1. Hello, and thanks for joining me today for a tour of the Garrett Jacobs Mansion, the finest Gilded Age home in Baltimore. We are going to discuss:
	1. Client—Mary Frick Garrett Jacobs
	2. Stanford White and John Russel Pope
	3. Garrett-Jacobs, Shriners, Engineers Club
	4. 7,9,11, 13 West Mt. Vernon Place
2. Here is the familiar brownstone facade of the Garrett Jacobs Mansion, stretching for ½ a block along the south side of West Mount Vernon Place.
3. Lets go inside to view the Mansions’s sumptuous interior! 100 years ago you would have entered through these bronze doors, designed by White, which were removed sometime during the tenure of the Shriners.
4. The first owners were Mr. and Mrs. Robert Garrett. They married in 1872; he was 25 (the son of a fabulously wealthy businessman) and she was 21(the daughter of a socially prominent family). No 11 West Mount Vernon Place was a wedding gift from his father, John Work Garrett, to the young couple—a 10,000 square foot rowhouse, completely furnished, in Baltimore’s most exclusive area.
5. While local newspapers dubbed the Mansion “Mr. Garrett’s Palace,” in reality it was Mrs. Garrett whose taste and interests shaped the Mansion that we see today. She lived here for 62 years, constantly adding to and remodeling the building. (Although she had other homes-- a cottage in Newport, RI, a country estate Uplands near Catonsville (her mother’s family home), an apartment in New York, and a cottage at Deer Park in Garrett County, the Garrett compound.
6. However, it was Garrett money that funded 30 years of constant construction at the Mansion. Mr. Garrett’s family, as early supporters of the B&O Railroad, made an enormous fortune from the railroad (think Jeff Bezos and Amazon.)
7. When the B&O was founded in 1827, it was a visionary enterprise—no common carrier railroad existed anywhere in the world. From its inception, it invented a new industry, including the design of the locomotives show here. Many imitators followed its lead, changing the face of the nation during the process.
8. The B&O grew to become the largest industry in Maryland.
9. John Work Garrett, as president from 1854 to 1884, oversaw the construction of the railroad infrastructure and developed the industry, along the way helping the Union win the Civil War, and creating a means to connect the United States through a transportation network. He projects the image of a powerful businessman—undoubtedly the most powerful man in Maryland, able to deal with the ruthlessly competitive railroad industry. He fit into the mold of what was called a Robber Baron!
10. Although his son Robert lacked his father’s shrewdness and ruthless nature, he succeeded his father as B&O president, after John Work Garrett died in 1884.
11. After ascending to the Presidency, Robert and Mary purchased the adjacent home, # 9 Mount Vernon Place, and hired Stanford White, the most famous architect of the day to meld the two rowhouse into one palatial mansion. White was the architect of choice of wealthy New York families, like the Astors and the Vanderbilts, and was known for his use of dramatic forms to showcase the wealth and power of his clients. A self-taught architect and self-proclaimed genius, who had traveled extensively in Europe, White absorbed the lessons of the past learning how to project ideas of power, wealth and grandeur through architecture.

1. White designed commercial buildings as well as residential. He designed the original Madison Square Gardens in New York City, where he was murdered by the jealous husband of an actress White had seduced.

1. This drawing clearly shows how different White’s 1884 design was from the neoclassical townhouses built in the 1850’s around Mt. Vernon Place. His brownstone façade juts into the street plane with both a huge bay and a prominent square entry. Bold stonework and wide window groupings emphasize the horizontal design of the mansion, a departure from the vertical townhouses that surround it. A lengthy lawsuit with the neighbor at #13 ensued after construction of the entry--he claimed that the Garretts entryway deprived him of “light and air.” Eventually the Garretts prevailed and we still enter there.
2. As you step through the entry door you experience White’s extraordinary design for the Garrett’s foyer. More than an entry hall, this soaring space was for holding elaborate social functions. Note the exuberant and dramatic forms of the woodwork which dominate the room. Carved paneling, a coffered ceiling and turned balustrade railings encircles the room, all radiating around a magnificent spiral stairway, White’s design masterpiece.
3. The stairway soars 3 floors with no visible means of support!
4. It is topped by a multi-hued Tiffany stained-glass dome; sunlight streams onto the stairway, highlighting its magnificence.

1. Looking down the spiral from the top is vertigo-inducing!
2. The inglenook fireplace in the foyer is a typical design element of the time, often seen in Arts and Crafts homes—albeit with more modest scale!
3. This view from the upper level of the foyer highlights its many decorative flourishes. Under the coffered ceiling are the windows designed by Louis Comfort Tiffany, called “The Standard Bearers.” Originally another Tiffany window was located on the first floor under the large 3-part window—legend says that the Shriners traded it to a plumber to settle his bill for repairs. Note the Venetian chandelier, the sgraffito pillars, and the 2nd story railing evoking a theatrical setting.
4. White also designed the details of the decoration, pioneering the idea of combining interior design with architecture. He paid close attention to details--the design of this Tiffany window echoes the carving on the wood paneling.
5. Hanging now in the foyer, is an image of Baltimore after the Great Fire of 1904, referencing the beginning of the Engineers Club, the Mansion’s current and 3rd owner, formed to rebuild Baltimore after the devastating fire. \*\*\*\*The Garrett’s original home—No. 11—showcases White’s design, while No. 9, which White

 added to No. 11, was redesigned by the Mansion’s second architect, John Russel Pope.\*\*\*.

1. Passing from the foyer into the Vollmer Room, where Mrs. Garrett held her afternoon tea (a much-sought-after invitation for Baltimore’s society matrons) you see a totally different style of interior. Rather than magnificent, this room is pretty. Instead of square, it is oval and painted red, Mrs. Garrett’s favorite color
2. with delicately wrought ceiling details.
3. The lovely small stained-glass window is a classical vignette of Jason and the Argonauts.
4. And in a marvel of engineering, the curved pocket doors enclosing either end of the room silently slide into their curved slots in the walls. Amazing!
5. From this gracefully proportioned and delicate room, you open the doors into what we call the Heritage Room, designed by Stanford White in the medieval style as a dining room. 17th Century Carved woodwork and tapestries brought from Europe were fitted into this room. White furnished the room with a Gothic style table and chairs for 18 diners. The effect is at once powerful and over-powering, dark and mysterious.
6. While the purposefully dim light makes it difficult to see, the details of the carving of both the breakfront and the mantlepiece are delightful,
7. They display images of 17th century country life. There are lords and ladies and knights…
8. …Angels and fanciful caryatids
9. And peasantry at work. I love the image on the right over the fireplace of workers trying to make a stubborn donkey move!
10. No expense was spared in the decoration of this room. 17th century tapestries woven in Brussels were fitted onto the walls. The Herter Brothers of New York created the wainscoting that melds into the antique woodwork The casement windows have sterling silver hinges.
11. Concealed behind the paneling is a silver safe for securing the family valuables. The safe door is 6 inches thick and secured with a formidable combination lock.
12. Even the doorways were tapestried and paneled, continuing the room’s decoration and obscuring the servant entry. After all- servants were supposed to be unobtrusive.
13. While White’s design during his decade of tenure as Mrs. Garrett’s architect continues to dominate No 11, the rest of the mansion showcases the work of the second architect, John Russell Pope. However, in this image of White’s design for the drawing room, note the fireplace and mirror, as you will see them again.
14. Robert Garrett dies after a lingering illness in 1896. His personal physician for the last decade of his life was Dr. Henry Barton Jacobs. After Robert’s death, Dr. Jacobs remained in Baltimore and specialized in tuberculosis research at Johns Hopkins Hospital. In 1902 Dr. Jacobs and Mary Frick Garrett married quietly at Grace and St. Peters Church. It was considered an unequal match—Mrs. Garrett was a fabulously wealthy widow and society leader and 6 years older than Dr. Jacobs. However, their marriage endured until her death in 1933.
15. After their marriage, Mrs. Jacobs purchased the adjacent building at 7 West Mount Vernon Place (sounds familiar doesn’t it) and hired architect John Russell Pope to create a library for her husband, who collected books on music and medicine. Pope was a distant relation to Dr, Jacobs. He was much different from Stanford White, both by temperment and education—he was schooled in architecture having attended the Ecole de Beaux Arts in Paris, a proponent of Neoclassical architecture theory. Like White, Pope would spend many years on Mansion improvements.
16. Looking at Pope’s addition to the façade, you can see that it has Neoclassical elements, including classical columns between the windows
17. Pope also designed, Whiteholm, the Jacobs’ Newport RI cottage, demolished in the 1960s by Salve Regina college
18. Pope’s design for the Mansion was featured in the Architecture Digest.You can see the fireplace and mirror in #9 remain from White’s design. Originally two rooms, a drawing room and a ballroom, the two rooms became one elegant drawing room furnished with reproduction French furniture. Note the portrait of the young Mrs. Garrett hanging to the left of the fireplace. A reproduction of that portrait hangs there today; the original is in the Baltimore Museum of Art.
19. While the furniture is gone, the room retains its elegant proportions and decoration today.
20. White’s fireplace remains the focal point.
21. The white painted woodwork highlighted by gilded decorations are Pope’s design, recently refurbished.
22. The gold-framed doorways and delicate sconces are also Pope’s design.
23. In # 7, Pope designed a handsome library for Dr. Jacobs’. The walls are paneled in walnut, embellished with a tall cornice and restrained decoration, referencing an 18th Century English manor. The focus of the room are the bookcases, which housed Dr Jacobs’ collection of music and medical books.
24. The bookcases today showcase photographs detailing the history of the B&O Railroad.
25. Also in No 7, Pope designed an elegant marble hallway leading to the ballroom. Please note the decoration of the hallway walls in this historic photo, much different from the plain white walls today.
26. This hallway is called the Caen marble hall, as its marble was imported from Caen in the Normandy area of France. Prized for its blue and brown veining, the marble continues down the stairway to the lower level supper room. Behind the curtain in the corner…
27. Restorationists uncovered the original wall and ceiling decoration that you saw in the historic photo of the hallway. We hope to restore all the walls to this appearance at some point in the future—all it takes is money…
28. This is Pope’s stairway leading to the lower level supper room, a broad, gentle, elegant curve of marble…
29. …graced by an elegant iron and brass railing. The caduceus is a reference to Dr. Jacobs’ career in medicine.
30. At the rear of No 7 Pope designed what Mrs. Jacobs termed the Long Gallery, both a place to exhibit her extensive art collection and a place for performances and social events. Many of the artworks on the walls in this image are now in the BMA, willed by Mrs. Jacobs to the nascent museum. Note the portrait of George IV of England hanging at the back of the stage, which greeted guests entering the room. (you were in the presence of royalty!)
31. Pope designed the room with a skylight to bring natural light into the room (to better view the artworks,) The mirrored doors and painted frieze at the top of the wall and the painted panels on the ceiling flanking the skylights further embellish the space.
32. The walls are clad in fabric, reproduced for the restoration of the room by the factory in France which had made the original silk. The fabric panels are enhanced by wooden and gilt frames.
33. Tall iron and brass doors lead into the courtyard.
34. Guests in the Long Gallery could descend Pope’s marble stairway to go to supper in the lower-level supper room.
35. This room is original—it has never been restored, nor does it require restoration. During Mrs. Jacobs tenure the neoclassical columns, marble floor, iron and brass railing, Meissen chandeliers and mirrored walls framed a long table seating 80 people and set with gold plated silverware, and the finest china and crystal atop yards of white linen. (Think Downton Abbey)
36. Daylight is reflected in the mirrors, lending a warm and welcoming aura to this lower level room.

1. The Meissen chandelier still sports its fanciful flowers and Shepherdesses.
2. Scones brighten the room at night and flank the stairway to the outside courtyard, which doubled as a musicians’ gallery for a dinner party.
3. By 1915, Mrs. Jacobs’ art collection had outgrown the Long Gallery, so (imagine!) she purchased the adjacent home, No 13 and removed the rear of the building to create a purpose-built art gallery, which could be accessed from the Long Gallery or the courtyard.
4. The doors from the courtyard into the Art Gallery remain in place today, although the space has been repurposed by the Engineers Club
5. So the rest of the story—Mrs. Jacobs spent 62 years and over $2million to create her mansion. She died in 1933; Dr Jacobs died in 1939. They had no children, so her estate was willed to various charities and the Mansion and its contents were sold at auction. The building was purchased for $33,000 by Tomas Cook Funeral Home.
6. Unable to open at this location Cook sold the building to the Shriners, who used it happily until 1952. Then Baltimore City condemned the building, intending to demolish it for a new building for the Walters Art Gallery.
7. Fortunately, demolition never happened. The building languished for a decade, untenanted and falling into disrepair until the Engineering Society of Baltimore became its third owners it in 1962
8. The Engineering Society created The Garrett Jacobs Mansion Endowment Fund to raise funds for Manion restoration. To date, over $8 million has been spent on renovations to the exterior and principal interior rooms, with more to come.
9. Large construction projects include enclosing the Courtyard and a Tower addition that improved handicapped accessibility and fire suppression.
10. All of which added to this magnificent building that we all enjoy today.
11. The end. Promo. Happy to answer questions.