

United States Department of the Interior
Heritage Conservation and Recreation Service

B-47

National Register of Historic Places Inventory—Nomination Form

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

1. Name

historic Evergreen House ~~(Preferred)~~ *S*

and/or common Evergreen on Avenue - Glen Mary

2. Location

street & number 4545 ~~North~~ Charles Street N/A not for publication

city, town Baltimore *(Independent City)* vicinity of NA congressional district 3rd

state Maryland code 24 county Independent city code 510

3. Classification

Category	Ownership	Status	Present Use
<input type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture <input checked="" type="checkbox"/> museum
<input checked="" type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input type="checkbox"/> commercial <input type="checkbox"/> park
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input checked="" type="checkbox"/> educational <input type="checkbox"/> private residence
<input type="checkbox"/> site	Public Acquisition	Accessible	<input type="checkbox"/> entertainment <input type="checkbox"/> religious
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input checked="" type="checkbox"/> yes: restricted	<input type="checkbox"/> government <input type="checkbox"/> scientific
	<input type="checkbox"/> being considered	<input type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial <input type="checkbox"/> transportation
	<input checked="" type="checkbox"/> N/A	<input type="checkbox"/> no	<input type="checkbox"/> military <input type="checkbox"/> other:

4. Owner of Property

name The Johns Hopkins University (301) 338-8000

street & number Charles and 34th Streets

city, town Baltimore vicinity of state Maryland

5. Location of Legal Description

courthouse, registry of deeds, etc. Baltimore

street & number Calvert and Lexington Streets

city, town Baltimore state Maryland

6. Representation in Existing Surveys

title Maryland Historical Trust
Historic Sites Inventory has this property been determined eligible? yes no

date 1982 federal state county local

depository for survey records Maryland Historical Trust, 21 State Circle

city, town Annapolis state Maryland 21401

7. Description

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Condition		Check one	Check one
<input checked="" type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site
<input type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input type="checkbox"/> moved date _____
<input type="checkbox"/> fair	<input type="checkbox"/> unexposed		

Describe the present and original (if known) physical appearance

GENERAL DESCRIPTION (for DESCRIPTION SUMMARY see Continuation Sheet #9)

Evergreen House, at 4545 North Charles Street, Baltimore, Maryland, is believed to have been built by the Broadbent family between 1850 and 1860. It is a masonry house designed in the Classical Revival style.

The house sits on 26 acres of landscaped grounds. From the entrance gates on Charles St., the drive winds past wooded lawns up to the house. Another road, which branches off of the drive, leads to the coach house and stables, and to several cottages on the estate.

The house originally was 48 feet wide by 50 feet deep, with a service wing to the rear, 18 feet wide by 50 feet deep. The house and wing are three stories tall, constructed of brick, with a low pitched, metal hip roof. The brick was painted and it is believed that the present cream color on the walls is basically the same color as was used originally. The windows have limestone sills and bracketed limestone lintels. The first floor windows of the main house are French windows reaching almost to the floor. The wood cornice is a correctly detailed Classical entablature and, along the edge of the roof above the cornice, are acanthus leaves. These remain in those areas of the original house that have not been altered.

The entrance facade of Evergreen faces west towards Charles Street. It is five bays wide with a two story portico, 43 feet wide by 11 feet deep, across the center three bays. A flight of stone steps, the width of the portico, rises up five feet to the stone paved floor. The round cushions at the bottom of the columns sit on the floor without square base. The fluted shafts of the wood columns rise approximately 25 feet to Corinthian capitals.

The first floor has a nine foot wide center hall. Originally, a pair of parlors, each 17 feet by 23 feet, were on the right side. Sliding doors connected the two parlors. The east windows of the back parlor led onto a one story porch, which could also be reached from the center hall. On the left of the hall, in the front of the house, is a 17 by 16 foot room with Gothic Revival detailing. This was probably used as a library or family sitting room. Behind it is the stair hall which opens into the center hall. Under the stair landing was a door leading to a one story porch. The carriage drive passed this porch, as well as the portico, and this would have been the entrance used by the family on all but special occasions. Behind the stair hall is a 17 by 20 foot dining room. From the dining room, a back hall led past an 11 foot square room which may have served as a pantry or a servants' sitting room. Behind this is the back stair, also with an outside entrance under the landing leading to a small porch; and behind the back stair is the 16 by 20 foot kitchen. The entire first floor has a 14 foot ceiling height.

The second and third floor plans are basically the same as the first floor's, with the exception of a small room at the end of the center hall in the front of the house. On the second floor, this was most likely designed to be used as a dressing room. The second floor has 12 foot ceilings and the third floor, approximately 9 foot ceilings.

SEE CONTINUATION SHEET #1

8. Significance

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

and later Original construction attributed to

Specific dates ca.1850-1860; 1884; 1922 **Builder/Architect** Niernsee & Nielson; late 19th century remodeling by Charles L. Carson; 20th century remodeling by Lawrence Hall Fowler

Statement of Significance (in one paragraph)

Applicable Criteria: B and C

SIGNIFICANCE SUMMARY

The significance of Evergreen House derives from several sources. It exemplifies the type of residence maintained by America's financial and industrial aristocracy during the period between the Civil War and World War II. The numerous expansions and remodelings of the house reflect the changing tastes and interest of its owners. This series of remodelings represents the work of a succession of distinguished Baltimore architects: The original ca. 1850-1860 classical revival has been attributed to Niernsee and Nielson; the 1885 alterations, including the north wing containing a billard room, bowling alley, and gymnasium, were carried out to the design of Charles L. Carson; in 1922, Lawrence Hall Fowler transformed these spaces into an art gallery and theatre (noted set designer Leon Bakst created the stenciled decoration of the theatre): Fowler was also the architect for all subsequent changes including the 1928 library. The house is further significant for its association, over the period 1878-1952, with the Garrett family, prominent in financial, industrial, philanthropic and cultural affairs in the city and state. The property's current appearance reflects the period of the Garretts' occupation; the family's furnishings, and collections of art and rare books, remain intact in the house, which is administered as a cultural and educational institution.

HISTORY AND SUPPORT

The original three story, Classical Revival house was built in the 1850s by the Broadbent family, prominent merchants and brokers of Baltimore. The property, at that time containing 50 acres, had come to them through the marriage of William Broadbent to Jane Cecilia Bryan. This land was part of several proprietary grants: Job's Addition, patented to James Butler in 1696; Ridgely's Whim, to Charles Ridgely in 1744; and Bryan's Chance or Choice, granted to Henry Morgan in 1742.

Maps of Baltimore County in 1850 list the property under the name of Broadbent and the Baltimore City Directory in 1860 states that the Broadbents lived at "Glen Mary, Charles Street Avenue." The exact year the house was built has not been established, but it is thought from the style of architecture that it was built in the early 1850s. This belief is reinforced by the fact that the house faces Charles Street which was opened in 1850. Had the house been built before that date, it would probably have faced east with the entrance from the York Road.

9. Major Bibliographical References

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SEE CONTINUATION SHEET #10

10. Geographical Data

Acree of nominated property approximately 17 acres

Quadrangle name Baltimore East, Maryland

Quadrangle scale 1:24,000

UMT References

A	1 8	3 6 0 4 4 0	4 3 5 6 6 2 0
	Zone	Easting	Northing

B	1 8	3 6 0 4 6 0	4 3 5 6 3 4 0
	Zone	Easting	Northing

C	1 8	3 6 0 1 8 0	4 3 5 6 3 2 0
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D	1 8	3 6 0 1 6 0	4 3 5 6 5 8 0
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E			
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F			
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G			
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H			
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Verbal boundary description and justification

SEE CONTINUATION SHEET #4

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

state	N/A	code	county	code
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state	code	county	code
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11. Form Prepared By

name/title Elizabeth Baer, Director and Librarian Emeritus
In consultation with Phoebe Stanton, Michael Trostel, and Susan Tripp

organization The Evergreen House Foundation date 1981

street & number The Johns Hopkins University telephone (301) 338-7233

city or town Baltimore state Maryland

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

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

State Historic Preservation Officer signature [Signature] 12-13-82

title STATE HISTORIC PRESERVATION OFFICER date

For HCRS use only	
I hereby certify that this property is included in the National Register	
<u>[Signature]</u> Keeper of the National Register	Entered in the National Register date <u>1/17/83</u>
Attest:	date
Chief of Registration	

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Continuation sheet #1 Evergreen House, Baltimore Item number 7

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Although the architect of the original Evergreen House is unknown, it is possible that the Baltimore firm of Niernsee & Neilson may have been responsible for its design. J. Rudolph Niernsee and J. Crawford Neilson were the architects of 1 West Mount Vernon Place, built between 1848 and 1851 for the Thomas family. This is also a three story Classical Revival house with a low hip roof. Both houses have French windows on the first floor that reach almost to the floor, both houses are brick and were originally painted, and both have rows of acanthus leaves around the edges of their roofs.

The Broadbents sold Evergreen House in 1862, and after passing through several owners, the estate was purchased by the Garrett family in 1878. In 1884, T. Harrison Garrett inherited the house.

In 1885, extensive additions were made. These were designed by Charles L. Carson, a Baltimore architect. To the north of the house, a 19 by 110 foot wing was added, containing a billiard room and a bowling alley on the first floor, and a gymnasium over the bowling alley. A 15 foot wide, semi-circular bow projected beyond the billiard room. This wing was connected to the service wing by a porte cochere. A new service entrance and servant's dining room were constructed between the porte cochere and the original service wing. Over the porte cochere and the billiard room were two additional bedrooms. The exterior detailing of the additions continued the Classical Revival style of the original house. The porte cochere has arched openings supported by stone columns with the Roman Doric details. Between the windows in the bow are stone panels carved with Renaissance ornament. The exterior brick walls were painted to match those on the existing house while the brick within the porte cochere were of buff colored Roman brick. The billiard room, measuring 17 by 29 feet, including the bow, contains richly detailed paneling and an ornamental plaster ceiling.

Mr. Carson also designed an addition to the small room behind the dining room which then became the butler's pantry. In the room above, the first bathroom was installed. The floor, fireplace and walls were covered with mosaic tiles. The bathroom fixtures were set in walnut frames with brass trimming. From the room's glimmer and air of opulence, it was dubbed the Gold Bathroom. Several bay windows were added to the second floor bedrooms at this same time.

Three years later, the Garrets added a new dining room to the east of the double parlors. The 17 by 28 foot room had mahogany paneling and a corner fireplace. At the east end of the new dining room was a large bow window to serve as a conservatory. A 13 foot extension was added behind the center hall to provide access from the back hall to the new dining room. At the east end were doors leading out to the gardens. The original dining room was converted into a print room to house and display part of Mr. Garrett's collection of engravings. He also used the northwest room for more of his print collection. It is believed that at this time the second floor hall was lined with floor-to-ceiling bookcases.

After Mr. Garrett's death in 1888, his widow continued living in Evergreen House. Over the next several years, she added a sun room and roof terrace over the new dining room, greatly enlarged the coach house and stable, and added new greenhouses in the formal gardens.

SEE CONTINUATION SHEET #2

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In 1895, Mrs. Garrett engaged a Philadelphia architect, Lawrence Aspinwall, to design a new entrance on the north side of the main house. A 14 by 18 foot stone extension was added, connecting the stair hall. On the north end, a six foot wide pair of doors, under a semi-circular glass canopy, led into the house. Along each side, set between pilasters, were stone panels carved with Classical ornament. Above the panels were translucent, leaded glass windows. Inside, a six foot wide flight of steps led up to the first floor. Then, in two runs with a landing over the entrance doors, a stair rose up to and joined the landing of the original stair. The original stair from the first floor to the landing was removed and the former stair hall was paneled. It may have been at this time that the floors of the center hall and the stair hall were changed from wood to mosaic tile.

During the 1895 alterations, the double parlors were altered. The partition with the sliding doors was removed and columns inserted between the two rooms. Their ceilings were lowered three feet. The walls and ceilings were decorated and painted with scrolls, vines and flowers.

Also, a three story servants' wing, 20 feet wide and 55 feet long, was added to the north of the billiard room. The first floor, built partly into a hill, was used for storage. Above, one floor contained rooms for male servants and the other contained rooms for female servants. The exterior brick of the wing was painted to match the other brick walls. The sills and lintels were stone and designed to match those on the original house.

At the same period an elevator was put into the house and several more bathrooms added.

Stylistic evidence indicates that the second floor den was installed either at the time of the 1895 alterations or very shortly after. The bedroom over the kitchen and the one above it on the third floor were changed into a two story room for one of the Garretts' sons. A moulded brick mantel was installed. The original third floor was removed to create a light well. The walls of the upper level were lined with bookcases, and the two levels were connected by a small iron stair.

Mrs. T. Harrison Garrett died in 1920 and Evergreen House was inherited by her son, John W. Garrett. In 1922, the John Garretts transformed the gymnasium into a theatre. The architect for this work, and all subsequent alterations and additions to Evergreen, was Lawrence Hall Fowler, A.I.A. of Baltimore. Leon Bakst, who was noted for his set designs for Diaghileff and the Ballet Russe, designed the stenciled decorations for the theatre. A lobby was created to the north of the theatre in the servants' wing, and the bedrooms on this level of the wing became guest bedrooms. The servants' wing was extended to the full length of the gymnasium either at this time or sometime after 1895.

Fowler and Bakst also changed the bowling alley into a gallery to exhibit the Garretts' collection of Far Eastern art, and shelves and niches were added to the paneling of the billiard room to hold blue-and-white Chinese porcelain.

The same year Bakst redecorated the print room in the main house to display nine large Chinese paintings from the Garrett collection.

SEE CONTINUATION SHEET #3

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Mr. Garrett retired from the foreign service in 1926 and Evergreen House became his principal residence. Two years later he had Lawrence Fowler design a library which was added to the east of the dining room. The room measures 33 by 33 feet, with an 18 foot ceiling. The bowed conservatory was removed and a pair of doors led from the dining room into the library. The room contains a carved marble fireplace and walnut bookshelves which hold approximately 8,000 volumes. The library is lighted by six pairs of arched-headed French doors with the three on the east wall leading onto a terrace. A pair of stairs lead down from the terrace to a graveled courtyard. The sides of the court were formed by low brick walls surmounted by cast iron railings with neo-classical designs. At the east end of the court, on axis with the library, a 19 foot wide flight of steps leads farther down to terraced, formal gardens.

The exterior brick walls of the library were painted to match the rest of the house and the French doors had stone sills and lintels. The low brick walls forming the court were also painted.

The present walls and entrance piers, along Charles Street, of painted brick with an ornamental cast iron railing were also constructed in 1928 to Fowler's designs.

In 1932, the late 19th century dining room was altered into an octagonal shaped reading room, and to the south, two book alcoves were added. The alcoves were lighted by French doors matching those in the library. Lawrence Hall Fowler was the architect for this work. The Mexican artist, Miguel Covarrubias, decorated the over-door panels and other teak paneled areas of the book room and alcoves with murals representing cities in which Mr. Garrett had held diplomatic posts. After the reading room was installed, the original dining room was again used for dining.

Over the reading room, a dressing and bathroom for Mrs. Garrett was added. The access from Mrs. Garrett's bedroom was through a jib door cut into the east wall of the bedroom. Beyond the dressing room was a pressing room for Mrs. Garrett's clothes. Next to this was a short flight of steps up to the library roof terrace.

Either in 1928 or during the 1930s, a servants' sitting room, a pantry and a service entrance were added east of the kitchen. Two lavatories were installed at the east end of the center hall, one for guests and one for staff. A room for arranging flowers for the house, lit by a skylight, was put into the remaining space.

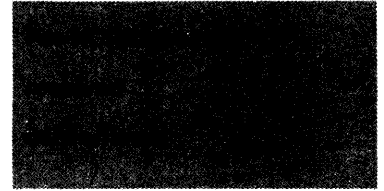
The last addition to Evergreen House was designed by Lawrence Fowler in 1941. A new library, measuring 14 by 45 feet outside, was built to the south of the double parlors. Access to the new library was through the original window openings of the parlors. The exterior construction was brick and, again, painted to match the house. The room was lighted by two pairs of French doors matching those in the book alcoves and library.

The double parlors were altered at this same time. The two parlors were made into one room, 17 by 47 feet. The ceiling was raised to its original 14 foot height. The two original doors to the center hall were closed and a new one cut through. The door and window casings were changed to an 18th century style, and a pair of neo-classical style marble mantels installed.

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In the Garretts' bedrooms over the parlor, the rectangular bay windows on the south were removed and the original wall openings closed. Two new windows were cut through for each bedroom. One in Mr. Garrett's room was designed as a jib window for access to the roof terrace over the new library.

Since 1952, the estate has been administered by the Evergreen House Foundation. The only changes have been to make the two guest bedrooms and sitting room at the west end of the wing into exhibit galleries for the Tiffany glass collection, and change one guest bedroom at the east end into a dressing room for concert artists and the other into a music library.

VERBAL BOUNDARY DESCRIPTION

The boundaries of the nominated property are depicted on the attached map labeled "BOUNDARY MAP."

BOUNDARY JUSTIFICATION

The nominated property contains approximately 17 acres. The boundaries, depicted on the attached map, were selected to encompass the significant landscaping features which contribute to the resource's historic setting. These boundaries are defined by existing property lines on the north and south, North Charles Street on the west, and on the east by a line drawn outside the formal gardens, beyond which lies an area of uncleared woodland.

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HISTORY AND SUPPORT (Continued)

When first completed, Evergreen House reflected the architectural aspirations of well-to-do Americans in the decade before the Civil War. The house had a simple floor plan with four family rooms and two service rooms on the first floor. However, the sizes of the rooms were generous; for example, the parlors were each 17 by 23 feet with 14 foot ceilings. The finely detailed entrance facade with its two story portico was intended to impress visitors as they approached the house up the carriage drive.

Although the name of the architect of the original house has been lost, the design may have been by the Baltimore architectural firm of Niernsee & Neilson. In 1849, J. Rudolph Niernsee and J. Crawford Neilson designed 1 West Mount Vernon Place for the Thomas family. This house shares several design features with Evergreen. Both are three story Classical Revival houses, both are brick, which was originally painted. The windows of both houses have stone sills and stone bracketed lintels and both houses have long French windows on their first floors. A row of acanthus leaves was mounted around the edge of the roof of each house. The same architects were responsible for the Walters house at 5 West Mount Vernon Place, also in the Classical Revival style, and for Alexandroffsky, the Italianate residence of the Winans family in Baltimore. These two houses were constructed in the early 1850s.

In 1862, the property was sold by John Scotti Broadbent to Horatio N. Gambrill. John Scotti Broadbent had received the property in 1858 by deed from William Broadbent, who may have been his uncle. In January 1867, William C. Conine became the owner of the property and he, in turn, sold it to George R. Gaither in November of the same year. In May 1872, Evergreen was sold to Samuel H. and John F. Adams, at which time the name "Evergreen" first appeared on the maps of Baltimore County.

In 1878 Evergreen was purchased by the firm of Robert Garrett and Sons, consisting of John W. Garrett (1820-1884) and his sons; T. Harrison Garrett (1849-1888) and Robert Garrett (1847-1896). The house became the residence of Mr. and Mrs. T. Harrison Garrett and their three sons, John Work, Horatio Whitridge and Robert.

The Garrett family, of Scotch-Irish origin, had come to America in 1790 and settled in Cumberland County, Pennsylvania. Robert Garrett (1783-1857) came to Baltimore in 1820 and founded the investment firm of Robert Garrett and Company, which later became Robert Garrett and Sons. The firm was important to Baltimore's economic growth in supplying capital for the early railroads, canals and industrial development of the Mid-Atlantic region. One of Robert Garrett's sons, Robert W. Garrett (1820-1884) was president of the B & O Railroad during the Civil War. He was a strong supporter of the Union and was instrumental in keeping Maryland from seceding in 1861.

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HISTORY AND SUPPORT (Continued)

T. Harrison Garrett became the sole owner of Evergreen upon the death of his father in 1884 and he began extensive renovation and additions to the house. These changes almost doubled the size of the house and are evidence of the expanding scale of living of the monied Americans in the post-Civil War era. More specialized spaces, such as the billiard room, were considered necessary and more guest bedrooms were needed. With elaborate entertaining a larger dining room was required. In the case of Evergreen, the new dining room freed one room for a new use which this class began to need - space in which to exhibit a "collection." In the case of Harrison Garrett, the collection was of prints. He later began to collect Oriental art as well.

The exterior design of the additions, while intended to be compatible with the original Classical Revival house, showed a greater interest in academically correct detail. The carved stone panels in the billiard room bow window also show the high degree of workmanship available at that period. The new interiors were much more lavish than the pre-Civil War ones. The use of mosaic tiles, carved mahogany paneling, and colored glass and marble indicate an interest in texture and materials, and quality of light which combined to produce an aura of luxury previously unknown in the United States. The use of these materials was accomplished with a very high degree of craftsmanship.

The architect for these alterations and additions to Evergreen House was Charles L. Carson, a Baltimore architect. Mr. Carson had a distinguished practice. Among his commissions, he designed the Bartlet House at 16 West Mount Vernon Place, and the original buildings for Gourcher College. In partnership with Thomas Dixon, he designed the Mount Vernon Place Methodist Church and the Lafayette Square Presbyterian Church.

After T. Harrison Garrett's death in 1888, his widow and children continued living at Evergreen. Mrs. Garrett made a number of changes to the house. Most important was a three story wing for servants' bedrooms and a new entrance at the north end of the stair hall, built to the designs of Lawrence Aspinwall of Philadelphia. The rich architectural detailing of the stone exterior of the north entrance continued the High Renaissance style of the additions made ten years earlier. The interior spaces of the new entrance continued the opulent mood of Charles Carson's work.

Lawrence Aspinwall's work at Evergreen House shows the hand of a talented and experienced architect. It is surprising, therefore, that there are no other known examples of his designs. Nor are there any references to him in the several architectural collections in Philadelphia or the Library of the American Institute of Architects.

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HISTORY AND SUPPORT (Continued)

At Mrs. Harrison Garrett's death in 1920, the estate was inherited by her son, John Work Garrett (1872-1942). Mr. Garrett, as a career foreign service officer and as a major collector of books, coins and Japanese lacquer, exemplified the changing occupations of the sons and grandsons of the early industrial families whose wealth was assembled before the beginning of this century. Mr. Garrett's last diplomatic post was Rome where he served as the United States Ambassador to Italy under President Hoover. On Christmas Eve, 1908, he married Alice Warder (1877-1952) of Washington, D. C., and it was as their residence that Evergreen House reached its apogee.

In 1922, the Garretts altered the gymnasium into a theatre. The theatre was decorated with stenciled designs by Leon Bakst, the noted set designer for Diaghileff and the Ballet Russe. The bowling alley, below the new theatre, was changed into a gallery to exhibit part of the collection of Far Eastern art. Leon Bakst also redecorated the original dining room to display nine Chinese paintings.

From 1928 until 1942, the Garretts maintained the Musical Art Quartet which gave chamber music concerts in the theatre for the family and their guests. When the quartet was in residence at Evergreen, its members were housed in one of the cottages on the estate. While Mr. Garrett was Ambassador to Italy, he arranged for several concert tours in Italy for the chamber quartet.

In 1928, Lawrence Hall Fowler, A.I.A., designed a library for Mr. Garrett. The room, 33 feet square with an 18 foot ceiling, contains approximately 8,000 volumes. In 1961, the Evergreen Library was designated the Rare Book Library of the Johns Hopkins University. Lawrence Fowler had also designed the theatre alterations for the Garretts and was to be the architect for all later changes to Evergreen House. Mr. Fowler's practice was in Baltimore, where he was also the architect of the War Memorial building and plaza, and the Wolman residence on North Charles Street.

The late 19th century dining room was altered by Fowler in 1932 into an octagonal reading room with two book alcoves added to the south. The teak woodwork was decorated with murals by the Mexican painter, Miguel Covarrubias, representing cities in which Mr. Garrett had held diplomatic posts.

In 1941, the double parlors were changed into one room and decorated in an elegant, somewhat linear, neo-georgian style typical of the work of a number of Baltimore architects of that period. At the same time, another library was added to the south of the parlor to hold the expanded book collection.

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HISTORY AND SUPPORT (Continued)

Under Mr. and Mrs. John W. Garrett, Evergreen House was the center of Baltimore's intellectual, artistic and musical life. Among their guests at Evergreen were Arthur James Balfour, George Clemenceau, Robert Lansing, Joseph Grew, David K. E. Bruce and Anthony Eden. Other public figures included Nicholas and Alice Longworth, Viscount and Lady Astor, Walter Lippman, Edith Wharton, Frank Crowninshield, Frank Lloyd Wright, Marc Connelly, Eve Curie, Anita Loos, Ruth Draper, and Sir Kenneth Clark. In the field of music, the guests included Lacrezia Bori, Leopold Stokowski, Efram Zimbalist, Alma Gluck, Eugene Ormandy, Walter Damrosch, Hans Kindler, Arturo Toscanini, Arthur Rubenstein and the Cole Porters.

Under Mr. Garrett's will the house and its collections were left to The Johns Hopkins University, and by the terms of Mrs. Garrett's will the Evergreen House Foundation was established to administer the property. Through the generosity of the Garretts, Evergreen continues as an important part of Baltimore's cultural life.

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Evergreen House, 4545 North Charles Street
Continuation sheet Baltimore City, Maryland Item number 7

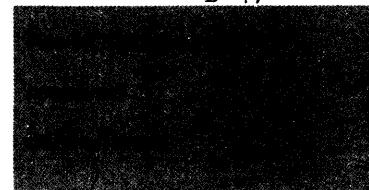
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DESCRIPTION SUMMARY

Evergreen house is a large, ca. 1850-1860 Classical Revival-influenced mansion located in landscaped grounds at 4545 North Charles Street in the city of Baltimore, Maryland. The main block of the house is 48 feet wide by 50 feet deep, and has a service wing to the rear, 18 feet wide by 50 feet deep. Both the main block and the wing are three stories tall, constructed of painted brick, with a low-pitched, metal-clad hip roof. The symmetrical main facade faces west and is five bays wide; a two-story portico spans the central three bays. Window sills bracketed lintels are of limestone; the first floor has floor-to-ceiling French windows. The wooden cornice has a classical entablature; a row of acanthus leaves defines the edge of the roof. The interior is characterized by a center-hall plan, and the majority of its rich detailing has conformed to the Classical mode throughout a series of remodelings between 1885 and 1941. A series of additions, including a late 19th century dining room (now a reading room) and 1928 library, extend to the east; a terrace east of the library leads to the formal gardens behind the house. A two-story wing, 19 feet wide by 110 feet long, stands to the north of the house; originally constructed to house a billiard room, bowling alley, and gymnasium, the wing was remodeled in 1922 as an art gallery and theatre, which functions it retains. The theatre is decorated with bright-colored stenciled designs, the work of set designer Leon Bakst. To the north of the theatre is a three-story servant's wing, built in 1895. Southeast of the house is a brick carriage house.

United States Department of the Interior
Heritage Conservation and Recreation Service
National Register of Historic Places
Inventory—Nomination Form

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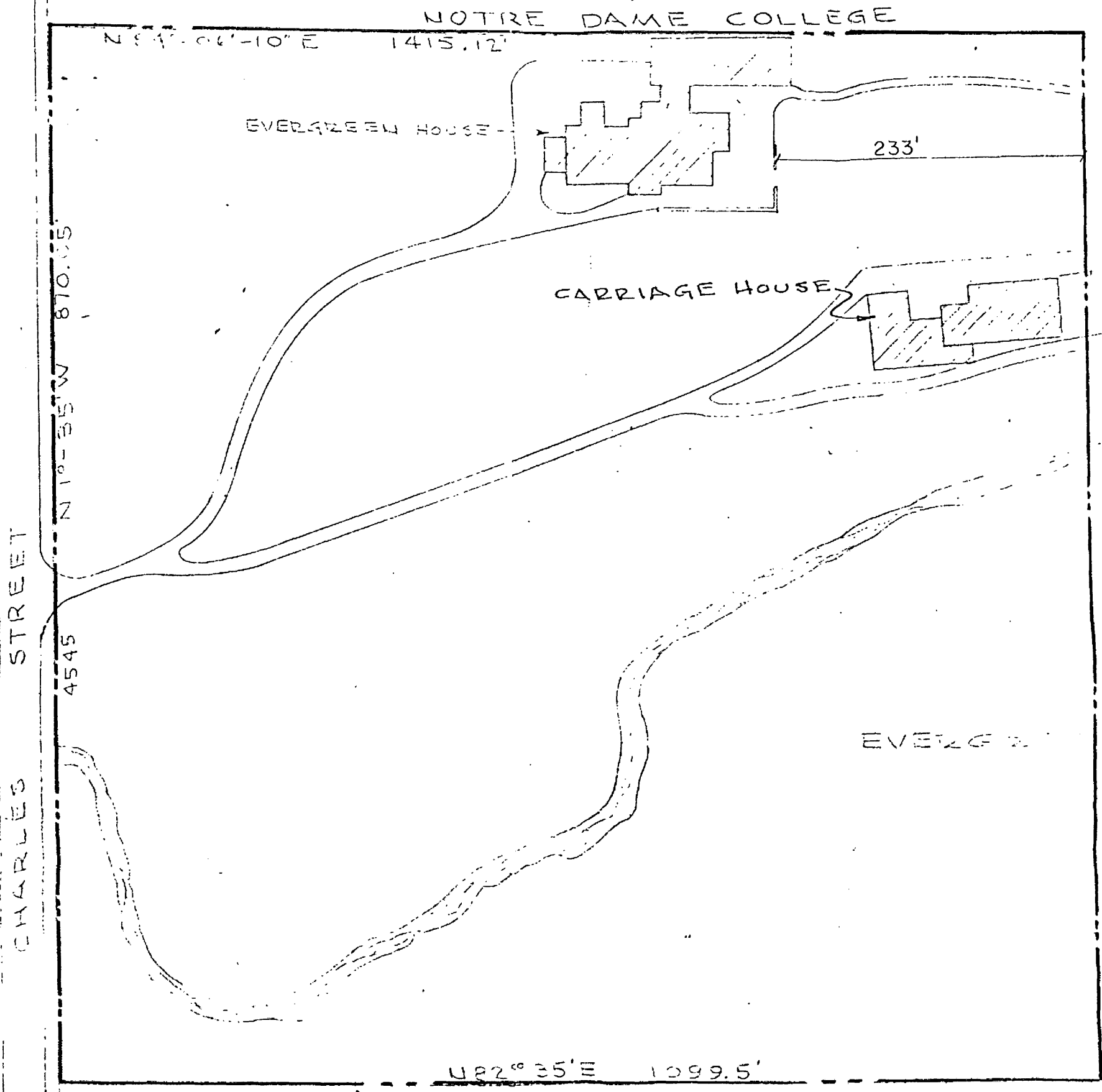
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Evergreen House
Baltimore, Maryland

BOUNDARY MAP



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