HABS MD-226-A

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Hampton Mansion
Near Towson
Baltimore County
Maryland

Reduced Copies of Measured Drawings
PHOTOGRAPHS
WRITTEN HISTORICAL AND DESCRIPTIVE DATA
District of Maryland

ADDENDUM
FOLLOWS...

Historic American Buildings Survey
John H. Scarff, District Officer
1012 Keyser Building, Baltimore, Maryland

HISTORIC AMERICAN BUILDINGS SURVEY HABS No. MD-226-A

HAMPTON MANSION

Location: 535 Hampton Lane, Hampton National Historic Site, Towson, Baltimore County, Maryland.

Present Owner: U. S. Department of the Interior, National Park Service

Present Occupant: The Society for the Preservation of Maryland Antiquities

Present Use: House museum, tea room, antique shop, curator's apartment, and S. P. M. A. offices.

Statement of Significance: Hampton Mansion, built for Charles Ridgely after the Revolutionary War, is an outstanding example of late Georgian domestic architecture in America.

PART I. HISTORICAL INFORMATION

A. Physical History:

1. Original and subsequent owners: The tract of land on which Hampton Mansion was built had been acquired in 1735 by Colonel Charles Ridgely (1702-1772) from Clement and Ann Hill. The 1500 acre tract, "Northampton," had been inherited by Ann Hill from her father, Henry Darnall, who had patented it in 1695. The land, in the Gunpowder River valley of Baltimore County, formed the nucleus of the Ridgely holdings which at one time totaled more than 24,000 acres. Captain Charles Ridgely (1729-1790), Colonel Ridgely's son and for whom Hampton Mansion was built, inherited the property in 1772 after his father's death. The Captain died July 28, 1790, six months after Hampton Mansion traditionally was completed. His wife, Rebecca Dorsey Ridgely (1739-1812), according to his will had the option to retain eight acres and the house in which she and Captain Ridgely lived prior to the completion of the mansion, probably the Overseer's House (HABS No. MD-226-J), or the mansion and 300 acres. Being childless, Captain Ridgely left the remainder of the estate to his four nephews, provided they changed

their names to Ridgely. By an act of the Maryland legislature, Charles Ridgely Carnan (1760-1829) became Charles Carnan Ridgely. As principal devisee and residuary legatee of his uncle's will, he assumed title to much of the estate. By Rebecca's own testimony in a letter of October 1, 1790, she was unhappy with the situation and Charles Carnan's assumption of the estate. On January 17, 1791, apparently after having decided not to live in either house, she signed an agreement with Charles Carnan to exchange a tract of land, "Dimmit's Delight", and other considerations including a house, "Auburn," for her rights, claims and interest to Hampton. Thus, the title to the mansion with its adjoining acres was transferred to Charles Carnan Ridgely, who was married to Pricillia Dorsey (1762-1814), Rebecca's younger sister. The estate was inherited by John Ridgely (1790-1867), in 1829 when his father died. After John's death in 1867, the house was inherited by his son Charles (1830-1872), who bequeathed it to his son, John (1851-1938). The estate was left to John Ridgely, Jr. (1882-1959) in 1938, who sold the mansion and adjoining forty-two acres south of Hampton Lane to the Avalon Foundation and its donor, Mrs. Ailsa Mellon Bruce, in 1946. The foundation subsequently transferred it to the National Park Service under the condition that the Society for the Preservation of Maryland Antiquities would maintain the house after it was restored by the Park Service. The Certificate of Title from the Avalon Foundation is dated January 22, 1948. On May 1, 1949, the house was officially dedicated and passed into the custody of the Society for the Preservation of Maryland Antiquities. John Ridgely, Jr., who had sold much of the adjoining land for suburban development, moved to the Overseer's House, north of Hampton Lane. After his death in 1959, his wife, Jane Rodney Ridgely, like previous Ridgely widows, received dower rights to the estate which maintains the Ridgely family burial ground east of Hampton National Historic Site.

2. Dates of erection: 1783-1788 or 1790

3. Architect: The Ridgely account books reveal that Jehu Howell, who was accidentally killed in 1787 while in the Ridgely employ and who was a partner of William Richardson, was probably the designer of the house as well as the general contractor. Howell was called "... a very ingenious Architect ..." in his obituary in the November 27, 1787, Maryland Journal and Baltimore Advertiser.

4. Construction information:

The house is of massive scale and dominates the top of the hill on which it was built. The octagonal cupola, unique among eighteenth century houses in America, is reminiscent of Castle Howard, Yorkshire, England. It is traditionally supposed that Captain Ridgely was emulating the Howards from whom he was maternally descended.

Captain Charles Ridgely's accounts note that Jehu Howell, who boarded with the Ridgelys for some time, and William Richardson were working at "my house now bilding /sic/ " in August of 1783. Captain Ridgely's will of 1787 refers to "the new house I am now building." Rebecca Ridgely wrote in her diary on December 8, 1788, that she had moved into the mansion. Additional research in the Ridgely family papers at the Maryland Historical Society may substantiate the traditional completion date of January 1790, six months prior to Captain Ridgely's death in 1790.

No references have been found to date which indicate the excavation for the basement and foundations, though on August 1, 1783, "Scotts waggons begun this Day to hall /sic/ Stone." Ten weeks of stone entries in the accounts pertained to the work of David and George Scott. The work, apparently halted during the winter, was again noted the following spring. Additional quantities of stone were noted from April to August of 1784. In September brick was hauled from Baltimore. Hearth stones were noted in 1785. The masonry work has generally been credited to Moses Dillon, who was for many years a trusted mechanic at Hampton and who supervised his own masons.

Lumber was delivered from Josias Penington on March 10, 1783. On July 7, Ridgely purchased additional lumber from Baltimore through Hollingsworth & Loney. In 1784 Edward Parker supplied "Plank." Pine plank was delivered from Baltimore in 1785. In July 1785, "Shingle Stuff" was delivered. Jehu Howell's estate billed Ridgely, probably in 1787, for carpenters' and joiners' work. From the bills it appears that much of the exterior of the house was completed including the roof structure with its dormers and cupola. Much finished interior woodwork and carpentry work was also completed. Mechanics mentioned in the accounts besides Richardson

include Michael Shannon, Smithson and Fuller, a Mr. Coffey and John Dotson. Following Howell's death there was a great deal of minor detail completed including the finishing of rooms, shingling the hyphens, installation of gutters, installation of sash weights, and the laying of floors. Captain Ridgely contracted with Henry Carlile to complete the "Parlor." Additional entries in the Ridgely accounts indicate a vast array of details regarding the building of the house, which was furnished with imported and estate made items.

5. Alterations and additions: Substantially the house was unaltered during the Ridgely tenure. The east hyphen was extended to the south circa 1820. Several spaces were partitioned at various dates. Alterations to the north porch were made by the architect E. G. Lind of Baltimore in 1850, who installed marble paving, balustrades and steps under the direction of Eliza Ridgely. She also had gas lighting installed in 1856 and was instrumental in having the west wing converted to a bathroom. Changing tastes in the late nineteenth century dictated leaded, colored glass in the hall and stair landing windows along with extensive interior decorative painting.

   In 1948 and 1949 the house was extensively renovated and restored by the National Park Service under the direction of Charles E. Peterson, Regional Architect, and A. J. Higgins, Architect. The project included the installation of public restrooms in the basement, the strengthening of floors, the installation of a caretaker's apartment on the upper floors, and tea room facilities in the east wing and hyphen. The exterior stucco was patched and the sash were restored. J. Vinton Schafer & Sons of Baltimore were the contractors. Preservation projects were instituted for the cupola in 1960 and for the mansion in general in 1966, which resulted in the replacement of the deteriorated window frames of the main structure and the patching of adjacent stucco.

6. Important old views: An engraving by William Birch of the north facade indicates the appearance of the house about 1802. An 1843 map by Joshua Barney of the fenced holdings of John Ridgely shows Hampton with considerable detail and identifies many of the structures. In 1875 plans of the mansion were drawn by John Laing, Civil Engineer and Architect of Baltimore. The 1877 Hopkins Map of Hampton indicates

the structures of the estate. Various early photographs of the house exist in several collections and may date from 1872. There are HABS photographs of 1936 and 1937. The National Park Service photographer, Abbie Rowe, of Washington photographed the house in 1948 prior to the Ridgely's move. Sussman-Ochs of Baltimore photographed the house during the renovation and restoration.

B. Historic Events and Persons Connected with the Structure:

The Ridgely family of Baltimore County descended from Robert Ridgely who is thought to have come from Lincolnshire, England. Robert, a St. Mary's County attorney, died in 1681. His son, Charles, "the Planter," died in Anne Arundel County in 1705. It was the Planter's son, known as Colonel Charles Ridgely "the Merchant," who migrated to Baltimore County and settled on the middle branch of the Patapsco River. Colonel Ridgely acquired the "Northampton" tract from Clement and Ann Hill in 1745 and thereafter acquired two adjoining tracts, "Hampton Court" and "Oakhampton." By 1750 Colonel Ridgely owned twenty-six various tracts of land in Baltimore County which he had either purchased or patented, totaling over 7,000 acres, and including land within the present city of Baltimore.

Charles Ridgely, son of Colonel Ridgely, was, by the age of twenty-eight, captain of the ship, Baltimore Town, which was engaged in the London trade. Captain Ridgely made seven trips to England in seven years in the employ of Russell & Molleson of London transporting tobacco as cargo from Elkridge Landing to London and returning with manufactured goods. Captain Ridgely's letter of resignation to the company stated that his father wished him to remain in Maryland and assist in the growing Ridgely family enterprises, particularly the Northampton ironworks. Captain Ridgely did not retire completely from the sea when he established himself in Baltimore and purchased a house at Fell's Point shortly after marrying Rebecca Dorsey of "Belmont." The Captain continued to load ships for English markets and sell imported items through his Baltimore store. He acquired four additional stores and three businesses in the city and in Baltimore County including Ridgely-Lux and Ridgely-Goodwin.

In 1760 Colonel Ridgely acquired 100 acres lying north of Northampton on Peterson's Run for the purpose of

establishing an ironworks near iron ore deposits. The ironworks was officially organized on October 8, 1761, under the name "Northampton Works" with Colonel Ridgely, Captain Ridgely and John Ridgely as the controlling partners. John, the eldest son, who died in 1771, sold his share to Captain Ridgely in 1770 after it was advertised in the Maryland Gazette September 10 and 20 for sale with a description of the operations. Colonel Ridgely, who died in 1772, left his one third share of the ironworks to his three married daughters and the remaining property to Captain Ridgely, who then controlled the forge, the foundry, a mill and the gigantic estate. Captain Ridgely had apparently moved from Baltimore to the estate by 1772 when his day book entries recorded the activity at the "Plantation in Forrest." It is presumed that many of the entries between 1772 and 1775 pertain to the Overseer's House.

The Ridgely furnaces and forges produced pig iron and castings such as stove plates and hollow ware. Substantial amounts of iron were exported, often as ballast for tobacco ships. The industry at Hampton, which ceased around 1850, is one of the pioneers of the Industrial Revolution in Baltimore and America.

During the Revolutionary War Captain Ridgely sided with the American cause. In May of 1774 he was a chairman of the Baltimore Committee of Correspondence. His schooner, Camden, was commissioned as a privateer on November 9, 1778. During the war the Northampton Works provided various items, including ordnances, which were purchased by various defense groups. Pig iron was supplied to gunmakers as far away as Massachusetts. The Northampton Works made substantial contributions to the war effort, however, much of the dealings remain obscure. Immediately after the war Captain Ridgely converted the production to domestic markets and advertised in the Maryland Journal and Baltimore Advertiser in 1783 the availability of various items including kettles, skillets, flat irons and stoves.

In addition to the ironwork industry during the war, Ridgely also acquired considerable amounts of confiscated lands. Charles Ridgely and Company, which included Samuel Chase and William Paca, invested over 40,000 pounds in confiscated British property. Ridgely was elected to the Maryland House of Delegates ten times between 1777 and 1787 and led the legislative fight for cheap paper money to pay for the land. Ridgely, who also was indebted to British merchants before the war, took advantage to pay his debts in depreciated currency. Thus, at his death in 1790 Captain Ridgely possessed over 24,000 acres of land.

Charles Carnan Ridgely, who acquired Hampton in 1790 after his uncle's death, continued the prominence of the Ridgely family. Charles Carnan was a representative in the Maryland legislature from 1790 to 1795, a senator from 1796 to 1800, and governor from 1816 to 1819. Governor Ridgely, as he was known, appears to have maintained a winter-summer, city-country cycle of residence as Baltimore city directories list several addresses within the city prior to his death. In any event, Governor Ridgely appears to have established Hampton as a grand country seat with the addition of the parterre gardens and the various outbuildings which are attributed to his ownership.

It is interesting to note, with respect to Hampton's industrial history, that an Englishman, Benjamin Henfrey, discovered mineral coal on Governor Ridgely's land and conducted experiments on its use there which resulted in a U. S. patent.

Upon the death of Governor Ridgely in 1829, his personal property was liquidated. Sales continued for more than a year. The sale of October 1, 1829, listed in sixty-four pages, gave the disposition of the furnishings of the mansion, which was inherited by the Governor's second son, John, who was the first child born in the mansion. His first son, Charles, had died in 1819. John Ridgely married Prudence Gough Carroll in 1812. She died in 1822. His second marriage was to Eliza Eickelberger Ridgely (1803-1867) in 1828, the daughter of Nicholas Greenberry Ridgely, a Baltimore merchant, who was descended from Colonel Henry Ridgely of Anne Arundel County. The 1830-1851 Memorandum Book of John Ridgely provides considerable information concerning the rehabilitation of the estate after the devastating auctions of 1829. It appears that Eliza Ridgely was instrumental in maintaining the grandeur of the estate during her lifetime. Her portrait, The Lady with the Harp by Thomas Sully, was acquired by the National Gallery of Art. Its acquisition led to the preservation of the mansion by the National Park Service and to the establishment of the National Trust for Historic Preservation.

C. Sources of Information:

1. Primary and unpublished sources: The Ridgely family papers are indexed by Avril J. M. Pedley in The Manuscript Collections of the Maryland Historical Society, Baltimore, 1968. Contained are eight collection numbers which list eighty-seven volumes and approximately thirty-five boxes of loose material.

Within the National Park Service, Office of Archeology and Historic Preservation, Division of History files there are several typescript reports including: Lionel J. Bienvenu's "Hampton and Its Masters, 1745-1959;" "Hampton National Historic Site Master Plan," 1968; Frederick Tilbert's "Report on Hampton National Historic Site," 1946; "Hampton Mansion, Rehabilitation of Exterior" and "Existing Conditions--Exterior," 1966; George McKenzie's "Cupola and Stairway /repairs/...," 1960; and Dirk Sutton and Walter T. Berrett's "Outline Report on Restoration Work on Hampton National Historic Site," 1951.

Clippings and photographs are located in the Hampton Collection, Maryland Room, Enoch Pratt Free Library, Baltimore, Maryland.

At Johns Hopkins University Anne C. Edmond's 1959 dissertation deals with "The Land Holdings of the Ridgely of Hampton, 1726-1843."

2. Secondary and published sources: Excellent documented information is available in Charles E. Peterson's Notes on Hampton Mansion, published in 1970 by the U. S. Department of the Interior, National Park Service. A copy is on file at the National Park Service, Office of Archeology and Historic Preservation, Division of History. Additional published sources of particular note include: J. C. Carpenter's "An Old Maryland Mansion," Appleton's Journal, New York (May 8, 1875), pp. 557-579; William D. Hoyt, Jr.'s "Bills for the Carpenter's Work on Hampton," Maryland Historical Magazine (December, 1938), pp. 352-371; Hoyt's "Captain Ridgely's London Commerce, 1757-1774," Americana (April, 1943), pp. 354-413; and John H. Scarff's "Hampton, Baltimore County, Maryland," Maryland Historical Magazine (June, 1948), pp. 1-16.

PART II. ARCHITECTURAL INFORMATION

A. General Statement:

1. Architectural character: Hampton Mansion, begun in 1783 by architect-builder Jehu Howell for Captain Charles Ridgely, is a large two-and-a-half story, stuccoed stone, gabled roof, seven-bay pavilioned structure with an octagonal cupola, two-bay, two-story wings and connecting one-story, three-bay, pavilioned

hyphens. The main structure, despite discrepancies in scale, is an outstanding example of late Georgian domestic architecture and is similar in some respects to the facade of the "Apthorp House" built in New York City a few years earlier.

2. Condition of the fabric: The mansion, as maintained by the National Park Service and the Society for the Preservation of Maryland Antiquities, is in good repair.

B. Description of Exterior:

1. Overall dimensions: The main structure of the mansion is 53'-1" in depth with an 80'-2" facade. The west wing is 25'-1" x 23'-0" and is connected to the main structure with a 16'-7" deep, 22'-4" long hyphen. The east wing is 23'-3" x 23'-0" with a 24'-0" long x 26'-2" deep hyphen. Thus, the total length of the mansion is 174'-11". It measures 77'-11" in depth, which includes the approximate 12'-2" projections of the north and south pavilions of the main structure's porches.

2. Foundations: The rubble stone masonry foundations are approximately 2'-0" thick and, together with the interior stone masonry bearing walls of the main structure, extend approximately seven feet below grade and provide a 12'-5" floor to floor height in the basement. The pavilions have 4'-7" high, above grade crawl spaces. Crawl spaces are under the wings and hyphens except at the east end of the kitchen wing which is partially paved with brick on fill at the fireplace-oven end. The wing floor levels are approximately 2'-6" lower than the floor level of the hyphen floors, which are approximately 3'-0" lower than the floor level of the main structure. Wood lintels are set over the masonry openings of the basement. Interior chimney breasts are supported on masonry piers which project approximately 3'-6" into each basement space of the main structure.

3. Wall construction, finish and color: The gneiss-schist, rubble stone masonry walls, approximately 2'-0" thick at the first floor, 1'-10" thick at the second floor of the main structure, and 1'-0" thick at the hyphen-wings walls, are stuccoed on the exterior. The existing stucco, a third layer and a drab gray color, is the product of continual patching to prevent spalling. In 1970 a large area of original stucco was revealed

on the east elevation of the main structure which had been covered over when the east hyphen was extended to the south in the early nineteenth century. It revealed that the original stucco was a pinkish terra cotta color which resulted from red, iron bearing sand being mixed with white lime mortar. The walls were marked off into a coursed ashlar pattern with white paint. Above the beveled water table of the main structure, two 10" stepped out courses, the ashlar blocks average 2'-3" to 2'-6½" long by about 8" high, with 5/16" "mortar joints." Below the water table the ashlar blocks are somewhat larger and the scored joints were filled with white mortar. The scoring formed shouldered lintels over the masonry openings.

A 1'-0" high belt course projects from the walling of the main structure between the first and second floors of each elevation. The belt course is stopped at the north and south facades by the pavilions.

4. Structural system: The masonry bearing walls, both exterior stone and interior brick, support the floor structures. Originally the first floor was carried on approximately 10" deep joists which are plastered over at the basement ceiling. In 1949 lally columns were installed throughout the basement to support the first floor. The second floor is carried on similar joists, as is the attic floor. The cupola floor structure is approximately 8" deep. In the case of the floor of the southwest second floor room the span was too great for the joists which had deflected 9" before they were strengthened with steel beams in 1949.

   The main gable roof is supported on king post trusses above collar beams approximately 6'-10" above 6" x 8" bottom chords which carry the attic flooring. The bottom chords are built into the north and south walls and are supported on the interior bearing walls. The trusses, the 1½" x 7 3/4" ridge pole and the 4 3/4" x 6 3/4" purlins are mortised and tenoned together and reinforced at stress points with wrought iron straps.

5. Porches: The north and south facades of the main structure project to form pavilions which contain first and second floor porches. The south pavilion, reached by a flight of marble steps with nosings, has wrought iron balustrades. Two plain balusters, let into each step at each side, receive the hand railing which volutes at the bottom step. The north pavilion

steps, with marble detailing, have large urn-shaped balusters, one per plain step, supporting moulded hand rails which terminate at large paneled, square section newels, pedestals for classic, inverted bell-shaped urns. The north porch floor, with its diagonally laid marble tiles, like the marble balustrades, was installed by E. G. Lind in 1850. The south pavilion floor is wood.

Both pavilions are characterized by having a pair of two-story, paneled and engaged Tuscan antae with Attic bases which support the entablatures and the pediments of the pavilions. Pilaster sections are located at the masonry walling receiving the masonry belt course and the side enclosures of the pavilions with their window openings at each side of both floors. At the second floor levels, inserted and set back approximately 3'-8" from the face of the antae, are galleries having four sections of Chinese-design balustrading of mortise and tenon construction below a moulded hand rail. The tympanums of each pavilion are infilled with horizontal courses of rusticated wood and are centered with a Palladian window motif. The ceilings above the galleries have a moulded cornice with Wall-of-Troy dentils and architrave facias without friezes. At the first floor below the galleries, the ceilings have similar dentiled cornices.

Typically, the secondary entrances of the hyphens and wings have plain marble steps without railings. The hyphen entrances at the north facade have modern wooden steps and railings built over early stone steps.

6. Chimneys: The main structure, which has an interior chimney breast in each corner room, has four chimney stacks, two on each end. Each pair of stacks, which rise through the roof structure behind the rake cornice of the end elevation pediments, are joined with a parapet. The chimneys, probably brick, have corbeled caps which are stuccoed as are the parapets which each have a large roundel window that is architrave trimmed and ornamented with keystones at the four quadrant points. Circular sash, as indicated by the frames, once filled the openings which are now infilled with boarding painted to imitate decorative window muntins. The parapets conceal roof skuttles located in small gabled roof structures between the chimney stacks.

Each skuttle structure has rusticated wood siding and open pediments with cornice returns facing the cupola. The chimneys of the wings, with similar stuccoed caps, typically extend through the east and west false dormer structures.

7. Openings:

a. Doorways and doors: The north and south entrances are typified by aedicules with Roman Doric pilasters which support entablature sections and open pediments enclosing semicircular transoms with moulded architrave frames and central keystones. The north aedicule, however, varies somewhat in that a triglyph supports each return of the pediment cornice. The transoms are infilled with leaded, colored glazing depicting the Ridgely coat-of-arms. The double doors have four panels, alternating between large and small panels arranged vertically in each leaf. Early photographs indicate that louvered blinds were hung at the doorways.

The second floor gallery doorways have pedimented Roman Doric aedicules. A continuous entablature steps out over each pilaster which flank nineteenth century double doors which have four panels in each leaf at the north facade and eighteen-light glazed leaves at the south facade. The doorway pediments have modillioned cornices.

At the north and south secondary doorways of the wings and hyphens architrave frames with ovolo backbands are set within the masonry openings. Four-light transoms are above six panel doors which are sheathed on the interior with vertical, beaded boarding.

b. Windows and shutters: The windows, with typical 10" x 12" glazing, within the pavilions flanking the doorways have crossetted architrave trim, with head and sill projections applied to the face of the masonry. Moulded sills are supported on plain console brackets. The heads of the trim support cushion friezes, concave cut, which carry pediments. This feature is repeated at the interior of the side windows of the pavilions which have paneled reveals and soffits. Typically, the

windows of the main structure, the hyphens, and the wings are trimmed with simple architrave frames having an ovolo backband set within the masonry openings with projecting, moulded sills.

The sash of the first floor, typically double hung and weighted, have twelve-over-twelve lights. At the second floor the sash have nine-over-twelve lights. A single window in each end pediment of the main gabled roof contains nine-over-nine light sash. The Palladian windows of the pavilion pediments contain nine-light sash with "Gothick" muntins in each semicircular arch. The sidelights each contain three lights of which the top one is half height. Rusticated pilaster trimmed jambs support entablature lintels and rusticated architrave trim at each semicircular arch.

At the windows which flank the doorways of the hyphens there is nine-over-nine light sash, vertically arranged. The sash are typically twelve-over-twelve lights at the first floor and nine-over-nine lights at the second floor.

The 1936 and 1937 HABS photographs reveal that the mansion had fixed slat louvered blinds generally hung at the south windows on long strap hinges. In 1949 the blinds were removed and most are stored in the basement and are in poor repair.

The basement windows of the main structure have six lights, horizontally arranged, with 1" iron bars, spaced 1½" on center, set into the frames. The west masonry opening near the south corner of the basement is hung with modern metal clad, double doors which provide an outside entrance.

8. Roof:

a. Shape and covering: The main structure has a gabled roof which intersects with the lower gabled roofs of the pavilions. The hyphens have gabled roofs which are pedimented above a shallow pavilion on each north and south facade. The wings have hipped roofs. All have modern slate shingles.

b. Dormers: At the north and south slopes of the main structure's roof are gabled dormers, two on either side of each pavilion. The dormers are character-

ized by ailerons which extend above the sills to impost blocks supporting semicircular arches. A keystone extends into the apex of the cyma crown moulding of the rakes and eaves of each dormer. Nine light sash having "Gothick" muntining within the semicircular arches are hung over nine light lower sash, in a horizontal arrangement.

Each wing has four gabled dormer structures, one per roof slope. All are at a common ridge height. The east and west dormers are false and contain the chimney flues and stacks. Each framed "opening" is filled with rusticated siding. The north and south dormers, with nine-over-nine light sash, horizontally arranged, have simple rake and eave mouldings. The cheeks and roofs of the wing dormers, like those of the main structure, have slate shingling.

c. Cornice and eaves: The pavilions of the main structure have a full composite order entablature with a three-facia architrave, frieze space, and a cornice with Wall-of-Troy dentils and plain scroll modillions which support the facia of the crown moulding, a cavetto and a cyma recta. The cornice continues up the rakes. At the walling of the main structure the masonry steps out at the frieze space and receives the eave cornice which is raked at the end elevations to form pediments. The eaves are approximately 34'-0" above grade.

The hyphen eaves, approximately 12'-0" above grade, and pediment rakes have a Wall-of-Troy dentiled cornice. Approximately 17'-0" above grade, the wing eaves have a larger scaled cornice similar to the hyphens and are complete with the dentils, a ovolo bed moulding and a double cyma crown moulding.

d. Cupola and roof urns: Centered on the ridge of the main roof structure, is the square drum of the octagonal cupola structure. At the north and south elevations the drum, with its horizontal rusticated wood siding, are central, projecting pavilions with open pediments. The cornersof the drum and its pavilions are rusticated with wood quoining. The entablature is a small scaled version of the main structure's pavilion cornice. The cupola is supported on eight engaged, round Tuscan columns with Attic bases on pedestals. Turned, half section

balustrading infills between the columns above the pedestals, which project from the structure and are infilled with panels. Twelve-over-twelve light sash are hung above the balustrading. Projecting over each column, the entablature carries the faceted, wood shingled roof dome which is surmounted by an urn with an orb finial approximately 84'-0" above grade. Similar urns are located on the four corners of the drum. Urns with turned finials form acroteria at the pavilion pediments and at the end facade pediments, which, however, lack the apex acroteria. The supporting wooden pedestals have moulded caps. At the intersection of the ridges of the wing dormers, similar urn finials have beveled rusticated wood pedestals unlike the acroteria pedestals which have simple rustication. A finial pedestal exists on the roof of the west hyphen.

C. Description of Interior:

1. Floor plans:

a. Basement: The basement floor plan, typical of the main structure, has four corner rooms separated by a central space extending the depth of the house. A narrow stair hall separates the east rooms.

b. First floor: At the first floor the central hall opens onto the pavilion porches and the east stair hall. The east hyphen, with a frame partition forming a corridor with access from the stair hall, has a separate room, now the tea room kitchen, and has access to the southeast rooms of the main structure. Prior to the installation of the tea room, the east wing, a single space, was originally the kitchen. The west hyphen, with access from the southwest first floor room, is a single space which opens into the single space of the west wing. Both areas are presently used as an antique shop.

c. Second floor: The first floor plan is generally reflected, though the north and south areas of the central hall enclosed with frame partitions to form sitting rooms opening onto the galleries.

The stair hall opens directly into the central hall.

Access from the main structure to a second floor, skylighted room in the attic of the east hyphen is provided in conjunction with a stairway to the first floor. The west hyphen has no habitable attic space. The east wing contains a single room off the stairway from the old kitchen area. The second floor roof of the west wing has been divided into two spaces in conjunction with a stairway to the first floor.

d. Attic: The attic of the main structure is reached by the main stairway which opens into a cross hall the length of the structure, but divided by a modern partition. Eight finished attic rooms, each with a dormer, and two offset pavilion rooms open into the hall which contains the central cupola structure with the stairway to the octagonal cupola space.

2. Stairways: The main stairway, a two-flight type with equal open runs and an open stringer ascends to the attic floor from the first floor forming a rectangular well with a crosette trimmed landing window. A moulded mahogany hand rail, reflected with a half rail above the sunken panel stair dado, is carried on slender colonette balusters, three per tread, between the first and second floors. Between the second and attic floors the rail is carried on three per tread, 1¼" square balusters with beaded edges. The hand rail goose necks up onto Tuscan colonette newels with abaci and angles to the next run at right angles to the landings. Square newels are used between the second and attic floors. All the newels extend through the carriage, are completed with pendants and are reflected at the dado with paneled pilasters. At the first floor the hand rail volutes over the bottom step tread which is cut in a volute. The rail, on tall balusters, forms a balcony at the attic floor landing. Simple silhouette consoles ornament the step ends. Fully raised paneling extends to the base-board below the first run of the stairway at the first floor and encloses the modern stairway to the basement, a replacement of an original winder stairway which is ghosted in the stairwell plaster.

Five riser stairways descend from the main structure to the hyphens, three risers above the wing rooms. The west hyphen stairway, with console step ends is set with wrought iron balustrades having "C" and

inverted "C" scrolls attached to the square section balusters. At the east kitchen wing the stair forms an integral part of the enclosed stairway with winders to the second floor. A similar stairway is located in the west wing. An early nineteenth century enclosed stairway with winders leads from the east hyphen's south vestibule to the southeast room, up to the hyphen attic space, and on, within a pent addition on the hyphen roof, to the second floor, southeast room.

The cupola stairway spirals 19'-11" to the cupola within the octagonal structure from the central attic hallway between the offset pavilion rooms. A simply moulded handrail is carried on 1¼"square, 3" on center, balusters which are set on a closed stringer with plain square newels set at each angle of the run, projecting through it.

3. Flooring: In the basement much of the original earth floor remains, though the basement stair hall is brick paved in a herringbone pattern and extends across the central area. Modern concrete slabs are located under the toilet areas and under the concrete block furnace enclosure in the southwest room.

   The first and second floors of the main structure are uniform width, approximately 5", pine boards which are laid with matched graining. The attic floor, as well as the floors of the wings and hyphens, have random width pine flooring.

   Marble slab hearths are located in the first floor west rooms and the southeast room. Typically, the other hearths of the main structure have 6 3/4" square brick pavers which are rubbed and beveled for a tight fit. However, the first floor northeast room and the exposed hyphen and wing hearths are paved with running bond brick.

4. Wall and ceiling finish: The basement walls are generally white washed exposed stone masonry with the exception of the modern toilet rooms where the walls have been plastered, as are all the ceilings. The first floor and second floor rooms are typically plastered above low, wood paneled dadoes extending to window sill height, though several second floor rooms and the attic rooms have plastered dadoes. Throughout the house the ceilings are plastered. An investigation

of the room finish in 1949 revealed that there were only two or three coats of paint in most spaces. The first floor, northwest room was originally light gray on the woodwork and buff on the walls. The west hyphen ceiling is a segmental vault with a cyma recta moulding at the spring line. The attic rooms, with frame partitions, are plastered on hand split lath and have barrel vaulted dormer reveals. Plastering continues up the cupola stairwell to the cupola dado and its flat ceiling. It apparently was intended originally that at least the first floor central hall was to be fully paneled as nailing blocks set into the masonry were found behind the plaster during the 1949 restoration.

5. Doorways and doors: Typically, the first floor's main architrave trimmed doorways of the central hall and stair hall are hung with 7'-5" high, eight panel doors with alternating large and small panels. The door from the stair hall to the east hyphen is hung with a 6'-3", eight panel door. An eight panel door also opens from the west hyphen. The secondary doorways are hung with traditional six panel doors, except at the wings which have board and batten doors, similar to the exceptionally wide board and batten doors which survive at two basement openings, and paneled doors with applied vertical boarding. At the second floor of the main structure the doorways are hung with six panel, 7'-6" high doors at the original hall entrances to the main rooms. All the doors generally have fully raised, moulded panels facing the hallways and sunken moulded panels within the rooms, Paneled reveals and soffits match the door panel rail heights and stile spacings. Six-panel attic doors, hung within simply trimmed openings, have hallway panel moulding and flat, untrimmed room panels. Nineteenth century outswinging louvered doors and trim are fixed to the original door trim.

6. Special decorative features, trim and cabinet work: In the main structure the dado of the first and second floor rooms, where it is not plastered, has fully raised moulded panels in the hallways and sunken, moulded panels elsewhere. A pedestal-type chair rail and baseboard complete all the dadoes which also have widely spaced paneled and unpaneled projecting pedestals at long wall sections.

The interior trim of the door and window openings is

characterized by fully moulded, two-facia, crosetted architrave trim which is received on plain plinths at the doorways and projecting dado pedestals, paneled and unpaneled, at the window reveals which have paneled interior shutters and soffits. Similarly detailed in all the rooms of the first and second floors, the window shutters, which fold into each window reveal, have three or four leaves the height of the opening and have sunken or raised paneling. Beaded panels define the reveals when the shutters, with their beaded back panels, are secured across the openings with wooden bars. The architrave trim varies at the first floor northwest room and the second floor southwest room where there are window sill crosettes. Uncrosetted trim is used in the second floor east rooms.

Backband mouldings vary from an ovolo-cavetto profile in the first floor central hall and southeast room to a typical cyma reversa profile in the second floor east rooms and an ovolo profile in the first and second floor southwest rooms. With the exception of the first floor northeast room which has an unique cyma recta backband, the other main rooms of the house have a cyma reversa backband which is beaded. The architraves, which are beaded, have a small cyma reversa offsetting the double facias.

Various treatments are used throughout the two floors for completing the entablature of the architrave trim of the openings and includes the use of only architrave trim, found in the first floor central hall and southwest and northeast rooms. Broken pediments are used over the openings of the southeast room which, unlike the lower broken pediments of the second floor hallway with their concave cut cushion frieze boards, have quirked ogee cut frieze boards. The second floor sitting room openings have plain ogee cut frieze boards supporting pediments. The first floor northwest room, with its fully trimmed niches in the interior walls balancing the window openings, has plain frieze boards with cornices. Similar detailing exists in the second floor west rooms which have boarding extending around the single-facia window architraves and at the sides of the frieze boarding. Each room has Wall of Troy or "i" dentils at the door and window pediments and cornices.

The first floor rooms have simple ceiling cornices with Wall-of-Troy or "i" dentils. The second floor ceiling cornices typically have small scroll modillions above bed moulding and support crown moulding facias. Though the second floor stair hall has a simply dentiled ceiling cornice, the central hall has a fully moulded Doric entablature with "i" dentils and triglyphs which step out over square Roman Doric pilasters flanking the flat, paneled soffit archway between the halls. Built-in closets, above the dado, flank the pavilion sitting room doorways. The shallow,closets, with peg hangers, are trimmed to match the doorways and are hung with pairs of two-panel, shutter-type doors. Large shallow closets with mortised shelves are located within the first floor east rooms' stair hall partitions. The closets, trimmed to match the openings in each room, are hung with four-panel, triple doors, Closets are also built into the corners behing the main doorways in each east room. Each closet has a raised eight-panel door with hand planed back panels, beaded board interior sheathing, peg hangers, and simply paneled interior cabinet doors. The ceiling cornices step out around the closets which have side chair rail and dado panel sections.

In the first floor central hall, Roman Doric pilasters with entablature sections complete with triglyphs and stepped out ceiling cornice flank the pavilion entrance doors which have architrave and moulded keystone trimmed lunettes. The trim is received on moulded imposts. Similar pilasters with entablatures flank the archway which formerly opened into the stair hall. The architrave and moulded keystone trim is received on small Roman Doric pilasters. At an early date the archway was enclosed to form a doorway trimmed like the others of the hallways.

Characteristic of the large scale detail of the interiors of Hampton Mansion are wood sheathed chimney breasts in each main room with chimney pieces of similar design. Typically, they have crosetted architrave trim around the fireboxes, moulded mantel shelves with dentils supported on plain console brackets or panels, and crosetted architrave trimmed over-mantels which, in several examples, support triangular and broken pediments generally not corresponding to the predominant trim motif of the rooms. The flanks of the main chimney breasts in most cases are paneled. Typical of the more elaborate second floor trim,

the chimney pieces of the west rooms have paneled pilasters on pedestals which flank overmantels and support stepped out sections of entablatures with modillioned ceiling cornices. A unique pair of chimney pieces in the form of large pilastered and paneled entablatures with broken pediments at approximately mantel shelf height each extend about half the height of the second floor east room chimney breasts.

The attic trim is characterized by single facia, uncrosetted architrave trim with an ovolo backband set flush with the plaster around the door openings and around the single panel closet doors under the eaves within the knee walls in each room. Beaded baseboard and edging trim around the dormer reveals and five flat archways at the cupola stairwell typifies the secondary trim of the attic which has moulded chair rail set 1'-11" above the flooring at window sill height.

The hyphen openings are trimmed with a double facia architrave, have raised panel shutters in the window reveals, and chair rails which form window sill aprons. The south room of the east hyphen has early nineteenth century trim with a quirked cyma backband. The wings are trimmed with an ovolo moulding without a facia at the exterior openings. Plain board shutters are hung within the window reveals. Second floor partition openings have single architrave trim and the fireboxes have ovolo backband trim. Chimney closets with six-panel doors and vertical beaded board walling are beside the chimney breasts. A paneled, two-door cupboard with shelves is beside the chimney breast of the east hyphen and is ornamented with a simply moulded cornice.

7. Hardware: Much original hardware survives on the doors and shutters throughout the house and includes cast brass box locks on the main first and second floor doors, which are hung on butt hinges. Shutters are generally hung with offset hinges and small "H" hinges between leaves. "H" and "H-L" hinges are used on most of the secondary doors. Strap hinges are used on the exterior hyphen and wing doors, which have a variety of thumb latches and dead bolts. The built-in closets have iron lock sets and butt hinges. Wood box locks exist on the two basement board and batten doors with

strap hinges and on several attic doors along with a variety of cast iron box locks and cast brass box locks. Mortised lock sets are at the first floor exterior doors of the main structure.

8. Mechanical equipment:

a. Heating: Fireplaces served the main rooms of the mansion. Of note is a fireback inscribed "Northamton," which was found in an outbuilding in 1949. It has been suggested that the cast iron fragment is a stove plate which lends the supposition that cast iron stoves may have been used in the mansion. Presently the mansion is heated with steam heat with cast iron radiators in each room. The first floor northwest room is heated with a radiant ceiling installation of 1949. Mid-nineteenth century coal grates were located in several of the fireboxes prior to the 1949 restoration.

In the basement, ventilation openings are located in all the interior walls above and over the doorways. The wood frames of the openings have diagonally set square section wooden bars.

b. Fixtures: The original kitchen retains its large firebox opening and a Rumford-type oven with an iron door. A brass label on the door is engraved with "Premium Patent, Bake Oven & Roaster, by Alfred H. Reip, No. 337 Balt^{o} Street, Baltimore." Adjacent to the oven is a brick stove with two "stew holes."

c. Lighting: The first floor rooms have crystal chandeliers, several of which are electrified. A late eighteenth century pair of Waterford chandeliers, each with eight crystal branches, are located in the central hall. The west rooms have early nineteenth century chandeliers with crystal swags, while the east rooms have mid-nineteenth century fixtures with tiers of crystals and glass, urn-shaped shades which replaced original round shades.

At the second floor the northwest chamber has a china fixture with ormolu fittings which is polychromed and matches the design of the Wilton type, wall-to-wall "Turkey" carpet on the floor. The chandelier and carpet are original Ridgely furnishings purchased

by Eliza Ridgely. A matching tiered crystal chandelier is in the southwest room. The second floor north sitting room is hung with an ormolu chandelier with Empire detailing.

D. Site and Surroundings:

1. General setting: The five-part Maryland plan mansion is situated on top of a knoll and is oriented north by northeast. Thus, the long facades of the mansion have essentially north and south exposures.

2. Historic landscape design: To the south of the mansion the site is terraced in a series of "falls" with grass ramps typical of early Maryland gardens. The upper two falls below the south lawn area have three parterre restorations based on a 1903 plan drawn by Laurence Hall Fowler, FAIA, for House and Garden and reproduced in Great Georgian Houses of America, Vol. I (1933).

Captain Charles Ridgely's accounts mention various gardeners including Daniel Healy who was indentured. In 1790 Ridgely wrote of moving trees. Though it is unknown when the falls were constructed it is generally assumed that Governor Ridgely was instrumental in their design. His accounts between 1796 and 1808 reflect various items which included gardeners and the laying of water pipe. The Baltimore American reported in 1832 that there were "... extensive and highly cultivated gardens." at Hampton. The account also mentions orange trees. By 1833 it was reported that the gardens had once been well tended.

John Ridgely's account books note the expenditures for such items as rustic seats, trees, pedestals and urns, flowers and gardeners. The American Farmer reported in January, 1854, that Mrs. Ridgely had recently made many improvements to the gardens and noted the well tended luxurious growth. Additional garden entries were made in the family accounts through 1869. The gardens, called "Italian," were described in Appleton's Journal in 1875 in glowing terms.

It would appear that the geometric parterre plantings probably are the product of mid nineteenth century romanticism, as formal gardens were out of vogue in America circa 1800, though there is ample historic evidence of eighteenth century falls in Maryland. 1878 photographs indicate romantic, picturesque formal gardens

without boxwood plantings. The detailed 1843 plat of the estate, which indicated the terraces only, indicates that there were several acres of orchards immediately adjacent to the mansion as well as various other trees, many of which still survive bordering the lanes and lawns as large, mature specimen trees. A heart-shaped drive extends in front of the north facade of the mansion. For additional information on the gardens see the historical data for garden related structures including the Greenhouses, the Orangery, and the Gardener's House.

3. Outbuildings: The ruins of the Orangery, probably built circa 1830, are located on axis to the west of the mansion directly up hill from a modern twenty-six car parking lot. To the north of the ruins, across the entrance lane, is the Icehouse mound. The Greenhouses and the Gardener's House are located to the west of the parterre gardens. To the east of the mansion, among several small frame outbuildings, there are three early structures in a near formal composition with a large Woodshed flanked by a south Privy and a north Smokehouse.

   Two stables are located on the west side of the east drive which extends from the mansion across Hampton Lane to the Hampton outbuildings: The Overseer's House (Hampton Farm House), on axis with the north facade of the mansion, and its dependencies including three tenant quarters, the barns and the Dairy.

PART III. PROJECT INFORMATION

This project was initially financed with funds from the "Mission 66" Program of the National Park Service under the direction of Charles E. Peterson, Supervising Architect, Historic Structures. Hampton Mansion was measured in 1958 by Student Assistant Architects Orville W. Carroll (University of Oregon), Harold A. Nelson (University of Michigan), and Trevor Nelson (M.I.T.), with Professor Lee H. Nelson (University of Illinois) as Project Supervisor. The complex was measured and drawn in 1959 by Student Assistant Architects Charles C. Boldrick (University of Notre Dame), Richard C. Mehring (University of Virginia) and Herbert L. Banks (University of Florida), with Professor F. Blair Reeves (University of Florida) as Project Supervisor.

The project was edited in 1972-73 by Rodd L. Wheaton, Architect, Historic American Buildings Survey, who prepared the historical data, edited and expanded the 1959 architectural data and recorded several structures which were previously unrecorded.

Addendum to
Hampton Mansion
535 Hampton Lane
Hampton National Historic Site
Towson
Baltimore County
Maryland

HABS No. MD-226-A

HABS
MD.,
3-TOW. V.,
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PHOTOGRAPHS
WRITTEN HISTORICAL AND DESCRIPTIVE DATA

Historic American Buildings Survey
Office of Archeology and Historic Preservation
National Park Service
Department of the Interior
Washington, D. C. 20240