located). By 1870, at age fifty-six, Hogg had moved his family to district four. He had personal property valued at \$1000. A domestic servant named Anna lived with the family, and two of his older sons, George and William, worked in a dry goods store. By 1880 his son John W. was employed as a carpenter; John W. lived with his mother Susanna, who was by then a widow. She also began work as a dressmaker, presumably after Hogg died, to support the family. They lived in the thirteenth district that year. This is likely the family of the John Hogg that built Evergreen, given this man's profession and accumulation of wealth by 1860. However, a search of the Avery Index (to architectural periodicals) for Hogg produced no entries on his practice or an obituary for him in the 1870s.

Evergreen is one of the most elaborate buildings known to have been designed by Hogg, but churches like the Exeter Street Meeting House (1850) exhibit nice detail, were made of quality materials such as white marble and cast iron also found at Evergreen, and finished with stained glass by the Baltimore company, J.W. and H.T. Gernhardt. Besides the church on Exeter Street, Hogg is credited with the Harford Avenue Methodist Church (1850), Union Square spring pavilion (1851), S. Duncan Warehouse (1853), Haig's Store (1859), Jackson Square Methodist Episcopal Church (1866), Woodbury Methodist

In 1857, a ninety-nine year lease between John W. Hogg, the trustees of Jane Bryan, and William Broadbent was recorded; almost immediately, John Scotti Broadbent assumed the lease, with a \$2000 payment to Hogg. Baltimore County Circuit Court, Land Records, Vol. HMF 17, folio 505-07. These documents reference Vol. HMF 17, folio 431-33. In all likelihood, this represents part of the Broadbents' contractual agreement with Hogg to design and oversee the construction of the house.

The Philadelphia Architects and Builders database includes two citations for Hogg, a May 5, 1850, notice in the *Baltimore Sun* regarding the construction of the Exeter Street Methodist Episcopal Church, and a May 15, 1871, notice in the *Baltimore Gazette*, also for the building of a Methodist church. The city directories place his office on Davis Street in 1853 to 1856, South Street in 1860, and Baltimore Street in 1867 to 1871.

The Exeter Street Methodist church Hogg designed in 1850 featured modern improvements and an interior gallery supported by cast-iron pillars. The "front of the building will be purely of Corinthian style of architecture, [... and] will be elaborately and tastefully adorned by six pilasters, with richly carved caps, and casement windows of beautiful pattern." Twenty years later, he chose the Gothic style for the Whatcoat Methodist Episcopal Church. This building was completed after Hogg's death in March 1871. *Baltimore Sun* April 5, 1850, 1; *Baltimore Sun* May 8, 1871, 1; *Baltimore Gazette* May 15, 1871; and the obituary notice, *Baltimore Sun* March 30, 1871, 2. Hogg's obituary was brief, but confirms that suggested by the census. He was fifty-eight when he died, and was the only son of Charles and Mary Hogg. John W. Hogg and members of his family were buried in Green Mount Cemetery. Research by John McGrain and Peter Kurtze for the Baltimore Architecture Foundation augmented the biographic information in the obituary, as well as provided the detail that in late January 1857 his "country house on Charles Street Avenue three miles from the city [i.e., the vicinity of Evergreen] burned to the ground. 'It was a large frame mansion and the loss of the building and furniture is estimated at between six and seven thousand dollars, on which there was no insurance.'" The notice of the fire was printed in the *Baltimore County Advocate* but does not appear to have been picked up by the *Sun*. James T. Wollon, Jr., AIA, "John W. Hogg (1813-1871)," biographical summary for the Baltimore Architecture Foundation, 2010 (soon to be available on the BAF website, www.baltimorearchitecture.org); James T. Wollon, Jr., AIA, to Virginia B. Price, electronic communication, March 2010. Subsequent research at the Baltimore County Public Library, Towson Branch, confirmed the valuation and description of Hogg's house in 1857. See "Fire," *Baltimore County Advocate* January 31, 1857, 2.

Episcopal Church (1867), Deer Creek Harmony Presbyterian Church (1870), and Whatcoat Methodist Episcopal Church (1871). Hogg also was the Superintending architect for the new almshouse (Bayview Asylum).⁷

SH & JF Adams, Builders

While it is uncertain what work they may have completed at Evergreen, the property was owned for six years (between 1872 and 1878) by the local Baltimore firm of SH & JF Adams, Builders, and it was during their tenure at the house that the property came to be known as Evergreen. Samuel H. Adams, after being trained in the craft of carpentry, worked for various employers before beginning his career as a carpenter/builder in 1848. John F. Adams turned to carpentry after working in a brick yard and a planing mill in the 1840s. Between 1851 and 1854 the brothers worked together. They then separated their business interests for six years, only to reunite under the name of SH & JF Adams, Builders.

During their many years of partnership, the Adams brothers worked with the Baltimore and Ohio Railroad, as well as with architects Niernsee and Neilson, John Appleton Wilson, E. Francis Baldwin, and others. Between 1872 and 1878, the Adams brothers constructed the Convent for Notre Dame, just north of the Evergreen. An indication from 1884 suggests that a “Carpenter’s Shop” existed on the Evergreen property, and perhaps the Adams brothers erected this structure to facilitate their business and the on-going project next door. It has also been suggested that the Adams Brothers were contracted by Robert Garrett and Sons to enlarge the stable at Evergreen to designs by E. Francis Baldwin.⁸

⁷ The project list was compiled by John McGrain, Peter Kurtze, and James T. Wollon, Jr., AIA, for the Baltimore Architecture Foundation, and graciously shared with HABS for this report. Follow-up research at the Methodist archives in the Lovely Lane church in Baltimore could further illuminate matters, since Hogg was engaged by several Methodist congregations in the design of their churches and since his funeral was held in the High Street Methodist Episcopal Church. Regarding Hogg’s projects, James T. Wollon, Jr., AIA, to Virginia B. Price, electronic communication, March 2010.

⁸ Despite its prolific work in the region of Baltimore, the firm SH & JF Adams has been virtually forgotten by the historic record. The most information about the firm is contained in the entries for “Samuel H. Adams” and “John F. Adams” in *The Biographical Cyclopedia of Representative Men of Maryland and District of Columbia* (Baltimore: National Biographical Publishing Co., 1879), 673-74. Despite their relative obscurity, the firm was recognized in its time, a claim that is supported by the appearance of a death notice in *The American Architect and Building News*, which recorded the June 11, 1882, death of Samuel Adams “a leading builder of Baltimore, Md,” July 8, 1882, 12, 341 ([American Periodicals Series Online](#)).

J.A. & W.T. Wilson, Architects

In 1883, the firm of J.A. & W.T. Wilson designed and built a dining room addition for the Garretts at Evergreen.⁹ John Appleton Wilson, a Baltimore native and son of a prominent local Baptist minister, studied architecture at the Massachusetts Institute of Technology from 1871 to 1873. Wilson then returned to Baltimore, where he worked in the firm of Baldwin and Price, and then under E. Francis Baldwin, before beginning his own architectural practice in 1877.¹⁰ During much of his career he practiced with his cousin William Thomas Wilson (1850-1907), about whom relatively little is known. The firm specialized in domestic architecture, including the completion of numerous country dwellings for the upper tier of Baltimore society.

Charles L. Carson

Charles L. Carson designed the extensive additions to Evergreen that were carried out in the mid-1880s for T. Harrison Garrett and Alice Whitridge Garrett. These expansions included several of the most remarkable features of the house, such as the so-called Gold Bathroom (AG's bathroom, 206), the Butler's Pantry (105), the Billiard Room (124), and the Bowling Alley (now the Far East Room (125) and Gymnasium (now Theater (T1)).

Carson had both professional training in architecture, received at the Maryland Institute College of Art (MICA),¹¹ and extensive personal exposure to the building trades through his father, David L. Carson, who was a prominent builder and contractor in Baltimore.¹²

⁹ This is where the present Reading Room (120) is today.

¹⁰ See the Baltimore Architecture Foundation's entry on J. Appleton Wilson, written by Charles Duff: <http://baltimorearchitecture.org/resources/biographies/john-appleton-wilson/> (Last visited August 2009).

¹¹ The "Maryland Institute for the Promotion of the Mechanic Arts" was proposed in 1824, and its charter was granted in 1826 to "encourage and promote the Manufactures and the Mechanic and useful Arts, by the establishment of popular lectures...a library and cabinets of models and minerals; by offering premiums for excellence in those branches of National Industry deemed worthy of encouragement; by examining new inventions...and by such other means as experience may suggest." The following year, after the B&O railroad was established, ties between the two institutions were forged through overlapping leadership and with Maryland Institute students working for the railroad. Beginning in the 1880s, the Maryland Institute focused entirely on art education. In 1959 the name was changed to the Maryland Institute College of Art (MICA). See www.mica.edu/About_MICA/Facts_and_History.html, accessed June 1, 2010.

¹² For the most complete information about Carson available, see Peter E. Kurtze "Charles L. Carson," written for the Baltimore Architecture Foundation. For further information on Carson's career, see John R. Dorsey and James D. Dilts, eds., *A Guide to Baltimore Architecture* (Centreville, MD: Tidewater Publishers, 1997), 396-97; Mary Ellen Hayward and Frank R.

During several decades of architectural practice in Baltimore, Carson completed a wide range of public buildings and domestic projects. With his marriage to Annie Cornelius, the daughter of the prominent Baltimore banker Richard Cornelius, Carson entered the city's upper social circles, a position that certainly would have given him the opportunity to develop a personal acquaintance with various members of the Garrett family. Carson is probably best known for his work as a local supervising architect for the construction of Lovely Lane Methodist Church which was designed by McKim, Mead, and White.

Renwick, Aspinwall and Owen (James Renwick, Jr., J. Lawrence Aspinwall)

In 1895, the firm of Renwick, Aspinwall and Renwick designed a Tudor Revival style house for Horatio Garrett, the youngest child of T. Harrison Garrett and Alice Whitridge Garrett, in anticipation of his marriage to Charlotte Doremus Pierson.¹³ The house for Horatio Garrett and Charlotte Pierson was located on a portion of land added to the Evergreen estate through a purchase from David S. Wilson's estate.¹⁴ It is likely that the New York architectural firm was consulted because of the social association between the Pierson family and Lawrence Aspinwall, one of the firm's principal architects.¹⁵ Henry Lewis Pierson, Charlotte's father, was an iron and steel merchant in New York City. Aspinwall was from an equivalent society family in the city, and both he and his sister attended the New York wedding of Charlotte and Horatio. While the work at Evergreen, Jr., as the new house was immediately dubbed, was being completed, it is believed that

Shivers, Jr., eds., *The Architecture of Baltimore: An Illustrated History* (Baltimore: The Johns Hopkins University Press, 2004).

¹³ The aesthetic choice for Horatio's and Charlotte's house is akin to that of the Garrett house at Deer Park. See William Henry Jackson, Photographer, Library of Congress (Detroit Publishing Co. no. 01695).

¹⁴ In December 1882, T. Harrison Garrett purchased land from William B. and Virginia M. Wilson, who, in turn, had bought it from Lennox Birckhead. He acquired the parcel from David S. Wilson. Charlotte Garrett was granted use of Evergreen, Jr., in 1901, rights she relinquished in 1912 after she remarried. Loyola University Maryland acquired the house and seventeen acres in 1921. The house, Evergreen, Jr., is still part of the university's campus and today is used as the administration building. Part of Wilson's estate, east of the Loyola campus (originally Evergreen, Jr.), became the subdivision Kernewood. Baltimore County Circuit Court, Land Records, WMI 139, folio 126-29; WMI 134, folio 397-99; WPC 394, folio 350-52; WMI 139, folio 311-18. Wilson's house is shown on the ca. 1857 Stephens map and his tract is delineated on the 1877 atlas by Hopkins (cited in note 5). *Map of the City and County of Baltimore, Maryland. From Original Surveys by J.C. Sidney, C.E.* (Baltimore: James M. Stephens, ca. 1857) (Library of Congress).

¹⁵ See Selma Rattner Research Papers on James Renwick, Columbia University Avery Library, Box 2, Folder "Horatio Whitridge Garrett House."

Aspinwall designed the north entrance and new grand stairway (103a) at Evergreen for Mrs. T. Harrison Garrett. This information was communicated by John W. Garrett and Alice Warder Garrett to their long time assistant Elizabeth Baer.¹⁶ It is corroborated by several drawings by Renwick, Aspinwall and Renwick in the collection of Evergreen Museum & Library.

Lawrence Aspinwall entered the architectural firm of James Renwick and his son James Renwick, Jr., and became a partner within a few years. His role was recognized in 1883 when the firm became known as Renwick, Aspinwall and Russell. In the 1890s, after Renwick's nephew joined the practice, the firm's name changed to Renwick, Aspinwall and Renwick, only to change again to Renwick, Aspinwall and Owen upon the death the senior partner.

Paul Emmart

In 1906, the Baltimore architect Paul Emmart (b. 1866, d. ca. 1930) renovated the basement at Evergreen in order to create formal dressing rooms (B3, B4). Emmart's alteration of the basement in 1906 corresponded with Alice Whitridge Garrett's changes to the gardens in the same year. A men's and a women's changing room were constructed flanking the central corridor off of the north entrance to the house, and Emmart's plans for these rooms remain in the collection of Evergreen Museum & Library.

Despite numerous references to Emmart in architectural periodicals of the time, details of his education, biography, and architectural practice are unknown. What is evident from these records, however, is that Emmart was a prolific society architect of domestic buildings in the rural areas surrounding Baltimore. References to Emmart's work in architectural periodicals, such as the *Inland Architect and News Record*, date to between 1901 and 1908. Emmart was the son of Adolphus Duncan Emmart (1836-1910), who was an ornamental painter and co-owner of the firm of Emmart and Quarterly.¹⁷

Laurence Hall Fowler

Between 1922 and 1942, when Ambassador Garrett died, the architect Laurence Hall Fowler was engaged to complete a wide range of projects at the house. While the architect's influence can be discerned in nearly every room of the house, his most significant compositions at Evergreen are in the Main Library (123), the New Library (119), the Drawing Room (118), the Reading Room (120), Alice Warder Garrett's bathroom and dressing room (220), the Theater (T1), and the Bowling Alley (Far East Room (125)). In addition to refashioning the interior of the house, Fowler worked with

¹⁶ Elizabeth Baer, *Reminiscences*, Evergreen House Foundation Collection. The parlors were redone ca. 1895 and the renovation attributed to Aspinwall as well.

¹⁷ James T. Wollon, Jr., Baltimore Architecture Foundation, to Julia Sienkewicz, electronic communication, summer 2009.

Alice Warder Garrett to alter the garden plan of the estate, designing the Italian style garden and the piazza outside the Main Library, as well as the front entrance and surrounding wall.¹⁸ Fowler also created a painting studio for Alice Garrett (now on the Loyola University Maryland campus).

Laurence Hall Fowler received a Bachelor's Degree from The Johns Hopkins University before completing his graduate education in architecture at Columbia University.¹⁹ Despite being accepted into the École des Beaux-Arts, Fowler returned to Baltimore to practice architecture, after the Great Baltimore Fire of 1904. He was briefly associated with the architectural firm Wyatt and Nolting, and opened his own architectural practice in 1906.²⁰ Fowler's career included a few notable public projects but was primarily devoted to the design of houses in Baltimore's suburbs. He embraced revival styles of architecture and, as exemplified by his many years of collaborative work with Alice Warder Garrett, would fuse antiques and carefully-composed reproductions to create what he believed were genuine period rooms for modern living. Fowler donated his impressive book collection, including many prized architectural treatises from the Renaissance period, to the Main Library and it is possible he designed the interior and the shelving of that space with his rare books in mind.

2b. Landscape architect:

Frederick Law Olmsted and Company, later Olmsted Brothers

Frederick Law Olmsted and Company consulted on the Evergreen landscape at three separate occasions in the Garrett family's tenure in the house: 1883, 1899, and 1906. In the first visit of 1883, Frederick Law Olmsted, Sr., came to the house to help develop a scheme for converting a large lake into a stream. While no drawings exist related to this

¹⁸ References to Fowler's work on the front entrance and surrounding wall are found in his papers for the years 1928 and 1929. (See, for example, Fowler's letters dated December 7, 1928, March 22, 1929, April 1929, and November 12, 1929, The Johns Hopkins University Special Collections, Laurence Hall Fowler Papers (MS 413)). Work on the new entrance piers and curving walls coincided with utility work along Charles Street Avenue, and John Work Garrett had the electrical and telephone conduits run through the foundation of the wall. Just slightly earlier, in 1927, Garrett and Fowler discussed redoing the marble flooring of the front portico, but ultimately had it cleaned and only replaced the small black tiles.

¹⁹ For biographical details relating to Fowler see Dorsey and Dilts, eds., *A Guide to Baltimore Architecture*, 399.

²⁰ The principals of the Baltimore firm Wyatt and Nolting were J.B. Noel Wyatt (1847-1926) and William G. Nolting (1866-1940). Both were recognized as Fellows of the American Institute of Architects (FAIA), Wyatt in 1899 and Nolting in 1901. One of their first major commissions was the Baltimore courthouse.

project, the work was carried out. In 1899, Alice Whitridge Garrett brought John Olmsted to Evergreen to make a comprehensive study of the landscape. John Olmsted then provided a lengthy letter describing wide-sweeping recommendations, which subsequent photographs indicate were largely followed. At this time Olmsted & Co. also surveyed the gardens of Evergreen, Jr., and made a plan for their embellishment. In 1906, the firm was again hired to come to Evergreen, this time with the promise of \$3000.00 to be spent on improvements. The lead landscape architect for the project was James Frederick Dawson, who partnered with William Warner Harper of Chestnut Hill, Philadelphia, to create a landscape scheme for the estate and gardens.

Olmsted & Co. was the premiere landscape architecture firm in the nation, and it is no surprise that the Garretts would seek their advice on the property. Furthermore, John W. Garrett, Sr., had worked with Frederick Law Olmsted in 1878 in his role as a commissioner for the public park system of Baltimore, and thus the family would have been personally familiar with the landscape architect. While the firm was never hired to carry out a full-fledged landscape scheme for the property, the combination of written and photographic evidence indicates that much of the Evergreen landscape prior to the alterations of the late 1920s was true to the aesthetics of Olmsted & Co.'s ideology. Given the information that the firm provided to the Garrett family, and the extensive conversation that John Olmsted, in particular, had with the family's chief gardener, it is possible that much of this work could have been carried out without further contribution from the firm.

Thomas Meehan and Sons, Inc.

A fragmentary landscape plan, which details the boxwood plantings and location of the tea house/summer house, indicates that the Philadelphia firm of Thomas Meehan and Sons was also instrumental in laying out the gardens at Evergreen. Thomas Meehan and Sons was formed in 1897, and after Meehan died in 1901, his sons continued to practice with the same firm name into the 1920s. Given the chronology of Evergreen's landscape, however, it is likely that Thomas Meehan and Sons were consulted between 1899 and 1906 about Evergreen. Perhaps Alice Whitridge Garrett hired Thomas Meehan and Sons after receiving John C. Olmsted's recommendations for the landscape. Meehan may have put many of Olmsted's suggestions into effect and provided the plantings for this garden development. Given Meehan's impressive pedigree as a gardener and a landscape designer, it also is reasonable to imagine that he might have provided additional, or alternative, designs to those prepared by Olmsted. This is further supported by the fact that the plan in the collection of Evergreen Museum & Library specifically notes, "Thomas Meehan and Sons, Inc., Landscape Architects."

Thomas Meehan (1826-1901) was born in England, and was the son of the Head Gardener to the British crown on the Isle of Wight.²¹ He studied at Kew Gardens before moving to Philadelphia where he eventually opened a nursery. Meehan was both a theorist and a practitioner, and in addition to his nursery, he published extensively on horticulture and gardening.²²

Clarence L. Fowler

In 1927, John W. Garrett and Alice Warder Garrett hired Clarence Fowler to create a landscape plan for their garden that would complement the library addition that they were designing with Laurence Hall Fowler. (Beyond a coincidence in surname, there is no known familial relationship between Clarence Fowler and Laurence Hall Fowler). It is unclear what the duration was of Clarence Fowler's work at Evergreen, but he seems to have been involved throughout the summer of 1927 and perhaps well into the final stages of the library project.²³

Clarence Fowler was educated at the Exeter Academy and Harvard University.²⁴ He was involved in the design of the landscape gardens for numerous estates in the New York

²¹ For further biographical information about Meehan see Stephanie Ginsburg Oberle, "The Influence of Thomas Meehan on Horticulture in the United States," M.A. thesis, University of Delaware, 1997.

²² Meehan's book length publications include: *The American Handbook of Ornamental Trees* (Philadelphia: Lippincott, Grambo, and Co., 1853), *Descriptive Catalog of Ornamental Trees, Shrubs, Vines, Evergreens, Hardy Plants, and Fruits* (Philadelphia: American Printing House, 1896), *The Native Flowers and Ferns of the United States in their Botanical, Horticultural, and Popular Aspects* (Boston: L. Prang and Co., 1879), *Wayside Flowers* (Philadelphia: Charles Robson, 1881).

²³ An undated letter from Alice Warder Garrett to Laurence Hall Fowler discusses her desire to terminate Clarence Fowler's role in the project. Given that the letter also suggests Clarence Fowler had become an integral and highly involved part of the project, it is reasonable to imagine that he worked at Evergreen for more than the months of May to July 1927 that can be documented by extant correspondence. See AWG to LHF in JHU Special Collections, Laurence Hall Fowler Papers, MS 413, Series 7, 7.46, Folder "Gardens and Grounds."

²⁴ For biographical information about Clarence Fowler see <http://eng.archinform.net/arch/73173.htm>. Fowler authored various publications. Among them are Clarence Fowler, "The Advancement of Landscape Architecture During the Past Generation," *American Landscape Architect* 3, no. 4 (October 1930): 44-46; *Id.*, "American Wild Shrubs and Dwarf Trees and Their Use in Landscape Architecture," *The Studio' Gardening Annual* (1934): 55-80; *Id.*, "Education in Landscape Architecture," *Horizons* 4, no. 2 (Spring 1928): 7-12; *Id.*, "Exhibition of New York Chapter of the American Society of Landscape Architects," *American Architect* 107 (March 25, 1925): 285-88; *Id.*, "Is There an Overproduction of Landscape Architects?," *Landscape*

and New Jersey regions. He also served for several years as the President of the American Society of Landscape Architects.

Laurence Hall Fowler [see architecture section above]

3. Original and Subsequent Owners, Occupants, Uses:

Prior to 1836, the Evergreen property was part of a large estate owned by Charles Bryan. When Charles Bryan died in that year, the property was divided among several family members, and the portion of the estate that would eventually come to be known as Evergreen was inherited by his daughter Jane Bryan, who later married William Broadbent, a Baltimore fancy-goods merchant. William and Jane Broadbent maintained a home, Woodlawn, on York Road (on the eastern edge of the current estate), and perhaps either used or leased the additional property for agricultural purposes, as suggested by their lease of the property to James Dolan in 1859.²⁵ Although the property was owned by William and Jane Broadbent, evidence suggests that it was William's brother Stephen who had the house built.

Between 1857 and 1862, William and Jane Broadbent transferred property to their nephew John Scotti Broadbent, son of William's brother Stephen, in several different transactions, outlined in the historical context section of this report. John Scotti Broadbent was a broker and owned property in the region of Charles Street Avenue. Possibly the Evergreen tract was just another financial investment for him. In June 1862 John Scotti Broadbent sold the land on which Evergreen was constructed to Horatio Nelson Gambrill, an industrialist involved in the cotton manufacturing business and who also had significant land holdings throughout Baltimore County.²⁶

Architecture 18, no. 3 (April 1928): 181-87; *Id.*, "Where Lindens Guard the Portals," *American Landscape Architect* 1, no. 5 (Nov. 1929): 9-12; Mabel Parsons, Clarence Fowler, Eugene Clute, *English House Grounds* (New York: Mabel Parsons, 1924).

²⁵ This house is marked on the ca. 1857 Stephens map of Baltimore (cited in note 14); advertisements in the *Baltimore Sun* during the 1870s indicate that the house Woodlawn was later sold and run for a time as a boarding house. "For Rent..." *Baltimore Sun* April 4, 1878, and subsequent listings in the newspaper. The notice mentioned the "first class boarding house" located three miles from the city; it had been run by Mrs. Smith for the last eleven years. The grounds offered the best water and shade, but were convenient to the York railway. The house was described as a "handsome dwelling."

²⁶ Baltimore County Circuit Court, Land Records, GHC 34, folio 447-49; GHC 34, 449-53. Gambrill received four parcels: one of seven acres, three roods and fourteen square perches more or less; a second of twelve acres and one rood of land more or less (this was adjacent to Malcolm's land and is likely where the house was built); a third of one rood and sixteen square perches of land more or less (part of Ridgely's Whim or Bryan's Chance); and a fourth (on the west side of York Road) of one acres and twelve square perches of land more or less.

Between 1862 and 1872, the property passed between several owners. In 1867, Gambrell sold the property to William C. Conine, but subsequently leased the property from Conine, a fact that suggests the transaction was more related to financial dealings than to any personal attachment to the land.²⁷ In 1872, after William Conine's death, his wife, in turn, sold the property to George Gaither, who owned it until 1872. George Gaither was, like Gambrell, involved in the cotton manufacturing business and was a merchant, and in this capacity owned several additional properties.²⁸

In 1872 Samuel H. Adams and John F. Adams (operating as the firm SH & JF Adams) purchased the property from Gaither, adding it to the four other properties owned by their business.²⁹ SH & JF Adams owned Evergreen until 1878 when they sold it to Robert Garrett and Sons.³⁰ The property was administered for several years by the company, until 1881 when T. Harrison Garrett and Alice Whitridge Garrett began improving the house for its use by their young family.

²⁷ The *Baltimore Sun* noted the 1867 sale of the property, reporting under "Country Seats Sold" that "[t]he well-known country seat on Charles-street avenue, belonging to Mr. Gambrell, has changed hands, at \$50,000; purchaser, George R. Gaither, Esq." "Country Seats Sold," *Baltimore Sun* November 11, 1867, 1. That this newspaper notice credits Gaither rather than Conine with the purchase underscores the likelihood Gambrell, Conine, and Gaither had inter-related business dealings, and as John Scotti Broadbent had done, counted this country seat as an asset in those negotiations.

²⁸ Likely George R. Gaither was related to Thomas Gaither, who on the occasion of his marriage in 1857 received the property known as Blandair (see HABS No. MD-1149) in Howard County, Maryland, and to other members of the Gaither family living in Baltimore and in Frederick County. Census records in 1860 place George R. Gaither, then almost thirty years old, in Howard County with Rebecca his wife and their young children. He was a farmer with valuable real estate at the time; by 1870, Gaither was living in Baltimore's eleventh ward with his wife and family. Their eldest daughter, Mary, was with them but the two other children, Henrietta and George aged four and two respectively in 1860, were not. In 1870 Gaither was described as a cotton merchant. 1860 United States Federal Census, District 5, Howard, Maryland, Roll M653_477, page 820, image 266; 1870 United States Federal Census, Baltimore Ward 11, Baltimore, Maryland, Roll M593_576; page 136A, image 275. Ancestry.com consulted February 8, 2010.

²⁹ Baltimore County Circuit Court, Land Records, EHA 46, folio 236-41; EHA 75, folio 437-39.

³⁰ Baltimore County Circuit Court, Land Records, JB 105, folio 49.

They continued to have a house in Baltimore city proper and so maintained Evergreen as a secondary residence until 1888, when T. Harrison Garrett was killed in a boating accident. Between 1888 and 1895, the family rarely used Evergreen. In 1895 the construction of Evergreen, Jr., and contemporaneous plans for the marriage of Horatio Garrett and Charlotte Pierson, signaled the family's return. Between 1895 and 1920, Evergreen was the primary residence of Alice Whitridge Garrett. Her sons John W. Garrett and Robert Garrett aided her in administering Evergreen, though primary design decisions were certainly her own.

With Alice Whitridge Garrett's death in 1920, the house became the property of John W. Garrett and his wife Alice Warder Garrett. Upon John W. Garrett's death in 1942, the property was left to The Johns Hopkins University, although Alice Warder Garrett continued to live in the house until her death in 1952. Following the stipulations of her will, the Evergreen House Foundation was established to help maintain the house and its collections. Since 1952, Evergreen has been jointly administered and occupied by The Johns Hopkins University and the Evergreen House Foundation.

4. Builder, Contractor, Suppliers:

P. Hanson Hiss and Company

The interior design and furniture firm of P[hilip] Hanson Hiss and Company was active at Evergreen during T. Harrison Garrett's occupancy of the house. This Baltimore firm offered a local answer to the internationally renowned Herter Brothers. Little is known about the firm beyond the correspondence and references discussed throughout the following history. Like Herter Brothers, their purview encompassed interior décor and furniture, although they even proposed the design of buildings (see the correspondence between John W. Lee and Philip Hiss, below).

Herter Brothers

Herter Brothers, which was founded by Gustave Herter (1830-1898) and his brother Charles Herter (1839-1883), began as a New York-based interior decorating firm, which gradually grew into an international business (with offices in New York City and Paris). The firm planned all aspects of the domestic interior and became renowned for its furniture and decorative objects. Eventually the firm also designed houses for elite New York clientele. By the mid-1880s when Herter Brothers became involved with Evergreen, the two founders of the firm were no longer part of the business. Instead, as discussed below, T. Harrison Garrett and Charles L. Carson worked with other contacts in the large New York office.³¹

³¹ A fairly extensive literature documents the history of the firm and considers, especially, its interior design and furniture work. For the broadest discussion of the firm see Katherine S. Howe, Alice Cooney Frelinghuysen, and Catherine Hoover Voorsanger, eds., *Herter Brothers: Furniture and Interiors for a Gilded Age* (New York: Harry N. Abrams, Inc., Publishers in Association with The Museum of Fine Arts, Houston, 1994). For general sources discussing

5. Original Plans and Construction:

No extant plans record the appearance of Evergreen at the time of its construction, although the 1858 newspaper announcement does hint at its original form. Besides the newspaper, the earliest representation of Evergreen is a print that dates to ca. 1878. This print documents the appearance of the property at the time of its purchase by Robert Garrett and Sons.³² The image presents a bird's eye view of the property, bounded by Charles Street Avenue on the left, and a wide expanse of fields dotted by specimen trees on the right. The print reveals that in its original form, Evergreen was a simple square block, with a rear ell and a cupola at the summit of its roof. This central core of the building has remained intact, as have its primary visual characteristics. The house was constructed of brick, with details in wood and cast-iron. The distinctive Corinthian portico was already in place, as were the classicized pediments above the windows, and the signature anthemion in a row along the antefix. A three-story wing branched off to the rear of the house; this wing probably housed functional service-oriented spaces, with the kitchen on the ground floor and most likely servants' bedrooms on the upper floor. A small rear porch was added to the main block of the house, presumably as a garden-facing exit for the family. Several small buildings, all maintaining a consistent Italianate aesthetic, were constructed to the south of the house. The largest of these was a stable, which is the central core of the current Carriage House. Directly adjoining the house were two small structures, one was likely the ice house mentioned in early correspondence in the Robert Garrett and Sons files.³³ Certainly the highlight of the landscape was the lake, situated just beyond the stable. A row of weeping willows bounded the lake, which featured a pagoda-like outbuilding connected by an elaborate bridge.

A photograph from ca. 1881 corroborates the print's representation of the house, while also providing further information about the north face of the building. In addition to the small porch at the rear of the house, Evergreen also had two porches on the north side. The first corresponded, roughly, to the current north entrance, while the second was located in a portion of the wing later engulfed within the large porte-cochere addition.

Herter Brothers, see also *The American Renaissance: 1876-1917* (New York: Pantheon Books for the Brooklyn Museum, 1979); Katherine S. Howe, "Gustave and Christian Herter: the European Connection," *The Magazine Antiques* 146, no. 3 (September 1994): 340-49; Paul Jeromack, "The Brotherly Touch," *Art and Antiques* 17, no. 6 (Summer 1994): 60-67.

³² This print can be dated to 1878 or slightly earlier, by the fact that a copy of the print in the collection of the Evergreen House Foundation bears the inscription in pencil "Harry Garrett Compliments Sam'l H Adams."

³³ Letter of April 28, 1879, from Robert Garrett and Sons to Mrs. L. J. Wiley, in Letterbook of January 15, 1879-May 8, 1879, EHF, 668-70.

The original exterior appearance of the building, combined with the visual evidence of the current floor plan, suggests that the interior layout of the floors would have followed a well-established vernacular formula. The ground floor of the main block contained four rooms. These rooms opened off a central hall (101), which ran the length of the building from west to east, with the secondary exit at the rear. The staircase was located in between the two rooms on the northern side of the corridor, below the current stairs rising to the third floor. The outline of the original position of the bottom portion of the staircase is visible in the scarring on the marble tiling in the hallway. While the original functions of the rooms on the ground floor have gone unrecorded, it is possible that they may have retained similar roles in the early years of the Garretts residence in the house. If this is the case, then the front room to the north of the entrance would have been a reception room or office (102). The two rooms (118) on the south side of the hall could have both functioned as parlors, with the formal space toward the front of the house and a family parlor to the east.³⁴ The dining room, in this plan, would be to the rear of the reception room (102) on the north side of the hall and so in proximity to the rear wing of the house which contained a small, secondary stairway and the kitchen (113) on the ground floor. The second floor in the main block of the house contained four bedrooms arranged around the central hall. The second story of the wing may have contained servants' bedrooms.

6. Alterations and additions:

During the years that the Garrett family owned and occupied Evergreen, the house was under almost constant renovation. Thus, while the following projects are listed chronologically, many may have happened simultaneously or overlapped as one campaign concluded and another began.

a. 1878: Stable Addition, E. F. Baldwin, Architect with SH & JF Adams, Builders

The *Bird's Eye View of Evergreen* of ca. 1878 offers the only representation of the original stable at Evergreen, which appears to have been a cubic structure capped by an Italianate cupola (see fig. 1). The current Carriage House appears to consist of two phases of construction, probably reflecting the older building and its 1878 addition. Charles Avery has attributed the renovations of the stable completed by E. Francis Baldwin to two phases, the first for Robert Garrett and Sons in May 1878 and the second for Alice Whitridge Garrett in 1889. Insufficient evidence precludes any in-depth discussion of this work, though Avery cites a final invoice of \$6,004.32 in May 1878 and an additional expenditure of \$1,818 in 1889.³⁵

³⁴ An extant example in Baltimore of a dwelling with double parlors separated by a columned screen rather than by pocket doors is the Enoch Pratt House.

³⁵ See Carlos P. Avery, *E. Francis Baldwin, Architect* (Baltimore: The Baltimore Architecture Foundation, Published in Association with the B&O Railroad, 2003), 134, esp. note 2.

b. 1882-86

In these years, the house was under almost constant renovation as the Garretts altered existing interior spaces and built new additions to suit their needs. A summary of the Garretts' renovations to Evergreen during these years (1882-1886) follows. Although the alterations are listed as discrete, individual items, they may, in fact, have been parts of larger contracts, since much of the work was occurring simultaneously and many of the projects involved the same artisans.

**ca. 1882: Addition of Three Bathrooms in Projecting Bays on Second Story
Architects: Possibly J.A. & W.T. Wilson**

The series of small outbuildings, visible in the 1878 bird's eye view of the property, probably included, among other things, out-house facilities even though the 1858 description includes an interior bathroom as it is unlikely the family shared such personal space with servants or gardeners. By the 1880s, however, interior bathrooms with running water were an accepted lifestyle privilege of elite houses, and their addition was a natural priority for the Garrett family. While no specific evidence has been identified, the Baltimore Architecture Foundation's research records attribute three bathrooms at Evergreen to the firm J.A. & W.T. Wilson, and it is logical to conclude that this reference alludes to these second-story bathrooms. Further, J.A. & W.T. Wilson used projecting bay windows in much of their architecture, and thus the form seems particularly apt to their architectural practice. The northern face of Evergreen had a single bay window bathroom, added to the western side of the façade. To the south, there were two bay window bathrooms. Little is known about the decoration of these bathrooms in the 1880s, however, evidence from correspondence and documents in the twentieth century confirms that by 1916 the bathrooms contained running water, bathtubs, oriental carpeting, and Tiffany accoutrements. The two south-facing bathrooms were removed in ca. 1933 by Laurence Hall Fowler during his alterations to the house, when a dressing room and bathroom suite (218, 220) was added in the former conservatory space for Alice Warder Garrett and a bathroom (203) was created for John Work Garrett in the former print reading room at the western end of the second floor hall. The final bay window bathroom was removed in February 1982, though unfortunately any documentation of its interior that was made before its demolition has been lost.³⁶

³⁶ There is a recorded interview with a niece of Alice Warder Garrett; in the interview, she recalls seeing black fixtures in the bathroom. These fixtures are possibly a later addition.

1883-84: Dining Room Addition

Architects: J.A. & W.T. Wilson

Interior Detailing: Possibly P. Hanson Hiss and Company

Furniture: Herter Brothers

No correspondence or drawings document J.A. & W.T. Wilson's addition of a dining room wing to Evergreen. However, photographs, including a series of three images in the collection of the Maryland Historical Society, record the interior appearance of the space. Fortunately, as well, the current Reading Room (120) at Evergreen occupies substantially the same footprint as the Wilson dining room, measuring about 17 by 27 feet.³⁷ The dining room addition projected to the east from the main four-square block of the house and was parallel to the already extant, projecting kitchen wing. A conservatory sitting area, with a semicircular footprint, was appended to the eastern end of the wing, and a large window with three vertical rectangular panes and probably adorned with leaded or figured glass, faced to the south. (This is no longer extant).

The dining room was entirely paneled in mahogany, with a large and elaborate built-in sideboard along the north wall. A service passage connected the dining room with the kitchen and service areas, and the design of the Butlers' Pantry (105) in 1885 enhanced the functionality of the space for formal gatherings. A large hearth fit diagonally into the northwestern corner of the room and was ornamented by tiling. The ceiling was elaborately paneled and the floor consisted of polished parquet with oak and mahogany. An ornate glass panel separated the dining room from the conservatory.

ca. 1883: Installation of Bookshelves in the Second Floor Hall

No specific documentation survives to date or credit the elaborate wood shelving installed in the center hall and front room of the second floor (202, 203), creating the first library space in the house. Stylistically the woodwork is of the period, and communications of the time between T. Harrison Garrett and John M. W. Lee, the manager of his collections, allude to the pressing need for book shelving. The woodwork installed in front room (203) was specifically for the display of prints.³⁸

1884: Interior Decoration of the Main Hall

Interior Decoration: P. Hanson Hiss and Company

Mosaic Floor: Herter Brothers

Perhaps while employed on the dining room addition, Philip Hiss was contracted to redesign the main hall (101) of Evergreen. This work was surely necessitated, in part, by

³⁷ "A Very Handsome Dining Room," *Baltimore Sun*, July 24, 1884.

³⁸ This room later became John Work Garrett's bathroom.

the impact that the new dining room addition had on the primary circulation spaces of the house. This project encompassed changes both to the hall and to the grand staircase. Portions of these alterations still exist, though other features have been removed. Hiss added the carved lattice work to the arch at the foot of the stairs and altered the newel post and the stairs leading up to the first platform or landing. While it is unclear exactly how Hiss redesigned the stairs, since this work was removed in a subsequent alteration, it is possible that he created a more elaborate newel post and increased the level of ornament along the railing. Hiss installed similar carved lattice work in the other doorways along the hall. Hiss also used elaborately carved pilasters to demarcate a seating area in the hall, which was further embellished by his addition of an elaborate hearth adorned with mosaics by Herter Brothers, and a bench with a large alcove intended to hold a tapestry.³⁹ At the end of the hall, another latticed arch supported and framed by two thin, ornate Ionic columns marked the transition from a seating and reception area to a circulation space. It is likely that this opening was further obscured in the 1880s by a fabric wall hanging that would have blocked this service space from the public space of the house. In the 1880s, the east end of the hall was still marked by an exterior door, and the doors opening to the north and south gave access, respectively, to the Butler's Pantry (105) and the dining room. Presumably this passage was intended to facilitate the servants' work, while minimizing their visibility.

Also as part of these renovations, P. Hanson Hiss and Company completed the plasterwork surrounding the skylight above the stairwell. Perhaps they also added this skylight and the central third-floor skylight at this time, since they did not exist in the 1878 house.

³⁹ This is the hearth later removed by Laurence Hall Fowler, in the 1940s. Correspondence relating to the renovation of the parlor into a drawing room includes repairs to the mosaic tile flooring (1941-42) by Associated Tile & Marble, but the estimate from Cogswell Construction for removing the fireplace in the hall and placing wood studs and plywood in its stead for AWG to hang her artwork on dates to September 1946. The estimate allowed for up to \$250 as the company was unsure how much work was entailed. Repairs to the mosaic should have come after the dismantling of the hearth. See EH, and a synopsis provided in the 1986 Historic Structure Report (as cited in Chapter III, notes 157-59). Mendel-Mesick-Cohen-Waite-Hall Architects, "Evergreen House: Historic Structure Report," for The Johns Hopkins University and the Evergreen House Foundation, 1986. (HSR hereafter).

The two cabinets at the east end of the hall were installed sometime later. The cabinets were designed with three exposed sides (or fully free-standing), and the quality of their fabrication greater than that undertaken to make them seem "built-in."

ca. 1884-86: Removal of the Cupola, Renovation of the Third Floor Interior
Architect: Possibly Charles L. Carson
Interior Design: Possibly P. Hanson Hiss and Company

No documentation has been identified to detail the appearance of the third floor in the original form of the house, nor are there any extant documents that discuss the design of this space. However, a reference from 1884 by P. Hanson Hiss and Company to completing the plasterwork around the skylight above the staircase suggests that the work may have been initiated around this time. In any case, at some point during the 1880s, the Italianate cupola was removed from the main roof at Evergreen, and it was replaced by a large skylight. Both the main skylight and that above the staircase feature ornate Elizabethan/Renaissance style plasterwork in organic shapes surrounding human heads in high relief. Given the similarity between this space and other gallery spaces in private homes of the period, it seems reasonable to postulate that this central, third-floor space, and the large rooms around it, may have been intended to serve as a gallery space. This is further supported by the fact that in 1885 T. Harrison Garrett was already considering the addition of an “Art Annex” to Evergreen, and the renovation of the third floor may have served as a lower cost alternative to this.⁴⁰ The large print-viewing table which currently occupies the center of this room (302) may also have been installed at this time. Moreover, this floor contained a “library” in the 1916 inventory, the presence of which further suggests an intellectual and cultural use for this part of the building.⁴¹

ca. 1885: Renovation of the Reception Room

No documents survive regarding the renovation of the Reception Room (102). However, the intricately-carved wood mantel, the largest and most elaborate of all the mantels in the house, almost certainly dates from this period. Likewise, the ceramic tile hearth exhibits similarities to that in the Billiard Room (124), then under construction. The raised-pattern plaster relief, unique in the house, may date from this time as well.

⁴⁰ See letter of September 9, 1885, from Charles L. Carson to THG, in the archival collections of Evergreen, The Johns Hopkins University.

⁴¹ Two rooms (304, 305) on the third floor, both former bedrooms, are lined with bookcases. The different designs of the bookcases, however, suggest that they were installed at different times. By 1916, when the inventory designates a library space on the third floor, it is likely that the bookshelves in the northeast room (305) were already in place and this room was serving as a library. A later list of room names in Evergreen (ca. 1940) written before the addition of the New Library (119) and seemingly written by JWG includes two rooms known as the Americana (likely 305) and Confederate (likely 304) rooms, presumably a reflection of their respective book collections.

However, the date of the intricate, Gothic plaster ceiling is uncertain.⁴² The 1858 account of Evergreen's construction describes ceilings "ornamented with stucco work" but, as noted above, skylights with highly-detailed plaster surrounds were being installed above the main stair and at the third floor during this period. The Gothic shutters presumably date to the same time as the ceiling.⁴³

1885-86: Addition of Porte-Cochere Wing; Gymnasium

Architect: Charles L. Carson

Contractor/Builder: J. I. Rheim (and/or William Ferguson and Brothers)

This major expansion nearly doubled the size of the house, and included spaces for large and ornate bathrooms (206, 308) on the second and third floors, a Den (217), and a Billiard Room (124). On the first floor, a servants' dining room (109) was added, adjoining the kitchen (113), and a new service stair was constructed adjacent to the existing one. New rooms were built for the accommodations of guests in the two-story "bridge" over the porte-cochere (212-13, 313-15). The bridge connected the main house to the ground-floor Billiard Room and Gymnasium (T1) Wing to the north, effectively creating a U-shaped courtyard in which visiting guests could be received. Designed by Charles L. Carson, a prolific Baltimore architect who built primarily in the neo-Romanesque style, the curved forms of this addition reflect the architect's aesthetic interests, while the materials and neoclassical detailing complement the style of the main house.

The Gymnasium Wing, extending east from the Billiard Room, housed a Bowling Alley (125) on the ground level, with a small bathroom at the northwest corner. Above the

⁴² Explanations for the Gothic elements of the room's decoration include oral history accounts of a possible private chapel for the Broadbent family in the house's architectural history by positing that the Gothic detailing dates from the room's use as their chapel. This otherwise unsubstantiated lore was suggested by Elizabeth Baer in "Evergreen House," Evergreen House Foundation, n.d., and cited in the 1986 Historic Structure Report (HSR). The chapel was for Stephen Broadbent's wife Mary, who was a Catholic. See HSR, Chapter I, notes 1-3. However, the use of Gothic details, such as the shutters and ceiling of the reception room at Evergreen, was in keeping with nineteenth-century architectural trends. The period library in the Enoch Pratt House has similar features; moreover, the architect of Evergreen, John Hogg, is known to have used the Gothic style in at least one of his churches.

⁴³ A scrapbook (belonging to EHF) containing copies of historic photographs and typescript captions identifies the Gothic-inspired details of the ceiling and the fireplace as part of the first wave of renovations made by T. Harrison Garrett and Alice Whitridge Garrett in the mid 1880s. The source of the date is not given, although it is likely Elizabeth Baer who assembled the scrapbook. This means she is the source for both the tradition of the room's use as a chapel and the redecoration of the space in the Gothic-style by THG and AG.

Bowling Alley was a Gymnasium, with a school room at the east end to accommodate the educational needs of the three Garrett boys.⁴⁴ The presence of the Gymnasium, with its school room, is recorded in photographs dating to the mid 1880s. Presumably the stair that connects the Bowling Alley to the Gymnasium and the leaded glass oriel window at its intermediate landing date to this period. The curvature of the small oriel is in keeping with Carson's design aesthetic.

1885: Interior Decoration of the new Billiard Room

Architect: Charles L. Carson

Contractor/Builder: J. I. Rheim

Interior Decoration: P. Hanson Hiss and Company

The new addition designed by Charles L. Carson included a Billiard Room (124), and the Garretts contracted with the firm P. Hanson Hiss and Company for the interior work on that room.⁴⁵ In plan, the Billiard Room was similar to the dining room, in that it consisted of a rectangular-shaped space, though its semicircular window was situated toward the west. All the windows of the Billiard Room were filled with ornate leaded glass. The

⁴⁴ Some ambiguity remains concerning the design and construction sequence of this addition. Differences in the architectural language between the porte-cochere wing, and Billiard Room, and the Gymnasium with its hipped roof and cupola, along with references to an earlier carpenter's shop existing somewhere on the site, have led to a hypothesis that the carpenter's shop was potentially remodeled as the gymnasium and incorporated into the addition. Furthering this ambiguity is a letter written in July 1886, from T. Harrison Garrett to his sons who were at Evergreen, inquiring whether the gymnasium equipment had been arranged in "the room over the Carpenter shop?" (Letter of July 20, 1886, THG to JWG, RG and HG.) Since SH & JF Adams, who owned Evergreen before the Garrett family did, were practicing builders and carpenters, the carpenter's shop referenced by THG likely was built by them. However, the gymnasium wing is a substantial brick building with a full basement. The fact that a continuous basement (i.e., no north-south foundation walls under the east end of Billiard Room) runs underneath the Billiard Room and the Bowling Alley suggests that the wing was built at one time. This posits another explanation for Garrett's letter: that the carpenters were using the unfinished basement underneath the Gymnasium as temporary work space while the addition was under construction. Furthering the ambiguity is the appearance of the stair leading from the Bowling Alley up to the Gymnasium. It is nearly identical in its details to the new service stair on the south side of the porte-cochere, meaning it was built at the same time. However, it could be either evidence of an entirely new building then being erected or it could have been installed during the conversion of an existing structure.

⁴⁵ Again, the records for Robert Garrett and Sons indicate that Robert Garrett had Stanford White design a billiard room for his house, but this room was never built. It is possible that the bill from White included work at the houses of both Robert Garrett and T. Harrison Garrett. Further research could elucidate matters. See note 2.

walls of the room were paneled and were ornamented by various neoclassical details, including ornate columns, with composite capitols and twisted shafts. A built-in sideboard maintained the classical detailing of the interior. An elaborate hearth, in mustard colored marble, featured incised decoration in a fan-shape about vertical striated lines, to either side of the opening.⁴⁶ The ceiling was coved and ornamented by ornate plasterwork in an organic motif.

1885: Butler's Pantry

Architect: Charles L. Carson

Contractor: William Ferguson and Brothers, Carpenters and Builders

Tile supplied by: Sharpless and Watts

Mosaic Flooring supplied by: Herter Brothers

The Butler's Pantry (105) is a modestly-sized rectangular room adjacent to the Dining Room (104) of the house.⁴⁷ This space may well have served as a pantry initially, but the room was extended by approximately six feet and its interior was completely redesigned by Charles L. Carson along with the second-floor bathroom (206) above it. The mosaic flooring was provided by Herter Brothers, who used a simple geometric pattern of a brown border, white center and brown accent stones. The walls and ceiling were almost completely covered in woodwork, with the walls lined in unique Colonial Revival wood cabinets with glass doors and brass detailing, and paneling on the ceiling. The cabinets were supported on thin brass legs. The remainder of the walls was lined in rectangular glazed ceramic tiles, with cream colored tiles along the bottom of the room, and white tiles above.

ca. 1885-1906: Addition of Conservatory above the Dining Room, enclosed Porch for Servants at Rear of House

Although documented in undated photographs of the house, several changes were made to the rear portion of the building to which no precise date can, as yet, be attributed. These changes include the large conservatory that was added above the J.A. & W.T. Wilson dining room. This space, which was used primarily by Alice Whitridge Garrett, is shown in numerous photographs. The conservatory, with a wood frame and glass panels, was built on the roof above the dining room and was accessed via a partially-enclosed breezeway from the second-floor hall, as well as by an entrance from the southeastern bedroom. The room seems to have been used only in the spring through fall months which, in any case, were also the primary months in which the house was occupied by the Garrett family. During the winter months, the glass may have been removed to protect it

⁴⁶ The fan shape used in the fireplace surround is a clear reference to eighteenth-century furniture, such as the Newport desks and chests then being coveted by collectors.

⁴⁷ On drawing 1900-3e (see below), room 104 is labeled "Mrs. G's Sitting Room."

from damage, a conclusion that is supported by photographs of the house in the winter that depict the conservatory as only a frame.

The service areas of the house were only minimally documented in family correspondence, photographs, and plans of the house. The earliest photographs indicate some form of porch or trellis attached to the rear entrance of the house, at the end of the projecting servants' wing. This space may have developed into the enclosed porch visible in later photographs of the house. The 1916 inventory indicates that this enclosed porch was used for the storage of ice, a role that it may have been constructed to assume after the demolition of the free-standing ice house (at an undocumented date). Like the ill-fated ice house, this porch was demolished in the late-1920s (see below).

1886: Second Floor Bathroom, commonly known as the “Gold Bathroom”

Architect: Charles L. Carson

Interior Decoration by: Herter Brothers

By February 1886, the addition to Evergreen was sufficiently completed that a separate contract could be written with Herter Brothers to finish the interior decoration of a second-floor bathroom (206), which was designated to be the private bathroom for Alice Whitridge Garrett. The square bathroom was connected, by means of a narrow hall (207), to her bedroom. Closet space was added along the south wall of this hallway. Charles L. Carson designed the space, including a concept for a figural mosaic above the hearth and the color scheme for the room. Herter Brothers then made the specific decisions as to the stone selected for the mosaic tiles for the ceiling, walls, and floor, as well as the design of the brass door and the mosaic above the fireplace.

1886: Breakfast Room Renovation

Architect: Possibly Charles L. Carson

Interior Decoration: P. Hanson Hiss and Company

Adjacent to the Butler's Pantry on the ground floor, is a rectangular room (104), which probably served as the original dining room to the house. As part of the extensive additions between 1884 and 1886, this space was changed into the “breakfast room,” a simpler and less-formal space for family meals than the newly-added dining room. The room may have been designed by Charles L. Carson, as the estimate provided by P. Hanson Hiss and Company for “repairs and decorations” to the room notes that the changes would be made “as per design.”⁴⁸ The redesign of the room consisted in the removal of the original plaster molding along the ceiling and the installation of a “new cornice molding,” new wallpaper on the walls, the installation of a picture molding, and new plaster decoration on the ceiling, which may have been similar to the organic

⁴⁸ Letter of June 28, 1886, from P. Hanson Hiss to Mrs. T. Harrison Garrett, Evergreen House Foundation Collections, The Johns Hopkins University.

plasterwork still in place in the Billiard Room. Although not listed on the invoice, it is possible that P. Hanson Hiss also designed or installed the mantel of carved wood with a tile setting that was in this room at the time of the 1916 inventory of the house. In addition to these changes to the space, Alice Whitridge Garrett contracted with P. Hanson Hiss to provide ten chairs, a dining table and three sideboards for the room.⁴⁹

ca. 1886: Renovation of the Den
Architect: Possibly Charles L. Carson

No documents survive in reference to the transformation of the Den (217, 318) into one of the most interesting spaces in the house.⁵⁰ At an unknown date the floor of Room 318 was removed, and two iron beams installed in the ceiling, from which a glass-floored iron gallery was suspended. The gallery was lined with cast-iron bookshelves, and a curving cast-iron stair was installed to connect the two levels. Stylistically, the shelving units, as well as the brick fireplace at the lower level (217) suggest a date concurrent with the extensive mid-1880s renovations at Evergreen. However, the blocked doorway in the elevator shaft at the third-floor level implies that the transformation of the Den postdates (perhaps only slightly) the construction of the porte-cochere wing

c. ca. 1895-99: Alteration of Main staircase, Addition of North Entranceway
Architect: Renwick, Aspinwall, and Owen (Principal architect possibly Lawrence Aspinwall)

In 1895 Mrs. T. Harrison Garrett, then a widow and administering Evergreen for her three sons, hired the New York architectural firm of Renwick, Aspinwall, and Owen to design a home for her youngest son, Horatio Garrett and his bride Charlotte Pierson, on a plot of land immediately adjacent to Evergreen. While Renwick, Aspinwall, and Owen were at work on “Evergreen, Jr.,” they may also have redesigned the north entranceway and main staircase of Evergreen (103a).⁵¹ This renovation project consisted of removing

⁴⁹ Letter of November 10, 1886, P. Hanson Hiss to THG, Evergreen House Foundation Collections, The Johns Hopkins University.

⁵⁰ Further research regarding the nineteenth-century iron industry in Baltimore may be useful. Certainly ironwork of this type would have been available from a number of the city's foundries, including that of Krug and Son, Inc., the successor firm to A. Merker & Krug in 1875 and one known today more for its artistic wrought iron work. Although a private space, the Den at Evergreen evokes one of Baltimore's greatest nineteenth-century interiors, the library at the Peabody Institute (Edmund G. Lind, Architect, 1876).

⁵¹ A web-site: <http://people.rit.edu/andpph/text-mueller.html> [Last visited October 12, 2009] maintained by Andrew Davidhazy, attributes the North stairs to the Baltimore builder Frederick W. Mueller claiming, “It was Frederick Mueller who built the famous circular staircase in Evergreen House when that mansion was redesigned.” Since a photograph of the house from ca.

the small entrance porch on the north side of the house and replacing it with a large rectangular vestibule. The entrance was ornamented on the exterior with an ornate ironwork and glass awning, attributed to Tiffany Glass and Decorating Company.⁵² This awning was reminiscent of similar forms created in Art Nouveau architecture, but echoed the signature antefixes of the original block of the house to unify its organic details with the pre-existing, classical detailing found throughout Evergreen. The most significant aspect of this renovation, however, occurred inside. The lower flight of main staircase was removed. A more elaborate flight was designed for the new vestibule space, and it was attached by means of a wide landing to the original staircase. A wide handrail was installed to accommodate the broader, and more robust, staircase and to complement the dark wood paneling of the vestibule. A signature element of this staircase was the sculptural augmentation of the balustrade. At each turn in the balustrade were statues of rampant lions or griffins. The statues, each with a single paw raised and draped over a shield, measure approximately 12 inches in height. The new stairwell was lit by leaded and stained glass windows.

d. ca. 1895-99 Renovation of the Parlors
Architect: Possibly Renwick, Aspinwall, and Owen

Historic photographs indicate that the parlors on the south side of the hallway were renovated and redecorated sometime after 1888 and before 1933. Given the commission for the new north entrance and the alterations to the stairway, it seems likely Alice Whitridge Garrett had the architect Lawrence Aspinwall open the front and back parlors into a larger space for entertaining at the same time. Two columns, each placed close to the side walls, marked the transition from the former front parlor to the former back parlor. The walls and ceiling of the new parlor (later drawing room) were finished with

1900 has been attributed to Mueller, it is at least reasonable to consider that he may have had some connection with the house. However, it is unlikely the staircase in question is the north stair as there are two true circular stairs in the house. The first, or earliest, is in the southeast corner of the Den (217) and connects to the mezzanine level (318). A later, but in place by the time of the 1916 inventory, stair connects the second floor of the servants' wing to a small, square structure above (325). This space was enlarged into the present elevator hall during the 1980s renovation and the circular stair was re-positioned at that time. This stair was likely added when the servants' wing was extended to the east since it was not included in the ca. 1900 floor plan drawings. (see below) Archival collections of Mueller's photographs are held at the MdHS, the Prints and Photographs Division of the Library of Congress, and the Smithsonian Institution.

⁵² The Tiffany Glass and Decorating Company (1892-1902) was succeeded by Tiffany Studios. Receipts from "Tiffany & Co." in this period refer to Louis Comfort Tiffany's company, not his father's jewelry store. For the latest information about the designer, see the Virginia Museum of Fine Arts exhibition, *Tiffany: Color and Light*, presented during the summer of 2010.

classical ornament including an elaborate entablature, pilasters, and bracketed Italian Sienna marble mantels.⁵³

e. ca. 1896-1906 North Wing additions

No textual records exist to document the substantial expansion of the North Wing, with two additions constructed parallel to and abutting the north side of the Billiard Room (124), Bowling Alley (125) and Gymnasium (T1). Although constructed separately, the consistency of the architectural elements between the two additions suggests that they were built only a few years apart, and that the same architect (and/or builder) was involved, although his identity remains unknown. Other than the elegant, one-story marble Ionic portico at the west end of the first addition, the overall architectural language of the additions is rather plain, as would be appropriate for a service wing. However, the clumsy manner in which the additions encumber the apsidal end of the Billiard Room, block the windows of the Bowling Alley, and abut the hip roof of the Gymnasium, suggest the involvement of a less sophisticated talent.⁵⁴

ca. 1900 Addition of Storage Space and Servants' Rooms

Three blueprints related to the construction of this addition survive, all lacking both a date and the name of the architect.⁵⁵ The inclusion of the Aspinwall-designed north entrance on these drawings, however, indicates that this addition was built after 1895. Two of the blueprints, designated Sheet 1900-1 and Sheet 1900-2 for the sake of this report, are closely related. Both drawings show the existing main block of the house along with the porte-cochere wing (although the Gymnasium extension to the east is cut off in the drawings). Sheet 1900-1 indicates a large storage room on the first floor of the new addition, with an entrance and stair leading up to an intermediate level (today designated as the Theater level). A separate plan on this same sheet shows this intermediate level, consisting of five rooms for male servants and a bathroom. Access to this level was only from the first-floor exterior entrance via the stair and there was no internal access to the rest of the house. Sheet 1900-2 shows the second-floor plan of the

⁵³ HSR, Chapter II, and notes 102, 106-110.

⁵⁴ While space for live-in servants could have been considered before 1900, the servants' wing (T10-13, 230-236) was not built until after AG returned to Evergreen in 1895 and changed the north entrance of the house. Furthermore, Charles Carson would be unlikely to design the apse end of the Billiard Room and then immediately obscure the view of (and from) the northern most leaded glass window of the apse with the rectangular massing of the adjacent wing.

⁵⁵ The 1986 HSR also refers to four drawings by the Brueckmann Electric Company, in the collections of The Johns Hopkins University. These drawings were unable to be located as part of the research for this report.

new addition, consisting of five rooms for female servants and two bathrooms, one of which was adjoined to the adjacent chamber in the porte-cochere wing (212). This level was accessible only through the second floor of the house and there was no internal stair leading to the lower levels of the addition. This arrangement insured the separation of male and female servants. A schematic wall section for this addition appears on the left side of Sheet-1900-3e.

ca. 1905: Addition of Storage Space and Servants' Rooms

A plot plan dated April 1906 shows the outline of the North Wing of the house as it exists today, suggesting that this east extension of the servants' and storage rooms must have been in place by then (fig. 1).⁵⁶ Similar to the ca. 1900 addition, the first floor consisted of a large, open room for storage, while the Gymnasium (today Theater level) and second floor each contained a long corridor providing access to additional servants' rooms, storage rooms, and a bathroom. Presumably the east wall of the ca. 1900 addition was broken through on each floor in order to provide a continuous corridor along the entire length of both additions. An internal stair, with identical detailing to that in the ca. 1900 addition, provided access between the second floor and the theater level. A second stair, removed in the 1986 renovations, led from the Theater level to a rear exit at the first floor.

ca. 1905: Third Floor Addition with Spiral Stair

A small wood-frame addition was tacked onto the north end of the third floor of the porte-cochere wing (off of room 314), at an unknown date in the early twentieth century.⁵⁷ It contained a metal spiral stair, leading down to the second floor in the former bathroom off of the northern-most room (212) in the bridge. Whether this addition was built as part of the eastern expansion of the servants' wing, or constructed shortly thereafter, when the need for vertical circulation at this location would have become evident, is unknown. This addition was removed, and replaced with a much larger one, as part of the 1986 renovations.

⁵⁶ The HSR suggests that this addition was built in relation to the 1908 wedding of John Work Garrett and Alice Warder Garrett, to accommodate the need for additional rooms for the newly-married couple's servants. Yet the 1906 drawing indicates that addition had been finished at least two years before. See HSR Chapter II, note 130. While the wedding of JWG and AWG is an unlikely impetus for the addition, if they had had a prolonged engagement, AG could have been motivated to expand the house for them, as she had built Evergreen, Jr., for Horatio and his bride. Perhaps it was done as AG anticipated the eventual marriage of her son.

⁵⁷ It is, for example, included on the 1916 inventory but is not shown on the three ca. 1900 drawings (sheets 1900-1 to 1900-3e); these drawings are on file at Evergreen Museum & Library.

f. ca. 1900: Insertion of Elevator

Sheet 1900-3e is identical in size and layout to Sheet 1900-1, but with a notably higher level of detail, suggesting that it is either a slightly later, more developed version of that sheet, or that it was traced from it. It is primarily an electrical drawing, indicating the locations of switches, outlets, and light fixtures.⁵⁸ Also noted is the "New Elevator" adjacent to the kitchen. The 1986 HSR dates this drawing to 1899, in relation to the "history of the Power House" which is certainly plausible. The elevator was apparently retrofitted into existing closet space on each floor. (Sheet 1900-2 shows this closet opening onto the landing of the service stair). The location of the elevator, adjacent to the original rear service wing, and with direct access into the laundry room in the basement and servants' spaces on the first floor, suggest that it was intended primarily for service use.⁵⁹

g. 1906: Alteration of Basement to Accommodate Dressing Rooms
Architect: Paul Emmart

Two drawings in the collection of Evergreen Museum & Library document two separate proposals by Paul Emmart for the alteration of the basement to accommodate men's and women's dressing rooms. Utilizing the new north entrance and vestibule, Emmart designed a new flight of stairs descending from the vestibule (103A) to the basement hall (B1/B2), with a large dressing room and adjoining toilet room installed to either side of the hallway.⁶⁰ The somewhat elaborate plaster work in the hallway (B2) most certainly

⁵⁸ This drawing also provides tantalizing clues to other proposed projects which were not implemented, and for which no other documentation survives. The drawing suggests that pocket doors divided the double parlor (118), but shows them removed, with two "9 [inch] 63 lbs. per yd. iron beams" inserted into the ceiling, presumably to support the partition above. Historic photographs indicate that the room was divided by columns, not pocket doors, so the drawing is ambiguous. Perhaps it references the pocket doors of the partition above. Nonetheless, the opening of the two parlors into one space anticipates the work undertaken by Laurence Hall Fowler over thirty years later. Also shown is the beginning of a passage appended to the south wall of the double parlor, and labeled "to Plate Room", apparently a room intended for the display of ceramics.

⁵⁹ The 1986 HSR suggests that the elevator was installed primarily to accommodate JWG's disability--a hip damaged during childhood. It is possible this was the case, as the family was back at Evergreen in the years between 1899 and 1901, when John received his first diplomatic posting. (see below). The elevator machinery, located in Room B10B, appears to be of the period, although no date plaque or stamp is visible.

⁶⁰ Drawing 1900-3e indicates a closet to the east of the steps from the north vestibule up to the main floor level, in the current location of the steps which descend to the former Emmart

dates from this renovation, although it does not correspond to what is shown in the existing Emmart drawings. One of Emmart's proposals shows an additional approach to these dressing rooms from the south side of the house. Presumably guests could use this ornate south-facing door (D001) and the corridor (B2, B6, B20) to access the dressing rooms after walking around the gardens or returning from some other activity on the property, prior to re-entering the formal spaces of the house above. Although which proposal was implemented, and to what extent, remains unknown, the 1916 inventory of Evergreen documents the dressing rooms as having been ornately decorated. By the time of the 1986 Mendel-Mesick-Cohen-Waite-Hall drawings of the house, no evidence of the dressing room suites remained (B3, B4).

h. 1922-41:

In the 1920s, John Work Garrett and Alice Warder Garrett hired the architect Laurence Hall Fowler to work for them on desired changes to Evergreen. Seemingly on retainer for the next twenty years, Fowler designed and redesigned spaces for the Garretts. His last project was the addition of the New Library (119) and redesign of the Drawing Room, both begun in 1941.

1922-23: Conversion of Gymnasium into Theater and a New Library in the Reception Space

Architect: Laurence Hall Fowler

Interior Design: Léon Bakst (Theater only)

The conversion of the Gymnasium into a Theater (T1) and the Bowling Alley (125) into the Far East Room represented one of the first major renovations planned by Alice Warder Garrett and John Work Garrett. They hired Laurence Hall Fowler, who graduated from Columbia University's architecture school, to design the alterations to these two spaces. The Russian émigré theater stage and costume designer Léon Bakst was hired to design the interior of the Theater, which he ultimately decorated using stencils in the shape of roosters and geometric forms inspired by Russian folk art. By repurposing the Gymnasium space, and redesigning the space between the east and west servants' wings (T8), Alice and John Work Garrett were able to transform sections of the house that no longer suited their lifestyle. Without children, the Gymnasium and schoolroom served little purpose, while the new Theater and Library spaces served direct household needs and interests. Few structural changes were made to the Gymnasium space. Instead, a simple stage was constructed at the east end, bookcases were placed below the dormers, and the interior was redesigned in Bakst's bold color scheme. Fowler built an arcade to create a mingling reception area or "Lobby" (T8) for the Theater. Fowler designed an elaborate Romanesque hearth at the east end of the space, though a black and white

dressing rooms and present-day Laurence Hall Fowler Study Room and public restrooms. This suggests, therefore, that Emmart had this flight of stairs installed.

marble, neoclassical mantel seems to have been substituted and situated on the west, rather than the east, side of the room. This mantel is very similar, if not identical, to that found in the current Dining Room (104).

1922: Conversion of Breakfast Room into Dining Room and Dining Room into Library

Interior Design: Léon Bakst

Architect: Possibly Laurence Hall Fowler

Upon the death of Alice Whitridge Garrett in 1920, Alice Warder Garrett and John Work Garrett, now owners of the house, began to make changes to Evergreen reflecting their personal interests. One of the challenges faced throughout the Garrett tenancy in Evergreen was the insufficient quantity of library space. Although no documents discuss the conversion, the first change made seems to have been the transformation of the dining room into a library (now Reading Room, 120) and the conversion of the “breakfast room” into the Dining Room (104). The interior design of the Dining Room has been attributed to Léon Bakst, the famed Russian set designer and personal friend of Alice Warder Garrett. Since Bakst resided at Evergreen in 1922, the Dining Room renovations are dated to this year.⁶¹ The renovations consisted primarily in removing the wall paper and ornate plasterwork installed by P. Hanson Hiss. A new mantel was also installed, replacing the previous wood mantel with a new black stone piece with simple, geometrical detailing. The room was redesigned to have an Oriental appearance and the color scheme of bright yellow, white, and black was punctuated by the vertical red and gold scrolls mounted on the walls, which were purchased per Bakst’s recommendation.

1924: Removal of the Conservatory and Addition of Sleeping Porch

Architect: Laurence Hall Fowler

Blueprints dating from 1924 document Laurence Hall Fowler’s design of a sleeping porch to be installed above the Wilson & Wilson (1883-84) dining room roof, replacing the conservatory that had been in place since the late 1880s and 1890s. The sleeping porch had a simple, low-lying gabled roof and was without any elaborate decoration. It was accessed via the same semi-open breezeway of windows that had served the earlier conservatory. Although it was in position for less than a decade, photographs from 1927 provide evidence that this porch was, indeed, constructed in a manner consistent with Fowler’s designs. Photographs from 1927 also document an enclosed porch on the first floor of the house, encasing the glass conservatory of the former dining room. While the

⁶¹ Cindy Kelly, *Léon Bakst at Evergreen House: A Collection Built Around a Friendship* (Baltimore: Evergreen House, Johns Hopkins University, 2004), 28. Bakst designed the window treatments in the Dining Room. Also, the fabric used for the draperies was created from one of his textile designs. Kelly observed that the fabric is similar to that seen in a “costume for Mariuccia in the ballet *Les Femmes de Bonne Humeur*, which is in Mrs. Garrett’s collection.” See p. 28.

origin for this porch is undocumented, it is reasonable to argue that it might have been added at this time.

1927-28: Library Addition, involving alteration of Servants' Porches and Service Court.

Architect: Laurence Hall Fowler

Engineer: Miesling

Contractor: The Tase-Norris Co. Builders

Ladder Design and Built By: Hubbard & Eagleston

In this major expansion of the house a large library (123) was added to the rear, occupying a footprint of roughly 1600 square feet. The architectural vocabulary of this addition was strongly influenced by the architecture of Renaissance Rome and, in the redesign of the gardens, John Work Garrett and Alice Warder Garrett also sought to replicate elements of Italian aesthetics. The exterior of the Main Library was given an austere façade. In place of a frieze, three simply cast-iron grates decorate the upper register of the garden façade. Three large arched windows, which doubled as garden-facing doors, emulated a Renaissance-period arcade. On the interior, the Main Library was fully paneled in black walnut, again in the neo-Renaissance architectural vocabulary.

In order to accommodate the formal vocabulary of the architecture, Fowler removed all the asymmetrical service spaces that had developed over the years along the rear of the house. He designed, instead, a service space, including an enclosed porch, sitting room and "cold room," all fitted within a single-story addition (110-12). To the north end of the east wall Fowler called for a continuous strip of windows, each separated by a pilaster-like mullion, while on the south he used three clerestory windows to bring light into the kitchen areas. It is likely that the sash windows of the bridge, evident in historic photographs, were replaced at this time as well (see architectural description below).

1928: Redesign of Service Court and Garden at Evergreen to accommodate Library Addition

Landscape Architect: Clarence L. Fowler in collaboration with Laurence Hall Fowler

Because of the scale of the Main Library (123) it was necessary to redesign the area immediately surrounding the house, toward the garden. Laurence Hall Fowler worked with the New York City landscape architect, Clarence L. Fowler, to create a formal piazza leading from the Main Library to the garden and a separate servants' courtyard for functional purposes in the area between the servants' porch and the theater. Likewise, they redesigned the garden by removing many of the more ornate plantings, as well as several of the nineteenth-century greenhouses, and replacing these with carefully trimmed and shaped boxwood plantings.

1928: Far East Room Gallery
Architect: Laurance Hall Fowler
Interior Design: Contributions by Léon Bakst

In 1928, Laurence Hall Fowler converted the Bowling Alley (125) into the “Far East Room” where the Garrett collection of Japanese and Chinese ceramics could be prominently displayed. Fowler converted the blocked window openings in the north wall into display cases with mirrors and shelves. Traces of the Bowling Alley lanes are still evident in the wood flooring.⁶²

Correspondence between Laurence Hall Fowler and Alice Warder Garrett in April 1924 reveals that Garrett intended to renovate the Bowling Alley, and that she had asked Léon Bakst to decorate the new space. Bakst had returned to Evergreen by the end of March 1924 for short stay, and he would leave in early May for Paris. Garrett urged Fowler to complete his work on the former Bowling Alley so that Bakst could begin his design. Fowler anticipated being finished in May, but after Bakst’s departure, and so proposed that perhaps Bakst could decorate all but one wall (and then once that section of the room was done, Bakst’s design could be applied). It, nonetheless, is unclear how much was accomplished while Bakst was at Evergreen; Cindy Kelly in *Léon Bakst at Evergreen House* states that Bakst chose the color scheme during his sojourn at the house.⁶³ Kelly’s interpretation of the events is underpinned by Fowler himself, who recognized Alice’s desire to have Bakst “do the decorating now” and so tried to accommodate that wish.⁶⁴ At the very least, Fowler adhered to the color scheme recommended by Bakst when work resumed on the Far East Room in 1928. Fowler’s work on the conversion of the Bowling Alley into the Far East Room was completed in 1934, with the design of the cabinet tables.⁶⁵

⁶² Archival evidence suggests Fowler installed wood flooring in this space. Since there is evidence of the Bowling Alley in the present flooring, perhaps it was merely repaired or floor boards were replaced where needed.

⁶³ Kelly, 34, and note 95.

⁶⁴ Letter of April 5, 1924, from LHF to AWG, JHU Special Collections, Laurence Hall Fowler Papers.

⁶⁵ See, for example, Letter of October 18, 1933, from LHF to JWG, JHU Special Collections, Laurence Hall Fowler Papers.

1932: New Library (now Reading Room)
Architect: Laurence Hall Fowler

In the early 1920s the 1880s-era dining room had been converted into a library. In 1932, Laurence Hall Fowler redesigned this space, installing new paneling and parquet flooring and planning for two octagonal reading alcoves to the south wall. (The alcoves are rectangular (121-22)). In the course of the redesign, all remaining Herter Brothers woodwork was taken out, the tile hearth was partially dismantled and its remains covered over, and the large glass window on the south wall was also removed. Teakwood paneling was installed on the walls and the ceiling, and the four corners were each paneled diagonally, such that the room was given the shape of an elongated octagon. The Mexican artist and illustrator Miguel Covarrubias was commissioned to paint scenes on the lunettes and several wall panels documenting the diplomatic career of John Work Garrett.⁶⁶

1933: Construction of Closets and Dressing Rooms for Alice Warder Garrett, Addition of Bathroom for John Work Garrett in Former Second Floor Reading Room
Architect: Laurence Hall Fowler

As John Work Garrett and Alice Warder Garrett prepared to return to the United States from Italy at the end of Garrett's ambassadorship, practical changes needed to be made to Evergreen in order to better accommodate their personal lifestyle. In anticipation of their move, Alice Warder Garrett began to correspond with Laurence Hall Fowler about designing a new dressing room suite connected to her bedroom and a new bathroom for John. The two bay window bathrooms on the south side of the house were removed. Likewise, the sleeping porch that Fowler had designed for Alice in the mid-1920s was removed in order to accommodate a large dressing room, closet space, and servant's work room adjoining her bedroom (218, 220). A passage (219) was designed to connect her bedroom to a rooftop terrace or garden above the library. While the footprint of these spaces was in large part dictated by the demolished porch and corridors, this space was wholly designed anew by Fowler. Alice Warder Garrett's dressing room, in particular, involved extensive correspondence between client and architect, in order to devise the precise nature of the built-in closets that line the rectangular space, as well as the location and orientation of the bathtub, which was placed in a fully mirrored alcove. By contrast, John Work Garrett's bathroom (203) was created in a much more *ad hoc* manner. A small reading room area already existed at the west end of the main hall on the second floor. This was converted into a bathroom with closet space, though John's affection for his family home may have led him to encourage Fowler to leave much of the original cabinetry and woodwork in place.

⁶⁶ Covarrubias, an illustrator for *Vanity Fair* magazine, was probably introduced to the Garretts by that publication's editor, Frank Crowninshield, who was a one-time suitor of Alice Warder.

1933: Interior Renovation of Parlor (now Drawing Room)

Architect: Laurence Hall Fowler

Another immediate necessity for John and Alice Garrett, upon their return to Evergreen, was the parlor, which had maintained its décor from ca. 1895. They again hired Laurence Hall Fowler to re-conceptualize the space (118). While Alice Garrett and Fowler considered altering the footprint of the room, ultimately the parlor maintained its long, rectangular plan. A single entry replaced the two earlier entrances that opened into the parlor from the hall.⁶⁷ In place of the elaborate plasterwork and paneling accompanied by an interior characterized by a multitude of bric-a-brac, Fowler provided an interior that was austere in comparison. By developing a palette of cream colored walls with golden drapery and dark wainscoting with silver details, Fowler created an interior for the drawing room that fused European Revival trends and that conveyed elegance and status without a multitude of decorative objects. Fowler also redesigned the existing mantelpieces.

1941: Addition of the Rare Book Reading Room (now New Library)

Architect: Laurence Hall Fowler

The final major alteration that was made to Evergreen during the lives of Alice Warder Garrett and John Work Garrett was the addition of the Rare Book Reading Room (New Library) to the south face of the house (119). The New Library was modeled after the Napoleon-era libraries created by French architects and designers Charles Percier (1764-1838) and Pierre Fontaine (1762-1853). Percier and Fontaine embraced the neoclassical Empire style, infusing artistic forms from antiquity into their contemporary designs, much as Fowler sought to do in his time in his work.

This long, thin rectangular room was designed to abut the Drawing Room (former parlor (118)) as a single space. Fully lined with built-in bookcases set within wood paneling on all four walls, the New Library was designed as a functional space to accommodate the needs of a growing collection, already promised to the Johns Hopkins University upon John's death. Its only ornamentation consists of rosettes along the molding, which separate the rise of the barrel vaulted ceiling from the paneled walls below.

⁶⁷ Again, the ca. 1900 drawings raise questions. The drawing for electrical work (drawing 1900-3e) shows the two entrances into the drawing room, with a note about a steel beam running across the center (where the columns were). The beam probably was a replacement of an earlier joist, adding structural reinforcement for the pocket doors above. The fireplace and hearth in the hall, that were added during the 1880s (shown in photographs and in alignment with one of the chimney clean-outs in the basement), are not depicted in the hall. Are these later drawings? Or, with an eye to keeping down costs during the Depression, did Fowler turn to an earlier proposal when he and Alice sought to redesign the parlor into a modern drawing room? Or was the hearth merely decorative by then, so omitted from the plans?

h. 1983-89: Preservation and Major Historic Renovation.

Architect: Mendel-Mesick-Cohen-Waite-Hall-Architects; John G. Waite, Partner in Charge, with Douglas G. Bucher, and Charles B. Tonetti, Associates

During these years the Evergreen House Foundation worked closely with The Johns Hopkins University to determine how the house could be best adapted to its modern role as university property. Ultimately, much of the servants' quarters were converted into office space, storage areas in the servants' wing were transformed into public restrooms, and a gift shop was added to the basement under the main block of the house. One bedroom in the porte-cochere wing was redesigned into an office area (Pompeian Room, now conference room (212)). In the main body of the house, the servants' quarters were kept largely intact, but their purpose was transformed from domestic functions to office space. In 2008, the gift shop was relocated to the Billiard Room (124).

Renovations during this period also were made with an eye toward accessibility and meeting the needs of a modern day museum. New public restrooms were put in on the ground floor of the North Wing, as well as an elevator that serves all four levels of the north wing, from the ground floor up to the expanded third floor. A catering kitchen and exhibition space were also inserted in the North Wing at this time.

B. Historical Context:

Introduction

Despite its lavish interiors, Evergreen, owned and administered by The Johns Hopkins University since 1942, and for approximately seventy-five years the home of T. Harrison Garrett and his descendents, has received little attention for its architectural history. Perhaps this is because of the challenges involved in uncovering the narrative of its early history and assigning attributions to its various alterations. Furthermore, the known designers and architects of Evergreen maintained a predominantly regional practice; the passage of time has rendered some of them obscure. Yet it is precisely the dynamics of this local history that makes Evergreen so significant. The alterations and changes to the house correspond to the narrative of the development of suburban domestic architecture in the United States over the course of the century from 1858 to 1942. Understanding the forms that were used by various designers at Evergreen and establishing their relationship to national and international architectural trends allows for the consideration of how such ideas about architecture, landscape, and interior design circulated in a regional urban center of the United States. Ultimately, the architecture and landscape of Evergreen, throughout its history, offer an interesting counterpoint between vernacular (or common/popular) design tropes and the direct influence of artists, architects, and landscape designers of national and international significance. At Evergreen, figures such as the firm of Olmsted Brothers, worked with the Garretts' head gardener as well as regional nurseries and landscape designers to create a garden that was a mélange of high-style landscape design and

local ingenuity. Similar collaborations and compromises characterize the architectural form and history of the house and its property.

This history of Evergreen is divided into six chronological periods, defined to correspond to periods of architectural and landscape history, but also in a manner to complement the histories of ownership and alterations at Evergreen. The first section of this history covers the years between 1858 and 1878. It considers the construction of Evergreen and its original form and appearance within the context of the national rural housing movement. Located approximately three miles from the center of urban Baltimore, Evergreen was constructed as a semi-rural estate. It was designed with all the accoutrements of a grand rural property condensed within a relatively small acreage (originally only 15 acres) only moderately larger than a suburban plot.⁶⁸ Its location and design would allow its occupants to enjoy the pleasures of rural life during the summer months, while still remaining professionally active. In its earliest form, then, Evergreen was designed to participate in a popular national trend toward rural housing, initiated in the United States by the acclaimed publications of Andrew Jackson Downing (1815-52) and the designs of Alexander Jackson Davis (1803-92), but popularized much earlier in England.⁶⁹

The second period, defined as the years between 1878 and 1890 encompasses the first phase of Garrett residency at Evergreen, prior to the death of T. Harrison Garrett. In these early years of the Gilded Age, renovations and additions at Evergreen transformed the mid-century Greek Revival- and Italianate-detailed mansion into an eclectic and extravagant architectural showpiece.

The third phase of this history of Evergreen considers the changes and adaptations made to the house between 1890 and 1920, when Alice Whitridge Garrett worked to transform the property into an estate that, through its fashionable appearance and lavish décor, would help to further the diplomatic bids of her eldest son John Work Garrett, while at the same time fulfilling her own social and artistic needs. In these years, which marked in many ways the Golden Age of elite rural estates in the United States, alterations and additions to Evergreen expanded the grandeur of its gardens, accentuated and refined its interior spaces for entertaining, and increased the accommodations for service staff.

The fourth phase of Evergreen's history considers the influence of a second generation of Garrett ownership. Between 1920 and 1942, Alice Warder Garrett and John Work Garrett carried out a series of drastic alterations and additions to the house. Interested in the modernist trends in art that turned to primitivism and revivalism, as well as those that reflected formal experimentation, Alice Warder Garrett amassed a substantial collection of contemporary painting around which much of the interior at Evergreen was redesigned. Likewise, she employed the Mexican artist Miguel Covarrubias and the Russian artist Léon Bakst to transform the interiors of three rooms

⁶⁸ The acreage was noted in the 1858 description of the property.

⁶⁹ Downing and Davis collaborated on several ventures, see below.

in the house. Most influential on the transformation of Evergreen's appearance during these years was the architect Laurence Hall Fowler, who in a long series of alterations and additions, nearly doubled the formal areas of the house while also shifting its interior décor to reflect the prevailing interest in revival styles of architecture and interior design. During these years, the servants' quarters were redecorated with Colonial Revival detailing, while the parlor and libraries were each given a particular historic feel.

The fifth phase of changes to Evergreen reflects the shifting economy of the years surrounding World War II, and also the quieter lifestyle of Alice Warder Garrett in the decade between the death of John W. Garrett in 1942 and her own death in 1952. During these years preparations were made to convert the house into a library and museum after her death. To this end, Mrs. Garrett worked to organize the possessions in the house and to define how its history and legacy would be interpreted.

The final period considered in this history is 1952 to the present. This section offers an overview of the changes that have occurred at Evergreen since the building was left by John and Alice Garrett to The Johns Hopkins University. This section also considers how the history of Evergreen in these years corresponds to larger national narratives about house museums and the interpretation of historic structures.

Three themes will recur throughout each section of this report. First, the history of Evergreen shows the development of the house in the hands of a series of local builders and architects. As such, this history interprets Evergreen as a house that is truly of Baltimore, and built for an elite family of the city. In some cases, Evergreen may offer the only extant house on which these individuals worked, and therefore its history allows for the rediscovery of prolific, but little known today, Baltimore professionals. Second, this history demonstrates that, while designed and built by local architects and designers, Evergreen's history intersects with national and international architectural and artistic movements in important ways. Even though Evergreen's development was always influenced by the specific needs and talents of a core group of Baltimore professionals, it allows for the study of developments in country house architecture and lifestyle from 1858 through 1952. Third, the history of Evergreen's architectural evolution has always been influenced by the individual interests and actions of its elite occupants. Of particular importance to Evergreen's ultimate architectural form were the changing predilections of members of the Garrett family over two generations. Thus, the history of Evergreen from 1878 to 1952 is inevitably, at least in part, the history of T. Harrison Garrett, Alice Whitridge Garrett, John Work Garrett, and Alice Warder Garrett. Finally, in discrete moments that had an indelible impact on its ultimate appearance, the history of Evergreen was influenced by several individuals and firms of international acclaim: Olmsted & Co. (specifically John C. Olmsted and James Frederick Dawson of the firm), Léon Bakst, and Miguel Covarrubius.

Key Figures and Influences at Evergreen

Because the history of Evergreen has been tied so closely to the biographies of the Garrett family, an introduction to the primary figures in the family who influenced the alterations and

additions to the house from 1881 through 1952 is necessary as a context for the history of the mansion.

T. Harrison Garrett (1849-88)

Throughout the 1880s, T. Harrison Garrett made the majority of decisions about additions and alterations to Evergreen. Primarily an investment banker by trade, T. Harrison Garrett was a Baltimore native whose father, John Work Garrett, had amassed a large fortune through the financial, railway and real estate ventures of Robert Garrett and Sons. As did his peers, T. Harrison Garrett cultivated a strong interest in literature and the arts. Before his untimely death at the age of thirty-nine in 1888, T. Harrison Garrett had amassed perhaps the premiere collection of prints in the United States.⁷⁰ Much of his collection was housed at Evergreen, though he used storage facilities at 7 South Street, Baltimore, the headquarters of Robert Garrett and Sons. He had also gathered an extensive collection of rare books and manuscripts. At the time that he purchased Evergreen, T. Harrison Garrett was married to Alice Whitridge Garrett and the couple had three sons: John W. Garrett, Robert Garrett, and Horatio Garrett, all of whom were captured in a photograph ca. 1881 standing at the northwest corner of Evergreen.

Although T. Harrison Garrett had no particular interest in, or expertise with, architecture, several factors may have influenced his approach to alterations and additions at Evergreen. He had been involved in renting and administering properties for Robert Garrett and Sons for several years. Likewise, he was aware and at least peripherally engaged in several major construction projects carried out by members of his family. Most influential would certainly have been his father's construction of a summer house at Montebello and his brother Robert's multi-year renovation and expansion of 11 West Mount Vernon Place, now known as the Garrett-Jacobs Mansion.⁷¹ For the alterations to 11 West Mount Vernon Place, Robert Garrett (d. 1896) employed Stanford White of McKim, Mead, and White, the most renowned architectural firm of the late nineteenth and early twentieth centuries on the eastern seaboard. In observing the work of White at Mount Vernon Place, T. Harrison Garrett would certainly have been able to develop a clear sense of the design concerns and priorities involved in the renovation of an upper-class family home.

Such family and regional experiences were coupled with T. Harrison Garrett's broad knowledge of the houses built by others of his social class, and by fellow collectors, across the country. T. Harrison Garrett travelled frequently throughout the country, often vacationing in New York City or Florida. In addition, he travelled extensively for work, visiting cities across the country and in Europe. Exposure to the architectural norms of upper-class housing in practice across the country would certainly have made T. Harrison Garrett aware of the adaptations necessary at

⁷⁰ T. Harrison Garrett's purchase of the James L. Claghorn print collection solidified his reputation as a collector of fine art prints, which he subsequently bolstered with annual print exhibitions curated in the mid-1880s by John W. Lee. These prints are now at the Baltimore Museum of Art.

⁷¹ See HABS No. MD-188.

Evergreen in order to transform the house into a socially acceptable, rural estate for a family of his status. In addition to this general knowledge, Garrett sought to educate himself specifically about the features necessary for the display, storage, and organization of his extensive collections. As he considered the expansion of library and gallery space at Evergreen, for example, T. Harrison Garrett sent his librarian and curator John W. Lee to tour other house collections in New York City and Boston. As Lee toured these collections, he corresponded with T. Harrison Garrett about their benefits and drawbacks. It is likely that Garrett, meanwhile, had visited a number of these same houses for social occasions. While Lee guided many of the pragmatic and aesthetic decisions, as is evident from correspondence between the two regarding Lee's purchases of various items for T. Harrison Garrett's collections, Garrett was closely involved in all decisions regarding the house, and must have been motivated in his selections by concerns regarding social norms, practicality, and finances.⁷²

Alice Whitridge Garrett (1851-1920)

Although T. Harrison Garrett's family had moved to Baltimore in the early 1800s, Alice Whitridge Garrett came from a Baltimore family that traced its pedigree to the Revolutionary Era in the city.⁷³ T. Harrison Garrett was responsible for most correspondence with architects, art, and book dealers, but Alice Whitridge Garrett acquiesced in the interior décor of Evergreen. Estimates for work regarding the interior design of spaces at Evergreen, from such firms as P. Hanson Hiss of Baltimore or Herter Brothers of New York City, were as likely to be addressed to Alice Whitridge Garrett as to her husband. Alice Whitridge seems to have reveled in her "duties" with regard to the decoration and furnishing of houses. While little correspondence was saved regarding the original furnishing of Evergreen (and indeed very little may have ever existed given that most decisions could be made through personal interactions with local artisans and contractors), extensive correspondence documents Alice Whitridge's enthusiastic attention to the decoration of the home that she and her sons rented on Stockton Street in Princeton, New Jersey, after the death of T. Harrison Garrett. Likewise, until her son John Work Garrett's marriage to Alice Warder, Alice Whitridge managed the furnishing of his living quarters during his

⁷² Most of the correspondence between Lee and THG can be found in the EHF archives in the Box "THG Interior and Exterior Renovations 1880s." Little is known about Lee except that prior to his employment by THG he was a librarian in Baltimore. After a period of working half-time for THG, Lee became a full-time librarian and curator for THG's collection. While he was primarily concerned with the collections, he also assisted at times with negotiations among architects, contractors, and the Garrett family. After THG's death, Lee continued to work for Alice Whitridge Garrett, overseeing the sale of the camp at Deer Park in western Maryland (now Garrett County), touring possible properties in Princeton, and perhaps overseeing Evergreen while it was closed during the family's lengthy absence in the late 1880s and early 1890s.

⁷³ Robert Garrett (d. 1857), T. Harrison Garrett's grandfather, had established himself in business (Robert Garrett and Sons) by 1820, when John Work Garrett (d. 1884) was born. Census records also place Robert Garrett in the city by 1820.

diplomatic appointments. This entailed an extensive transatlantic correspondence coupled with strategic shopping trips in European cities such as Paris and London.

The importance of Alice Whitridge Garrett to the appearance of Evergreen between 1881 and 1920 cannot be over-stated. After the death of T. Harrison Garrett in 1888, Alice Whitridge became primarily responsible for all work done at Evergreen, both on the house and grounds. Although her finances were always bound to her sons, and at times certain projects may not have been completed because she did not receive the requisite financial backing to carry out her schemes, Alice Whitridge made many changes to the house and gardens during her years on the estate. Even before 1888, Alice Whitridge had been devoted to the gardens at Evergreen and between 1888 and 1920 she greatly expanded them, engaging directly with the renowned firm of Olmsted & Sons in order to achieve her aesthetic goals. Alice Whitridge was an avid collector of Japanese and Chinese ceramics, and after T. Harrison Garrett's death, she continued to develop the Orientalizing design aesthetic that she and T. Harrison had established, adorning both the house and its gardens with diverse Asian features.

John Work Garrett (1872-1942)

Oldest son of T. Harrison Garrett and Alice Whitridge Garrett, John Work Garrett was about nine years old when his parents moved the family to Evergreen. Although the family was absent from Evergreen for many years, John developed a deep attachment to the house at an early age, perhaps rooted in part in the memories that he shared of his father with the house. In a pair of letters from the summer of 1887 when John and his brothers were touring the west, for example, T. Harrison Garrett reflected to his son that "Evergreen is gorgeous in her Summer dress. The berries are very fine, although not as large as last year," to which John, then in Denver, replied "Old Evergreen must look daisy, but you should see the snow out here on the mountains."⁷⁴ After his father's death in 1888, John did not live at Evergreen again until the 1920s.⁷⁵ Still he considered it "home," and was considered to be the male head of household by his widowed mother. Accordingly, John returned to the property at some point nearly every year, despite his distant diplomatic appointments.

John Work Garrett was less interested in art and architecture than his parents, and throughout his life he allowed most decisions about the design of the house and its interior to be made by first his mother, Alice Whitridge, and then by his wife, Alice Warder Garrett. Other than financial concerns, which greatly influenced his decisions (especially during the 1930s), John Work

⁷⁴ Letter of June 2, 1887, from THG to JWG, and letter of June 6, 1887, from JWG to THG, Box "THG and Mrs. THG to JWG 1880s to 1914," EH, JHU.

⁷⁵ Correspondence suggests AG, JWG, and RG lived at Evergreen between 1899 and 1901, with AG and JWG on the second floor and RG in the rooms over the bridge. Or it could be that AG maintained rooms for JWG in the house, as well as his library collection in the Den, and that JWG was mainly living elsewhere as his diplomatic career began to take shape. Regardless, it was not until the 1920s that JWG made Evergreen his primary residence. See below.

Garrett seems to have been most interested in the practical issues surrounding changes to the house, and also in the preservation of certain features of the building and its grounds because of his affection for his parents and his nostalgic wish to preserve the home as he had known it with them.

Alice Warder Garrett (1877-1952)

Alice Warder was born in Springfield, Ohio, into a family that had established its fortune with the manufacture of farm machinery. Her father, who worked with John J. Glessner of Chicago, commissioned a house from the renowned Boston architect Henry Hobson Richardson in the same year as his colleague did. The Warder family occupied their new house in 1887,⁷⁶ and thus Alice, who was less than ten at the time, became used to living among the most elevated art of her moment from a young age. Alice Warder was interested in the fine arts from an early age, and even trained to be a professional opera singer prior to her marriage. Throughout her life, Alice Warder Garrett pursued her interest in the arts, and her enthusiasm for music, theater, painting and art collecting eventually had a profound impact on Evergreen. In order to accommodate Alice Warder's own artistic bent, as well as facilitate the family's patronage of artists, the Theater was created at Evergreen in the space salvaged from the former Gymnasium. Later, the Alice Garrett studio was constructed toward the eastern end of the property. Beginning in the 1920s, Alice Warder Garrett worked closely with the Baltimore architect Laurence Hall Fowler to carry out extensive additions and renovations to Evergreen. By the time of her death in 1952, Alice Warder Garrett had transformed Evergreen from an eclectic Victorian mansion into a country home that reflected the Revivalist impulses of the early-to-mid twentieth century.

Robert Garrett (1875-1961)

Until the death of Alice Whitridge Garrett, and even afterward during the frequent absences of John Work Garrett and Alice Warder Garrett, Robert Garrett (the younger brother of John Work Garrett, and middle son of T. Harrison and Alice Whitridge Garrett) assisted in the administration of Evergreen. While John Work Garrett pursued a public life in the diplomatic core, Robert Garrett followed a career closer to that of T. Harrison Garrett by working at Robert Garrett and Sons. Robert Garrett and his wife lived in a property to the northwest of Evergreen, on the opposite side of Charles Street Avenue, known as Attica.⁷⁷ Their close vicinity to Evergreen, and the interwoven social and financial networks of the family, made them frequent guests. Because of this vicinity, however, much of Robert Garrett's influence over the estate was carried out through personal interaction with employees, designers, gardeners, and, of course, his family members. While it is difficult to gauge the full extent of his involvement with the

⁷⁶ The house was commissioned in 1885 and occupied in 1887. Suzanne Ganschinetz, "Warder-Totten House," Nomination 1971 (listed 1972), National Register of Historic Places, National Park Service, sec. 8. The hall chairs, from the Warder house in Washington, DC, and now at Evergreen, have the year "1887" and the letter "W" carved into their tablets.

⁷⁷ Robert Garrett purchased the property known as Wyndhurst and renamed it Attica. He renovated the house, turning to the Philadelphia firm of Bissell and Sinkler for the plans.

property, correspondence between Alice Whitridge Garrett and John Work Garrett, and Robert Garrett's own correspondence with his brother, indicate that he played a role in decisions about Evergreen. Likewise, John C. Olmsted's notes from his visit to Evergreen in 1899 suggest the importance of Robert Garrett's involvement.⁷⁸

The Construction of Evergreen and the mid-Nineteenth Century Country House Movement

On February 1, 1858, *The Baltimore American and Commercial Advertisement* published the announcement that a "Magnificent Country Residence," on Charles Street Avenue was nearing completion.⁷⁹ The extension of Charles Street Avenue northward, beyond the city boundary into the county, in the 1850s sparked development along the corridor as architects and builders erected "beautiful mansions" on the road, and this dwelling was no exception.⁸⁰ The house promised to be "one of the most magnificent country residences in the vicinity of the city" and from the large "balcony observatory," on its roof a visitor could get "a fine view of the entire city and bay." While the property was not named in this article, and in any case did not come to be known as "Evergreen" until the 1870s, this text announced the appearance of Evergreen upon the architectural scene of Baltimore. Like many cities in the United States, Baltimore saw the proliferation of rural and semi-rural country estates in the mid-nineteenth century. Evergreen, or Glen Mary as it may have been known in its first twenty years, joined the ranks of semi-rural properties developed to serve Baltimore's upper-class professionals. In this section, the appearance of the house at the time of its construction will be described as fully as possible, along with the modest amount of information available about the Broadbent family, for whom the house was built, and John W. Hogg, the Baltimore carpenter and builder who constructed the house. These first years of the house's history will then be situated within the national trends of country house design, in which Hogg and the Broadbents were participating. Finally, this section ends by surveying the history of the house in the sixteen years that intervened between when it was sold by the Broadbents and when it was purchased by Robert Garrett and Sons.

Two sources of evidence allow the description of Evergreen close to the time of its construction. The first of these is the article "A Magnificent Country Residence," published in the *Baltimore American and Commercial Advertiser* while the house was under construction and the second is the ca. 1878 *Bird's Eye View of Evergreen* (see fig. 1), made by an anonymous artist, one copy of which was gifted by Samuel H. Adams to T. Harrison Garrett, presumably at the time the

⁷⁸ See Olmsted Associates, Business Records, Visit Reports. Series E, Vol. VIII: 1899, 121-70, Library of Congress, Manuscript Reading Room.

⁷⁹ "A Magnificent Country Residence," *Baltimore American and Commercial Advertiser*, 1858. Appendix 1.

⁸⁰ *Baltimore Sun*, May 11, 1864, 1. The "beautiful mansions" on Charles Street Avenue were again noted when the occupant of one died.

Evergreen was sold by SH & JF Adams to Robert Garrett and Sons. Studied as a pair these pictorial and literary descriptions offer a reasonably complete sense of the original appearance of the mansion.

While it postdates the construction of the house by approximately twenty years, *Bird's Eye View of Evergreen* provides the best over-all sense of Evergreen's appearance in its first decades. The view presents the house, seen from the southwest, from a slightly-raised aerial perspective. Located just to the left of the center of the view, the three-story mansion is clearly the heart of the image. It is bathed in strong sunlight in order to represent its classicized detail in heightened light and shadow. An impressive Corinthian portico, two stories in height, faces Charles Street Avenue, with a thick and ornamented entablature above. Crowning the roof, and carefully delineated by the artist, are the continuous row of anthemion antefixes.⁸¹ The distant vantage of the print did not allow for the individuated representation of their form, but it is evident that these ornaments are the same cast-iron antefixes that still offer the signature ornament to Evergreen's façade.⁸² The massive scale of Evergreen is accentuated by the diminutive farmer's house on the right hand side of the print. The greater distance between the viewer and the farmhouse can not account for the large difference in scale between the structures, a point that is underlined by the fact that even Evergreen's stable seems to be about triple the size of the farmhouse. Two diminutive outbuildings are positioned to the south of the mansion. Despite their small scale on the print, their cupolas echo that of the stable and suggest that even these petite outbuildings were completed in an aesthetically pleasing manner. A wing branches off from the house, further out toward the west, and a small porch is attached to the rear of the main building, though it appears to have none of the architectural flair evident in the façade.

While the print is significant for the information that it provides about Evergreen itself, it is perhaps even more valuable for the manner in which it represents the landscape and environment surrounding the mansion. Riders on horseback, a carriage, and strolling pedestrians travel along Charles Street Avenue in the lower-left foreground of the print, emphasizing that while in a rural location, Evergreen was very much within urban Baltimore's social sphere. A tidy fence, probably of painted cast iron, is shown separating the property from the street. A simpler post and rail fence defines the interior borders of the property, running east from the gate on Charles Street Avenue and gradually to the north, where it intersects with the stream in the distance. A series of roads and walkways punctuate the property. Three major arteries branch off of the single entrance from Charles Street Avenue. The first veers to the left (north). It is the smallest of the routes, parallels the street, and may have offered a private pedestrian corridor to connect

⁸¹ The anthemion is a classical, floral ornament based on a honeysuckle or palm leaf placed in a radiating cluster. It is similar to a palmette.

⁸² All the antefixes on the house are identical, and are certainly mold-made. Each springs from a convex calyx with rolled edges, and has nine leaves with rolled edges. The spaces below the lowest fronds are filled with curving tendrils ending in bifurcated tips, also with rolled edges. These tendrils wrap around rosettes, which have eight petals and a button center.

Evergreen with neighboring properties. The second route, much wider than the pedestrian corridor, rises up the hill toward the mansion, encircles the house, and then heads off toward the vanishing point in the northeast. The final branch of the road heads toward the stable, creating a fork around the stable building (maintained today as the upper and lower stable roads), and eventually joins with the main artery as it reaches the vanishing point in the distance. A stream also traverses the property, and just southeast of the stable, it has formed a pond, across which a small and ornamental bridge has been constructed.

The artist who made the *Bird's Eye View of Evergreen* also used the landscape in order to create an impression of Evergreen. The north, south and west boundaries of the property are all clearly distinct because of the straight lines of trees that mark their routes. Within the space enclosed by these trees, the Evergreen property has been cleared of all trees and overgrowth, except for selected specimens, which allow Evergreen's fields to double as picturesque vistas. A variety of trees immediately surrounds the mansion and, even in the small print, provides a visual counterpoint of heights, textures and shapes. The hand of a landscape gardener is clearly evident in such details as the row of weeping willow trees that line the lake and the small and heavily planted island at the center of the lake. Clumps, groupings, and featured plantings of trees across the estate show that it has been laid out with an eye to aesthetic landscape conventions.

The description of the estate in "A Magnificent Country Residence," underlines many of the conclusions that can be drawn from the print, while also providing additional information about the house and its gardens. The brick house, which occupied a footprint of 50 feet along the street-front, and 60 feet in depth, was painted brown and was made more impressive by the ornate classical details in its façade and along its roofline. The interior of the house was equally elaborate, with ornamental stucco in every room. The ground floor rooms, which consisted of the two parlors, a library (presumably the northwestern room, now called the Reception Room) and a dining room were "most artistical in character." The second story of the house consisted of bedrooms, of which the showpiece was a "richly carved white marble mantel" in each. In addition to these rooms, the house also featured an interior bathroom and a china room. While the locations of these spaces are not discussed, it is reasonable to hypothesize that they were situated, respectively, in the rooms that later became the Gold Bathroom and the Butler's Pantry. Hot and cold running water were available throughout the house, a luxury significant enough that it was discussed by the newspaper. One of the most elegant features of the house was certainly the cupola, or "large balcony observatory," because from this great height an occupant of the house could enjoy, "a fine view of the entire city and bay." While relaxing in his country residence, then, the man of business could climb to the third floor of his house, in order to look out over the harbor to see which ships might have come to port or just to enjoy the distant markers of industry and commerce that would help to maintain his income.

In addition to the elaborate entertaining and residential spaces of the house, Evergreen contained several service and functional areas that were mentioned in the advertisement but were not described in any detail. These included the "rear building for servants," which presumably referred to the wing added to the eastern portion of the house, a wine cellar in the basement, and a cistern "in the upper portion of the house" to maintain the water supply. The two freestanding

buildings south of Evergreen are described as “octagonal,” with one providing natural gas for the house and the other serving as a spring house and ice house. The stable was nearly the size of the house, being 50 square feet in plan and two stories high. Like the mansion it was described as “quite an ornamental building.”

The *Baltimore American* also attended to the landscape in its description. Asserting that the estate was being laid out by “an experienced landscape gardener” (whose name, unfortunately, is left out of the article), the author then described the fundamental features of the landscape. These included a “beautiful lawn, studded with ornamental trees,” and an “ornamental rail” fence fronting 400 feet along Charles Street Avenue with iron gates at two entrances. Even the lake was contrived by this landscape designer, who formed it along the course of the Stony Run stream that traversed the property. The lake was both beautiful and functional for, as the article noted, in the summer it would provide fresh fish for the house and in the winter a steady source of ice. Ultimately, the author noted that, “when finished, this residence will have few equals,” and that in the completion of this house and estate, Stephen Broadbent had expended nearly \$70,000.00.

In constructing a semi-rural estate just outside of Baltimore, Stephen Broadbent and his builder-architect John W. Hogg were participating in a common architectural trend of the mid-nineteenth century. “Suburban” living had grown popular as a concept in both Britain and the United States by the late 1840s and early 1850s. The origins of the country house movement in the United States can be most directly traced to the phenomenal popularity of the books that Andrew Jackson Downing and Alexander Jackson Davis published on the topic.⁸³ A local Baltimore author, John Hall, also published three pattern books containing several designs that may have been of some influence in the planning of Evergreen.⁸⁴ While Broadbent and Hogg may have been indirectly inspired by the great thinkers of the country house movement, the building that they constructed did not reflect the core principles of Downing’s design aesthetic. By turning to Greek architecture for the massive columns and decorative antefixes, Hogg went directly against

⁸³ The pattern book, *Rural Residences* (1837), by the architect Alexander Jackson Davis (1803-92) was the first American book about the design of country houses. Davis joined Ithiel Town’s firm in 1826 and became a partner in 1829. The firm Town and Davis practiced from 1829 to 1835, and shortly thereafter Davis joined Andrew Jackson Downing in a collaboration that resulted in a series of publications, notably the journal *Horticulturist* and the book *The Architecture of Country Houses*. Davis designed and drew the illustrations. Together Davis and Downing popularized the picturesque style, and Davis was the leading architect of the genre. See Amelia Peck, ed., *Alexander Jackson Davis, American Architect, 1803–1892* (NY: Rizzoli, 1992); and Amelia Peck, “Alexander Jackson Davis (1803–1892),” in *Heilbrunn Timeline of Art History* (NY: The Metropolitan Museum of Art, 2000–). http://www.metmuseum.org/toah/hd/davs/hd_davs.htm (October 2004), accessed June 14, 2010.

⁸⁴ John Hall, *A Series of Select and Original Modern Designs for Dwelling Houses* (Baltimore: Printed by John Murphy, 1840).

Downing's writings, which explicitly condemned such classical forms as they were made manifest at Evergreen. Downing took every opportunity to disparage the use of Greek architectural forms in the domestic architecture of the United States, and one representative passage may serve to clarify his position on the topic. Disparaging the "false taste lately so prevalent among us, in building our country houses in the form of Greek temples, sacrificing thereby the beauty of variety, much convenience, and all the comfort of low and shady verandas, to the ambitious display of a portico of stately columns," Downing noted with satisfaction that "we are happy to see that the fashion is on the decline."⁸⁵ As it was designed by John Hogg and his unknown landscape collaborator, therefore, Evergreen represented a fusion of two influences: vernacular tradition and the innovations of the country house movement. Rather than purely adhering to either of these design styles, Evergreen instead was a regional builder's interpretation of innovative national design trends. In order to explore these two concepts it is necessary to consider the vernacular traditions and architectural conventions that influenced Hogg as well as the aspects of the country house movement that were reproduced at Evergreen.

By 1858, when Evergreen was constructed, classical revival architecture was the prevailing style in the United States. First introduced in the late eighteenth-century by the likes of Thomas Jefferson, neoclassicism and the Greek Revival became a vernacular style of architecture by the 1830s, especially due to the influence of Alexander Jackson Davis and Ithiel Town's firm of Town and Davis. In the earliest manifestations of the movement, practitioners of the classical revival styles had been most concerned with reproducing ancient forms. The quintessential example of this is the Virginia State Capitol where Jefferson used the Roman temple, in this case the Maison Carée in Nîmes, as a model to be copied nearly in full in the design. By contrast, by the late 1850s and early 1860s, classical revival architecture was becoming less rigid in its adherence to ancient models, as seen at Evergreen. As historian Roger Hale Newton summarized after about 1860, "the original Revivalist movement acquired so strong an eclectic flavor that it is safer to speak of the Eclectic movement than of the Revivalist. It began to embrace every whim, every current of influence."⁸⁶

As designed by Hogg, Evergreen's architecture reflects this tradition of Greek models however infused with the growing eclecticism of the mid-nineteenth century. The antefix that he utilized was quintessentially a Greek floral ornament, yet his expression of the Corinthian column capitals was drawn from Roman inspiration. Furthermore, the massing and interior plan of the building had little to do with classical precedent. In adopting a more-or-less square footprint for the building, Hogg turned to a standard convention of regional domestic architecture. The central

⁸⁵ Andrew Jackson Downing, *Victorian Cottage Residences* [First published as *Cottage Residences: or, A Series of Designs for Rural Cottages and Cottage Villas, and their Gardens and Grounds Adapted to North America*, 1873] (Reprint: New York: Dover Publications, Inc., 1981), 23.

⁸⁶ Roger Newton Hale, *Town & Davis, Architects: Pioneers in American Revivalist Architecture, 1812-1870* (New York: Columbia University Press, 1942), 12.

hall and distribution of four primary rooms off of this main thoroughfare, likewise, was a vernacular convention that did not depend on classical examples. Architectural historians Dell Upton and Henry Glassie have identified this formula for the distribution of rooms as the “Georgian” plan, an innovation of the eighteenth century that was commonly used through the end of the Civil War.⁸⁷ By using elements of classical architecture Hogg was able to create a sense of distinction, culture and history for the Broadbent’s new country home. However, by combining these high-style architectural forms with a box-like vernacular massing, the mansion that Hogg designed was not the artful and educated home that was aspired to by architects like Alexander Jackson Davis. Indeed, Davis railed against houses, like Evergreen, in which builders used a pastiche of influences. In reflections that he titled “Total Depravity,” Davis complained that in many country houses:

[...] Facades of Greek temples, of such colossal size and expense, that the porticos, rooms and all conveniences must be sacrificed in order to pay for cheerless magnificence. Fitness, proportion, expression of purpose, shade and shelter seem never once to have entered into the thoughts of their planners! Have we no architects, who are not led by the nose as asses are, or have proprietors only eyes, without understanding? Or, do improvements (so called) go on with such rapidity that no time is spared for reflection?⁸⁸

While it would be unfair to suggest that Hogg and Broadbent neglected other features of the house in order to privilege the columned façade, Davis’s criticism that the grandeur of the façade with respect to the rest of the architectural ornament, might still hold. Likewise, the varying stylistic vocabularies of the building spoke more to the builder’s design program and newly popular resources such as cast-iron architectural ornament than to the artistic imperative of an architect. Such a conclusion is consistent with the differing priorities of a builder-architect versus a trained architect or architectural theorist. As Dell Upton reflected regarding the differences between a theorist-practitioner such as Davis or Downing and a builder such as Hogg, “There was a fundamental contradiction between the way that pattern-book writers conceived of architectural design and the way that ordinary builders used those ideas ... If the writers’ architectural theory was an integrated one, in which every art was intricately related, the vernacular process was an additive one, in which the whole was literally the sum of its

⁸⁷ Henry Glassie, “Eighteenth-Century Cultural Process in Delaware Valley Folk Building,” *Winterthur Portfolio* 7 (1972): 29-49; Dell Upton, “Pattern Books and Professionalism: Aspects of the Transformation of Domestic Architecture in America, 1800-1860,” *Winterthur Portfolio* 19, nos. 2/3 (Summer/Autumn 1984): esp. 130-31; Id. “Vernacular Domestic Architecture in Eighteenth-Century Virginia,” *Winterthur Portfolio* 17, nos. 2/3 (Summer/Autumn 1982): 95-119.

⁸⁸ Andrew Jackson Davis, “Total Depravity,” N.D. in *Letterbook 1821-1890, Scrapbook and Diary, ZL-299*. Microfilm, New York Public Library.

accumulated parts.”⁸⁹ This difference in design approach meant that builders and carpenters “reduced the integrated designs of the pattern-book writers to distinctive essences, abstracting from them key architectural elements that could be grafted onto their own buildings.”⁹⁰ Following this analysis of vernacular design convention, then, it is reasonable to hypothesize that Hogg may have used elements of architectural forms that he had seen in publications or learned from other structures and combined these borrowed features with standard formal and structural elements with which he was already familiar. Certainly the footprint, plan and massing of the house would have been familiar construction elements, while the antefixes and elaborate Corinthian columns may have had a more specific source.⁹¹

Two Baltimore buildings have been closely tied to Evergreen because of similarities in massing and architectural details. Perhaps further research about the relationship among these buildings may yield more specific information, but it is only possible here to briefly consider how the relationship between these buildings might begin to explain the genealogy of their form and details. The Dr. John Hanson Thomas House (now known as the Hackerman House), which bears several similarities to Evergreen, is located on Mount Vernon Place in central Baltimore, and was completed in 1851 and designed by the firm, Niernsee and Neilson.⁹² John Rudolph Niernsee, an immigrant from Austria who had been trained in architecture and engineering before coming to the United States, and James Crawford Neilson, who had worked for many years as an architect and engineer for the Baltimore and Ohio Railroad, began practicing architecture as a firm in 1847. As at 1 West Mount Vernon Place, their firm consistently turned to the stylistic vocabulary of Italianate architecture when designing their numerous houses in

⁸⁹ Upton, “Pattern Books and Professionalism,” 141.

⁹⁰ Ibid.

⁹¹ Although not recorded in the known documentation for Hogg, it is possible the topography – the placement of the house on a hill – influenced his choice of architectural style in that he evoked the Greek Revival for a building sited much like the classical temple-on-a-mount.

⁹² The similarity between these structures has been noted in previous studies. While some have suspected that Evergreen may have been designed by Niernsee and Neilson based on this similarity of appearance, the chronology of the firm does not support any such attribution, and the evidence from the *Baltimore American* also contradicts any suggestion of their involvement. More possible is the theory that John W. Hogg may have done work at 1 West Mount Vernon Place, or have worked on other architectural commissions with Niernsee and Neilson. Both of these hypotheses merit further investigation. If Hogg did have a professional affiliation with Niernsee and Neilson, however, it was not terribly prominent, since his name is not mentioned in the recent monograph about the firm: Randolph W. Chalfant and Charles Belfoure, *Niernsee and Neilson, Architects of Baltimore: Two careers on the Edge of the Future* (Baltimore: Baltimore Architecture Foundation, 2006). Regarding 1 West Mount Vernon Place, see HABS No. MD-372.

Baltimore and its environs. Evergreen shares its distinctive antefixes with 1 West Mount Vernon Place, which also has a line of anthemion along the roof. In addition to this architectural detail, both the Hackerman House and Evergreen were initially square buildings in plan and elevation, and both adopted the Corinthian order for their respective front entries. Likewise, both had Italianate brackets surrounding the window openings.⁹³ Other extant Niernsee and Neilson houses, including Clifton, the summer residence of Johns Hopkins, at which they completed a major renovation and addition in 1851, offer the possibility of considering the manner in which this architectural firm may have influenced the appearance of Evergreen.⁹⁴ Evergreen is similar to these buildings designed by Niernsee and Neilson in individual architectural details, but it differs in its vernacular “Georgian” plan and largely flat façade. A comparison of Evergreen and Clifton would likewise yield many further differences, including the latter’s more elaborate plan and picturesque massing. While research has yet to identify a professional affiliation between John W. Hogg and Niernsee and Neilson, it is possible that Hogg may have worked with the firm on commissions prior to the design of Evergreen. If so, then Evergreen may have a clear lineage to the design influence of the Niernsee and Neilson firm without their direct involvement with the structure.

A second structure that seems related to Evergreen, and perhaps dates from the period of its construction, is the Alumnae Center (Noyes Hall) on the Notre Dame Campus. This building was known for many years as Montrose, and was serving as a single family home when it was purchased by the growing school in 1872.⁹⁵ Montrose, like Evergreen, is a square block building

⁹³ For a longer description of 1 West Mount Vernon Place, see Hayward and Shivers, *The Architecture of Baltimore*, 127-28.

⁹⁴ One compelling similarity between Evergreen and Clifton was their respective inclusion of watchtower/cupolas. At Clifton it is still possible to climb to the top of the watchtower in order to view the city of Baltimore in the distance. Clifton and Evergreen were located in comparable neighborhoods and thus the view would have been similar from the two houses. Likewise, Clifton was also situated within a large landscaped estate, some of which can still be appreciated.

⁹⁵ Montrose is thought to have been built for James Malcolm in the mid 1850s. The property was sold by Malcolm’s widow Rachel in June 1866 to Thomas Truxell. After Truxell died in 1873, his widow sold the property to the Sisters of Notre Dame. Baltimore County Circuit Court, Land Records, 1866, Vol. JHL 49, folio 102-06; 1873, Vol. EHA 81, folio 378-81. Records of either man’s will could elucidate the house as these deeds convey the property with buildings and improvements, but provide no specific detail. The *Baltimore Sun* provides some insight; in 1864 the newspaper mentioned Malcolm’s death in “local matters” and stated that the well-known and respected lawyer had died “at his residence on Charles Street Avenue.” The house was not named. Earlier, in an account of the extension of Charles Street Avenue published in May 1855, the newspaper reported that “...near the line of the new road a large number of beautiful mansions have been erected, amongst which we noticed those of Charles H. Pitts, Augustus W. Bradford, Joseph Reynolds, and James Malcolm, esq. The house of the latter gentleman is nearly finished, and will cost about \$16,000. It fronts 48 feet, depth 42, with three stories and a

with a Corinthian porch on its front façade, albeit of a more modest single story in height in contrast to Evergreen's multi-story columns. The proportions of the Corinthian porch to the main house are more similar at Montrose to those of the Hackerman House than to Evergreen. A bracketed cornice and Italianate brackets around windows of Montrose further the resemblance, though Montrose lacks the decorative flair of Evergreen. The plan of the first floor is nearly identical, featuring a side entrance to the north, four main rooms around a central hall and an exit to the rear (east). Even more striking is the fact that both Evergreen and Montrose still maintain a similar, albeit common, decorative pattern along the rise of the stairs. Montrose has received fewer alterations than Evergreen, and therefore maintains a few features that may be akin to those originally in place at Evergreen; most prominent of these is the Italianate cupola that still rises from the roof at Montrose. Given the similarities between these two structures, it seems reasonable to posit that Hogg may have built Montrose as well as Evergreen, perhaps as a speculative construction in a booming market for country residences or perhaps for another wealthy client.

Evergreen the "Country Villa"

When John Hogg and Stephen Broadbent decided to build Evergreen and to design a landscaped estate around it, they drew on local design resources and many traditional elements of plan and architectural detail. Although the classical revival style of Evergreen might seem antithetical to Downing's design ideology, Hogg and Broadbent were certainly influenced by local or regional interpretations of Downing's theory, if not by the author himself. In order to piece together how Evergreen would have been understood by its occupants and its visitors, therefore, it is productive to consider the concept of the "Country Villa" as defined by Downing. Although Downing's books were concerned with the design of buildings for middle class patrons, he also addressed the question of the country house for an upper-class clientele. Rather than the "cottages" built for the middle class, wealthy clients constructed "villas," which were the most "refined" houses in the United States. In such villas:

Nature and art both lend [the house] their happiest influence. Amid the serenity and peace of sylvan scenes, surrounded by the perennial freshness of nature,

basement, and each apartment supplied with hot and cold water, furnaces, gas, bells, speaking tubes, and other conveniences. The parlors will be elaborately finished and Corinthian collars, whilst the front portico will be supported by large ornamental columns... There are at least a dozen other residences in course of erection over the line of the new road, some of which, with the adjacent rural improvements, will require a heavy outlay of funds." While the contractors for the house named by the *Sun* (carpentry - Isaac Bell; bricklaying - John Cox; painting - John T. Delcher; and plumbing - Geo F. Thompson) included neither John Hogg as the builder- designer nor the firm Niernsee and Neilson as supplying plans, it does describe the atmosphere and activity along Charles Street Avenue in the mid 1850s and provides a backdrop for where and when Evergreen was constructed. *Baltimore Sun*, June 4, 1855, 1; *Baltimore Sun*, May 11, 1864, 1.

enriched without and within by objects of universal beauty and interest—objects that touch the heart and awaken the understanding—it is in such houses that we should look for the happiest social and moral development of our people.⁹⁶

Such villas were characterized by a fusion of art, architectural ornament, and landscape design. Most important was the positive effect on morals, mind, and body that Downing attributed to these structures, which he explained in the following terms:

In this most cultivated country life, every thing lends its aid to awaken the finer sentiments of our nature. The occupations of the country are full of health for both soul and body, and for the most refined as well as the most rustic taste. The heart has there, always within its reach, something on which to bestow its affections. We beget a partiality for every copse that we have planted, every tree which has for years given us a welcome under its shady boughs. Every winding path throughout the woods, every secluded resting-place in the valley, every dell where the brook lives and sings, becomes part of our affections, friendship, joy, and sorrows. Happy is he who lives this life of a cultivated mind in the country!⁹⁷

Unlike in an urban setting, then, a rural villa offered its inhabitants the possibility of shaping their physical surroundings. Through gardening, and subsequently through the process of walking around the garden and appreciating its various forms, wealthy inhabitants could feel a strong and compelling connection with nature, which would reinforce their own sense of self within society. By calming the mind and focusing it on positive thoughts, the rural estate could have a cleansing effect on the minds and bodies of its inhabitants. Perhaps most important to Downing was the idea that, in having such a radically positive effect on the highest levels of society, country villas could have an ameliorative impact on society itself. In order to have such positive effects, these villas had to be constructed with attention to beauty. However, such beauty, according to Downing, was not construed in the sense of the wholesale import of “beautiful” systems of architecture from earlier historical moments, but rather in terms of a “beauty of expression which indicates the [human] spirit that lives within the country house.”⁹⁸ As in his generalized arguments against wholesale revivalist architecture, so in his specific comments about villa architecture, Downing reflected, “instead of following the example of those who are always striving to make dwellings resemble temples and cathedrals, he [the architect] will bestow on windows and doors, roofs and chimneys, porches and verandas—those

⁹⁶ Andrew Jackson Downing, *The Architecture of Country Houses: Including Designs for Cottages, and Farm-Houses, and Villas* [1850] (New York: Dover Publications, Inc., 1969), 257-58.

⁹⁷ *Ibid.*, 258.

⁹⁸ *Ibid.*, 260.

truly domestic features—that loving, artistic treatment which alone raises material forms from the useful to the beautiful.”⁹⁹

As originally designed, then, Evergreen was surely intended to be just such a wholesome country villa. Although it lacked the architectural ingenuity that a theorist, like Downing, would have pursued, Evergreen offered a high-style interpretation of this concept on a grand scale. To this end, the elements of the house and its estate were orchestrated to harmonize with the period understanding of what an ideal upper-class country residence should be. Downing emphasized the importance of art and originality, and Hogg utilized common design styles to signal Broadbent’s cultured knowledge of “art.” Thus, for example, Corinthian columns and anthemion were superimposed on a simple cubic structure in order to give a sense of cultured history to the building. While less evidence remains for the appearance of the garden in its earliest incarnation, the record provided by the *Bird’s Eye View* suggests that it was equally contrived. Despite the relatively small acreage of the property, Broadbent’s landscape designer was able to appoint it with a representative sample of the preferred features of a grand estate. A wandering stream was beautified by the construction of a lake and the effect of the lake was, in turn, heightened by the construction of a picturesque bridge and a small island at its center. Functional outbuildings were made visually appealing through their miniature reproduction of Italianate architecture.

Various features of the building and its estate would have helped the visitor to interpret the property as a country “villa.” As the *Bird’s Eye View* makes evident, Evergreen was one element of a developing middle-to upper-class community along Charles Street Avenue. A visitor approaching the property from the posh new thoroughfare would have already understood it to participate in a cultured and upper-class environment. Even a glimpse of the property from the street would have affirmed this assumption—the tidy fence along the street, the carefully assembled collection of woods protecting the house from the curious eye, and the winding entrance road would all of emphasized that Evergreen was a significant property. Upon passing through the entrance gates, visitors would climb the gently winding road up the hill toward the mansion house, enjoying carefully staged views of trees and gradually arriving at the carefully contrived seclusion of the mansion. While the designers of the estate had taken pains to shield the house from the road, the elevated perspective of the mansion would have allowed its visitors a privileged view out over the countryside, which would only be heightened later by a trip up to the roof-top cupola to enjoy a view out over the city of Baltimore. Entering the mansion would, likewise, have accentuated the status of its residents. The imposing Corinthian portico alluded to the esteemed culture of ancient Greece and Rome, while it also echoed the architectural style preferred in the United States for public civic buildings as well as many banks and churches. Because of these allusions, the entrance porch would have signaled that its occupants were members of both the cultural and the civic elites. While the only evidence for the original interior of the house is that provided by the *Baltimore American*, this also suggests that the interior was orchestrated to impress visitors with both the wealth and the culture of its occupants. Elaborate plasterwork on the ceilings and marble mantels throughout the house, probably combined with

⁹⁹ Ibid.

lavish furniture and ornate woodwork, would have helped convey the idea that the residents of Evergreen participated in the highest aesthetic and cultural traditions.

Most important, however, to a contemporary's understanding of Evergreen as a "country villa" was its landscape. In its compressed replication of grand landscape gardens, Evergreen offered a property that was beautiful while featuring certain utilitarian elements. As the *Baltimore American* detailed, its lake was both the beautiful landscape feature presented in the *Bird's Eye View* and a source of ice throughout the winter months. Descriptions of other properties along Charles Street Avenue featured their orchards, and it is likely that Evergreen also would have had fruit trees, as well as other productive garden features. Each aspect of the landscape was treated with attention to its aesthetic value. To that end, paths were built along gently winding curves rather than at direct right angles. Individual trees were used as landscape elements to give variety to vistas out over the landscape. While the occupants of the house were probably not personally involved in planting the gardens, they likely consulted with its designer. Like the gentleman in Downing's theory, therefore, they may have felt a certain personal satisfaction in its forms and features.

Evergreen: Country Villa or Rural Investment?

While it is tempting to interpret Evergreen solely from the lens of mid nineteenth-century theories of architecture and landscape, it is impossible to know with any certainty if the Broadbents or Hogg were directly familiar with this literature. The limited evidence available about the Broadbent family points to pragmatic motives for the development of the estate, rather than solely aesthetic or even personal concerns. Indeed, prior to T. Harrison Garrett's decision to begin using the property as a home for his family, the history of Evergreen, as it began with the Broadbent family and through the purchase of the estate by Robert Garrett and Sons, seems to be a history of land speculation rather than of semi-rural, elite society.

The property from which the Evergreen estate was carved, was part of a larger landholding belonging to Charles Bryan (sometimes spelled Brian). Known as Bryan's Chance in the 1830s, this large estate was a farming property, with access from York Road, which connected Baltimore to Govanstown (directly east of the Evergreen property) and Towsontown to the north. When Charles Bryan died, the property was divided among his wife, Harriet, and his children.¹⁰⁰ Harriet Bryan remained in residence in the family homestead, which was located to the northeast of Evergreen, possibly on property now occupied by Notre Dame, for an indeterminate period, and it is uncertain how long the original homestead may have remained intact before the property was further divided. Jane Bryan, who had inherited the southern section of the property, eventually married William Broadbent, a Baltimore fancy goods dealer about whom little is

¹⁰⁰ For details of the division of the Bryan estate, see the Deed between Harriet Bryan, Mary Bryan, Jane Bryan, Wesley Constable and Elizabeth (his wife), September 5, 1838, Baltimore County Circuit Court, Land Records, Vol. TK 282, folio 148-53.

known, other than that he was an emigrée from England.¹⁰¹ The two, at least in the summer months, lived on a property on York Road just south of Govanstown. This land may have been part of the Bryan inheritance, but this hypothesis is uncertain given the lack of maps or surveys of the Bryan properties. Land records suggest that Jane Bryan Broadbent may have leased the balance of her landholdings for agricultural use.

Perhaps because of the increased value of property along the newly-constructed Charles Street Avenue, Jane Bryan Broadbent and William Broadbent may have decided to develop and subsequently sell their land along the new road. To that end, on January 5, 1857, they leased the property to the “architectural carpenter” John W. Hogg for a renewable term of ninety-nine years [Appendix 2].¹⁰² A month later, Hogg transferred his rights to the estate through an “assignment” to John Scotti Broadbent, the nephew of William Broadbent and Jane Catherine Bryan Broadbent, in return for a payment of \$2000.00 [Appendix 3].¹⁰³ In 1858, finally, the year in which Evergreen was completed, Jane Bryan Broadbent and William Broadbent sold the property to John Scotti. John Scotti, who was involved in a variety of land transactions at the time, purchased the tract from his aunt and uncle for \$6125.00.¹⁰⁴

It is not known why John Scotti purchased the property instead of his father when he was still a member of his father’s household. In 1860 the Baltimore City Directory listed Stephen

¹⁰¹ In the 1860 census, the place of birth was listed as “England” for both Broadbents: William, a merchant with real estate valued at \$20,000, and Stephen, a lottery dealer with real estate also valued at \$20,000. Stephen’s household included his sons, John Scotti and Stephen, but not Richard France. William’s, however, did not reference Jane as his wife. Cecilia was her recorded name. Some genealogical clarification needs to be done regarding Jane Catherine Bryan Broadbent and Jane Cecilia Broadbent. United States Federal Census, District 9, Baltimore, Maryland, Roll M653_468; page 564, image 570 and page 628, image 637. Ancestry.com consulted July 8, 2009, and January 17, 2010. Following Stephen Broadbent’s household in the census was that of James Malcolm and his wife Rachel. Malcolm was a lawyer with real estate appraised at \$40,000. This was the adjacent Montrose tract.

¹⁰² For the lease between Bryan and Hogg, see Baltimore County Circuit Court, Land Records, [MSA CE 62-17] Vol. HMF 17, folio 505-06. This appears to be the parcel William and Jane Broadbent conveyed to John Scotti in May 1857. Baltimore County Circuit Court, Land Records, [MSA CE 62-18] Vol. HMF 18, folio 351-56.

¹⁰³ Regarding the assignment from Hogg to Broadbent, see Baltimore County Circuit Court, Land Records, [MSA CE 62-17] Vol. HMF 17, folio 506-07.

¹⁰⁴ For the conveyance from James Bryan Trustee &c. to John Scotti Broadbent on July 27, 1858, see Baltimore County Circuit Court, Land Records [MSA CE 62-22] Vol. GHC 22, folio 459-62. Jane Bryan’s trust included 56+ acres, and of her trust property, she deeded part to her nephew as recorded in this transaction.

Broadbent, Stephen Broadbent, Jr., and John Scotti Broadbent as all working for the Delaware Lottery, partnered with Richard France as France, Broadbents, & Co. as managers of the lottery, and all resident at “Glen Mary, Charles Street Avenue.” This reference provides the only extant documentation for the original name of the house, Glen Mary, and suggests that the building was used for both residential and commercial purposes. There were two other offices connected to the lottery business: 11 North, and a building on the Southwest corner of Fayette and North.¹⁰⁵ The United States Federal Census, of the same year, listed the forty-eight year old Stephen Broadbent, as resident in Baltimore’s ninth district (where Evergreen is located) with eleven family members in his household, along with nine domestic servants and three laborers.¹⁰⁶ John Scotti was the oldest child, at age twenty-six, and his brother Stephen, Jr., was twenty-four.

In 1860 the Broadbent family certainly had sufficient wealth that constructing a rural estate in order to meet social aspirations or pressures would have been logical.¹⁰⁷ If indeed Stephen Broadbent did set out to construct Glen Mary with the sole purpose of creating a grand rural property for his family, then it is likely that its architectural form can be linked to the individual needs and predilections of the Broadbent family. As an immigrant to the United States, who had chosen to practice a new and highly volatile profession (that of a lottery manager and a stock broker), it is possible that Stephen Broadbent chose an architectural style that he believed would help to validate his family’s professional pursuits and social status. Perhaps the selection of a traditional, classically inspired exterior with a grand portico was strategic since it could help to convince potential clients of the Broadbents’ reliability and fiscal responsibility. Likewise, the lavish decoration of the interior of the house and the professionally-designed landscape would have helped to signal that the Broadbent family was part of the cultural elite in addition to its clear membership in a high socio-economic bracket.

This compelling evidence, however, is countered by the financial and legal history of the property. If Stephen Broadbent was interested in constructing a rural estate for personal social prestige, then it seems odd that the land was purchased by John Scotti Broadbent, instead of Stephen, and was one in a series of real estate investments for the younger Broadbent. Further evidence supporting the hypothesis that Evergreen may have been built primarily as a real estate

¹⁰⁵ *Baltimore City Directory*, 1860, entries for Joseph F. Broadbent and Richard France. Although the directory notes “st” as the abbreviation for street, it is rarely used in the general listing. Abbreviations for avenue (av), corner (cor), alley (al), and dwelling (dw) appear with regularity. It is likely, then, that the lottery business was located at 11 North Street, since no abbreviation follows the “11 North” listing.

¹⁰⁶ 1860 United States Federal Census, District 9, Baltimore MD, Roll M653_468; page 628, image 631. Ancestry.com consulted July 8, 2009, and January 17, 2010. Since the districts or wards include Baltimore city and county, it is likely they are voting districts.

¹⁰⁷ Land records as well as census data from the period confirm that both William Broadbent and Stephen Broadbent had significant resources.

investment is given by the fact that during the tenure of John Scotti and Stephen Broadbent's connection to the house, its deed changed hands several times, including the sale of the property to Thomas M. Lanahan in September 1860 and its repurchase sixteen days later after John Scotti received the loan of a mortgage from Joseph Ferdinand Broadbent.¹⁰⁸ Broadbent family oral history explained these real estate exchanges in terms of financial difficulties, but the deeds seem also to suggest that John Scotti was using the property in some form of investment or bartering process. Further evidence for both of these scenarios is given by the fact that in 1861, John Scotti took out another mortgage on the property for \$30,000.00, this time with William C. Conine, a Baltimore businessman about whom little is known.¹⁰⁹

Perhaps John Scotti encountered unexpected financial hardship in 1861 (a likely possibility given the nation's struggling economy during the Civil War), because he sold the property for the last time in 1862. When Horatio Nelson Gambrill, a wealthy industrialist who had earned his fortune in cotton manufacturing bought the property from John Scotti, he also took over the mortgage with Conine.¹¹⁰ The sale of Glen Mary for \$52,500.00 indicated a significant profit for John Scotti Broadbent based on his purchase of the land for less than \$7,000.00. However, given that Stephen Broadbent was reported to have spent in the range of \$50,000.00 on the construction of the house, the price may have only permitted the Broadbent family to break even.¹¹¹ Further,

¹⁰⁸ The sale of the property by John Scotti Broadbent to Thomas Lanahan is recorded in Liber GHC 28, folio 33, and its repurchase in Baltimore County Circuit Court, Land Records [MSA CE 62-30] GHC 30, folio 404. In a deed of March 19, 1862, James Bryan, representing William Broadbent and Jane Cecilia Broadbent, turned over the property to John Scotti Broadbent for the final time. See Baltimore County Circuit Court, Land Records, [MSA CE 62-34] GHC 34, folio 447. John Scotti Broadbent was released from his mortgage by Joseph Ferdinand Broadbent after a payment of \$25,000.00 on June 3, 1862. See Baltimore County Circuit Court, Land Records, [MSA CE 221-16] GHC 16, folio 465. Within days, John Scotti sold the property to Horatio Nelson Gambrill. Baltimore County Circuit Court, Land Records, [MSA CE 62-63] GHC 34, folio 449.

¹⁰⁹ William Conine held this mortgage debt until 1867, when it was paid off by the next owner of the house, Horatio Nelson Gambrill. The documentation of this transaction notes that the original paperwork for Conine's loan to John Scotti was lost in a fire in the County Clerk's office. Baltimore County Circuit Court, Mortgage Records, [MSA CE 221-25] JHL 25, folio 380.

¹¹⁰ Deed granted April 7, 1862, Baltimore County Circuit Court, Land Records, [MSA CE 62-34] GHC 34, folio 449. For further information about Gambrill, see Tracy Matthew Melton, *Plantation to Mill: the Gambrill Family in Maryland History* (Baltimore: Gateway Press, 2007).

¹¹¹ Given the economic and social turmoil that Baltimore experienced during the Civil War, however, the sale price may have represented a profit for John Scotti and his family, a hypothesis that would require further corroboration.

because this sale was in large part a transfer of mortgage debt, John Scotti's sale of the property meant that the Broadbent family lost money on Evergreen.

Little documentation exists for Gambrill's tenure of the estate.¹¹² By 1862, when he purchased the property, Gambrill had already amassed a substantial fortune through the manufacture of cotton yarn and cotton duck. While he owned Evergreen, Gambrill was occupied with the construction of Druid Mill, outside of Baltimore and several miles southwest of the Evergreen property.¹¹³ This stone mill building featured an Italianate tower and cupola, an attribute that linked it to the aesthetic of regional country houses throughout the suburbs of Baltimore. Whether Gambrill completed any improvements on the Evergreen estate is unknown, but given his ownership of the mill building and his oversight of both its design and construction, it is certain that he would have had the knowledge of contemporary architectural trends and the financial capability to make any changes that he wished. Although Gambrill owned the property longer than the Broadbents, it is uncertain if he ever occupied the house. Indeed, it is possible that Evergreen was only one among a series of real estate investments for the industrialist, who was involved in numerous land transactions.¹¹⁴

The hypothesis that Gambrill may have used Evergreen primarily as a real estate investment is further supported by the documents surrounding his ownership of the property. Despite purchasing Evergreen in 1862, Gambrill did not pay off the mortgage owed to William Conine until 1867. Then, immediately after paying the debt owed on the property, Gambrill sold it back to Conine.¹¹⁵ Perhaps Gambrill and Conine were somehow related through business, because the

¹¹² I thank Joy Beasley, Archaeologist and Cultural Resources Program Manager for Monocacy National Battlefield, for her correspondence with Virginia Price at the Historic American Buildings Survey, which has made even these brief biographical notes about Gambrill possible.

¹¹³ For a description of Druid Mill and a discussion of its construction history see Hayward and Shivers, eds., *The Architecture of Baltimore*, 157-58.

¹¹⁴ The most substantial evidence that Gambrill may have lived at Evergreen is the fact that his residence is listed as "Baltimore County," in the 1867/68 *Baltimore City Directory*. However, given that Gambrill sold Evergreen in 1867, and that he owned a number of other properties in the county, it is not possible to link this reference directly to Evergreen. It is possible that Gambrill, like John Scotti Broadbent may have done, used the property as collateral for a loan or as security for a financial investment of some kind.

¹¹⁵ Conine is listed as a professional man in the *Baltimore City Directory* of both 1867/8 and 1868/70, but his occupation is not mentioned. His work address was located on Fayette Street, and his house at the southwest corner of Charles and Eager Streets. This suggests he may have been involved in some capacity with the shipping industry (perhaps as a merchant?), since the intersection of Charles and Eager is relatively close to the port and relatively distant from the more prestigious neighborhoods near Mount Vernon Place. Given that Conine is connected to

sale of Evergreen was more than a simple real estate exchange. Indeed, Gambrill sold the property to Conine for a mere \$25,000.00, much less than its market value.¹¹⁶ Furthermore, immediately after selling Evergreen to Conine, Gambrill then leased the property from him for an open-ended term of ninety-nine years.¹¹⁷ Since there is no indication of Gambrill having experienced a change in financial status at this time, it seems likely that these transactions were carried out because of either a business or a personal arrangement between the two parties. Certainly the terms would seem to have favored Conine, who got both the benefit of the property and a steady income from Gambrill. If indeed Gambrill had continued to use the property leased from Conine for a number of years, or taken advantage of the “first purchase” clause of his lease, his rental of the property would seem to indicate his personal attachment to the house or interest in the property. However, when Conine sold the property eleven months after purchasing it from Gambrill, Gambrill and Conine divided the profits of the sale. Conine received \$20,000.00 and Gambrill \$25,000.00, a division that approximately recuperated Gambrill’s original losses in the sale of the house to Conine.¹¹⁸

George Gaither, a cotton manufacturer and merchant, purchased Evergreen from Conine in November 1867, for a total of \$45,000.00.¹¹⁹ Like Gambrill, it is unknown if Gaither occupied the house. Nothing is known about the maintenance of the property during Gaither’s ownership of the estate or about any additions or changes that he might have made to it.

By 1871, significant changes were underway in the neighborhood of Evergreen that may have made Gaither eager to sell the property, whether he was using it as a financial investment or as a rural residence, or some combination of the two purposes. On April 17, 1871, the School Sisters of Notre Dame purchased thirty-three acres of land just north of Evergreen, separated only by the residential property, named Montrose. The School Sisters of Notre Dame purchased the property with the intention of constructing a rural branch of their school, the Institute of Notre Dame, then

several real estate transactions advertised in the *Baltimore Sun* during the period, it is reasonable to intuit that his business may have been the investment in and sale of real estate.

¹¹⁶ Deed from Horatio N. Gambrill and Wife to William C. Conine, January 18, 1867, Baltimore County Circuit Court, Land Records, Vol. JHL 52, folio 60-61.

¹¹⁷ William C. Conine and Wife, Lease to Horatio N. Gambrill, January 25, 1867. Baltimore County Circuit Court, Land Records, Vol. JHL 52, folio 62.

¹¹⁸ The deed of November 1, 1867, between William C. Conine and George R. Gaither explains the parties involved and the division of the sale moneys. Baltimore County Circuit Court, Land Records, Vol. JHL 56, folio 155-59.

¹¹⁹ Little is known about Gaither, other than his name and occupation as listed in the *Baltimore City Directory*. In addition to Evergreen, Gaither owned several other properties, including the three addresses for his business, George R. Gaither, George R. Gaither, Jr., & Co.

operating from an address on Aisquith Street in Baltimore. The construction of the new school and convent building began almost as soon as the Charles Street Avenue property was purchased, and by 1873, the Notre Dame of Maryland Collegiate Institute for Young Ladies was open and had sixty-three pupils.¹²⁰ The location of the new academy was auspicious for the convent, as it abutted an Orphan's home and Catholic Church that had been constructed in the 1850s on land that had been parceled together by the Bryans and Broadbents and by David Perine.

In purchasing the land for their property, the Sisters of Notre Dame had relied on the business acumen of SH & JF Adams, Builders, who had searched for an appropriate property and negotiated the purchase price.¹²¹ These brothers, Samuel H. Adams and John F. Adams, were trained carpenters who had first practiced jointly as contractors in 1854 and had created the formal partnership of SH & JF Adams in 1860.¹²² In addition to purchasing the land for the institute, the Adams Brothers constructed the new convent and school building, following the designs of the architect Crawford Neilson.¹²³ It was while they were working on the convent building that SH & JF Adams purchased the Evergreen property from George Gaither.¹²⁴ The

¹²⁰ See the Archivist's Note introductory to the *Photocopy of the Chronicles of the College of Notre Dame of Maryland Sept. 14, 1863—May 27, 1989*, College of Notre Dame of Maryland Archives, Baltimore Maryland.

¹²¹ The Adams' role as "buyers" for the Sisters of Notre Dame is confirmed by a letter written by Sister Idelphonsa to SH and JF Adams on May 11, 1874, in which she noted that when the land had been purchased, "you returned to us the commission of \$300, to which we considered you entitled, as the property agent divided with you, and we had engaged you to purchase our property for us," letter of May 11, 1874, from Sister Idelphonsa to SH & JF Adams, Box 34, Folder 482.9, Miscellaneous Letters 1876-1877, Baltimore and Ohio Railroad Museum. The Sisters of Notre Dame bought their property from David Perine and J. Reynolds for \$800.00 per acre. William Scharf was the land agent through whom the Adams Brothers negotiated. For more information about the purchase of the property, see Sister Bridget Marie, *The Chronicles of the College of Notre Dame of Maryland Sept. 14, 1863—May 27, 1989*, College of Notre Dame of Maryland Archives, Baltimore Maryland.

¹²² The entries for Samuel H. Adams and John F. Adams in *The Biographical Cyclopedia of Representative Men of Maryland and District of Columbia* provide the only biographical information available for the brothers. *The Biographical Cyclopedia* (Baltimore: National Biographical Publishing Co., 1879), 673-74.

¹²³ This attribution for the design of the building is based on the statement of April 17, 1871, by Sister Bridget Marie in *The Chronicles of the College of Notre Dame*.

¹²⁴ See the Deed of May 24, 1872, from George R. Gaither to SH & JF Adams, Baltimore County Circuit Court, Land Records, Vol. EHA 75, folio 437.

contractors bought the property for \$51,500.00, which included a cash payment of \$15,500.00 and a mortgage (held by Gaither) for \$36,000.00.

Although no archives remain for SH & JF Adams, and no written records link the two men to any specific improvements at Evergreen, it is possible to theorize that the contractors carried out some changes to the property during their six year tenure of the house and land. Unlike John Scotti Broadbent, Horatio Nelson Gambrill, and George Gaither, who likely spent little time on the property, the Adams brothers had compelling need for a house on Charles Street Avenue. The Convent and School building was a significant commission, requiring extensive attention from the SH & JF Adams, and it occupied the brothers for several years. Although the structure may have been designed by Neilson, there is no record of him visiting the site or supervising its construction. Indeed, there is no further mention of his involvement in the project after the 1871 reference to him in *The Chronicles of the College of Notre Dame of Maryland* Sept. 14, 1863—May 27, 1989. Instead, it was Samuel Adams who dealt with all details of construction, problems that arose throughout the process, as well as all interactions with the Sisters of Notre Dame. Thus, when Mother Mary, Mother Caroline, and Sister Idelphonsa went on an inspection tour of the school building in December 1872, they did so escorted by Samuel H. Adams.¹²⁵ Although SH & JF Adams owned several other properties, it is conceivable that for certain periods, especially between 1872 and 1874, they may have lived and worked at Evergreen.¹²⁶ A few pieces of evidence substantiate this hypothesis. First, Samuel Adams inscribed a copy of the *Bird's Eye View* of Evergreen for T. Harrison Garrett, suggesting a personal affinity with the property.¹²⁷ Second, during the Adams' tenure of the property the estate is first clearly indicated on maps of Baltimore County, and given the name of Evergreen.¹²⁸ Finally, in subsequent correspondence, T. Harrison Garrett referred to constructing the Gymnasium at Evergreen above the "Carpenters' Shop."¹²⁹ The very existence of such a structure on the property would make the most sense if it had once been used by SH & JF Adams during their work at Notre Dame.

While it is not possible to confirm the features of the estate that may have been constructed by SH & JF Adams, beyond the suggestion that they may have erected the carpenter's shop, it is

¹²⁵ Entry of Dec. 24, 1872 in *The Chronicles of the College of Notre Dame*.

¹²⁶ The *Baltimore City Directories* of 1871/72 and 1873/4 indicate that SH & JF Adams owned a series of properties, with four (differing) properties listed in each directory. Interestingly, no "Baltimore County" listing is made either under the name of the partnership or of either brother.

¹²⁷ This copy of the print is held in the EHF archives.

¹²⁸ The first use of the name "Evergreen" appears on Griffith Morgan Hopkins' 1877 *Atlas of Baltimore County* (cited in note 1).

¹²⁹ Letter of July 20, 1886, THG to JWG, RG and HG. Garrett wrote the letter from Baltimore to his sons at Evergreen.

possible to assert that they played a crucial role in the formation of the Evergreen property as it is now defined. Because of the integral role that SH & JF Adams played in the purchase and development of the Notre Dame property, their work influenced how Evergreen was situated within its larger built environment. In expanding the Notre Dame property to absorb the Montrose property, the Adamases shifted the balance of the street. Originally, Montrose and Glen Mary had adjoined one another as two long, thin properties with a short north-south boundary along Charles Street Avenue and a long east-west property boundary. The twinned nature of these properties is amply evident on the first Bromley map of the area, dating 1877. In defining Evergreen as a distinct and featured property, and absorbing Montrose within the larger campus of Notre Dame, SH & JF Adams recreated Evergreen as a unique property rather than as one of several nearly-identical real estate developments. Through this new semblance of originality, Evergreen would become a more viable home for members of Baltimore's highest social circle.

In 1878, SH & JF Adams sold Evergreen to Robert Garrett and Sons, a Baltimore investment bank that was also broadly involved in the Baltimore and Ohio Railroad and in land ventures throughout the region.¹³⁰ The purchase price of \$70,000.00 included the agreement that Robert Garrett and Sons would settle the \$18,000.00 remaining on the mortgage that SH & JF Adams owed to George Gaither, and that the remaining \$52,000.00 would be paid to the Adams brothers in stock.¹³¹ In 1864, while working at Notre Dame, the Adamases had secured a major contract with the Baltimore and Ohio Railroad, which may have been the construction of the round houses for the railroad in western Baltimore.¹³² This contract would have brought both Samuel and John Adams into contact with the principal members of Robert Garrett and Sons. The firm, meanwhile, was deeply invested in real estate in Baltimore and may have found Evergreen to be

¹³⁰ Samuel H. Adams, Mary Ann Adams, John F. Adams, Mary V. Adams deed to Robert Garrett and Sons, April 30, 1878, Baltimore County Circuit Court, Land Records, [MSA CE 62-105] JB 105, folio 49.

¹³¹ SH & JF Adams received roughly \$10,000.00 of stock. These stock options were transferred to SH & JF Adams in August 1878, and included: 1758 shares of American District Telegraph Co. of Baltimore stock (valued at \$3987.89), 837 shares of American District Telegraph Co. of Washington Stock (valued at \$1517.08), 100 Shares of Gas Savings Co. (valued at \$1,356.00), and 500 American District Telegraph Co. Shares (valued at \$1069.98). This information was compiled from the Robert Garrett and Sons financial records by the EHF, and is available in a summary document, "Purchases of Land" in the EHF archives.

¹³² The Sisters of Notre Dame wrote a letter of endorsement for SH & JF Adams for this commission, "Letter of May 11, 1874, from Sister Idelphonsa to SH & JF Adams," Baltimore and Ohio Railroad Archives. In addition, the *Biographical Cyclopedia* corroborates that SH & JF Adams received a commission of this nature from the Baltimore and Ohio Railroad, and states that SH & JF Adams, "were also the builders of the roundhouses for the Baltimore and Ohio Railroad Company, at the foot of Eutaw Street and Riverside, Spring Garden, and at Keyser, formerly New Creek." See p. 673.

an attractive property both for its close vicinity to other real estate owned by the firm and its principal members and for its potential to yield a relatively substantial lease payment. A plat map of John Work Garrett's land holdings at the time of his death in 1884 helps to conceptualize Evergreen within this context. As this plat map indicates, Evergreen was only one among numerous properties that John Work Garrett owned in the region. Indeed, despite the grandeur and expense of the estate, it was not even one of the largest or most elaborate properties owned by John Work Garrett in the rural regions around Baltimore. At 632 acres, John Work Garrett's own summer estate Montebello, for example, was twenty-six times the size of Evergreen. Closer to Evergreen in size and in features were other estates that John Work Garrett owned and rented in either annual or multiyear contracts. Villa Monta, which was located just south of Evergreen on the opposite side of Charles Street Avenue, is an example of one such estate for which there is documentation of Robert Garrett and Sons both renting the property and using it for agricultural purposes.

The sale of Evergreen to Robert Garrett and Sons was heralded in the *Baltimore Sun* on April 13, 1878:

Sale of a Country Seat. The beautiful country seat on Charles-street avenue, about three miles from the city, known as "Evergreen," was sold yesterday to Mr. Robt. Garrett for \$70,000, in fee. The estate was originally owned and improved by Stephen Broadbent, who lavished expenditure upon its buildings and on the grounds, which were beautiful in the most costly way. The place comprises 25 acres of ground, and is one of the handsomest estates around Baltimore, having a magnificent mansion, a lake and costly appurtenances of all kinds. After passing from the ownership of Mr. Broadbent, it was successively owned by Mr. Gambrell, George R. Gaither, and S.H. and J. F. Adams, who have now sold it to Mr. Robt. Garrett.¹³³

This front page article describing the sale of Evergreen served as an announcement of a property transaction as well as an advertisement both for the estate itself and its new proprietors. Indeed, evidence suggests that in the first years that Evergreen was owned by Robert Garrett and Sons that the firm rented out the property. John Work Garrett's son, T. Harrison Garrett, administered several of the firm's properties alongside its real-estate acquisitions and investments, and seems to have handled many of the in-person negotiations for such rentals. He may well have been responsible for the decision that the firm should purchase Evergreen, as suggested by the fact that Samuel H. Adams inscribed a copy of the *Bird's Eye View* of Evergreen to T. Harrison

¹³³ *Baltimore Sun*, April 13, 1878, 1. (Library of Congress, microfilm). The three parcels conveyed by the Adamases to Robert Garrett and Sons were the same as deeded to them by Gaither. Together they made a tract of around 25 acres (the first consisting of 11 acres, 3 roods, 14 square perches (what John Scotti bought from William and Jane Broadbent in 1862), plus a second with 12 acres and one rood and the third from Ridgely's Whim with one rood and 16 square perches). Baltimore County Circuit Court, Land Records, JB 105, folio 49-52.

Garrett. While many of the negotiations for these rentals were carried out through personal interactions, several items of correspondence from 1878 confirm that the property was not being occupied by the Garrett family but, instead, rented out. In June and July 1878, Mrs. J. L. Wiley of Madison Street in Baltimore negotiated with T. Harrison Garrett about the rental of the property and in July she stayed there for a stretch of time.¹³⁴ Charles Nietze, the office manager at Robert Garrett and Sons corresponded with Mr. Matthew Doyle, who lived at Evergreen and may have been an estate manager or farmer, to ask him to get two rooms in the mansion ready for Wiley. However, a longer term lease was more difficult to negotiate and Wiley balked at the annual rent of \$1000.00 that the firm demanded.¹³⁵ Although Wiley considered options of buying the property and of renting it for a three year term, both of which possibilities were amenable to Robert Garrett and Sons, the negotiations of July 1878 eventually proved unsuccessful. Wiley declined the firm's offer [**Appendix 4**].¹³⁶ A year later, however, Wiley again approached the firm about the possibility of renting Evergreen, this time asking that they make several repairs to the house and facilities before a rental contract could be made.¹³⁷ The firm agreed to repair the gas and water pipes and to "see that the roof also is placed in proper condition," and additionally, although they were willing to consult a professional about the state of the lake, they were unwilling to go to any expense for its maintenance [**Appendix 5**].¹³⁸ Although the firm proposed higher rental rates, the rental may have been more amenable because they included various repairs to the mansion, and Wiley continued to pursue it. In a second letter the firm outlined more details of the terms, including their pledge to spend \$90.00 on repairs to the house, and to clear out all belongings from the house and ice house [**Appendix 6**].¹³⁹ In return, Wiley would offer a guarantee on her rent and agree to maintain the property and to refrain from making any changes to the house and grounds without first consulting the firm. Since no further correspondence was made about the estate until 1881, other than routine discussions of taxes with the county assessor, it seems likely that this rental contract went through, though for a term of two years rather than the "maximum" of three offered by Robert Garrett and Sons.

¹³⁴ Letters of June 28, 1878 and July 6, 1878, Robert Garrett and Sons Letter Copybook of April 1, 1878-August 17, 1878, 496, 532.

¹³⁵ Letter of July 8, 1878, Robert Garrett and Sons Letter Copybook of April 01, 1878- August 17, 1878, 534-35.

¹³⁶ Letter of July 12, 1878, Robert Garrett and Sons Letter Copybook of April 01, 1878-August 17, 1878, 565.

¹³⁷ Letter of April 4, 1879, Robert Garrett and Sons Letter Copybook of January 15, 1879-May 8, 1879, 516-18.

¹³⁸ Ibid.

¹³⁹ Letter of April 28, 1879, Robert Garrett and Sons Letter Copybook of January 15, 1879-May 8, 1879, 668-70.

In 1881, however, the status of the property changed. T. Harrison Garrett decided to use Evergreen as a summer home for his family. Perhaps the relative vicinity of Evergreen to his father's property at Montebello made the house an attractive location, since from it T. Harrison Garrett could contribute to the progress of the business during the summer months, while still meeting the needs of his own young family. Also in 1881, Robert Garrett and Sons rented out 205 N. Charles Street, which had been T. Harrison Garrett's residence since at least 1875.¹⁴⁰ Because the individual finances and real estate of Garrett family members were closely intertwined with those of Robert Garrett and Sons, it is not readily evident whether T. Harrison Garrett acquired another city residence, or shifted his family entirely to the Evergreen estate. Given the fact that throughout her ownership of the house after T. Harrison Garrett's death, his widow Alice Whitridge Garrett often rented an apartment in Baltimore for the winter months and left the city entirely in late summer, Evergreen may have been the family's "permanent" residence from 1881, while never accommodating them for more than a few months of the year.

The Gilded Age and Evergreen

Between 1881 and 1888 many alterations and additions were undertaken at Evergreen to accommodate the needs of T. Harrison Garrett and his family. If in its first twenty years Evergreen had been closely related to both the national trends of architectural theory and to deeply ingrained local traditions, in the 1880s the changes made to Evergreen were more closely related to the design conventions of contemporary architects and high society. Although the gilded age is a generalizing and poorly-defined term, it is useful as a framework for considering the changes that were made at Evergreen during the 1880s. At its most expansive, the gilded age has been said to span the years from 1865 to 1918, though the heart of the period surely preceded the urban travails that plagued the county in the final years of the nineteenth century.¹⁴¹ Most relevant to the study of Evergreen are the social and artistic ramifications of the "gilded age." During this period, the United States experienced an industrial boom, which led to dramatically increasing fortunes within the industrial and commercial sectors. The Garrett family, through its connection to the Baltimore and Ohio Railroad, can be fairly grouped within this growing class of industrial fortune. This increased prosperity allowed wealthy Americans to begin participating in the highest global social ranks. The pressures of such high society resulted in the construction of urban and rural homes that could bear the aesthetic and social weight of such interactions. Social concerns, then, influenced the primary artistic and architectural imperatives of the period, which were characterized by increasingly lavish urban and country houses, revival styles of architecture, elaborate gardens (fueled by the new professional landscape architects), and the

¹⁴⁰ T. Harrison Garrett's residence as listed in the *Baltimore City Directory* 1875/1876.

¹⁴¹ In the book, *Gilded Mansions: Grand Architecture and High Society* (New York: W. W. Norton, 2009), Wayne Craven defines the gilded age as spanning the years between 1865 and 1918. Most other sources define it more narrowly, often beginning in 1876 (with the Philadelphia Centennial) and ending in 1900/1901.

cultivation of large collections of art and decorative objects. Although private art collections had begun to appear in most American cities prior to the Civil War—with Baltimore’s Robert Gilmore (1774-1848) being one of the first such major collectors of both European and American art—during the gilded age the formation of private art collections became a virtual necessity for individuals of a certain social rank. The development of private galleries within houses became a corresponding necessity, and gallery spaces became a common feature in upper class housing in the 1880s and 1890s, as was documented by George William Sheldon in his 1886 publication *Artistic Country Seats: Types of Recent American Villa and Cottage Architecture*.¹⁴² In transforming the mid-century rural estate into a suburban mansion and garden, the Garrett family embraced these developing architectural and social conventions.

Within the myriad of artistic and architectural concerns of the period, two are particularly relevant to Evergreen. The first is the rising importance of the England-born Aesthetic Movement in the United States. Particularly popular after the Philadelphia Centennial of 1876, the Aesthetic Movement was founded around the appreciation of beauty over narrativity in art and was characterized by eclectic artistic sources.¹⁴³ Of particular importance to the Garrett’s design decisions at Evergreen was the interest in Japanese and Chinese aesthetics that was prevalent within the movement. At Evergreen, Asian influences were integrated in the interior redecoration of the formal rooms on the ground floor of the house, the objects displayed throughout the house, and in the gardens.¹⁴⁴ The principles of the Aesthetic Movement were applied to all aspects of the material environment, with the emphasis being largely on design technique rather than typology, such that the emphasis of the movement was on “finely crafted, individually made objects of beautiful, rare, and exotic materials.”¹⁴⁵ At Evergreen, the influences of the movement were particularly palpable in the interior design decisions made by the Garrett family, especially in those spaces that were decorated by Herter Brothers. Indeed, Herter Brothers was closely affiliated with the Aesthetic Movement. The firm:

¹⁴² George William Sheldon, *Artistic Country Seats: Types of Recent American Villa and Cottage Architecture, with Instances of Clubhouses* (New York: D. Appleton and Company, 1886).

¹⁴³ For a history of the Aesthetic Movement in the United States see the exhibition catalog, *In Pursuit of Beauty: Americans and the Aesthetic Movement* (New York: The Metropolitan Museum of Art, 1986). For a history of the development of the movement in England, see Lionel Lambourne, *The Aesthetic Movement* (London: Phaidon, 1996).

¹⁴⁴ Baltimore, as a port city, had many collectors of Asian art that, as a constituency, was more dense than that seen in New York or Boston. Thank you to James Abbott, Director and Curator, Evergreen Museum & Library, for making this distinction. Additional research could enrich this understanding of the Garretts as collectors.

¹⁴⁵ Craven, *Gilded Mansions*: 92.

excelled in the creation of the Aesthetic Movement room—one filled with *objets d'art*, often gathered from around the world, representing many different periods and cultures... Exquisite, beautifully crafted objects with lustrous surfaces and exotic patterns filled every space in such a room and bedazzled the eyes with color and texture. No piece was admitted unless it was of the highest aesthetic appeal, but the more there were, and the more variety in terms of style, culture, or period, the better for total impact.¹⁴⁶

Although the Baltimore architects that the Garretts employed were less directly involved in this international design movement than was Herter Brothers, the eclectic principles of the Aesthetic Movement were fully integrated throughout Evergreen by the time of T. Harrison Garrett's 1888 death.

The second influence at Evergreen during this period was that of the practical and aesthetic conventions surrounding the storage and display of an extensive private collection of books and prints. The design imperatives of a large collection were in many ways antithetical to the social and personal programs of a rural family home. Indeed, the sprawling and convoluted architecture developed at Evergreen in this period may have been to a large degree the result of attempting to respond to these conflicting concerns without first developing a cohesive design program. The third story of the house was redesigned to adhere closely to the appearance of contemporary private art galleries through the addition of two large skylights over the grand staircase and the central body of the main house. The appearance of the third floor gallery closely followed that of James Claghorn's print gallery as it was illustrated in the 1884 publication *Artistic Houses*; T. Harrison Garrett purchased the entire Claghorn collection of prints and renamed it the Garrett collection.¹⁴⁷ At Evergreen, however, the use of the third-floor space was divided between collections and family purposes. A large Den (217) was also designed in the rear wing of the house, in what had probably originally been a service area of the building, and the upper level of this space was used for the storage of part of the library collection. Finally, the hallway of the second floor (202) of the house was fitted with custom shelving and print storage facilities. Each of these features of the house resembles other instances in which private patrons had modified their houses to accommodate the needs of an expanding art collection. Had T. Harrison Garrett not died at a young age, it is likely that he would have constructed a purpose-built gallery space at Evergreen, a project that was already under discussion in the mid-1880s.¹⁴⁸ Despite the fact

¹⁴⁶ Ibid.

¹⁴⁷ Thank you to James Abbott, Director and Curator, Evergreen Museum & Library, for highlighting this connection. George William Sheldon, *Artistic Houses: being a series of interior views of a number of the most beautiful and celebrated homes in the United States, ...* (NY: D. Appleton and Company, 1883-84).

¹⁴⁸ William T. Walters transformed his house on Mount Vernon Place into a gallery during this same period; both the Garrett family and Walters were involved with the Peabody Institute and its art gallery, and the Walters's collection became the Walters Art Gallery (Museum). See

that no such purpose-built gallery was built at Evergreen, it is possible to consider the alterations and additions at Evergreen across this period through the comparison with other contemporary private galleries. To the extent possible within this study, such comparisons will be drawn below in the discussion of Charles Carson's and P. Hanson Hiss's work at Evergreen, but the topic would merit further study.

In a complex series of alterations and additions, to which the subsequent section of this report is dedicated, T. Harrison Garrett and Alice Whitridge Garrett worked to transform Evergreen from a mid-century classicized villa into an eclectic mansion, which reflected their combined interests in the collection of prints, Asian ceramics, lacquerwares, rare books, and coins. In addition to the architectural changes that they made to the house, T. Harrison and Alice Whitridge greatly expanded the gardens of the estate, constructing several elaborate greenhouses and hothouses, and developing a collection of exotic plants that echoed the array of objects displayed in the house. In so drastically expanding the house and transforming it into a building to house collections as much as to accommodate a stylish, rural life-style, the Garretts responded to the cultural and aesthetic pressures of their social circle in the 1880s. By modifying their house to respond to the social imperatives of the gilded age the Garretts created at Evergreen a house that in many ways represented the fundamental tenets of both the Aesthetic Movement and the private collectors' home at the end of the nineteenth century.

T. Harrison Garrett's Evergreen

It is uncertain exactly when T. Harrison Garrett moved his family to Evergreen, though it was probably at some point in the summer of 1881; no direct references in correspondence discuss Evergreen as his home until September 1882.¹⁴⁹ A photograph of ca. 1881 was perhaps taken to commemorate the occasion, and shows the three sons of T. Harrison Garrett and Alice Whitridge Garrett grouped at the northwestern end of the house (see fig. 2). Taken at a vantage from the northwest, this photograph is significant since it offers the only photographic evidence for several features of the house that were subsequently altered during the 1880s by T. Harrison Garrett. Most prominent among these features is the cupola with its anthemion. Although barely visible because of the angle of the photograph, it is evident that this cupola was faced, probably on all sides, with rows of rectangular windows allowing vistas out over the countryside in all directions. During the additions and alterations of the later 1880s, four large chimneys would be added in the central block of the house, surrounding the skylight. This photograph indicates that prior to these additions, there may have been only one or two much more modest chimneys to the east and west of the central cupola. In addition to the porch running across the grand façade of

HABS No. MD-1209, and William R. Johnston, *William and Henry Walters: The Reticent Collectors* (Baltimore: Johns Hopkins University in association with the Walters Art Gallery, 1999).

¹⁴⁹ See letter of September 22, 1882, from T. Harrison Garrett to Henry Gibson, Esq. "Manufacturer of Drain Pipes" in Robert Garrett and Sons Letter Copybook of September 11, 1882-February 5, 1883, 51.

the house, this photograph indicates three other porches: two on the north face of the house, and one on the east. There is a clear hierarchy of forms to these porches. The northwest porch maintains the Corinthian capitals of the west façade, though on a much more modest scale. The northeast porch seems also to have had an organic motif in the capitals, but featured much thinner columns with very small-scale capitals. Finally, the east facing porch, though only partially visible in the photograph, seems to have substituted ornate swirling woodwork in the place of the columns and capitals used on the other porches. This shifting hierarchy for entryways likely reflects differentiation between family and service spaces in the house. The northeast and east facing porches were intended for the use of servants and for the delivery of materials to the house, while the northwest entrance served primarily for the family and the west entrance was the formal “front” door for guests. The photograph also indicates that the windows in the east wing of the house also lacked the decorative Italianate brackets of the main block, further suggesting that the wing was considered to be a service or subsidiary portion of the house. Two further features of the building in the photograph are of note because they are no longer extant: the window on the second floor, along the northwest wall, which would be replaced in the following year with a bay-window bathroom, and the window at the center of the north façade, which provided light for the main stairwell, but would be eliminated with the addition of the formal north entrance in the 1890s. Finally, the photograph also offers some indication of the landscaping immediately surrounding the house. A gravel path seems to run around the house, with a poorly-defined circular or oval garden to the northwest of the house. Bushes, small trees and shrubs have been planted along the foundation of the house, reflecting the picturesque tenets of Downing’s landscape theory, which advocated such low-lying plantings to match and stage the effects of a building.

A print that was prepared by P. F. Goist for J. Thomas Scharf’s *History of Baltimore City and County*, published in 1881, represents many of the same features of the house, while offering a more beautified and artistic view of the building than otherwise previously recorded.¹⁵⁰ No description of the house was offered in Scharf’s text, though the author provided a description of T. Harrison Garrett’s library and coin collections that gave the reader an understanding of the intellectual importance of the house and its collections:

[T. Harrison Garrett] is noted not only for his knowledge and ability in all matters of business and finance, but for his public spirit and cultivated tastes. His library

¹⁵⁰ J. Thomas Scharf, *History of Baltimore City and County* (Philadelphia: Louis H. Everts, 1881). Two facts about this book are relevant to the history of Evergreen. First, Thomas Scharf, author of the text, was also a real estate broker, responsible for working with Samuel and John Adams to locate and purchase the land for Notre Dame. It is likely that he may also have been involved in the Adams’ purchase of Evergreen. Second, Scharf dedicated *History of Baltimore City and County* to Robert Garrett, demonstrating a particularly keen interest in the Garrett family’s reaction to, or support of, the text. The representation of Evergreen, then, must be understood as it was surely intended to make the estate and its proprietors appear in the best possible light.

is the largest private collection in the State, embracing works of the rarest and most unique character, and the most complete bibliography of the Baltimore and Ohio Railroad Company to be found in the country. His collection of autograph letters is one of the largest and most interesting in the United States, containing letters of nearly all the prominent historical personages of America from the time of Washington to the present. Mr. Garret [sic] also possesses one of the best numismatic collections in the State, and is constantly adding to his acquisitions in this line.¹⁵¹

Having described T. Harrison Garrett in such intellectual and public-minded terms, Goist's representation of Evergreen presented the house as a fitting abode for such a social patriarch. Goist represented the house from the same northwestern vantage as the ca. 1881 photograph was, but set slightly farther back from the building so that a greater portion of the landscape could be presented. Staged as if from the vantage point of a visitor approaching Evergreen in a carriage, Goist's print situates the viewer on the wide circular road that enters the property from Charles Street Avenue, circles in front of the main entrance to the mansion, and then loops back toward the avenue. A carriage has just passed in front of the house, though its closed roof does not allow a view of any passengers that it might contain. The careful livery of the driver, however, who is well-dressed in a hat and jacket, points to the status of both the occupants of the house and their visitors. The house is represented largely as it is seen in the prior noted photograph, though the juxtaposition of the horse and carriage helps to accentuate the grand scale of the mansion. The greatest variance between the print and the appearance of the estate as documented in the ca. 1881 photograph is the condition of the landscape. The print shows a luxuriant garden. The ornate house is complemented by a wide variety of trees, including a mixture of deciduous and evergreen trees, as well as several ornamental flowering bushes in the foreground. While most of the landscaping is meant to look "natural," a single formal flower garden, with a geometric star-shaped planting, is shown in the circular bed to the northwest of the house.

These discrepancies between photograph and print may represent the artistic license of the printmaker, or they may indicate improvements made to the estate after the photograph was taken but before the print was made. Both Goist and Scharf created portraits of Baltimore's greatest houses and buildings as advertisements for the city. Thus the print can be interpreted as presenting a positive or idealized view of what an elite rural estate should look like, and it can be argued that Goist and Scharf were more concerned with accentuating the estate's appearance than offering a fully-accurate representation of the house and the state of its gardens. Considering the close rapport between Scharf and the Garrett family, it is likely that this print also presented Evergreen as T. Harrison Garrett hoped that it would be viewed particularly in the context of the edicts first espoused by Downing and perpetuated by Calvert Vaux (1824-95) of ideal rural villas helping to cultivate the minds of the occupants and presenting fitting

¹⁵¹ Ibid., 476.

embodiments of the character of their inhabitants.¹⁵² The portrait of Evergreen presented the estate as a place of art, rooted in classical proportions, and possessing a careful balance between nature and civilization. Although grand in scale, the mansion is dwarfed by the large trees that frame the image. The formal garden is, similarly, overshadowed by the leafy masses of trees and bushes that surround the house. Rather than accentuating the panoptic view of the surrounding countryside that the house offered from its cupola, Goist chose to represent Evergreen as closed in on itself and within its landscape, as being, thus, a place of intellectual meditation and rural retreat. For readers steeped in nineteenth-century theories of rural life and intellect, this portrait of Evergreen would likewise have offered a portrait of its proprietor. Through Goist's representation of Evergreen, T. Harrison Garrett was presented as thoughtful, intellectual, and socially-minded.

Both Goist's print and the photograph of ca. 1881 represented Evergreen in its final months as a Downing-esque rural estate. Within a few years, T. Harrison Garrett and Alice Whitridge Garrett would oversee a complete renovation of the house. The subsequent alterations of the building would change the character of its décor, re-making it into an eclectic interior drawing on influences from Asia, India, and the classical world. The exterior of the house would also be profoundly changed, in large part due to additions that nearly doubled the size of the building, creating a rambling picturesque wing that countered the compact cubic-block of the main house. Finally, the landscape was significantly altered, reflecting the influence of Frederick Law Olmsted on the gardening practices of the nation.

Preparatory to moving his family to Evergreen, T. Harrison Garrett hired W. Zimmermann to carry out unspecified work at the property.¹⁵³ Then in September 1882, he again was occupied with changes to the house, which included the installation of nearly 500 feet of six-inch drain pipe.¹⁵⁴ Since it is known that T. Harrison Garrett added three bathrooms to Evergreen sometime around 1882, perhaps this order for drain pipe was related to this work.¹⁵⁵ The addition of these

¹⁵² See for example Vaux's *Villas and Cottages* (NY: Harper & Brothers, 1857) and *Concerning Lawn Planting* (NY: O. Judd, 1881). On Vaux himself, Francis R. Kowsky, *Country, Park and City: The Architecture and Life of Calvert Vaux* (NY: Oxford University Press, 1998) and Roy Rosenzweig and Elizabeth Blackmar, *The Park and the People: A History of Central Park* (Ithaca: Cornell University Press, 1992).

¹⁵³ In a letter of June 18, 1881, from T. Harrison Garrett to W. Zimmermann, Esq., Garrett requested that Zimmermann submit an "itemized receipt for work done at Evergreen." In Robert Garrett and Sons Letter Copybook of May 29, 1881-October 14, 1881, 121.

¹⁵⁴ See letter of September 22, 1882, from T. Harrison Garrett to Henry Gibson, Esq. "Manufacturer of Drain Pipes" in Robert Garrett and Sons Letter Copybook of September 11, 1882-February 5, 1883, 51.

¹⁵⁵ Alternately, it could reflect drainage problems with the pond, which was replaced with a stream in the following year.

bathrooms to Evergreen was both a luxury and a practical necessity. Although the house was built with a bathroom and running water, a luxury for the 1850s, it may well have had only a single bathroom. Even if the house contained a bathroom on the ground floor and one on the second floor, by the 1880s these facilities would have been deemed insufficient for a family of the size and status of the T. Harrison Garretts. Likewise, it was necessary to create separate bathrooms for the family and the servants, a distinction that does not seem to have been present in the house prior to the Garrett additions. A photograph of Evergreen, dated ca. 1900 and taken by local photographer and builder Frederick W. Mueller, offers the best view of the bay-window bathrooms.¹⁵⁶ Two bathrooms were added in bay-window projections on the south side of the house, and one on the northwest side of the building. The construction and appearance of these rooms were poorly documented, probably owing to the utilitarian nature of the space. Although undocumented, the attribution of the bay window bathrooms to the local architects J.A. & W.T. Wilson (John Appleton Wilson and William Thomas Wilson), is a reasonable hypothesis, given their subsequent work on the dining room addition to Evergreen.¹⁵⁷ Stylistically, the bay window bathrooms were also similar to second-story bay windows designed by J.A. & W.T. Wilson in Baltimore, such as those at Belvidere Terrace.¹⁵⁸ Since the south face of Evergreen was not frequently photographed, only a few images document the south-facing bay window bathrooms prior to their demolition ca. 1933. The north facing bay window survived until 1982 and is better documented. Most interesting is the series of Polaroid camera views recording the removal of the north bathroom bay window.¹⁵⁹ These photographs confirm that the bay window bathrooms were made of wood frame construction, and that they were attached to the brick wall of the building using a series of wood beams that were inserted into the brick wall of the house: sections of brick were removed so that the wood platform of each bathroom and its respective supporting brackets could be partially inserted into the fabric of the exterior wall, securing the projection firmly in place. While unfortunately the interior of the room was not documented during the demolition, these photographs do also offer a sense of the scale of the space: in two views from February 24, 1982, the (de)construction workers are shown with a ladder inside the former bathroom space, demonstrating that although not exceptionally large, these bathrooms would certainly have accommodated all the needs of the individual occupants of the bedrooms.

¹⁵⁶ A copy of this image is available in the EHF Photograph Archives, Box 21. The original, attributed by a hand-written note on the verso of the photograph to Mueller, is said to be at the Smithsonian Institution Archives, though a search of their catalog was unable to identify the photograph. Mueller was a local inventor of photographic technology, who produced some of the first photographic panoramic views of the region.

¹⁵⁷ This attribution is based on research notes in the collection of the Baltimore Architecture Foundation.

¹⁵⁸ For a description and photographs of Belvidere Terrace, see HABS No. MD-1177.

¹⁵⁹ The photographs are contained in the EHF Photograph Archives, Box 22.

Each bathroom was supported by two large brackets decorated with s-scrolls and four leaves, reminiscent of the antefixes. Their exterior walls included double-hung windows (four per bay), which were separated by Tuscan pilasters. Each bay featured a cornice that echoed that of the main house, though in miniature form: a blank frieze panel was capped by a row of dentils, then simple Italianate brackets. Each bay was also trimmed with a row of anthemion, though on a much smaller scale than those lining the main roof of the house [roughly one third the size of the main antefixes]. No photographs document the interior of these bay window bathrooms, however, details from the 1916 inventory of the house offer some indication of how they may have been furnished. The inventory describes the bathrooms as “frame bays built on cut brackets, pilaster corners, wood cornice on cut brackets, iron crest ornaments, paneled soffit, baths panel lined.”¹⁶⁰ Although the inventory is vague, it suggests that each of these bathrooms had functioning plumbing with a toilet that was set in a wood case and that each also had an enameled cast-iron bathtub and matching sink.¹⁶¹ The interior décor in each of the bathrooms varied slightly, but can be represented by those items present in the southeast bathroom: “3 carpet rugs, 4 Holland Window Shades, 1 Enamel Rattan Clothes Basket, 1 Carved Wood and Gilt Mirror, 17 Panels, 3 pieces Sterling Silver Toilet Articles, 1 Porcelain Jar, 1 Copper & Brass Jug, 1 Bath Mat, 6 Pieces Bath Room Fixtures, 6 Assorted Towels, 1 Nickel Plate Side Bracket, Art Glass Globe.”¹⁶² Of these interior features, perhaps the most notable is the carved wood and gilt mirror of seventeen panels, which must have lined the interior wall of the bay window bathroom, facing the projecting bay with its four windows. The effect of the mirrored wall reflecting the refracted light of the windows must have been visually impressive, while also helping to make these constrained spaces seem more ample.

The selection of John Appleton Wilson and William Thomas Wilson was a logical choice for the design of the new bathrooms and later of the dining room addition at Evergreen. John Appleton Wilson was a professionally trained architect, who had studied first at the Columbian College in

¹⁶⁰ Standard Appraisal Company, “Appraisal of ‘Evergreen’ for Mrs. T. Harrison Garrett, New York, May 1, 1916,” MS.380, MdHS Special Collections, 28.

¹⁶¹ The inventory describes the plumbing of the window bay bathrooms in the following terms: “closet in sitting rooms set in wood cabinet; roll rim, enameled iron tub and lavatory,” “Appraisal of Evergreen,” 34.

¹⁶² *Ibid.*, 235-36, see also the description of the southwest bathroom, 253-54. The north-facing bathroom is not described in the inventory, and seems to have been converted into a “lobby” for Mrs. Garrett’s sitting room by 1916, when it was used for storing photographic equipment and other items. Ironically, in the later twentieth century this room reverted to a bathroom and was described by Eileen Toumanoff, a niece of Alice Warder, as being a “truly glamorous feature” of the northwest guest bedroom. During this renovation the bathroom was also given an all black interior, which included completely black fixtures. See the video “Interview by Lily Ott of Ellen Rubling and Eileen Toumanoff,” EHF.

Washington, D.C., and then for two years at the Massachusetts Institute of Technology.¹⁶³ He was an early member of the Baltimore Chapter of the American Institute of Architects and entered into private practice on his own in 1877. In addition to his professional credentials, which were significant among Baltimore architects of the time, John Appleton Wilson was a member of a prominent Baltimore family. Less is known about William T. Wilson, but the two cousins practiced architecture jointly for at least a decade. By the early 1880s, Wilson & Wilson was considered to be one of the best available architectural firms in the region. Indeed, in response to a request from a Virginia correspondent in 1882, the personnel at Robert Garrett and Sons replied that the best architects in Baltimore were “Charles L. Carson, J. Crawford Neilson, J.A. & W. T. Wilson.”¹⁶⁴ In the following five years both Charles L. Carson and the Wilson firm would complete extensive work at Evergreen.

If the bay window bathrooms were the first architectural improvement made to the mansion at Evergreen, by 1882 T. Harrison Garrett and Alice Whitridge Garrett were already deeply involved in updating the gardens at Evergreen. At some point early in the 1880s, but perhaps as early as 1882, the Garretts constructed a large greenhouse at Evergreen, which was designed for the estate by the New Jersey-based company Hitchings & Co., one of the premiere fabricators of greenhouses in the United States.¹⁶⁵ It is noteworthy that the patron on record for the design of the greenhouse was Alice Whitridge Garrett, which may also explain the lack of correspondence as relatively few of her letters survive. The association of her name with the commission could suggest that the greenhouses were constructed only after T. Harrison Garrett’s death, however, the purchases of exotic plants requiring a greenhouse environment, and the references to various chores related to maintaining greenhouses, in correspondence of the early 1880s suggests, instead, that the first of the greenhouses were constructed primarily under Alice Whitridge Garrett’s supervision, but during her husband’s lifetime. This is further supported by the fact that all subsequent greenhouses and hothouses were also designed for “Mrs. T. Harrison Garrett,”

¹⁶³ For further biographical information about John Appleton Wilson, as well as his context within the history of Baltimore Architecture, see Charles Duff, “John Appleton Wilson,” biography provided by the Baltimore Architecture Foundation, <http://baltimorearchitecture.org/biographies/john-appleton-wilson/> [Last visited Oct. 12, 2009]; Hayward and Shivers, eds., *The Architecture of Baltimore*, 194-95. In addition to these sources, the Maryland Historical Society’s collection of the papers of John Appleton Wilson [MdHS MS 833: Wilson Family Papers, John Appleton Wilson papers, Box 6-8], including many of his professional papers and scrapbooks, is exceptionally noteworthy and merits further study.

¹⁶⁴ Letter of September 11, 1882, from Robert Garrett and Sons to Caldwell Hardy, Esq. in Robert Garrett and Sons Letter Copy book of September 11, 1882-February 5, 1883, 3.

¹⁶⁵ A small archive of Hitchings & Co. material is held at Rutgers University. Of particular interest is the catalog *Hitchings Iron Frame Greenhouses* (New York, Hitchings & Co., 1910), available in the Rutgers University Special Collections Library, New Brunswick, New Jersey.

though by different firms.¹⁶⁶ Original drawings for the Hitchings & Co. greenhouse are in the collection of Evergreen, but are, unfortunately, undated. The drawings show a substantial building of 150 feet in length, and approximately 25 feet in width. The interior was divided into six rooms: a large central palm house, a hot orchid room, cold orchid room, stove room (for warm climate plants), and two rooms devoted to ferns. Later photographs indicate that a smaller greenhouse with picturesque massing and an onion-domed minaret was added at some point to the west end of this building. By 1885 the large greenhouse and a rose house were already standing at Evergreen, and the Garretts were gathering estimates for the construction of graperies and another greenhouse.¹⁶⁷ These were likely the final additions to the greenhouses at Evergreen, until the changes made by Alice Whitridge Garrett between 1899 and 1906.

The construction of greenhouses was, logically, accompanied by the purchase of plants, and the Garretts also instituted a new landscape aesthetic across the property, placing a special emphasis on Asian plants. In 1882, Donald S. Grant, the head gardener at Evergreen helped T. Harrison Garrett to select a wide variety of plants from the New York nursery of Fred W. Kelsey, who specialized in Japanese plants. Their order consisted of fifty Japanese maple trees, of twenty-five different varieties, thirty-six Japanese lilies in eighteen varieties, and thirty-six Japanese iris in eighteen varieties.¹⁶⁸ They also purchased plants directly from vendors as far afield as London, as when they bought six cases of a variety of rhododendrons from the Victoria & Paradise Nurseries in Upper Holloway, London.¹⁶⁹ In 1886 they were still placing large orders for plants, many of which, such as a large order of orchids and “greenhouse rhododendrons” from Clapton Nursery in London, may have been intended to fill their new greenhouses.¹⁷⁰ Perhaps as part of

¹⁶⁶ One unsigned and undated drawing shows a hot-house to be built into the side of a slope. A final drawing of 1914, by Pierson U. Bar Co. of New York City, lays out the construction of two greenhouses.

¹⁶⁷ In a letter of May 6, 1885, J. S. Rheim submitted an estimate for \$4700.00 to construct the “new graperies and greenhouse,” with the graperies being, “50 feet longer with Curvilinear Trussed Rafters, with an addition of three back Rooms 111 x 60 feet in Rear.” Rheim cited that the Rose house at Evergreen had cost \$3100.00. Rheim notified T. H. Garrett that Fergusson Brothers would also submit an estimate. See letter of J. S. Rheim to T. H. Garrett, May 6, 1885, EHF Archives, Box THG Interior and Garden Renovations. Given that drawings by Rheim were retained in the Evergreen archives, it is possible that his design was that selected.

¹⁶⁸ Shipping receipt from Fred W. Kelsey, EHF Archives, Box THG Interior and Garden Renovations 1880s.

¹⁶⁹ See the shipping confirmation in a letter of September 18, 1882, from B. A. Williams to T. Harrison Garrett, EHF Archives, Box THG Interior and Garden Renovations 1880s.

¹⁷⁰ See letter of May 8, 1886, from Hugh Cone of Clapton Nursery to Donald Grant. Significantly, Cone also sent his greetings to an “Andersen” who was then working at

his larger landscape plans for the estate, T. Harrison Garrett purchased twenty-three acres to the south of the Evergreen property from William B. Wilson in December 1883, essentially doubling the acreage of the property.¹⁷¹

Perhaps after a spring flood or some other incident, in April 1883 T. Harrison Garrett wrote to Frederick Law Olmsted with the inquiry “I think of filling up a lake on my place, leaving an ornamented waterway. Please advise what you will charge for coming on and making a sketch of the improvement.”¹⁷² Olmsted, who was then spread between several projects, including work at the U. S. Capitol Grounds, which he had begun in 1875, did not come to Evergreen until June 1883.¹⁷³ No other correspondence relates to the commission, but following this consultation the lake was indeed transformed into a stream winding across a flat grassy field. Though there is not a decisive record of what the stream looked like in 1883, some documentation does suggest its appearance in 1889. A great deal more evidence exists for the garden in the following decade, as evaluated by John C. Olmsted in 1899, then following work of Olmsted & Co. on the site in that year and then again in 1906. These stages of the work are discussed below, in the summary of this section, which considers the appearance of Evergreen at the time of T. Harrison Garrett’s death in 1888. Certain features of the estate were certainly in place by 1883 and 1884, including mature weeping willow trees planted prior to the *Bird’s Eye View of Evergreen*. A swan pond, evident in photographs from the late nineteenth century, may have been added when the larger lake was removed.

It is worth reflecting briefly on the importance of Frederick Law Olmsted’s consultation with T. Harrison Garrett on the Evergreen landscape, whether or not the design of the stream and surrounding plantings can be properly attributed to him. Following Downing’s lead, Olmsted

Evergreen, suggesting that in addition to foreign plants, the Garretts may have recruited foreign garden expertise.

¹⁷¹ William B. Wilson Land purchased by T. Harrison Garrett: May 26, 1884, \$19,422.22: Baltimore County Circuit Court, Land Records, [MSA CE 62-139] WMI 139, folio 126.

¹⁷² Letter of April 21, 1883, from T. Harrison Garrett to Frederick Law Olmsted, Olmsted Associates Records, Library of Congress (Microfilm 20,112-479P, Series B #174, frame 188). Oral histories record that a severe and sudden problem had arisen with the lake, related in some ways to the treatment of the water by neighboring property owners, but no written record corroborates this story. Elizabeth Baer, “Recollections,” EHF.

¹⁷³ See letters of April 26, 1883 and June 11, 1883 from Frederick Law Olmsted to T. Harrison Garrett, EHF Archives, Box THG Interior and Garden Renovations 1880s. Olmsted informed THG that a site visit would cost \$50.00, and that additional costs would depend on the needs of the particular circumstances.

was the first to professionalize the work of the landscape architect.¹⁷⁴ By 1882, Olmsted already had a long and varied professional career as a landscape architect, which had begun in 1858 with the design that he and the architect Calvert Vaux submitted for the Central Park competition in New York. Olmsted's practice initially consisted of mostly public parks, and in this capacity he had consulted in 1878 with T. Harrison Garrett's father, John Work Garrett, about a project for public parks in Baltimore.¹⁷⁵ By the 1880s, though, Olmsted's practice had extended to the design of college campuses, the design of suburban housing divisions, and private estates. T. Harrison Garrett's decision to contact Olmsted was logical both because of Olmsted's professional stature, including significant regional projects, and because T. Harrison Garrett would have been personally familiar with Olmsted's work (and perhaps even have known the landscape architect casually) since the Garrett family was involved in both of Olmsted's Baltimore projects.

Given Olmsted's stature within the history of garden design in the United States, and obvious wide-spread knowledge about water systems, the aesthetics of country estates, and regionally appropriate plantings, it is reasonable to hypothesize that even a day's visit to Evergreen by Olmsted would have influenced T. Harrison Garrett's treatment of the landscape. While Evergreen was not a major commission within the scope of Olmsted's career, his influence on the Evergreen landscape may, nevertheless, have been profound building as it did on Downing's tenets about setting and plantings that had shaped the grounds initially. Several significant features of the landscape certainly echoed characteristic features of Olmsted's landscape design vocabulary, including the meandering path of the stream at Evergreen set within naturalistic plantings and the winding carriageway leading to the stream which, throughout its approach, alternately shielded and framed views of the stream with trees and branches.

The first major addition to the mansion at Evergreen by T. Harrison Garrett for which there is some documentation is the addition of a dining room wing to the east façade of the house.¹⁷⁶

¹⁷⁴ There is a wide literature discussing the life and work of Frederick Law Olmsted, which it is not necessary to survey in full here. Witold Ribczynski's *A Clearing in the Distance: Frederick Law Olmsted and America in the Nineteenth Century* (New York: Scribner, 1999) offers a thorough biography of the landscape architect and a list of many of his projects. For the most recently updated list of projects by the firm, see Lucy Lawliss, Caroline Loughlin, Lauren Meier, et al. *The Master List of Design Projects for the Olmsted Firm, 1857-1979*, 2nd Edition (National Association for Olmsted Parks with the National Park Service Frederick Law Olmsted National Historic Site, 2009).

¹⁷⁵ See Frederick Law Olmsted Papers, Library of Congress (Microfilm # 26, frame 486-537).

¹⁷⁶ Also in 1884, THG may have replaced the "gas house" abutting Evergreen with a new building farther away from the house. The gas house, as it was constructed, was documented after THG's death. A letter of February 28, 1884, from W. G. Lay to THG indicates that "The Lay Gas Machine Co." was in the midst of working on the property, but no further information has been identified related to this work.

Designed by J.A. & W.T. Wilson, the dining room addition projected from the east end of the house and ran parallel to the service wing of the house. The room was essentially rectangular in plan, though a fireplace filled the northwest corner of the room, creating a diagonal tiled face in one corner (room 120 today). Along the east end of the room, which faced the gardens, a semicircular conservatory projected off of the end of the dining room. Essentially two discrete spaces, though constructed jointly as part of a single design program, the conservatory and the dining room were separated by nearly a full wall of glass. Large French doors filled with “jeweled” glass in geometric forms could be opened to swing into the dining room and allow movement between dining room and conservatory, or closed during more formal occasions.¹⁷⁷ A small exterior stairway and door allowed direct access to the conservatory.

The dining room addition at Evergreen was of sufficient scale and grandeur that its completion was heralded in the *Baltimore Sun* on July 24, 1884. Stating that a “very handsome dining room addition” had been made to Evergreen, the authors (probably J.A. & W.T. Wilson themselves) then proceeded to describe the space in the following terms:

The dining-room is 17 by 27 feet, with a semicircular conservatory at one end, 16 feet in diameter. The room is an extension of the present suite, and is paneled on the walls 9 feet high with old San Domingo mahogany,¹⁷⁸ terminating with a succession of arches carried on slender engaged columns delicately carved. These arches run entirely around the room, and in the mantel and above the sideboard form niches, the heads of which are carved with shells. The sideboard is built into a recess on one wall, and forms part of the decorative treatment. The mantel and fireplace occupy one angle. The ceiling is richly paneled. The floor is of polished parquet of quartered oak and mahogany. The opening into the conservatory is by a double door filled with the richest jeweled glass, the work being under the direction and from designs of J.A. & W.T. Wilson, architects, of this city.¹⁷⁹

As this article states, the addition of the formal dining room created a formal entertaining suite on a single axis along the southern half of Evergreen, extending from the first parlor in the southwest to the conservatory in the southeast. Perhaps the best view of this formal enfilade of rooms can be seen in a photograph in the collection of the Maryland Historical Society, which

¹⁷⁷ “Jeweled” was the period description of glazing; likely it was leaded or stained glass, or a combination thereof.

¹⁷⁸ Billy Baldwin, in “Billy Baldwin Remembers,” describes this paneling as cherry. Thank you to James Abbott, Director and Curator, Evergreen Museum & Library, for the reference.

¹⁷⁹ *Baltimore Sun*, July 24, 1884, 4, col. D (microfilm, Library of Congress).

looks from the dining room toward the parlors.¹⁸⁰ As the first addition or alteration made by T. Harrison Garrett and Alice Whitridge Garrett to the formal space of the house, the J.A. & W.T. Wilson dining room must have been a dramatic and striking counterpoint to the otherwise classicized mid-century interior.

Photographs of the J.A. & W.T. Wilson dining room, combined with the information provided in the 1916 inventory of Evergreen, supplement the information provided in the *Baltimore Sun*. Since documentation about the design and the construction of the dining room has been lost, the interior designers and contractors who worked on the room can not be identified with any certainty, but it is possible that Herter Brothers may have contributed to the interior decoration of the room. Stylistic evidence would support their involvement, as would the fact that they later worked on the second-floor bathroom (206) at Evergreen. Given the relative unity of the interior decoration in the parlors and the dining room, it is possible that these reception spaces were all renovated in the first phase of Garrett changes to Evergreen, perhaps as a single project contemporaneous with the addition of the dining room. If this is the case, then an interior design firm such as Herter Brothers, or the local Baltimore firm of P. Hanson Hiss and Company, could have handled all questions of interior décor, while J.A. & W.T. Wilson determined an over-all aesthetic, and designed features such as the built-in furniture and the decorative plasterwork.

Throughout the room, the decoration borrowed eclectically from classical, medieval, Asian, and Middle Eastern sources, creating a pastiche that could only belong to British or American architecture of the late nineteenth century. Second, perhaps, to the striking “jeweled” glass in the conservatory doors were the ornate built-in wood features that lined the north wall of the dining room. A mahogany built-in sideboard, which measured 7’4” x 8’ 6” x 2’6,” was situated at the center of the north wall and featured a “carved cloister gallery; carved Corinthian pillars on front, top and base; bevel glass panel cabinet doors; 3 lower cabinet doors containing 3 iron safes; chiseled brass book hinges and escutcheons; mirrored back center.”¹⁸¹ Each niche of the arched gallery that ran along the upper register of the mahogany wall paneling was filled with a ceramic item. Much of this collection featured Japanese ceramics, but some pieces were also French, German, and Italian.¹⁸² While many of these items were functional, other items, such as a large and fashionable collection of blue and white porcelain, were present solely for decorative effect. The dark mahogany of the panels was also used as the trim of the conservatory doors, but the

¹⁸⁰ The photograph, Z24.1266VF, is available on-line as part of Mellon-Funded web-site created by the Maryland Historical Society “Collections Cross-Section: Subject List of Images Selected from the Maryland Historical Society Library.” To view the image in question, along with three other photographs of the Evergreen Dining room and conservatory (all discussed above: Z24.1263VF, Z24.1264VF, Z24.1265VF) see: <http://www.mdhs.org/library/Z24BaltHouses.html> [Last visited Oct. 12, 2009].

¹⁸¹ 1916 Inventory, 23.

¹⁸² All were itemized in the 1916 Inventory, 134-36.

floor was laid with oak parquet. The hearth, built diagonally into the northwest corner of the room, had a mahogany mantel and a front of glazed ceramic tile, which was partially concealed behind an ornate French bronze screen and andirons. Above the wood paneling was a frieze of several feet in height, which consisted of plaster painted with an organic motif of leaves and flowers. This painted frieze panel was probably finished in vibrant colors, perhaps with a mixture of golds, reds, and white. Although the ceiling appears to have been paneled with complex geometric ornamentation, the inventory clarifies that this effect was also achieved with tinted ornamental plasterwork, though the cornice running along the top of the walls was likely of mahogany.¹⁸³ In order to support both the entertaining and the service functions of the room, tapestries were hung in doorways (see fig. 14). This allowed for the fluid movement between social spaces such as parlor and dining room, which could still be “closed off” from one another by pulling the curtains closed. In addition, a mahogany screen, six feet in height, with carved wood panels on the top and embossed, gilt leather below, was positioned in front of the door to the hall and Butler’s Pantry, further distancing the formal dining area from the service spaces beyond the door, and allowing servants to discretely access the counter space of the sideboard without being seen by dining family and guests.¹⁸⁴

A mere two months after completing the dining room addition, T. Harrison Garrett took estimates for the next phase of alterations to the house, which included a complete transformation of the main entrance hall (101) and alterations to the main staircase. Given the fact that the Garretts received these estimates so quickly after completing the work on the dining room, it is likely that they had initiated conversations about the changes while the earlier work was in process, and may even have turned to some of the same designers and contractors for the work. In early September 1884, Philip Hiss of P. Hanson Hiss and Company submitted an estimate to T. Harrison Garrett for the interior renovation and decoration of the main hall [Appendix 7]. These changes did not require structural alterations and may, therefore, have been handled entirely by the interior design firm without the assistance of an architect. Alternately, it is possible that J.A. & W.T. Wilson may have played some role in the design process. Herter Brothers, who were contracted at this time to make an elaborate table for the Evergreen dining room, were also involved in the design of the hall. Having received the design scheme and estimate from P. Hanson Hiss and Company, the Garretts may have written to Herter Brothers inquiring into their ability to furnish the décor called for in the plan. The firm replied, “should you decide to have the hall decorations done, they could be finished entirely by the 1st of November, except for the tapestry which will take eight weeks to make.”¹⁸⁵

¹⁸³ Ibid., 25.

¹⁸⁴ Ibid., 131.

¹⁸⁵ Letter of September 12, 1884, from Norton at Herter Brothers to Alice Whitridge Garrett, EHF, Box THG Interior and Garden Renovations 1880s.

P. Hanson Hiss and Company were charged with the task of transforming the primary circulation corridor of the house into a social reception area, which would give a central hearth to the house and create a space where visitors and family could gather prior to formal events in the parlor or dining room. In order to create a more welcoming space, P. Hanson suggested that the front part of the hall, which would serve as a reception and gathering area be divided from the back hall (101, 117) which was primarily a circulation corridor providing access to the service area to the north and the dining room to the south. They further suggested the addition of a fireplace in the hallway immediately in front of the division between front and back halls and the creation of a seating area across from the fireplace. They settled on a decorating scheme that fused medieval European elements, such as carved decorative pilasters, with Asian elements, like semicircular screens inserted into the upper third of each doorway in the hall. They also developed a unifying aesthetic for the treatment for the space which included the addition of oak cornice and moldings throughout the hall. In addition to these features, the firm proposed that a central column be built in the arch framing the main staircase, which would connect to the latticed screen inserted in the lunette of the arch. It is uncertain if this feature of the design was implemented since the stairs were altered in the 1890s and no photographs document their appearance prior to these renovations. However, the scarring in the mosaic floor, which was installed during P. Hanson Hiss's renovation of the hall, records the footprint of the original staircase, and seems to counter the idea that a column was ever installed within the arch. If a column was positioned at the corner it would have been slender, rather than monumental, and slightly off center.

Although only vaguely alluded to in their letter, P. Hanson Hiss and Company may also have assisted in the design and decoration of the skylight above the stairwell at Evergreen, since they noted that the "stucco work about the skylight will be decorated so as to appear well from the lower Hall."¹⁸⁶ Since no letters document the alterations made to the third floor of the house, including the removal of the Italianate cupola and the addition of the two skylights, this reference may provide the only evidence for a chronology of these alterations. During this period four chimneys were added to the house, an alteration that would fit well with P. Hanson Hiss's proposal to add a hearth in the downstairs hall. Thus, it is reasonable to suspect that the cupola was removed and the skylights added around 1884. Because these changes would have been extensive and required an expertise beyond the interior design capacity of P. Hanson Hiss and Company, it is likely that an architect was involved with the work, presumably either J.A. & W.T. Wilson or Charles L. Carson, and an attribution to Charles L. Carson seems more likely.¹⁸⁷ T. Harrison Garrett may well have decided that the renovation of the third floor space was

¹⁸⁶ Letter of September 6, 1884, from P. Hanson Hiss to THG, EHF, Box THG Interior and Garden Renovations 1880s.

¹⁸⁷ The first surviving letter from Carson to THG dates from 1885. Its tone suggests an ongoing correspondence, which would support the idea that Carson might have begun working at Evergreen before 1885. Also, several of the elements of the ornament in the skylight are similar to those used in the renovation of the upstairs hallway, which is known to have been renovated by Carson to accommodate THG's library.

necessary both to accommodate the size of his family, since later accounts suggest that the three sons had rooms on the third floor during this period, and also to provide a display space for some of the print collection he had purchased from James Claghorn.¹⁸⁸ The similarity between the main skylight and other ornamented ceilings with skylights from contemporary galleries—such as those of the A. T. Stewart Residence, in New York City, designed by John Kellum in 1869 and the dining room/art gallery designed by George B. Post for the Cornelius Vanderbilt II mansion in New York City—suggest that T. Harrison Garrett may have intended this space as a gallery until such a time as he could finance the construction of a larger gallery space.¹⁸⁹

In a second letter, P. Hanson Hiss and Company further described details of their design for the first-floor hall, and mailed samples of wall and ceiling coverings to T. Harrison Garrett.¹⁹⁰ Clearly responding to inquiries that T. Harrison Garrett had made, the firm elaborated on specific points (such as the width of the hearth and the materials that would be used in its construction) and offered alternatives in keeping with his requests. Perhaps most indicative of the firm's acknowledgement of the Garretts' suggestions was their enclosure of "an alternate ceiling design, which is heavier than we propose using, and also more expensive, though we think not more effective."¹⁹¹ While acceding to their clients' wishes, the firm not-so-subtly pushed for its own aesthetic agenda. Certain features of the plan differed from what appears to have been built—the "Rose Pink" marble bench, for example, was substituted for a bench with a wood seat. The bench had ornately carved pilasters, and the rose pink marble was used for the base.¹⁹²

¹⁸⁸ One of the reasons that has been cited for the construction of the porte-cochere addition, including the Den, elevator, and bedroom suites, was an injury that prevented John Work Garrett from climbing the stairs to his room. If this story is accurate, then it would be reasonable to conclude that the third floor was renovated by the Garretts prior to the construction of the porte-cochere wing, beginning in 1885. However the blocked door on the third floor suggests the changes to the Den came after the porte-cochere, if only slightly.

¹⁸⁹ These examples of house-galleries were published, along with several others, in George Sheldon's 1883-84 *Artistic Houses*; T. Harrison Garrett owned one of the sets. It is tempting, therefore, to speculate further that this book may have helped THG and AG to achieve the particularly sophisticated look of their spaces, since it would have helped them to familiarize local designers and architects with the design trends of New York City and Newport, Rhode Island.

¹⁹⁰ Letter of September 17, 1884, from P. Hanson Hiss to THG, EHF, Box THG Interior and Garden Renovations 1880s.

¹⁹¹ *Ibid.*

¹⁹² These features were maintained in the revisions to the hall carried out by Laurence Hall Fowler and Alice Warder Garrett. However, it is possible that the designs on the pilasters were replaced with motifs more reflective of her interests. The current pilasters feature a palette and a theater mask, clearly illustrating a motif about the arts that would have been more of interest to

Certain features of the design also responded to the constraints of the space and utilized new techniques as solutions to these challenges. In order to construct a hearth in the hallway, P. Hanson Hiss had to use a shallow design, which created a flue that was sixteen inches in depth. They reassured their clients that these copper flues had been “thoroughly tested by an expert” and that there would be “no difficulty in securing a good draught, and absolute safety from fire.”¹⁹³

Two photographs, which likely date from 1888, document the hall as it was completed.¹⁹⁴ While not every feature of the room is visible, these photographs confirm that the changes were carried out largely as proposed by Hiss, and therefore that the firm’s proposal was likely accepted. Unlike the dining room addition and many other features of the 1880s house, several of the P. Hanson Hiss and Company alterations to the hallway are still visible. The first photograph shows the central vista down the hall that a visitor to Evergreen would have encountered upon entering the front door (see fig. 3). The space would have presented a wide variety of colors and textures, perhaps culminating, as this photograph suggests, in brilliant light shining through the jeweled-glass rear doors of the house, suggestive of the tantalizing visual mosaic of the garden beyond. Every inch of the room was ornamented, from the ceiling, which P. Hanson Hiss suggested would offer a “golden olive hue, the design to be worked out in antique blue and gold bronzes,” to the floor, which featured an Italian marble mosaic designed by Herter Brothers and presenting vaguely Renaissance or Medici-inspired motifs. As P. Hanson Hiss had suggested, the addition of a screen and columns in front of the rear passageway shortened the space and it also framed the glass doors beyond. Curtains were installed in order to allow for the possibility of shutting off the hall during such times as privacy or greater intimacy was required. The interior décor of the space reflected the eclecticism of its design, but was all arranged to suggest exoticism and underline the cosmopolitan stature of the occupants of the house. Potted palm trees were

Alice Warder than to T. Harrison Garrett and Alice Whitridge, who were more likely to opt for generalized organic, animal, and geometric motifs, as seen throughout the house in unaltered elements from the 1880s and 1890s.

¹⁹³ Letter of September 17, 1884, from P. Hanson Hiss to THG, EHF, Box THG Interior and Garden Renovations 1880s.

¹⁹⁴ No date is written on the photographs and the photographer’s signature is, unfortunately, illegible. However, in their study of Evergreen (for the 1986 HSR), Diana S. Waite and Lynn A. Beebe, give the photographs this date, and may have received the information from Elizabeth Baer, longtime Evergreen librarian, who knew a great deal about the house and its history from having worked directly for JWG and AWG. The assignation of the 1888 date makes sense because, given THG’s death in that year, and the fact that the family closed the house for approximately seven years after his death, it is likely that photographs would have been taken both to document the appearance of the house and for their sentimental value. Also useful in identifying changes between the proposed and completed hall renovation are the final bills submitted to THG by P. Hanson Hiss and Company, which are at EHF, Box THG Interior and Garden Renovations.

juxtaposed with Turkish carpets, a tiger skin rug, and choice pieces of blue and white porcelain. Collected foreign art pieces, such as the blue and white porcelain, were juxtaposed with art and craft items from the United States, like the statue of a Native American that was placed near the entrance. A large lantern chandelier, decorated with garlands and nude female figures, was a centerpiece of the vestibule and an additional ornate wall sconce was hung above a sideboard at the entrance.

By 1883, when P. Hanson Hiss and Company were renovating the hallway at Evergreen, T. Harrison Garrett had hired John W. M. Lee to organize his library and collections. Initially, Lee worked for Garrett only part-time, and maintained a full-time position at the Mercantile Library in Baltimore. By 1887, he seems to have been managing T. Harrison Garrett's library and collections full-time. Little is known about Lee's life, but he worked for Alice Whitridge Garrett after T. Harrison Garrett's 1888 death, managing the house in her absence and also travelling to Princeton to select a property that she and her sons could rent. Lee's correspondence with T. Harrison Garrett between 1883 and 1888 is particularly useful, because it offers insight into some of the concerns that were foremost in T. Harrison Garrett's mind with regard to adding to his collection, storing it, and displaying it. In 1883, for example, Lee was busy with arranging T. Harrison Garrett's library. In assessing the available space and resources, Lee informed Garrett:

I suppose it hardly necessary to tell you that you need more room for the folio books—Gould's books I had taken out but I find no crevice to put them in —If you had a duplicate of the case in the parlor and one of those Standing Cases (with trays) like McCoys all the books now out might be shelved—but what are you going to do for the future—you'll either have to take some off the shelves or stop or build.¹⁹⁵

As T. Harrison Garrett's commitment to his collection increased, so did his concerns about housing it. In 1885, he contemplated the construction of a large and elaborate gallery for his print collection, and Lee would be his primary advisor throughout the process.

While the renovations to the main block of the house were being completed, T. Harrison Garrett began negotiations with the architect Charles L. Carson for the construction of an extensive addition, which would add a wing to the east side of the house, running parallel to the main body of the building. In selecting Charles L. Carson for the design of the new wing at Evergreen, T. Harrison Garrett turned to one of the most promising and prominent Baltimore architects of his day. Unlike John Appleton Wilson, who had a degree in architecture from MIT, Charles L. Carson came to the profession through more local routes. His father, David Carson, was a prominent Baltimore builder, and Carson surely learned a great deal about the building trades through him, before attending the Maryland Institute, and then joining the practice of the local

¹⁹⁵ Letter of July 16, 1883, from J. W. M. Lee to THG, EHF, Box THG Collection.

architect Thomas Dixon as a junior partner.¹⁹⁶ In 1879, Carson embarked on a prolific independent practice, which by 1885 had already included the design and construction of numerous public and private buildings including the main Enoch Pratt Free Library, several iron front warehouse buildings, several projects on the Johns Hopkins University campus (then in Baltimore City), and a number of suburban houses. Since T. Harrison Garrett was interested in creating a space that would accommodate his collections (and, indeed, asked Carson to make plans for an “Art Annex” in 1885) and also wanted to include a den in his new wing, it makes sense that he selected Carson instead of Wilson & Wilson (who primarily designed domestic structures) to complete this work. Although no documents specifically discuss his work on the space, the Den (217) at Evergreen seems to particularly reflect Carson’s skills, or his experience rather, with iron and glass for the construction of a mezzanine library. Carson built primarily in the Romanesque Revival style, but included an eclectic range of architectural details, as in his Enoch Pratt Library on Mulberry street, which historian Mary Ellen Hayward described as showing “an amazingly free and creative use of decorative forms derived from classical, Renaissance, Venetian, and Romanesque sources.”¹⁹⁷ This eclectic aesthetic fit well with the alterations that T. Harrison Garrett and Alice Whitridge Garrett had already carried out at their house, and hiring Carson to work at Evergreen would allow them to perpetuate the creation of a particular aesthetic vision while also employing the premiere local expert in library design.

As in the work of the previous two years, this addition seems to have been designed in stages, and to have been changed during the process of construction to respond to the family’s developing needs and concerns. By May 1885, a plan was in place for the construction of the wing, which would encompass a “bowling Alley, Gymnasium, etc.,” and William and James Ferguson of William Ferguson and Brothers, Carpenters, were contracted to construct the addition according to Charles L. Carson’s plans.¹⁹⁸ J. I. Rheim, who was involved in the construction of the greenhouses at Evergreen, seems to have consulted on concerns related to heating and water systems throughout the design and construction process of 1885 and 1886, including his design for a water tank and tower above the new second and third floor bathrooms,

¹⁹⁶ For these and other biographical details about Charles L. Carson see, “Charles L. Carson,” prepared by Peter E. Kurtze for the Baltimore Architecture Foundation.

¹⁹⁷ Hayward and Shivers, eds., *The Architecture of Baltimore*, 205.

¹⁹⁸ “Articles of Agreement, THG and Wm. Ferguson and Jas. I. Ferguson, Wm. Ferguson & Brothers, 18 May 1885,” cited in HSR, Chapter II, note 21. N.B.: The contract and correspondence related to this construction was cited by Lynn A. Beebe in her history of Evergreen house for the 1986 HSR as being in the collection of the EHF. Unfortunately, I was unable to locate the correspondence with J. I. Rheim, William Ferguson and Brothers, and much of the Charles L. Carson correspondence cited by Beebe. Thus, all reference to these documents will use the HSR as a citation source.

which seems not have been used (although a simpler tower was built to cover the cisterns).¹⁹⁹ They began the work at the north end then took a year to gradually build the addition toward the main house. It is possible that they began the addition to the north because a support building (perhaps the carpenter's shop referenced by Garrett) already stood in this location and could simply be altered and expanded to reflect its new purpose as a gymnasium and bowling alley. The carpenter's shop on the ground floor was likely in use throughout the construction process. The hypothesis that a pre-existing building was altered as the core of the Gymnasium is supported visually by the fact that the building maintains the appearance of a free-standing outbuilding rather than being visually integrated with the rest of the house. Only the constraints of a pre-existing structure fully explain why Carson would choose to adopt such a different architectural vocabulary for one element of a larger architectural project. Further, in a letter to T. Harrison Garrett describing the progress of construction, William Ortwine, Carson's superintendent, commented that "the gymnasium...part of the building is topd [sic] out and the rafters are being put on. The work is going on very nicely, and I think going to make a very handsome improvement," a discussion that suggests the roof and rafters of an older structure may have been reworked in order to form the exposed beams and open space of the Gymnasium.²⁰⁰

As the plans and work on the new addition were progressing, the increasing influx of books and objects into Garretts' collection made it even more evident that something had to be done at Evergreen to address the needs of that collection. In January 1885, Lee was tasked with moving many of the books that Garrett kept in storage at the Robert Garrett and Sons office to Evergreen, an endeavor that made the shortness of space even more readily apparent. Lee explained his plans for the work in the following terms: "I shall go to Evergreen two or three times a week and get the books which are not on the catalogue entered up—I have already removed the large folios from your room and the Library and placed them temporarily on the tops of the print cabinets. On Monday the books from the office will be sent out and arranged. I suppose there is no room on the 3rd floor that could be used even temporarily for the storage of the novels and several hundred other books that will have to come off the shelves." This extreme over-flow of books and objects could not continue, and within six months Garrett and Lee began to consider how to address the space issues. Garrett arrived at the logical conclusion that purpose-built gallery space was needed. Lee was then charged with contemplating the nature of such a gallery space and so

¹⁹⁹ Rheim evaluated Charles Carson's original proposal for THG in a letter of February 7, 1885, and also seems to have acted as a mediator between the two parties in the first phases of construction, as witnessed by the remark to THG in the same letter that, "Mr. Carson at that time needed to know whether Garrett wanted any alterations before he proceeded to 'duplicate the drawings... so that he will have ample time to make the Detail Drawings for the various work, marble work especially connected with the buildg [sic], which will require about three weeks to get ready, so there will be no delay when the Season opens, and operations commence...'," HSR, Chapter II.

²⁰⁰ Quoted in HSR, letter of July 29, 1885, from William Ortwine to THG.

he turned to local experts on the topic in June 1885. Charles Carson was asked to prepare drawings for a gallery; on June 15, Lee visited Carson's office to look at the first set of these plans. He evaluated Carson's plans for T. Harrison Garrett:

I stopped in at Carson's this morning and looked over his ground plan—I explained to him what the collection was and of its arrangement—the probable space it would take up and the need of space for the folio and art works—

It did not strike me as large enough—particularly in the width and if the width is increased it would, to be proportionate, have to be longer, if the cabinets for the prints are but 2 ½ feet deep (and some of them will have to be more) it will take off 5 ft—leaving 25 ft on the present plan—if the centre of the room is to be utilized for glass cabinets a rather narrow passageway only will be left.²⁰¹

Apparently Lee also approached Philip Hiss for ideas about the gallery, and in a lengthy letter of June 15 [**Appendix 9**] he sent T. Harrison Garrett drawings of a concept for the gallery prepared by Hiss. Lee also explained the process by which he was gathering information about private print galleries:

Some time ago in looking over Hiss' books of designs and sketches in quest of any and everything on galleries and print rooms, I asked young Philip Hiss, whom I know very well, if he would not do me the favor to give me some sketches of interiors and exteriors of a building adapted to the purpose. This morning he handed me those—which I have sent you. (...) I have asked [Mr. Koehler] to give me the benefit of whatever information he may have on the subject of print rooms and to bring with him any plans he may have that might be of service in the matter. Mr. Wanderlich tells me that the best informed gentleman he knows on the subject is Mr. Russell Sturgis who has planned and has himself a gallery for the purpose. I do not know him and will not write him as he is a professional and would naturally look for a fee. W[alters?] showed me his arrangement for keeping prints in portfolios, which he copied from the Dresden print room—I made a note of the scheme and when you are ready will explain it.²⁰²

The drawings that Philip Hiss prepared for Lee have not been located, but Lee's further description of the drawings indicates that the gallery under consideration would be open to the public, contain a large space for the display of prints (perhaps using sliding frames "something like" those in the James Claghorn gallery in Philadelphia to display many of the prints). The location on the Evergreen property was already determined as well and the gallery was evidently

²⁰¹ Letter of June 12, 1885, from John W. Lee to THG, EHF Box General Garrett Correspondence.

²⁰² Letter of June 15, 1885, from John W. Lee to THG, EHF, Box General Garrett Correspondence.

intended to be located somewhere to the south of the mansion, with a “connecting gallery” linking the house and the public space. Finally, some attention was being given to the shift that the new space would cause in the relationship between the mansion and the landscape. Lee informed Garrett that in Hiss’s designs, “A bay on the west end would give a good view of the lawn and also of the park on the south, which is, or would be, entirely cut off from the house.”²⁰³

T. Harrison Garrett must have felt that the gallery should be designed by Carson instead of Hiss, for while no further mention is made of the plans by Hiss, Garrett, Lee, and Carson corresponded for several months about the design of the gallery. The space that Carson proposed would, like Hiss’s proposal, be constructed on the Evergreen property south of the mansion house, and would counterbalance the additions then underway to the north. Carson proposed a “fire proof” building, freestanding from the house, but with a “passageway” to connect it to the main house. Garrett then asked Lee to evaluate Carson’s plans and to work with the architect to create changes in accordance with their needs. Lee consulted the curators of other private collections and also considered the practical concerns of his profession, thereby requesting that Carson eliminate pilasters and niches in order to leave solid wall space that would allow for the display of several hundred prints at one time. He also considered aesthetic changes to the building, such as eliminating unnecessary visual complexities (such as a bridge and promenade to the south of the building), and advised Carson of T. Harrison Garrett’s particular concern that the exterior appearance of his gallery conform to the appearance of the house [**Appendix 8**].²⁰⁴ In pursuit of the best gallery and library possible, T. Harrison Garrett sent Lee to New York and Boston to tour comparable structures. In New York, Lee was cautioned against moving the process forward too quickly and also had difficulty gaining access to private collections because the city’s elite residents were all away for the summer. As Lee explained to Garrett:

I have endeavored to get access to the galleries here but find it impossible—the owners are away and their houses closed—with the terrific hot weather of the past few days going around the city is a dangerous undertaking—I have however seen some of the people who can give advice—but they one and all advise a delay until a sight of the various buildings can be obtained—one gentleman, Dr. Ed. H. Moore of the Lenox Library, advises great caution in the premises—he has had some experience in the building of the Lenox Gallery and Library. [...] I have as yet gained but little of practical utility in the matter of buildings for reasons I have stated—but as to the care of the collection I have some good ideas and am promised help from several quarters when we need it.²⁰⁵

²⁰³ Ibid.

²⁰⁴ Letter of July 6, 1885, from John W. M. Lee to THG, EHF Box THG Collection.

²⁰⁵ Letter of July 21, 1885, from John W. M. Lee to THG, EHF Box THG Collection.

In Boston, Lee found a more hospitable climate, but few viable structural comparisons. He reported to T. Harrison Garrett:

I reached Boston at 8 this morning and have been going steadily all day to see various persons I thought might be able to help [...] the only Public Galleries are those of the Museum of Fine Arts and the Athenaeum. I have made some memoranda of both places but think very little will suit the purpose you have in view [...] I cannot see anything, however, in the construction of the Galleries that will be of use—for the light has been sacrificed for outside architectural effect—both Genl Loring to whom I had a letter from Edward Tiffany of the Boston Public Library and his assistant Mr. Greenleaf put their time at my disposal and were assiduous in their effort to show everything I wanted.²⁰⁶

Despite this less-than-encouraging tour of comparable collections, Lee and Garrett pushed forward, and in early August received a new set of plans from Carson reflecting the architect's response to their initial criticism. Lee also received more encouraging local support and advice from William T. Walters, perhaps Baltimore's premiere art collector. Lee reported on the progress to T. Harrison Garrett:

Mr. Carson handed me his revised plans yesterday and I send them by Express today—they seem to meet the requirements of the case better than the former—though even now slight changes may be made with advantage—the idea of utilizing the lower floor for the Library I trust may meet your views—it will permanently settle the question of space for books and their proper arrangement—and there will be ample space for the whole collection of prints in portfolios besides giving room for any storage and a good work room.

Mr Walters told me some time ago that if the plans of his gallery would be of service to you they could be had through Mr. Marshall—who was his superintendent of construction. I told him I would call your attention to the matter.²⁰⁷

Two days later, Carson had completed another set of plans for the art gallery, which Lee forwarded to Garrett with the comment, "When you send the drawings will you note down whatever changes you wish. The plans give no very clear idea of the character of the work around the fireplace and vestibule."²⁰⁸ Unfortunately, T. Harrison Garrett's comments on the drawings, and the drawings themselves, have not been located, so it is not possible to know exactly how the plans were taking shape. The drawings were then sent on to Ferguson Brothers for an estimate. While waiting for the estimates to come in, Lee continued his task of arranging

²⁰⁶ Letter of July 14, 1885, from Lee to THG, EHF, Box General Garrett Correspondence.

²⁰⁷ Letter of August 6, 1885, from Lee to THG, EHF Box THG Collection.

²⁰⁸ Letter of August 8, 1885, from Lee to THG, EHF Box THG Collection.

T. Harrison Garrett's books at Evergreen, filling the "library proper" (probably the new shelving units in the second floor hall) with about 6500 volumes, and spilling over into book cases in the parlor.²⁰⁹ Unfortunately, Ferguson's estimate for the building came to \$42,500.00 a sum that exceeded T. Harrison Garrett's expectations and the project was, therefore, "put off until next season."²¹⁰ Elements of Ferguson's estimate, however, provide some idea of what Carson, Lee, and Garrett were planning. The art annex would have been a brick building, with interior tile and marble work. Much of the expense of the structure would have been the wrought iron floor beams, roof framing, and skylight, which were grouped with copper cornices, roofing and downspouts for an estimated expense of \$9800.00.²¹¹

Design work on the addition progressed over the summer, while T. Harrison Garrett and his family were at their summer camp in Deer Park, Maryland, and Charles L. Carson was on vacation in Bar Harbor through the month of August. In addition to corresponding with Lee about the plans for the Art Gallery, T. Harrison Garrett also arranged for the installation of gymnasium equipment in late August 1885, indicating that Ferguson Brothers must have largely finished their work in that space.²¹² When he returned to Baltimore in mid-September, Carson made an inspection of the progress and reported to T. Harrison Garrett that he had "no fault to find, except as to progress, it was not so far advanced as I had expected and urged Mr. Ferguson to push it vigorously."²¹³ As the extant correspondence demonstrates, many of the plans for the addition were still under negotiation, despite the fact that construction was well underway. The correspondence among T. Harrison Garrett, J. I. Rheim, and Charles Carson with regard to a

²⁰⁹ It is a bit uncertain what space Lee referred to as the "library proper," however, it is possible that the "print room" and the "library" were at this time the two rooms on the first floor north of the hall (which became, respectively, the Reception Room (102) and the Breakfast Room (104), in following years). Since the original description of the house constructed for Stephen Broadbent explicitly referred to a library, it is possible that it was located in the breakfast room space and that the original dining room for the house was located in part of what became the parlor during J. A. & W. T. Wilson's renovations at Evergreen.

²¹⁰ Letter of September 19, 1885, from Charles L. Carson to THG, EHF, Box THG Interior and Garden Improvements.

²¹¹ William Ferguson and Brothers, Carpenters and Builders, "Approximate estimate for the proposed Art Gallery for T. Harrison Garrett Esq.," August 19, 1885, EHF, Box THG Interior and Garden Improvements.

²¹² See letters of D. A. Sargent to Dr. T. Barton Bruce, August 8, 1885, and D. A. Sargent to THG, August 20, 1885, both cited in HSR, Chapter II, note 46.

²¹³ Letter of September 9, 1885, from Charles L. Carson to THG, EHF, Box THG Interior and Garden Improvements.

water tank and tower that would supply the second and third floor bathrooms, which were then in the initial planning stages, demonstrates that even necessary aspects of the functionality of the addition had not been resolved in the initial designs.²¹⁴ The decision to create the two-story Den (217) (that would serve as a library and school room for the Garrett children) may have come about in September 1885 as a temporary replacement for the art gallery/library plans that were abandoned in the same month. All earlier correspondence had failed to refer to such a space, but by the end of September 1885, Carson mentioned a “school room” on the second floor, within a section of the original east wing of the house, and in 1886 a ground floor room (the dining room prior to Wilson & Wilson’s addition (room 104)) was being transformed into the “Breakfast Room” by P. Hanson Hiss and Company.²¹⁵

As decisions shifted from questions of exterior massing and construction contracts to concerns of interior spaces and servants’ areas, Alice Whitridge Garrett assumed a more important decision making role. Although Carson continued to direct his letters to T. Harrison Garrett, they began to include particular messages for Mrs. Garrett. At the end of September 1885, Carson initiated the discussion of interior finishing for the Butler’s Pantry and the two bathrooms above it, though no contracts were drawn for the work until the following December. Carson’s explanation of the nature of the work to be completed is useful both for his description of the initial plans for the spaces and his expectations about contracts and responsibilities for the design and completion of the spaces:

The interior of pantry and Bathrooms in line over same are not included in any contract & are to be newly tiled, fitted up and finished with additional shelving &c complete. The Bathroom finish was intended to be of tiles 6 ft. high from floor & paneled or lined with hardwood from top of tiles to, & including the ceilings there will be no woodwork in connection with any fixtures in B(ath) R(oom) except the W. C. sink. ... I have all dimensions of the present pantry & Bathroom over & will submit plans for finishing same in a few days. The tiling for those rooms should be selected with care & be of simple coloring without figures for Pantry & for B(ath) R(oom) plain screens with figured boarders top & bottoms. All wall tiles glazed & floor tiles of small unglazed patterns. I will aid Mrs. Garrett in the selection of these tiles, if she so desires.²¹⁶

²¹⁴ See letters of September 25, 1885, from J. I. Rheim to THG and September 28, 1885, from Carson to THG, both cited in HSR, Chapter II.

²¹⁵ Letter of September 28, 1885, Carson to THG, cited in HSR, Chapter II, and note 43. It is evident that the school room Carson was discussing was located in the original east wing of the house, because the architect was inquiring whether Alice Whitridge wanted a window in the space turned into a door, or retained “at the present” as a window. If indeed this reference alludes to the current Den space, the window in question would have been the opening which later became the door into the elevator.

²¹⁶ Letter of September 28, 1885, from Carson to THG, as quoted in HSR, Chapter II, note 54.

The interior design of the Butler's Pantry (105) and the third-floor bathroom (308) both progressed as stipulated by Carson, though contracts were not drawn up for several months. Work on the house may largely have been suspended during the Garrett's return to Baltimore in the fall. In January, however, T. Harrison Garrett and his family left for Florida having negotiated several work contracts to be completed before their return in April. In early January 1886, William Ferguson and Brothers presented an estimate to Alice Whitridge Garrett for finishing the interior of the Butler's Pantry. The estimate, which the Garretts accepted, totaled \$2347.60 and included installing an Italian Marble sink, laying the tile-work on the walls of the room and completing all woodwork, glass, and iron work.²¹⁷ The floor, which was covered in a mosaic made of random-work marble pieces, cut into one inch segments, was supplied by Herter Brothers, who had previously installed the hall flooring and were also currently working with Carson on the interior decoration of the second-floor bathroom (206). Carson negotiated the arrangements for the floor with Herter Brothers and as a sign of good will, the firm pushed the order through quickly, laying the entire floor out on paper in the New York office, and shipping it to Evergreen for installation, for a total cost of \$200.00.²¹⁸ Charles Carson arranged for the Philadelphia company Sharpless and Watts to import the tile directly from England.²¹⁹ Carson made the final decisions about which tiles would be used in the Butler's Pantry, and presumably in the third-floor bathroom as well, though some friction arose because the architect had not finalized these decisions with T. Harrison Garrett before the latter's departure for Florida. In a letter to Carson of February 8, 1886, T. Harrison Garrett commented:

My understanding with you in regard to pantry tiles etc. was that before leaving home you should submit to me samples of marble base, wall, & frieze, but although I asked Mr. Doyle more than once to speak to you about this I was obliged to leave without seeing any samples but that of an ordinary cream tile such as is in one of servant's back room. If I am not mistaken I told Mr. Doyle when it was too late for me to hear from you that I would have to leave the whole

²¹⁷ Wm. Ferguson & Bro. Estimate, January 2, 1886, EHF, Box THG Interior and Garden Renovations. Ferguson & Bro. billed the Garretts for the work on July 23, 1886.

²¹⁸ The representative of Herter Brothers, who was then negotiating with Carson over details of the bathroom mosaic and its cost, commented that in preparing the Butler's Pantry mosaic, "The Pantry mosaic will be shipped tomorrow all on paper, but doing which I have utilized the full force of men here and saved 2/3 of the time that would have been required at the building" letter of March 16, 1886, from Herter Brothers to Carson, EHF, Box THG Interior and Garden Renovations.

²¹⁹ See HSR, Chapter II, note 60. Moreover, tiles have popped off the walls in the kitchen, and upon examination, "Minton" is stamped on the reverse.

matter to your judgment which I trust will prove satisfactory. This work must be completed by April 1st.²²⁰

The extant records do not discuss in any detail the kitchen, servants' dining room (109) (which was added during this renovation), or basement spaces and T. Harrison Garrett's reference to the sample of cream tile that he had seen for the servants' quarters offers one of the only allusions to the work that was progressing in the service section of the house. Until this addition to Evergreen, it is possible that most or all of the servants who worked on the property lived in the farm houses located at other points on the estate. With spaces such as the servants' dining room, it is possible that a residential model of service was being instituted. It may have been during, or soon after, these additions that T. Harrison Garrett and Alice Whitridge Garrett planned for the west service wing to the house, creating a U-shaped courtyard on the north side of the mansion house, with the porte-cochere acting as its visual focal point. However, the earliest known drawings (sheets 1900-1, 1900-2, 1900-3e) show both the servants' rooms and the Aspinwall north entrance, suggesting that the first phase of the wing containing rooms for servants was not built until after 1895 (see fig. 8).

T. Harrison Garrett's comment about the servants' room tile is of particular interest because it reflects the distinction of the Butler's Pantry (105) as a transitional area of the house between family space and service quarters. Although the tile that was selected for the Butler's Pantry was a cream color, there was an implicit distinction to T. Harrison Garrett between this cream tile and the color and type of tile that would be used in a service section of the house. As a display area for the family's china and a space in which T. Harrison and Alice Whitridge would interact with their service staff, the Butler's Pantry offered a crucial space of contact between family and servants, and thus it received a more expensive level of décor and attention than most of the other service areas. Similarly, the materials used in the kitchen speak to its integral place in the service of the household. The Minton tile selected for the space, for example, was of comparable cost and finish to that chosen for the Butler's Pantry.

Several updates from Lee to T. Harrison Garrett document the progress of the work at Evergreen during the spring of 1886 and underline the fact that multiple elements of the renovations were being carried out contemporaneously, many of which may have received no written discussion and therefore not included in the correspondence. In February, P. Hanson Hiss began the installation of shelving, perhaps in the second-floor hallway, to accommodate some of T. Harrison Garrett's library, as Lee reported to Garrett, "Hiss making good progress with the cases—one already put together looks very well—but I do not think the shelves on the top will be satisfactory to you."²²¹ In the same letter, he discussed the ongoing decision process about the equipment to be installed in the gymnasium (T1):

²²⁰ Letter of February 8, 1886, from THG to Carson, EHF, Box THG Interior and Garden Renovations 1880s.

²²¹ Letter of February 17, 1886, from John W. Lee to THG, EHF, Box General Garrett Correspondence.

Dr. Hartwell has ordered for the Gymnasium the following apparatus: 1 Horizontal Bar, 1 Parallel bar, 1 Rope, 3 Mattresses, 1 Pair Flying rings, 4 Pairs Chestweights. These I think he can find in Sargent's Stock and can get Mr. Ferguson (who fitted up the Johns Hopkins Gymnasium to place in position).

Dr. H suggests several side apparatus [sic] and among them a rowing machine, but before ordering I suggested some word from you, whether he had better not see the Pneumatic Rowing Machine to know whether it is best and whether it does the work claimed for it—this will necessitate his going to Columbia College where there are other new apparatus [sic] he would like to examine—if you are willing he can see these and be ready to make a full account upon your return—just now he has leisure and later on he may be so engaged he cannot make the trip.²²²

This discussion of the process involved in making a decision about the exercise equipment that they would use signals the thorough manner in which T. Harrison Garrett thought through each decision about the house. Likewise, the fact that Hartwell and Lee were considering equipment that was then in use at the premiere regional institutions signals the family's desire to have the best equipment available. These same concerns certainly also motivated their decisions about the architecture and interior decoration of their house.

In early March, Lee reported that progress was underway in the installation of the gymnasium exercise equipment and also of book and print display cases, "Dr. H reports progress in the apparatus ... all the cases ... are very handsome and I trust will meet your approval—the shelves for the long case-(on the eastside room) will look well—but the others I fear will not do—they may however look better when finished, set up and full of books."²²³ Lee's discussion is not specific, but may refer to the installation of the shelving along the second-floor hall. Alternatively, the discussion of shelving on the east side of the room suggests that Lee was referring to a different library location. Most likely is the possibility that this discussion was about the installation of folio and quarto shelving on the east wall of the Den on the second floor. T. Harrison Garrett received biweekly reports from Lee, and that of March 18 offered the update that:

All the cases have been placed in the front room and the portfolios put in them. Everything is very compact, of course, but everything is in the room—nor is it more crowded than with the old cases. Looks very well and I trust will be satisfactory to you and Mrs Garrett.

²²² Ibid.

²²³ Letter of March 2, 1886, from John W. Lee to THG (addressed to THG at 7 South Street), EHF, Box General Garrett Correspondence.

Hiss has a good force at work on the Billiard Room and seems to be making excellent progress—the Effect is very fine. Dr. H. has memoranda of his recent trip to NY and reports progress on the apparatus [sic] ordered from Boston. Mr. Ferguson will place it in position just as soon as received.

The Stained Glass window in the Hall was placed in position yesterday—very beautiful, though it cuts off much light. Knipp's men at work on Dining Room floor.²²⁴

The front room to which Lee referred may have been the “print room” which in the twentieth century became John Work Garrett's bathroom (203). Equally ambiguous is Lee's reference to the newly installed stained glass in the “hall.” This could refer to several different places in the house: the glass still in place in the stair hall that connects the Billiard Room to the Gymnasium, the stained glass doors at the east end of the ground floor of the house, or possibly a stained glass window at the west end of the second-floor hall in the “print room.” It is unclear why Knipp was doing work on the dining room floor. In mid-April, Lee offered Garrett an additional update on the work:

At Evergreen on Saturday—Billiard room still under way with probability of its being finished sometime next week—the Gymnasium apparatus [sic] all in place... Cases... finished off and except one panel the mantle is ready to set—tomorrow Hiss promises to finish it—Marble men at work in the pantry and the bathroom.

I should think from the looks of the work that it will be the first of May before everything is cleaned up.²²⁵

Perhaps the work in the Gymnasium was not as fully completed as Lee suggested, or perhaps the Garrett boys required additional equipment, for a few months later T. Harrison Garrett wrote to his sons at Evergreen and asked them if the gymnasium equipment had been installed for them in the “room above the carpenter's shop.”²²⁶

Perhaps the most important work completed at Evergreen during this period was the decoration of the second-floor bathroom (206). The plans for the second-floor bathroom changed drastically from the tiled room decorated with “figured boarders top and bottoms” described in Carson's initial summary of the interior spaces, to a high-fashion bathroom, with nearly every surface

²²⁴ Letter of March 18, 1886, from John W. Lee to THG, EHF, Box General Garrett Correspondence.

²²⁵ Letter of April 12, 1886, from John W. Lee to THG, EHF, Box General Garrett Correspondence.

²²⁶ Letter of July 20, 1886, THG to JWG, RG and HG. Garrett wrote the letter from Baltimore to his sons at Evergreen.

covered in marble mosaic work completed by the prestigious New York interior design firm of Herter Brothers. No correspondence documents the decision process behind these changes but it is apparent that the Garretts had a different, and more elaborate, design in mind than Carson and that they, therefore, requested the architect to design a distinctive space and to turn to the premiere interior design firms in the country for its completion.²²⁷ The negotiations surrounding the design of the Gold Bathroom were begun at some point around January 1886 and the work on the space spread over several months with final payment made by T. Harrison Garrett to Herter Brothers in August 1886.²²⁸ After preparing his design for the room, Carson traveled to New York City to speak in person with Herter Brothers (and perhaps other firms) about the feasibility of his design. Despite this visit to New York, and an initial contract with the firm, problems arose. Carson had initially provided scale drawings of the room, with explanations of the treatment that he required for the various surfaces, but apparently a miscommunication caused Herter Brothers to base their estimate on a different type of wall treatment than that required by Carson's design. After receiving construction drawings for the room, the firm wrote to Carson outlining the difficulties of his design:

We find in looking more carefully into the details of mosaic work for Garrett Bath-room that there are certain difficulties which we cannot overcome notably the manner in which you wish the stones cut and set in side wall.

The indications given on your scale drawings, which said that the walls were to be "random work" we understood to mean the usual and accepted manner of laying the ½" cubes without making lines in any direction, or as irregular shapes of marble forming a net work.

The manner proposed in your full-size of a construction like broken ashlar in stone-work we have not the necessary material for, we could only get it by having the stone quarried in Europe for the especial purpose. This would of course take time, at least 2 months, before we could get the material.²²⁹

²²⁷ A fragmentary document in the collection of EHF, Box THG Interior and Garden Renovations 1880s, indicates that Carson received estimates from Pasquali, Mortinsten & Pfaltz and Herter Brothers. While this document does not specifically discuss the space for which estimates were made, they were most likely for the second-floor bathroom, given the special manner in which this space was eventually decorated.

²²⁸ Statement, August 3, 1886, Herter Brothers, to THG; and August 4, 1886, Herter Brothers, to THG, EHF, Box THG Interior and Garden Renovations 1880s.

²²⁹ Letter of January 13, 1886, from [Arthur] Norton at Herter Brothers to Carson. By 1886 the firm of Herter Brothers was in transition following the death of both of its original founders. Arthur Norton, who corresponded with Carson and T. Harrison Garrett throughout the process of the work at Evergreen, was an employee of the firm who had risen to be one of its directors. In 1891 he would become one of its five trustees. For more information about Herter Brothers during this period, see the thorough time-line created by Katherine S. Howe, Alice Cooney Delinghusen, Catherine Hoover Voorsanger, et al. in *Herter Brothers: Furniture and Interiors*

Herter Brothers' concerns had to do with the fact that Carson seems to have wanted a wall treatment that appeared to be random, while in actuality adhering to a designed pattern. In suggesting the appearance of broken ashlar stone-work, Carson may have been attempting to achieve some version of the Romanesque architectural style with which he was familiar. However, for Herter Brothers the scenario of creating a mosaic stone wall that had the layered and natural appearance of ashlar would have represented an untoward expense. Carson, frustrated, wrote back to the firm with clarification of his wishes and a suggested design compromise:

In regard to the particular style of work called for in my design, to which reference is made in your letter, would simply say that it has been plainly shown in all the sketches, and especially in the original sketch, from which you made your bid, and I feel very reluctant to give it up, I remember to have called your attention to this particular style of work when in N.Y. and you then said there would be no difficulty- can not you make an effort to get enough stock in or out of N.Y. to cover the walls up to the border line and the ceiling to be in the usual basket pattern? If so I will yield up the latter.²³⁰

Carson further suggested that there might already be some strains in the negotiations about the bathroom, since he requested that if the compromise was made in the wall treatment, that Herter Brothers discount the work significantly. Anxiously noting that he had not even yet been able to discuss the possible changes with T. Harrison Garrett, Carson asked that the firm let him tell the client what the bottom line was so that he could calculate "the best under all circumstances."²³¹ No simple solution was forthcoming. A few days later Herter Brothers replied to Carson outlining a single alternative, which would entail a significant delay in the acquisition of materials, and a likely increase in costs:

We have made every possible effort to secure the material for walls as you desire it, it is however not to be found in New York. The only way is to get it specially made or quarried in Europe which as you know will take an indefinite time to procure. We cannot even cable for it to save time as they would not understand

for a Gilded Age (Houston, TX: Harry N. Abrams, Inc., Publishers in Association with The Museum of Fine Arts, Houston, 1994).

²³⁰ Letter of January 15, 1886, from Carson to Norton at Herter Brothers, EHF, Box THG Interior and Garden Renovations 1880s.

²³¹ *Ibid.*

what we meant unless we sent very clear instructions. You see the difficulty we are placed in and we shall only be too pleased to do as you decide.²³²

The firm further declared that they would not be able to reduce the price of their work on the commission in any way, as they had already provided Carson with the lowest conceivable estimate. Although it must have been little comfort, the same letter also confirmed that Carson and Herter Brothers had arrived at an agreement in coloring for the room and treatment of the figural pattern, and the firm commented to the architect, "We note your suggestion for the marble and coloring of floor etc. and think the result will be extremely harmonious. The coloring of panel is also to be executed in delicate coloring."²³³ After this exchange, Carson must have put the final decision on the issue to his client, for T. Harrison Garrett replied to Carson's query of January 18 with the adamant response that, "I do not wish any change made in the contract with Herter Brothers as I am unwilling to pay more than the price agreed upon."²³⁴ Despite this firm declaration, a new contract was written with Herter Brothers a week later. The new contract stipulated that the firm would supply:

the floor, walls and ceiling of unpolished marble Mosaic, also the marble mantel shelf, the figure panel over same in stone mosaic, the brass window and door trim, the brass screen in window also fire place, with brass mouldings iron linings (antique brass finish); the door facings and nail ornamentation (all brass work to be antique finish) the hanging basket, grate and chains, all as shown and detailed on the drawings and specifications prepared by Charles L. Carson, Architect, and said work and materials to be subject to his approval and all the work herein referred to and mentioned to be fully completed and finished on or before the Thirteenth Day of March now next ensuing the date hereof.²³⁵

This new estimate, which promised a final price of \$2050.00 suggests that a compromise of sorts was reached among Herter Brothers, Carson, and the Garretts. The original estimate for the room had been for \$2,350.00, with polished stonework, or \$1,700.00, with unpolished mosaics. Given that Carson's original stipulations for the room had entailed polished stonework, this new contract may have lowered the total estimated cost of the room. It also, presumably, reflected changes made to Carson's designs, perhaps more extreme even than the compromises that he

²³² Letter of January 18, 1886, from Norton at Herter Brothers to Carson, EHF, Box THG Interior and Garden Renovations 1880s.

²³³ Ibid.

²³⁴ Letter of February 8, 1886, from THG to Carson, EHF, Box THG Interior and Garden Renovations.

²³⁵ Agreement February 16, 1886, between Herter Brothers and THG, EHF, Box THG Interior and Garden Renovations.

suggested in his letter of January 16. Despite these new arrangements, problems continued. On March 16, 1886, Herter Brothers had not yet finished the work and wrote to Carson explaining the delay as well as a renewed increase in price, presumably incurred by the cost of the final colors selected for the mosaic work:

Usually it is possible to buy marbles for mosaic wh[ich] has been cut into slabs and therefore has a plane surface which becomes the face of the mosaic and is comparatively smooth. We should have been guilty of extortion had we proposed to charge you at the rate of 1.00 per foot for polishing such a surface for it would not cost us over 3 weeks work for one man to polish the whole room. Many of our materials, however, cannot be bought in slab. Blanc de Nimes, Roman Yellow, and some of the reds and yellows commonly used for instance. They are not used in the Marble yards, but are quarried especially for mosaic work and cut into ½" cubes at the quarry and these materials show the natural cleavage on every face and when they are to be used on a wall or ceiling smooth must first be bedded in cement & rubbed down and then taken up and worked into the required design on paper preparatory to setting in place on the wall and it is for this extra preparatory work that we make our extra charge for polishing.

Without the extra charge we estimated the walls and ceilings at the same rate as the same work could be done for on the floor, allowing a little only for extra preparation required.

I am very sorry, however, for the misunderstanding and especially for the delay and am willing in consequence, with the approval of the firm, to offer to put up the mosaic smooth or polished at 3.50 per sq. ft instead of the \$4.00 asked in our estimate and to make special exertions to push the work so that we can begin work at the building ten days from the time our offer is accepted and push the work at the building as quickly as possible and without interruption. Better than that it is impossible to do unless we agree to lose money or put an inferior quality of work or finish in.²³⁶

The scale and expense of the project is indicated by Herter Brothers' allusion to the fact that they anticipated that laying the mosaic at Evergreen would consume three weeks' work. No further correspondence documents the compromises and negotiations of the following months before the completion of the work, however, an additional fee of \$300.00 may have reflected the on-site polishing and installation work discussed in the letter of March 18.²³⁷ Several individualized additional charges were incurred, including the expense of \$85.00 for a bronze book rest and \$80.00 for a marble shelf and moldings added to the bathroom mantle by Carson.

²³⁶ Letter of March 18, 1886, from Herter Brothers to Carson, EHF, Box THG Interior and Garden Renovations 1880s.

²³⁷ Letter of August 4, 1886, from Herter Brothers to THG, Box THG Interior and Garden Renovations 1880s.

As completed, the walls of the bathroom are neither randomwork nor an ashlar stone pattern, suggesting that a new design was created by Carson to respond to the complications of the project. The mosaic work, which uses two colors of cream and tan marble, creates the sensation of ripples in water. This effect is further enhanced by the reflection on the walls of the golden colored fixtures and the sparks of color reflected from the bathroom's stained glass window. The water theme is reinforced throughout the room. The figural mosaic above the mantel, which is "framed" by a marble edge, represents two putti in the ocean. One rides a dolphin's back and wields a trident while the other swims in rough ocean waters. A "frieze panel" along the upper register of the wall presents a repeating motif of dolphins and stylized tridents. Only the geometric band along the edge of the floor lacks an overt ocean theme, though the scrolling red swirl could allude to either a shell or a cresting wave, and in doing so is certainly reflective of the Greek meander pattern. By selecting colors such as "Light Roman Yellow," and "Roman White," Carson and his clients consciously worked to incorporate classical materials as a means of enhancing the success of their aesthetic project. The classicized décor of the room was in keeping with the classical ornament of the original house, while the brass features of the space incorporate medieval elements with the ease of late nineteenth century eclecticism.

With the completion of the second-floor bathroom and the Butler's Pantry, the last space in the formal rooms of the house remaining to be renovated was the northeast room on the first floor on the main block (104). P. Hanson Hiss and Company prepared an estimate in June 1886 for Alice Whitridge Garrett itemizing the changes that they would make to the room. These totaled \$625.00 and included, "removing plaster moldings from Ceiling, putting up new cornice molding, preparing walls, painting woodwork, including wainscoting, papering walls, putting up ornamented picture molding, and decorating ceiling 'as per design.'" ²³⁸ In November 1886, P. Hanson Hiss and Company gave T. Harrison Garrett an estimate for supplying the room with a table and side boards made of ash. A second estimate prepared a few days later priced the same furniture in oak. ²³⁹ Perhaps the Garrett family spent the winter months of 1886 at Evergreen, because P. Hanson Hiss and Company did not begin their work on the breakfast room until July 1887, at which time Lee reported to T. Harrison Garrett that, "Hiss commenced work on breakfast room yesterday and says it will take about two weeks to finish." ²⁴⁰ Two weeks later Lee provided the update that, "The work on the breakfast room is progressing as fast as possible, they ought to finish next week." ²⁴¹ Relative to the dining room and the main hall, the breakfast

²³⁸ Estimate of June 28, 1886, P. Hanson Hiss and Company to AG, EHF, Box THG Interior and Garden Renovations.

²³⁹ Estimates November 5 and November 10, by P. Hanson Hiss and Company for Breakfast Room Furniture, EHF, Box THG Interior and Garden Renovations.

²⁴⁰ Letter of July 29, 1887, from Lee to THG, Box THG Interior and Garden Renovations.

²⁴¹ Letter of Aug. 12, 1887, from Lee to THG, Box THG Interior and Garden Renovations. It is notable that during the peak summer season—June, July, and August—the Garretts were away

room was a more modest space, though with a mahogany table and chairs, brass screens, and gas lighting fixtures, the decoration of the room, which was not finished until March 1888, amounted to \$10,160.00.

The conclusion of P. Hanson Hiss's work on the breakfast room marked the end of the addition and renovation projects by T. Harrison Garrett and Alice Whitridge Garrett, since Mr. Garrett's June 1888 death in a yachting accident followed shortly after the completion of the room. Many aspects of the alterations and additions commissioned jointly by T. Harrison Garrett and Alice Whitridge Garrett were left undocumented and can only be surmised from extant features of the building, photographs, and architectural drawings.²⁴² Other records about the maintenance and alterations of Evergreen were only vaguely discussed, and thus cannot be reconstructed in any detail. Nevertheless, a reasonably complete sense of the appearance of the house and gardens in 1888 can be garnered from a combination of archival evidence, historic photographs, and the physical evidence of the house.

Between 1881 and 1888 T. Harrison Garrett and Alice Whitridge Garrett carried out extensive revisions to the gardens at Evergreen. Although they did so primarily without the assistance of a professional landscape designer, the previously noted landscape architect Frederick Law Olmsted consulted at an early stage in their changes to the landscape and a full-time gardener, Mr. Donald Grant, oversaw most of the work on the property. During this seven year period, the gardens at Evergreen were updated from the mid-century picturesque landscape that the Broadbents had financed. At this time, the landscape of Evergreen consisted of roughly four areas. First, was the sloping lawn that separated the mansion from Charles Street Avenue. This area was planted with trees and, during T. Harrison Garrett's lifetime, additional specimen trees were probably planted to reflect his interest in exotic Asian trees, including a variety of Japanese maples. Second, were the gardens planted to the east of the mansion. Before 1899 these plantings consisted primarily of the exotic plants collected in the Hitchings and Company Greenhouse, some rhododendrons and other bushes, and a graperly erected by Rheim. A fountain may have been in place to the south of the greenhouses, but the formal boxwood gardens, which were a key

from Evergreen and living, instead, at their house in Deer Park, Maryland, from 1884 to 1887. This information suggests that available transportation options had made it viable for Evergreen to become their city residence, rather than simply a summer residence, and that the extensive camps at Deer Park became the summer residence of choice for the T. Harrison Garrett family. Despite its location in the mountains of western Maryland, Deer Park was easily accessible since the B&O railroad could take them there. In fact, the railroad developed the retreat. During the winter months the Garretts sometimes left Baltimore as well, heading for warmer climates. Therefore, while Evergreen was their permanent home address, there were years in which it was only occupied from September to December, and from February to June.

²⁴² This is especially true for the servants' spaces of the house. Even the construction of the bedroom wings built for the servants on the northern property line is not discussed in the archival record and thus can only be "dated" within a window of several years, but by 1906.

feature of the estate in the late nineteenth and early twentieth centuries, had not yet been planted. The third section of the estate consisted of the stream and the field through which it flowed. After consultation with Olmsted the lake on the property was converted back into a stream, which was probably routed to flow in between several of the extant mature trees in the field. Although primarily an area for casual strolls or carriage rides, this meadow area also accommodated a baseball field, which presumably was used primarily by the Garretts' sons. A "rustic bridge" and other landscape features were in place to allow for the casual enjoyment of the landscape.²⁴³ The fourth section of the estate consisted of the "woods" that ran along the southern and western boundaries of the property. Several walking paths almost certainly ran through this "wild" section of the property, and specimen trees were planted throughout the woodland area to increase the pleasure of a walk through the grounds. At some point in this period a windmill was also added in the wooded area, but no documentation discusses its construction and no photographs offer more than the most cursory impressions of its appearance. A brief notation in the 1916 Inventory of the house, however, notes that the windmill was 70 feet in height "to top of platform," with a base that measured seventeen by sixteen feet, and that it had a "frame housing with plank floor."²⁴⁴

Except for the front façade, which maintained its characteristic Corinthian colonnade and antefixes, the exterior appearance of the Evergreen mansion was also significantly altered between 1881 and 1888. The overall effect of the changes during these years was to shift the house from having a primarily neoclassical feel in its ornament and largely symmetrical form, to having, instead, a picturesque massing and more eclectic architectural detailing. The north and south faces of the house were altered by the addition of the previously noted bay window bathrooms which protruded from the second floor. On the east front of the house, the dining room, with its semicircular art-glass conservatory, offered the first curved element to the footprint of the house. In the Carson additions to the house, elements of the Romanesque architectural vocabulary, such as a curving semicircular protrusion marking the rear stairs and terracotta for the exterior wall facing of the porte-cochere, was subtly blended with neoclassical detailing. The footprint of the house was adapted from a centralized rectangular plan with a single wing oriented toward to the east, into a U-shaped form, with numerous small protrusions.

The interior of the house was adapted to respond to the changing functions of the building. During the years in which T. Harrison Garrett and his family occupied the house, Evergreen was transformed from a part-time summer estate into the primary residence of one of the city's leading families. Although it was still only occupied by the Garrett family during certain months of the year, Evergreen was renovated in order to respond to its increasing formal and social uses. The grand dining room, parlors (now drawing room), main hall, and Billiard Room all were

²⁴³ The rustic bridge was in place by 1888 because it is discussed in a letter of 1889 evaluating the flooding problems in the field. This same letter also makes reference to the baseball field. See the letter of July 16, 1889, from A. H. Johnson to Charles F. Mayer, both of the Baltimore and Ohio Railroad. See EHF, Box THG Interior and Garden Renovations, 1880s.

²⁴⁴ 1916 Inventory, 460. The inventory also valued the windmill at \$7745.00.

created to respond to the expected social functions of the house. Other spaces of the building, such as the Den and the Gold Bathroom, may also have been created with a semi-public audience in mind, though this purpose is not documented. Through the addition of the porte-cochere wing, with two guest suites of bedrooms above, T. Harrison Garrett and Alice Whitridge Garrett expanded the space available at Evergreen for the accommodation of visiting family and guests.

The alterations to the interior of Evergreen throughout this seven year period were profound. The classically-inspired interior, completed by John Hogg and paid for by Stephen and John Scotti Broadbent, was entirely replaced by an eclectic interior design program, which borrowed elements from Gothic, classical, Romanesque, Islamic, and Asian design aesthetics. Instead of relying solely on the expertise of regional architects and craftsmen, the Garretts began to work with a network of nationally and internationally renowned professionals in order to ensure that their house would attain a degree of aesthetic refinement on par with like residences in New York City and Boston. The process by which the Garretts informed themselves about other buildings and aesthetic standards is evident from their subscription to *Artistic Houses* as well as their financing of John W. Lee's travel to New York and Boston in order to guarantee that all possible resources were explored before they constructed an art gallery at Evergreen.²⁴⁵ Likewise, the Garretts not only employed the New York firm Herter Brothers to work on the interior decoration of their second-floor bathroom (206), and possibly of their dining room (120), but they also arranged for at least one personal meeting between their architect Charles Carson and the principal designers at the firm.

Perhaps most remarkable among the altered and added spaces at Evergreen that were not discussed in the correspondence of these years, was the two-story Den that was formed above the kitchen in the eastern end of the original east wing of the house, which came to be absorbed within Carson's porte-cochere addition. This space, almost certainly designed by Carson in order to accommodate T. Harrison Garrett's need for additional library and office space at Evergreen, relied on the technological expertise of Baltimore's industrial community in order to create a functional and highly modern room. Most remarkable in this room was the iron and glass balcony, which was made by an unknown (and probably local) Baltimore firm. The balcony, which reflects the late nineteenth-century interest in the utilization of industrial materials, is in keeping with the appearance of public spaces such as the library of Baltimore's Peabody Institute, albeit on a more modest scale. Like the glass and iron balcony, the terracotta used for the Boston-styled hearth was reminiscent of materials used in industrial, urban architecture, as opposed to the high style mantel in the Reception Room, installed at approximately the same time. The Den was, likewise, a space that fit well within the eighteenth- and nineteenth-century

²⁴⁵ They also participated in many of the era's leading celebrity auctions held in New York and in other cities. Thank you to James Abbott, Director and Curator, Evergreen Museum & Library, for providing insight and specific details furthering the discussion of the Garretts' connoisseurship and of how they kept abreast of current art and architectural trends.

British conventions of semi-public male spaces in rural residences.²⁴⁶ With a variety of stuffed animal heads hung on the wall and a large collection of shells and natural history objects displayed throughout the room, this space was a *mélange* of library, natural history cabinet, and print room. It offered an intellectual space in which male members of the family could both relax and work.

If the Billiard Room, Den, and Bowling Alley were male spaces, tailored toward the needs of T. Harrison Garrett and his sons, certain other features of the estate were completed with Alice Whitridge Garrett's personal and social needs in mind. The main hall, parlors, conservatory off the dining room, and greenhouses probably offered spaces in which Alice Whitridge's friends could gather and socialize. In most instances involving the interior design of the house, Alice Whitridge Garrett, in keeping with the conventions of her gender and class, made many of the decisions. In particular the dining room, breakfast room, main hall and second-floor bathroom may have been decorated according to her particular interests and instructions.

Finally, the Garretts began to add spaces to the house that would accommodate the needs of permanent, live-in domestic staff, although the first dormitory for servants most likely was not built until around 1900.²⁴⁷ What is evident, however, is that the addition of certain other spaces, such as the Butler's Pantry (105), servants' dining room (109), and basement laundry rooms signaled an increasing presence of service staff at Evergreen. The logistical necessities of the house would have shifted when the Garretts decided to use it as their permanent residence rather than as a suburban summer home. Likewise, the addition of bedrooms that could accommodate long-term guests and the addition of social and recreational spaces made the daily support systems for the house more complex. With increased demands on the estate in order to entertain guests, and to attend to food, cleaning, and laundry for an active family, attention to service spaces was an important, though relatively undocumented, aspect of the 1880s building campaign.

After the death of T. Harrison Garrett in the summer of 1888, Alice Whitridge Garrett maintained the estate as her family's home, but she and her sons moved away from the house. Occasional notices about the house reflect the long distance maintenance of the property, most of which was attended to by John W. Lee and by employees of Robert Garrett and Sons (and the

²⁴⁶ A similar "den," though lacking Evergreen's distinctive glass and iron balcony, can still be seen at the British estate of Tyntesfield, now owned by the British National Trust, in Wraxall, North Somerset, England.

²⁴⁷ It could be that the dormitory, the west end of the present north wing, was planned by THG and AG in this earlier period, but actually not constructed until later. Nonetheless, work with Carson on the porte-cochere in 1885-86 suggests a servants' wing was intended. See Sec. 6 above.

Baltimore and Ohio Railroad).²⁴⁸ Between 1888 and 1891, Alice Whitridge Garrett and her sons travelled in Europe and the Middle East, where they may have sought to escape from a fresh loss and memories of happier times so closely associated with Evergreen. This trip to Europe and the Middle East also served as the final period of education for John Work Garrett and his brother Horatio, before both matriculated at Princeton in 1891. This was a difficult period for the family. Throughout much of the three-year period, Alice Whitridge Garrett struggled with ill health, at one point summoning her sons to hurry back from the Middle East because her doctor predicted her imminent death.²⁴⁹ The only references made to Evergreen in this period had to do with nostalgic memories, as when, in 1890, Alice Whitridge celebrated John Work Garrett's birthday by ordering a cake for him and sending him presents and remarked in her letter to him that, "The cake is much smaller than I ordered, but it will do to remind you of the Evergreen times, as will the presents."²⁵⁰

Although they were absent from Evergreen in these years, this period was nevertheless important for the history of the estate, because during these travels in Europe and the Middle East, Alice Whitridge Garrett and her sons would develop aesthetic and intellectual interests which would later come to have an impact on the form of the house and its gardens. Alice Whitridge Garrett, who may always have had a strong interest in interior design and garden aesthetics, threw herself into the study of the art and architecture of Europe. After visiting the Vatican Galleries, for example, she reflected to John, "We have just come back from the Vatican picture Gallery and I am tired, but wild with delight at some of the beautiful pictures. My boys must learn to love what I love so dearly."²⁵¹ During these years, Alice Whitridge Garrett also began to enjoy the variety of international society and to plan for John Work Garrett's future diplomatic career. Because of both these developing interests, when she thought of Evergreen it was almost certainly to compare the family home to the great estates of Italy and France with which she then had daily contact and also to think about its potential to serve as the domestic "seat" of a prominent career diplomat of the United States.²⁵² In both cases, she must have determined that her estate was

²⁴⁸ Perhaps most interesting among these items of correspondence is the study of the riverbed discussed in the Letter from A. H. Johnson to Charles F. Mayer, July 16, 1889, EHF, Box THG Interior and Garden Renovations, 1880s.

²⁴⁹ See the letter of February 5, 1890, from Alice Whitridge Garrett (in Paris) to JWG (in Cairo), EHF, Box THG and Mrs. THG to JWG 1880s to 1914.

²⁵⁰ Letter of May 17, 1890, from Alice Whitridge Garrett to JWG, EHF, Box THG and Mrs. THG to JWG 1880s to 1914.

²⁵¹ Letter of January 3, 1890, from Alice Whitridge Garrett to JWG, EHF, Box THG and Mrs. THG to JWG 1880s to 1914.

²⁵² While in Rome, for example, the Garretts had close acquaintances within the circle of Vittorio Emanuele II, then King of Italy. Likewise, Alice Whitridge Garrett and her sons developed close friendships within the nation's circles of artists and intellectuals. In a letter of January 26,

lacking in certain features, which she would seek to address in her additions and alterations to the house between 1895 and 1906. Perhaps in thinking about how she would remake Evergreen to reflect this more public and international image, Alice Whitridge Garrett purchased the four “Strozzi” lamps that hung on the front portico of the house from the late 1880s until the renovation of the house after 1920 by Alice Warder Garrett and architect Laurence Hall Fowler.

Upon returning to the United States in 1891, the Garretts set about locating a house to rent in Princeton for four years, so the family could live together while John and Horatio attended Princeton. John W. Lee made the arrangements for the rental house, in correspondence with Alice Whitridge Garrett and John Work Garrett.²⁵³ Rather than purchasing an entirely new house full of furniture, the Garretts chose to furnish the rental property at Princeton with items taken from Evergreen, a logical decision since they envisioned being part of an elevated social circle at Princeton, but may have suffered some relative financial hardship in the wake of T. Harrison Garrett’s death. Alice Whitridge Garrett, writing to John from the family’s camp at Deer Park (which they would soon sell) commented, “The dining room set would not pretend to go into the room, so I ordered the breakfast room one on, which though nice is not handsome. I shall be more anxious than ever to get home now, for not having seen the house, I can give no particular orders.”²⁵⁴ This trip back to Evergreen to select the furniture that would be sent to Princeton was Alice Whitridge Garrett’s first in three years but, unfortunately, remains undocumented.

For most of the time between 1891 and 1902, and perhaps for a few years thereafter, the Garrett family maintained a house on Prospect Avenue in Princeton, New Jersey. They all seem to have lived at the house for some portions of that time, but certainly lived there together as a family home from 1891 to 1895. During their absence from Baltimore, Evergreen was “closed,” meaning that it was left unoccupied but under the general supervision of its gardeners and caretakers. Some correspondence documents the continued supervision of the property by employees of Robert Garrett and Sons, including Charles Nietzsche, who played a particularly important role in the settlement of affairs after T. Harrison Garrett’s death. John W. Lee was also

1890, to JWG, for example, Alice Whitridge Garrett discussed her friendship with the famous Italian writer Rudolfo Lanciani and discussed the possibility of hosting him in the following year at Princeton, “Lanciani says he loves us better than any Americans that have been here, isn’t that a compliment. He expects to be sent to the World’s Fair so we will have him at Princeton, I hope. He is so nice.” That JWG was intended for a career of public service, whether by his own volition or the determination of his parents, was already evident in correspondence of the period, as in a letter of February 6, 1891, when his mother urged JWG to learn to be diplomatic, as a man in public service would need all the friends that he could make. Both letters are archived at EHF, Box THG and Mrs. THG to JWG 1880s to 1914.

²⁵³ See, for example, the letter of September 10, 1891, from Alice Whitridge Garrett to JWG, EHF, Box THG and Mrs. THG to JWG 1880s to 1914.

²⁵⁴ *Ibid.*

involved with the property for several years, though none of his correspondence after 1891 has survived.

In 1895, following the graduation from Princeton of John and Horatio, Alice Whitridge Garrett moved back to Evergreen, though she spent portions of the year at both the Princeton property and another summer property. The family's return to Evergreen was heralded by renewed activities on the estate, and marked a new era for the house and gardens.

Evergreen and the Golden Age of American Country Estates

When Alice Whitridge Garrett moved back to Evergreen in 1895, she did so in a social climate that was, perhaps more than ever, attuned to the power and prestige of rural housing for the nation's elite families. Evergreen had been constructed within a mid-nineteenth century moment in which great attention was being paid to rural housing and Alice Whitridge Garrett returned to the estate in a period when such concerns had been rediscovered. In his book *American Estates and Gardens*, published in 1904, Barr Ferree remarked, "country houses we have always had, and large ones too; but the great country house as it is now understood is a new type of dwelling, a sumptuous house, built at large expense, often palatial in its dimensions, furnished in the richest manner and placed on an estate, perhaps large enough to admit of independent farming operations, and in most cases with a garden which is an integral part of the architectural scheme."²⁵⁵ As Ferree admitted, the "great country house" was not a "new type of dwelling," but an increasingly elaborate and lavish culture of rural estates was certainly developing across the United States. Ferree further attributed this phenomenon to a growing love of the rural lifestyle as much as to a particular architectural sensibility:

These great houses mean not so much a liking for them as buildings...as a realizing sense of the pleasures of country life, of delight in escape from the crowded conditions of city living, and an increasing affection for the simpler, and more natural life of the country, with its varied sports and open air activities. That a palace in the country may be as luxurious as one in the city is, of course, quite true, but the love for country life which is surely on the increase, is one of the most remarkable social features of contemporary American life.²⁵⁶

Whether or not Ferree was accurate in his assessment of the importance and causes of an increasing country house movement in the final decade of the nineteenth century, even whether there was, indeed, such a rapid proliferation of country houses, is not as important to this study as the great degree to which Ferree's statements were representative of period sensibilities. If in the early 1880s, T. Harrison Garrett and Alice Whitridge Garrett looked to the houses of collectors in New York City and Boston for models as to how their home could be renovated, by

²⁵⁵ Barr Ferree, *American Estates and Gardens* (New York: Munn & Co., 1906), 1.

²⁵⁶ *Ibid.*: 2.

1895, Alice Whitridge Garrett and her sons would turn, instead, to the wide variety of country villas in Newport, Rhode Island, and elsewhere, that had gained national and international fame for their lavish architecture. While Alice Whitridge Garrett and her sons could have sold Evergreen and moved to a property that would allow them to occupy a more expansive rural territory, their family home encompassed a sufficient acreage to be appropriate for the “rural estate” lifestyle, while still offering the convenience of an urban house. Architectural historian Clive Aslet has defined the late nineteenth-century country house phenomenon in terms reflective of Evergreen: “the American country house stands on its own land, beyond the suburbs and other planned developments, out of sight of other houses, possessing at least the appearance of an independent, possibly self-sufficient, landed life, even though the money that supported it never came from the land. All this might be possible on as little as twenty acres.”²⁵⁷

When Alice Whitridge Garrett returned to Evergreen in 1895, she did so in anticipation of the imminent marriage of her son Horatio Whitridge Garrett to Charlotte Doremus Pierson, the daughter of Henry Lewis Pierson, a New York iron and steel merchant, and Henrietta Haines Pierson.²⁵⁸ This happy event was cause for a festive return to Evergreen after years of mourning and absence, and was celebrated by Alice Whitridge Garrett’s gift to the couple of “an \$85,000 honeymoon cottage dubbed Evergreen junior,” built on the Wilson tract of land that T. Harrison Garrett had added to the Evergreen property. Alice Whitridge Garrett took advantage of the opportunity of having the New York architect Lawrence Aspinwall at work on the house for Horatio to have alterations made to Evergreen. She was also motivated in her desire to make improvements to the Evergreen mansion and gardens by her aspirations for the diplomatic career of her eldest son, John Work Garrett. These aspirations kept her interested in improving the estate after Horatio’s untimely death in 1896, though she seems to have kept a lengthy mourning period after Horatio’s death and may not have made many additional improvements to the estate until 1899.

Between 1895 and 1920, Alice Whitridge Garrett was the primary resident of Evergreen. Though John Work Garrett was the official head of household, he was rarely at Evergreen, even before his first major diplomatic appointment. Instead, Robert Garrett managed his mother’s finances and helped her to make decisions about major additions and improvements to the estate. For nearly a decade after Horatio’s death in 1896, his widow was also a frequent companion and confidant of Alice Whitridge Garrett, alternatively living at Evergreen, her parents’ home in Summit, New Jersey, and various summer properties. When Alice Whitridge Garrett called John C. Olmsted to analyze the Evergreen landscape, therefore, she also had him consult on the garden of “Evergreen, Jr.” The relationship between the two properties and the improvements

²⁵⁷ Clive Aslet, *The American Country House* (New Haven: Yale University Press, 1990): vi.

²⁵⁸ For further information about Charlotte Doremus Pierson, see Selma Rattner Research Papers on James Renwick, Columbia University Avery Library, Box 2, Folder “Horatio Whitridge Garrett House.”

and alterations to them, was very close until the changes made to Evergreen, Jr., during World War I.

The changes made to Evergreen in this period were not as extensive as those made during the T. Harrison Garrett years, but they were significant. In her concern about the appropriateness of Evergreen for diplomatic and elite social purposes, Alice Whitridge Garrett altered the main entrance of the mansion and also added changing rooms to the estate to accommodate larger and more elaborate social occasions. By 1906 Alice Whitridge Garrett also expanded the servants' quarters at Evergreen, adding a suite of rooms north of the Gymnasium on the east side of the mansion (224-29; T4-T6), an extension of the slightly earlier west servants' quarter wing (230-36; T10-T13).²⁵⁹ After the marriage of John Work Garrett to Alice Warder, the family may have altered the bedroom suite over the porte-cochere to accommodate the couple privately during their visits to Evergreen.²⁶⁰

In addition to the alterations made to the mansion at Evergreen, Alice Whitridge Garrett oversaw significant changes to the landscape. Additional structures were added to the garden—namely several smaller greenhouses, a mushroom house, and a tea house—and a formal garden with boxwood and other ornamental plantings was added. In 1899 and again in 1906, Alice Whitridge Garrett brought representatives from Olmsted & Co. to Evergreen to help evaluate the landscape

²⁵⁹ The west extension of the servants' wing was in place by 1906 as it is drawn on the 1906 plot plan provided by Olmsted.

²⁶⁰ This claim has been often made but is unsubstantiated by any written record. While John Work Garrett and Alice Warder Garrett may have spent a brief amount of time in the rooms over the porte-cochere, the fact that their bedrooms later in life were the two rooms on the south side of the house (221, 222), formerly T. Harrison Garrett's bedroom suite, suggest that they may have moved to the second-floor rooms prior to Alice Whitridge Garrett's death. The "honeymoon suite" may have been so-named for John Work Garrett and Alice Warder Garrett, but it seems more likely that the suite of rooms (313-17, specifically 314) got that name, and its mistletoe theme, from the preparations at Evergreen to host Woodrow Wilson's daughter, Jessie Wilson (1887-1933), during a honeymoon week spent at Evergreen in 1913. Jessie Wilson was educated privately in Princeton, where her father taught, and at Goucher College in Baltimore. After her marriage to Francis Bowes Sayre, the couple was secreted from their marriage ceremony in the White House, to Evergreen, where they managed to honeymoon for three days before being located by the media. Jessie Wilson Sayre thanked Alice Whitridge Garrett profusely for making the arrangements and also for succeeding in concealing their location from the press. See EHF, Box Miscellaneous Garrett Papers.

The hand-written list of rooms, dating to around 1940 and presumably written by JWG, indicates the third-floor suite as the "Honey-moon Suite (baptized by J. & A.)." Within the context of the Wilson-Sayre wedding and stay at Evergreen, JWG's and AWG's "baptismal" more likely meant the naming of the space rather than their use of it.

needs of the estate. Following suggestions made by John C. Olmsted, Alice Whitridge Garrett worked with her gardening staff to implement a series of changes to Evergreen's landscape. Then in 1906, a more extensive gardening plan was put into effect by Olmsted & Co. James Frederick Dawson, who partnered with William Warner Harper of Chestnut Hill, Philadelphia, in order to give a "local" presence for the work, created a landscape scheme for the estate and gardens. Thomas Meehan and Sons, a Philadelphia landscape design firm and nursery, provided a plan for the formal gardens.

In the final years of the period, World War I brought changes of circumstances and politics to Evergreen. Charlotte Pierson Garrett remarried and moved away from Baltimore, and the Garrett family searched for a socially appropriate purpose for Evergreen, Jr., during the war years. Eventually, the site was used as a recuperation facility for veterans blinded in the war, and this institutional purpose led John W. Garrett and Robert Garrett to sell Evergreen, Jr., to Loyola College (now Loyola University Maryland) in 1922. The death of Alice Whitridge Garrett in 1920 and the division of the estate shortly thereafter, marked the end of its Victorian history and the beginning of its relationship to the interests and concerns of the early modern era.

Presumably the Garrett family began to make preparations at some point during early 1895 to return to Evergreen, though it is likely Alice Whitridge Garrett did not begin to live in the house again until the fall. The engagement of Horatio Garrett and Charlotte Pierson was announced in June 1895, and their marriage was held in Summit, New Jersey, on October 17, 1895.²⁶¹ In addition to members of both families, a representative sampling of New York high society attended the wedding as well as some thirty members of Baltimore's best society. Among the guests from New York was Lawrence Aspinwall, accompanied by his sister Miss Aspinwall. Although little biographical information is available about Lawrence Aspinwall, the architect himself came from a wealthy New York family. By 1895 he had been a draughtsman for James Renwick, Sr., before becoming a partner in the New York architectural firm Renwick, Aspinwall, and Renwick. It was likely through a social connection between the Aspinwall and Pierson families that Renwick, Aspinwall, and Renwick came to receive the commission for Evergreen, Jr.

Little is known about the design process for the house or about what (if any) specific stipulations Horatio and Charlotte Garrett had for their new home. Probably the design program was worked out in advance of the wedding, since immediately after the ceremony the couple departed for what was supposed to be several months of travel in the south. However, barely a month after the wedding, an advanced cancerous tumor appeared on Horatio's hip requiring the amputation of a leg. The surgery was performed in New York City, and the young couple presumably remained close to their families after this crisis.²⁶² Work on the couple's new house progressed rapidly,

²⁶¹ "Summit's Social Doings," *The New York Times*, June 15, 1895, 11. For the wedding announcement see, "Brides of Mid-Autumn: Marriages of Interest which were Celebrated Yesterday," *The New York Times*, October 17, 1895, 16.

²⁶² "Horatio W. Garrett Out of Danger," *The New York Times*, November 28, 1895, 1.

perhaps spurred on by Horatio's illness. On February 1, 1896, the *Maryland Journal* of Towson, published a description of the planned mansion [Appendix 11]. Noting that the structure would be constructed on a "wooded knoll" south of Mrs. T. Harrison Garrett's house, the article attributed its design to Renwick, Aspinwall, and Renwick and its construction to the contractor John Waters. The tract for Evergreen, Jr., consisted of fifteen acres, bordering on the southern end of the Evergreen property. A long, and gently meandering, road connected the house with Charles Street Avenue, while a more direct access route led to Cold Spring Avenue. A rear road connected Evergreen, Jr., with the service buildings of Evergreen, and looped over the stream to either the upper or lower stable road, thus giving internal access within the estate to the two properties. A smaller, brick-lined footpath also connected the two houses, by way of a sylvan walk that traversed the Evergreen stream, and after its construction this path was certainly one of the significant routes on the property. In its architectural style, Evergreen, Jr., had little to do with the classical revivalism of its namesake. The rambling, Tudor-Revival house was inspired by the influence of the English-born Arts & Crafts Movement and the sensibilities toward vernacular architectural forms that were inspired in the United States in large part through the work of McKim, Mead, and White in their designs of summer cottages in Newport, Rhode Island. Certain features of the house, though, were in keeping with the eclectic aesthetic implemented at Evergreen by T. Harrison Garrett and Alice Whitridge Garrett, and thus to a degree the new house represented a consistent aesthetic vision.

During 1895 to 1896, and most likely in the summer or fall of 1895 when Alice Whitridge Garrett was preparing to move back to Evergreen, Lawrence Aspinwall was also hired to work at Evergreen. The additions and alterations of 1884-86 had created the grand porte-cochere addition to the house, which enabled visiting guests in carriages to pull up underneath its protective covering to dismount. However, this grand portico did not offer direct access to any of the public spaces of the house—to the north a door opened into the Billiard Room, and to the south a door gave access to the rear stairs of the house, an arrangement that was suitable for male guests arriving to visit the Den or Billiard Room, but did not accommodate the conventions of formal entertaining. This shortcoming was addressed by the addition of a grand north entrance to the house, which has been attributed to Lawrence Aspinwall, though no archival evidence can conclusively confirm this attribution. The architect's work at Evergreen, Jr., and his clear acquaintance with the family, corroborate the attribution. The first and second floor plans of Evergreen dating from this period show the basic rectangular footprint of the addition, which replaced the small, single story porch that had been built by John Hogg. The new entrance, which is still extant, projected from the north face of the mansion, rising roughly one and a half stories in elevation, and nearly abutting the bay window bathroom on the second story.²⁶³ While adopting a classical vocabulary, Aspinwall employed details inspired by the Beaux-Arts classicism of France rather than that of the main façade. The elevation was divided into two registers, one which featured an ornate garland motif, with above miniature engaged Tuscan

²⁶³ The entrance is very reminiscent of Aspinwall's ca. 1895, but no longer extant, addition to the main building at Vassar College. Thank you to James Abbott, Director and Curator, Evergreen Museum & Library, for making this connection.

columns separating leaded and stained glass windows. Ionic capitals²⁶⁴ and fluted pilasters marked the four corners of the structure. A circular medallion relief over the central door featured a lion surrounded by a garland wreath. An ornate glass and metal canopy, which was decorated with organic motifs vaguely reminiscent of scrolling acanthus leaves and a stylized crest that evoked the antefixes of the house, was built over the entrance and seemingly suspended from the lion's mouth. The canopy has been attributed to Tiffany Furnaces. A decorative gate, with a leaf and vine motif, may also have been added in front of the main door of the house at this time.²⁶⁵

In constructing this new entrance on the interior of the house, Aspinwall also redesigned the first flight of the main staircase (103a). The original stairs, which rose directly from the main hall, were removed and a new flight constructed within the new addition. A mezzanine landing, which was constructed between the first and second floors, created an additional seating and art display area and connected with the original stairs to continue the rise toward the second story. The mezzanine landing also presumably allowed a venue for Alice Whitridge Garrett to greet her assembled guests all at once, from above. The walls were paneled in oak, with a decorative coffered ceiling, and the windows were filled with leaded and stained glass. The new stairs were made of marble, as was the entrance vestibule. The railing was made of broad, polished oak. The newel posts, and all corner-posts of the stair-rail, were capped by ornately carved statues, each presenting either a lion or griffon, each with a leg draped over a blank shield. The sides of the posts were carved with garland and lion motifs complimentary to those on the front medallion of the addition.

Also at this time the parlors on the south side of the first-floor hallway were opened up to create a larger space for entertaining. Two columns, placed close to the side walls of the room, marked the transition from the original front (west) parlor to the back (east) parlor. The room was redecorated in the classical taste, with architectural elements such as the aforementioned columns plus pilasters and an entablature. The mantels were replaced with an Italian Sienna marble. These changes have been attributed to Aspinwall.²⁶⁶

Another alteration that was probably carried out at Evergreen around 1895 was the installation of a conservatory on the dining room roof. This space, which Alice Whitridge Garrett referred to as the "roof garden," consisted of a metal frame with glass inserts that could be removed in the off

²⁶⁴ Here the Ionic capitals are embellished above the requisite volutes and the traditional egg and dart molding in the echinus with a floral ornament, or perhaps a cauliculus, making the capitals something of a mixture of architectural details rather than a pure expression of the Order.

²⁶⁵ According to the 2010 Sotheby's Auction House appraisal for Evergreen, this gate is assigned to one of the incarnations of Louis Comfort Tiffany's design business.

²⁶⁶ HSR, Chapter II.

season or when the house was closed.²⁶⁷ The conservatory may also have had an awning that could be added and removed as desired. Although a more complex plan was considered, which would have involved the development of an actual garden on top of the main roof, and a very large semicircular conservatory to replace the smaller extant conservatory window, a more modest plan was ultimately instituted. The designer of the conservatory is not known, though it may have been John Waters, the contractor then constructing Evergreen, Jr. The conservatory was used as an indoor-outdoor living room, and seems to have been primarily used by Alice Whitridge Garrett. Wicker furniture and window boxes with plants maintained an “outdoor” feel, while lamps, rugs, and a large wood writing desk gave the space an intimate and “interior” sensibility.

It may also have been in 1895 to 1896 that electrical wiring was added at Evergreen. This date is uncertain, but it is known to have been installed by 1899 and by the time of the 1916 inventory there was a large collection of Favrile glass wall sconces hanging throughout the house. If Alice Whitridge Garrett was working with Lawrence Aspinwall to update the house in response to the high style fashions of New York City, then it makes sense to date the addition of this important interior feature of the house to that time. Likewise, the addition of Louis Comfort Tiffany-designed wall sconces would correspond well with the details added by Aspinwall at the main exterior entrances. The supposition that the electrical wiring may have been installed contemporaneously with Aspinwall’s work on the house is supported by the professional floor plans that were made of Evergreen at this time and used to facilitate the installation of the electrical scheme (see drawing 1900-3e). These plans show the north stair-hall addition that Aspinwall made to Evergreen and also propose other improvements and alterations (such as a bay window on the south side of the dining room) that were not implemented.

In addition to the documented changes to the house, there is evidence that additional alterations and additions were under consideration. Alice Whitridge Garrett may have been concerned that the mid nineteenth-century façade did not reach the standards of classical elegance achieved in contemporary country houses. Although no written documentation addresses the concerns or ideas that were under discussion, a concept prepared by Aspinwall, which includes the north entrance as already extant, offered a complete reworking of the front (west) façade. The plans and elevations, prepared for discussion and presentation for the client, included alternate treatments of the foundation of the house, through the use of a strip of paper that could be raised or lowered over the top of the drawing. The top option, presumably favored by the architect, showed a facing of rusticated stone blocks, with underneath the possibility of a more geometric and Renaissance revival treatment of the foundation. As is evident from the plan he prepared, Aspinwall’s concept consisted of a new front verandah for the house, which would have spanned the front and south sides of the house, and also wrapped around the northwest corner of the building. The architect also recommended another reworking of the main roof of the house. With the removal of the skylight and four central chimneys, Aspinwall drew a roof that would

²⁶⁷ Letter of March or April 1899, from Alice Whitridge Garrett to JWG EHF, Box Correspondence JWG.

resemble the pediment of a classical temple, and thus achieve a more correct classical vision. Through his actual and proposed changes to Evergreen, Aspinwall attempted to rework the house to more closely resemble contemporary rural mansions. The marked similarity between Aspinwall's proposed façade of Evergreen, including the elaborate metalwork details and the Renaissance-influenced classicism, and the façade of Marble House, built in Newport, Rhode Island, in 1895 by Richard Morris Hunt, for William Kissam Vanderbilt and his wife Alva Vanderbilt, suggests that such sources and social motivations influenced both the architect and his client.

These proposed improvements to Evergreen's façade were never carried out. Perhaps the reasons were financial, or aesthetic, but it seems more likely that they were biographical. In June 1896, Horatio, Charlotte and John Work Garrett all sailed together to Europe.²⁶⁸ Alice Whitridge Garrett and Robert Garrett sailed separately, but the whole family was reunited in England in October, when Horatio was stricken with a relapse of cancer and died.²⁶⁹ While Evergreen, Jr., was completed at some point prior to Horatio's death, it is unlikely that the young couple ever lived in the house. With Horatio Garrett's death, Alice Whitridge Garrett again entered a lengthy period of mourning. Although she did periodically return to Evergreen in the years that followed, it was awhile before she again turned her attention to the improvement of the estate. Very little correspondence survives from the years immediately following Horatio Garrett's death. Since Robert Garrett was still a student at Princeton, Alice Whitridge Garrett may have spent at least part of that time in Princeton, New Jersey, and likely traveled a great deal in Europe as well, accompanied part of the time by Charlotte Garrett.

In 1899, Alice Whitridge Garrett and Robert Garrett moved back to Evergreen for what may have been the first summer in three years. Many years of disuse had begun to take its toll on the house, and after several months of trying to work on various updates to the home and its gardens, a frustrated Alice Whitridge Garrett remarked to John Work Garrett:

This house, alas! Has to have much done—paint is rotten, hence woodwork. I will not go into except for estimate until next year, am now awaiting estimate and will have it white with shutters green. It was built in 1884 and has been painted once only. As the allotted time is every four years you can imagine how neglected it looks. Bathrooms I had to order done over because of sanitary measure—cost for

²⁶⁸ See "Passengers for Europe," *The New York Times*, June 3, 1896, 9. Alice Whitridge Garrett and Robert Garrett may already have been abroad, as the later competed in the first modern Olympics (receiving three gold medals) in April of that year.

²⁶⁹ "Horatio W. Garrett Dead: Relapse While in England of Disease in Left Hip," *The New York Times*, October 3, 1896, 2.

the five \$1000. No woodwork is allowed now and our's are all that and so there are odors and many hopeless messes.²⁷⁰

After more than a decade in which the family had been away more often than in residence, and with only the renovation work of 1895 to the north entrance, Evergreen was in need of both major and minor maintenance. In addition, certain features of the house, such as its wood fixtures in the bathrooms had become outmoded and unsanitary. Only in residence in Baltimore for a few months before heading to Deer Park for the summer, then to Pleasant Plains and Princeton, for the winter, Alice Whitridge Garrett set about informing herself of the problems that the house had and the expense that would be incurred in addressing them. She cautioned John Work Garrett that it would take a good year to get things “on their feet” at Evergreen, and inquired whether he would be willing to live for a year in an apartment in Baltimore, presumably while renovations were being carried out.²⁷¹ Family correspondence suggests that between 1899 and 1901, Alice Whitridge Garrett, John Work Garrett, Robert Garrett, and to a certain degree Horatio Garrett’s widow Charlotte, all settled together into Evergreen. John Work Garrett and Alice Whitridge Garrett divided the second floor of the house. Robert and Charlotte likely occupied the suites above the porte-cochere, presumably with Robert’s rooms (212-15) occupying the second floor suite that spanned the space between the Den on the south and the gymnasium addition to the north.²⁷² During this period the interior spaces of the house were redistributed to a certain degree to reflect changing family dynamics. Robert Garrett’s serious interest in sports probably made the gymnasium and Billiard Room primarily his spaces within the house, while John Work Garrett’s developing diplomatic career may have influenced his gradual possession of the Den.²⁷³ Alice Whitridge Garrett, meanwhile, made the northwest room

²⁷⁰ Letter of June 11, 1899, from Alice Whitridge Garrett to JWG, EHF, Box Correspondence JWG. Of the five bathrooms Alice Whitridge Garrett mentioned having to re-do because of sanitary measures (and wood no longer being allowed for fixtures) she likely referred to the bathrooms in the projecting bays. The other two bathrooms could have been those in the porte-cochere wing as the Gold Bathroom, and the one above it on the third floor, were luxuriously finished.

²⁷¹ *Ibid.* She urged him to make a decision and communicate with her because after making the decision to rent, “it will not be easy to dispose of a \$1500 apartment in our simple little town.”

²⁷² That the rooms were divided approximately in this manner is supported by a reference in 1903 made by Alice Whitridge Garrett to JWG, during a period when Robert Garrett was severely ill: “He [Rob] is in your room for the Dr. wanted him to be on our floor and away from his telephone. I am having his rooms made fresh and clean for they were very shabby,” see letter of November 22, 1903, EHF, Box Mrs. THG to JWG 1901 to 1905.

²⁷³ Alice Whitridge Garrett referred to the shelves on the second floor as “her” library, and to those in the Den as belonging to JWG. Her letter to JWG of November 24, 1902, confirms this. In it, she complains, “Well, well, you are a nice one, and it is well that you are not on spot. The General is fixing books, about two a day and just now has come to say he finds a lot of most

of the second floor her sitting room (204) and also spent a great deal of time in the roof garden conservatory. The family entertained little during these years. Alice Whitridge Garrett was still in mourning for her son, and was also often sick. It is not surprising, therefore, that her primary quarters in the house were on the secluded second floor. During these same years, however, John Work Garrett and Robert Garrett were both beginning to build their careers, and Alice Whitridge Garrett took an active and invested role in the process. Many changes that they contemplated in this period were certainly due to Alice Whitridge Garrett's increased concerns about the public figure of the family. With John Work Garrett's first diplomatic appointment in 1901, as Secretary to the American Legation at the Hague, and Robert Garrett's bid for public office in 1903, the public spotlight of the family did, indeed, increase. Most of the documented changes to Evergreen prior to Alice Whitridge Garrett's death in 1920 were made between 1899 and 1906, and it can be inferred that this was a period in which the family used the estate and its gardens as a means of supporting and ensuring an established public profile.

Three main projects of alteration and addition are known to have occurred between 1899 and 1916, and it is likely that all three major projects overseen by Alice Whitridge Garrett were completed by 1906 to 1907. The first of these was a major reworking of the gardens at Evergreen, including the institution of the first-known formal landscape plan for the site. The garden alterations were carried out in two stages; an initial consultation and concept in 1899, which was followed by limited and strategic changes by the family, and a second more detailed inspection, plan, and execution of the project in 1906. The second major project that was carried out at Evergreen during this period was the alteration of the basement immediately below the grand staircase, breakfast room, and Reception Room in order to create formal men's and women's dressing rooms (B3, B4). The third major addition to the house was the construction of the servants' quarters, abutting the north side of the Gymnasium and Bowling Alley. The ground plan of the estate drawn in 1906 shows that this new addition was already in place by that date, since it is included in the footprint of the house. Other alterations at Evergreen, such as a major renovation of the stable and carriage house in 1899 to 1900, which probably included the construction of the large rustic arch and trellis that was recorded in subsequent photographs, were predominantly pragmatic changes necessitated by shifting family needs.

When Alice Whitridge Garrett returned to Evergreen, the garden became her first concern, even before attending to the rotting paint and stinking bathrooms that she described to John a few months later. In April 1899, she wrote to Olmsted & Co., requesting a consultation about her estate and John C. Olmsted visited Evergreen and Evergreen, Jr., on April 20. The landscape architect spent a day touring the grounds, spoke with Alice Whitridge Garrett, Robert Garrett and her head gardener, before also visiting Evergreen, Jr., and drawing up the sketch of a landscape plan for that house. After her consultation with Olmsted, Alice Whitridge Garrett summarized his comments in a letter to John Work Garrett:

valuable books belonging to my library in yours. You are a funny—no wonder my shelves are so empty. Well, I am bringing them all down and hope to get hall in some sort of shape before Dec. 18th when I give a 'deb' dinner of 32," EHF, Box Marked Mrs. THG to JWG 1901 to 1905.

Olmsted the landscape gardener spent a day here. He thinks the place capable of much, but pretty poor as now-he hates the hedge, says it is 'undignified' for such a place, there should be a three foot wall along area with pillars at entrances, Every inch of ground has to be plowed up- he consulted all that. I think we had better follow his advice to a certain extent, of course it is unnecessary to do everything but it is too handsome a place to be neglected as it has and it should be thought of first, flowers after.²⁷⁴

Fortunately, Olmsted provided the Garretts with a detailed letter summarizing his recommendation for their estates [**Appendix 11**] and also prepared a more technical (and also more candid) record of his visit for the firm.²⁷⁵ As Alice Whitridge Garrett suggested to her son, John Olmsted recommended that the family replace the "California privet hedge" then in place along the Charles Street border of the property with a stone fence, of approximately 3 feet in height, with the entrance gateways marked by a "trumpet shaped" opening and pillars. He also gave thorough instructions in such concerns as aerating the front lawn in order for it to become more lush, planting a screen of bushes along the northern property line of the house, and repaving all the paths and carriageways through the estate. Besides these practical suggestions, Olmsted coached Alice Whitridge Garrett and her gardener in how to reshape the circulation of the estate to conform more closely to the imperatives of an upper class household. He objected to the current circulation pattern by which carriages would drop guests off at the north entrance and then loop through the porte-cochere and back out to the road. Citing that this practice, "resembles a little too closely that of farmers, whose friends almost universally use the kitchen door instead of the front door," Olmsted urged instead that a chain be installed at the east end of the porte-cochere and all carriages be thereby forced to turn around in the space between the main house and the north wing. Throughout the estate Olmsted recommended planting bushes and other shrubbery so that the service areas of the estate (like the "large laundry yard" and the stables) were fully concealed from views along the paths and garden walks. A final area of concern for Olmsted was the wooded section of the estate. This area had a great deal of potential, but had not been properly treated:

in general they [the woods] are composed of unusually large trees and in very considerable variety, so that the woods are both dignified and interesting. It must be acknowledged, however, that the apparent attempt to secure a continuous lawn

²⁷⁴ Letter of April 21, 1899, from Alice Whitridge Garrett to JWG, EHF, Box Correspondence JWG.

²⁷⁵ Olmsted's report on his site visit is: Olmsted Associates, Business Records, Visit Reports. Series E, Vol. VIII: 1899, 121-70, Library of Congress, Manuscript Reading Room. Report of J.C. Olmsted, April 20th, 1899, on visit to the estate of Mrs. T. Harrison Garrett. The letter that he wrote to Mrs. T. Harrison Garrett, is transcribed as "Appendix 11" and can be found at Letter of May 13, 1899, from Olmsted & Co. to Mrs. T. Harrison Garrett, Olmsted Associates Records, Library of Congress (Microfilm 20,112-479P, frame 368-87).

throughout the woods instead of the original and more natural undergrowth of shrubbery has not been a success. Indeed the ground is much of it so bare and desert-like that one's enjoyment of the woods is almost entirely counter-balanced by the sense of distress at the ugliness of the ground. Whether the lawn idea or the wildwood undergrowth idea shall prevail is a serious question, but whichever style is adopted, we should certainly advise the introduction of more young trees capable of withstanding shade, and especially of such as never grow to a large size.²⁷⁶

Olmsted's concept, essentially, consisted in creating a forest with vegetation of multiple heights, colors, and leaf textures. As he went on to explain, in order to have a visually pleasing wooded area, a great deal of work would need to be done to carefully select plants, add nutrients to the soil, and thin out unnecessary trees in order to frame the most desirable views. Although he described in detail the process necessary to keep grass alive as an undergrowth for the trees, he recommended, instead, that a great effort be put into planting a variety of carefully selected shrubs which, if properly nourished, would then not require the ongoing maintenance of grasses. For visual pleasure, he suggested that violets and other flowers be planted along the walkways.

Perhaps most pertinent to later changes made on the Evergreen property were Olmsted's assessment of the citing and nature of a formal garden for the house and his evaluation of the stream. At the time of his visit, no "formal" garden had been planted at Evergreen. Apparently a much thicker copse of maples and other trees grew on the slope between the greenhouses and the stable, and the intervening space was "neat and simple and unobjectionable" but was also uninspiring. Olmsted argued that this site could be used to greater advantage:

The space south of your conservatory and between it and the house, while it is neat and simple and unobjectionable, seems not as useful and decorative as the circumstances warrant. If you or any of the family have the slightest interest in and enjoyment of a formal garden, this would, by all odds, be the most appropriate place for it, coming as it does in the rear of the house, where it is secluded from the street, where it is in sight of your roof garden and some of the living rooms and chambers of the house, and particularly where it would come in the appropriate [two words blurred and illegible] relation with the conservatories.²⁷⁷

The Garretts had been contemplating the construction of an "old-fashioned garden" at a distant point of the estate adjacent to a newly-planted orchard, but Olmsted argued, instead, for a formal garden that would be in closer vicinity to the house and adjacent to the greenhouses. Although

²⁷⁶ Letter of May 13, 1899, from Olmsted & Co. to Mrs. T. Harrison Garrett, Olmsted Associates Records, Library of Congress (Microfilm 20,112-479P).

²⁷⁷ *Ibid.*

Frederick Law Olmsted had consulted with T. Harrison Garrett about the creation of the stream, he had not overseen the design or execution of the plan, and John C. Olmsted found a great deal to criticize with the current arrangement:

The brook for some little distance below the drive bridge is disagreeably straight. By throwing it a little nearer to the trees to the north at one point and a few feet into the meadow further down, increasing the width at other points, and by adding a few very slightly conspicuous stone dams not formed so as to have a vertical face, but so as to have a sloped surface, thus creating a ripple or rapid, the brook could be much improved.

Where the brook flows through the woods and through the meadow it has been so artificialized by retaining walls, rip-rapping, and stiff grading the beauty has been almost destroyed. It will require a good deal of study and clever workmanship to secure the beauty possible, while providing against damage by floods. (...) Whether anything is done to the brook in the way of sloping or stone-work or not, it would certainly be advisable to plant occasional clumps of bushes and patches of creepers. In choosing the bushes regard should be had to their winter effect; for instance, the red-twiggged dogwood, yellow-twiggged willow and others have bright-colored bark when planted in masses afford a striking bit of color as seen from a distance. Such bushes are at the same time perfectly natural and agreeable in appearance in summer.²⁷⁸

John Olmsted's evaluation of the stream was primarily concerned with its visual effect. As in the staging of the woodland area, he sought to create a landscape feature that would appear "natural" but would have all the heightened benefits of an artistic hand. Judicious plantings along the edge of the stream would enhance its beauty in winter as in summer, and carefully designed retaining walls and dams would help to keep the stream from flooding while at the same time creating pleasing ripples in the current.

Although he did not include it in his report to the Garrett family, Olmsted reflected in his personal evaluation of the site visit that there was little likelihood of the visit developing into a larger commission. His doubts were founded on his reactions to the personalities and circumstances that he encountered at Evergreen, which he summed up in the following terms:

Mrs. Garrett is apparently somewhat of an invalid and somewhat nervous. She seems anxious to put the place in first class condition and make a good many improvements as an occupation. Her son [Robert Garrett], on the other hand, seems anxious to run the place as economically as possible and make no changes. Mrs. Garrett complained that the gardener is inefficient and dilatory, and does not carry out her wishes with regard to improvements, etc. In talking with the gardener, I could see that this is probably his natural disposition, but that he is

²⁷⁸ Ibid.

greatly encouraged to do nothing by Mrs. Garrett's son. Considering these circumstances, I suggested to Mrs. Garrett that if she wanted things done, it would perhaps be well for her to find some efficient and honest contractor who knew something about the kind of work in question, whom she could order to carry out her various schemes, and rely upon to do so promptly and efficiently, leaving the gardener to work out small improvements and to inspect and criticize the contractor's work and to attend to maintenance. I said we could furnish any needed plans for the guidance of the contractor and occasional inspection.²⁷⁹

By suggesting a situation where his firm would contract for a garden plan, check the work completed by occasional site visits, and perhaps facilitate the acquisition of plants, Olmsted proposed a position of relatively little financial and logistical risk for his firm. If hired to complete discrete portions of the project, Olmsted & Co. could address the individual concerns at hand without the frustration of having a larger and more ambitious project fail because it lacked a commitment of finances and personnel.

Alice Whitridge Garrett, for her part, seems to have believed that Olmsted & Co. suggested a practicable plan for the landscape that could be implemented primarily through her supervision of the estate's gardeners. In her reply to John C. Olmsted's letter evaluating the estate, she reflected:

Your letter is certainly conclusive and will help me. The main points you will remember I suggested such as putting on food seed over lawns front and back, shrubs in many places, under trees, between two houses, gateway, and road at back of kitchen. Latter has been made and in use some time. (...) What the gardiner [sic] said to you confirms my opinion of him, and I shall get a competent man at once, one comes to see me tomorrow. No such idea as lawn, or grass, of any kind under-tree, ever occurred to me, but long months ago I told him to order shrub and periwinkles in great quantities for this purpose, also rhododendrons for hedge (this also I suggested to you). This gardener procrastinates to an extent I am entirely unaccustomed to...²⁸⁰

Despite her confidence that she understood the problems at hand with the estate, Alice Whitridge Garrett expressed her frustration that these problems were ongoing, despite large expenditures of money, lamenting, "no economy has been practiced, thousands have been spent on place this winter, the result you have seen as to drainage of meadow and changing of stream, one of our

²⁷⁹ Olmsted Associates, Business Records, Visit Reports. Series E, Vol. VIII: 1899, 121-70, Library of Congress, Manuscript Reading Room. Specifically, see the report of J.C. Olmsted, April 20, 1899, on his visit to the estate of Mrs. T. Harrison Garrett.

²⁸⁰ Letter of May 22, 1899, from Alice Whitridge Garrett to John C. Olmsted, Olmsted Associates Records, Library of Congress (Microfilm 20,112-479P).

most competent engineers has months since considered it, but I want all done at same time.”²⁸¹ Although Alice Whitridge Garrett had verbally requested that Olmsted prepare a planting plan for the grounds along the fence bordering on Charles Street, the firm did not attend to it for several months. In September 1899, when they next wrote to Alice Whitridge Garrett, it was to inform her that before any site plan could be drawn the site would need to be surveyed and an accurate ground plan drawn up [**Appendix 12**].

The earliest photos of the gardens at Evergreen may show the landscape more or less as it was critiqued by John C. Olmsted. What may be the first view of the area, and taken from within the garden itself, shows geometric beds laid out with string and a small pond with a chalice at its center, possibly serving as a fountain. Two subsequent views out over the greenhouses at the rear of the house show a neat and tidy lawn, laid out in a geometric formation, sparsely adorned with the same simple pond, a few ornamental evergreens, and potted trees marking the corners of the grid.

Perhaps because of the additional expense and time involved in this project, the Garretts elected not to implement Olmsted’s full concept for the landscape in 1899, and would only return to it in 1906. In the interim, however, they seem to have instituted some of Olmsted’s ideas. A new gardener, named Charles Uffler, was hired, and the estate began to win prizes in local flower shows, as it had in the 1880s.²⁸² A formal bed that had been laid out in front of the greenhouse was planted with flowers, as was documented in Joseph W. Shivery’s plat map of the estate from 1906. This work may have largely been completed in the summer of 1903. In June of that year,

²⁸¹ Ibid.

²⁸² Some attention must have been given to the garden, for in 1905 Alice Whitridge Garrett was honored with several awards for her garden and commented in a letter of March 9 to John Work Garrett, “Aunt M was so mad that she had nothing to exhibit, that she sent her wonderful gardener here, day after exhibit—G[ardener]’s club said Evergreen would have been given 1st for violets, except that we had been given so much—of course I am pleased,” EHF, Box Mrs. THG to JWG 1901 to 1905. An enclosed clipping, entitled without bibliographical information, described the submissions from Evergreen and itemized the prizes won by the Garretts, “One particularly beautiful group was from the conservatories of Mrs. T. Harrison Garrett, Mr. Charles Uffler, gardener. A showing was also made of hot-house tomatoes of a French variety from the same conservatories. The violets were of the ‘Princess of Wales’ variety, the large single blooms, that are steadily gaining in favor with flower lovers on this side of the water.” Awards received by Garretts: 1) “Mrs. T. Harrison Garrett (Charles Uffler, Gardener)—First for 100 blooms Enchantress[a carnation]” 2) Mrs. T. Harrison Harrett (Charles Uffler, Gardener)—First for ivory roses” 3) Single violets: “Mrs T. Harrison Garrett (Charles Uffler, Gardener)—Second Premium,” EHF, Box Mrs. THG to JWG 1901 to 1905. It is noteworthy that, following the concerns of 1899, a new gardener must have been hired at Evergreen. The biography and contributions of Charles Uffler, who is mentioned in this notice, would merit further investigation.

Alice Whitridge Garrett discussed the formation of the fountain and lily pond with John Work Garrett:

only a line in greatest haste, to enclose bill for vase—it is a wonder-everyone is crazy about it—as the General said just now, 1500 had never been so well spent on the place before—Hartman is going to put water in it, piping is already across the road, then Uffler puts water lilies and when we want a little fountain will be turned on—I cannot thank you enough for it—it will give you joy when you come back.²⁸³

A photograph documents the fountain and lily pond, perhaps from the year of its construction. Other images, showing the flower beds and bushes, include several color photographs that give a sense of the varied colors and textures of the plantings.

For the most part, however, between 1899 and 1906 renovations of the house and garden were not the Garretts' primary concerns. In support of her sons' growing career aspirations, Alice Whitridge Garrett gradually began to host more formal events at Evergreen.²⁸⁴ Her renewed social presence was even announced to the national social circuit in a 1903 notice in *Town and Country Life*, although documentary evidence confirms that Alice Whitridge Garrett had returned to Baltimore and begun hosting events before September 1903, this notice hailed her return to official Baltimore society, declaring:

Mrs. T. Harrison Garrett has returned from abroad and is now entertaining. After many years of mourning, her beautiful home, 'Evergreen,' on Charles St. Avenue, is opened once more to her friends. Mrs. Garrett is most happy in her daughter-in-law, the widow of Horatio Garrett, who is with her.²⁸⁵

Sparse documentation prohibits a detailed discussion of the changes and alterations that they made to the house during these years. Around 1906, however, the family initiated a series of alterations and additions to the house, possibly reflecting the changing circumstances of the family, in light of Robert Garrett's engagement to Katharine Barker Johnson and John Work Garrett's progressively more prestigious diplomatic positions. Two changes may have been made to Evergreen as a first wave of these alterations, and perhaps prior to 1906. The first was the

²⁸³ Letter of June 27, 1903, from AG to JWG, EHF, Box Mrs. THG to JWG, 1901 to 1905.

²⁸⁴ In February 1903, for example, she hosted a dinner for "Miss Howard, daughter of Sir Charles Howard, British Minister to the Hague," which was announced in *Town and Country Life* (February 7, 1903): 20. The short notice also included a complimentary description of the estate, "her home, 'Evergreen,' near Baltimore—a house delightfully situated with lawn and garden around it. The color scheme of the dinner was yellow and white, with tulips and fresias [sic] for the flowers."

²⁸⁵ *Town and Country Life* (September 3, 1903): 17.

addition of a covered porch at the rear of the house for servants and also the creation of a covered porch, or small conservatory on the second floor, adjacent to the Den. Documented only as a feature in distant photographs, this additional second floor covered porch or conservatory would have offered a pleasant addition to the bedroom suite on the second floor above the porte-cochere. It may have been deemed an important addition to the house given Robert Garrett's increased time in Baltimore after his graduation from Princeton and during his first years working with Robert Garrett and Sons. The covered porch was removed during the changes and alterations to the rear of the house by Laurence Hall Fowler in 1927, and little else can be said about it without further documentation. The second change was the construction of an additional servants' wing, abutting the Gymnasium and Billiard Room to the north. A single, unsigned and undated, section drawing presents a view of the manner in which this addition would be attached to the gymnasium structure. It offers the minimal comment that the second and third floors would contain "four servants' apartments, bathroom, and hall closets," while the basement, which would be below grade to the north, but abutting the Bowling Alley of the gymnasium addition to the south, was "to be one room, with vestibule and stairs, same as in west end. Concrete floor throughout." The builder or contractor for the project is unknown, as is the architect, if any.

The work that the family commissioned in 1906 consisted in changes to both the mansion and the gardens. In February 1906, the local architect Paul Emmart designed an alteration of the basement below Aspinwall's entrance stair in order to create formal men's and women's dressing rooms (B3, B4). This alteration consisted in finishing the stairs, wall, and floor leading from the north entrance into the basement. A detailed plan showed the footprint of the dressing rooms and offered a view, in section, of the flight of stairs into the basement. A foyer space was created in the hall at the foot of the steps and two large dressing rooms were designed to face each other across the hall, each with an attached bathroom. These rooms may already have existed in the basement, as they occupied roughly the same footprints as the reception room and breakfast room above. Emmart's primary task was to figure out the logistics of circulation, design the bathrooms, and develop a concept for the interior decoration of the rooms. In a second plan Emmart proposed an entrance to the dressing rooms from the south. By utilizing the existing basement entrance on the south side of the west portico (D001), Emmart created an entrance through which visitors who had taken a turn through the grounds could enter the house to clean up, before going to the formal rooms above. He designed an entrance hall to run along the west edge of the house and connect to an additional corridor directly underneath the main hall above, from which guests could turn left to access the dressing rooms. Although not indicated specifically on the plan, the laundry rooms and other support spaces of the house were located in the basement, and an additional door leading to these service areas may have allowed easy access for servants whose duty it was to offer the guests assistance with clothing, towels, and other needs. This entrance hall is not specifically described in any subsequent correspondence, but the 1916 inventory listed numerous engravings and etchings after European great master artists in this space, all of which suggests that the hall may have been furnished largely according to his plan though without the architectural modifications.

No photographs document the appearance of the dressing rooms and all structural signs of the spaces were eliminated during subsequent renovations in the house. The contents of the rooms as well as their interior treatment, however, were thoroughly itemized in the 1916 insurance inventory, allowing for a limited discussion of their appearance. Both dressing rooms, and the hall outside, were plastered and the walls were “laid off in panels with plaster of Paris moulding,” the floors were pine, and all woodwork was painted with enamel finish.²⁸⁶ Both dressing rooms also featured a wooden mantel “with fluted pilaster pillars and tile setting.”²⁸⁷ The gentleman’s dressing room was the less-ornate (and probably smaller) of the two spaces. It contained two card tables, one made of mahogany, antique black enamel and gilt side chairs, a resting couch, and several pieces of Dresden China (most, notably, with a theme of romance—one showed a bride and groom, one a lady at toilette, and one a man proposing marriage).²⁸⁸ The ladies’ dressing room displayed an Italian Renaissance Cassone, a mahogany dressing table, gilt wicker furniture, an upholstered lounge, a Japanese curio filled with Chinese and Japanese ceramics, and several items of Dresden china.²⁸⁹

In 1906, the Garretts also decided to more completely implement John C. Olmsted’s advice for the estate. They reconnected with Olmsted & Co. and their project seems to have been handed over to James Fred Dawson, a landscape architect in the firm. The first stage of the development was, as John C. Olmsted suggested earlier, the preparation of a plat map of the estate. The resulting plan offers the first extant record of the project. Joseph W. Shivery’s plat map, drawn in April 1906, recorded all the existing features of the estate, including the individual demarcation of many of the trees on the property. Once the map was received by Olmsted & Co., members of the firm drew in suggested alterations and revisions to the landscape. Although none of the correspondence survives related to the terms of the commission, the Garretts must have been most concerned to update the gardens immediately in front of the mansion and along the main carriageway, and also to conclusively solve the problem of the flooding brook. In July, Dawson completed his plans for the brook, presumably accompanied by an estimate of what it would cost to implement them. Dawson’s plans adhered closely to the work that Olmsted had proposed—including a boulder cascade below the woodland bridge and a rerouting of the stream. Particularly of interest is the drawing, presumably made early on in the commission, on which Dawson noted down all his observations about the stream and the changes that could be made to improve it. During these months, Dawson also seems to have turned to his contacts in the

²⁸⁶ 1916 Inventory, 23, 26.

²⁸⁷ *Ibid.*, 23.

²⁸⁸ *Ibid.*, 43-47. The porcelain pieces recorded in the cited 1916 inventory as of Dresden manufacture are now recognized as Meissen. These pieces remain in the collections of the Evergreen House Foundation.

²⁸⁹ *Ibid.*, 47-59. The cited black enamel and gilt chairs, Italian Renaissance Cassone, and other furnishings are still part of the collections at Evergreen.

landscape and gardening community in the Philadelphia area, and in particular to William Warner Harper, to devise a planting plan that would be pragmatic and geographically feasible.

Finally, in September 1906 the Garretts allocated \$3000.00 toward the improvement of the estate and authorized Dawson to oversee the work. Dawson immediately wrote to Harper in order to plan a trip to Baltimore together and, since the money would not be sufficient to complete all the work that had been proposed, he outlined their options in the following terms:

I have just received a letter from Mr. Garret [sic] authorizing the expenditure of \$2,000 this fall. I was just about to wire you when I received this letter, that I would try and see you on Sunday. I have now wired you that I shall arrive at your place late Saturday, or early Sunday, with Garrett plans. I ... hope to be able to reach Philadelphia at the latest, Sunday morning, when we can take up the matter of the Garret [sic] work and decide on the proper [approach].

\$2,000 will go a very little ways I should think with the work on the brook. The prospect of getting rhododendrons for early fall shipment this fall is very good, and I see no reason why plants should not be started in a few days. Mr. Chandler has just been in the fields and made new arrangements for planting and they expect to organize their forces as soon as they receive orders up to ten cares or more.²⁹⁰

Apparently Harper agreed with Olmsted that planting was a better approach than trying to do the work on the stream with the modest money allotted. Accordingly, they focused on that approach during their visit to Evergreen on September 17, 1906, as summarized in Dawson brief site visit:

Monday morning early we went to the Garrett place and staked out some planting which I had previously planned for in the vicinity of the house and the main approach drive. We decided that it would be better to spend that money for planting rather than for remodeling of the brook, as \$2,000 would only be a small portion of what the work of fixing the brook would cost. Mr. Harper is going to write to Mrs. Garrett about what we propose to do and try to get her to authorize the expenditure of more money.²⁹¹

Dawson and Harper must have been persuasive, because photographs of the stream document changes that reflect Dawson's proposal. A particularly striking effect was created by the boulder assemblage and waterfall at the lower woods bridge, which combined the semblance of nature

²⁹⁰ Letter of September 12, 1906, from Dawson, Olmsted Brothers to Mr. William Warner Harper. Olmsted Associates Records, Library of Congress (Microfilm 20,112-479P, Series B: Microfilm # 174).

²⁹¹ James Frederick Dawson, Site visit of September 17, 1906. Olmsted Associates Records, Library of Congress (Microfilm 20,112-479P, Series B: Microfilm # 174).

that John Olmsted had proposed with the structural changes that the firm believed would help to prevent further flooding.

In December 1906, an additional plan was drawn up for the lower formal gardens at Evergreen. It is uncertain if Harper or Dawson was involved in this plan, though it seems likely that they were. A fragmentary drawing, "Garden Detail Prepared for Mrs. T. Harrison Garrett, Balto., MD," prepared by Thomas Meehan and Sons, a nursery and landscape firm in Mount Airy, Philadelphia, documents the design that was created for the field immediately south of the hot houses at the eastern end of the property. This plan included the construction of an octagonal rustic summer house and the planting of evergreen bushes in an ornamental geometric formation. Meehan and Sons also laid out a pergola that would serve as a walkway between this formal garden and the Wilson's Avenue that bordered the property to the north. Detailed drawings of this ironwork pergola were then drawn up by G. Krug and Sons, though it is uncertain if the feature was ever constructed. The existence of a similar pergola in contemporary photographs of Evergreen, Jr., however suggests that it may well have been completed.²⁹² On the east end of the plan, a pathway that was lined with heavy boulders was designed to connect the rustic summer house with the "rustic bridge" over the stream. Photographs document that this landscaping plan was completed nearly as designed by Meehan. The strict geometry of the planting plan that he had proposed was replaced with a more picturesque arrangement that was more fully in keeping with the general character of the landscape. Certainly the most striking feature of this garden addition was the summer house. Perhaps the octagonal shape echoed the original support buildings for the house, visible in *Bird's Eye View of Evergreen*; it certainly was a formal "twin" to another octagonal summer house that was situated in a north corner of the front lawn of Evergreen. Although undocumented in any photographs, the later was mentioned by John C. Olmsted in his visit to the estate and was represented by Baldwin and Price in their plan of the estate in 1920. This seemingly modest feature of the garden was elaborately decorated. It was almost 11 feet in diameter, as described by the 1916 inventory, with cedar shingles and pine flooring. The door, which may also have been designed by Krug, was an elaborate feature of the structure, with heavily rusticated metal work and leaded glass. The interior of the space was decorated with "teahouse furnishings, mostly small items in brass, pink and copper tea set, wooden rock[ing chair]."²⁹³ The importance of the tea house within the formal layout of the garden only becomes apparent through the view from the interior of the teahouse, looking toward the mansion. From inside the teahouse, a viewer could peruse the entire length of the garden axis, including a strikingly good view of the primary promenade and stairway through the garden, and the entire rear façade of the house. Certainly a female space, and almost as certainly built for Alice Whitridge Garrett, this teahouse allowed for a private retreat in the garden, from which she could still supervise the activities of all employees and family members at Evergreen.

²⁹² It is unclear if the pergola was designed for Evergreen or for Evergreen, Jr., or if such a feature was intended for both landscapes.

²⁹³ Inventory 1916, 461.

Two other plans offer evidence of the on-going maintenance and work on the garden. In 1914 Pierson U-Bar & Co. of New York City, made a plan for rebuilding two of the greenhouses at Evergreen in the east section of the formal garden. Their plan, which is more detailed than any other extant drawings of the eastern greenhouses, gives a clear sense of their dimensions and construction. Equally interesting is a 1916 planting plan for the formal flower garden, probably drawn up by the Garretts' gardener. The plan, which indicates that each of the beds would be planted with either blue or yellow flowers—ranging from violets and pansies to delphiniums—gives a sense of the garden aesthetic desired by Alice Whitridge Garrett. Further, the penciled notes above “Yellow Doronicum” and “Blue Anchusa,” both of which indicated that these plantings had been a failure, reveal that the planting plan was indeed carried out. While the monochromatic flower beds are somewhat unusual, it is possible that Alice Whitridge Garrett favored single color plantings in her compact formal garden, because these consistent color profiles would, then, allow for uniform floral arrangements during social events held inside the house.

With these changes, the mansion house and gardens of Evergreen would remain substantially the same for around fifteen years. Certainly some updates, repairs, and minor alterations were made in the years between 1906 and 1920, when Alice Whitridge Garrett died, but the main features of the property were in place at this time. Between 1895 and 1920, Alice Whitridge Garrett and her sons made specific alterations to the estate intended to change its character in ways that would accommodate the increasingly public role that the mansion and estate would play in the careers of John Work Garrett and, to a lesser degree, Robert Garrett. Altering the north entrance of the house and adding formal men's and women's dressing rooms contributed to the functionality of the house as a space for large social gatherings, while giving it a taste of the trendy Beaux Arts classicism that pervaded much public and elite private architecture of the time. The most striking alteration to Evergreen during these years, though, was the development of the formal gardens extending from the rear of the house. In consulting the premiere landscape architecture firm of their generation, Alice Whitridge Garrett and her sons demonstrated their interest in updating the Evergreen landscape, which had grown somewhat haphazardly since its original design in the mid nineteenth-century style of Andrew Jackson Downing, to reflect the aesthetic trends in domestic landscape design inspired by the work of Frederick Law Olmsted.

One of the results of this growing interest in the public persona of the family was the fact that the Garretts began to use a wider circle of architects and designers. Although the renovations of the 1880s had featured the work of the internationally renowned firm of Herter Brothers, all the designs had been made by the local architect Charles L. Carson. During the 1895-1906 alterations, Lawrence Aspinwall and the Olmsted firm worked at Evergreen, directly infusing the house and gardens with the contemporary design concerns of New York and Boston, rather than creating a regional interpretation of these themes. Local builders, contractors, and laborers were still involved in this work, and may even have made substantial contributions to the projects as completed, but contributions were also made by such intermediary figures as Thomas Meehan and Sons and William Warner Harper, who offered professional expertise that was regional in character but still removed from the direct influence of the Baltimore community. Despite their increased tendency to turn toward nationally-renowned professionals, the Garretts continued to

use local expertise in instances where fashionable aesthetic practices were less necessary (and perhaps also in situations where greater funds could not be allocated for the project). Thus, in the creation of the dressing rooms and of the servants' wing, the spaces were designed and constructed by local architects and builders.

If the alterations and additions of 1906 were triggered, in part, by the changing personal and professional circumstances of the family, these same forces may have prevented significant subsequent alterations until the 1920s. In 1907, Robert Garrett married Katharine Barker Johnson and moved from Evergreen to his own property. John Work Garrett obtained his first diplomatic post in 1901, and from that point until 1933 when he returned to the United States after serving as Ambassador to Italy, he rarely lived at Evergreen for longer than a brief visit. Furthermore, in 1908, John Work Garrett married Alice Warder whose cosmopolitan interests, at least initially, directed their attention away from his family estate. Prior to 1908, John Work Garrett had been Alice Whitridge Garrett's primary ally in funding projects at Evergreen. Although his commitment to the family home would remain constant, some evidence suggests that tensions may have arisen over the issue in his early years of marriage. In June 1914, for example, Alice Whitridge Garrett wrote a postcard to John, who was then at the Hague, with only the comment, "It is too beautiful this dear old place you and I love, and have had such happy years in. I do hope someday your Alice and mine will love it too. Mother."²⁹⁴ Persuading Alice Warder Garrett to love Evergreen, however, was not a quick task. In 1921 and 1922 when she and John Work Garrett were living in Washington, but hosting various public events at Evergreen, Alice Warder Garrett was still conflicted about the estate and complained to her sister, "Evergreen is a dead weight on me when we live here ... If I had a house here I could see people so easily and pleasantly, but to live here and run the place at that distance is sickening. The amount of notes and directions and arrangement required to get all these foreigners to their destinations takes so much of my time. However, once over there, they are simply crazy about it."²⁹⁵ Indeed, it was not until Alice Warder Garrett moved to Evergreen as the new "mistress" of the house in early 1922 that she developed a true appreciation of the estate and noted enthusiastically, "I adore living here."²⁹⁶

Thus, between 1908 and 1920, as Alice Whitridge Garrett aged, and her sons were increasing preoccupied with personal and professional lives elsewhere, modifications to Evergreen were no longer a priority. Robert and John Work Garrett had purchased adjacent properties slightly removed from Evergreen on Charles Street Avenue. John Work Garrett also owned the Kernewood property, where he built a house that he and Alice Warder Garrett seem to have

²⁹⁴ Postcard postmarked June 4, 1914, Alice Whitridge Garrett to JWG, EHF, Box THG to and Mrs. THG to JWG 1880s to 1914.

²⁹⁵ Letter of uncertain date but sometime in 1921 or early 1922, AWG to her sister, Mrs. Ralph Ellis, JHU, Alice Warder Garrett papers.

²⁹⁶ Letter of February 18, 1922, from AWG to Mrs. Ralph Ellis.

occupied occasionally prior to 1920.²⁹⁷ It would not be until Alice Warder Garrett and John Work Garrett began making plans to make Evergreen their permanent home that the couple would again begin the process of altering the mansion to conform to their new purposes. It is certain, however, that regardless of Alice Warder Garrett's feelings about the estate, John Work Garrett always did intend to retire to Evergreen. His sentiments were, perhaps, best expressed in a letter to his brother, Robert, in 1914, when the latter was dealing with difficulties over a four-acre strip of land abutting the Evergreen property. John, anxious that another buyer would purchase the property and do something to mar the environment of Evergreen, told his brother, "I have longed so to feel that one of these days when the time came for me to go home that I could look forward to peace at least at Evergreen that the news of this disagreeableness has worried me more, I believe, than it is easy to make you understand . . . I consider the payment of practically any necessary price would be well worth while to end the matter."²⁹⁸

For Alice Whitridge Garrett the years following 1906 seem to have been ones of tension and nostalgia. After two decades as the sole parent of her three sons, managing the estate, and jump-starting their professional lives, she was daunted by her newly-empty house. Although rejoicing in her sons' marriages, in her letter to John at Christmas 1908, shortly after his marriage, she commented, "it is hard to give up my boys, I have never been happy since I left Princeton in 1895," a statement that may have summed up her tendency during the final decade of her life to think of past happiness, rather to invest in new projects and alterations for the future.²⁹⁹ This situation was surely exacerbated in 1911, when Charlotte Pierson Garrett, who had been one of Alice Whitridge Garrett's most constant companions since 1895, married a second time and moved away from Baltimore permanently.

Charlotte Pierson Garrett's departure from Baltimore enabled the only other significant alteration to the estate of the period. With the outbreak of World War I, Alice Whitridge Garrett became very invested in the support of the war effort. In addition to her work for the American Red Cross, which involved hosting events at Evergreen, Alice Whitridge Garrett offered the use of

²⁹⁷ Little information has survived about the Kernewood house. In correspondence of 1916, however, Robert Garrett asked John Work Garrett if he and his family could use the property while their own house was being renovated. John Work Garrett replied to the affirmative, as he was not going to be able to return to Baltimore for the Christmas season, and sent Robert Garrett a telegraph from Paris reading, "we agree use Kernwood [sic] understanding vacate whenever we return," telegraph of December 13, 1916, from JWG to RG, JHU Special Collections, John W. Garrett Papers.

²⁹⁸ Letter of December 5, 1916, from JWG to RG, JHU Special Collections, "John W. Garrett Papers.

²⁹⁹ Letter of December 25, 1908, from AG to JWG, EHF, Box THG to and Mrs. THG to JWG 1880s to 1914.

Evergreen, Jr., to the federal government, which used it as a hospital for blind veterans.³⁰⁰ The importance of this donation was discussed in a biographic eulogy of Alice Whitridge Garrett:

Perhaps the most far-reaching of the many benefactions of Mrs. T. Harrison Garrett was the surrender by herself and her sons of the home estate of Evergreen and Evergreen Junior for the duration of the War and the years thereafter to the United States as a hospital and training school for the men blinded in battle. It was chosen from many other sites offered by reason of the shade of the beautiful trees and the green of the foliage as a merciful background to those who had a chance for restored sight. It was known as Military Reservation No. 7, and the work accomplished cannot be recorded here. Not only was it the beginning of a great act of philanthropy in the saving of lives from despair but there was developed a new principle that some of the men who had lost the possibility of practicing their trades could be turned to mental activities and to study, in which they were helped by the United States government. Thus cultivated their intellectual powers—a product the world could ill have afforded to lose.³⁰¹

Regardless of its impact at a national level, the conversion of Evergreen, Jr., to this public purpose changed the character of the Evergreen estate. Previously, Evergreen had always been a

³⁰⁰ References to Alice Whitridge Garrett's activities in support of the American Red Cross are found in the *Baltimore Sun*. The newspaper reported on the events sponsored by or hosted by the Auxiliary of the Maryland branch of the National Red Cross Society which was formed in fall 1914 with AG as its President (later she was referred to as its Chairman). The first event sponsored by the Red Cross Auxiliary was hailed as a success, with the proceeds being spent in Baltimore on hospital supplies and clothing for sufferers of the war in France. The Auxiliary, under AG's leadership, continued to host events and some of those fundraisers were held at Evergreen, others at the Belvedere. The Red Cross Auxiliary was not the same organization as the Maryland or Baltimore Chapter of the American Red Cross, as was explained in September 1916. The Auxiliary was specifically tailored to helping soldiers in France and the supplies the Auxiliary garnered were sent to Alice Warder Garrett in Paris and distributed through her. A brief history of the American Red Cross, and the founding of the Baltimore Chapter, was also run in the *Sun* (but in 1917). The first President of the Baltimore Chapter was Dr. Daniel Gilman. "Women Here Help Red Cross," *Baltimore Sun* October 24, 1914, 4; *Baltimore Sun* November 24, 1914, 4; *Baltimore Sun* March 4, 1915, 4; *Baltimore Sun* March 7, 1915, 9; *Baltimore Sun* March 22, 1916, 4; *Baltimore Sun* April 14, 1916, 4; "Red Cross Auxiliary Needs," *Baltimore Sun*, September 21, 1916, 4; *Baltimore Sun* October 23, 1916, 4 *Baltimore Sun* October 25, 1916, 4; and Marguerite C. Harrison, "Maryland Red Cross Active," *Baltimore Sun*, June 17, 1917, 8. Inquiries made at the National Archives regarding hospitals for WWI veterans revealed no additional information than that included in the eulogy for AG cited in note 301.

³⁰¹ "In Memoriam Alice Whitridge Garrett, Born July 15, 1851 Died May 9, 1920," EHF, Box Mrs. THG General Correspondence.

private enclave, carefully insulated from the public and available only to certain high-end social events. With the conversion of Evergreen, Jr., into a veteran's hospital, some of the insular privacy of the estate began to disappear, a process that would continue over the following decades as Alice Warder Garrett and John Work Garrett would begin to host performances at Evergreen and, eventually, would decide to donate the house and collection to the Johns Hopkins University.³⁰² The city, too, had continued to grow along Charles Street Avenue as religious and educational institutions near or adjacent to Evergreen attracted more people to the area in these years; planned subdivisions, such as Homeland, Roland Park, and Kernewood replaced larger estates and so added to the steady hum of activity outside the grounds.

During the final decade of her life, Alice Whitridge Garrett lived at Evergreen no more than part time. She maintained a residence in Baltimore, the house in Princeton, and often traveled. Evergreen was in use most often for specific social occasions, such as hosting events in support of the war effort or entertaining visiting officials. It was also John Work Garrett's "retreat" on his visits to the United States, and during those times, Alice Whitridge Garrett would open the house especially for him. Further, there were issues with funding the property, which was extremely expensive to maintain, and even more so when fully occupied by family and staff.³⁰³ Little wonder, given all these factors, then, that the family was more concerned with maintenance than with alterations and additions to the property.

Evergreen and Early Modernism, ca. 1920-1952

³⁰² In clarification, the collections contained within Evergreen Museum & Library consist of direct gifts to The Johns Hopkins University as well as works owned by the Evergreen House Foundation, a nonprofit entity created upon the 1952 death of Alice Warder Garrett.

³⁰³ Alice Whitridge Garrett received an annual income from T. Harrison Garrett's estate to maintain her personal cost of living, but the annual operating costs of Evergreen were divided among their sons. In 1918, Robert Garrett experienced a financial crisis, probably triggered by the difficult national financial climate. In a letter of November 7, 1918, he highlighted how this would have a direct impact on Evergreen: "Mother's annuity is not affected at all by the conditions under discussion, but she will have to cut down considerably, for I will not be able to allow her anything out of my resources. She has been spending very freely which of course it is impossible for her to do now. I have advised her of the situation and expect to take up detail figures to her tomorrow or next day... Last year she spent \$83,000 and in addition we had to meet certain "Evergreen" expenses that are not usually paid by her checks. This year she has spent thus far I think something over \$50,000. Her expenses are running much lighter of course in her apartment. She did not close "Evergreen" because of this situation, but because of the difficulties over servants and the possibility of not getting enough coal," JHU Special Collections, John W. Garrett Papers. This excerpt is also important because it is one of several references to Alice Whitridge Garrett maintaining an apartment (and sometimes a house) elsewhere in Baltimore.

Alice Whitridge Garrett died May 9, 1920, and John Work Garrett inherited the Evergreen mansion and property, while he and Robert Garrett jointly inherited all the contents of the house, to be divided equally.³⁰⁴ The process of evaluating the property, considering its viability as a residence under the new economic and social conditions of the post-World War I period, and dividing the contents of the house, would take the better part of a decade. One of the first steps in this process was the completion of a plan (by Baldwin and Frick) of the Evergreen property, which laid out the footprints of all extant structures in scale and with their relative locations. Not truly a plat or a plan of the estate, this drawing may have been completed for insurance purposes. Probably also completed in 1920 or 1921 was an aerial photograph of Evergreen taken by H. W. Hinds.³⁰⁵ These two sources document the elements and locations of the structures on the Evergreen property more completely than any previous sources and allow for the identification of features of the estate that would, otherwise, have remained completely obscure. Particularly noteworthy on Baldwin and Frick's plan are the swan house, located southeast of the stable, the summer house located west of the mansion, and the mushroom house and potting shed. Baldwin and Frick's plan is useful because it also offers footprints of the outlying service buildings, several of which are not otherwise mentioned in the archival record. These service structures consisted of a boiler and engine house, which was also documented in plans and elevations that are extant in the Evergreen House Foundation archives, a property manager's house, pump room, and gardener's house.³⁰⁶ Hinds's photograph, which postdates the plan by Baldwin and Frick, shows neither the summer house to the west of the mansion nor the swan house in the field to the southeast of the stable. It does, however, show the teahouse *in situ* and also shows a short pergola or graperly north of the palm house not documented in any other source.

In these transitional years for the estate, the administration of Evergreen, although primarily the responsibility of John Work Garrett and Alice Warder Garrett, was still partially shared with Robert Garrett, who would at times still come to stay at Evergreen, either alone or with his family.³⁰⁷ Although previous histories have suggested that John and Alice lived at Evergreen

³⁰⁴ For the terms of the inheritance, see EHF, Box Original Garrett Inventories and Wills.

³⁰⁵ Two pieces of evidence support this determination of the date. First is an identical aerial photograph taken of Evergreen, Jr., which was sold and is now part of Loyola University Maryland. Second, by 1922 only three greenhouses were extant at Evergreen but Hinds's photograph shows the same number of greenhouses as Baldwin and Frick's plan (i.e., six, if the count includes the mushroom house/potting shed and the palm house).

³⁰⁶ A few of these structures, including the "storage building" are listed as partially subterranean, therefore, if still extant a year later, eluded Hinds's camera. Baldwin and Frick's plan would offer a good source for pinpointing likely locations for future archaeological investigation on the property.

³⁰⁷ Casual references in the correspondence between Robert Garrett and John Work Garrett make this clear, such as on June 21, 1921, when Robert Garrett commented, "It was fine to find you and Alice at 'Evergreen' and so unexpected. I stayed there some after you left, and spent part of

from 1921 until they moved to Rome, upon John Work Garrett's appointment as the United States Ambassador to Italy, this may not be fully accurate. Correspondence is incomplete for the period, but it is fully evident that they were living in Washington, D.C., not at Evergreen, between 1920 and 1922.³⁰⁸ In the first year after Alice Whitridge Garrett's death, moreover, a series of letters that Alice Warder Garrett to her sister, Mrs. Ralph Ellis, document her struggles with balancing the finances at Evergreen and establishing a new system of management for the estate, and especially to the problems incurred by maintaining Evergreen while living elsewhere.³⁰⁹ It seems probable, then, that the couple divided the time among a rental property in Washington, Evergreen, and a summer property in the northeast, also inherited from Alice Whitridge Garrett. They were spending more and more time at Evergreen in 1922 for in that year Alice Warder Garrett wrote of how she loved living there, and the couple began making changes to the property.³¹⁰ In 1927, John Work Garrett and Alice Warder Garrett hired the architect Laurence Hall Fowler to design a house for them in Washington, D.C.³¹¹ This house was never built, but the commission documents the couple's serious consideration of maintaining a primary residence in Washington, D.C., a move contemplated, perhaps, in anticipation of John Work Garrett's return to public service. Suggestive as the commission of Fowler is of a conversation that took place about where the Garretts would live, the year 1927 was also when they affirmed their commitment to maintaining Evergreen. Only in that year, seven years after their mother's death, did Robert Garrett and John Work Garrett finally settle on the details of the division of the interior furnishings of Evergreen.³¹²

my time at 'Rockland' with the Johnsons. I got away from B. Monday night. I hope you will not mind if I utilize your 'Evergreen' facilities if and when I go down again. I'll settle up with you for food and 'keep' afterwards," JHU Special Collections, John W. Garrett Papers.

³⁰⁸ See, in particular, Alice Warder Garrett's correspondence with her sister, Mrs. Ralph Ellis, during these years; JHU Special Collections, Alice Warder Garrett Papers. In 1922, JWG campaigned for the Republican nomination for U.S. Senate; his bid was unsuccessful and perhaps this prompted them to spend more time at Evergreen, marking as it did JWG's retirement from public office. He reentered the political arena when President Hoover appointed him the U.S. Ambassador to Italy.

³⁰⁹ JHU Special Collections, Alice Warder Garrett Papers.

³¹⁰ Letter of February 18, 1922, AWG to Mrs. Ralph Ellis.

³¹¹ Some correspondence related to this commission survives in the JHU Special Collections, Laurence Hall Fowler Papers. Plans and elevations for the house are also in the collection of the EHF.

³¹² The brothers must have decided to put off the decision about dividing the contents of Evergreen, because in 1922, they took out a five year insurance policy on the contents of the house and divided the expense. This transaction was outlined in a letter from John Frick at the Insurance company to C. C. Fawcett of Robert Garrett and Sons, "In the matter of the schedule

Perhaps the first significant change to be made by John Work Garrett and Alice Warder Garrett during the years before 1927 was the demolition of three of the six greenhouses as a cost-saving measure.³¹³ The demolition is not documented but subsequent evidence suggests that the greenhouses that the Garretts took down in the early 1920s were the three oldest, and largest, structures, including the original palm house designed in the early 1880s for T. Harrison Garrett. The remaining greenhouses, which were the small and low-lying structures built in 1914, were still in use into the 1930s, but were subsequently demolished. Although details of the work are undocumented, John Work Garrett and Alice Warder Garrett also converted the Wilson designed dining room into a library in 1921 to 1922. In the process the tiled hearth was left in place, but the ornate built-in sideboard was removed to allow space for bookcases. The project was probably completed without the assistance of an architect, as it was probably always seen as a temporary provision.

Taking advantage of an extended visit to Baltimore in 1922 by the Russian painter and set designer Léon Bakst, the Garretts renovated the breakfast room at Evergreen to become the new dining room (104). Bakst used a bright Asian-inspired palette for the walls, with hanging scrolls

covering 'Evergreen' would say that in that schedule the insurance on furniture and contents of the main house amounts to \$250,000. The rate on this is .55 per \$100 per annum or \$1.65 per \$100 for five years. Therefore, for the five year term for which this insurance was written, \$4125.00 represents the cost of the insurance on the contents of the house. One-half of this is \$2065.50 which is, therefore, the amount chargeable to Mr. Robert Garrett as owner of one-half of these contents, this amount representing the cost of the full five year term," EHF, JHU Special Collections, John Work Garrett Papers. In the summer of 1927, the brothers got deeply into negotiations over the contents of Evergreen. On July 18, 1927, John Work Garrett finally sent Robert Garrett a fleshed out scheme for dividing the contents and included a note explaining his overall thoughts on the matter: "Here is a rather complicated looking statement of my suggestion as to the disposal of the things at Evergreen, but I think you will find it very clear as you look at it carefully. I have spent a great deal of time on it and it seems to me to be as fair as it is possible to make it...I wish we could settle this matter once for all, but I want it done in perfect fairness to you as well as to myself, and I think we should both do it in a way that would make us feel perfectly satisfied. Whatever criticisms or suggestions you have to offer, I am more than ready to consider. Take your time about it, but don't let's delay it any longer than we really have to. We want to get it off our minds," JHU Special Collections, John W. Garrett Papers.

³¹³ In a letter of November 16, 1922, an assessment of the insurance policy on the estate revealed that several greenhouses were being covered that were no longer extant. The unknown author, perhaps an employee of Robert Garrett and Sons, reported to Alice Warder Garrett: "I have placed a cross where I think insurance is being paid on things no longer necessary. I have numbered greenhouses. Not having the plat I do not know just which is which but I count only three greenhouses on the place now unless the one pit that has just been repaired is included. That is only part of a pit, at that," JHU Special Collections, Alice Warder Garrett Letters.

as the chief wall decoration, and installed a black marble mantel. It is likely that the local Baltimore architect Laurence Hall Fowler attended to the matters of architectural detailing and the supply of materials, such as the ca. 1825 black marble mantelpiece, in consultation with Bakst.³¹⁴ Bakst may have met the Garretts as early as 1913 or 1914, when they resided in Paris during one of John Work Garrett's diplomatic posts. They were good friends before his arrival in Baltimore in 1922, and it was because of the Garretts' special invitation that he made his only trip to the United States.³¹⁵ Alice Warder Garrett was actively involved in the modern art and theatrical communities in Paris, where she must have admired both Bakst's set designs, which were cutting edge fusions of Asian, folkloric and modern art influences, and his painting, which explored similar stylistic themes. Bakst was a trained portraitist, with a particular expertise in depicting female actresses and performers, and this may have helped to encourage the close bond that formed between him and Alice Warder Garrett, as she was not only a fervent supporter of the arts but also trained in vocal performance and, especially in her later years, an aspiring artist and actress.

Given Alice Warder Garrett's interest in hosting theatrical and musical events, she and John Work Garrett determined that one way of altering Evergreen to suit their lifestyle would be transforming the gymnasium into a theater and, in the process, to carve a library out of part of the adjoining service rooms (T8). They hired Fowler to plan the renovations and commissioned Bakst to create a decorative program for the space. In June 1922, probably while Bakst was still a guest at Evergreen, Fowler submitted his first designs for the Theater (T1) and its lobby cum library area (T8). This scheme involved rebuilding the connecting section (T8) between the east and west servants' wings, which had been designed as a large open service space, in order to create a north wall that was perforated with four windows and lined in-between with bookcases. To the south, Fowler designed a vaulted passageway, supported by thick octagonal pillars, to connect this newly formed library space with the Theater. The conversion of the gymnasium into a theater consisted primarily in removing a small room at the east end of the space and building a stage in its place. In his design of June 1922, Fowler indicated that the room would have a whimsical old English décor with an Arts & Crafts feel, which was especially evident in the massive, curving fireplace that he designed for the east end of the room. Revisions to the plan were made over the following year, with the final blueprints dating to January 26, 1923, when Fowler mailed a copy of the latest version of the drawings to Bakst. In the final version of the design, the old English décor was replaced with a black marble hearth, similar to that installed in the breakfast room, and otherwise subdued architectural detailing. Bookcases were constructed in the interstices between all windows on the north wall of the library/reception room (T8) and the south wall of the Theater. The simple woodwork and plank flooring, all of which was painted black, were contrasted with the bright stenciled painting program that Bakst designed for the room.

³¹⁴ The period mantel likely was among the architectural remnants salvaged and preserved by Laurence Hall Fowler during this time.

³¹⁵ Charles Spencer, *Leon Bakst* (New York: St. Martin's Press, 1973), 187-88.

Work must have progressed on the project even before the designs were completed. A letter of November 1922 discusses delays in the project and suggests a construction technique in which drawings were being provided, and design solutions devised, as each new problem arose:

I am showing Gries your letter. He told me yesterday he did not see how everything could be completed by January 6th. I called up Mr. Fowler and asked that he please let Gries have blue prints for the three new posts to be made in the wall. They have not come this morning. Gries wants them badly to go to work on that part of the wall. The brickman is here to-day working on the chimney, Gries is working with him. I wrote Woods yesterday that its necessary the heat work be completed by December 1st. Every one seems to be working full time but it goes very slowly.³¹⁶

Presumably the general structural changes were made to the building first, with architectural details and design elements coming in a secondary phase. While it is not specifically discussed in the correspondence, it was probably during these alterations that the two floors above the porte-cochere addition were extended to the north to join the wall of the servants' wing. In the process the (existing) spiral staircase and second- and third-floor landings were also pushed to abut the north wall.

The decorative program that Bakst established for Evergreen was typical of his larger *oeuvre*, but also is reflective of early modernist art trends in the United States that combined a modern aesthetic program with folk art techniques and motifs. Bakst's stenciled decorations were primarily focused on the library/reception room area (T8). In these spaces he covered the surfaces in repeating geometric motifs alternated and fused with organic forms, such as stylized roosters and pheasants. Bakst's designs, while drawing on Russian folk motifs, treated the theater space in a playful manner that was reminiscent of the Arts & Crafts Movement while alluding to the contemporary textures and surfaces of European post-war modernism. In addition to drawing on the Russian folk art rooster, Bakst may well have been inspired by the Garretts' small collection of American folk wind-veins, which also featured rooster motifs and were displayed in the space.³¹⁷ Bakst must have returned to Evergreen in late 1922 or early 1923 in order to

³¹⁶ November 16, 1922, from an unknown author, probably an employee of Robert Garrett and Sons to Alice Warder Garrett, JHU Special Collections, Alice Warder Garrett Papers.

³¹⁷ Charles Spencer wrote that "Bakst's decorations [in the Evergreen theater] are a fusion of Russian folkloric motifs—of the kind used on embroidery or domestic objects [. . .] The basic forms are taken from nature, birds and plants, drawn in the meticulous simplification common to woodblock printing in children's books. The repetition of the triangular forms, in bright red and yellow, have a jazzy, restless effect." See 187-88. Spencer, however, associates the decorative program with "Art Deco stylization" and the use of Art Deco is incorrect. The Theater predates the movement's genesis at the 1925 exposition in Paris. The angular quality of the stenciled forms is also in keeping with Russian constructivism.

supervise the completion of the decoration in the Theater. One of Alice Warder Garrett's nieces, Louise MacVeagh (née Thoron), assisted in the original decoration of the Theater and, more than forty years later, described the techniques used in the room in the following terms:

It was an awful headache to cut the stencils for his directions, and a headache for the painters to stencil it. He made the sketches for the stencils day by day, and the loveliness of the colors (in gouache) was impossible for us to reproduce in the powdered paints we were able to buy in Baltimore. I've forgotten the mixture we used, but there must have been milk and egg yolk in it. But we did the best we could.'

Bakst would appear around 9:30 each morning, 'in stocking cap covering his recently dyed hair. The painters and I would stand at attention for his comments—always kindly, though exacting. We had been at it for two hours already!³¹⁸

In addition to the stencil designs for the walls, Bakst designed three sets for the stage, which could be alternated depending on the performance, and fabric lanterns, the sides of which were also stenciled so that Bakst's playful motifs could reflect across the space during lighted performances and gatherings.³¹⁹ The stencils have been repainted on several occasions, including a complete overhaul of the space in 1967. Since the original stencils remain in the collection of the Evergreen Museum & Library, it has been possible to repaint the space while maintaining the integrity of Bakst's designs.

Apparently the Garretts considered altering the Bowling Alley and service court surrounding it shortly after the completion of the Theater. Given that in subsequent years they would convert the Billiard Room and the Bowling Alley into art-related spaces, they were probably already considering this possibility in 1924, when they again asked Bakst and Fowler to transform the Bowling Alley and the garden beyond. No correspondence documents the exact changes that were under consideration, but Fowler's response suggests that the proposed alterations were fairly extensive:

I shall be very glad to go ahead with the work in connection with the bowling alley and terrace, but could not promise to take it up at once...

This problem is decidedly more difficult, and involves so much more outlay, than the other things we have done, that I feel it should be very thoroughly considered, and abundant time given to studying, not only the problem of the room itself, but also the terrace in connection with the rest of the garden plan. It is

³¹⁸ Helen Henry, "Bakst Décor at Evergreen Restored," *Baltimore Sun Magazine* (January 29, 1967): 13-14, 16-17.

³¹⁹ The three stage sets are "Chansons Oriental"; a "Seville Street Scene"; and the "Rustic Mill or Irish Barnyard." Kelly, 29.

possible to make a most attractive and simple terrace, with a retaining wall as a background—kind of a great bowling green effect. But to do this in keeping with the rest of the garden means very careful study.

If you are in a hurry for the room, so that Mr. Bakst can do the decorating now, I suggest that you have the floor laid, and the room decorated, except the end, which could be temporarily covered with a curtain. Then I could study the opening at the end of the room to fit Mr. Bakst's design, which could be applied to the end later on, when you cut through the door on to the terrace.³²⁰

How much work was done on the Bowling Alley (125) in this period is unclear, although correspondence indicates that Alice Warder Garrett and Bakst must have discussed how best to adapt the space for a gallery and what color palette to use.³²¹ Moreover, the space that was created four years later bears significant aesthetic similarities to the décor that Bakst designed for the dining room. Perhaps ongoing uncertainties about the division of Evergreen's collections made it necessary to delay any final decision about the nature and contents of a gallery at Evergreen. In addition, Fowler's busy schedule, and Bakst's sudden death in the same year, may have halted the project.

John Work Garrett and Alice Warder Garrett made two other changes to the mansion at Evergreen prior to the formal division of the interior collections with Robert Garrett in 1927. The first was to remove the conservatory that had occupied the second floor above the dining room during Alice Whitridge Garrett's tenure of the house and to replace it with a sleeping porch, also designed by Fowler.³²² By removing the Victorian "sun parlor" and replacing it with a more efficient and modern sleeping porch, the Garretts presumably saved expenses. They also created a logical eastern end-point for their joined bedroom suite, which now officially comprised the two southern bedrooms of the house (221, 222). Fowler's sleeping porch had a streamlined geometric design, which was square in plan, rectangular in elevation, and had a simple gable roof, oriented to face the garden toward the east. As part of this alteration, Fowler removed the Italianate balustrade that had previously run around the perimeter of the dining room roof. In 1926 Fowler also completed some unspecified alterations to the upstairs bookcases—most likely in one of the rooms on the third floor—and to the drawing room (118). This work was completed while the Garretts were away from Evergreen on an extended trip. Fowler, who was then also working on the plans for the Garretts' Washington, D.C., house, wrote to Alice Warder Garrett

³²⁰ Letter of April 5, 1924, from LHF to AWG, JHU Special Collections, Laurence Hall Fowler Papers.

³²¹ *Ibid.*

³²² Beebe has identified that the sun porch was built by The Tinley Brothers Co. between January and February 1924, and the sheet metal and glass were provided by Vaile & Young, sheet metal contractors, who completed their work on February 13, 1924. See HSR, Chapter III.

with the following update, “The drawing room and bookcases I think are considerably improved by the changes, and I hope you will think the same when you see them.”³²³

In 1927, as the brothers finally divided the contents of the house, John Work Garrett and Alice Warder Garrett began to plan a major addition to the house, which would also significantly alter the rear of the house, as well as the gardens. Between 1927 and 1929, the Garretts carried out a series of interconnected projects: they added a new library (123) to the southern end of the east façade of Evergreen, altered the kitchen (113) and first-floor service rooms, and developed a new landscape plan for the formal gardens. Fowler designed all the new architectural features for the addition and alterations, and much of the landscape. The overarching features of the new landscape plan, though, were established by the New York landscape architect Clarence Fowler.³²⁴

Laurence Hall Fowler’s blueprint of August 13, 1927, which represents the addition largely as completed, is the first extant drawing of the proposed project which was, by then, well advanced in the design process. The proposed Main Library (123), which was nearly square in plan and roughly cubic in elevation was nestled into the southeast corner of the mansion. In order to place the Main Library in this location, the rear (east) door of the house was closed off and the semicircular conservatory on the east end of the old dining room was removed. In the corridor that had formerly been occupied by the exterior steps from the rear door and from the semicircular conservatory, Fowler designed two small bathrooms, one opening off the main hall and possibly for family guests and the other opening into the hall by the Butler’s Pantry, and possibly for service staff. A pressing room for laundry was also tucked into this space. Because the north wall of the proposed library abutted the kitchen, the two south windows of the kitchen were filled in and replaced with shelving on which to display kitchenwares. To make up for this loss of light, Fowler opened three clerestory windows in the wall above the east doors of the kitchen. Three new service spaces were also added: a cold storage room, kitchen porch, and sitting room. All three were built off of the east façade of the house, replacing the varied accretion of service spaces that had grown up along that face of the house with a uniform line of rooms, which on the exterior was given an under-stated neoclassicism through a series of thin vertical rectangular windows that were separated by delicate pilasters with wood rosettes in the place of column capitals.³²⁵ In elevation, the proposed library offered a stream-lined modern interpretation of Renaissance architectural form. The façade was divided into two registers, with the lower register occupying roughly two-thirds the height of the elevation and the upper

³²³ Letter of October 4, 1926, from LHF to AWG, JHU Special Collections, Laurence Hall Fowler Papers.

³²⁴ Despite sharing a surname, Clarence Fowler and the architect Laurence Hall Fowler were not related.

³²⁵ As built, these are casement windows each separated by a mullion that resembles a plain pilaster and without the wood rosettes.

register, which was essentially a cornice and frieze line, in the upper third. A thick marble strip separated the two portions of the façade. In the lower register, three tall, thin arched openings served as both windows and doors, and were decorated only by a thin strip of stone along the semicircular cap. In the cornice line, three thin, horizontally-oriented rectangles were placed symmetrically within the frieze line. Each panel held an identical cast-iron panel, which consisted of a central medallion flanked on either side by a palmette motif similar to that seen over the windows in the main block and to the anthemion antefix.

The first correspondence relating to the project dates to the summer of 1927 and concerns not the design of the Main Library, which was probably largely determined through in-person discussions between Fowler and the Garretts, but instead the treatment of the landscape. In April, the Garretts asked Laurence Hall Fowler to prepare an estimate for work to be done on “the well and steps at the end of the terrace.”³²⁶ Perhaps this inquiry sparked further discussion about landscape work, because on May 27, 1927, Laurence Fowler wrote to Alice Warder Garrett, offering an update on their inquiries into the design ability of Clarence Fowler. It is uncertain how the Garretts had become interested specifically in Clarence Fowler, and no relationship is known to have existed between the two designers. Laurence Fowler reported to Alice Warder Garrett:

Several days ago I wrote to Mr. W.D. Foster, a New York architect, asking what he knew about the work of Clarence Fowler. I have the following answer from him.

‘This morning I got in touch with Cameron Clark (architect) whose wife is a landscaper, and inquired about Clarence Fowler. I found that Clark knows him personally as well as having seen his work in photographs and actuality. His report is that he thinks Fowler is one of the best landscape architects. He was very high indeed in his praise.

I trust that this will reassure you as I value Clark’s opinion in such things quite highly, and I hardly believe that he was only trying to be diplomatic.”³²⁷

In June Clarence Fowler visited Evergreen and met with Laurence Hall Fowler and in July, the plans for the landscape began in earnest. John Work Garrett requested copies of the survey of Evergreen commissioned by Olmsted & Co. in 1906, and Laurence Hall Fowler sent copies of his blueprints for the Main Library addition to Clarence Fowler.³²⁸ Clarence Fowler prepared a

³²⁶ Letter of April 22, 1927, LHF to JWG, JHU Special Collections, Laurence Hall Fowler Papers.

³²⁷ Letter of May 27, 1927, from LHF to AWG, JHU Special Collections, Laurence Hall Fowler Papers.

³²⁸ Letter of July 11, 1927, from Olmsted Brothers to JWG, JHU Special Collections, Laurence Hall Fowler Papers. The blue print requested was of plan 3166-0. Letter of July 20, 1927, from LHF to Clarence Fowler, JHU Special Collections, Laurence Hall Fowler Papers.

first tentative plan for the garden, printing blueprints on July 29, 1927, (of which only a fractional drawing remains), and wrote to both Laurence Hall Fowler and Alice Warder Garrett discussing details of the concept. In discussing his preliminary proposal with Laurence Hall Fowler, Clarence Fowler presented, “a sketch of a possible arrangement of the court and terrace between the proposed library and the garden, with a wall separating them on the north side of the paved terrace,” but further commented, “It seems to me that this scheme is perfectly feasible and would answer all practical requirements but lacks artistic quality. If this plan is adopted the garden will need some radical changes in order to tie it into the plan, and I have written Mr. Garrett asking him how much he cares to spend on the landscape work. When I hear from him I shall proceed with plans.”³²⁹ Clarence Fowler, who did a great deal of high-end, domestic landscape garden design in the area of New York City, was interested in ensuring a close relationship between house and garden. He further explained to Laurence Hall Fowler that he believed, somewhat ironically, that the Garretts should consider moving the dining room of their house to the garden façade of the house and shifting the service rooms, such as the kitchen and servants’ dining room, to a less choice position.

While the basic aspects of Clarence Fowler’s landscape plan met with approval from the Garretts, his ambitious desire to update the garden and the house to be more complementary encountered resistance. In his reply to Clarence Fowler, Laurence Hall Fowler cautioned, “Personally I feel that the part of the garden that they [the Garretts] are most interested in developing is the grass terrace below the old greenhouse wall. Of course, the garden should be more directly connected with the house, but I imagine you are not able to do anything in this direction without making very radical changes. Mr. Garrett has long associations with the place, and so hesitates to make any radical changes.”³³⁰ While none of the correspondence from Alice Warder Garrett to Clarence Fowler survives, he must have responded to concerns along these same lines when he replied:

Please don’t think I am interfering in any way with the house planning, I simply brought up the suggestion from a new point of view thinking that you might possibly rearrange your rooms in a more livable way, and in that way get more from your garden. Of course, I understand the difficulties that always come in the way of making alterations to a house as well as in the grounds and where they are as intimately related as yours they must be considered together.³³¹

³²⁹ Letter of July 25, 1927, from Clarence Fowler to LHF, JHU Special Collections, Laurence Hall Fowler Papers.

³³⁰ Letter of July 29, 1927, from LHF to Clarence Fowler, JHU Special Collections, Laurence Hall Fowler Papers.

³³¹ Letter of August 4, 1927, from Clarence Fowler to AWG, JHU Special Collections, Laurence Hall Fowler Papers.

While John Work Garrett's concerns may have moderated the extent of the plans being carried out at Evergreen, it is evident from other aspects of this correspondence, that Alice Warder Garrett took an active and enthusiastic role in the process. In communicating his concern that he not be perceived as "interfering" with the house planning, Clarence Fowler was less worried about offending Laurence Hall Fowler's professional sensibilities and more intent on making sure that Alice Warder Garrett did not feel her judgments were being questioned. The struggle for aesthetic control of the project would become a major issue, however, within a few months.

In a lengthy letter to Alice Warder Garrett of July 29, 1927, Clarence Fowler explained from the perspective of a landscape architect the reasons why nostalgia for the glory of the Evergreen gardens during Alice Whitridge Garrett's lifetime should not keep John Work Garrett from updating and improving the estate [**Appendix 13**]. As he explained, the garden had become neglected and overgrown during the many years of the family's absence, and its condition demanded serious attention. He cautioned, "although I can understand Mr. Garrett's sentimental reason for not wanting to make changes I think if his mother were alive she would undoubtedly approve, as so many of the trees on the boundary have increased in size and made these changes necessary."³³² Several key elements of the new landscape plan become apparent through Clarence Fowler's letter to Alice Warder Garrett. First, they wanted to use the new design to rearrange the circulation pattern for guests visiting Evergreen. Rather than having valets turn around west of the porte-cochere, as described originally by John C. Olmsted, a crucial element of the plan for the Garretts was the creation of a turnabout for automobiles in the service court east of the porte-cochere. Clarence Fowler described the dimensions of this space carefully in his letter to Alice Warder Garrett, and also explained how it could be made to work around the ginkgo tree that John Work Garrett wanted to have preserved at the center of the service court. Second, this plan was intended to create a distinct separation between the service and family areas of the plaza east of the house. Clarence Fowler met this need by suggesting an iron fence with a gate that could be opened at such times as the family needed to allow passage from one area to the other. Finally, the plan sought to create renewed harmony between the house and garden, and suggested an axial alignment for the garden along the center point of the proposed library addition. The vista that Clarence Fowler proposed would have made up for the void of the greenhouse by creating a broad greenway of lawn, lined by tall trees. Prominent among the features of his design were two proposed large beds on either side of Evergreen's fountain (formerly the lily pad fountain), which would feature specimens of evergreens collected from the estate.

Initial reactions to the landscape plan were positive. On August 2, Laurence Hall Fowler informed Clarence Fowler, "Mrs. Garrett showed me your lay-out this morning, and I think you have solved the very difficult axis problem most skillfully. I do not know exactly how much

³³² Letter of July 27, 1927, from LHF to AWG, JHU Special Collections, Laurence Hall Fowler Papers.

work will be undertaken just now, but I trust that the main lines can be established very soon."³³³ Alice Warder Garrett may have written to Clarence Fowler asking for an even larger reconfiguration of the garden, because on August 4, he replied, "I shall be very glad to take up the problem of replanning, although I might say that it is not wise to plan other parts of the garden until you have decided on its relation to the new library."³³⁴ It is uncertain how much longer Clarence Fowler was engaged with the project, but he must have made other trips to Evergreen and to have begun the process of implementing his landscape scheme. However, the relationship soured between Clarence Fowler and Alice Warder Garrett, and in an exasperated letter of uncertain date, but probably from the early fall of 1927, she wrote to Laurence Hall Fowler:

I enclose the letter from New York Fowler and I have asked Darcy to consult with you as to the proper etiquette to use in regaining my lost liberty of action in regard to Evergreen; until I do this I shall feel that he really owns the place and graciously allows us to live there provided we behave well and don't 'break the shrubbery.' Will you lend me C. Fowler's plan and a measuring line and give them to Darcy. Tonight he is coming over to breakfast and if you could come too we could plan the curves and grades in a rough way. ... I will get Price to meet you at Evergreen as soon as possible as I want to move the trees next week.³³⁵

Evidently, although no other correspondence documents the process, Alice Warder Garrett removed Clarence Fowler from the project and chose, instead, to make the landscaping decisions herself, in consultation with Laurence Hall Fowler. Perhaps in conjunction with this decision, Alice Warder Garrett drew up a sketch for constructing a swimming pool and changing rooms on the site formerly occupied by the palm house, though the plan was never brought to fruition. Subsequent correspondence confirms that Laurence Hall Fowler was, indeed, responsible for helping to coordinate the garden renovations, which included renovating the fountain as described by Clarence Fowler, and certainly implementing some aspects of the servants' court and axial plan that the landscape architect had proposed.³³⁶ Subsequent drawings by Laurence Hall Fowler over the next six months indicate his work on the landscape.

³³³ Letter of July 29, 1927, from LHF to Clarence Fowler, JHU Special Collections, Laurence Hall Fowler Papers.

³³⁴ Letter of August 4, 1927, from Clarence Fowler to AWG, JHU Special Collections, Laurence Hall Fowler Papers.

³³⁵ Letter of unknown date, probably August or September 1927, AWG to LHF, JHU Special Collections, Laurence Hall Fowler Papers. The Darcy to whom AWG refers was John D'Arcy Paul, who would become the Garrett's secretary and aesthetic advisor, much in the way that John Lee had been for THG.

³³⁶ See the letter of September 29, 1927, from Tase-Norris to LHF, for example, outlining the expenses for the proposed work on the fountain, JHU Special Collections, Laurence Hall Fowler

The construction of the Main Library (123) began on September 19, 1927, but finishing details were not completed until July 1929. Throughout the process, Laurence Hall Fowler worked with the contractor Tase-Norris Company and the consulting engineer Charles L. Reeder. The interior woodwork was completed in American walnut by the Baltimore company of C. F. Meislahn & Co., while the marble hearth was purchased from and installed by Hilgartner Marble Company, of New York City.³³⁷ Meislahn, while working on the library addition, also built the alcoves created in the kitchen from the removal of the windows, provided and installed the glass doors for the Main Library, and did some renovation work on the old library/former dining room (120) (including “repairing the pilasters and jambs”).³³⁸ The final work on the room was provided by J. M. Adams and Company, who installed the parquet flooring.

Having begun the construction of the Main Library, Laurence Hall Fowler began holding intense discussions with Alice Warder Garrett and John Work Garrett with regard to the interior treatment of the room. The architect’s notes from these conversations reveal that a major inspiration for the Garretts’ Main Library was the Morgan family’s library in New York City. The decision to look at the Morgan Library for architectural inspiration is not surprising, since, Alice Warder Garrett had visited it five years earlier and been profoundly impressed, an experience that she described enthusiastically to her sister, “words fail me when I try to describe my impression of the Morgan Library.”³³⁹ Another influence, though not discussed specifically

Papers. Interestingly, Clarence Fowler may have anticipated some attempt by the Garretts to use his expertise on the plan and then employ LHF to implement the work instead, because in his letter of July 27, 1927, to AWG, he had noted that he was uncomfortable with giving copies of his plans directly to LHF and did this only grudgingly at the request of Mrs. Draper (who was probably AWG’s house manager, and general consultant about interior aspects of the planned renovations).

³³⁷ The tiled mantel in the former dining room (now the Reading Room (120)) was also replaced with a marble mantel at this time, but it is uncertain if Hilgartner Marble Co. also provided this new but short-lived mantel. LHF picked out the mantel while in New York to visit with JWG to discuss interior features of the room. Numerous problems would arise throughout the construction process with Tase-Norris and the Garretts would eventually regret having given them the contract. Dietrich Brothers designed the subterranean safe, the library ladder, and a dumb-waiter for the room. The archival materials related to the new library are vast, and include thorough information about all contracts and laboring, recording concerns such as plumbing, heating, and electrical work. For a summary of these materials, see HSR, Chapter III.

³³⁸ Meislahn also made the original version of the “klismos”-inspired library steps, per surviving original drawing by Laurence Hall Fowler.

³³⁹ Letter of January 31, 1922, from AWG to her sister Mrs. Ralph Ellis, JHU Special Collections, AWG Papers. See, in particular LHF’s notes from a conversation of November 16, 1927, JHU Special Collections, Laurence Hall Fowler Papers.

in any of the correspondence, must have been the grand library designed by the architect Myron Hunt for the railroad tycoon Henry E. Huntington and his wife Arabella Huntington at their home in San Marino, California. Opened to the public in 1920, and designed less than twenty years prior to its public opening, the library in the Huntington mansion, just like that of the Morgan family, would surely have offered a compelling example of the visual aesthetic appropriate to a private library intended for a public legacy.

In 1929 the final details of the room's interior were still under discussion. A complex feature of the interior design of the space was the custom-built chandelier, which Fowler and the Garretts eventually commissioned of Samuel Yellin, a metalworker from Philadelphia. Fowler first approached Yellin in September 1928 for his ideas about the chandelier, outlining its desired characteristics in the following terms:

The chandelier motif [was] suggested by a gilded wrought iron one in Bologna. ... It would be desirable to have the twelve candles arranged with Edison sockets for rather high power lamps which would have shades on them...and to have in addition...other lamps which would be...only used when additional light was needed to find books. You will note this room is about thirty-two feet square and eighteen feet high, so requires a rather good sized fixture.³⁴⁰

After a series of negotiations extending over several months, which included the creation of a full-scale drawing of the chandelier and a model (also to scale) that the Garretts could see hung in the room, Fowler and his clients approved the chandelier with a brass and wrought iron finish. The architect commented to Yellin that, "I have shown Mr. and Mrs. Garrett the samples of brass and wrought iron finish which you submitted for the chandelier, and they have approved them. There seems to be some doubt in their minds whether they would like the shiny brass, but I assured them that it would have an attractive texture and will look like the usual shiny spun brass."³⁴¹ Finally, in July 1929, the finished chandelier was hung in the space, and Fowler commented to Yellin, "Mr. and Mrs. Garrett, as well as myself, were very much pleased with the chandelier. I think we struck just the right size for the room, and a character which adds considerably to the general effect."³⁴² The correspondence about the chandelier signals the Garretts' desire to obtain the best fusion of models from the United States and Europe with which they were familiar. The initial inspiration for the chandelier was a model that they had

³⁴⁰ Letter of September 28, 1928, LHF to Samuel Yellin, JHU Special Collections, Laurence Hall Fowler Papers.

³⁴¹ Letter of June 6, 1929, from LHF to Samuel Yellin, JHU Special Collections, Laurence Hall Fowler Papers. The chandelier also included a defuser/reflector element.

³⁴² Letter of July 29, 1929, from LHF to Yellin, JHU Special Collections, Laurence Hall Fowler Papers.

seen in Bologna, but this was modified by a contemporary artisan, who they asked to be inspired by the crucial elements of the original fixture, and to create in homage a twentieth-century interpretation that was appropriate for electricity and a modern space. Also under discussion during these same months were interior features, such as upholstery and drapery. In January, Fowler consulted with the Garretts on their selection of curtains for the space, commenting to Alice Warder Garrett:

Mr. Garrett asked me to let you know what I thought of the sample for the library curtains. It seemed to me that the right side of this material is too light. Curtains as light as this would certainly make the arches in which they are hung stand out from the rest of the room, and I think make the room seem smaller. What appears to be the wrong side of this material was much better in color value. The design is quite interesting and seems in the right scale on the wrong side, but looks a little big on the right side. The real guide, in regard to color, is the general tone of the books.³⁴³

The idea of determining the interior decoration scheme of the room around the “general tone of the books” in the Main Library reflected a desire on Fowler’s part to create a harmonious space. Interestingly, however, it countered one of the primary functions of the room, which was to create reciprocity between the interior of the library and the exterior gardens. By suggesting curtains that would darken and close off the space, Fowler argued for drapery that would contribute to the interior unity of the space while disregarding the vistas and relationship with the exterior.

As the final touches were being put on the Main Library, Fowler also worked to wrap up the renovation of the servants’ quarters. The process was made more complex by the particular attention of Alice Warder Garrett to details of the renovations. In November 1927, for example, Tase-Norris reported to Fowler that during the work day Alice Warder Garrett had altered several features of the plans:

She wants the sash in the Servant’s Sitting Room, Kitchen Porch and Cold Room, to swing in instead of out.

Instead of the three cupboards, as shown on the revised drawing of the Kitchen Porch, she only wants the one, which will be reduced in width to 20” in the clear and just wide enough to receive the one door, the same to be kept up against the old wall.

³⁴³ Letter of January 29, 1929, LHF to AWG, JHU Special Collections, Laurence Hall Fowler Papers. Fowler’s discussion of the fabric suggests a woven pattern, yet velvet was the selected fabric finish. Thank you to James Abbott, Director and Curator, Evergreen Museum & Library, for highlighting this detail.

She also wants a cupboard built in the Cold Room, using one of the doors that were intended for cupboards in Kitchen Porch.³⁴⁴

Of particular concern in the final stages of the renovations was the kitchen, where new tile had to be hung, and old tile replaced. Also, the room required a new ceiling and the Garretts were willing to consider two possibilities, as Fowler outlined to the subcontractor from whom he requested “an estimate for covering the existing kitchen ceiling with rock lath and also for an estimate for putting up the simplest possible metal ceiling,” and whom he also reminded that, “this work should be decided on at once so as not to interfere with the painting which will begin shortly in that room.”³⁴⁵

Both John Work Garrett and Alice Warder Garrett felt that the Main Library was an unmitigated success. As John Work Garrett wrote to Fowler in a note that accompanied his final payment for the project, “I have hardly ever made out a check with greater satisfaction. Both my wife and I are, as you know, thoroughly satisfied with your work on the new library which we, as well as all our friends who have seen it, consider completely successful.”³⁴⁶ Several decades later, after the death of John Work Garrett, Alice Warder Garrett echoed this sentiment, writing in the overleaf of a copy of *John Work Garrett and His Library*, “For Laurence H. Fowler, the creator of the beautiful ‘enclosed space,’ which is considered by many to be the most beautiful, proportioned room, built in our time. The architecture of this room has been a constant source of pleasure to John and to me.”³⁴⁷

An additional alteration that was completed in tandem with the construction of the Main Library was the transformation of the Bowling Alley into the Far East Room gallery (125).³⁴⁸ This renovation consisted more of an aesthetic reconfiguration of the space than in major structural alterations. The bowling facilities were removed and, where it was necessary, replaced with a

³⁴⁴ Letter of Nov. 2, 1927 from Tase-Norris to LHG, JHU Special Collections, Laurence Hall Fowler Papers.

³⁴⁵ Letter of July 19, 1929 from LHF to L.L. Chambers, Inc, JHU Special Collections, Laurence Hall Fowler Papers.

³⁴⁶ Letter of December 20, 1928 from JWG to LHF, JHU Special Collections, Laurence Hall Fowler Papers.

³⁴⁷ Inscription from Christmas 1944, *John Work Garrett and His Library*, JHU Special Collections, Evergreen Museum & Library.

³⁴⁸ In 1924 conversations about this renovation began, with AWG enlisting Léon Bakst’s help for the interior decoration. The colors and general design Bakst provided were likely what guided Fowler when work in this space resumed in 1928. Kelly, note 95; Letter of April 5, 1924, from LHF to AWG, JHU Special Collections, Laurence Hall Fowler Papers; HSR, Chapter III.

wood plank floor. Fowler's blueprints for the space indicate that the most significant proposed change was the addition of a staircase on the east end of the room. Fowler and Alice Warder Garrett implemented an aesthetic program suggested a few years earlier by Bakst; the room was given an "Asian" feel through the use of deep red paint for the wall and ceiling accents and through the highlighting of the wood structure of the space. When the northeast servants' wing (230-36; T10-T13) had been constructed, the windows on the north side of the Bowling Alley had been covered. Fowler's design converted these alcoves into display cases, much like the two large window alcoves in the kitchen. The architect then called for mirrors to line the back of these alcoves, so that they could reflect the light entering the gallery from the south-facing windows. Interestingly, shortly after Fowler designed the renovation of the Far East Room gallery for the Garretts, he also prepared plans for converting the Carriage House into the "Alice Garrett Theater." The original concept of this conversion may have come from Alice Garrett herself, who provided Fowler with a sketch plan of the theater that she envisioned. This concept would have created a larger theater space than the Bakst theater and the idea was perhaps developed because of the success of the earlier project. It is uncertain why the concept never came to fruition, but it may well have been abandoned, along with the bedroom suite and second library renovations, because of John Work Garrett's appointment as Ambassador Extraordinary and Plenipotentiary to Italy in 1929.

Despite their departure for Rome, the Garretts requested that Fowler draw up plans for a renovation of the small library/former dining room (120). This work was a logical second phase of the library addition, as the completion of the adjacent purpose-built, Main Library would certainly have made the retrofitted dining room seem outdated. Fowler developed the concept of adding canted shelving in all the corners of the room, thus creating an octagonal space, and adding a projecting addition to the south, which would create two intimate reading spaces (121, 122). In these renovations the final traces of the Wilson & Wilson designed dining room would be removed, as Fowler's plans included stripping the room of all woodwork, flooring and plasterwork. The general contract for the work was drawn up in June 1929 and the work was begun before interior details were determined.³⁴⁹ In October and November 1929, Fowler prepared renderings of the interior detailing for this new library (now Reading Room), and he estimated the total cost for finishing the interior at \$10, 678.00, but no definitive decisions were made about the shelving, flooring, and other furnishings. In the uncertain economic climate following the disastrous stock market crash of October 29, 1929, John Work Garrett must have determined that it was unwise to move forward with such a significant investment. This decision was certainly also made easier by the fact that Evergreen was closed in the Garretts' absence and that they would get no personal use out of the space for an indefinite period. Accordingly, the new plasterwork was completed, the walls were then covered with burlap and the floor with rugs, and temporary electrical fixtures were installed, and progress on the interior finishing of the

³⁴⁹ Charles L. Reeder, L. L. Chambers, Breuckmann Electric Company, and Enterprise Steam Heating Company were all involved in this commission. See HSR, Chapter III, for an overview of the contracts.

room was temporarily suspended.³⁵⁰ In 1929, the Garretts and Fowler also corresponded about alterations to their bedroom suites and bathrooms, but these changes were postponed due to the economic situation.

The suspension of work on the small library (Reading Room), however, did not mean that the plan was out of the Garretts' mind. Indeed, the additional period of reflection allowed Alice Warder Garrett, influenced by her European surroundings, to insert a new decorative element into the plan. In February 1930 she decided that the interior of this new library (Reading Room (120)) would be decorated with wall paintings, which she planned to be frescoes because of her admiration for the frescoed rooms in Italy. She enthusiastically described her concept in a letter to Fowler, noting that there should be, "frescoes over the doors, on the ceiling, and on every part of the room that would adapt itself," and elaborating on the appropriateness of this plan for their design project at Evergreen in the following terms:

I cannot describe to you the beauty of these frescoes done in perspective. They are wholly adapted to a modern house small in scale and will not interfere with the color of the books. The predominating color will be a lovely green touched with gold and grisaille perspectives.³⁵¹

Having settled on her desire for a pictorial program in the room, Alice Warder Garrett then needed to identify an artist who would do the work. She turned for advice to her friends within the international modern art community, consulting the Spanish artist Ignacio Zuloaga with whom she had a longstanding friendship and her one-time suitor Frank Crowninshield, the influential New York City art critic and editor of *Vanity Fair*.³⁵² These advisors influenced the direction in which the commission eventually moved. In March 1930, Alice Warder Garrett wrote to Fowler describing her thoughts about a landscape program for the room, which she was thinking about commissioning Kenneth Green, a British artist and student at the British Academy in Rome, to complete. She noted to Fowler:

³⁵⁰ See telegraphed instruction of January 27, 1930, from Robert Garrett and Sons to LHF as well as correspondence between John C. Knipp and Sons and LHF, letters of December 4, 1930 and December 5, 1930, all in JHU Special Collections, Laurence Hall Fowler Papers.

³⁵¹ Letter of February 27, 1930, from AWG to LHF, JHU Special Collections, Laurence Hall Fowler Papers.

³⁵² AWG made reference to consulting Zuloaga about this project in two letters to LHF: February 27, 1930 and March 6, 1930. Since she was planning to discuss the project in person with Zuloaga, it is not surprising that his thoughts are not recorded in the correspondence. For a discussion of Frank Crowninshield's role in the commission see Adriana Williams, *Covarrubias* (Austin, TX: University of Texas Press, 1994), 71-74.

I am only waiting for Mr. Zuloaga to arrive...to get his opinion as to the advisability of getting this young artist to paint landscape on the doors and to make a scheme for the decoration of the ceilings in the two alcoves and the main room of Evergreen. In this Palace [presumably the Ambassador's Residence] and the Palazzo Borghese there are rooms with low ceilings that are painted with landscapes and that are entrancing. The shelves, of course, would be painted a simple green and the decorations would go on the doors and in the lunettes over the doors and on the ceiling. It would be, if carried out by an artist of real talent, a decoration in keeping with the general scheme of Evergreen.³⁵³

By the spring of 1931, however, Alice Warder Garrett had been advised by Frank Crowninshield to discuss the project with the Mexican artist Miguel Covarrubias, who was then living in New York but would be visiting Rome in the following months.³⁵⁴ Covarrubias, whose career was blossoming through his position as an artist for *Vanity Fair* and his close rapport with Frank Crowninshield, agreed to take on the commission and in December 1931, Fowler sent blueprints and a brief explanation of the new library concept to Covarrubias. It is uncertain at what point the iconographic program for the room shifted from scenes of landscapes to urban views reflecting the sites in which John Work Garrett had held diplomatic posts (Holland, Berlin, Paris, Rome, Argentina, Venezuela, Luxembourg, and Washington, D.C.), but perhaps this concept was devised jointly by Covarrubias and the Garretts in 1931, as all the sketches prepared by Covarrubias reflected this theme.

Having made initial arrangements with Covarrubias, the Garretts then returned to the question of working through the interior finishing of the room with Fowler. In June 1932, even as they were corresponding about the details, John Work Garrett suggested that the entire project might have to be postponed until 1933 because of the ongoing financial climate. However, in July, Alice Warder Garrett was again communicating with Fowler about the extensive changes that she and John wanted for the room and by August they had begun the process of taking out contracts for the work.³⁵⁵ Perhaps most revealing from this correspondence is a lengthy letter that Alice Warder Garrett wrote to Fowler on July 16, 1932 [**Appendix 14**]. The major concerns of the moment included selecting the wood for the floor and walls and also determining the final plan of the alcoves. Fowler and the Garretts were exchanging an array of samples of wood for the walls, shelving and cabinetry, and by August had arrived at a light teak wood. The exchange over the floor was, perhaps, more interesting. Fowler had proposed that it be a walnut color like the Main Library, but Alice Warder Garrett expressed her doubts, noting "I would be inclined to

³⁵³ Letter of March 6, 1930, from AWG to LHF, JHU Special Collections, Laurence Hall Fowler Papers.

³⁵⁴ April 13, 1931, LHF to AWG, JHU Special Collections, Laurence Hall Fowler Papers.

³⁵⁵ June 27, 1932, JWG to LHF. For a complete list of contracts see HSR, Chapter III, and note 67.

have it of the same wood as the new room, but following the same pattern as the other room, only smaller in scale. I do not think that I would like the walnut floor with the light wood. ... I want to use your taste as well as ours. We have no decided feeling about this—In general I like dark floors.”³⁵⁶ Although she underlined that Fowler’s aesthetic decisions should also permeate the character of the room, Alice Warder Garrett’s statement likewise made the degree of control that she and John Work Garrett were exerting over the project amply evident. The Garretts, further, questioned the relationship between the classicized woodwork and moldings that Fowler proposed and the visual effect that Covarrubias proposed, noting: “He [Covarrubias] plans to make paintings which have very uneven edges, like the red Chinese painting in the dining room, therefore would it be better not to have the usual conventional molding as shown in your drawings?”³⁵⁷ Finally, the Garretts made a crucial shift in the location of all the card catalogues, such that an entire reconfiguration of the alcoves would be necessary. Alice Warder Garrett unapologetically acknowledged the additional work that this would cause Fowler, but insisted that the change was necessary to attain the desired appearance for the room, noting:

The chief change in the plans that we want is that we have decided to go back to the original idea to have the coin safe behind the grill in sections 19 and 20 of north wall of large room and also have the cards Catalogue there too behind the same grille.The reason for going back to the original idea of putting these things in the North wall is because we wish to keep the two alcoves as large as possible, and by doing this we expect to gain 2 ½ to 3 feet in narrowing the dividing wall between the two alcoves to the smallest space which will take ordinary books. ...This will of course require a new working out of your plans, but I hope that this will not delay you. We feel that these alcoves will only be pleasant if there is a certain sense of spaciousness, and by having the central wall deep enough to take in the safe we feel that we were spoiling the proportions of these two rooms and that their charm depends on their proportion.³⁵⁸

As the tone of this excerpt suggests, Alice Warder Garrett was very invested in the appearance of the new library (Reading Room (120)). Just as she had privileged Bakst’s aesthetic program when she coordinated the collaborative efforts of Bakst and Fowler on the Theater, so in the design of the Reading Room, Alice Warder Garrett envisioned the architecture as a supporting motif for Covarrubias’ paintings.

Between 1931 and 1933, Covarrubias worked on the Garretts’ commission intermittently, between trips to Mexico and Bali, as well as participating in an exhibition at the Guggenheim,

³⁵⁶ Letter of July 16, 1932, from AWG to LHF, JHU Special Collections, Laurence Hall Fowler Papers.

³⁵⁷ Ibid.

³⁵⁸ Ibid.

but seems to have done most of his work in 1933 as the interior finish of the Reading Room was nearing completion.³⁵⁹ Covarrubias corresponded directly with the Garretts and also sent them sketches as proposals of his work. In addition, Frank Crowninshield acted as an intermediary for the Garretts, paying Covarrubias for the various stages of his work only after its completion was verified. In a letter of March 1933, Crowninshield updated the Garretts on the progress of their panels:

Miguel has just sent you his four sketches for the upright panels. I thought that they were very charming. ... The Roman one he has done over and is sending it by post to John—I mean a rough sketch of it... As he has finished all the sketches I have taken the liberty of giving him half the amount of your check as he and his wife really need the money. The other half of your check I am keeping until the sketches have all been approved. Your entire check has been deposited but I am holding his (Covarrubias') check for \$250.00 which, if anything went wrong, could be turned over to you. ... Three of the four big panels are nearly finished. He is working on all of them at once, except the Roman one. The four upright panels he will do, in Baltimore, when he sees how the others fit into the room. Perhaps you can cable me your decision about the Roman sketch.³⁶⁰

Because Covarrubias's paintings were panel works, not frescoes, the artist was able to complete most of the work in New York City by painting directly on the teakwood panels that were mailed to him by John C. Knipp and Sons, the Baltimore woodworker completing the interior paneling of the room. It is noteworthy that Covarrubias's collaboration with the Garretts was contemporaneous with Diego Rivera's work for the Rockefellers in New York City, a fact that surely must have had some impact on the relationship and the works that Covarrubias produced, but which has remained completely unexplored. An ongoing exchange over the character of Covarrubias's view of Rome necessitated further revisions, and ultimately the artist may have painted this panel, along with the series of vertical paintings, during a visit to Baltimore in August 1933. The version that the Garretts saw in March 1933 was neither the first nor the last. As John Work Garrett replied to Crowninshield:

I am sending back the sketches for the library panels all of which Alice and I approve of with the exception of the one for Rome. This is in some ways the most important of all the panels and we are very anxious to have it exactly right and very sympathetic. We think that perhaps it will be better for Miguel either to make a completed sketch of it and submit it to us or to wait until we come home,

³⁵⁹ Williams, *Covarrubias*, 71-74.

³⁶⁰ Letter of March 30, 1933, Frank Crowninshield to AWG, JHU Special Collections, John W. Garrett Papers.

when we can discuss it freely. Thanks very much for paying Covarrubias half the amount. We shall be ready to pay the rest as soon as it is due.³⁶¹

The Garretts did manage to reach a long-distance agreement with Covarrubias, who then visited Evergreen to work on the final paintings. Fowler reported on the progress to Alice Garrett:

Covarrubias came last Monday and has about finished two of the panels. He hopes to finish his work by the first of the week. The panels he has done are very interesting. By doing them in place, he is able to get the best values.³⁶²

This long distance correspondence did not make for the closest understanding between patron and artist, and when Alice Warder Garrett actually saw the panels, she insisted that the artist change the color profile of the works, to fit more closely with the subdued palette that she had envisioned for the room. The resulting alterations forced the artist to change his own aesthetic interests to conform with the Garretts' wishes, as Adriana Williams has narrated in her study of Covarrubias:

When Alice Warder Garrett returned from Rome and walked into the library, she was taken aback by the panels' strong tropical colors, typical of Miguel's palette, and she asked him to tone them down. The result is a body of work very different from what the connoisseur of Covarrubias's art is accustomed to seeing, although it is stylistically familiar.³⁶³

In influencing both the aesthetic profiles of painter and architect, Alice Warder Garrett attempted to make the Reading Room as much her own aesthetic project as that of the professionals she hired.

³⁶¹ Letter of April 11, 1933, JWG to Crowninshield, JHU Special Collections, John W. Garrett Papers.

³⁶² Letter of August 4, 1933, LHF to AWG, JHU Special Collections, John W. Garrett Papers. The Garretts may have allowed the work to continue despite their ongoing residence in Rome, because one of their close friends and artistic confidants was at Evergreen for the summer of 1933. A fragmentary letter from this friend, who was perhaps John D'Arcy Paul, to AWG of June 20, 1933, suggested that he was, indeed, coordinating and supervising the work at Evergreen: "This morning three of the Covarrubias panels were placed in position and they look completely satisfactory. I have written Frank Crowninshield to try to get in touch with Covarrubias and see if he can't come down here and complete the job. I have ordered the ladder and the two steps for the new library [now Reading Room] and have been going over and over the bathroom plans with Fowler. I think we shall be able to report progress there too soon."

³⁶³ Williams, *Covarrubias*, 73.

An important change was also carried out in the Evergreen landscape at some point between 1929 and 1933. A new stone-lined stream bed was designed by the engineering firm of Whitman, Requardt and Smith in March 1929. This new work on the stream removed the picturesque winding route established by Olmsted & Co. and, instead, rerouted the stream along a more direct path. The channel was given diagonal, sloping sides and a flat bottom. Despite the extreme changes to its path, the route was redesigned in such a way that none of the roads, walkways, or significant plantings would need to be rearranged.

By 1933, the Garretts knew that they would be leaving Rome permanently and, in preparation of their return to Baltimore, they initiated another series of alterations to Evergreen. Their initial plans included a thorough renovation of the parlor into a large drawing room (118), a project that was linked to the alteration of their bedroom suites and the removal of the two south-facing bay window bathrooms, and the alteration of the Theater level of the servants' wing of the house into a suite of rooms to accommodate visiting artists and performers (T10-13).³⁶⁴

Although not well-documented, the creation of this so-called "genius wing" for artists and performers was the first step of the alterations carried out in 1933. These alterations were carried out as part of a larger renovation of the guests' and servants' quarters of the house, which Alice Warder Garrett wanted to have all refinished in an updated manner and with Colonial Revival detailing. For the first time, the porte-cochere wing of the house was structurally separated from the Garretts' personal space by the addition of doors and partitions in the service staircase. This work was in progress in February 1933, when Fowler wrote to John Work Garrett:

I am inclosing a blue print showing designs for the two partitions which you asked me to suggest, to close off the rear stairway from your part of the house, and also from the guest rooms beyond the office. In the partition next to the office, I have provided glazed double doors so as to light the stairs. Usually only one of the double doors would be used and the other opened only for the passage of large pieces of furniture.

It is planned to make the partitions of a composition board so as to avoid the dirt incidental to plastering. Everything would be painted the color of the adjoining walls. I am assuming that we can find an old door to use in the partition by the guest rooms. The cost of these two partitions would be about \$185.00.³⁶⁵

In this passage Fowler refers to the Den (217) as "the office" thereby signaling the fact that John Work Garrett had adopted this space as his work area during his times of residence at Evergreen.

³⁶⁴ Correspondence cited below between AWG and LHF suggests that the "genius wing" referred to the west end suite (T10-13) while the east end suite (T4-6) was intended for a guest and a servant, with the servant in the end room.

³⁶⁵ Letter of February 7, 1933, from LHF to AWG, JHU Special Collections, Laurence Hall Fowler Papers.

John Work Garrett visited Baltimore during a brief return to the United States in the early summer of 1933, and he and Fowler reviewed many of the points of the alterations then under discussion. Since little correspondence addresses the changes to the genius wing perhaps most of the details were reviewed during this meeting. Alice Warder Garrett followed up the discussion with a letter to Fowler in July in which she reviewed several points, noting:

I have written to Mr. Garrett in regard to the Genius's Wing. I am most anxious to have the petition [sic] knocked down between two of these rooms, and also the petition [sic] between the Canary and the Musician's room, and I would like to have the details of the finish of these rooms made as attractive as possible, always keeping them in the early American style. . . . I would also like to have the bathroom of the Genius's wing made luxurious and up-to-date. I suppose Mr. Garret [sic] told you his wishes in regard to this. I think the whole of the Genius's Wing should be painted. I think a bell should connect through all these rooms and the pantry, also a bell to the end room by the theatre, where I would place a visiting servant. Without this, it is hardly possible to put a lady over in these rooms.³⁶⁶

Negotiations continued over the changes to the genius wing, with Fowler preparing specifications for the alterations in October 1933. The alterations consisted largely of the work described by Alice Warder Garrett, in that Fowler removed divisions between the rooms on the Theater level of the west wing, in order to create a suite consisting of a dressing room and two bedrooms. On the east end of the servants' wing he made an additional room for a guest and one for a visiting servant. The work was completed over the following six months, with the general contract being given to Harry A. Hudgins Company.³⁶⁷

In order to help the Garretts consider how the changes to the parlors and bedrooms would affect the exterior appearance of the house, Fowler prepared detailed renderings of Evergreen with three different possible exterior treatments. As Fowler explained these proposals in a letter to Alice Warder Garrett, they consisted in three different schemes.³⁶⁸ The first drawing showed the house as it would be, "leaving the sizes of the room as they are at present and making such changes within them as might be worthwhile," which included removing the exterior bay window bathrooms. The second drawing showed the house with an extension made to the east half of the proposed Drawing Room (118), such that an addition would protrude on the south side of the space in order to form an additional room. In this second plan, the addition to the

³⁶⁶ Letter of July 19, 1933, from AWG to LHF, JHU Special Collections, Laurence Hall Fowler Papers.

³⁶⁷ For details about contracts and billing for this project, see HSR, Chapter III, esp. note 116.

³⁶⁸ Letter of February 18, 1933, from LHF to AWG, JHU Special Collections, Laurence Hall Fowler Papers.

proposed Drawing Room would be used as a gallery for paintings, featuring a wall surface of 70 feet on which Alice Warder Garrett's growing collection of paintings could be displayed. The third scheme, which Fowler did not like because he felt it would, "unbalance the front of the house very unfortunately," included making an addition along the length of the proposed Drawing Room on the south side. Alice Warder Garrett replied, agreeing with Fowler that the best design was the second option, but noted that the work could not progress immediately, "We entirely agree with yr general ideas in re. to parlors. The front one must remain as it is in size the back one wd make a fine room ac. to yr. plans. This we will do when financial situation permits."³⁶⁹

The plans for changing the parlors into a drawing room were, therefore, postponed but Alice Warder Garrett and Fowler moved forward with the planning of the renovations to the second-floor bedrooms and bathrooms. Fowler described his original concept for the new bathrooms in the following terms in a letter to Alice Warder Garrett:

Your bath and wardrobe are accessible from your bedroom and the wardrobe is also accessible to the maid, without going through your room. I have suggested a maid's sitting, or working, room with toilet, which I remember you were anxious to have on the same floor with you. You will notice that the deck over the old library is accessible from the hall without going through any of the rooms, and is also accessible from your bedroom through the wardrobe.

If the drawing room is extended, of course, the windows from your bedroom could reach to the floor and provide a means of access to the deck over the drawing room extension, but if this extension is not made, the window sills should certainly line with those on the front of the house, as shown by perspective No. 1. Of course it was not intended to close the door from your bedroom to the hall.

Mr. Garrett's bath would be put in the end of the hall just back of the present book case partition. The hall side of this partition would be left as at present, with glazed sash over it for the lighting from the window under the portico. The removal of the large bay-windows and the substitution of four windows, like those on the front of the house, I think would add immensely to the general appearance.³⁷⁰

The most complicated feature of Fowler's proposed addition was the work in relation to Alice Warder Garrett's new bathroom, dressing room, and servants' room (218-20). Fowler proposed an addition to the east end of the second floor, which involved the demolition of the sleeping

³⁶⁹ Letter of March 26, 1933, from AWG to LHF, JHU Special Collections, Laurence Hall Fowler Papers. Transcribed directly as written by AWG, including abbreviations.

³⁷⁰ Letter of February 18, 1933, from LHF to AWG, JHU Special Collections, Laurence Hall Fowler Papers.

room he had designed in the 1920s. At the west end of the house, though, there was less flexibility of space, and Fowler proposed that John Work Garrett's new bathroom (203) would have to be formed out of the small reading room at the west end of the second-floor hall library. As this letter also makes evident, the removal of the bay window bathrooms was Fowler's idea, and was motivated largely by his own belief that the classicized language of the exterior was not well-served by the picturesque additions of the 1880s. Financial constraints still made John Work Garrett cautious about the additions, and he replied to Fowler that "I do not know when I shall want the work done which you and Mrs. Garrett have thoroughly discussed...I mean the work in connection with new bathrooms and closets. Certainly not now." Despite John Work Garrett's expectation that the alterations would not be made, the plans moved forward, presumably with his approval. John Work Garrett, however, may also have been resistant to the larger changes that these alterations necessitated to his family home. As was made evident in the correspondence with Clarence Fowler about the formal gardens, John Work Garrett was tenacious in his love for the house as it had existed during his mother's lifetime. As the plans continued for the bathroom additions, John Work Garrett would curtail those aspects of the designs directly related to his own spaces of the house—insisting that the bathroom fixtures from his bay window bathroom be reused in the new bathroom space at the end of the hall, and also limiting the structural changes necessary in this space by having his closets created out of the current shelving units and requesting that the door to the bathroom continue to open off of the hall instead of being moved to open directly from his bedroom.³⁷¹

Alice Warder Garrett was very engaged with the renovations, particularly with regard to her dressing room (220). She was concerned that the new space allow sufficient storage for clothing and linens, perhaps because the old house had always lacked in such storage spaces. Accordingly, she told Fowler to make the closet space in the dressing room as great as possible, even if this meant setting the bathtub in the middle of the floor.³⁷² Expressing her distaste for the usual type of bathtub, she asked Fowler, "Would it be a practical thing for me to have a bathtub in my toilet room which would go down one or two steps instead of having the usual sarcophagus that one must get into by straddling over the edge?"³⁷³ Although not discussed explicitly in further correspondence, her distaste for the confining spaces of enclosed bathtubs may have led to the eventual solution of installing mirrors on the walls and ceiling of the bathtub alcove, as still extant at Evergreen. In a letter of early May 1933, Alice Warder Garrett reviewed in much greater detail many of her priorities for the alterations, and she also began to discuss

³⁷¹ See, for example, communiqué of May 3, 1933, AWG to LHF, JHU Special Collections, Laurence Hall Fowler Papers.

³⁷² Letter of March 25, 1933, from AWG to LHF, JHU Special Collections, Laurence Hall Fowler Papers.

³⁷³ Letter of May 3, 1933, from AWG to LHF, JHU Special Collections, Laurence Hall Fowler Papers.

details of the renovation process, suggesting her confidence that the renovations would actually begin over that summer and be completed not long after her return to Evergreen in September:

My idea coincides with yours; i.e. that it would be wise as soon as Mr. Garrett leaves Evergreen this summer, to have the workmen come in and remove the two present bathrooms, cut the new windows and enclose all the space needed for my dressing room and the maid's room, but not to divide up this space in anyway or decide on any bathroom fixtures. I think Mr. Garrett's clothes closets could possibly be made out of the oak which is now in the end of the hall as bookshelves, but this may not be a practical idea. We will of course entirely repaint our two bedrooms. What would you think of making coved ceilings instead of the present mouldings? I think the present mouldings have a certain style that goes with the house but there are pieces broken out and they have been repainted so often that they no longer look well. ... I would like if possible to have a marbled dado and also have door trims marbled. These could possibly be done in black to match the mantles. However, all questions of decoration and division of space and closets must be left until we return September first.

... I do not wish a door from the maid's sewing room into my dressing room. I think it would be better if my dressing room had a direct access from my bedroom and an exit door that will take me into the passage which connects with the roof garden; and the maid's workroom should also have a door into this passage. That will enable me to be in my dressing-room without a direct communicating door in the maid's room so that I will not hear the conversation that is going on in the maid's workroom, and vice versa.³⁷⁴

The renovations were carried out largely as described by Alice Warder Garrett in this last letter. Clearly Fowler, who had now been working with the Garretts for a decade, had developed a skill at responding to both of their needs in a commission. Thus, for example, he designed coved ceilings for Alice Warder Garrett's dressing room and for the maid's sewing room, while maintaining the existing cornice in the two bedrooms. The door trims were marbled as Alice Warder Garrett had instructed. Further details of the spaces were likely decided during a conversation after the Garretts returned from Italy. Although not discussed in any of the correspondence, it may also have been at, or around, this time that the third, and only remaining, bay window bathroom was renovated into an Art Deco style, all black interior. Likewise, the final bedroom on the second floor (205), which had for many years been Alice Whitridge Garrett's room, may have been redecorated at this time into the "Victorian Room," a high style sitting room reminiscent of nineteenth-century design vocabularies.

Between 1933 and 1935 the Garretts had Fowler work on three other projects at Evergreen: the design of pedestals and shelving to be installed in the Billiard Room for the display of part of their collection of Asian ceramics, the renovation of the guest rooms above the porte-cochere,

³⁷⁴ Ibid.

and work on the development of a “grotto” in the garden. Fowler’s existing drawings for the Billiard Room show that he considered the height and characteristic of individual vases in the design of his shelves. After a year of negotiations with the Garretts, the brackets were installed in the room in March 1934.³⁷⁵ The Garretts began their plans for the renovations of the Garden Room guest suite in the spring of 1935 while they were in Baltimore, thus no correspondence records the first discussions about the commission. On May 12, 1935, Alice Warder Garrett checked in with Fowler about whether he would be available to complete most of the work on the commission during their summer’s absence in Spain. Picking up with the project where their conversations had left off, she asked Fowler:

Will you write me fully to let me have details as to whether you will be able to attend to everything and be on the spot if we have it done now while we are away? Everything but painting; floors to be done now if they will not be spoiled by painters—they cd be stained even if not polished and plaster wd be dry be end of Aug. when we return and paint cd then be put on quickly.³⁷⁶

Fowler, who confessed that his practice was having a slow period, promised that he would be available to supervise the work throughout the summer and requested only that the Garretts attend to the project of purchasing a mantel in Paris:

Can you find an attractive small marble mantle [sic] in Paris and have it shipped at once, otherwise the mantle [sic] will have to be done after you return, but the plastering and flooring can be within what would be the probably [sic] outline of a mantle and hearth.³⁷⁷

The work progressed promptly, and the Garretts must have passed through Baltimore on their way to Colorado at the end of the summer, because by the end of August, Fowler was supervising the painting and the installation of the mantelpieces.³⁷⁸ A minor glitch arose when Fowler was concerned that the white mantel of the hearth in room 7 did not match the color scheme, however, once the painting was completed he was convinced that success had been attained, and wrote to Alice Warder Garrett:

³⁷⁵ For a review of the contractors and the bills related to this commission, see HSR, Chapter III, esp. notes 120-21.

³⁷⁶ Letter of May 12, 1935, from AWG to LHF, JHU Special Collections, Laurence Hall Fowler Papers.

³⁷⁷ Letter of June 28, 1935, from LHF to AWG, JHU Special Collections, Laurence Hall Fowler Papers.

³⁷⁸ Letter of August 29, 1935, from LHF to AWG, JHU Special Collections, Laurence Hall Fowler Papers.

I am sorry if I gave the impression that the white marble does not look well in the red room. I have just come from looking at the room, which is now finished, and it seems to me that the white mantel and ceiling, the red walls and slightly darker doorways, and the black base and black slate about the fireplace, give a very charming effect. What did not look well were the black spots when taken in connection with the adjoining room all green and without strong contrasts.

I would certainly advise doing nothing with the mantel until you see it, as it seems to me very successful both in character and color. Your pictures with the black background are going to count even better than before on the wall.³⁷⁹

Throughout the period in which he was assisting in the renovation of the Garden Room, Fowler was also attending to the actual garden. In her letter of May 1935, when Alice Warder Garrett wrote to Fowler asking him to take on the supervision of the Garden Room, she tacked the mischievous postscript onto her letter, "I don't dare ask about the terrace and the wall!!!!!"³⁸⁰ Fowler was only too happy to supply information about the gardens since he had, in fact, been busily attending to the work, and offered the following update:

The terrace I think is turning out most satisfactorily, the trim around the arch has not yet been put on so the full effect is yet to be seen. When you finish your planting, I am sure the whole will fall together admirably.

Tell Mr. Garrett that Evergreen is looking very fresh, the showers and recent warm days makes the grass very green. I suppose our usual dry season will get in its work later on.³⁸¹

In August Fowler provided another update on the gardens, "The plants in the grotto are getting established. Late in September I shall have the wisteria planted. It is a large vigorous specimen which should grow over the trellis on top next summer. I asked Johnson to bring two red terra cotta vases from the stable to try on each side of the arch. They fit admirably, but I should think the selection of something to plant in them might wait until you come back."³⁸² The "grotto" and

³⁷⁹ Letter of September 19, 1935, from LHF to AWG, JHU Special Collections, Laurence Hall Fowler Papers.

³⁸⁰ Letter of May 12, 1935, from AWG to LHF, JHU Special Collections, Laurence Hall Fowler Papers.

³⁸¹ Letter of June 28, 1935, from LHF to AWG, JHU Special Collections, Laurence Hall Fowler Papers.

³⁸² Letter of August 29, 1935, from LHF to AWG, JHU Special Collections, Laurence Hall Fowler Papers.

“arch” to which Fowler and Alice Warder Garrett referred was likely the large recessed arch in the north wall of the property.

With the alterations to the Garden Room in the mansion complete, Alice Warder Garrett and Fowler moved forward with a new project—the design of a free-standing painting studio toward the east end of the property. The vertical board and batten building that they designed was a two story structure, with a large window on its north face. Designed with a bedroom, dressing room, and small kitchenette, the building was truly intended to be an artist’s haven. These features of the house, while designed for the long days that Alice Warder Garrett planned to spend in the studio, were also pragmatic features in the event that the building would need to be used for another purpose. As Alice Warder Garrett explained it to Fowler:

I am anxious to make studio a self contained unit, easily transferable to bachelor home as cost is so much greater than we at first thought, but I feel it wd be easily rented if the necessity arose after another 4 years of New Deal. Therefore picture stock room below could be transformed into bed or dining room if elec. outlets are in proper places.³⁸³

In addition to its function as a painting studio, the building would have occupied a crucial position in the Evergreen landscape. Just as Alice Whitridge Garrett’s tea house provided a privileged view of the mansion and gardens, so Alice Warder Garrett’s studio, located on the highest promontory of the property, opposite the stream from the mansion, would have provided excellent views both for the aspiring artist and the watchful mistress.

The final alteration that was made at Evergreen jointly by John Work Garrett and Alice Warder Garrett was the renovation of the parlors into a large drawing room (118) and construction of a “book gallery,” (New Library (119)) abutting the south wall of the parlors (drawing room). As usual, they turned to Fowler to complete the work. Negotiations about the plan began in earnest in early 1941, with the Garretts in Arizona avoiding the bad effects of winter and spring storms on John Work Garrett’s ailing leg. Throughout March and April, Fowler and the Garretts exchanged multiple letters. In an early letter to Fowler about the project, Alice Warder Garrett commented on the aesthetic and cultural significance that she believed the room would have, noting:

This is possibly going to be the last gentleman’s salon that will be built in our time, and I do hope it will do you honor as an architect and friend. We have decided to have a little plate put up between the doors of the library with yr name on it and our grateful appreciation of your work—at Evergreen House! I hope the parlor can be included.³⁸⁴

³⁸³ Letter of August 22, 1936, from AWG to LHF, JHU Special Collections, Laurence Hall Fowler Papers.

³⁸⁴ Letter of no date, from AWG to LHF, JHU Special Collections, Laurence Hall Fowler Papers.

Given the grand aspirations for the Drawing Room, Alice Warder Garrett and Fowler settled on a high-style European revival space, that would have “rather [an] Empire or Regency character.”³⁸⁵ In designing the space, Fowler and the Garretts were most concerned with its interior décor than with its architectural structure. Unlike the Reading Room, which had been strongly influenced by the aesthetic program of the painted lunettes, the renovated parlors (Drawing Room (118)) would be dominated by the textures of wall treatment, the curtains, the lighting and the general effect of the paintings hanging on the walls. As Fowler reviewed in a lengthy letter outlining his ideas, “As you said, this room is not to be an art gallery, but a pleasant room to sit in with pictures around you.”³⁸⁶ He then offered a general description of the aesthetic character that he hoped to achieve in the room:

I visualize the room as follows: The dado, about the height of those in the libraries, of a rather light natural wood, with some of the mouldings picked out in gold or silver and the base marble-ized. Above the dado the walls, cornice and ceiling of the pinkish buff you suggested; the ceiling and cornice slightly lighter than the walls. The openings in the east, south and west walls treated with curtains all in the same style, say gray blue, with silver fringe to go with the silver mouldings of the dado. The lighting standards of a fairly dark marble-ized finish should give the same color contrast, with the light dado and walls, as do the curtains. The two chandeliers will add the needed touch of lightness and sparkle.³⁸⁷

In response, Alice Warder Garrett replied:

This letter is fine and I feel sure we can have confidence that you are putting a great deal of thought on the work and when you do this we know from past experiences that the results are sure to be brilliant! Where you have fallen down has been the quality of material the contractor has used and workmanship as for ex: the roof of library, cement in bricks, marble and cement of library terrace, but

³⁸⁵ Letter of March 25, 1936, from LHF to AWG, JHU Special Collections, Laurence Hall Fowler Papers.

³⁸⁶ *Ibid.*

³⁸⁷ *Ibid.* Fowler further remarked that one of the greatest difficulties would lie in purchasing new crystal chandeliers for the space, opining that, “On account of the European performance all new crystal chandeliers are expensive—crystals coming from Czecho-Slovakia—so it may be best to hunt for something already made.” Alice Warder Garrett replied in response, “can’t we just collect crystal balls and have them put together in our own design? There are shops in N.Y. where my sister bought drops and balls at small cost and put them together herself.”

I feel sure that with this new construction your eye will be that of an eagle and you will be as unyielding in discipline as Hitler³⁸⁸

She then stressed to Fowler, “above every other consideration let us keep as our most important to have the salon elegant and harmonious.”³⁸⁹

Although Fowler was given more leeway than in some previous commissions, Alice Warder Garrett was still closely involved with the project, as was her husband. Given the fact that the Garretts wanted the work to be completed by May 14, when they had planned a concert in the Theater, decisions were made relatively rapidly. By March 1, plans were sufficiently advanced to send the specifications out for bids, and Alice Warder Garrett commented playfully to Fowler, “We await bids for construction with fear chills and misgivings. The sooner our state of suspense is over the better, but I know this room is going to be yr MASTERpiece.”³⁹⁰ The estimate for the addition and alterations came in at a monumental \$13,425.00, not including an additional estimated \$400 for the insertion of a structural I-beam to support the parlor roof. Fowler explained that the cost was due, in large part, to the higher cost of construction during the war, “The cost of the cast iron work was a great surprise to every body:--the result of war work. It was difficult to find anyone who would consent to make these few pieces, hence the huge price and a promise of delivery from six to eight weeks.”³⁹¹ Despite the high cost, the Garretts approved the work. John Work Garrett authorized that construction could begin, and only cautioned that particular attention be paid to certain trees close to the south side of the house, informing Fowler:

We have decided that the two trees—the tree box and the Japanese yew—must be sacrificed so have our men cut them down. There is a round, flat Japanese maple near stepping stone and another one over-hanging steps. These should be carefully and adequately covered so as to prevent any injury. Also the English box between the gate-post (the one that is to be moved and altered) and the large maple tree I want preserved. Contact Howard and Johnson and have them move it the necessary foot or two.

³⁸⁸ Ibid.

³⁸⁹ Ibid.

³⁹⁰ Letter of March 1, 1936, from AWG to LHF, JHU Special Collections, Laurence Hall Fowler Papers.

³⁹¹ Letter of March 16, 1941, LHF to JWG, JHU Special Collections, Laurence Hall Fowler Papers.

Provision for preventing damage across road on south side should be made to include gutter as well as top of steps going down the hill.³⁹²

Fowler had, in a previous letter, suggested that the Garretts arrange for all these trees to be removed. As usual, John Work Garrett was especially interested in the preservation and protection of the gardens and instructed, instead, that several of the landscape features be carefully protected.

A month later, the work was under full swing and Fowler wrote the Garretts with a lengthy update noting, “The general proportions of the room are remarkably good—the removal of the projecting mantel shelves and the reduction of the chimney breast projections from 22 inches to 14 inches works wonders, as you had anticipated. . . . I found a beautiful chandelier of the type shown in your photograph—bought in Paris about 1860—will sell for \$350.00. I am getting an estimate on reproducing it.”³⁹³ Toward the end of April, Fowler provided another update, largely about the interior finishing of the space:

I have gone over the curtain requirements and have estimates varying for the two sets (winter and summer) from \$1314.00 with allowance of \$4.15 and \$2.50 per yard for material to an estimate for the two sets of \$565.00, with allowance of \$1.75 and \$.60 per yard for material. I think you can get a satisfactory result for about \$700.00. We can go over these in detail when you return. Estimates for the 2 chandeliers vary from \$950.00 to \$1,200.00. I think you should make an approximate allowance for all lighting fixtures (including the vases) of \$1,250.00.

I found the plaster cornice cheaper than the wood and as it is better in plaster, went ahead with it at \$350.00³⁹⁴

Although the work was not completed by May, as the Garretts had hoped, Fowler and his contractors worked steadily throughout the summer, eventually completing the space in the fall.³⁹⁵ Perhaps because of the contrast between the brightness of this high-style European room (118) and the dark wood of the ornate formal entrance hall (101), Alice Warder Garrett asked Fowler to coordinate the removal of the fireplace and wood-work along the south side of the

³⁹² Note from LHF to JWG, ca. March 16, 1941, JHU Special Collections, Laurence Hall Fowler Papers.

³⁹³ Letter of April 10, 1941, from LHF to AWG, JHU Special Collections, Laurence Hall Fowler Papers.

³⁹⁴ Letter of April 25, 1941, from LHF to JWG, JHU Special Collections, Laurence Hall Fowler Papers.

³⁹⁵ For a full list of contractors and costs related to the commission, see HSR, Chapter III.

main hall.³⁹⁶ With the completion of this project in 1946, the only purely Victorian elements of the house remaining were the northeast room that had been Alice Whitridge Garrett's bedroom (205), the Herter Brothers bathroom (206), and John Work Garrett's Den (217). This final project also became the last major alteration to Evergreen during Alice Warder Garrett's life, since she is not known to have made any other substantive alterations or additions to the house. Subsequent to John Work Garrett's death in 1942, Alice Warder Garrett may no longer have felt legally able to carry out significant alterations to Evergreen, as her husband left the property to The Johns Hopkins University as part of his legacy. It seems likely, however, that she was less concerned with logistical and legal constraints, and more interested in preserving the house as she and John Work Garrett had shaped it during their marriage.

One final feature of the Evergreen landscape was, however, modified after John Work Garrett's death. In 1946, a major section of the brick wall along Charles Street collapsed. Alice Warder Garrett hired Fowler to design a new wall, but it is unclear if the design by Fowler was implemented. In a 1947 letter to Alice Garrett, Fowler referenced the temporary wire fence in place on Charles Street, and presently there is a chain link fence in that location. The damaged brick fence, and its wire fence replacement, altered the Evergreen streetscape nonetheless.³⁹⁷

During the years in which John Work Garrett and Alice Warder Garrett owned Evergreen, they carried out extensive alterations and additions to the house. The frequency with which they commissioned changes to the house would seem to imply an organic model of renovations in which new problems or interests led them to alter the building. However, many of the major changes that they proposed for the house were already under discussion as early as 1927, if not before, when they began to work with Laurence Hall Fowler in the design of the Main Library (123). Financial and professional constraints limited the speed with which some of the alterations progressed. In other instances, John Work Garrett's appreciation of the estate as it had been designed and managed by his parents, may have necessitated more gradual changes to the property than Alice Warder Garrett would otherwise have liked.

Practical and social concerns motivated some of the work that John Work Garrett and Alice Warder Garrett carried out at Evergreen. When they inherited the house, it had experienced a long period of relative neglect, during which it had rarely been inhabited. Inevitably, therefore, repairs and updates needed to be carried out in the bathrooms, service areas, and gardens of the property, where a few years of disuse could have a significant negative impact. Likewise, the renovations of the bedrooms and personal bathrooms on the second floor were surely part of the

³⁹⁶ For details about the contract, see HSR, Chapter III.

³⁹⁷ Letter of September 30, 1947, from LHF to AWG, JHU Special Collections, Laurence Hall Fowler Papers. The cause of the wall's collapse was the unhappy combination of a clogged drain and unusually high rainfall. Letter of March 14, 1947, from LHF to AWG, JHU Special Collections, Laurence Hall Fowler Papers.

inevitable process of Alice Warder Garrett making Evergreen into her own home, rather than that of Alice Whitridge Garrett. In addition, as John Work Garrett's career increased in prominence, the Evergreen's importance as a backdrop to public events increased. The renovations of the servants' quarters, the genius' wing and the porte-cochere bedrooms were certainly necessitated by the social pressures of even a retired ambassador's life. Even the spaces, such as the Theater, that seem to have been created largely because of Alice Warder Garrett's personal interests, may have contributed to the social functions carried out in the house during formal occasions.

Whatever their motivations or constraints, the alterations that John Work Garrett and Alice Warder Garrett commissioned were most significant for the manner in which they helped to adapt the house to the collections that it housed. It seems likely that John Work Garrett may have remembered his father's interest in constructing a public art gallery on the property, and may have decided at a relatively early point in the alterations to the estate that Evergreen and its collections would eventually form such a public legacy for his family. In commissioning the design of the new library spaces, the Garretts self-consciously constructed a private library that would also offer a public legacy. Likewise, they asked Fowler to design storage that would allow for the long-term housing and care of John Work Garrett's large collection of coins. Alice Warder Garrett, in turn, ensured that the alterations to Evergreen would be made in a manner that was sensitive and complimentary to the large collection of modern art that she had accumulated. In some instances, such as the design of the Theater and of the library's Reading Room, she even insisted that the character of the pictorial program would dictate the architectural form of the spaces. The end result of all these renovations was that the Garretts transformed Evergreen from the rural country home of a socially prominent family into an architectural showcase for an important intellectual and artistic collection.

Evergreen Museum: 1952-2009

Following Alice Warder Garrett's death in 1952 the house and its collections came, respectively, under the custodianship of The Johns Hopkins University and the Evergreen House Foundation. This fifty year period has been characterized by an ongoing process of self-definition and of balancing the competing interests in the organization. With continued investment in modern art (including the performing arts), Evergreen has sustained its presence in the Baltimore arts community. At the same time, however, concerns over the custodianship of its diverse collections have caused challenges both in terms of costly maintenance but also with regard to questions of display. Further, the open-ended nature of John Work Garrett's Will, which allowed for the maintenance of the house as a publically accessible museum or in any other like incarnation favorable to The Johns Hopkins University, has permitted several changes to the property and its holdings throughout the period.

During the first two decades after Alice Warder Garrett's death, the most pressing concerns related to the structure had to do with the maintenance of the roof and the rearrangement of the

interior spaces.³⁹⁸ The Garretts had specifically requested that their private chambers not be opened to the public, thus one of the first changes to the house was surely the removal of all furniture and personal property from the Garretts' bedrooms, though no documentation was made of this project. In April 1967, the Maryland Historical Society donated two bronze statues to Evergreen House—one of the Apollo Belvidere, the other of Minerva—both of which were “formerly in the gardens of Alexandrovsky,” one of Baltimore’s great nineteenth-century country houses which had recently been demolished.³⁹⁹ After great deliberation, the Evergreen House Foundation Board of Directors selected a location for the statues directly in front of the north wall of the property and financed the construction of cement foundations for the statues. During this same period, a major renovation of the roadways was also carried out throughout the estate in order to accommodate the expanding public function of the property. During the fall of 1969 an incident on the property irrevocably damaged the garden fountain, and ensuing liability concerns prevented its reconstruction. The Evergreen House Foundation minutes of 1969 described the events vividly, recounting:

We have a fountain in the garden in the rear of the main house. The pool is about two to three feet deep and was not filled with water. The top of the fountain is marble, dish-shaped, and about three feet in diameter and about five inches thick. This is supported by a marble column with a water pipe extending up through the columns and the dish.

This fountain was being used to climb up on and to jump off from, by a group of children. After several had jumped, the fountain fell over and hit one of the children, who sustained a broken leg, broken arm and bruises on the head...

When the accident happened, some of the boys with the young Scott pulled him from the pool and carried him some 300 yards in the direction of his home, east of our property. He was left on the ground near the house occupied by William E. Hogarty, our employee. ... Mr. Hogarty called Dr. M. L. Carey and the police, who in turn secured an ambulance which took young Scott to the hospital.⁴⁰⁰

Other, less serious, incidents occurred at several points in the late 1960s, with a few break-ins and incidents of vandalism convincing the Board of Directors that greater steps needed to be taken to protect the house and its property.

³⁹⁸ See the Evergreen House Foundation Board Minutes of 1957 for discussion of the roof repairs, EHF.

³⁹⁹ See the EHF Board minutes of December 5, 1967, as well as the minutes of June 10, 1968, EHF.

⁴⁰⁰ EHF Board Minutes, October 6, 1969, 3.

A major alteration to the property occurred, however, in 1961, when The John Hopkins University decided to sell a significant portion of the property's acreage to support the construction of a new library for the Homewood campus. An initial meeting was held in April 1961 to discuss the concerns, and a larger meeting in May 17, 1961, included representatives from Loyola, Notre Dame and Johns Hopkins University. A committee was formed to consult with Wesley Taylor, a New York landscape architect, "to determine the needs of Evergreen, the moving or rebuilding of the cottages, the amount of land to be kept, etc."⁴⁰¹ At this meeting, Milton S. Eisenhower, then President of The Johns Hopkins University, announced that the University had decided it would make Evergreen House into a rare book library, thus giving the building a particular purpose within the structure of the University with a concrete set of needs for space and finances. By making this decision, however, Eisenhower also took steps toward the sale of Evergreen's outlying acreage because, as part of the University's library system, the sale of Evergreen's land could help to support the construction of a new library building on the Homewood campus. Ultimately, Loyola purchased ten acres on the eastern edge of the property, and as part of this transaction purchased the Alice Garrett Studio, which has subsequently been used by both Notre Dame and Loyola art students, as well as visiting artists at Evergreen.

During the 1970s, the Foundation began to finance gradually larger maintenance and renovation projects on the house. By 1973, the kitchen, servants' dining room, and garden rooms had all received new plasterwork and paint. In January 1973, the House Maintenance task force reported to the board of the Foundation that the columns on "the front terrace" had been repaired and a new balustrade installed.⁴⁰² In 1974, water began leaking through the brickwork in the north wall of the theater wing, necessitating extensive tuckpointing and the replacement of all the gutters in the wing.⁴⁰³ A month later, the ceiling collapsed in the hallway leading to the kitchen, necessitating a complete replastering and painting.⁴⁰⁴ The gradual increase in expenses began to put pressure on the financial viability of the Evergreen House Foundation, which in 1975 negotiated a new distribution of maintenance expenses with the University, determining that "Hopkins take over the repairs on the house, Carriage House and cottages and that the Foundation shall be responsible for all maintenance of the buildings and upkeep of the grounds."⁴⁰⁵ This, however, did not sufficiently fix the financial position of the Foundation, which found itself unable to fully cover maintenance costs of the building.

⁴⁰¹ Executive Committee Meeting Minutes, June 6, 1961, 4.

⁴⁰² EHF, Board Minutes of January 22, 1973.

⁴⁰³ EHF, Board Minutes April 22, 1974.

⁴⁰⁴ EHF Board Minutes May 27, 1974.

⁴⁰⁵ EHF Board Minutes, September 22, 1975.

The University, in the interim, began to consider alternative uses for the building and sources through which it could help to contribute to its own maintenance. In September 1975, it was reported to the Foundation that, “the University was considering renovating the third floor of the theatre wing for use as office for emeriti professors, and also the possibility of making the Theater usable for Theater Hopkins. Finally, he indicated there is a possibility that duplicates in the coin collection may have to be sold.”⁴⁰⁶ Gradually, the University created office space for employees throughout the servants’ wing and genius’ wings of the house. In addition, the northwest room of the first floor, formerly the Reception Room (102), was converted into an office.

In early 1982 the final bay window bathroom was removed from the north façade of the house. The exterior demolition of the space was captured in a series of Polaroid photographs, but unfortunately no documentation was made of the interior treatment of the room. Then, in September 1982, the Johns Hopkins University first introduced the possibility of completing a historic restoration of the house. As was reported to the Executive Committee,

Mr. Bry[den] Hyde, of the Architectural Firm Edmunds and Hyde, Inc., who specializes in historic restorations, has been retained by the University as Contracts manager for the exterior restoration of house and other buildings, to be begun in the spring of 1983... Mr. Luetkemeyer described the work as extensive repairs involving pointing up walls, repainting, carpentry, shoring up foundations, gutter repair, etc. The total estimated cost is \$241,500 plus.⁴⁰⁷

Over the course of the following year, the plan for the restorations became more complex, with the University and the Foundation struggling to divide costs and develop a complementary program for the renovations. The renovations, which were carried out between 1983 and 1989 carved facilities out of the service areas of the house. A small gallery was made out of former storage areas on the ground floor of the north wing, and on the same floor, public restrooms installed. A catering kitchen was created on this same floor. The third floor was expanded, and an elevator installed. All of these changes allowed the house and specifically its north wing to adapt to the increasing diversities of roles that it hosts—which in subsequent times have ranged from faculty offices to wedding events to artists’ workrooms. The renovations as planned, however, were even more extensive, because they included the alteration of the entire north wing (except for the Theater) into a conference center and archives building. Financial constraints, however, limited the scope. Subsequent to the renovations of the 1980s, the most significant alteration to the house was the replacement of the front columns in 1997, at which time “the old

⁴⁰⁶ Minutes of the Joint Committee of the Trustees of The Johns Hopkins University and the Evergreen House Foundation, September 22, 1975, EHF.

⁴⁰⁷ Executive Committee Meeting Minutes, September 27, 1982, 2.

shell was removed and new fiberglass and epoxy sections, molded from an original fluted section, were added.”⁴⁰⁸

The expense of the renovation projects, however, did not allow for subsequent attention to be paid to the restoration of the gardens. In October 1985, boxwood blight forced the removal of the remnants of the formal gardens. When this work was completed, the Executive Committee for the Evergreen House Foundation was informed that the “area has been tilled and reseeded and should lie fallow for one year at which time an authentic re-planting of the original designs can be considered.”⁴⁰⁹ When boxwoods were eventually replanted, however, they did not follow the plan as established by Laurence Hall Fowler, Clarence Fowler, and Alice Warder Garrett in the 1920s. In 1991, however, a modest renovation of the gardens was completed, centered on the generous donation of a new fountain in memory of Baltimore businessman and philanthropist Robert G. Merrick. The scope of the garden renovation was “based on both the historical photographs and the current needs,” and consisted of new trees being planted along the border with the Notre Dame College property, as well as the planting of ivy around the carriage house, the main house and the theater.⁴¹⁰ In subsequent years, the Friendship Garden was also renovated, and further work done on the boxwood gardens.

In 2008, the Billiard Room (124) was converted into a gift shop.

PART II: ARCHITECTURAL INFORMATION

A. General Setting

1. Architectural character: More than any other feature, Evergreen is defined by its scale. An immense portico in the Corinthian Order dominates the west (front) façade of the house. This façade is five bays across. Located in the central bay is an arched door opening capped by a keystone and screened by ornamental iron gates said to have been manufactured by Tiffany Studios. The building embodies many characteristics associated with late-Greek Revival and Italianate architecture popular in the United States around the middle of the nineteenth century. Evergreen has a low-pitched roof with broad eaves supported by modillions; like the massing of the house itself, the window openings have tall, narrow proportions. Windows in Italianate houses often are surrounded by classically inspired architraves. At Evergreen, the window openings have lintels and brackets; two of the first-floor windows on the west front have decorative cast-iron grillework across the base. Other windows, such as those at the first-floor level on the south elevation of the wing and the basement level windows in the main house, also have ironwork covering the openings.

⁴⁰⁸ Evergreen House Foundation, FY 1997 Annual Report July 1, 1996-June 30, 1997, EHF.

⁴⁰⁹ Executive Committee Meeting Minutes of October 28, 1985, EHF.

⁴¹⁰ Annual Report, Evergreen House Foundation, July 1, 1991-June 30, 1992, EHF.

Inside, Evergreen is representative of period architectural features and motifs that experienced a revival in popularity in the latter half of the nineteenth century. Many of the doors, particularly in the original part of the building, have decorative arched openings and the doors themselves have pronounced moldings or raised panels. Some of the door surrounds are grained, while others are painted white. Houses such as Evergreen generally had pocket doors that would divide the present Drawing Room (118) into a double parlor on the south side of the hall; but at Evergreen the opening is curtained in the historic photographs and there is no evidence of pocket doors. Another view records the parlors as they were redecorated ca. 1895; at that time, two columns visually divided the room into two spaces (see fig. 14). There are pocket doors upstairs, dividing the two rooms (now galleries (221-22)) on the south side of the hall. Double doors, frequently seen in nineteenth-century houses, are located at the north entrance. Leaded glass, another fashionable feature, is present in areas renovated by the Garrett family, including the north entrance, bathrooms, and stair landings in the addition. The glazing itself is transparent, with some use of patterned glass (mostly with a rippled surface appearance). Details made of stained or colored glass add to the overall opulence, such as in the window of the Gold Bathroom or the window in the east (interior) wall of the gift shop (Billiard Room).⁴¹¹ Also indicative of revival architectural trends are the window treatments. In addition to the leaded glass windows and the windows with multiple, small-scaled lights in the top sash, Evergreen's windows have paneled reveals, interior shutters, curtains, shades and Venetian blinds. Historically, there were exterior louvered shutters; these appear in photographs and the shutter dogs remain in-situ.⁴¹² The cantilevered landings of the open well staircases and the foliate ornament on the balustrades are also emblematic of revival period design.

The additions to the main house are in keeping with the eclectic tastes of the late nineteenth century. The porte-cochere has a Romanesque Revival flair, with the unpainted bricks, arched opening, coffered ceiling, and use of the Tuscan Order. The oriel windows on the garden side (east) of the bridge and in the west end of the south elevation of the north wing, along with the apse-like west end of the present gift shop (Billiard Room (124)), evoke Tudor and Elizabethan architectural features. The north wing, with its Ionic Order porch and well proportioned, wood balustrade at the west end, complements the classicism of the main house.

2. Condition of fabric: Although evidence of earlier water damage is visible in places, the house is in good condition and is well-maintained.

⁴¹¹ The stained glass inset into a round window – effectively creating a skylight – in the ceiling of the elevator hall on the third floor (325) was salvaged from the Wyman's house "Homewood Villa" (demolished ca. 1960). The stained glass was stored at Evergreen for a number of years. It was installed during the mid-1980s restoration. James Abbott, Director and Curator, Evergreen Museum & Library, to Mark Schara, HABS, electronic communication, February 12, 2010.

⁴¹² The majority of the original shutters exist, as of 2010, and are stored on the second floor of Evergreen's Carriage House.

B. Description of Exterior

1. Overall dimensions: Evergreen is two and one-half stories in height and is five bays across the west (front) facade. The original, main block measures approximately 48' x 50' with a rear wing measuring almost 20' across and extending back about 43'. This forms the core of the house today, though a series of additions has greatly expanded its footprint. Evergreen now encompasses around 34,000 square feet with three floors of living space over the raised basement in the main house and three floors in the north wing, with a basement beneath the Theater. Of the additions, the Main Library (123) designed by Laurence Hall Fowler in the early part of the twentieth century measures approximately 37' (north to south) x 39' (east to west), while the Theater constructed on the second floor of the wing once serving as a gymnasium and bowling alley measures approximately 85' (east to west) and almost 16' (north to south). The depth of the stage is just over 19'; there are three stage sets specifically designed for Alice Warder Garrett by Léon Bakst to use in her theatrical performances. Over the kitchen (113), a Den (217) for the three Garrett boys (John, Robert, and Horatio) was constructed. It is two floors, with the upper floor akin to a mezzanine level that was made with iron and translucent glass flooring. The latter diffuses incoming light and obscures objects above and below, including the shelving for the boys' books that was installed on the mezzanine. The exterior measurements of the two floors vary; at the second story (first level of the Den) the measurements are about 16' x 21'. The wall thickness also differs to either side of the fireplace. The mezzanine, which is on the third story of the house, has a slightly smaller footprint. Rooms for the servants were located in the north wing by the Theater (gymnasium); individual rooms measure around 8' x 10'.

2. Foundations: Masonry.

3. Walls: The walls are made of brick masonry laid in a running bond; the additions constructed under the guidance of the architect Laurence Hall Fowler in the twentieth century have American or common bond brickwork, generally laid in courses of 5:1 common bond.

On the west elevation of the addition, there is a marble beltcourse that is capped by egg and dart ornament that visually links the bridge over the porte-cochere to the north wing on one side and to the main house on the south. The beltcourse continues, wrapping around the expanded Butler's Pantry (105) at its cornice line. Mimicking the decorative band on the Butler's Pantry cornice is the panel molding consisting of an egg and dart band in the blind, recessed panels set in the curved wall on the north elevation of the house and the egg and dart cornice band around the apsidal end of the Billiard Room (124).

4. Structural system, framing: The house has load-bearing masonry walls and wood framing. The roof trusses are made of wood, sawn and nailed.

5. Porches, stoops, balconies, porticoes, bulkheads: The portico on the west front is an example of the Corinthian Order. It is three bays across (about 43') and about 11' deep. Steps made of marble rise up about 5' to the portico floor level. There is a balustrade along each side of the

portico and another, elevated on a plinth, framing the steps. The balustrades terminate in a square newel that has two recessed panels in each face. At the bottom of the steps are two urns, also made of marble, and iron boot scrapes. Each boot scrape takes the form of two griffins standing back-to-back. A mounting block is to the south of the steps. The four, 25' high columns have fluted shafts; they rest directly on the portico floor, terminating in a torus (convex, semicircular molding) rather than having the torus rest on a square-shaped base or plinth as is traditionally seen in classical architecture.⁴¹³ The column capitals, however, are a textbook rendition of the Roman interpretation of the Corinthian Order with acanthus leaves and caules, volutes or helices, and fleurons. The ceiling of the portico has three, deep-set panels each with a floral motif in the center, and so is reminiscent of the coffered underside of Corinthian cornices. Between each column, in the soffit where the capitals meet the architrave, is a rectangular panel made of applied molding. The flooring is made of marble, with small gray tiles set at the corners of the larger, white marble square tiling. On the north side, in the wall formed by the steps, there are two windows glazed with one-over-one lights covered with iron grilles, and on the south side there is a door.

The other grand entrance is found on the north side of the house; it replaces the original porch that opened into the stair hall (103), a space that was altered as part of the ca. 1895 changes to the entrance. Also cloaked in marble and accented with decorative ironwork, the north entrance rises one and a half stories. It terminates in a balustrade that masks the flat roof behind. The block-like massing of the north entry accommodates a staircase on the inside and casement windows with leaded glass that filters light to that space from the east and west. The surface of glazing has a rippled effect, and this patterned glass dilutes the incoming light; the quality of the illumination is further muted by the stained glass details in each casement. The mullion between the casements contains a Tuscan, three-quarter column. The stone panels on the exterior are decorated with garlands, ornament intended to complement the Italianate detailing on the original house. An artful glass and iron canopy hangs from the mouth of a lion's head that is carved and placed at the center of the ornamental stone panel above the doorway; the canopy both protects and highlights this entryway. Fluted, Ionic pilasters rise from plinths set to either side of the doorway and they are capped by a simple entablature with cornice moldings consisting of an egg and dart band over a string of dentils. The doorway itself is framed by low walls that curve in toward the house from the driveway. Two small steps lead up to the entry doors. These are double doors with glazed panels of leaded glass. The curvature of the lead comes evokes the graceful tracery of medieval period ecclesiastical architecture and it has small, clear but faceted roundels inset in the design. The doors are hung within a marble surround that is gracefully sculpted to resemble a molded architrave. The two hitching posts are reproduction pieces and they were installed to protect the canopy after the house became a public museum.

Also on the north side of the main house is the porte-cochere that connects original house to the Theater (gymnasium) and north wing. The opening is bridged by a Romanesque archway springing from Tuscan columns made of marble. The ceiling is made of wood and is coffered,

⁴¹³ While made of wood originally, in 1997, the columns were replaced in kind using fiberglass and epoxy.

while the walls under the bridge are left unpainted (in contrast to the rest of the structure) and the face bricks are laid in a running bond. A marble beltcourse runs along the south wall of the gift shop and serves as a continuous lintel for the one-over-one double hung sash window and the door opening into the wing from beneath the porte-cochere. Above the beltcourse, over the window and the door only, are cornices supported by a band of egg and dart molding. The window sash is glazed with leaded glass and the door has four glazed panels of clear glass.

The north entrance to the house from the porte-cochere is tucked behind a curving wall and is accessible by way of a small flight of stairs; the steps are made of marble and a plain railing has been installed at the east side. The wood door has one, large glazed panel that is square in proportion and three other horizontally oriented, recessed panels. Two of these are below the lock rail. In addition to the door glazing that consists of an octagonal center light and smaller surrounding lights that fill out the square, there is a transom light over the door and side lights placed over paneling flanking the door. This stairwell is lit by a grouping of three casement windows glazed with leaded glass set in a decorative pattern. The porch area adjacent to the house that is formed by the porte-cochere is floored with marble tiling, one step up from the driveway. The pavers of the driveway are brick. A casement window with a semicircular transom light punctuates the east end wall of the porch-like area. Each casement is glazed with one light as is the transom. The window looks from the porte-cochere into the north end of the service area of the house that presently is used as an office.

There is also a grooved, marble beltcourse on the exterior walls of the porte-cochere as well, and along the wing. Egg and dart molding accentuates this feature while the cornice appears to be made of wood and the fascia is enhanced by a denticulated band. Fenestration on the wing is demarcated by stone lintels and sills, with brackets to either side of the second-floor window openings.

The last notable porch is the Ionic portico on the west (front-facing) elevation of the north wing. The flat roof of the portico is screened by a low balustrade of bulbous banisters all made of wood. The ceiling is unadorned. The plain entablature is made of marble as are the two Ionic columns and the two pilasters flanking the doorway. The molded architrave surrounding the door is also made of marble.

An emergency exit staircase has been constructed on the east end of the north wing; it is made of wood. The basement entrance, located in the east façade, is accessed by way of a single run of steps. The open stairwell is protected by a railing and a gate crafted out of iron. On the east façade of the main house there are two small doors that open into the basement space under that part of the building; while not true bulkhead entrances, these are the equivalent. A service area on the south side of the building is tucked in an alcove-like retreat. The opening is arched and the floor is made of concrete.

6. Chimneys: There are four internal chimneystacks, each accommodating multiple flues, in the main block of the house. The stacks have recessed, blind panels and a corbelled cornice. The flues are capped by arched covers with a ridge roll. Abutting the east elevation of the main block,

but running inside the cornice and anthemion detail, is another chimneystack that has square proportions and a two-course corbel near the cap. The top is unpainted, suggesting it has been partially rebuilt or repaired. An internal chimney, with two arched flue caps set over a three-course platform visually supported by a series of soldier bricks, is in the east addition. This chimneystack also has a blind panel similar to that seen in the four internal chimneystacks of the main block. Also in the east end addition, and near the southeast corner, is another chimney stack. The proportions of the stack differ; this one is square with a two-row corbel near the top. This chimney accommodates the fireplace in the north wall of the Main Library (123). Beyond it, south of the bridge, but in the wing, are two more chimneys. These have narrow, rectangular profiles and appear to accommodate three flues each. On the north end of the bridge there is another chimney, similar in appearance to those to the south. This chimney connects to the fireplace in the Billiard Room (124) on the ground floor. Beyond those, there is at least one chimney servicing the north wing. It is an external chimney topped by a metal ventilating cap that is placed along the south side of the service wing (but north of the Theater), while the 1986 Historic Structure Report (HSR) depicted two other chimneys located toward the northeast end of the north wing. There is a cap just visible from the north side of the wing. Likely this is the remnant of one chimneystack and the other was incorporated into the expanded third floor after the HSR was completed. Together, all of these chimneys accommodate the twenty-three fireplaces documented within Evergreen today.

There are also several ventilating stacks protruding above the roofline, notably by the skylights on the main block of the house and at the southwest corner of the roof as well as at the apex of the roof over the north wing.

There are three clean-outs in the basement under the main house. These have iron doors and are not in alignment with the fireplaces on the first floor. One appears to correspond with the location of the fireplace and hearth added to the south wall of the Hall (101) in the mid 1880s and removed some decades later by Alice Warder Garrett and Laurence Hall Fowler. This element is described in correspondence and shown in a ca. 1888 photograph; it coincided with the installation of the mosaic tile floor, tapestry frame and bench, and lattice screens.⁴¹⁴ The extant base and clean-out suggests the hearth was a working fireplace and not merely decorative; however, there should be patches in the tile floor attesting to its presence.

7. Openings

- a. Doorways and doors: The marble frontispiece of the west (front) façade features a large arched opening with a decorative soffit and floral-patterned spandrels. The arch springs from two simple pilasters that are capped by an egg and dart band. The cornice has a row of dentils, while the soffit has coffers with floral centers. The arched entryway behind the frontispiece and ornamental iron gate has a gray and white marble floor, applied molding on the soffit to resemble a panel, and an ornamental panel set in the

⁴¹⁴ HSR, Chapter II, notes 9-10.

reveal.⁴¹⁵ The door itself is glazed with one large light. The exterior face of the door has an ornamental iron plate at the corners; similar decorative work characterizes the escutcheon and knob. The exterior is painted black while the interior face is stained. The door surround includes a narrow reveal with recessed panels, and the rest of the arched opening is filled by a semicircular transom light. A similar opening was located at the opposite end of the central hall prior to the 1880s dining room addition (120); likely this opened onto the rear porch shown in the historic images. Above the present display cabinet (116), there is a fanlight of leaded glass that has curving comes or sash bars and one, small faceted roundel. Through it, an arched opening like that seen at the west doorway is visible with the same decorative band inset in the surround. The stylized pattern is replicated in wood on the interior and placed beneath the fanlight.

The orientation of the house changed in the 1890s when the north side entrance and porch were replaced and the north portal became the primary point of access, thereby, providing a principal entrance into the main stair hall rather than into the central passage (101). Double doors open beneath the iron and glass canopy that is the hallmark of this portal. The doors are made of wood and glazed with lights set in decorative lead comes.

A wide (3'6") single door, also made of wood, opens from the south-side marble wall formed by the front steps; it is glazed with one light – a casement - and opens into the basement (D001).⁴¹⁶ Similarly, the door opening into the west elevation of the north wing from beneath the Ionic portico is glazed. It has three small lights. The center light has leaded glass set in a decorative pattern created by repeating octagonal and small diamond shapes; each octagonal light is made of patterned glass. Beneath the three lights are long, vertically-oriented panels. The interior of this door has a door closer, panic bar, and lock. Other doors opening into the north wing include the glazed door to the present gift shop (historic Billiard Room (124)) from the porte-cochere and the wood-paneled door to the Theater (gymnasium) with its round light set in an arched opening. Both of these doors are located on the south façade of the north wing.

⁴¹⁵ The ornamental iron gate was repaired in April 1903 by G. Krug and Son for AG. References to it appear in volume 1 and volume 7 (daybooks) of the G. Krug and Son collection of business records at the Maryland Historical Society: “altering and repairing, setting in place & etc., one pair of old ornamental gates” (vol. 1, p. 56) and the charge in daybook 5 (vol. 7, p. 560) for “old antique ornamental wrought iron gates to main entrance of residence Charles Street Avenue.” A note in the margin of vol. 1 indicates Krug made new tendrils and vines, ninety-eight new leaves, and two bunches of grapes for the repairs. See G. Krug and Son (Baltimore, Maryland), Business Records, 1841-1963, Special Collections, Maryland Historical Society (MSS 1756). Although not described as such by Krug, this gate is attributed to Louis Comfort Tiffany.

⁴¹⁶ The presence of the casement in this door suggests that it was used to accept deliveries, as the casement could open to receive parcels while the door remained closed to outsiders. The basement was also a service space.

Utilitarian entrances include the east (rear) door into the house. It consists of a six-panel door with a lever handle and a stone sill. A beltcourse on the east wall serves as the lintel. Above the entrance is a small, round window, glazed with four lights, that is set in a recessed panel. On the south side, in the alcove area used to store the trash cans, are two doors into the house. One opens from the south wall; it has a metal door set in a narrow frame beneath a lintel. The door has a kickplate, knob, and key lock. The other door opens into the house and is placed on the east-west axis. It is made of wood, with louvers under the lock rail. The glazing above the lock rail is protected by a metal grille. It also has a metal kickplate. Doors in the east (rear) façade of the service wing now suffice as emergency exits. The doors into the first and second floors are made of wood and paneled; the transom lights have been filled. The ground-floor door is metal, and the basement door is wood paneled and has an iron gate or screen.

Ventilation openings include the small rectangular openings filled by decorative ironwork in the attic space over the Main Library and north wing, and the louvered opening beneath the marble terrace on the east end of the house, just off the Main Library (123). In the south elevation there are grated openings at ground level, plus one in-filled with bricks, in the book gallery addition, now known as the New Library (119).

b. Windows and shutters: While the predominant window form in the house is sash with variable glazing that ranges from one-over-one to twelve-over-twelve lights, the west (front) façade and Main Library have French windows with each leaf glazed with four lights and hung beneath a two-light transom. The Main Library windows are arched, a curvature accented by stone and reminiscent of an arch springing from an impost block; the windows also serve as portals to the black and white marble terrace on the east side. The south elevation windows, on the second floor, that light Alice Warder Garrett's bathroom and dressing room area (218, 220) are casements glazed with four lights per leaf; these are akin to those seen in the Main Library and main house on the first floor. In the curvature of the wall there are three casements, each with one light. In the original block, the second-floor windows are double hung sash glazed with four-over-four lights and the sash on the third floor is glazed with two-over-two lights. The windows on the first and second floors have ornamental cornices capped with a floral ornament (could be described as an anthemion or a stylized palm frond) and scrollwork; windows on all three floors are flanked by carved brackets. At the second floor, on the south elevation, the second window from the west end is actually a jib door.

On the north elevation of the main house, the second floor or Gold Bathroom (206) appears to be a window glazed with four lights on the outside but inside is a one-over-one sash window glazed with leaded and stained glass; shutter dogs are evident on the frame. Above it, the third-floor bathroom (308) window has one-over-one sash also glazed with leaded and stained glass while those in the upper level of the boys' Den (217) and along the east side, third-floor hallway are paired, one-by-one casement windows with interior shutters. The second-floor windows of the boys' Den are two-over-two double hung sash.

The bathroom (317) by the boys' Den looks out to the garden; this third-floor east elevation window is glazed with lights arranged one-over-one. The kitchen (113) captures light by way of a series of three clerestory windows glazed with four lights apiece. The service areas presently housing offices and additional kitchen space are illuminated by way of casement windows glazed with six lights. These casement windows are separated by wood mullions that evoke pilasters on plinths with squared, recessed panels as their capitals.

In the Main Library (123) there are small, rectangular ventilating openings above the beltcourse that are filled by a decorative, painted ironwork. The basement of the main house has small window openings, glazed with lights placed side by side on the south side or in one-over-one sash on the north. Small casements are found in the basement level of the north entrance; these open into the house and are covered by decorative ironwork on the exterior. In the south elevation, in the New Library (119), there is a square window opening, louvered and covered by a screen, with a wood frame and a brick sill. There are also two casement windows glazed with two lights per leaf. These have brick sills and have ironwork screening the openings.

In the third floor of the north wing there is a large stained glass window, at least 5' in diameter, inset in the ceiling of the hall running east-to-west by the spiral stair and elevator.⁴¹⁷ Colored glass detail is also found in the 1890s grand stair hall on the north side of the main house and in a window installed in the east (interior) wall of the Billiard Room; similarly, small beads of colored glass set within a diamond shaped frame are the centerpiece of the oriel window at the landing of the stair connecting the Far East Room (bowling alley) to the Theater (gymnasium) above. The muntins or sash bars are made of wood and hold a multitude of lights measuring about 6 ½" x 6 ½" that are set in rows and columns of eight. These lights are translucent rather than transparent. The one-over-one double hung sash windows in the Billiard Room are glazed with leaded glass. The three in the apsidal end are further accented by panels ornamented with garlands; the panels are located above the beltcourse. Patterned glass, with a rippled surface, set in leaded sash bars is seen in the skylight over the third floor of the main house and in the skylight over the original stairwell to the north; in the hallway windows of the addition (seen in the curvature of the north wall just beyond the Butler's Pantry (105)); and in the bathroom windows. Wire glass is also present; windows now enclosed on the hall-side of the back (east) stair that connects the second floor of the service wing to the theater or historic gymnasium (sometimes called a mezzanine) level have wire glass. These windows are fixed today and likely were taken from another location.

⁴¹⁷ This is the stained glass salvaged from "Homewood Villa" and reused at Evergreen. It was installed in the mid-1980s during the restoration.

Ironwork embellishes many of the ground-floor windows of the main house and wing, providing protective cover to the fenestration as well as ornamental detail.⁴¹⁸ Window surrounds become less grand as the elevation rises, with stone cornices and brackets at the second floor level of the wing and a stone lintel set flush with the wall plane over the windows on the third floor. Moreover, on the bridge, an ornamental panel separates the sash and forms a centerpiece on the west side; on the garden side, an oriel window glazed with three, ten light casements provides a similar focal point. Three sash windows, with patterned glass set in decorative lead bars or comes, are above the window grouping on the west elevation; on the garden side (east elevation), a triple window is placed above the oriel. These are casement windows opening beneath a stationary pane (akin to a transom) divided by wood muntins into small diamond-shaped lights. Similar glazing marks the casements on the third floor, south of the oriel while on the second floor there is a casement window glazed with fifteen lights. North of the oriel on both the second and third floors are one-over-one sash.

The west window opening in the north end of the east service addition at the rear of the main house looks out to the porte-cochere. It is a casement window set beneath an arched, single light transom. It has a stone sill and a mullion that resembles an engaged Tuscan column.

In the north wing, the most distinctive windows are the oriel window and those in the apsidal end. At the east end, there is a large arched window opening beneath a broken pediment on the second floor (Theater); it is a wood casement with each leaf glazed with eighteen lights. Below, at the first or ground floor (historic bowling alley (125)) is a pair of windows glazed with six lights each. In the basement, south of the door, is a casement window glazed with twelve lights. All of these windows have stone sills. To the south, the five bays of the Theater (gymnasium) building are marked by the barrel-roofed dormers, five blind windows with square proportions at the second floor, and five of the double hung sash glazed with twelve-over-twelve lights at the first floor. The basement area follows the same fenestration pattern, with five windows with lights placed one-over-one punctuating the south wall. These borrow light from above through the window wells covered by iron grates. To the west, in the apsidal end, is an awning window glazed with twelve lights.

The adjacent service side of the north wing, which is also two full floors over a ground floor or partially banked basement level, is characterized by sash window openings. Windows above the west end's Ionic portico and to the side of the west entrance have stone lintels and sills whereas those above the beltcourse have brackets. The bracketed fenestration on the wing corresponds to that seen in the main house. In the service wing the glazing is primarily one-over-one, as seen in the east elevation windows just north of

⁴¹⁸ The ironwork is similar to that found at Evergreen, Jr., and it is likely Alice Whitridge Garrett ordered door and window grilles from G. Krug and Son for both houses, although the books for the iron works do not differentiate between the two buildings.

the bridge on the first and second floors, the west elevation windows on the second floor, the paired windows at the west end of the south elevation on the second floor, the sash at the west end of the south elevation on the first floor, and along the north elevation. On the first floor of the north elevation there are also sash windows glazed with six-over-six lights at the west end and casements with one light per leaf in the middle portion of the wall, just east of the blind windows. This section corresponds to the lobby or reception area (T8) for the Theater. The smaller monitor-like third floor level (that was expanded after the HSR) connecting the service wing to the bridge is lit by one-over-one sash in the east and west elevations and the stained glass window in the ceiling. The ground-level entrances at the west end (Ionic portico) and at the east end by the wood staircase have small windows to the north of the doorways. The west elevation sash window is covered by an ornamental iron grille while that to the rear is unadorned. Both are glazed with lights placed one-over-one. Sash above the portico level on the west elevation is glazed with six-over-six lights.

8. Roof

a. Shape, covering: The primary roofs have a low pitch, are hipped, and covered in a standing seam metal. A gable roof joins the Theater to the U-shaped addition designed by Charles Carson; a gable roof also covers the adjacent service side of the north wing. Flat roofs, with a tar-like coating, cover the small porches on the south and east sides of the house. The surface of the flat roof over the Main Library has been covered with gravel to help with drainage while that over the kitchen addition and present office (former servants' spaces) on the east end of the building and over the Butler's Pantry extension have been covered by large, square-shaped slates.

There are roof drains, hanging gutters, leaders, and downspouts to carry water away from the house.

b. Cornice, eaves: The cornices are primarily made of wood, with some cast-iron and terra cotta components. The anthemion dancing around the cornice line of the original or main block of the house as an antefix are made of cast iron and are painted white. Decoratively, the entablature is dressed with the modillions, egg and dart molding, dentils, and bead and reel molding commonly seen in the Corinthian Order. The additions to the building also have ornamental cornices, although the decoration is less elaborate and the eaves not as deep. For example, a stylized border of circular elements runs along the cornice of the library addition on the east side; a balustrade across the top of the reading room alcoves (121-22) (screening the bathroom addition on the second floor) and at the north entrance; modillions and dentils along the bridge; and dentils on the north wing. The simple, molded stone cornice tops the Main Library.

c. Dormers, cupolas, towers: There is skylight over the main block of the house and a cupola over the Theater (gymnasium). The cupola has ventilator louvers and is covered by a conical shaped roof with graceful curving lines and a weathervane. It is centrally

located over the hipped roof. The covering for the two cisterns was planned as a more elaborate feature, but was erected with a tall, hipped roof. The cisterns are located at the south end of the bridge. HVAC equipment is tucked behind the hipped roof of the Theater (gymnasium) and against the south wall of the service section of the north wing. There are five barrel-roofed dormer windows in the Theater portion of the north wing, punctuating the north and south sides of the hip roof and one barrel-roofed, dormer-like feature for the arched door connecting Alice Warder Garrett's bathroom and dressing rooms to the roof over the Main Library. The dormer windows are glazed with eight lights, placed in rows of four apiece, under another eight set within the arched top, while the door to the rooftop has six lights above the lock rail and two panels below.

C. Interior

1. Floor plans: As built, the dwelling known as Evergreen today had a central passage floor plan that was two rooms deep in the main block. A stair hall was located on the north side of the hall, while the rooms to the south served as a double parlor until they were opened up under Laurence Hall Fowler's aegis in 1941-42 into one, large space to become the Drawing Room (118). A two-story wing extended to the rear (east) and this wing housed service spaces and provided quarters for male and female servants. A series of additions enveloped the core of the building effectively creating a rambling floor plan of inter-connected and isolated spaces throughout the living areas and in the basement. In the mid 1880s, for example, a porte-cochere and gymnasium were added to north of the rear wing, bathrooms augmented the second-floor space, and another expansion to the main house accommodated a dining room (120) on the first floor. A decade later, after T. Harrison Garrett died and his sons were grown, the focal point or main entry shifted from the west (front) facade around to the north side of the building when a new entrance was constructed. The north side formal entry opened onto a landing, and guests could go downstairs to dressing rooms to refresh themselves or they could continue up several steps to the main floor of the building. The staircase connecting the main floor to the second floor was pushed back, towards this doorway and away from the center hall, to facilitate the new circulation patterns. A ghost of the original landing is evident in the mosaic tile floor. In the north wing, a service section was erected on the north side of the gymnasium; this space was extended the full length of the gymnasium by 1906. Further alterations reshaped the original building's rear wing in the 1920s, including the construction of a (no longer extant) sleeping porch over the 1880s dining room and the Main Library addition. The last major change included an addition off the south side for the New Library (119). The one-story space had minimal impact on the floor plan because it opens off the Drawing Room and thus is not integral to the main body of the house.

2. Stairways: There are two stairways in the main block, one to the north of the center hall (by the north entrance) and the other to the rear (east) of the dining room (104) and Butler's Pantry (105). In keeping with Italianate floor plans, the main stair is asymmetrically placed or rather is located closer to the front of the house, near the Reception Room (102), than at the mid-line along the center hall. From the north entrance a straight flight of eight marble steps rises from the entry vestibule to the main floor level. Connecting the first floor to the intermediate landing is a cantilevered, dog-leg stair with a half-space landing done in a Renaissance Revival style with

paneled details including the soffit and wainscoted ramp, with a newel drop, with robust balusters, and with a square newel post and stanchions ornamented with applied moldings and floral details and capped with either a griffin or a lion holding a shield. From the intermediate landing, that linked the original dog-leg stair, a single run rises to meet the second floor level of the house. From the second floor, the staircase extends to the third floor, again rising in a dog-leg turn with a half-space landing. These flights are original and retain their graceful proportions, continuous handrail, and balustrade of two balusters per tread. Each baluster is carved. The handrail is typical of nineteenth-century form with its oval profile that has a slight rise at the center. The stringers are closed and exhibit stylized, patterned millwork that is similar to that seen on the secondary stair. The stairwell is lit from above by a skylight and by leaded glass casements at the intermediate landing connecting the old and new flights. The mullion between each casement is a pilaster carved in a style in keeping with the newel and stanchions.

The secondary stair rises just west of the kitchen on the north side of the main house (106); it begins in a single flight extending up to a landing. There are two balusters per tread, a closed stringer ornamented with millwork, and a rounded newel post. The steps are painted dark brown. From the landing, the stair takes a 180 degree turn and rises up to the second floor of the main house. This stair assumes a typical, open well dog-leg form as it rises up again to the third floor. The handrail is continuous and terminates at the wall in the third floor hallway. This hallway runs east-to-west from where the boys' Den (217) is located to a three-step stair that rises up to the third floor level of the original block of the house. At the first intermediate landing of the secondary stair, the stairway branches and rises in additional flights to the north. These flights connect the second and third floors of the bridge addition to the main house. This section of stair has a square newel post. There are three balusters per tread and the steps are painted dark brown. At the third floor, the handrail ends in a pilaster matching the proportions and appearance of the newel post.

Beneath the secondary stair, just west of the kitchen, there is a single run of twelve steps connecting the basement under the main house to the first floor. The treads are around 10" and the risers are about 8". The stair has a closed stringer, a handrail terminating in a rounded newel post, and two balusters per tread. More decorative is the run of six wood steps connecting the north entrance vestibule landing to the present Laurence Hall Fowler Study Room (B4) in the basement (original dressing rooms for guests). This stair has a round, brass handrail attached to the wall for safety purposes.

In the north wing service addition, there are two, enclosed or boxed single run stairs. The earlier stair is located toward the east end of the building and connects the Theater level (first floor of service wing) to the floor above (connects to second floor of main house and the bridge). A similar stair is located to the west end of the north wing and rises just inside the west portico entrance. The east stair is made of wood; the steps, handrail, balusters and newel post are painted black. The treads measure around 10" and the risers just over 7". The west stairwell has a balustrade along the hall; the balustrade terminates in a bulbous newel similar to that of the other stair. There is no handrail and the steps descend to a modern fire door. Connecting the second

floor level of the main house and service wing to the floor above is a spiral stair. It is made of metal and has stylized balusters on the winder steps.

A stair with four steps up to a quarter-turn with two winders rises up another twelve steps to the Theater (gymnasium) from the Far East Room (bowling alley). The balustrade continues from the square newel post at the foot of the stair and curves around to the north wall to create a balcony or overlook at the west end of the Theater. The newel post of this flight is similar to that seen on the back portion of the secondary stair in the main house. A utilitarian stair consisting of ten steps links the gallery level (Billiard Room, Bowling Alley) to the full basement below.

3. Flooring: The floors are predominantly made of wood, sometimes painted such as that in the Theater and service area of the north wing and in the dressing rooms off of Alice Warder Garrett's bathroom on the second floor and sometimes consisting of a parquetry veneer (3/16") of light and dark colored woods as seen in the Reception Room (102), Dining Room (104), Drawing Room (118), and library spaces (119-23) on the first floor. The flooring in the Drawing Room, for example, is an oak parquetry with rosewood and mahogany inlay while that in the Reception Room across the hall is oak with a rosewood border pattern. For the Drawing Room, there are patches in the parquetry border indicating where the columns had stood. The Dining Room floor is made of oak. A mosaic tile floor is found in the center hall and first-floor stair hall, pantry, as well as the Gold Bathroom on the second floor (206) and the bathroom (308) above it. Floors consisting of plain white tile are seen in the service area of the north wing bathrooms and in the front bathroom (203) on the second floor of the main house. Brick flooring is in the basement (B21) under the Theater and Far East Room, whereas the floor in the basement under the main house is made of concrete. Similarly, the floor of the former vault (B13) is made of concrete. The kitchen (113) floor is linoleum tile.

4. Wall and ceiling finish: The plaster walls and ceilings of Evergreen have been painted, and in many instances further embellished with wainscoting or applied ornament such as the chamfered moldings seen at the hallway corners in the service area of the north wing. Other examples include the decorative ceiling of the second-floor hall (202) and the center medallion in the Main Library (123) as well as cornice and baseboard moldings found throughout the house. The paneling and bookcases of the Library are made of American walnut, while the paneling in the Drawing Room is made of butternut. In the Hall (101), the tapestry frame and backboard are made of cedar. The Dining Room has a denticulated cornice while the New Library (119) has stylized florets in the frieze. The openwork cornice detail in the main house is made of cast iron. The north entrance has wood paneling and marble elements; some of the Theater walls are mirrored. The Theater is further enhanced by the stenciled, folk art inspired motifs painted on plaster under Léon Bakst's direction. In the northwest room of the main house (Reception Room (102)), the walls have pressed or molded plaster. The masonry walls (and concrete block infill) of the basement under the main house have been painted but, otherwise, left unfinished. There is a dropped ceiling made of metal in the north part of the basement. The kitchen has a pressed tin ceiling, and Minton tile walls.

The ceiling of the Gift Shop (Billiard Room) is coved; the rounded ceiling in the New Library evokes a barrel vault.

5. Openings

a. Doors and doorways: The doors in the main house are substantial in scale and many have been painted or stained in keeping with the overall aesthetic of the room. Pocket doors separate the south side rooms (present gallery (221-22)) on the second floor as they do the New Library and Drawing Room on the first floor; paneled doors are found throughout the secondary spaces and bridge rooms. The paneled doors leading into the Main Library are set in arched openings and capped by a carved keystone and foliage in the spandrels; within the arch is a carved shell rather than a fanlight. The top of the arched opening abuts a decorative band of Vitruvian scrollwork. There is a metal fire door leading to the bridge and service wing from the back stair, and a swing door into the kitchen. Transoms borrow light for the servants' rooms and hallways in the north wing.

b. Windows: At least two former exterior windows have been enclosed. One is a sash window located in the east wall of the laundry or housekeeping room (B9) in the basement (although likely the opening at the foot of the stair was another) and the other is a remnant of the gymnasium. This window is glazed with lights arranged two-over-one and is located in a storage closet in the Theater. Also in this wing is the beautiful stained glass located in the east (interior) wall of the present Gift Shop (Billiard Room).⁴¹⁹ Moreover, windows along the north wall of the Far East Room (Bowling Alley (125)) have been converted to display cases with mirrored backs to give the illusion of greater depth. Throughout the house, the sills are made of wood. Many of the windows have paneled reveals and interior shutters. Some have interior screens, such as the casements in the Theater level (first floor of the service area of the north wing). Many of the openings are curtained and many have Venetian blinds.

Throughout the service area of the north wing, the wood surrounds are consistently done in a Colonial Revival style with plain reveals and shallow, double architraves terminating in a bead, and bull's eye corner blocks. The wood sills have aprons that end with a molded profile including a cove and fillet.

6. Decorative features: In addition to the rich paneling, bookcases, and display cases in the main block, the arched openings over the doorways on the first floor have been filled with wood latticework. The painted folk designs in the Theater are just one example of the decorative detail incorporated into the fabric of the building. In the Reading Room (120) east of the Drawing Room there are vignettes painted on teak. These were commissioned by John Work Garrett and represented his diplomatic appointments, including his posting to Rome. The artist was Miguel

⁴¹⁹ The southern of the two stained glass windows was walled over presumably in the 1920s to accommodate a mirror on the stair landing; the northern window was closed on the eastern side to receive a display case in 2008.

Covarrubias. The marble fireplaces also add to the richness of the interiors, except in the rooms on the third floor (304-5, 322, 324) wherein the marble was painted. The fireplace surrounds and mantel shelves in the Drawing Room (118), in the gallery space above (221-22), and in the Dining Room and Theater lobby (104, T8) are, effectively, pairs. Similarly, the rooms (314-15) on the third floor in the bridge have cohesion in fireplace surrounds, hardware, and lighting fixtures. The fireplace surrounds are tiled with a wood mantel shelf supported by columns. More elaborate is the fireplace surround in the Reception Room (102). Like the third-floor suite, it has a tiled surround and wood mantel however the tilework in the Reception Room is more refined and the overmantel and shelf are together an elaborate, carved piece.

7. Hardware: Predominantly the hardware remaining in the house corresponds to John Work Garrett's and Alice Warder Garrett's time in the house and it consists of firebacks (many of which date from the 1880s including that in the Dining Room), various butt hinges, paumelle and olive knuckle hinges, escutcheons and door knobs, latches, sliding bolt locks on the windows and screens, and chrome fixtures in Alice Warder Garrett's bathroom (220). Hardware in the Gold Bathroom (206) is brass, while that in John Work Garrett's bathroom (203) is porcelain enamel. There are no fixtures evident in tiled bathroom (308) on the third floor. In addition to the metal door knobs, some door knobs in the bridge addition are glass, and some in the service wing are ceramic.

8. Mechanical equipment

a. Heating, air conditioning, ventilation: The present, forced-air electric heating system was installed in the mid 1980s renovation; however, the abundance of fireplaces and the several radiators (and some of those are quite elaborate) provide material evidence of earlier heating systems used in the house. Vents are visible above the roofline.

b. Lighting: Fixtures in the house were converted to electricity around 1898. Today there are ceiling lights and chandeliers, wall sconces, and table and floor lamps throughout the building. Natural light is also captured through the skylights in the stairwell and the clerestory windows in the kitchen, for example.

c. Plumbing: The house was plumbed early, as the 1858 advertisement boasted, and there are cisterns still in-situ on the roof over the 1880s addition to the house. Today, in the main house, there is a bathroom (114) at the foot of the secondary stair on the first floor; two bathrooms (B3) in the basement near the north entrance; three historic bathrooms on the second floor: the Gold Bathroom, a bathroom for John Work Garrett at the west end of the hall, and Alice Warder Garrett's bathroom and dressing room suite to the southeast; and another bathroom beautifully tiled on the third floor (308). There are also bathrooms just north of the boys' Den and elevator on the second and third floors (215, 317). The service area of the north wing has bathrooms on the first (Theater level) and second floors (T6, 227), and modern bathrooms installed during the mid 1980s renovation as part of the new gallery space on the ground floor of the wing. In addition to

the myriad of bathrooms, the kitchen, Butler's Pantry, and laundry also required running water.

d. Other: There are two elevators in the house. The first dates to around 1899, though possibly it replaced an earlier elevator since this elevator has long been held to have been installed after John Work Garrett's childhood accident. The other is a modern, OTIS elevator installed during the renovations of the 1980s. The historic elevator is adjacent to the Den on the second floor; the modern elevator is located in the service area of the north wing. Both are operational, and both are used. A hoisting mechanism or lift is in the former vault and was designed to move objects from the vault into the Main Library and back again for safe keeping. A Halon system, rather than a sprinkler system, protects the Main Library from fire.

PART III: SOURCES OF INFORMATION

A. Architectural Drawings

No architectural drawings survive from the original construction of the house, however, early blueprints (sheets 1900-1, 1900-2, 1900-3e) are in the collections of the Evergreen House Museum & Library and the Evergreen House Foundation and stored in the Laurence Hall Fowler Study Room. Blueprints of Paul Emmart's alterations of the basement to accommodate the formal ladies' and gentlemen's dressing rooms are also held in these collections. Among these early drawings are also the Hitchings & Co. blueprints for the palm house, as well as all the extant plans for the Evergreen garden (to which specific references are made in the historic context section of this report).

The twentieth-century alterations to the house are better documented. The Laurence Hall Fowler archive of drawings, owned by The Johns Hopkins University but held in the Laurence Hall Fowler Study Room in the basement of Evergreen, contains several drawers documenting the architect's work at Evergreen. While these drawings are not comprehensive (the archival record documents a range of commissions at Evergreen, such as the renovation of the servants' quarters, which Fowler completed without retaining any of the drawings), these working drawings and conceptual sketches offer a great deal of information about the design process as well as the final alterations made to the house.

The Olmsted & Co. drawings of the Evergreen landscape and streambed are held in the collections of the Frederick Law Olmsted National Historic Site, Brookline, Massachusetts, and copies can be requested by referencing the job number 03166.

B. EARLY VIEWS

Bird's Eye View of Evergreen, ca. 1878, unknown printmaker. Multiple copies of this tinted print are held in the Evergreen House Museum archives. This print is significant because it offers the earliest known view of Evergreen.

View of Evergreen, 1881, Print from a drawing by P. F. Goist, published by L. H. Everts in J. Thomas Scharf, *History of Baltimore City and County* (Philadelphia: Louis H. Everts, 1881). This early view of the house represents the house in the year of T. Harrison Garrett's occupancy of the building.

Photographs of the J.A. and W. T. Wilson Dining Room and Evergreen Garden, Collection of the Maryland Historical Society, Four photographs. Reference photograph numbers Z24.1263 VF.

A Note on Historic Photographs in the Evergreen House Foundation Archives: The Evergreen House Foundation Archives contains a wide range of historic photographs of the house. Unfortunately many of these have only hypothetical dates. Most significant among these are two photographs of the house from ca. 1881 (a date determined by the presence of T. Harrison Garrett's sons in the photograph), an Aerial Photograph of the estate taken in the early 1920s by H. W. Hinds, and a series of large-format interior photographs of the formal downstairs rooms of the house (taken by an unknown photographer and probably dating to the mid-to-late 1880s).

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E. Supplemental Materials

This report contains a series of appendices, consisting of the transcribed text of key articles related to the history of Evergreen House, as well as several illustrations.

Appendix 1:

“A Magnificent Country Residence.” *Baltimore American and Commercial Advertiser*, February 1, 1858, 1. [Microfilm Edition, Library of Congress]

A magnificent Country Residence – There is now approaching completion on Charles street avenue, about two miles beyond the Cattle Show Grounds, one of the most magnificent country residences in the vicinity of the city, the property of Mr. Stephen Broadbent. The main building is about fifty feet front by sixty in depth, three stories high, with basement, and is surmounted with a large balcony observatory, from which a fine view of the entire city and bay can be had. It is built of fine pressed brick, front and rear, painted brown, and is approached in front by a flight of broad marble steps, from which rise four heavy pillars which support a façade extending from the roof over the entrance, with highly ornamental caps and bases, giving to the whole struc-[ture]...of art, without regard to expense, every portion of it being ornamented with a taste and skill that we have seldom seen equaled in a private residence. The ceilings of every room are ornamented with stucco work, and those in the parlors, library and dining room especially are of the most artistical [sic] character, costing nearly \$500 for each room. The chambers are also finished in beautiful style, and in every room there are richly carved white marble mantels. In the basement there is a spacious wine cellar fitted up, and hot and cold water fixtures are stationed throughout the building, the water being forced to a cistern in the upper portion of the house. The bath room, china room, and every appliance for comfort and convenience are to be found fitted up in the same style of elegance. There is also a rear building for servants and other domestic purposes.

The dwelling is, however, only a portion of the costly improvements in progress, all of which are expected to be fully completed by the first of May. The grounds are being laid out by an experienced landscape gardener, and a beautiful lawn, studded with ornamental trees, forms a gradual slope for about two hundred yards down the road, which is faced with an ornamental rail, extending along the road for about four hundred feet, having at either end carriage ways and iron gates. In the rear of the dwelling stands an octagonal brick building containing all the apparatus for the manufacture of gas, and another enclosing a spring and ice house. The stable and carriage house is also a handsome brick structure, about fifty feet square, and two stories high, and quite an ornamental building. Stony Run passing through the grounds, an artificial lake has been formed, through which a portion of the water of the stream is made to flow, which will answer in summer for a fish pond, and in the winter to obtain a supply of ice from. Take it all in all, we doubt not that, when finished, this residence will have few equals, and some idea may be formed of its extent by the cost, which will be with the fifteen acres of ground attached to it, over \$70,000 – It is being built by Mr. John W. Hogg, so well known as an architectural carpenter and builder.

Appendix 2:

Baltimore County Circuit Court, Land Records, [MSA CE 62-17] HMF 17, folio 505-06.

Bryan to Hogg:

Lease dated 5th Day of January in the year 1857 between Jane [sic] Bryan trustee as is hereinafter mentioned and William Broadbent and James [sic] Cecilia Broadbent his wife all of Baltimore County in the State of Maryland on the first part, and John W. Hogg of the same place of the second part. Consideration the payment of the rent and performance of the covenants and conditions hereinafter mentioned, for all that piece or parcel of Land and premises situate and lying in Baltimore Country aforesaid which is contained within the metes and bounds courses and distances following beginning for the same at a stone heretofore planted at the end of the third line of "Jobs Additions" there running and bounding on the given line of "Job's Additions" north two and three quarters degrees West twenty six and eight tenths perches to the end of the south eighty six and a half degrees West one hundred and twenty two perches line of the ground conveyed to the said Jane C. Broadbent then Jane Bryan in a deed of partition between Harriet Bryan, Jane Bryan, and Wesley Constable & Elizabeth his wife bearing date on or about the fifth day of September 1838 and Recorded among the Land Records of Baltimore City and County and running thence bounding on said line reversely North eighty six degrees East Eighty one perches to a stone thence South forty nine and a half degrees west seventeen and a half perches to a Poplar tree thence south twenty one and a half degrees West twenty perches to a post, and thence eighty nine degrees West fifty nine and one tenth perches to the beginning containing eleven acres three quarters of an acre and fourteen square perches of Land more or less to have and to hold the same unto the said John W. Hogg, his executors administrators and assigns from the day next before the day of the date of these presents for and during and until the full end and term of ninety nine years thence next ensuring fully to be complete yielding and paying therefore the yearly rent or sum of two hundred and eighty four dollars and ten cents in equal half yearly payments of the first days of January and July in each and every year with the benefit of renewal forever, and extinguishable at any time by paying or tendering in payment the sum of four thousand seven hundred and fifty-five dollars Recorded 5th February 1857 in Liber H. M. 7. No. 17 folio 401.

H. M. Fitzhugh Clk.

Appendix 3:

Baltimore County Circuit Court, Land Records, [MSA CE 62-17] HMF 17, folio 506-07.

Hogg to Broadbent

Assignment dated 5th February 1857 between John W. Hogg of Baltimore County in the State of Maryland of the first part and John Scotti Broadbent of the City of Baltimore in the state aforesaid of the second part, Consideration the sum of two thousand dollars for all that piece of parcel of Land situate lying and being in Baltimore County aforesaid and which is contained within the metes bounds courses and distances following Beginning for the same at a stone heretofore planted at the end of the third line of Jobs Addition, thence running and bounding on the given line of Jobs Addition North two and three quarter degrees west twenty-six and eight tenths perches to the end of the south eighty six and a half degrees west one hundred and twenty two perches line of the ground conveyed to Jane C. Broadbent, then Jane Bryan in a deed of partition between Harriet Bryan, Mary Bryan, Jane Bryan and Wesley Constable and Elizabeth his wife bearing date 5th day of September 1838, and recorded among the land Records of Baltimore County and running thence bounding on said line reversely north eighty six degrees East eighty one perches to a stone thence south forty nine and a half degrees West seventeen and a half perches to a poplar tree thence South twenty one and a half degrees west fifty nine and one tenth perches to the beginning containing eleven acres three quarters of an acres and fourteen square perches of Land more or less being the same parcel of land and premises which by Indenture bearing date on or about 5th February 1857 and recorded among the Land Records of Baltimore County aforesaid were devised and leased by James Bryan trustee and William Broadbent and John Broadbent his wife to the said John W. Hogg for ninety nine years renewable forever subject to the annual rent of two hundred and eighty four dollars and ten cents to have and to hold the same unto the said John Scotti Broadbent his executors administrators and assigns for and during all the rest and residue of the term of years yet to come and unexpired by virtue of the aforesaid original lease with the benefit of renewal thereof from time forever, under and subject however to the payment of the rent and performance of the covenants and conditions therein reserved mentioned and contained Recorded 5th February 1857 in Liber H. M. F. No. 17, Folio 433.
H. M. Fitzhugh Clk.

Appendix 4:

Robert Garrett and Sons Letter Copybook of April 1, 1878-August 17, 1878, 565.

July 12, 1878
Mrs. L. J. Wiley
54 W. Madison St.

Madam,

We will lease the Evergreen Property to you for three years, reserving the right to repossess the same on giving 30 days notice, any time after the expiration of the first six months.

This privilege however to be exercised only in case of sale—you to keep the house, furniture and property in good condition at your own expense.

In reference to your inquiry, as to price at which we will dispose of the property should you still think of purchasing, the writer will be glad to see you on this subject.

Your early reply will much oblige

Your respectfully

[unsigned]

Written in blue pencil, in large script diagonally across the letter:

“Declined July 16, 1878 by Mrs. Wiley in person”

Appendix 5:

Robert Garrett and Sons Letter Copybook of January 15, 1879-May 8, 1879, 516-18.

April 4th, 1879

Mrs. L. J. Wiley
54 N. Madison St.

Dear Madame,

We have now before us the information about "Evergreen."

We are willing to put the gas and water pipes in good repair and to see that the roof also is placed in proper condition.

We will lease you the house and grounds for one, two, or three years.

For one year at \$1250.00, for two years at 1250.00, for the first year and \$1400.00 for the second, and for three years at \$1250.00 for the first year, \$1400.00 for the second and \$1500.00 for the third.

We should require that the rental should be Continuously paid up, three months in advance, or that security – in some satisfactory shape—should be given.

We have not yet been able to see the proper person about the Lake, but we would be unwilling to go to any expense in connection with this unless it suited us to do so, irrespective of the bass.

Awaiting your reply.

Yours respectfully

Robert Garrett and Sons

Appendix 6:

Robert Garrett and Sons Letter Copybook of January 15, 1879-May 8, 1879, 668-70.

April 28th, 1879

Mrs. L. J. Wiley
54, 56 ad 58 Madison Avenue City

Dear Madam,

Referring to the place "Evergreen" on Charles St. Avenue we beg to say that we will rent you the place for three years at \$1250.00 for the first year, \$1400.00 for the second year and \$1500.00 for the third year with the understanding, however, that in case we should at any time make a sale of the property the lease shall cease and a further proviso that the Rent shall be Continuously Paid three months in advance and that security of a satisfactory character shall be given for the same

It is also understood that we shall remove all property upon the place, the contents of the Icehouse, Hay, etc.

We agree to put repairs upon the house to the extent of \$90.00

We also desire a proviso that no changes or alterations shall be made without our sanction in writing and that the property and grounds shall be returned to us in as good condition as at present.

Should it not suit you to make a lease for three years we are willing to make it for one year at \$1250.00 upon the conditions named.

Our Mr. Robert Garrett wishes us to offer an apology for his not having advised you on Saturday but he was unable to confer about it on that day.

We are

Very Respectfully Yours

Robert Garrett and Sons

Appendix 7:

Letter of September 6, 1884, from P. Hanson Hiss & Co. to T. H. Garrett.

“Baltimore
Sept. 6, 1884

Mr. T. Harrison Garrett
Deer Park Md.

Dear Sir,

In handing you the sketches and estimates for work to be done at your Country House, we wish to say that we regret that owing to the shortness of time given us, we have not been able to submit finished sketches, but hope to, make our scheme of treatment plain to you by the following notes. We would suggest that the Cornice and wood mouldings “as shown in the sketch” be of “polished Oak, treated in an antique greenish brown, which will give the grain of the wood a peculiarly rich effect. Also, that the Arch at the foot of the staircase be filled in with carved lattice work, which will be support by two pilasters, and a centre Column, which will take the place of the present newell.” Also, that the front Hall be divided from the back Hall, by a carved and Latticed screen, supported by two pilasters and side Columns. This we think will serve to shorten the Hall, and thus add a pleasing effect to the general treatment. Three Arches to be of the same wood and coloring as Cornice and Mouldings.

The treatment of Ceiling, if wood mouldings be used, to be of a golden olive hue, the design to be worked out in Antique blue and gold bronzes. We propose to put this decoration on Canvas. The side walls of 1st Hall and Staircase up to 2nd Hall to be treated with an old red ground on which a bold pattern will be worked out in colors and metals. All the Walls and Ceilings to harmonize with this treatment.

The Stucco work about skylight will be decorated so as to appear well from the lower Hall.

The woodwork to be painted in harmony with walls and other woodwork.

We propose to burn off old paint on stairs and bring it down to a fine finish.

We are prepared to submit samples of tapestries from \$6.00 to \$20.00 per yard.

Very Respectfully,

P. Hanson, Hiss & Co.”

Appendix 8:

Excerpt, John W. M. Lee to T. Harrison Garrett, July 6, 1885, EHF, Box THG Collection.

“My Dear Mr. Garrett

I have consulted Mr. Carson in reference to the changes in his plans—so as to do away with the bridges, platforms and promenades on the west and south sides of the proposed gallery—to simplify his exteriors and make some changes in the interiors.

The main and in fact the only difficulty seems to be the entrance from the house to the gallery—he has handed me a sketch (which I send on) of one means of overcoming the difficulty—1st by depressing the road 15 in. and a series of steps over the arch 2 ft 6 in—2nd if the road is not cut down, two more steps will have to be added making the height of the stairway on either side 3 ft 9 in.—To carry the gallery floor up to the level of the landing will throw the building up too high—in its present proportions. 34 x 57 and 30 ft high from the gallery floor to the apex, it will be quite as high as the house—the plan to have a greater number of steps at the gallery entrance has only one advantage and that is to keep it down below the height of the house—Mr. C. understands clearly your views in reference to the outside and the necessity of its conformity to the house. As to the interior, I have suggested to leave out the pilasters and fill up the niches—that giving a clear wall space (except at necessary openings) around the gallery.

It is proposed to show a large number (two or three hundred) of prints at one time—the plan of Claghorn’s is the best I have seen—either end of the gallery could be used for the screens but the east end offers more advantages as having the west light for a longer time in the afternoon. The tower part of the screen case could be used for the folio books of prints, the corner could be used as cabinets. The cabinets for the portfolios of prints need not be higher than 2 ft from the floor, and would take up that space on one side of the gallery—on the fireplace end I have suggested to utilize the space at the corners of the building—the one nearest the house for a public Entrance—the other for a work room—the books relating to prints, etc. This last room would have to be lighted from the sides. The light for the gallery through a hip skylight of hammered glass and pass through a flat ceiling light of ground glass—this I think would give an amply supply—as to the ventilation of the room it is thought the skylight will be sufficient to carry off the inhaled air—though in some galleries it has not worked as well as it ought—probably an inquiry around would develop some good points in the matter.

I enclose a letter from Mr. Koehler—who seems to have seen what he wanted for his work, nearer home—the Sewall collection he writes about is the one I spoke of and the catalogues of which I will send you on Wednesday together with whatsoever memoranda I can make looking to a comparison of yours with his (...)

I think a day or two in Boston & New York looking at collections and how they are kept and knowing their custodians would be of advantage to you and I know it would be to me...”

Appendix 9:

Excerpt, John W. Lee to T. Harrison Garrett, June 15, 1885, EHF, Box General Garrett Correspondence.

“My Dear Mr. Garrett

(...) Some time ago in looking over Hiss’ books of designs and sketches in quest of any and everything on galleries and print rooms, I asked young Philip Hiss, whom I know very well, if he would not do me the favor to give me some sketches of interiors and exteriors of a building adapted to the purpose. This morning he handed me those—which I have sent you. One is a view of the fireplace end, another of the south side showing a bay, the arrangement of cabinets for portfolios, and a part of the roof, with the windows, and the third, a ground plan—an elevation of the west front and an elevation of the connecting gallery—the two interiors are much more elaborate than I had asked for—but are very effective especially in the line of the bank etc. In his ground plan the east end is purposely left blank so as to utilize it for sliding frames, something like Claghorns—though the plan is susceptible of any alterations the East end could be made the fireplace and coming from the public entrance at the west end would be very effective yet you would not get so good or strong a light in any other part of the room, for a large number of prints. A bay on the west end would give a good view of the lawn and also of the park on the south, which is, or would be, entirely cut off from the house.

The tower is meant as the public stairway to the gallery floor and the oriel tower as a balance to the other giving the front some architectural feature and proportion—whether in good taste you would have to decide.

The extreme length of his plan is 74 ft. and the width 35 ft, with a length of 30 ft. to the ceiling from the floor from the breast of the chimney to the wall is 13 ft leaving a 71 ft. room.

I have written Mr. Koehler, that if he will give me a days notice I can at any time now show him the prints—I have asked him to give me the benefit of whatever information he may have on the subject of print rooms and to bring with him any plans he may have that might be of service in the matter. Mr. Wanderlich tells me that the best informed gentleman he knows on the subject is Mr. Russell Sturgis who has planned and has himself a gallery for the purpose. I do not know him and will not write him as he is a professional and would naturally look for a fee. W. showed me his arrangement for keeping prints in portfolios, which he copied from the Dresden print room—I made a note of the scheme and when you are ready will explain it.

The T&L books have not been found.

Very truly,

Jno. W. M. Lee”

Appendix 10:

Maryland Journal (Towson), February 1, 1896, 3, col. 3.

“Plans for a Fine Mansion

Horatio Whitridge Garrett, second son of the late T. Harrison Garrett, is having a magnificent mansion built at ‘Evergreen,’ Charles Street avenue extended. John Waters is the contractor and builder, and Renwick, Aspinwall & Renwick, of New York, are the architects. The building will be of unique architectural design, and the site is a thickly wooded knoll south of Mrs. T. Harrison Garrett’s residence. The dimensions are 142 by 60 feet. The material in the first story will be Eastern granite. On the north side will be an ornamental porte-cochere, with a broad piazza on the western side. Entrances on the north, east and west sides will be handsome oak, with massive doors, ornamented with stained glass and wrought iron. The second story will be of Georgia pine in the rough and finished with sawn timbers. Casement windows of stained glass and wrought iron. The second story will be of Georgia pine in the rough and finished with sawn timbers. Casement windows of stained and leaded glass will light this story. The attic story, Gothic in shape, is to be lighted through dormer windows. The roof and gables will be of cedar shingles surmounted by tall chimneys of Pompeian brick. The interior plans shows on the first floor a large reception room 32 feet wide. The drawing room is next, 16 x 39 feet, and will be completed with a large bow-window. The dining room in the rear will be equally spacious. Five chambers will be in the second floor connected with four bathrooms. In the rear will be six servants’ rooms. In the attic will be a billiard room and two large chambers.”

Appendix 11:

Olmsted & Co. to Mrs. T. Harrison Garrett, Olmsted Associates Records, Library of Congress (Microfilm 20,112-479P, frame 368-87). This letter represents John C. Olmsted's evaluation of Evergreen's garden and landscape based on his visit to the house on April 19, 1899.

“May 13th, 1899

Mrs. T. Harrison Garrett,
Baltimore, MD

Dear Madam:- Mr. John C. Olmsted, since visiting you on 19th April, has been so constantly away on professional tours that he has been unable to sit down and write you the necessarily long and comprehensive letter needed to serve as your memorandum of the various points upon which he gave you or your son or your gardener advice during his visit.

The carriage turn near the front door is, it seems to us, altogether too amorphous, occurring as it does in close connection with a formal style of architecture in the building. We are inclined to think that by a little study and examination of the conditions on the ground it would be possible to lay out a circle, the center of which should be on the centre line produced of the drive that runs east and west through the porte-cochere, and also on the centre line of the drive in front of the front steps. The size of the circle will depend upon existing trees and shrubbery, but we believe there will be no difficulty in making it large enough to have in the centre a circular garden bed, defined and ornamented by a moulded coping around the circumference, with perhaps six moulded blocks with some sculptured stonework on top or surmounted by pots of plants. In the centre there might be a circular stone coping slightly suggestive of a big plunged flower pot, and in this might be set out during the summer one or more effective tropical plants from the greenhouse. The outer edge of the circular driveway can be defined sufficiently perhaps by means of the brick edging and gutted in use elsewhere along the driveway. If this idea of a circular carriage turn is adopted, there will be more room for the proposed evergreen planting to the northward, intended to screen out the adjoining grounds. A large bed of Rhododendrons extending all the way from the north wing of the house to the path down the hill and some distance along this path will be very effective and would serve as a good foreground to taller evergreen growths which would be better adapted to growing on the dry bank above the Rhododendrons. We suggest tree box with some white pines, hemlocks, arbor vitae and ornamental spruces where there is room for such trees.

The walk around the north and west sides of the front lawn is in need of revision. The paved gutters are so deep as to be ugly and suggestive of inconvenience to pedestrians. We are inclined to think it would be feasible to do away with the paved gutter along the north side of the walk, as the ground falls away from the walk, or could be shaped into a slight depression which would take the water from the walk. The remaining gutter should be re-laid on the shallower cross sections and a number of catch basins should be introduced to take the storm water underground at intervals of about 100 feet, thus reducing the amount of water to be taken care of by the gutters. It is best to have such a walk covered with fine gravel combined with enough binding material to form a hard surface. There should be no pebbles or stones in the gravel on the

surface larger than French peas. It is at the same time desirable to avoid a sandy material which will not bind. The walks on your place are nearly all open to criticism on one or other of these two scores. In order to obtain a strip of ground sufficiently open to grow plants satisfactorily upon, we recommend that the western end of the north walk and the whole of the west walk be laid out on different lines further up the hill. ON account of certain trees it may be desirable to start the new walk rather suddenly from the old one and in order to make this seem reasonable, we suggest moving the rustic shelter-house to the point in question, facing it directly upon the north walk. Mr. Olmsted pointed out to your gardener the line which seemed most feasible for the new walk. The walks should be so graded as to be slightly sunken below the general surface, so as not to be visible from the house. We can send a plan, if preferred, after having been furnished with a map showing the existing trees, road, walk, etc.

With regard to planting on the front lawn, which we have mentioned above, it will be very desirable to plant along the top of the bank at the west end of the lawn, and this can only be done in the comparatively open strip where the present bank is. The remainder of the bank down the street is so shady and so steep that it will be difficult to make anything grow upon it. This portion of the bank would probably best be covered with periwinkle. Near the foot of the bank, it will be practicable to add some shrubbery, especially such as will endure shade. A border of shrubbery would be desirable along the whole north boundary. This might be made different along different parts of the boundary in order to be more interesting. Toward the west end of the north boundary Kalmis, Leucothoe, Taxus canadensis and a considerable number of interesting, low-growing plants might be used. Further up the hill deciduous shrubbery which will endure the shade and roots of trees can be added to what already exists there, or can be substituted for such shrubs now there as are unsuitable to the conditions. There is so much shade that it will hardly be possible to secure a growth which will be notable dense and handsome, but by judicious selection and thorough cultivation the effect can be very much improved over what exists now. Further up the hill the shrubbery border may become gradually more and more evergreen. Near the carriage turn it will be composed of the shrubs above referred to when we described our suggestions for improving the carriage turn.

The main entrance seems to us very lacking in dignity for such a large and handsome place, and the treatment of the California privet hedge has a very cheap and inadequate effect, and does not seem to be fully adapted to the conditions as it would almost certainly be shaded out by the arbor vitae and spruces, and may be killed by drought where it runs on top of the retaining wall across the valley. We advise a simple, but neat and well constructed stonewall three feet six inches high to serve as a retaining wall where the ground is higher inside the place than the sidewalk, and double faced along the parts of the street front where the land is lower than the street. A recessed or trumpet-shaped opening can be made, leading back to a pair of gateposts of simple design, but of considerable size, set ten or fifteen yards back from the street line. There need be no gates, although a chain might perhaps be desirable, to be strung across the gateway and padlocked when the family are away. The face stone of the wall should have a somewhat rustic character, and would preferably be a warm brown. The stone used for the first story of Mrs. Horatio Garrett's house would be very suitable. This stonewall would be partially draped by vines and drooping bushes according to the amount of sunlight. On different parts Japanese honeysuckle, Virginia creeper and Matrimony vine could be used, with some stretches, where it is most open, of Forsythia suspense.

The short drive connecting the front approach drive with the stable approach drive could be much improved by being narrowed and making the two sides more nearly parallel, but especially by doing away with the deep and ugly gutters across its ends. It is very uncomfortable to have to drive across such gutters. It would be a very simple matter to substitute catch basins and pipes for these gutters, as explained to your gardener.

The edges of the roads and walks are usually so high as to be conspicuous and ugly. The border should be graded down and re-sodded, care being taken to put in plenty of good soil and manure under the sod.

The stable drive, near the stable, is unnecessarily wide and the gutters are unnecessarily deep. A great improvement could be effected by narrowing this drive and doing away with the widening at the end of the shed, re-laying the gutters and re-shaping the margins. Most of the ground in the vicinity of this drive, particularly where it is steepest and most shaded, should be thoroughly trenched and have plenty of manure added to it, and should then be planted mostly with low shrubs and ground-covering creepers of sorts that will grow fairly well under the shade of the trees. With a reasonable amount of care and attention, this treatment would have a great deal of beauty; whereas the present conditions aside from the trees, which are large and interesting, are ugly and very uninteresting. Some of the shrubs which we are accustomed to use under such circumstances are *Zanthorrhiza apiifolia*, Periwinkle, the low, twiggy *Hypericum*s, *Symphoricarpos vulgaris*, *Ceanothus americanus*, *Rubus odoratus*, *Taxus Canadensis*, Virginia creeper, Japanese honeysuckle and English ivy. There are others which could be appropriately used which are not well known to most gardeners. This sort of planting, if systematically carried out both in this locality and in other places where the ground is steep and deeply shaded so that grass will not grow satisfactorily, will make a wonderful improvement in the appearance of your place at a comparatively moderate expense.

According to our experience, it is necessary to plow up, cultivate, and enrich lawns at intervals of from five to ten years in order to secure the best practicable turf. This is particularly the case where the lawns are in a dry situation and where they are shaded by trees. We certainly advise you to have your front lawn, as well as other parts of your place where you desire to have good turf, plowed up as soon as you leave the place this spring. The best results would be obtained by very thorough and careful cultivation of the lawn all through the summer, so as to get it thoroughly oxygenated and so as to destroy the roots and seeds of weeds as far as practicable. It is obvious that a considerable amount of topsoil should be added on all the steep slopes and ground nearly all the larger trees. This should be done after the first thorough cultivation of the ground. The manure should be procured at once in ample quantity, say at the rate of 20 cords per acre, and neatly piled in layers, adding to each layer some lime or plaster and thin layer of good loam to assist in absorbing volatile portions of the manure. The manure should be spread shortly before the final seeding is to be done and thoroughly plowed and mixed in with the harrow. At the time of the first plowing three plows should be used, one following immediately behind the other, and with ample horse power to do the work thoroughly. The first plow should turn the sod over to a depth of four or five inches, and should be run by a very skillful man, so that the sod will be turned exactly upside down and not left upon its edge. In the open furrow the second plow, which should have a narrower share, should go down six or eight inches deep, but mixing it somewhat. The amount of mixing should depend upon the character of subsoil encountered. Behind the second plow should follow what is known as a subsoil plow,

which does not mix the earth at all, but merely raises it up and lets it drop again, with the result that if it is in proper condition, it is pretty thoroughly loosened and made porous. This subsoil plowing ought to reach easily to a depth of eighteen inches below the original surface, and the aim should be to secure a depth of twenty inches. If the plowing is not done with a depth of from eighteen to twenty inches everywhere, the work should be stopped and proper men and material secured. This is the most difficult part of the whole operation, to ensure thorough work in, and if your gardener superintends it, he should demand absolute compliance with this requirement. Your gardener will, of course, understand the remaining operations of seeding to grass, and will procure the cleanest and freshest grass seed obtainable in the market and use it abundantly. Before seeding we are accustomed to harrow in to a slight depth a top dressing of commercial lawn fertilizer—from 500 to 1000 pounds to the acre according to the quality of the soil. If blue grass is used, care should be taken to procure seed from northern localities. The blue grass seed ordinarily in the market, we believe, is apt to be obtained from points too far south, so the resulting grass is not so hardy. It would be well for your gardener to correspond with Canadian dealers or managers of Canadian agricultural experiment stations in this matter of grass seed. If the weather is sufficiently moist, the best time for seeding is from the first to the middle of August. All preparations should be completed so that the seeding can be done as soon as the rains come after the usual long summer drought. Under some of the trees, where the shade is particularly dense, it will be better to plant periwinkle than to attempt to grow grass. *Zanthorrhiza apiifolia* would grow well, even under the dense shade of pines and spruces, if the soil is well prepared. It is of the utmost importance to add from three to six inches of good, rich topsoil to cover the roots of the large trees, both on the lawn and on all the slopes and banks about the house and stable.

It seems to us it would be much more suitable to prevent service wagons from being driven entirely around the house, as seems to be the present custom. In order to accomplish this, we advise that a narrow drive be constructed down along the brick walk at the rear of the kitchen; thus forming a loop at the rear of the house.

In our opinion, it would be more dignified and more appropriate if visitors' carriages, after leaving the front door, should turn at the front of the house in the space provided for that purpose, and not, as at present, drive around the north side of the house through the porte-cochere, and either turn at the rear of the house or continue through the service department along the service road, and so out to the front entrance. This custom resembles a little too closely that of farmers, whose friends almost universally use the kitchen door instead of the front door. It will, of course, be a somewhat troublesome matter to secure the change in custom and to enforce the rule hereafter. It seems to us that the best way would be to put up a chain beyond the porte-cochere, or perhaps better at both ends of the straight drive north of the house, and to make it the business of one of the servants to see that this chain is always hooped up, except when it is raining or when there is a good reason for using the porte-cochere. If the servant attends to the chain faithfully, he will not often have to chide the drivers, because most of them would not care to take the trouble to descend from the carriage for the purpose of getting the chain out of the way, but would turn where they are intended to.

The space south of your conservatory and between it and the house, while it is neat and simple and unobjectionable, seems not as useful and decorative as the circumstances warrant. If you or any of the family have the slightest interest in and enjoyment of a formal garden, this

would, by all odds, be the most appropriate place for it, coming as it does in the rear of the house, where it is secluded from the street, where it is in sight of your roof garden and some of the living rooms and chambers of the house, and particularly where it would come in the appropriate [two words blurred and illegible] relation with the conservatories. The space available is not large, and it is more or less interfered with by shade from the tall trees south and west of it. The former difficulty could be minimized by erecting a terrace wall around the lower sides of the plot and about ten feet, or perhaps a little more, distant from the row of maple trees along the top of the bank. This wall may either be made high enough to secure a nearly level plot in one piece for the flower garden, which would certainly be better (though more expensive) than to have an intermediate wall, enabling the flower garden to be made on two levels. The objectionable shading can be reduced by cutting some of the trees, as pointed out to your gardener. The loss of these trees would not be at all a bad thing if the proper shrubbery plantation is put in place of them and carefully maintained, because the shrubbery will afford a much more perfect screen to hide the stable from anyone either below or above the terrace than the trees, which have already lost most of their lower branches and will continue to lose more of them. The remaining trees further down the bank will be almost as good a screen to hide the roof of the stable as at present. The extent and character of this garden is a special matter which would require careful study and consultation with you as to your preferences. As you are likely to leave the place at the end of spring, or before the middle of June, it will, of course, be advisable to grow almost exclusively early-flowering plants. These will necessarily be ground under glass and set out every spring, or else be such perennials as flower early. A certain proportion of choice early-flowering shrubs is also desirable in such a garden. It is best to avoid repeating the same sort of shrubs in the general plantations, however, least the apparent rarity of those in the flower garden be reduced. It is well, during the winter, to have the spaces intended in the early spring to be filled with plants from the greenhouse furnished with evergreen plants for winter effect, and a certain amount of evergreen planting in the garden may be permanent; as, for instance, box borders, golden arbor vitae, retinosporus, rhododendrons and the like. By the careful selection of plants and good management such a garden can be made interesting in appearance at all seasons. It seems likely that a walk following the top of the bank at the rear of the house below the proposed formal garden to the bridge would be a good thing. It would interfere very little with the other uses of the ground between the greenhouses and the steep bank, as it would come in part under the shade of the trees growing on the bank. The whole of this bank should be surfaced with good loam and covered with creepers and shade-enduring shrubbery of sufficient height to screen the stable and the drive along the foot of the bank from the view of a person using this walk. The margin between this walk and the various garden terraces should be planted with interesting shrubbery and perennial plants. A hedge formed of tall fastigiated tree box would soon hide the pits and cold frames from persons using this walk. Another hedge which might perhaps be of spruce or hemlock, so as to serve as an effectual screen in winter, would be desirable, running crosswise west of the area occupied by the pits and cold frames. This should be grown to a height sufficient to hide these pits and frames from the view of persons in the roof garden, but not allowed to grow so high as to shut out a view of the brook in the meadow beyond. The intermediate plot, part of which is to be occupied by the proposed new rose house, might be filled in somewhat and terraced so as to be more useful for gardening purpose. It seems to us that the new rose house ought to be set so as to agree in line

with the main conservatory, even though it may not be parallel with the present greenhouse north of the site of the proposed rose house.

After leaving you, Mr. Olmsted visited the large garden beyond the new orchard. If he understood your idea of the old-fashioned garden, in which there should be a large element of geometric design in the walks, box borders, etc., and in which showy flowers should be grown, and few (if any) fruit trees and vegetables, he did not think it a good scheme. It seems much more appropriate to have a garden in which the old-fashioned idea of formal and elaborate geometrical design is carried out close to the house or in conjunction with the conservatories. As you already have such conservatories near the house, there is every reason for having the geometrical garden at the point above referred to near the conservatories. If you had not already built your conservatories, it would be perfectly admissible to erect them at a distance from the house in connection with a more ample flower-garden, etc. than would be practicable in the limited open space near the house. Under existing conditions, we should certainly advise you to treat the distant garden distinctly as a vegetable garden, but there would be no objection to having a border along the principal walks filled with perennial plants, with occasional interesting shrubs, dwarf fruit trees, trellises covered with roses or ornamental vines, but the number of walks should be very limited and the spaces between them left large and simple. As the ground slopes to the north, it would be very proper to re-grade it into terraces. There could then be a walk just below each terrace, which would be the place most apt to retain snow and to be shaded, and therefore least adapted to the raising of early vegetables, but not ill-adapted to a selection of perennial plants and fruit trees. It would be better to have one or two of the high terrace banks or wall than to multiply them [added in pencil—but have them lower]. Along the north edge of the garden there might be a high evergreen hedge, or a walk covered with two over-arching hedges of pleached hornbeam, or a long arbor to be covered with grape vines, with a slight admixture of ornamental vines at a few places. A low evergreen hedge could be used around the other three sides of the garden, and in the shade of this hedge there could be a border of perennial plants or small fruits.

Among the trees south of the vegetable garden and around the big laundry yard and the gardener's house and along the boundary fence down to the low corner, a good deal of planting (partly of bushes, but mainly of shade-enduring trees, such as flowering dogwood, birch, beech, moosewood and the like) would be the best improvement of the appearance of all that part of the place. Wild native shrubbery should be planted along the outside of the garden fence and along the laundry yard, and this should be allowed to grow wild, so as to partially conceal and soften the otherwise excessively stiff lines of the proposed evergreen garden hedge and of the fence referred to. There should also be added in the bordering portions of the woods hemlocks and white pines, both for winter effect and to screen out possible future buildings on the neighboring land.

The meadow through which the brook flows is evidently much in need of drainage, which should be done by means of agricultural tile drains. Your gardener, of course, understands how to do this drainage and nothing further will be needed but to tell him to do it and to give him sufficient appropriation for the purpose. The brook for some little distance below the drive bridge is disagreeably straight. By throwing it a little nearer to the trees to the north at one point and a few feet into the meadow further down, increasing the width at other points, and by adding

a few very slightly conspicuous stone dams not formed so as to have a vertical face, but so as to have a sloped surface, thus creating a ripple or rapid, the brook could be much improved.

Where the brook flows through the woods and through the meadow it has been so artificialized by retaining walls, rip-rapping, and stiff grading the beauty has been almost destroyed. It will require a good deal of study and clever workmanship to secure the beauty possible, while providing against damage by floods. It seems to us reasonable to grade back the banks more gently and plant them with creepers or bushes having matter, fibrous roots, that would protect the soil from erosion, and at the same time afford a natural and varied aspect, especially in winter. More or less of the walls, or at least part of the height of the walls, should be removed in connection with this sloping and where, owing to the existence of trees, it is impossible to slope back, a more natural-looking protection could be built up of large weatherbeaten stones. The lower portions of the walls could be hidden by building a succession of dams; not straight, cross walls merely, but sloping dykes, hidden with weatherbeaten stones of large size in such a manner that they would have an almost perfectly natural appearance. Of course, if the brook is dammed, the length of the dam must be sufficient to compensate for the less height available for floods. If, for instance, the present cross-section of the brook is at a given place six feet wide and four feet high and the water floods to the top of the walls, it would be possible by widening the brook to have a dam two feet high and twelve feet long, which would not obstruct the current or cause the floods to rise any higher than they do at present. Whether anything is done to the brook in the way of sloping or stone-work or not, it would certainly be advisable to plant occasional clumps of bushes and patches of creepers. In choosing the bushes regard should be had to their winter effect; for instance, the red-twigged dogwood, yellow-twigged willow and others have bright-colored bark when planted in masses afford a striking bit of color as seen from a distance. Such bushes are at the same time perfectly natural and agreeable in appearance in summer.

With regard to the woods; in general they are composed of unusually large trees and in very considerable variety, so that the woods are both dignified and interesting. It must be acknowledged, however, that the apparent attempt to secure a continuous lawn throughout the woods instead of the original and more natural undergrowth of shrubbery has not been a success. Indeed the ground is much of it so bare and desert-like that one's enjoyment of the woods is almost entirely counter-balanced by the sense of distress at the ugliness of the ground. Whether the lawn idea or the wildwood undergrowth idea shall prevail is a serious question, but whichever style is adopted, we should certainly advise the introduction of more young trees capable of withstanding shade, and especially of such as never grow to a large size. Of the former we may mention black birch, beech, swamp maple, oak, basswood, white pine and hemlock. The last two would have to be used with discrimination and would probably best be confined in the main to the boundary of the woods, where they would be useful in screening out extraneous and undesirable things. Of the small-growing trees, we may mention the flowering dogwood, hornbeam, hop hornbeam, moosewood; to which may be added the taller viburnums. To make a good lawn throughout the woods would be a somewhat expensive operation. To begin with trees would certainly have to be thinned out to some extent, and in fact some thinning is desirable in any case, but it would have to be more extensive in the case of the lawn, and in considerable areas where the roots of the trees are upon or close to the surface and the other areas that seem to be at present composed of very poor soil, including much gravel, it would be

necessary to spread a layer of good loam, varying from three to six inches or occasionally more in depth. Then the surface would have to be plowed and subsoil plowed, except where to do so would destroy the roots of trees too much, and manured and otherwise properly prepared for seeding. In thinning out the trees it would be desirable to open up spots to the sky in little woodland glades, leaving the trees standing rather in groups and clumps than at comparatively uniform distances apart. To secure the best results in appearance and in the future growth of the remaining trees this work would have to be done with skill and good judgment. Some of the clumps would doubtless produce so much shade that it would be best to fill in among them with shade-enduring bushes, rather than attempt to grow grass. The other scheme and one which would perhaps cost less, and which we are inclined to think, would be more likely to prove a success, would be to fill the woods almost everywhere with suitable undergrowth of bushes, mostly of the low bushes, so that they would not obstruct the view. Only a moderate amount of topsoil would be required where the roots are near the surface. By digging in plenty of manure, the shrubs would get along all right, even with the undergrowth treatment it would probably be advisable to have grass in a few irregular patches or stretches, especially in the vicinity of the path between the two houses; but in such cases it would not be felt to be amiss if the grass were not very perfect, so that probably the cultivating and manuring of the present soil in the open places referred to would do well enough without the addition of more topsoil, except as above mentioned, where needed to cover roots. In the vicinity of the path referred to spring bulbs, violets and many other spring wild flowers could be introduced at comparatively little expense.

There are some other matters as to which we conferred with your gardener and your son, but they do not come to mind at the present moment.

With regard to the carrying out of the proposed works, it seems to us that the best way would be to have us prepare such plans and specifications as may be needed and for our assistance to make occasional visits to explain to your gardener various matters of detail. The work for the most part could be most promptly and efficiently done by a good jobbing contractor, if you have one available who is known to be honest and who knows his business. If you have no such man, it is possible that we could find one for you in Philadelphia. All the work done on the place should be done under the immediate supervision of your gardener, who should check both the quality and quantity of work and pass upon the items of the bills. Your gardener could no doubt order all plants required, but as we have made a special effort to inform ourselves as to the stock on hand in a good many nurseries, and as we can probably obtain the plants at a cheaper rate than your gardener can, and as we take no commissions, it would probably be to your advantage to let us order the plants for you. The only difficulty we have found in such cases is that the gardener on the place, not having ordered the plants, unconsciously takes less interest in them than if he had, and is apt to let them suffer for lack of watering, cultivating or other proper attention at the right time.

We already understand that you have ordered of us planting plans for the borders of the lawn in front of the house. We have not begun the study of these because of the press of work in connection with spring planting, but mean to get the plans ready for your consideration during the summer and in ample time to order the plants. Part of the planting can be done this fall, but it will be best to leave the planting of evergreens until next spring.

Yours truly

Olmsted Brothers,
Per S.S.

(dictated)

Appendix 12:

Olmsted & Co. to Mrs. T. Harrison Garrett, Olmsted Associates Records, Library of Congress (Microfilm Reel #35).

“2nd September, 1899

Mrs. T. Harrison Garrett,
Evergreen-on-Avenue, Baltimore, MD

Dear Madam:- It is so long since Mr. John C. Olmsted made his visit to your place at Baltimore that he is uncertain whether or not it was your wish that we should make a planting plan for the planting he recommended on the borders of the lawn between your house and the street, especially at the lower end of the lawn near the street.

Of course much more planting than this is desirable on your place, as suggested by Mr. Olmsted, but to design this planting intelligently it will be necessary to have an accurate and detailed topographical map prepared. Such a map would no doubt be a great convenience both to you and to your gardener in all future developments, aside from its use as a basis for the preparation of a comprehensive planting plan by us. Such a map could no doubt be prepared by contract by a surveyor accustomed to such work, at a rate of perhaps five or six dollars an acre. While this would involve in the aggregate an expenditure which might seem large, we have no doubt that in the long run it would pay you in the satisfaction which you would derive from studying out your improvements intelligently and comprehensively instead of in the usual haphazard, hand-to-mouth way.

It will be possible for one of our assistants to visit the ground and make sufficient notes for the small amount of planting contemplated at the foot of the lawn in advance of the preparation of a topographical map. We think, however, it would be much better to have a general map prepared at once.

Yours very truly,

Appendix 13:

Clarence Fowler to Alice Warder Garrett, JHU Special Collections, Laurence Hall Fowler Papers.

“July 27, 1927

Mrs. John W. Garrett
Evergreen
Charles Street Avenue
Baltimore, MD

My dear Mrs. Garrett:

In answer to your letter of July 26th, I am sending you a preliminary sketch plan of proposed changes in the garden at Evergreen, with a vista axed on the center of the proposed library. I think this would be the most feasible plan with a minimum amount of change.

Moving the evergreen Retinosporas, which on the plan are called Arborvitae, is comparatively a small matter if it is done in mid-summer or early spring and providing the work is carefully done. Moving the evergreen hedge, which is *Juniperus pfitzeriana*, is not quite so simple a job, but with care I think this could be done. In its present location the hedge eliminates any development of the garden which would be attractive from the proposed library, and it seems to me that the possible risk from moving would be off-set by the effect gained.

As a matter of fact the garden has become so overgrown from its years of neglect while you were away, and although I can understand Mr. Garrett's sentimental reason for not wanting to make changes I think if his mother were alive she would undoubtedly approve, as so many of the trees on the boundary have increased in size and made these changes necessary. The scheme would be to have a division wall between the service court, the library terrace and the paved terrace below, entering, when you are entertaining, the paved terrace by opening the iron gate between the service court and the paved terrace. There is no necessity of extending this terrace out further by filling the bank unless you want to make ample space for turning around in the service court.

The radius shown on the line of cars, as shown on the plan by a dotted line, is 30 feet, which would mean the same as a 60 foot turnaround, which is ample for most cars. In fact I am inclined to think that widening this out, which would increase the paved area on the terrace in front of the library, would be a detriment rather than an advantage. I would suggest that you should use tubbed plants, such as your bay trees, oleanders, etc., for decoration on this terrace.

You will note that the ginkgo comes within the terrace. This might possibly be saved as I think cars could go around it, but I am inclined to think that the effect would be better if it were taken out.

A retaining wall would be necessary on the south side of the terrace.

From this terrace, axing on the center of the library, I would propose reaching the garden by a flight of steps ten feet wide that would be very broad, with easy treads, centering on a grass panel twenty four feet wide. I would edge this with the existing low privet hedge which is around the rose beds. On the north side of the grass panel the Bhotan pines would form the backing. Their

branches might intrude somewhat into the vista but by a little judicious pruning from time to time this problem might be obviated. On the opposite side I would bank in the existing evergreens and shrubs that you have on the place, leaving the present pool in a little alcove in the planting. If this has to be repaired and you should adopt this plan, I am a little inclined to think this pool could be improved in form, and if you approve this I would suggest that you allow me to study it in collaboration with a sculptor.

At the end of the grass panel, on the level just above the box garden, I propose a garden shelter which would make the terminal of the vista back of the box garden. This should be designed to be in keeping with the more or less classical character of the house.

I am sending you the original tracing, of which I am keeping a blueprint, that you might lay it over a blue print of the original survey which you could obtain from S. J. Martenet & Company. I think this arrangement would give you a very clear idea of the proposed changes.

I am leaving New York on Friday and shall be away fro about a week. I shall be in Pittsburgh on August 3rd, and any letters addressed to me there care of the Athletic Club, Fifth Avenue, would reach me if you would simply mark on the envelope, 'Please hold. To be called for.' I shall be very glad to make an appointment any time after August 4th, either in Baltimore or at my office. I am enclosing a copy of a letter which I wrote to Mr. Laurence H. Fowler, which follows very much the line of conversation which I had with Mrs. Draper when she called at the office. It is rather a delicate matter for me to make such suggestions to Mr. Fowler, and I only did it after Mrs. Draper came in. My own personal opinion is that if you should call Mrs. Draper, Mr. Fowler and myself to a joint conference we could get a much more finished effect than we could otherwise, but I don't know as it would be possible to make the changes which Mrs. Draper proposes. It does seem too bad to give up a section of the best portion of the house to the service. I wrote the letter to Mr. Fowler, of which I enclose copy, after receiving his plans which are a little more in detail than that shown on the original survey. In his letter to me Mr. Fowler wrote that he would like to know how much wall would be necessary for the court as he would like to include it in the contract.

If the steps which I show in the sketch I am sending you, which were not shown on the drawing I sent Mr. Fowler as they had not been studied enough at that time, (leading to the garden), are designed in his office, I would suggest that they should be very broad treads with low risers, as these are much more effective out of doors than the steeper steps which are more adapted to interiors.

I am also inclined to think that on the low parapet wall which tops the bank and which becomes part of the retaining wall on the south an iron railing would be effective.

With very best regards,

Yours very truly,
Clarence Fowler."

Appendix 14:

Alice Warder Garrett to Laurence Hall Fowler, JHU Special Collections, Laurence Hall Fowler Papers.

[July 16, 1932]

“Dear Lawrence [*sic*]:

The reason for the delay in writing you is that I have been away for one month.

We are most anxious to have the library finished when we return at the end of September, but are not absolutely certain whether we can afford it this year. We will let you know by cable, as we have written to Baltimore in regard to the payments. Please cable on receipt of this letter, at our expense; address “AMEMBASSY ROME.” If there are any points which are not clear. You can send a long week-end cable which costs very little.

The main thing is to get the work started immediately we have decided to go ahead, because as we may have to come back earlier than [*sic*] we expected and it would be a great annoyance to have workmen in the house.

On further reflection we have decided that this room should be made as light as possible: first to make a contrast to the old library; second because the main part of the room has not much light; third because natural wood, unstained and unvarnished is one of the best things that the modern idea of interior decoration has given us, and unstained wood will harmonize much better with the paintings of C.

The sample n. 1 is natural teak-wood and I think it could have still less shine than the sample I send you. N. 2 is a small piece and the name of the wood is not written on it, but I think it very fine in quality. It is still lighter than the teak wood and if you decide that you prefer n. 2, after it is put in place it can be slightly waxed. I understand that the finish is always done after the shelves are in place, anyway. This should be left until our return—so we can see the effect before deciding.

I have just seen a beautiful oak room, which Mr. Mellon has put in the American Embassy in London. This wood had no treatment at all of any kind and its colour was delightful by day and by night. So I feel sure that we are quite safe to go ahead with either of the samples which I have sent to you. I leave the choice to you, as it is necessary to see the wood in large pieces before deciding.

Now, as to the floor. Do you still feel that it should be of walnut, like the old library? I would be inclined to have it of the same wood as the new room, but following the same pattern as the other room, only smaller in scale. I do not think that I would like the walnut floor with the light wood. If there is any doubt about this you can cable. I want to use your taste as well as ours. We have no decided feeling about this—In general I like dark floors.

The following are changes which John and I have worked out:

1.—No grille in alcoves on N. 26 and 35 panel, that is on the wall backing on parlor and the wall in other alcove backing on old library and also no grills on Nos. 43 & 46.

2.—Do not make shelves at present for the four angles 10-14-22 and 3, as we may want these arranged for exhibitions of bindings, as was drawn by you in your first plan.

3.—leave completion of insides of pictures cupboards until our return.

4.—Do the three switches at right going into the old library control all the lights in old library? They should.

5.—As the panels on the inside of the alcove arches are to be painted by C. would it not be better to leave them perfectly plain without moldings? If doing this upsets your general scheme of classical mouldings then put them in.

He plans to make paintings which have very uneven edges, like the red Chinese painting in the dining room, therefore would it be better not to have the usual conventional molding as shown in your drawings? I leave this to you.

6.—All grills, cupboards and drawers to have locks.

7.—The chief change in the plans that we want is that we have decided to go back to the original idea to have the coin safe behind the grill in sections 19 and 20 of north wall of large room and also have the cards Catalogue there too behind the same grille. If there is not room enough there for all the card catalogues some of them, for instance the coin cards could be placed elsewhere, but it would be fine if they were all together.

The reason for going back to the original idea of putting these things in the North wall is because we wish to keep the two alcoves as large as possible, and by doing this we expect to gain 2 ½ to 3 feet in narrowing the dividing wall between the two alcoves to the smallest space which will take ordinary books. Also, because it will be inconvenient to open doors in such a small space and will mean moving chairs, etc.

This will of course require a new working out of your plans, but I hope that this will not delay you. We feel that these alcoves will only be pleasant if there is a certain sense of spaciousness, and by having the central wall deep enough to take in the safe we feel that we were spoiling the proportions of these two rooms and that their charm depends on their proportion.

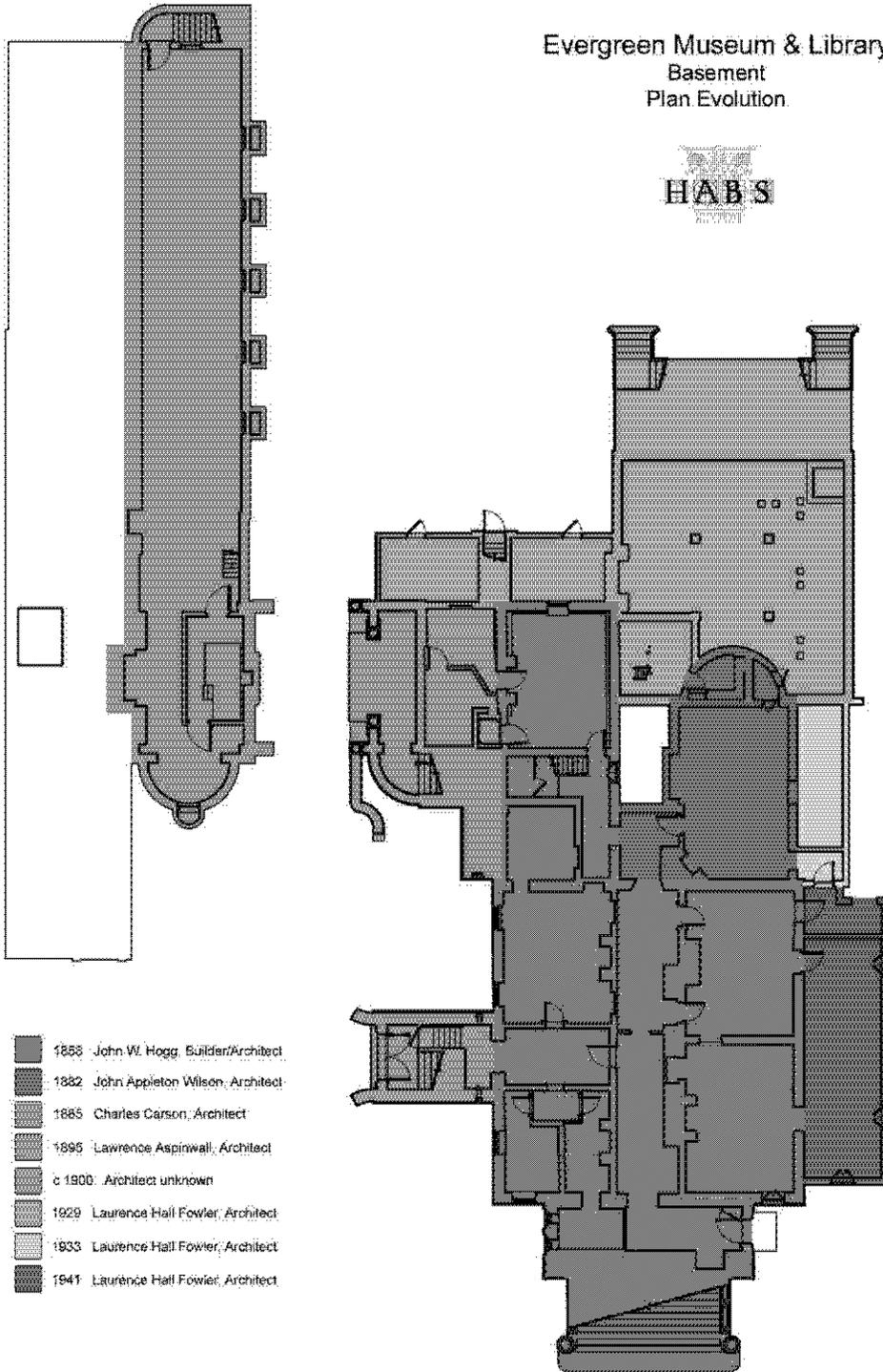
Please put a bell in each alcove, with floor switch.

Best greetings,
Alice Garrett”

Appendix 15:

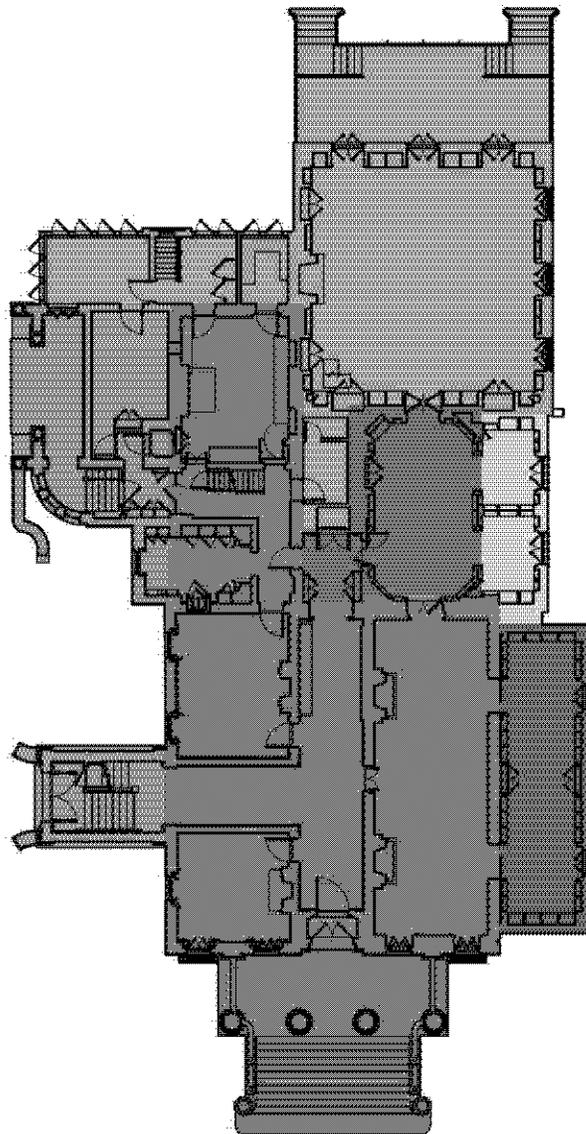
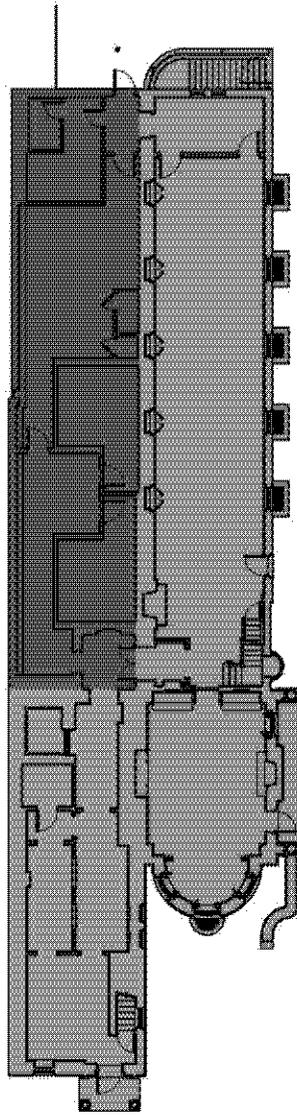
This appendix includes floor plans shaded to show the general evolution and construction campaigns for the house.

Evergreen Museum & Library
Basement
Plan Evolution.

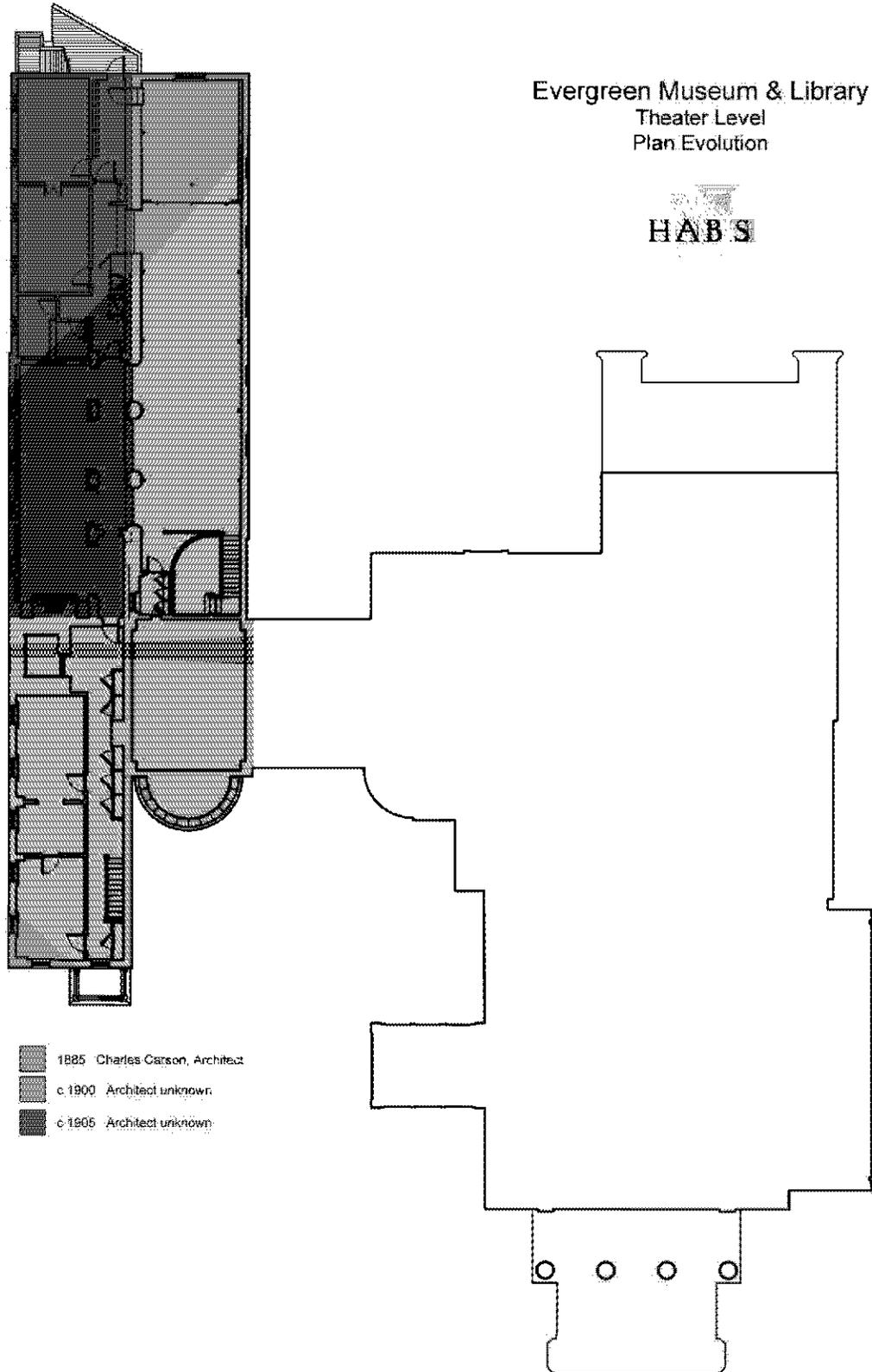


- 1858 John W. Hogg, Builder/Architect
- 1882 John Appleton Wilson, Architect
- 1885 Charles Carson, Architect
- 1895 Lawrence Aspirwall, Architect
- c 1900 Architect unknown
- 1929 Laurence Hall Fowler, Architect
- 1933 Laurence Hall Fowler, Architect
- 1941 Laurence Hall Fowler, Architect

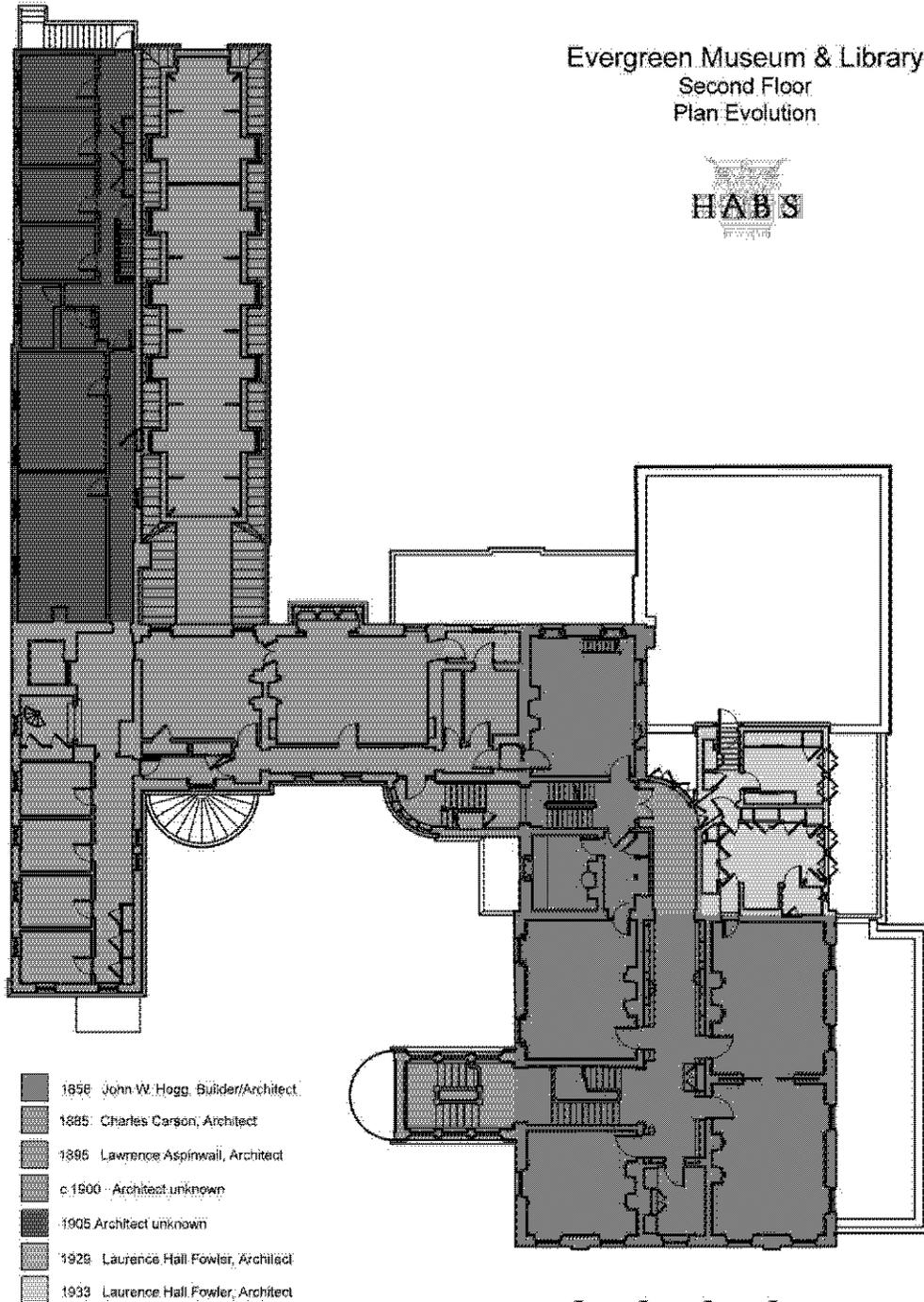
Evergreen Museum & Library
First Floor
Plan Evolution



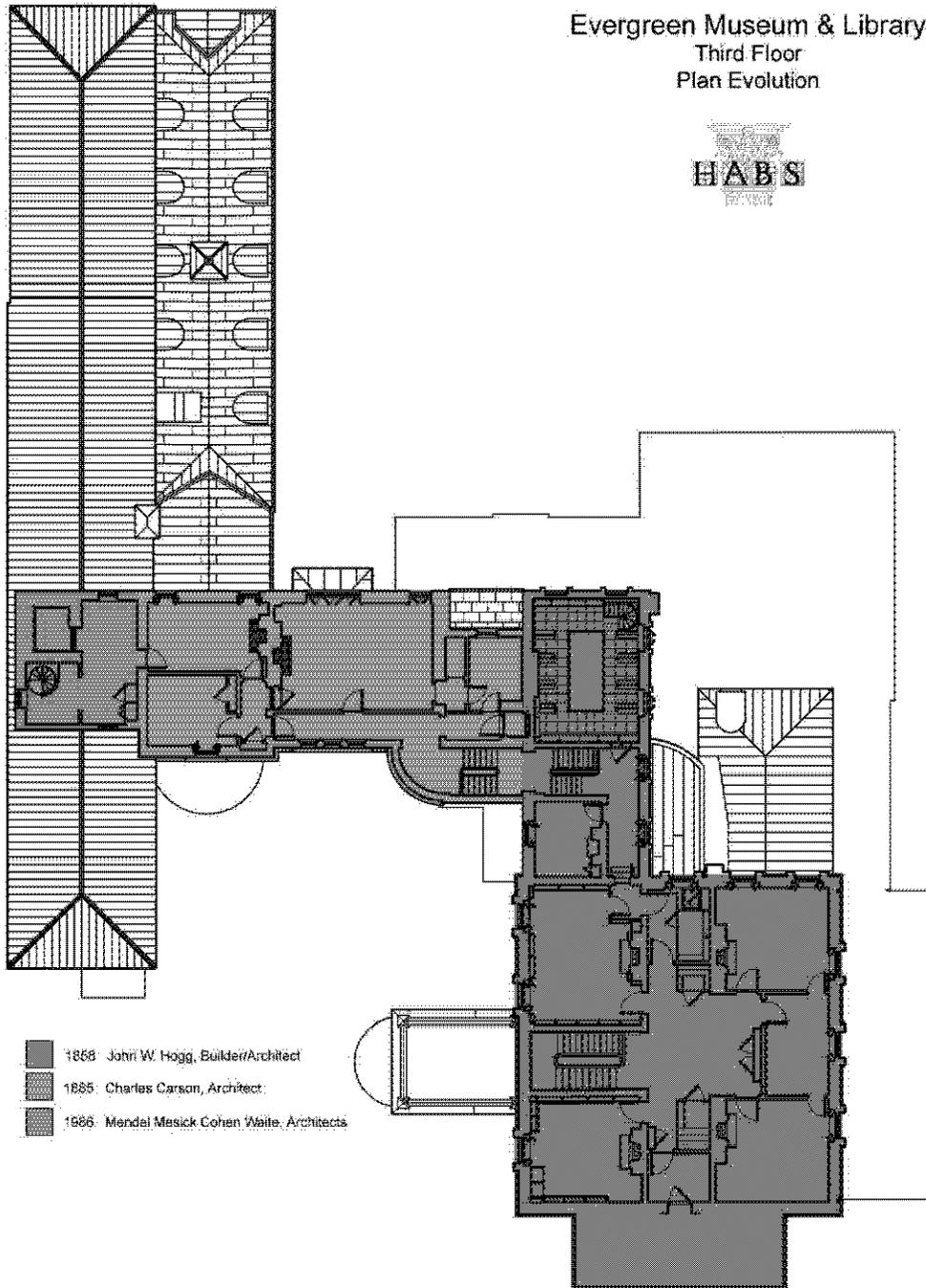
- 1858 John W. Hogg; Builder/Architect
- 1882 John Appleton Wilson, Architect
- 1885 Charles Carson, Architect
- 1895 Lawrence Aspirwall, Architect
- c.1900 Architect unknown
- 1905 Architect unknown
- 1929 Laurence Hall Fowler, Architect
- 1933 Laurence Hall Fowler, Architect
- 1941 Laurence Hall Fowler, Architect



Evergreen Museum & Library
Second Floor
Plan Evolution



Evergreen Museum & Library
Third Floor
Plan Evolution



- 1858 John W. Hogg, Builder/Architect
- 1885 Charles Carson, Architect
- 1986 Mendel Mesick Cohen Waite, Architects

Figure 1. 1906 plat of the grounds at Evergreen. Note the full north wing is depicted on the plan, therefore providing a date of no later than 1906 for the construction. (Courtesy of the National Park Service, Frederick Law Olmsted National Historic Site)

