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PART II: REGIONAL COLLECTIONS

Russian Art & Design in the Evergreen Museum & Library

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This article describes the strong relationship between art collector Alice Warder Garrett (1877–1952) and artist Léon Bakst (1861–1924). Bakst and Mrs. Garrett became friends in early-twentieth-century Paris, where she acquired a number of his works of art. He eventually visited the United States under the auspices of Alice Garrett, and designed and decorated a series of interiors within the Garretts' Baltimore, Maryland residence, Evergreen House—today open to the public as Johns Hopkins University's Evergreen Museum & Library.

KEYWORDS Léon Bakst, Alice Warder Garrett, John Work Garrett, Ballets Russes, Russian, interior design, costume design, theater, theatre, Johns Hopkins University, Evergreen Museum & Library

The Johns Hopkins University's Evergreen Museum & Library in Baltimore, Maryland is among a small and unique group of American historic houses with important concentrations on Russian art and design. The house itself is counted as one of the Monument City's rare treasures—a modern interpretation of the great Renaissance cabinet of curiosities, richly assembled and layered by two generations of the philanthropic Garrett family, most often associated with the powerful Baltimore & Ohio Railroad and the Robert Garrett and Sons investment house. Unique and unrivaled, Evergreen's Russian holdings date from the second generation of Garrett occupancy. Largely, they were not acquired as historical artifacts, but, instead, commissioned as contemporary additions to the collections and the house itself. They are works by émigré Léon Bakst (born Lev

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FIGURE 1 Theatre Lobby, North Wing, Evergreen Museum & Library. Completed 1922. Stenciled and painted plaster, wood and textiles. Collection of The Johns Hopkins University.

Samoilovich Rosenberg, 1866–1924), the highly influential painter and designer best known for his awe-inspiring modernist designs for Serge Diaghilev (1872–1929) and his early twentieth-century Ballets Russes. They include: whole rooms; stage sets; designs for same as well as for costumes, textiles, and other decorative elements; and portraits.

The origin of Evergreen as a backdrop for collecting began in the late 1850s, soon after the merchant Broadbent family completed construction of what was then a country house. A melding of both the historic, Jefferson-espoused Greek revival and the more romantic and then-current Italianate design vocabularies, Evergreen was no doubt intended to impress. From the beginning, the house's vast interior was envisioned as a type of reliquary for treasures—fine paintings, sculpture, and other *objets d'art* representative of



FIGURE 2 “Costume Design for Arabian Prince with Pageboy” for *La Belle au Bois Dormant*. Signed Upper Right: Bakst 1916. Graphite, watercolor, gouache on paper. EH1952.1.402. Evergreen House Foundation, Evergreen Museum & Library, Baltimore, MD.

extensive travel, great knowledge, as well as significant financial and social standing. An American interpretation of the great European country house or villa, Evergreen was, from its beginning, a beacon of taste for Baltimore.

But it was not until 1878 when one-time Baltimore & Ohio president John Work Garrett (1820–1884) acquired the estate for his son Thomas (1848–1888) and his young family that Evergreen became associated with true connoisseurship. Building upon his father's own model of expanding a gentleman's personal understanding of the world through collecting, Thomas became an active appreciator of German and Asian porcelains, rare treatises, and historical coins; for his literary interests he built the first two of five libraries that still exist within the house. His collecting passions were vast, and, as is often the case, subsequently passed to his three sons, and most fervently continued by his eldest, John Work Garrett (1872–1942) who dedicated his life to diplomatic service.

Eventually the inheritor of Evergreen, Ambassador Garrett married the astute and always theatrical Alice Warder (1877–1952; see Figure 3) in Washington, D.C., in December 1908.¹ Together, they redefined Evergreen as an even more diverse and eclectic repository of art. To the historical collections assembled by John's father, they added Modern art by artists such as Amadeo Modigliani (1884–1920), Raoul Dufy (1877–1953), and Pablo Picasso (1881–1973). But perhaps the most celebrated contemporary acquisitions were those Alice commissioned from Léon Bakst.

Bakst and Mrs. Garrett met in Paris in 1914 while John Work Garrett was serving among the United States' diplomatic delegation to France during World War I.² While her husband was busy with his duties, Mrs. Garrett assisted friends Edith Wharton and Walter Berry with the American Hostels Committee, an organization aiding refugees with both housing and other urgent needs. She also actively invested time and interest in the art scene of war-dominated Paris, becoming acquainted with artists like Edouard Vuillard (1868–1940) and Pierre Bonnard (1867–1947), and often dining with and subsequently falling under the temporary tutelage of master art historian Bernard Berenson (1865–1959). Standing in sharp contrast to the historically-tied Berenson, the innovative and very modern Bakst became a frequent companion of Mrs. Garrett's at this time, as the artist's name appears frequently in her still extant day books. They regularly took mid-day tea together, while also attending opera and ballet performances in the evenings. By August 1915, when Bakst was painting Alice Garrett's portrait, in which she wears a dress he had designed specifically for her, his importance in her life proved to have no rival: "I go almost every day to pose for Bakst. . . [he has] such reverence for his art and great will power and concentration on his work."³

Alice Garrett became a patron of the renowned Ballets Russes during this period, no doubt in part as a demonstration of her loyalties to Bakst.⁴ She attended performances of the company's various ballets at the famous Théâtre du Châtelet, including the Bakst-designed *Les Femmes de Bonne Humeur* (1917). Mrs. Garrett presumably aided her friend in his planning of an American tour for the company,



FIGURE 3 Alice Warder Garrett, ca. 1921. Evergreen House Foundation, Evergreen Museum & Library, Baltimore, MD.

which included the Garretts' home city of Baltimore. She also celebrated his independent design work for Russian ballerinas Ida Rubinstein (1885–1960) and Anna Pavlova (1881–1931), as well as producer and satirist George Thenon.

After John Work Garrett's reassignment as America's Envoy Extraordinary and Minister Plenipotentiary to the Netherlands and Luxembourg in September 1917, his wife continued to visit Paris, dedicating hours to the company of Bakst. She organized an exhibition of over eighty of the artist's watercolors in The Hague in the spring of 1919, from which she presumably added to her already sizable collection of Bakst's drawings and paintings. Of this, Bakst wrote to his patroness: "You cannot possibly realize how moved and touched I was by the interest you brought to my exhibition. . .for me. . .my Art. . .absorbs all my being and always keeps me in a state of energy and enthusiasm."⁵

Upon the couple's return to the United States in the summer of 1919, Mrs. Garrett took on the official role of representing her friend's art. She organized an exhibition of Bakst's work at Manhattan's M. Knoedler & Company in April 1920, as well as another exhibition that traveled to Dallas, Los Angeles, San Francisco, Santa Barbara, Denver, and Chicago. (A second Garrett-organized Knoedler exhibition was held in December 1922.) With each venue, she wired monies from various sales to the sometimes struggling artist's Paris account. Still another exhibition of Bakst's paintings and drawings was held at the Maryland Institute School of Fine and Practical Arts (today the Maryland Institute College of Art) in early 1921. This led to Bakst's actual arrival in Baltimore, and his subsequent involvement in the transformation of Evergreen, which had recently been inherited by Ambassador Garrett.

"Bakst is here," Alice Garrett wrote in 1922 to socialite and Legion of Honor recipient Beatrice Astor Chanler (1886–1944), "and you can't imagine what wonderful things he is doing in the theatre. It is going to be a perfect jewel."⁶ What had been nothing more than a dark, utilitarian gymnasium for her husband and his brothers during their adolescent years soon became a strikingly modern theater with colorfully stenciled walls, ceiling, and lighting fixtures inspired by Russian folk art motifs. It was an ideal, somewhat whimsical backdrop for the occasional intimate performances given by the stage-loving Mrs. Garrett. Bakst also designed costumes and completed three sets for her performances: *Chansons Orientales*; *Seville Street Scene*; and *The Rustic Mill* or *The Irish Barnyard*.⁷ According to historian Cindy Kelly, Bakst's decoration was "reminiscent of his earliest design work for the Ballets Russes," simplistic in its general composition and bright, near primary palette.⁸ However, it was also reflective of the Russian-born avant-garde that heralded a new artistic beginning in the West, a particularly relevant selection for the house of a statesman actively involved in the formulation of a new world order following the end of global war.

Beyond Alice Garrett's recitals, East Coast society was treated to concerts by the Musical Art Quartet, a chamber ensemble affiliated with the preceding incarnation of today's Julliard School of Music. It was in reference to such mesmerizing evenings in this Bakst-designed confection that interior decorator Billy Baldwin (1903–1983) later recalled: "There I was surrounded by the best art and music. . . I knew I could never return to the life I had led before."⁹

Léon Bakst subsequently redesigned Evergreen's dining room, creating an electric Chinese scheme that included acidic yellow walls, a series of red and gold nineteenth-century Chinese scrolls, and sharp, contrasting white enameled woodwork that emulated the succinctly drawn lines of the artist. Though surely far from alarming by today's sophisticated palette, this room no doubt challenged the sedate calm of 1920s Colonial revivalism. Where most other society gatherings were resigned to gray, off-white, or other safely hued backdrops, Garrett dinners would demonstrate no such complacency. Their dinner parties were "alive" before the first course was even served, as Bakst no doubt intended.



FIGURE 4 “Farm Scene,” Theater Stage Set, ca. 1922–23. Canvas, cardboard, wood, paint, stone, rope. EH1952.1.1201a-g. Evergreen House Foundation, Evergreen Museum & Library, Baltimore, MD.

Upon his last visit to Evergreen before his 1924 death, the artist redesigned a retired bowling alley, making it, through partnership with regional architect Laurence Hall Fowler (1876–1971), a vibrant gallery of mainly Japanese applied arts. This sophisticated burgundy, pink, and ivory interior with lighted cases made of former windows and converted medicine cabinets still revels in a spontaneity and energy befitting its era—the Jazz Age. Though Bakst did not live to see the gallery’s completion, it—like the theater, dining room, and other works by the artist cherished by Alice Garrett—honored his unique imagination and creativity.

The important Bakst holdings contained at Evergreen are listed below. Upon Ambassador Garrett’s 1942 death, the physical rooms created by the artist were included in the gift of the mansion to The Johns Hopkins University—made on behalf of “lovers of music, art, and beautiful things.”¹⁰ Dying ten years after her husband, Alice Garrett gave her art collection—including textile and costume designs as well as other works by Bakst—to a newly created entity, the Evergreen House Foundation (EHF), the partial purpose of which she saw as the encouragement of new artists and designers like those she had aided in her lifetime—artists like Léon Bakst.



FIGURE 5 Léon Bakst, ca. 1915. Evergreen House Foundation, Evergreen Museum & Library, Baltimore, MD.

Together, the University and EHF maintain and celebrate the art of the great Bakst. Demonstrating the foundation's commitment to the celebration of Bakst and his art is the 2009 acquisition of a yet-to-be identified rendering for another private theater by the artist. Undated, the work is based on the excavated and heavily restored Throne Room in the Palace of Minos at Knossos, Crete (c. 2000–1700 B.C.). Incorporating griffin and dolphin-adorned murals similar to the famous frescoes at Knossos, Bakst's more modern scheme also includes stylized columns and wall treatments reminiscent of Viennese and Russian design vocabularies of the years just prior to and following the First World War. The highly rhythmic patterning included in this newly acquired work affords an interesting comparison to the equally energized Constructivist vocabulary of Evergreen's iconic theater.

Evergreen Museum & Library is one of two museums owned and operated by The Johns Hopkins University, and it is open for public tours as well as through special programming and events Tuesday through Sunday, throughout the year.¹¹ For more information please visit <http://www.museums.jhu.edu/>.

**List of Works by Léon Bakst in the Collections of the Evergreen Museum
& Library and the Evergreen House Foundation
(Prepared by Edward Heimiller, 2009 Graduate Intern)**

Black Painted Wooden Lamps with Parchment Shade

ca. 1922–23

EH1952.1.344.9a-b – 12a-b

Drapery Panels

Four panels with floral and rooster patterning*

ca. 1922

Silk brocade with metallic threads

EH1952.1.905

*A three-piece Louis XV-style parlor suite and two English Georgian armchairs also relate to these panels—they all have upholstery of the same material as the draperies. Alice Garrett apparently utilized this Bakst-designed textile—assumed to be not a special commission, but an already in-production textile—for the decoration of a number of Evergreen’s primary reception rooms in the 1920s.

Drawing

“THE PATTERN REPEATS HERE” (Stage curtain design for Evergreen Theatre)

ca. 1922

Graphite on paper

EH (not numbered)

Drawing

“Judith of Bethulia with the head of Holofernes”

Signed Lower Right: Bakst

ca. 1919–20

Graphite, India ink on paper

EH1952.1.126

Drawing

“Sultane Norie,” African Woman Wearing a Turban

Signed Lower Left: Bakst

Graphite, charcoal, gouache on paper

EH1952.1.128

Drawing

Costume for Alice Work Garrett

Inscribed Upper Right: Corsage de La roba espagnole Pour Mme Garratte

ca. 1922–23

Graphite, watercolor, charcoal on paper

EH1952.1.131

Drawing

Costume Design, Baroness in Scene 3 for *La Belle au Bois Dormant*
ca. 1916

Graphite, watercolor, gouache, silver paint on paper

EH1952.1.132

Drawing

Nude Woman

Unsigned

Ink on paper

EH1952.1.144

Drawing

Portrait of Linda Cole Porter

Signed Lower Right: Bakst

Graphite on paper

EH1952.1.147

Drawing

Nature Study, Branch with Leaves and Fruit

Signed Upper Right: Bakst

Graphite on paper

EH1952.1.151a

Drawing

Nature Study, Study of Branch of Leaves

Signed Upper Right: Bakst

Graphite on paper

EH1952.1.151b

Drawing

Nature Study, Study of Leaves

Signed Lower Left: Bakst

Graphite on paper

EH1952.1.151c

Drawing

Nature Study, Botanical Study

Signed Upper Left: Bakst

Graphite on paper

EH1952.1.151d

Drawing

Nature Study, Study of Ivy

Signed Upper Left: Bakst

Graphite on paper

EH1952.1.151e

Drawing

Nature Study, Study of Branch of Fruit

Signed Upper Left: Bakst

Graphite on paper

EH1952.1.151f

Drawing

Nature Study, Study of Ivy

Signed Upper Left: Bakst

Graphite on paper

EH1952.1.151g

Drawing

Nature Study, Fruit on Branch

Signed Upper Left: Bakst

Graphite on paper

EH1952.1.151h

Drawing

Nature Study, Fruit or Gourds on Branch

Unsigned

Graphite on paper

EH1952.1.151i

Drawing

Nature Study, Fruit on Branch

Signed Lower Left: Bakst

Graphite on paper

EH1952.1.151j

Drawing

Nature Study/Set Design, Study of Ruins

Signed Lower Left: Bakst

Graphite on paper

EH1952.1.151k

Drawing

Nature Study, Branch of Leaves

Signed Upper Left: Bakst

Graphite on paper

EH1952.1.151l

Drawing

Nature Study/Set Design, Mountain Landscape

Inscribed: Undecipherable

Graphite on paper

EH1952.1.151m

Drawing

Nature Study/Set Design, Landscape with Aqueduct

Signed Lower Left: Bakst

Graphite on paper

EH1952.1.151n

Drawing

Nature Study/Set Design, Scene of a Cottage with Fence

Singed Lower Left: Bakst

Graphite on paper

EH1952.1.151o

Drawing

Nature Study/Set Design, Valley Landscape with Road

Signed Lower Right: Bakst

Graphite on paper

EH1952.1.151p

Drawing

Design for *Chansons Orientales* backdrop

Signed Lower Right: Bakst 23, 0—10 Scale

ca. 1923

Watercolor, gold paint on paper

EH1952.1.389

Drawing

Design for *Seville Street Scene* backdrop (Two Houses on a Narrow Street)

Unsigned

ca. 1923

Watercolor

EH1952.1.390

Drawing

Winged Figures Design for Columns of Evergreen Theatre

Unsigned

ca. 1922

Graphite, watercolor on paper

EH1952.1.392

Drawing

Triangle Design for Columns of Evergreen Theatre

Signed Lower Right: Bakst 1922

ca. 1922

Graphite, watercolor on paper

EH1952.1.393

Drawing

Rooster Design for Ceiling of Evergreen Theatre

Signed Lower Right: Bakst 22

ca. 1922

Watercolor on paper

EH1952.1.394

Drawing

Fish Design for Proscenium Arch and Hanging Lights of Evergreen Theatre

Signed Lower Right: Bakst

ca. 1922–23

Watercolor Stencil

EH1952.1.395

Drawing

Maze Design for Carpet for Evergreen Theatre

Signed Lower Right: Bakst

ca. 1922–23

Graphite, watercolor on paper

EH1952.1.396

Drawing

Design for Evergreen Theatre Windowpanes

Signed Lower Right: Bakst

ca. 1922–23

Watercolor, gold paint on paper

EH1952.1.397

Drawing

Bird or Rooster Design for Evergreen Theatre Walls

Signed Lower Right: Bakst

ca. 1922–23

Watercolor

EH1952.1.398

Drawing

Costume Design for Alice W. Garrett

Unsigned

ca. 1922–23

Graphite on paper

EH1952.1.399

Drawing

“Monteau” Costume Design for Alice W. Garrett

Inscribed Lower Right: Original Drawing by Bakst for Alice Garrett;

Upper Left: Monteau from Madame Garrett ten tuffen

ca. 1922–23

Graphite on paper

EH1952.1.400

Drawing

Mendiant/Beggar Costume Design for *Les Femmes de Bonne Humeur*

Signed Lower Right: Bakst; Upper Right: Mendiant

1917

Indian ink on paper

EH1952.1.401

Drawing

“Costume Design for Arabian Prince with Pageboy” for *La Belle au Bois Dormant*

Signed Upper Right: Bakst 1916

Graphite, watercolor, gouache on paper

EH1952.1.402

Drawing

“Mariccua” Costume Design for *Les Femmes de Bonne Humeur*

Signed Lower Left: Bakst 1916; Upper Right: Mariccua

Graphite, watercolor, gouache on paper

EH1952.1.403

Drawing

“Battista” Costume Design for *Les Femmes de Bonne Humeur*

Signed Lower Right: Bakst; Upper Left: Batissta

ca. 1916

Graphite, watercolor, gouache on paper

EH1952.1.404

Drawing

“A Boyar” Costume Design for *Sadko*

Signed Lower Left: Bakst 1917

Graphite, watercolor, gouache on paper

EH1952.1.405

Drawing

Design for the Forest Scene in Act II of *La Belle au Bois Dormant*

Unsigned

ca. 1916

Watercolor on paper

EH1952.1.406

Drawing

Design for the Prologue of Act I for *La Belle au Bois Dormant*

Signed Lower Right: Bakst

ca. 1916

Graphite, watercolor, gouache on paper

EH1952.1.407

Drawing

Design for the Enchanted Castle in Act II, Scene 2, for *La Belle au Bois Dormant*
ca. 1916

Signed Lower Right: Bakst

Watercolor on paper

EH1952.1.408

Drawing

"Fantastic Bird," Preparatory Drawing for Evergreen Theatre

ca. 1922–23

Graphite, crayon on paper

EH1952.1.751

Drawing

Preparatory Design for Rooster Motif for Evergreen Theatre

ca. 1922–23

Graphite, watercolor on paper

EH1952.1.753a

Drawing

Farm Scene

Inscribed Lower Right: Bakst for scenery Evergreen Theatre (Alice Garrett's
handwriting)

ca. 1923

Indian ink on paper

EH1952.1.756

Drawing

Head of a Young Man

Unsigned

Charcoal on paper

EH1952.1.878

Drawing

Alice W. Garrett in Costume

Signed Lower Left: Bakst / 1915

ca. 1915

Graphite, watercolor on paper

EH1975.196.1 on extended loan from the collection of Mrs. George Rublee III

Drawing

Textile Design for *Chauve Souris*: Motif of Roosters, People, Horses, and Lions

Signed Lower Right: Leon Bakst

ca. 1922–24

Graphite, watercolor, gold paint on paper

EH1991.11.1

Drawing

Unidentified Theater Design Based on the Throne Room in the Palace of Minos at Knossos, Crete

Signed Lower Left: Bakst

ca. 1920

Graphite, watercolor, gouache on paper

EH2009.1

Fabric Panels

Painted Burlap, with dark green field and gold ring patterning

ca. 1922–23

EH1952.1.669 a-g

Letter

Certificate of Beauty and Grace with Wax Seal

ca. 1916

Ink, wax on paper

EH1952.1.418

Pink Painted Wooden Lamps with Parchment Shade

ca. 1922–23

EH1952.1.344.1a-b – 8a-b

Side Tables

Moderne, Black Painted Side with Rectangular Top

ca. 1922–23

Wood and paint

EH1952.1.1206a-k

Sign

“YOU ARE ONE/OF THE 102/MILLION ‘ARTISTS’/IN THE U.S.A./YOU ARE LIVING/IN ONE/THE 18 MILLION/DWELLINGS/YOU ARE/A MEMBER/OF ONE/OF THE/22 MILLION/FAMILIES” [Uncompleted version of “IF YOU ARE LATE. . .” theater sign (EH1952.1.885), with standing man interrupting seated patrons during a performance, on reverse]

ca. 1922–23

Ink on paper; ink and watercolor (drawing on reverse)

EH1952.1.758

Sign

“THE NATION’S MOST/VALUABLE RESOURCE/IS ITS FUND OF/HUMAN ENERGY” [Accompanied by a pie-chart defining: “SLEEP/8 HOURS/CONSUMPTION”; “RECREATION/8 HOURS/CONSUMPTION”; “WORK/8 HOURS/PRODUCTION”]

Unsigned

ca. 1922–23

Ink on paper

EH1952.1.759

Sign

“IF YOU ARE LATE PLEASE WAIT HERE UNTIL THE MUSIC PAUSES”
[Accompanied by a drawing with standing man interrupting seated patrons during a performance.]

Signed Lower Right: Léon Bakst

ca. 1923

Watercolor on paper

EH1952.1.885

Stage Curtain

ca. 1922–23

Painted canvas

EH1952.1.1185

Stencils

Fantastic Bird for Evergreen Theatre

ca. 1922–23

Paint on varnished paper

EH1952.1.748a-b

Stencils

Triangular Patterning, Column Decoration for Evergreen Theatre

ca. 1922–23

Varnished paper

EH1952.1.750a-b

Stencils

Fantastic Bird in Diamond Stencil (or Triangle Stencil with Spotted Bird) for Evergreen Theatre

ca. 1922–23

Varnished paper

EH1952.a.752a-b

Stencils

Fragment of Rooster Motif for Evergreen Theatre

ca. 1922–23

Varnished paper

EH1952.1.753b-n

Stencil

Triangular Patterning with Square or Key Motif for Evergreen Theatre

ca. 1922–23

Varnished paper

EH1952.1.754

Studies for Fans or Lamp Shades

ca. 1922–23

Paint on varnished paper

EH1952.1.749

Textile

Floral Motif Design on Silk

1924

Manufactured by: Robinson Silk Company for Clingen and Selig (American, New York, New York); printed by United Piece Dye Works.

EH1952.1.409

Textile

Lion Motif Design on Silk

EH1952.1.410

Textile

Triangle Pattern Design on Silk

1924

Manufactured by: Robinson Silk Company for Clingen and Selig (American, New York, New York); printed by United Piece Dye Works.

EH1952.1.411

Textile

Floral Spray Design on Silk

1924

Manufactured by: Robinson Silk Company for Clingen and Selig (American, New York, New York); printed by United Piece Dye Works.

EH1952.1.412

Textile

Rooster Motif Design on Silk

EH1952.1.413

Theater Stage Set

“Farm Scene”

ca. 1922–23

Canvas, cardboard, wood, paint, stone, rope

EH1952.1.1201a-g

Theater Stage Set

“Seville Street Scene”

ca. 1923

Canvas, wood, netting, paint

EH1952.1.1139a-d

Theater Stage Set

“Chansons Orientale”

ca. 1922–23

Canvas, wood, paint

EH1952.1.1202a-i

Rooms at Evergreen House Designed or Remodeled by Léon Bakst

Theatre (former gymnasium), North Wing

Originally built 1885; remodeled by Bakst, 1922

Stenciled and painted plaster, wood, paper, and textiles

Collection of The Johns Hopkins University

Theatre Lobby, North Wing

1922

Stenciled and painted plaster, wood and textiles

Collection of The Johns Hopkins University

Dining Room, Main House

Originally built, 1857; remodeled by Bakst, 1922

Painted plaster and wood

Collection of The Johns Hopkins University

Far East Room (former bowling alley), North Wing

[In collaboration with architect Laurence Hall Fowler (1876–1971)]

Originally built, 1885; remodeled by Bakst and Fowler, 1924

Painted wood

Collection of The Johns Hopkins University

NOTES

1. John Work Garrett inherited Evergreen upon the 1920 death of his mother, Alice Whitridge Garrett (1851–1920).

2. John Work Garrett was serving as the Department of State's special agent in charge of civilian prisoners of war, initially assigned to the staff of Ambassador Myron T. Herrick (1854–1929).

3. Cindy Kelly, *Léon Bakst at Evergreen* (Baltimore, MD: Evergreen House, Johns Hopkins University, 2004), 11.

4. For the 1917 season, Mrs. Garrett is recorded as a "Dame Patronnesse" of the ballet company.

5. Léon Bakst to Alice Warder Garrett, May 18, 1919. Evergreen Museum & Library. Evergreen House Foundation.

6. Alice Warder Garrett to Beatrice Astor Chanler, 1922, transcription in the archive of Evergreen Museum & Library.

7. Surviving examples of the Bakst-designed costumes for Mrs. Garrett are now included in the Costume Institute within the Metropolitan Museum of Art in New York.

8. Kelly, *Léon Bakst*, 27.

9. Billy Baldwin, *Billy Baldwin Remembers* (New York: Harcourt Brace Jovanovich, 1974), 25.

10. Will of the Honorable John Work Garrett, Collection of the Evergreen House Foundation.

11. The other museum of Johns Hopkins University is Homewood Museum—a restored Carroll family-affiliated, Federal-era mansion on the main campus of the university.