

addendum
historic structure report
architectural data section
december 1981

HAMPTON MANSION



NATIONAL HISTORIC SITE/MARYLAND

ADDENDUM
HISTORIC STRUCTURE REPORT
ARCHITECTURAL DATA SECTION
HAMPTON MANSION
HAMPTON NATIONAL HISTORIC SITE
TOWSON, MARYLAND

Prepared by
Anthony O. James
and
Penelope Hartshorne Batcheler

DENVER SERVICE CENTER
MID-ATLANTIC/NORTH ATLANTIC TEAM
BRANCH OF HISTORIC PRESERVATION
NATIONAL PARK SERVICE
UNITED STATES DEPARTMENT OF THE INTERIOR
DENVER, COLORADO

INTRODUCTION

The following three studies on historic views, historic stucco evidence, and east hyphen dating should help to clarify some of the physical history of Hampton mansion and to provide a sounder basis on which to make restoration decisions.

A. HISTORIC VIEWS OF HAMPTON MANSION

1. LIST OF ILLUSTRATIONS

1. Engraving by William Russell Birch; north facade, 1808.
2. Painting on Crest Rail of a Sheraton style chair, 1800-10.
3. Watercolor by Robert Cary Long, Jr.; south facade, 1838.
4. Lithograph by Robert Taylor; south facade, 1857.
5. Photograph by an unknown photographer; north facade, mid-1860s.
6. Engraving by F.J. Lengving; south facade, 1875.
7. Stereopticon Photograph by W.M. Chase; south facade, mid-1870s.
8. Photograph by an unknown photographer; south facade, late-1870s.
9. Stereopticon photograph by W.M. Chase; south facade, c. 1880.
10. Stereopticon photograph by W.M. Chase; north facade, c. 1880.
11. Photograph by an unknown photographer; north facade, c. 1880-81.
12. Photograph by Julian Leroy White; south facade, 1887.
13. Photograph by an unknown photographer; north portico, c. 1887.
14. Turn-of-the-Century, photograph by W.C. Russell, north facade.
15. Photograph by J.E.H. Post; north facade, 1908.
16. Photograph by J.E.H. Post; north facade, 1908.
17. Photograph by J.E.H. Post; south facade, 1908.
18. Photograph by J.E.H. Post; south facade, 1908.

19. Photograph by an unknown photographer; south facade, early 20th century.
20. Photograph by an unknown photographer; south facade, early 20th century.
21. Photograph by an unknown photographer; south facade, early 20th century.
22. Photograph by Mattie Edwards Hewitt; south facade, 1910s.
23. Photograph by Mattie Edwards Hewitt; south facade, 1910s.
24. Photograph by Mattie Edwards Hewitt; north facade, 1910s.
25. Photograph by an unknown photographer; south facade, 1922.
26. Photograph by an unknown photographer; south facade, c. 1940.
27. Photograph by an unknown photographer; north facade, 1940s.
28. Photograph by an unknown photographer; north facade, 1940s.

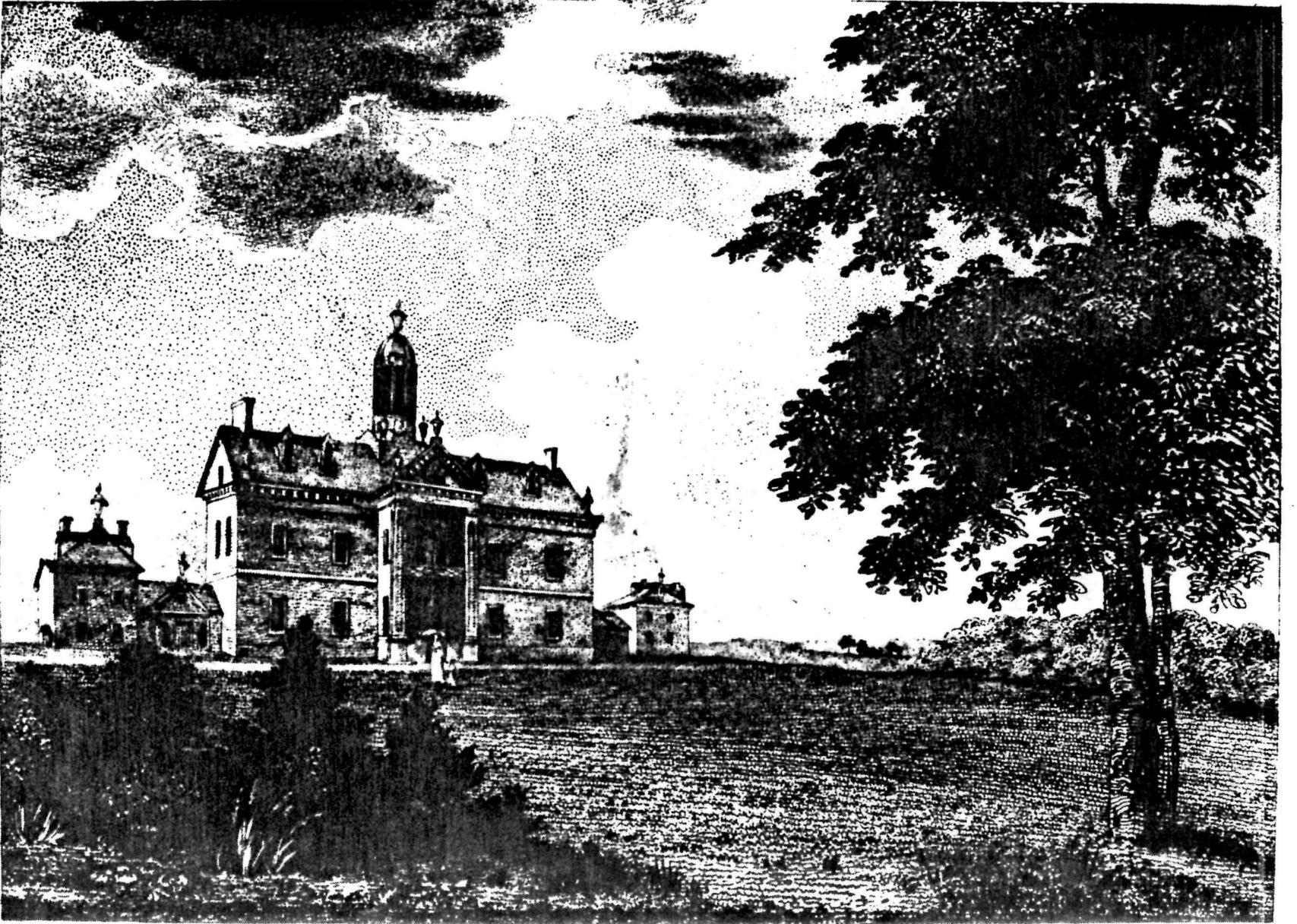
Hampton mansion is well represented by historic views, which are mainly photographs. Unfortunately very few of these views are dated. Some of them can be approximately dated using the available historic data; others can only be grouped as a sequence of views and listed as before or after known views. The captions to the views are numbered sequentially in the probable order of their date. The copy negative identifications refer to Hampton National Historic Site (H), photographs of historic prints (PHP), film roll number and frame number. Other views can be found mentioned in the historical documents which are now either lost or unidentified. "R. Taylor" is quite likely the Robert Taylor who published a map of the city and county of Baltimore, Maryland, from actual surveys in 1857. Taylor's map has views of important buildings in the city and county around the borders, including a view of Hampton (see Illustration 4). Taylor's 1856 lithograph may well have been used as the basis for the view on the 1857 map.¹

Photographs were mentioned in the accounts several times, as well. In 1862 Bendwin Brothers were paid \$10 for photographs, in 1863 Israel was paid \$5.75, and in 1870 W.H. Pollock was paid "for photographs in full \$250.00."² In an 1871 letter to Charles Ridgely, William Fraser, the chief gardener, mentioned that "Mr. King has been here and has the house photographed. I believe he got good pictures but intends coming back to get others of the Hall."³

1. Charles Snell, Historic Structure Report, Historical Data Section: Hampton Mansion and Garden, 1783-1909, Denver Service Center, National Park Service, August 1980, p. 142.

2. Ibid., p. 142.

3. Ibid, p. 142.



Hampton the Seat of Gen^l Cha^s Ridgley, Maryland. —

Drawn Engraved & Published by W. Birch, Stationer and near Brit. L. Post Office.

ILLUSTRATION 1: North Facade

1808 (published date; perhaps drawn as early as 1802). Engraving by William Russell Birch. Copy located at Historical Society of Pennsylvania.

William Russell Birch, a Philadelphia based artist and designer, engraved a number of views for sale, including the series, American Country Seats, from which this earliest view of Hampton comes.⁴ Apparently a view from the northeast, since there are no doors on the wings, as there are on the south side, this view also shows the north facade in shadow.

The most important piece of information which might be garnered from the view is whether or not the shutters were in existence at that time. All of the shutters referred to in the accounts of the original construction are described as "inside shutters."⁵ Presently we cannot be sure when the exterior shutters were first hung. We do know that they were in place by 1838, the date of Illustration 3.

Birch is known to abbreviate and simplify the detail of his presentations, explaining the incorrect number of windows on the gable end of the main house. It is even more understandable, therefore, that he did not attempt to show the stucco penciling which we believe to have been present.

4. Ibid, p. 142.

5. Ibid, Appendix A, account of November 27, 1787.

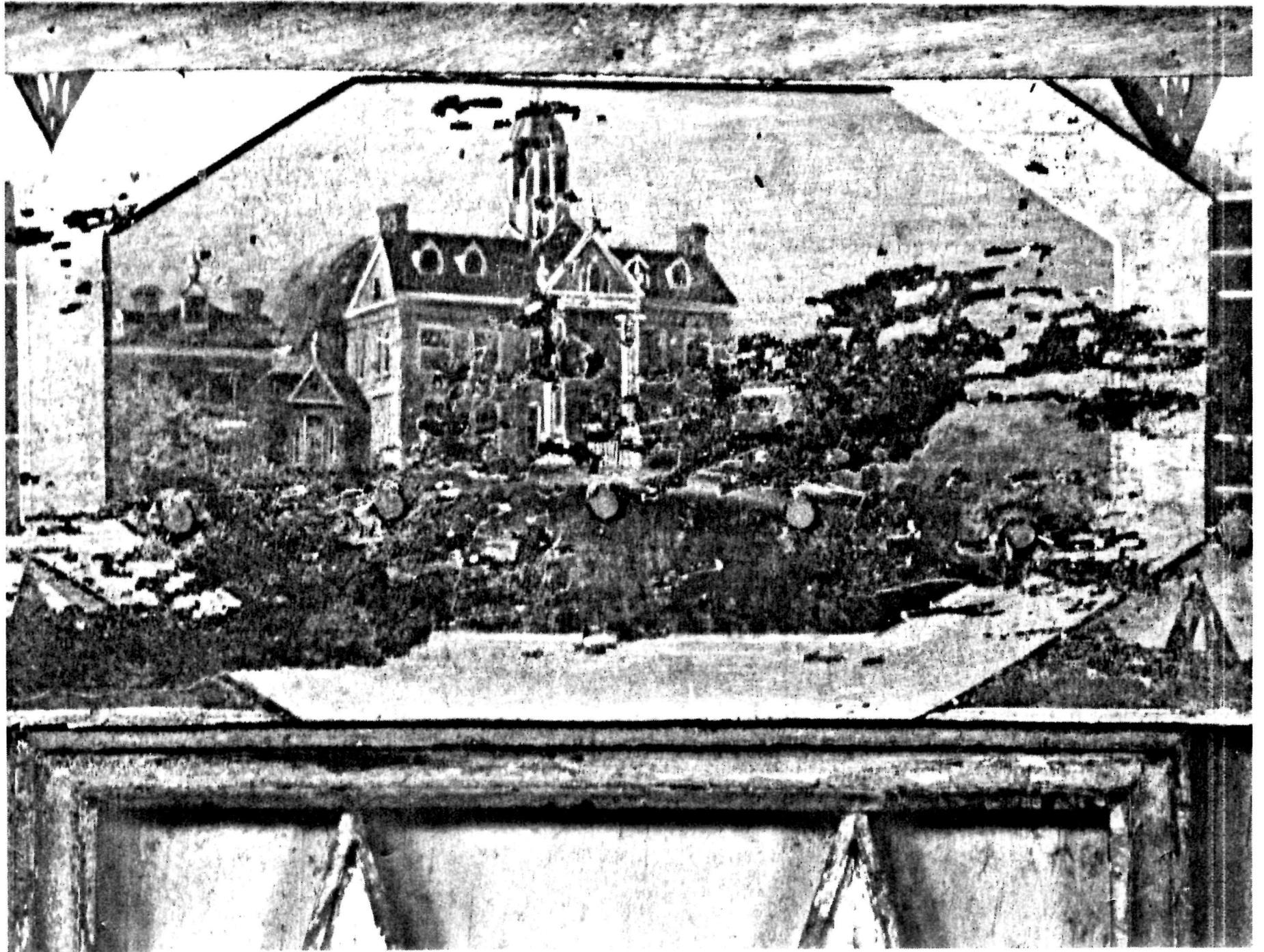


ILLUSTRATION 2: Hampton mansion
1800-10 Painting on crest rail of a Sheraton style chair in the collection of Hampton National Historic Site, donated by John Ridgely III.

A Baltimore painted chair in the classical Sheraton style was recently discovered in the collection of John Ridgely III. Upholstered at some point in its history, the crest rail contains a polychrome painting of Hampton mansion.

The chair is thought possibly to be a product of furniture makers Hugh and John Finlay of Baltimore and may date as early as 1800-10. The image of the mansion is the earliest known color representation of the structure.

We cannot determine whether the view exhibits the north or south facade. Indications exist of a wrought iron railing on the portico stairs. The ochre color of the stucco is clearly indicated by the painting and the chimneys on the main block and wings are painted red indicating exposed brick.

The discovery of this chair, concealed for years under upholstery, constitutes a major find for the decorative arts world.

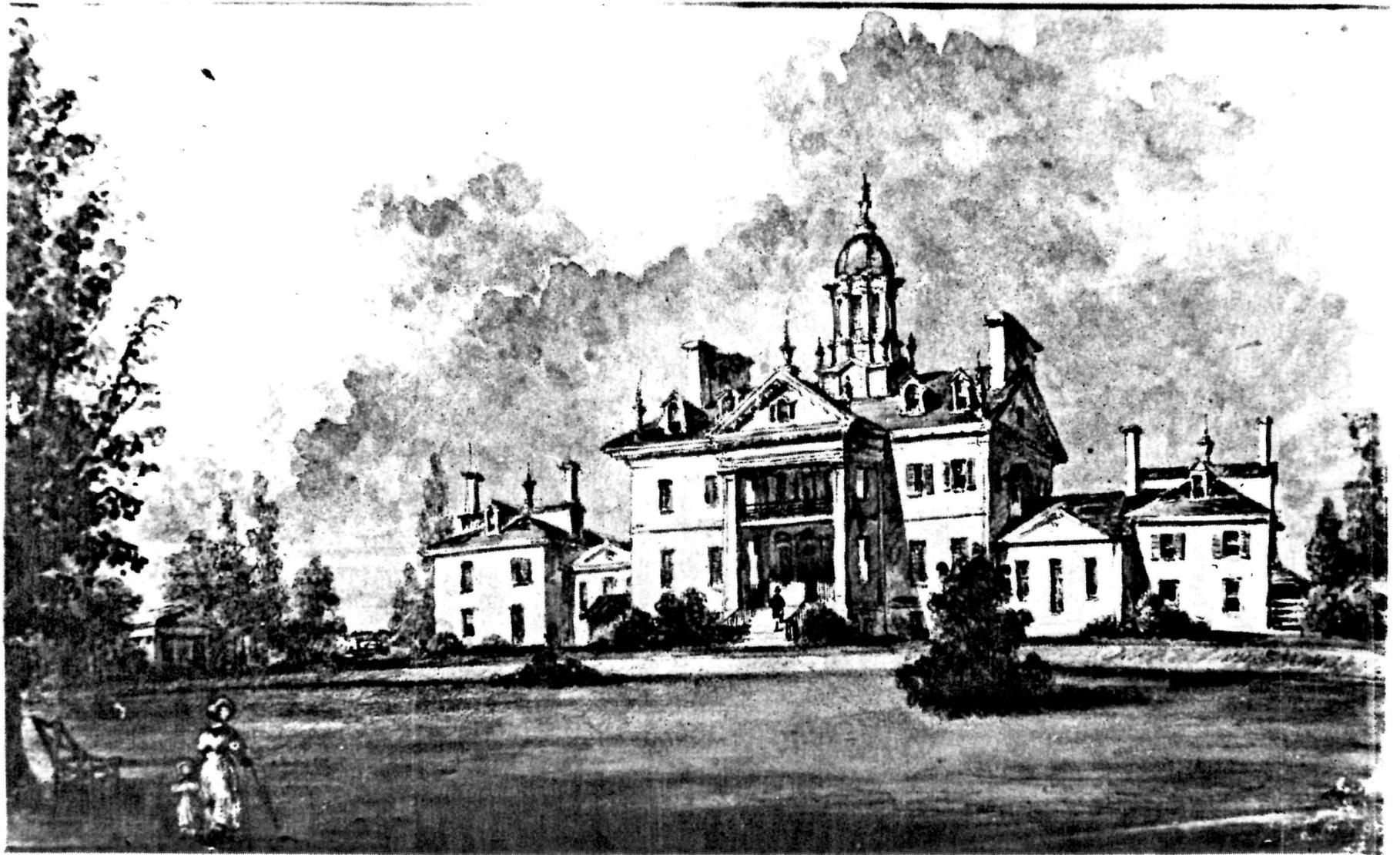


ILLUSTRATION 3: South Facade 1838
(dated on watercolor)
Watercolor by Robert Cary Long, Jr.
Collection of John Campbell White
Copy negative H-PHP-2-6

From this watercolor view we know that the east hyphen had been extended by 1838, and the building stucco layer was overall light colored (the rendering is not detailed enough to show the ashlar pattern penciling known to have been used prior to the extension of the east hyphen.) The view shows shutters were fitted to eight windows, four on either side of the portico, on the main block, and to the second floor windows of the wings. Other shutters may have been in place elsewhere, particularly on the gable ends on the main block; but they are not clearly visible here. Another feature which was not shown in the Birch view 30 years earlier is the long shed built against the east wall of the east wing, apparently a woodshed. This structure stood until the time the National Park Service took over the property. Note what apparently is an awning over the south entrance of the west hyphen. Also appearing in this view is the orangery, which must have been built recently.⁶ There are still practically no trees close to the mansion.

The faithfulness of the details in this watercolor is somewhat increased as the painter, Robert Cary Long, Jr., habitually worked in this medium in rendering buildings. Long was a leading Baltimore architect/engineer for his day.⁷

6. Without the evidence of this dated watercolor Peterson says the orangery was perhaps built in 1838, Notes on Hampton, p. 86. Charles Snell also without benefit of this watercolor, says "perhaps" 1840, The Ladies Domain: The Hampton Garden and Its Gardeners: 1874-1909, Denver, Denver Service Center, National Park Service draft September 1977, p. 8. He also mentions that oranges were bought in March and November 1838, as well as April 1840, p. 10.

7. Long is listed in the directory as "Long, R.C., Jr., Architect & Engineer Center Street," in A Complete View of Baltimore, Charles Varle, Samuel Young Publisher, Baltimore 1833; and a presentation of Long's work may be seen in A Guide to Baltimore Architecture, John Dorsey and James D. Dilts, Tidewater Publishers, Cambridge, Maryland 1973.

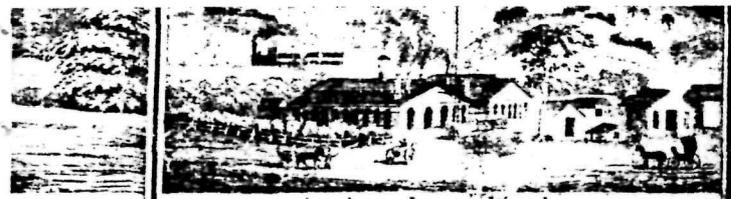
"The dated signature of the artist, Robert Cary Long, Jr., shows that this water color painting of "Hampton" was made in 1838, and indicates that it was done for John Ridgely (1790-1867) of "Hampton," at that time owner of the estate; it passed from him to his only daughter, Eliza Ridgely (1828-1894) who married first, John Campbell White (1825-1853), and secondly, Dr. Thomas Hepburn Buckler (1812-1901), both of Baltimore. By her first husband, Eliza Ridgely had two sons, Julian Leroy White, and Henry White (1850-1927), Ambassador to Italy and France and one of the United States Peace Commissioners who drew up the Treaty of Versailles. The present owner is the son of this Henry White." This quote is from the Maryland Historical Society file on the background of their print of this view.

ILLUSTRATION 4: South Facade
1857 (published date of Baltimore City and County map for which this view is a border illustration)
Lithograph by Robert Taylor
Collection of Maryland Historical Society

This simplified view is probably a version of the lithograph for which "R. Taylor, surveyor" was paid \$5 by the Ridgelys in 1856.⁷ It shows shutters on the eight nonportico windows of the south facade of the main block, as well as ones on the second floor door of the portico. This first floor door is open and shows no shutters, although they easily could have existed since the view is basically very sketchy. No shutters show on the portico windows.

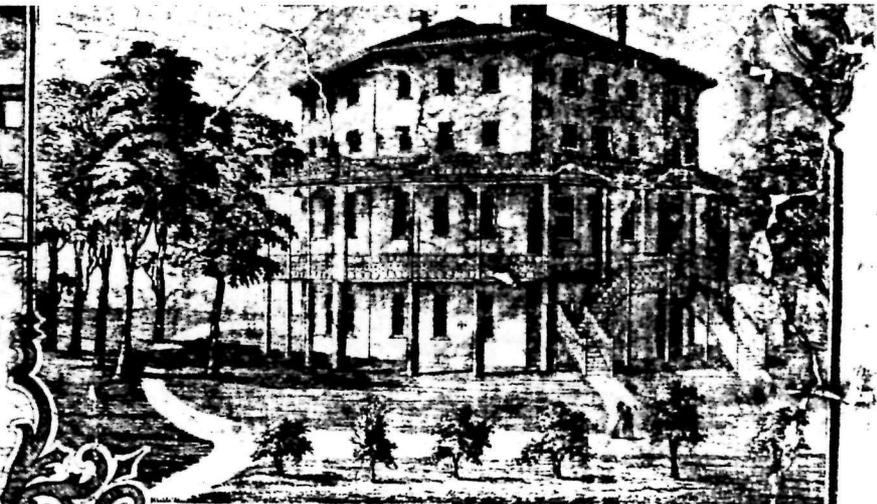
7. Snell, HSR, Hampton mansion, p. 142.

REPRODUCTION
SERIES OF
8 1/2 x 11



Avelon Iron Works
The Property of Messrs Manning & Co

Esqr



Mt Washington Female College,
Rev. George Lewis Staley, Proprietor.

**City and
County of**

**Baltimore
Maryland**

Public Surveys

**By
Robert Taylor
Publisher Baltimore**

Entered in the Year 1857 by ROBERT TAYLOR
in the District Court of BALTIMORE (Md.)
Taylor & Son, Baltimore.

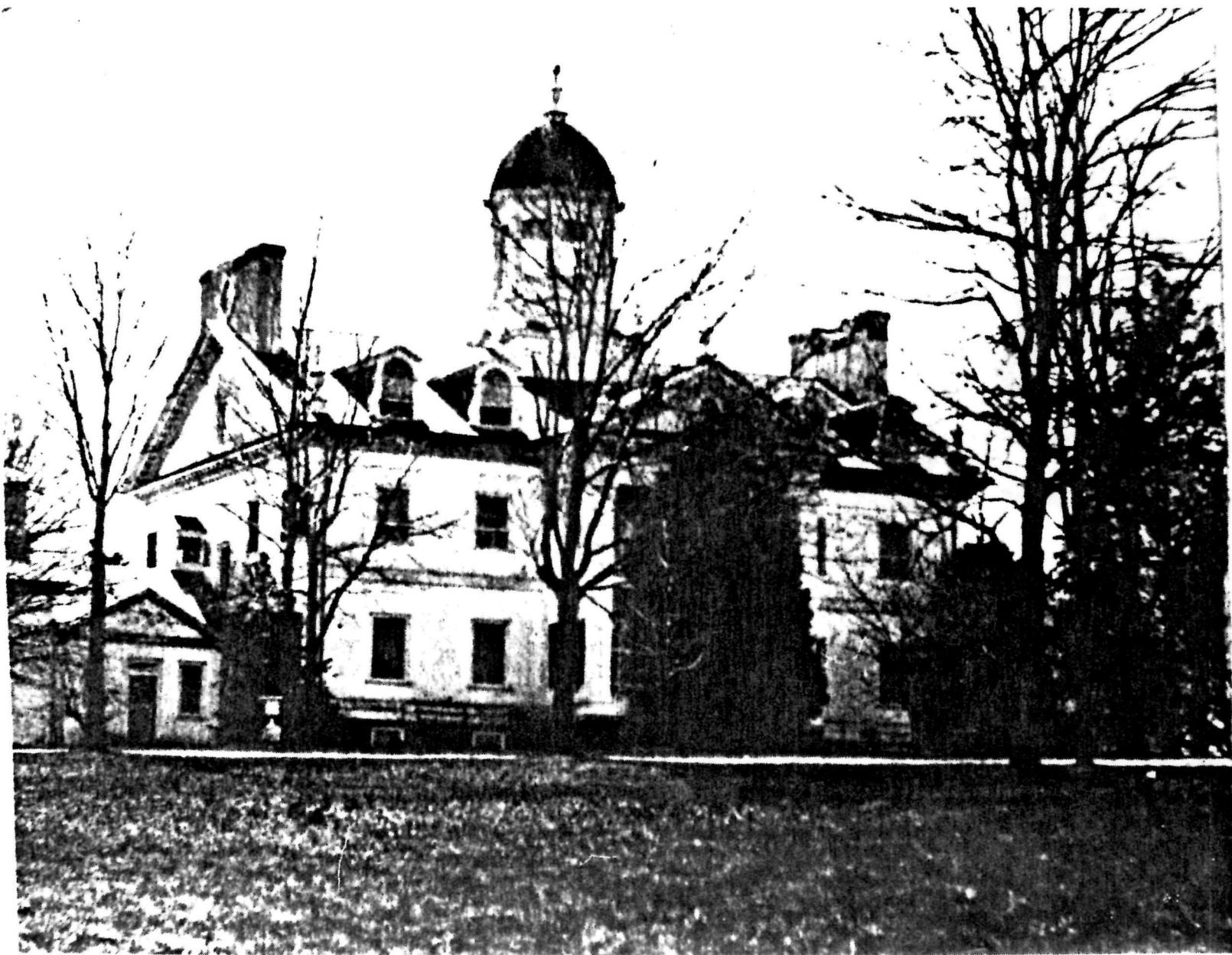


Hampton
The Residence of John Ridgely Esq



Medfield Academy
The Residence of John Prentiss Esq





Lithograph by Brent Taylor
Newspaper Historical Society

ILLUSTRATION 5: North Facade

Mid-1860s?

Photograph by an unknown photographer

Enlargement of 2-1/8" by 3-3/8" original

John Ridgely collection, Hampton National Historic Site

Copy negative at Hampton National Historic Site

Grouped in a family photograph album with portraits taken in the 1860s, this view of the north facade may have been one of the photographs for which the Bendwin Brothers were paid \$10 in 1862.⁸ As the earliest known photograph of Hampton, this view shows the north portico before the installation in 1867 of the marble steps. Unfortunately most of the north portico is obscured by a huge cedar tree.

Note that this is the earliest view of the Victorian two color stucco (dark base, light upper walls). Indeed the belt course between the first and second floors seems to be a shade darker than the surrounding walls.

8. *Ibid.*, p. 142.

APPLETONS' JOURNAL.

NEW YORK, MAY 8, 1875.

[VOL. XIII.]

AN OLD MARYLAND MANSION.

THE name of Ridgely is closely identified with the political history of Maryland. Captain Charles Ridgely, who built Hampton House, commanded the Federal Navy during the War of Independence. He was a man of decided force of character; and, subsequent to the Revolution, he made for many years almost a "pocket-borough" of his immediate section of Baltimore County. His most formidable opponent was Thomas Cocke, a member of the people, who is familiar-

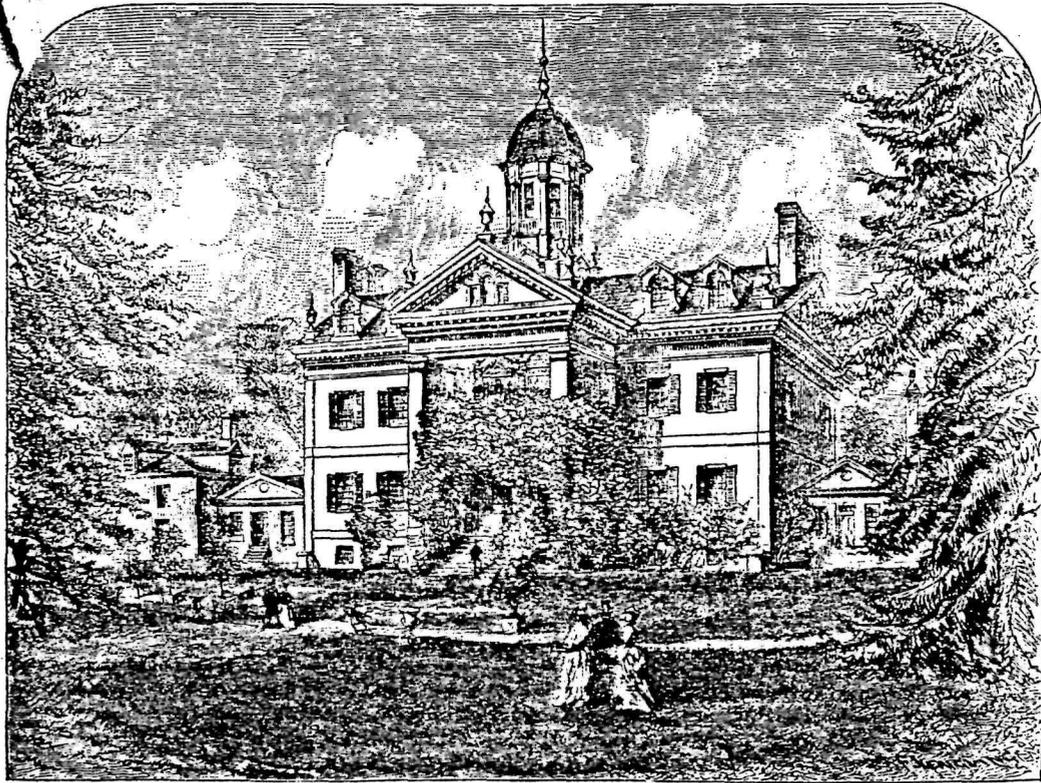
been seen like it. The country-people flocked from far and near, and Captain Ridgely was thenceforth the most popular man in the county.

But to go back to an earlier day. The act which will endure longest, and in which he was a prominent participator, we put on record here, in justice to the men of those days of whom Maryland is proud, and as a matter of some importance as an historical issue.

of every colony in America to unite on the best means to obtain a repeal of the act of Parliament blockading the harbor of Boston; to stop importations and exportations; to appoint delegates to a general congress; and to break off all trade with that colony which refused to assent to similar resolutions.

The meeting was held on the 31st of May, 1774.

In their communication of the following 4th of June to the Boston committee, the



HAMPTON, MARYLAND.

[FROM THE SOUTHEAST.]

is known in tradition as "Old Cockey Dye." We see the names of these two men as delegates to the General Assembly and to all county meetings as trustees of one public institution, and as members of the board of another.

It is said that Captain Ridgely finally drove his enemy from the field completely routed, by giving a most abundant and general "love-feast" to the powerful Methodist body in this district. Nothing had ever

After the passage of the Boston Port Bill, Samuel Adams appealed to William Lux—from whom Light Street, in Baltimore City, is named—and other citizens of Baltimore, urging united action in support of the inhabitants of Boston in the stand they had so resolutely taken.

A committee of correspondence was at once appointed, of which Captain Ridgely, of Hampton, was the chairman. The resolutions adopted were in effect that it is the duty

Baltimore committee say: "We procured a general meeting of the freeholders and gentlemen of this county, the 31st of May, when the inclosed resolutions were agreed on with a spirit and harmony which we flatter ourselves prevails very generally throughout all parts of this province. The resolve of a general congress of deputies, in order to unite the sense of the whole colony on this interesting occasion, will, we have reason to hope, be attended with success."

continued on next two pages

ILLUSTRATION 6: South Facade
1875 (published in Appleton's Journal, Vol. XIII, No. 320, May 8, 1875)
Engraving by F.J. Lengving
Copy courtesy of the Library Company of Philadelphia

This engraved view illustrates a front page article on Hampton entitled "An Old Maryland Mansion."

Although the text of the article states that this view is from the north, it is our conclusion that the view is instead from the southeast, for the following reasons: shutters are shown (shutters as shown here are not found on the north facade); the north portico was never overgrown with a Wisteria vine (such a vine never appears in other views of the north facade); the sun is shining on the facade; there is no carriage drive shown; and there is a walk below the house, with urns and orange trees in boxes, as shown in later views of the south facade.

Artistic license has been taken to the extent of not including the east hyphen addition. Shutters are shown on the same eight windows on the south side of the main block as in the earlier views, Illustrations 3 and 4. Shutters either no longer existed on the second floor of the west wing or they were closed. It is difficult to tell whether or not there were shutters on the portico windows. An interesting addition is the chimney pot on the east hyphen chimney. The Wisteria vine which covered the south portico until 1950 is shown here well established.

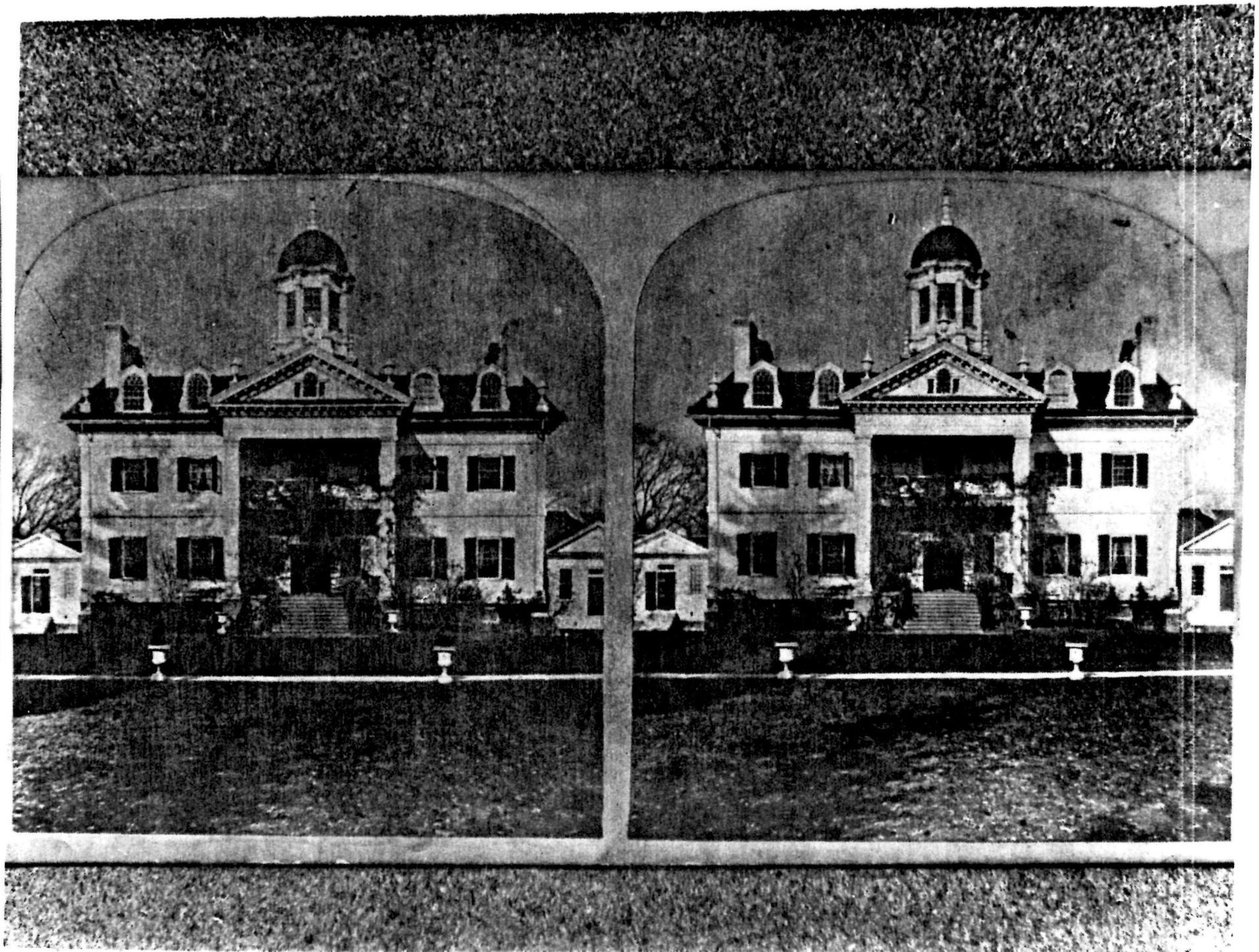


ILLUSTRATION 7: South Facade
Mid-1870s?

Steropticon photograph attributed to W.M. Chase of Baltimore
Collection of Hampton National Historic Site
Copy negative H-PHP-1-7

Two similar stereo views (Illustrations 9 and 10) of Hampton are on cards labeled with "W. M. Chase," the name of a prominent Baltimore photographer of the 1860s, 70s, and 80s.⁹ The card on which this view (Illustration 7) is mounted is of the same yellow color as the cards of Illustrations 9 and 10, but it has no markings. This view can be no earlier than 1868, when round-cornered cards such as it has were first introduced for mounting stereo views.¹⁰

This view would seem to have been taken before the planting of an evergreen tree which shows on the left side in the next view (Illustration 8), and again in a later view (Illustration 9). The Ridgely accounts show that 3 oaks, 21 evergreens, and 30 Norway spruce were purchased on October 25, 1877.¹¹ It seems highly probable that this photograph was taken prior to the planting of these trees. Assuming the trees were planted soon after purchase, this view would have to have been taken the previous winter (1876-77) or earlier.

It should be noted that the catch basins, except for the marble cap stones, were apparently painted the same dark color as the base of the house.

Noted also that the ball surmounting the cupola finial is gilded. On July 6, 1841, James Shanessy was paid for "Guilding [sic] ball 5.00" (see Snell, HSR, p. 84).

Shutters on all visible doors also appear for the first time, although they certainly could have been in place for a long time, not appearing on the hand-drawn views.

9. William Culp Darrah, Stereo Views: A History of Stereographs in America and Their Collection, Gettysburg, Pennsylvania, privately printed, 1964, pp. 53, 202.

10. Ibid, p. 14.

11. Snell, The Ladies Domain, p. 29.

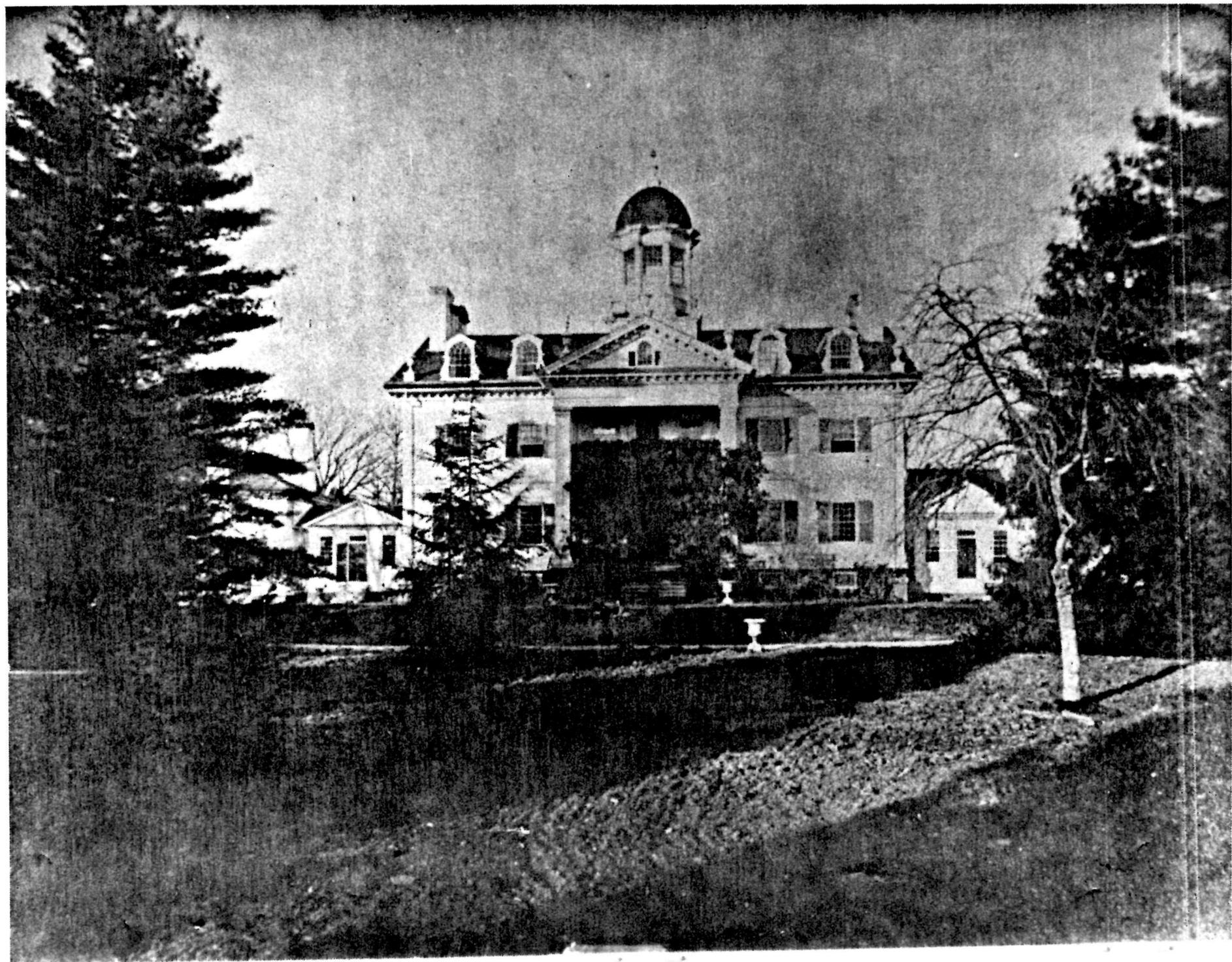


ILLUSTRATION 8: South Facade

Circa 1878-80

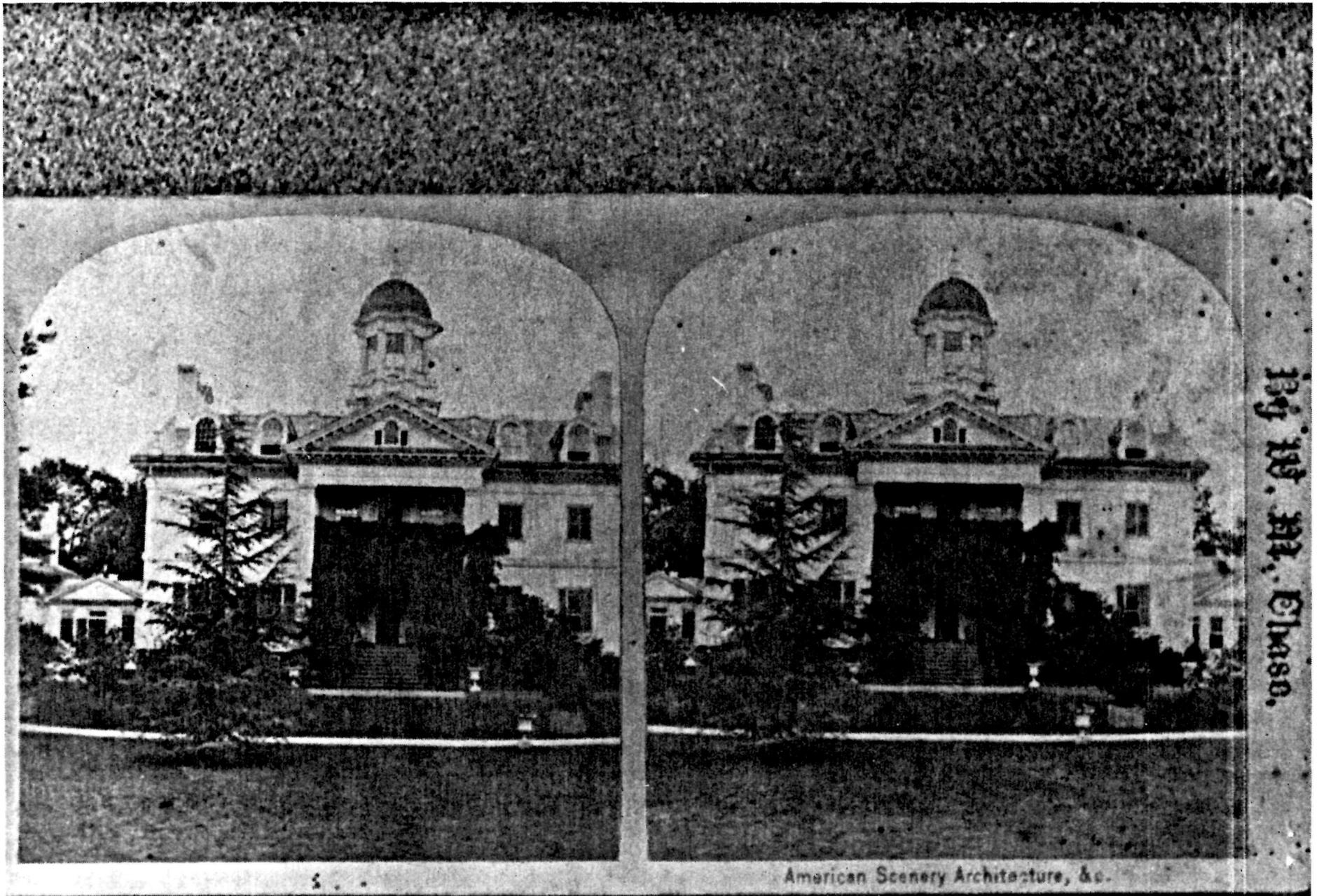
Photograph by an unknown photographer

John Ridgely Collection, Hampton National Historic Site, framed enlargement

Copy negative H-PHP-3-2

Taken from practically the same spot as the previous photograph (Illustration 7) this view shows an evergreen planted in front of the house. Since the trees here are leafless the earliest it could have been taken would have been the winter of 1877-78 (assuming the tree was planted in the fall of 1877 as noted under the previous illustration). It could have been taken no later than the winter of 1880-81 since the first chimney cap was installed the following spring.¹² In the original print white joints are visible on the dark stucco house base. Note the plowed lawn, which may have been prepared to take sod in early spring.

12. Snell, HSR, pp. 251, 253, Ridgely account entry, April 21 and 26, 1881.



139 W. 31st. Chas.

American Scenery Architecture, &c.

ILLUSTRATION 9: South Facade
Circa 1880
Stereopticon photograph by W. M. Chase
Collection of Hampton National Historic Site
Copy negative H-PHP-3-5

The recently planted evergreen by the lower walk here appears to have grown some since the previous view (Illustration 8). This photograph was certainly taken before the installation of the first chimney caps, and appears to have been taken before the painting work of August 1880. Some of the shutters here are closed or bowed, (with the windows behind open) thus allowing air circulation but also keeping the summer sun out of the house.

The garden furniture and the tree boxes shown here were painted with contrasting colors in 1881.¹³ These were apparently wood boxes, unlike the later cast iron and slate boxes (see Illustration 20).

13. Snell, The Ladies Domain, pp. 286-7; vermilion and straw; vermilion, bronze, and straw; brown; bronze green, and vermilion and bronze were some of the colors and combinations used.



ILLUSTRATION 10: North Facade
Circa 1880-81?

Stereopticon photograph by W. M. Chase, "American Views," "American Scenery Architecture, &c.."

Collection of Maryland Historical Society (see Snell, HSR, p. 215).
Negative at Maryland Historical Society

Although possibly taken at the same time as the previous view (Illustration 9), this photograph and the next one probably were taken soon after the house was painted since it has more of a freshly painted look than the previous illustration.

The Ridgely accounts include the bills for work done in August 1880, when, after "repairing plaster & woodwork of exterior of Hampton House . . . the entire walls, woodwork &c of same" were painted, at a total cost of \$1,476.¹⁴ The base appears freshly penciled. There is a bill from Emmart & Quartley dated January 12, 1881, "to pointing plaster base of house to represent stone."¹⁵

If this view is after the penciling it would have to be after the first chimney cap was installed also, since it is a summertime view and the first cap was put up in April 1880. If this is the case then the first chimney cap would have to have been installed on the east chimney which is here obscured by trees.

Shutters show on the four first floor windows of the portico as well as the first and second floor portico doors.

To more precisely date this and other photographs, a special study should be made to identify the figures shown by comparing them with family photographs recently made available, and by reviewing them with descendents.¹⁶

14. Bill of August 10, 1880, from Emmart & Quartley, Practical Sign, Decorative & Fresco Painters, Figures, Design &c., Sign Painting - House Painting, of Baltimore, Maryland; Snell, HSR, pp. 113, 249.

15. *Ibid.*, pp. 113, 249.

16. Photograph albums, John Ridgely Collection, Hampton National Historic Site.

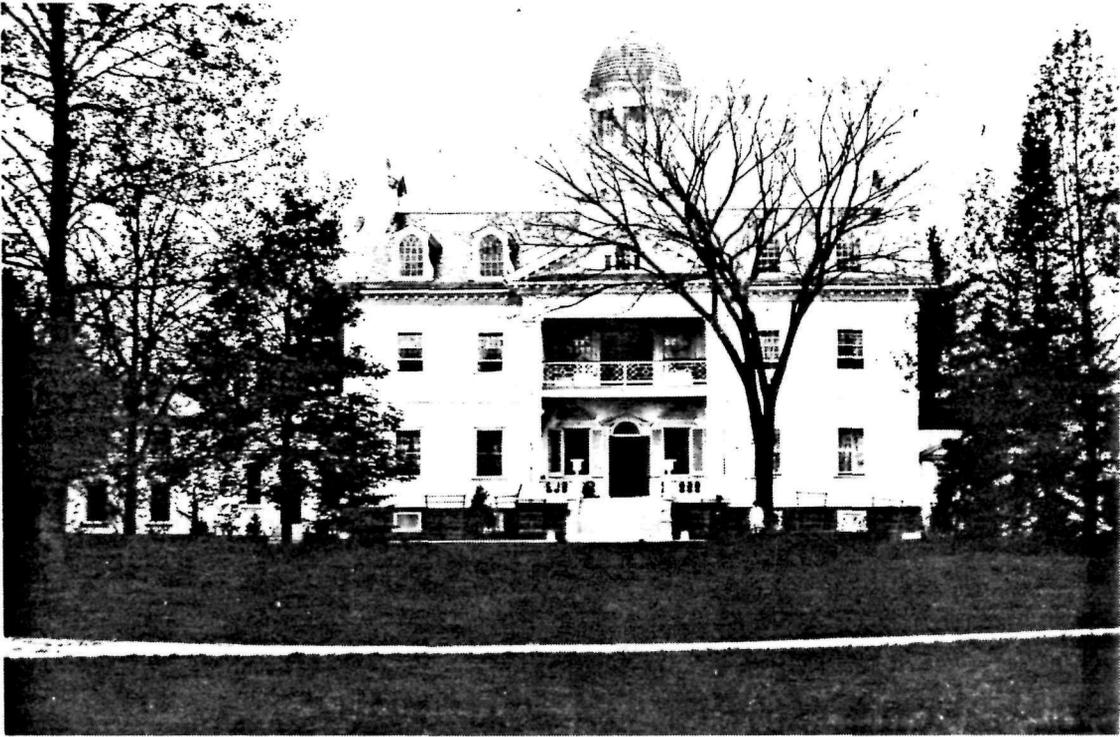


ILLUSTRATION 11: North Facade

Circa 1881

Photograph by an unknown photographer

Collection of Maryland Department, Enoch Pratt Library, Baltimore, gift of F. E. Old, Jr

This wintertime view of the north facade shows the base penciling, as carried out by Emmart & Quartley, exceptionally well. If the penciling work was carried out shortly before the bill was dated (January 12, 1881) then this view would necessarily fall between that date and April 21, 1881, when the bill for the chimney cap was dated. The base is treated as regular blocks of ashlar stone with vertical joints determined by either proximity to the edge of a window or a corner of the wall or by an even division of the space between windows, or window and corner.

An unidentified woman and girl are visible.

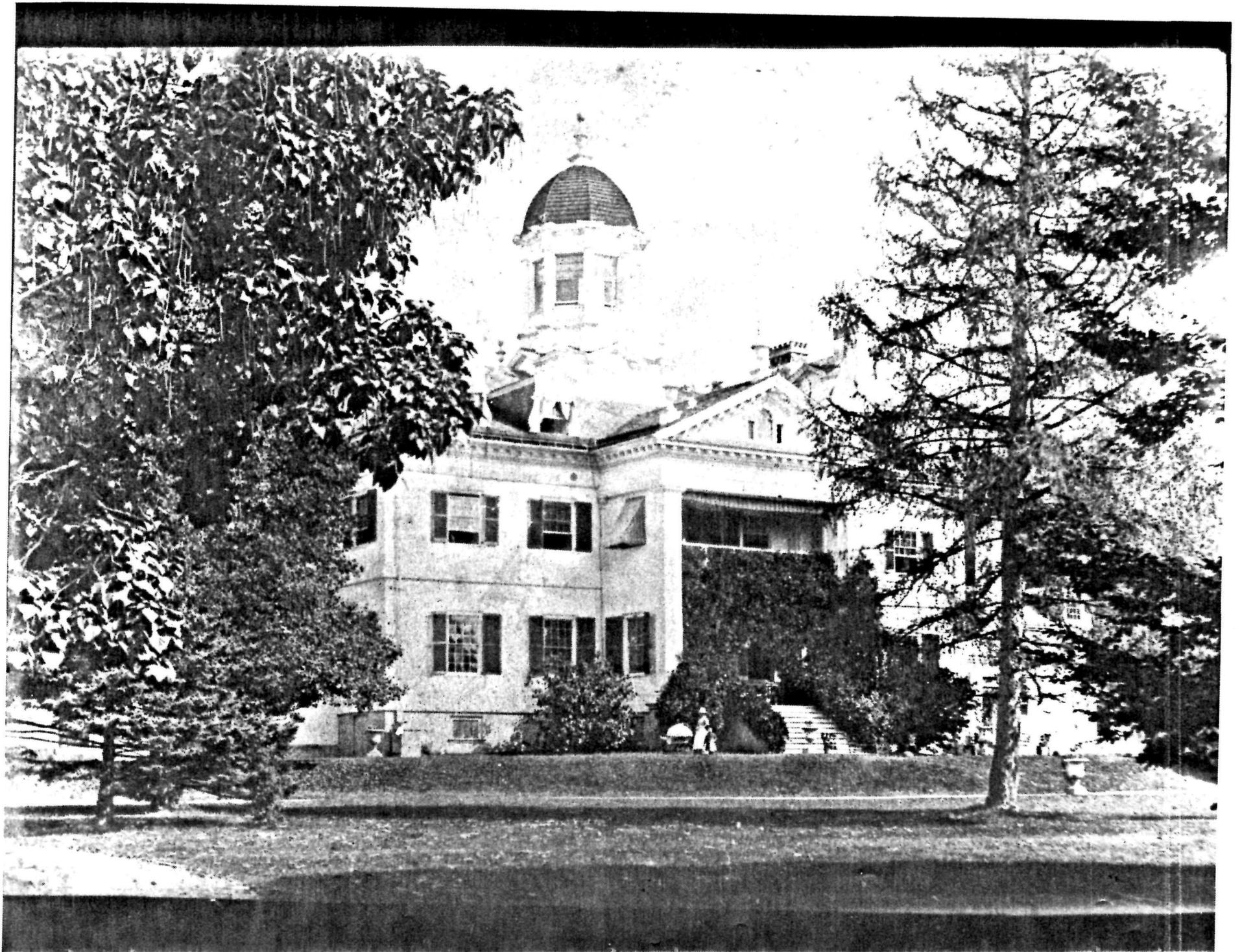


ILLUSTRATION 12: South Façade
1887
Photograph by Julian White
Collection of Hampton National Historic Site
Copy negative H-PHP-1-15

This is the first view of Hampton showing an awning across the second floor of the portico, and on the dormers. Note window shades in the cupola. This is also the first view showing the castellated chimney caps.

Inscribed on back of the mounting board of this photograph is the following: "Taken by Julian White - Lisa, Stew & Baby Jule in carriage." Baby Jule was Julian White Ridgely, brother of David Stewart (Stew) Ridgely and John Ridgely, Jr. Lisa Devlin was a long time nurse at Hampton. Julian Leroy White was son of Eliza Ridgely (1828-94), daughter of John Ridgely (1790-1867) and her first husband John Campbell White (1825-53). Julian White Ridgely was born February 9, 1887, and it is most probable that this photograph was taken during the summer, later that year.

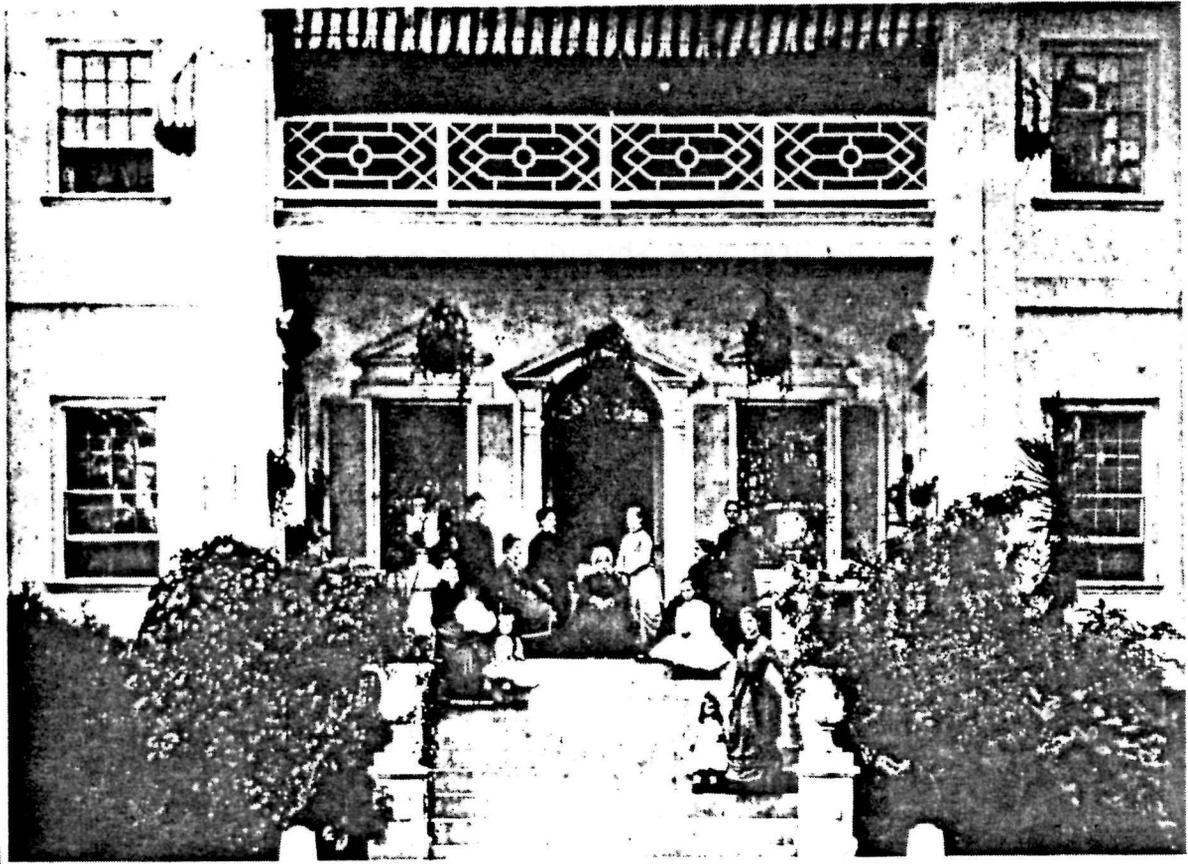


ILLUSTRATION 13: North Portico

Circa 1887?

Photographer unknown

Source unknown - see C. E. Peterson, Notes on Hampton Mansion, May 1970, Illustration 6

The awnings shown in this view are very similar to those of Illustration 12. For this reason and the dress styles, it is suggested that this view dates from c. 1887.



ILLUSTRATION 14: North Facade
Turn-of-the-Century
Photograph by W. C. Russell
John Ridgely Collection, Hampton National Historic Site
Copy negative H-PHP-3-4

Standing on the lawn in front of the north facade in this springtime view is Colored Brian, a black servant who served as a sort of major domo at Hampton for many years.¹⁷

Visible in this view are protective covers placed over the balustrades of the north portico stairs, seen in other winter views of the house at this period. Note the lattice work on the end of the woodshed, at the east end of the house. Castellated chimney caps appear on all chimneys, however, the caps on the east and west chimneys of the main block differ--possibly the east one is earlier than the other (see Illustration 10).

The photograph is embossed with the seal of "W. L. Russell./photo/Balto.MD."

17. Interview with John Ridgely III and his wife Lillian, August 28, 1980.



ILLUSTRATION 15: North Facade
1908

Photograph by J. E. H. Post, glass plate negative
John Ridgely Collection, Hampton National Historic Site

In the John Ridgely collection at Hampton are a number of glass-plate negatives four of which (Illustrations 15-18) are stamped and dated "J. E. H. Post/1908." This precise dating allows us to say that the castellated chimney caps, appearing on all chimneys in these views, were the earlier type, and that the antefix decorated caps (see in Illustrations 22-24) were a later replacement.



ILLUSTRATION 16: North Facade
1908

Photograph by J. E. H. Post
John Ridgely Collection, Hampton National Historic Site
Copy negative H-PHP-1-33

By referring to this view and Illustration 18, it is possible to see that the chimney caps on the chimneys of the main block differ on the east and west ends. The east chimneys have five castellations in the long direction while the west chimneys have six. This is apparently due to a difference in the dimension of the chimneys, although the caps may have been installed at different dates, since the original documentary reference mentions only one cap and since the east caps were replaced later.

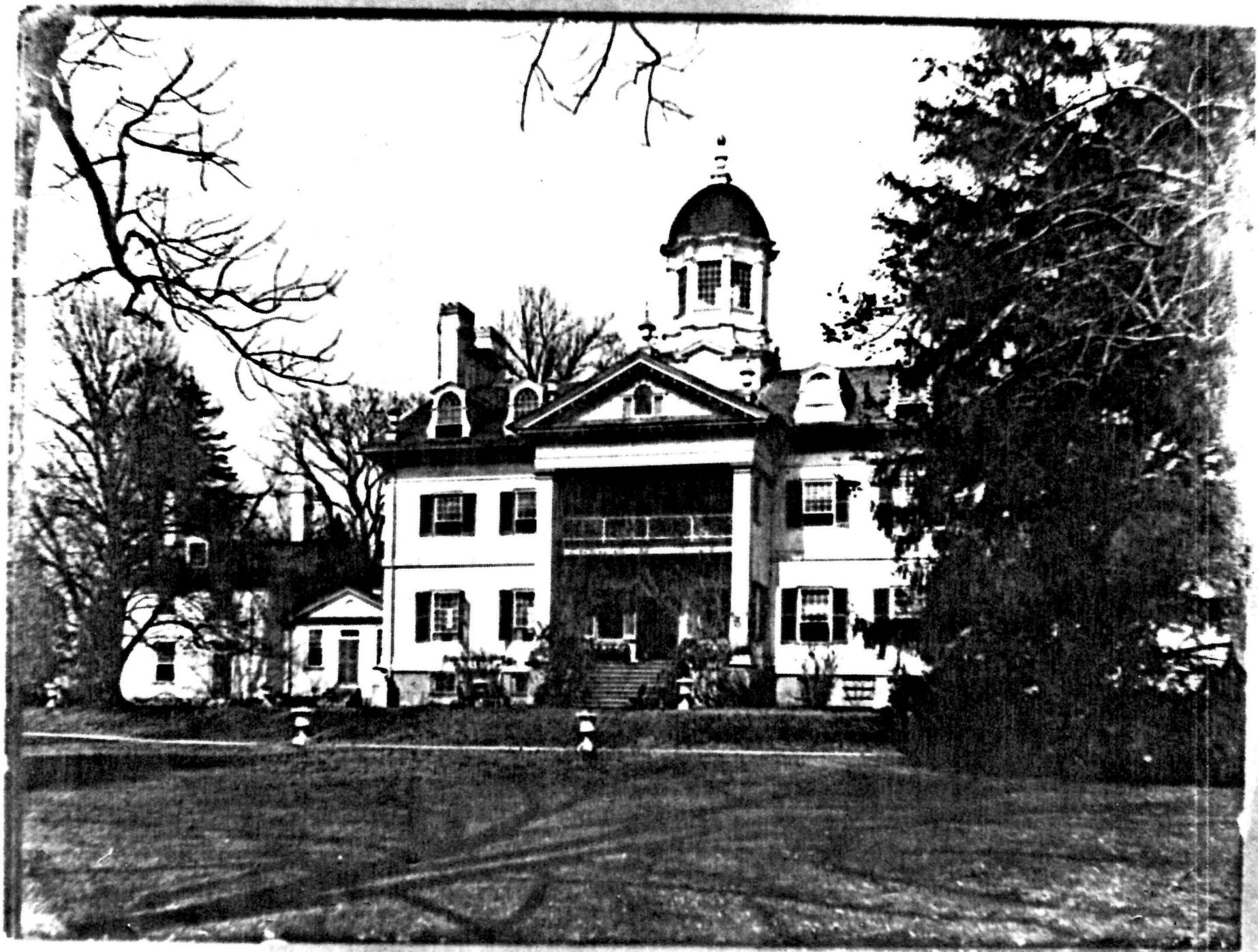


ILLUSTRATION 17: South Facade
1908

Photograph by J. E. H. Post
John Ridgely Collection, Hampton National Historic Site
Copy negative H-PHP-1-29

Probably taken at the same time as the other Post views, this photograph of the south facade shows what are probably telephone wires going across the lawn in front of the house. Electricity was not installed until 1929, by which time these castellated chimney caps were probably removed.¹⁸ The stucco is beginning to look in bad shape. The west wing no longer has shutters at the second floor level.

18. Interview with John Ridgely III and his wife Lillian, August 28, 1980.

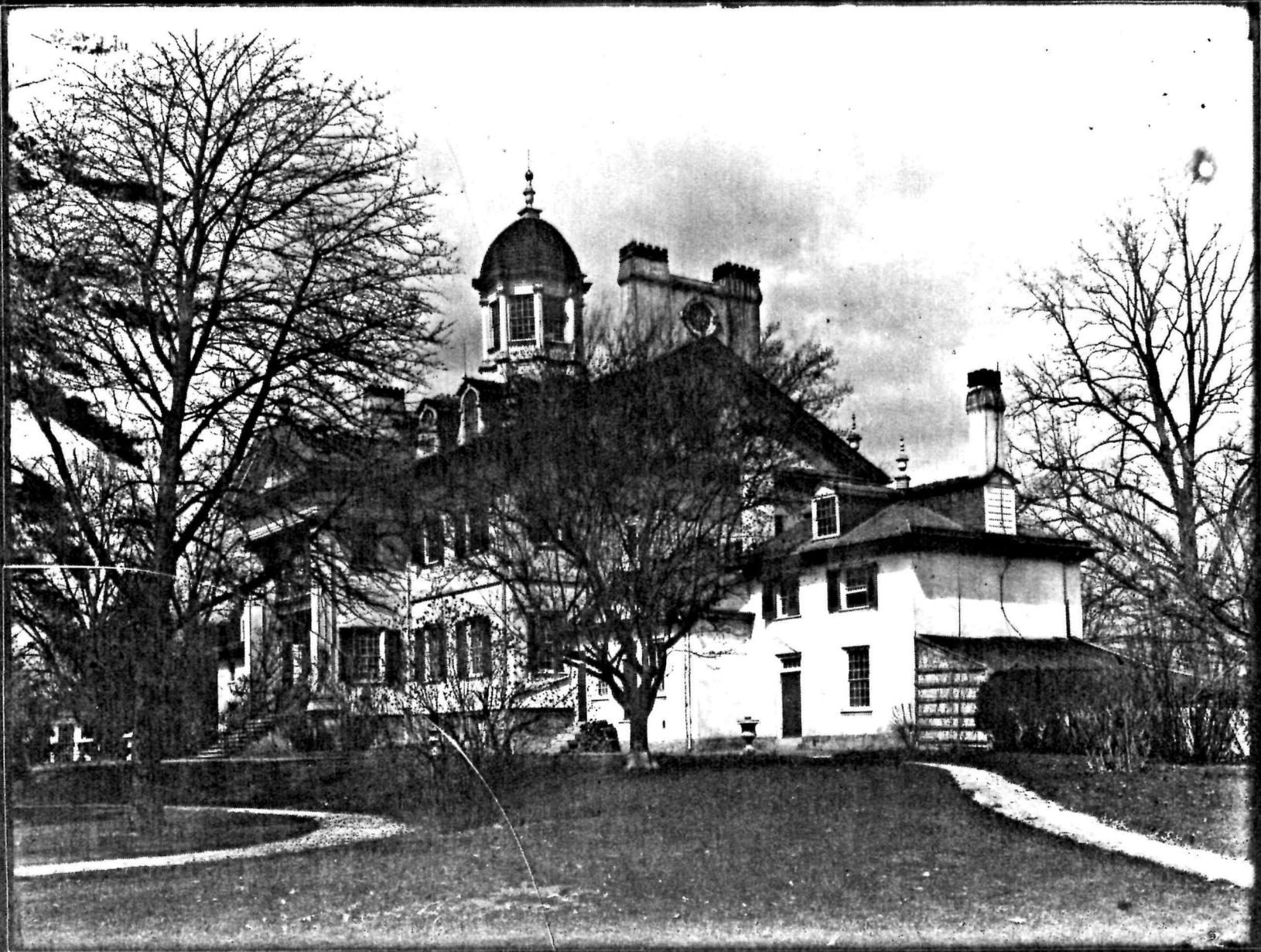


ILLUSTRATION 18: South Facade
1908

Photograph by J. E. H. Post, glass plate negative
John Ridgely Collection, Hampton National Historic Site

This photograph taken from the southeast has a good view of the shed along the east facade of the kitchen wing. According to John Ridgely in an interview (August 28, 1980) this was mainly a woodshed but it also housed an ice box, where ice from the ice house was brought for use by the household. Note the trellis on its south wall and the tin roof. The east side of the shed is completely hidden from view by a hedge and lattice fence linking it to the octagonal servants' quarters, barely visible to the far right in Illustration 19. Also notable here are the lightning rods, which are readily visible for the first time, although mention of repairs to the lightning rod system go back to the middle of the 19th century in the Hampton accounts.

Note that the base stucco has been clearly brought out over the cheeks of the south steps by this time. From physical evidence it is believed the stone cheeks were originally exposed.

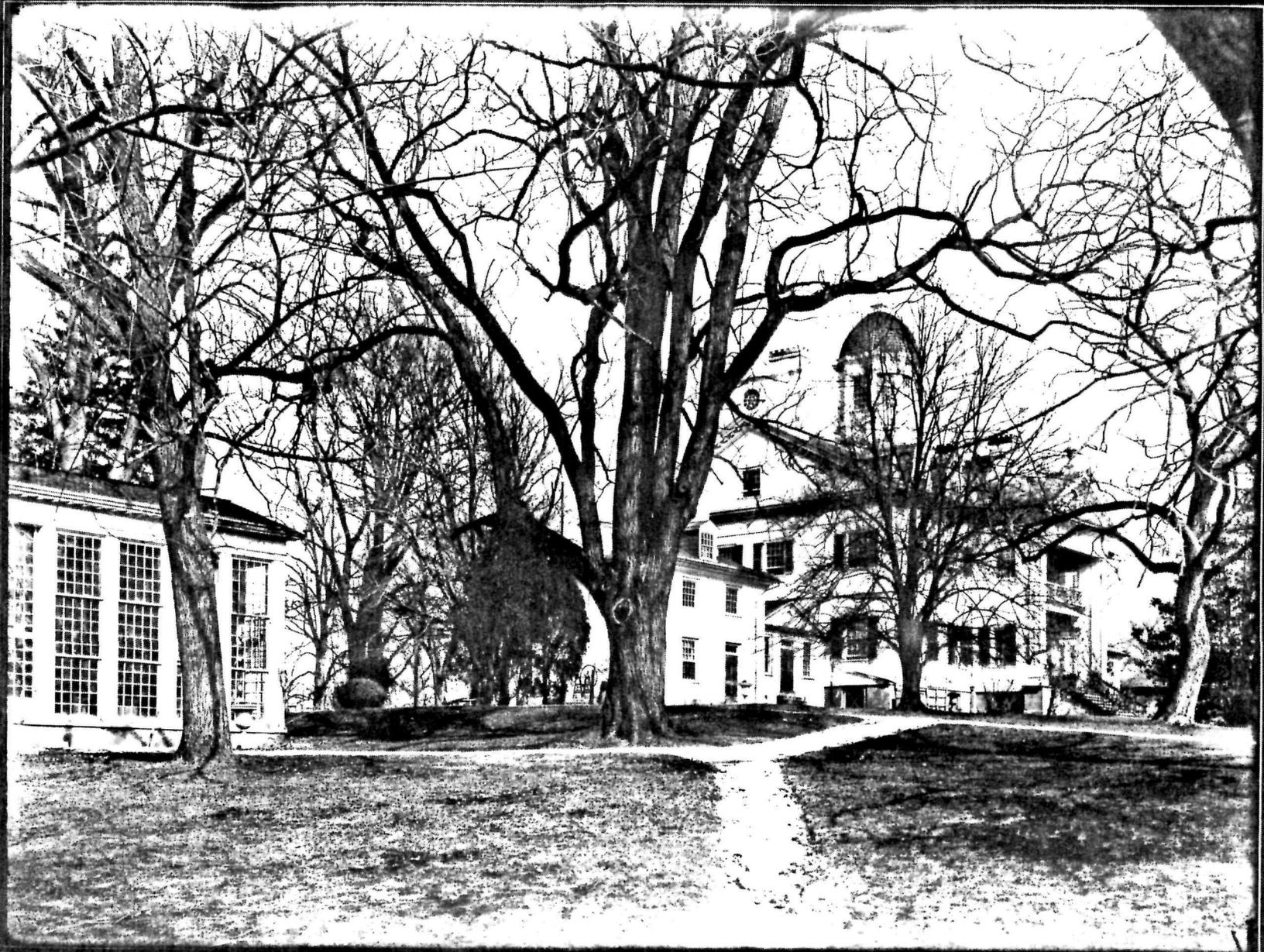


ILLUSTRATION 19: South Facade

Early 20th Century

Photograph by an unknown photographer, glass-plate negative
John Ridgely Collection, Hampton National Historic Site

The glass plate negative from which this print was made is very similar in quality to the photographs by J. E. H. Post, although it is not identified in anyway. Prominent in this view is the orangery. Another outbuilding to note is the octagonal servants' quarters, seen to the right of the mansion, a building which apparently was destroyed in the 1920s or 30s.

Note also a mechanism which stands atop the west cistern cover, said by John Ridgely to be a pump for filling a tank in the west wing attic.

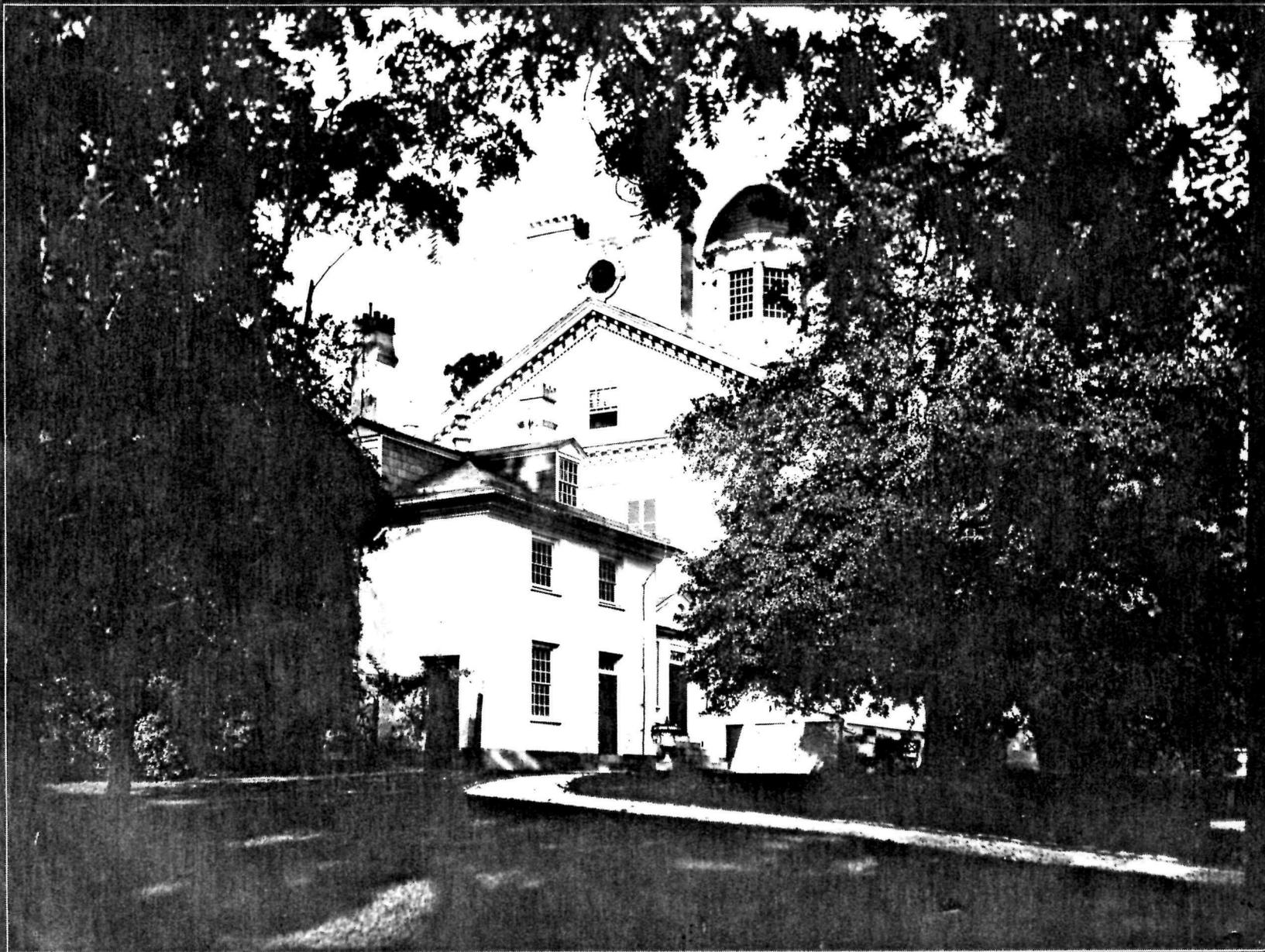


ILLUSTRATION 20: South Facade
Early 20th Century
Photograph by an unknown photographer, glass-plate negative
John Ridgely Collection, Hampton National Historic Site

The west wing of the mansion is the subject of this summertime view from the southwest. The treatment of the dark base of the wing is easily visible here. Shutters appear on the south doors of the wings and the hyphen, but not on the west door of the wing. Also of note here is the large wheel outside the west door of the wing, apparently a device to pump water to a storage tank in the west wing attic. There is a wire fence south of the cistern.



ILLUSTRATION 21: South Facade

Early 20th Century

Photograph by an unknown photographer, glass-plate negative
John Ridgely Collection, Hampton National Historic Site

This photograph of the south facade was apparently taken at the same time as the previous (Illustration 20). This view shows the cast iron and slate tree boxes for the first time. Note the awning on the second floor of the portico. The awnings on the dormers and the second floor portico side windows which were visible in the 1887 photograph (Illustration 13) have been removed.

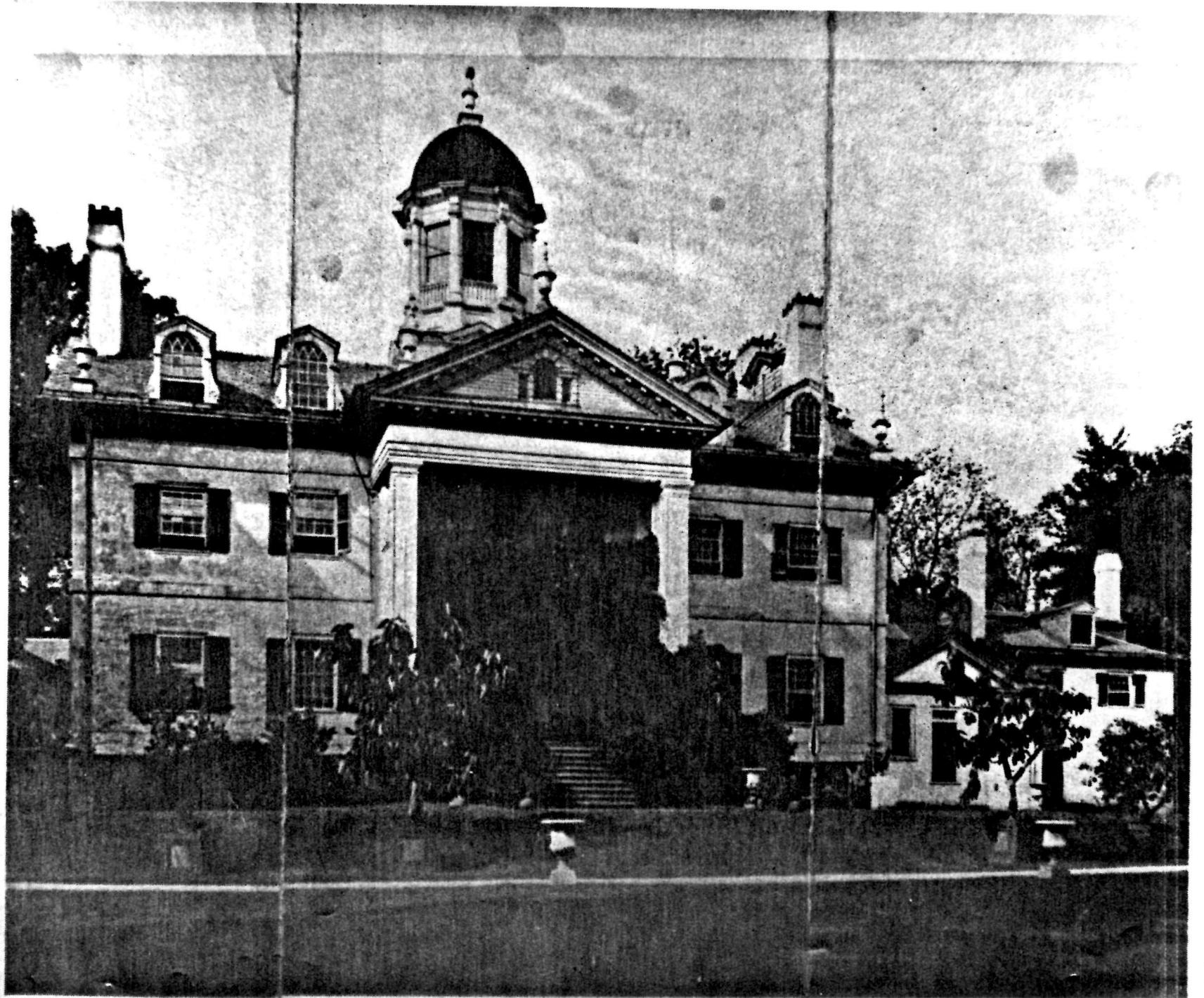


ILLUSTRATION 22: South Facade
1910s?
Photograph by Mattie Edwards Hewitt
Collection of Hampton National Historic Site
Copy negative H-PHP-2-18

This summertime view of the south facade is printed in half-tone on slick paper, as though it was an illustration for a publication. Citrus trees are still set out in tree boxes (the organery did not burn until 1926). Of most interest here are the antefix decorated chimney caps of the east wing and the east side of the main block, new sometime after 1908. Shutters still show on the second floor of the east wing. A photographic print of this view in the Maryland Historical Society is marked on the back "Photographs From/Mattie Edwards Hewitt, 536 Fifth Ave, New York."



ILLUSTRATION 23: South Facade
1910s?

Photograph by Mattie Edwards Hewitt
Collection of Hampton National Historic Site
Copy negative H-PHP-2-11

Taken probably at the same time as the previous view (Illustration 22), this photograph of the south facade shows the tree boxes and the shutters positioned exactly as they were in that view. Numerous cracks appear in the stucco. The new antefix decorated chimney caps are visible. On the back of the copy of this photograph in the Maryland Historical Society is marked "Photographs from/M. E. Hewitt Studio/536 Fifth Avenue, New York."



ILLUSTRATION 24: North Facade
1910s?
Photograph by Mattie Edward Hewitt
Collection of Hampton National Historic Site
Copy negative H-PHP-1-11

This view of the north facade was taken at the same time as the previous photograph (Illustration 23). It shows antefix decorated chimney caps and, for the first time, glass shutters (storm windows) on the four windows of the main block which are east of the portico. Various trees, shrubs, and ferns are set out in boxes and tubs along the house. The copy of this photograph in the Maryland Historical Society is marked on the back "Photograph from/the Johnston-Hewitt Studio/536 Fifth Ave. New York."



ILLUSTRATION 25: South Facade

January 29, 1922

Photograph (snapshot) by an unknown photographer

John Ridgely Collection, Hampton National Historic Site (No. 196.0)

Copy negative H-PHP-1-25

This dated and annotated photograph shows the mansion from the southeast with "26-1/2 inches snow" on the ground. On the reverse side of the print in the John Ridgely collection are sketches of the chimney caps. This view shows that the antefix decorated chimney caps had already deteriorated badly and would soon need to be removed. Shutters show on the second floor of the east wing. The shed on the east side of the east wing just shows.

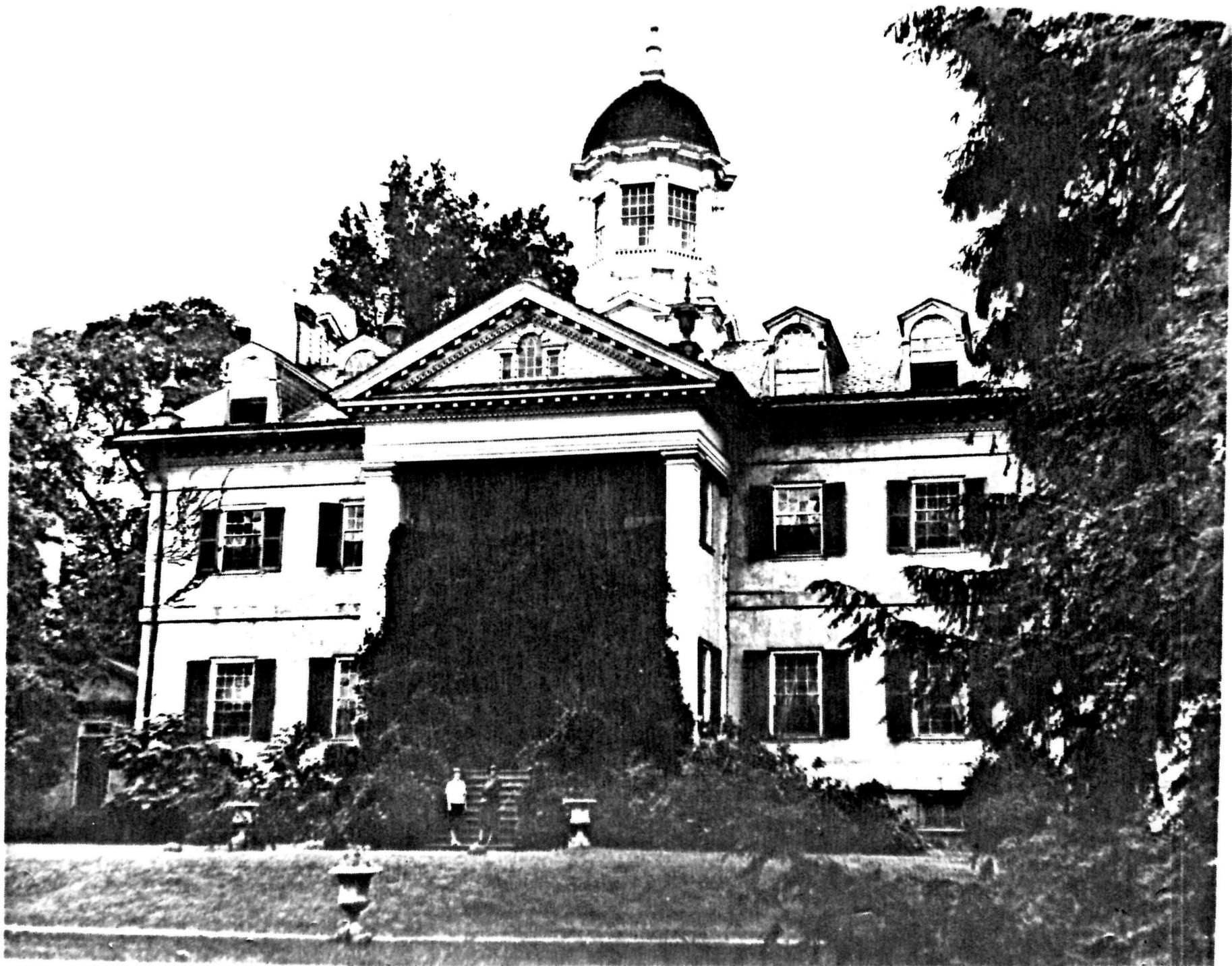


ILLUSTRATION 26: South Facade
1940s?

Photograph by an unknown photographer
Collection of Hampton National Historic Site
Copy negative H-PHP-2-9

The Wisteria vine covering the south portico has in this view almost completely covered the first floor. Shutters are still in place on the west hyphen doors. No longer are potted trees to be found on the lawn, since the orangery burned in 1929. Jeanne Ridgely (on left) is shown with a friend on the portico steps.



ILLUSTRATIONS 27, 28: North Facade
1940s

Photographs by unknown photographers
Collection of Hampton National Historic Site

No. 27 - copy negative H-PHP-1-35

No. 28 - copy negative H-PHP-2-1

These two winter views of the north facade show Hampton in the last years before being taken over by the National Park Service. The shed on the east end of the east wing shows in both. Vines cover much of the west side of the house. The stucco is in bad condition and the woodwork needs painting. The glass shutters (storm windows) are still in place on the east side of the main block. The base of the house (below the water table) is still a dark color.

B. HISTORIC STUCCO EVIDENCE FOR HAMPTON MANSION

The exterior walls of Hampton mansion have gone through a number of different stuccoing, patching, and painting campaigns. The most recent work, done in 1976, consisted of a complete stucco recoating over the deteriorated old stucco.

This latest stucco covers up many layers of previous work and presently the only early stucco visible is inside the house where the east hyphen was extended (see sketches included here of existing evidence on east wall of main house). The first stucco finish had penciling representing ashlar masonry, with 8 inch coursing. Apparently a later (possibly second) finish stucco was applied with 11 inch scored coursing. Thereafter, as the photograph collection shows, the house stucco was not penciled, except on the dark base. It was maintained by being patched and painted.¹⁹ No restuccoing took place again until 1976.

When the east hyphen was extended about 10 feet to the south sometime in the early 19th century, a fair amount of the original stucco finish was covered over. Below the first floor level can be seen the stone shelf of the foundation where the stucco starts. At the first floor level the stucco was covered by plaster, much of which has now been chipped off to reveal the original stucco. At the attic level of the hyphen the top of one of the first floor windows of the main house is visible, showing the flat arch treatment.

The original stucco coursing is 8 inches high, from center line to center line, with 1/4-inch joints, painted on. The blocks average about 29 inches in length. The stucco is beveled at the window opening. The flat

19. In a bill of August 10, 1880, the "entire walls, woodwork &c" of Hampton mansion were painted, after "repairing plaster & woodwork of exterior;" see Charles Snell, HRS, p. 114.

arch over the window rises 11-3/4 inches above the window opening. This places the top line of the arch 3-3/4 inches above the closest 8 inch course. The line of the top of the arch extends outward to the closest vertical joint, after which the standard coursing resumes. For a fuller understanding of the patterning, see accompanying drawings and record photographs.

At some point after the east hyphen was extended a second complete stuccoing occurred, probably after some years of patching. This second stucco finish was faintly visible in several spots in 1966 when architect Norman Souder was preparing plans and specifications for a complete restuccoing of the mansion, plans which were never carried out. Souder found 11 inch coursing on the north facade of the west wing and on the south facade of the main block.²⁰ Souder planned to use this second scoring pattern since it would be more in keeping with the rest of the extant major 19th century additions. The evidence for this 11 inch coursing was faint and difficult to see at that time.²¹

In preparation for the Bicentennial in 1976, the house was completely restuccoed for the Society for the Preservation of Maryland Antiquities, then administering the site for the National Park Service.

Construction documents for this work were prepared by Bryden Hyde, architect, and the work was carried out by the E. L. Stebbing Company. In some areas they patched back to stone, using metal lath, but mainly they applied a concrete weld bonding agent, over which was applied one

20. Note on drawing entitled "Stucco Scoring Design," prepared by Norman Souder, 1966, NHS-HAM 3006, Sheet 1 of 1.

21. Norman Souder, telephone conversation with Penelope Hartshorne Batcheler, July 8, 1980. Unfortunately Souder left us no photographs and no measured sketches of the evidence he said he found.

thin finish coat of stucco.²² The job was finished by painting to approximate the ochre color of the original stucco.

Further evidence and unknowns: In the future, should extensive work be done on the present stucco, great care should be taken to record all remaining evidence possible. One area ripe for study is the east wall of the east wing, a wall which had been covered by a lean-to for more than a century.²³ The stucco layering there should be in good condition and thinner than elsewhere.

Since the earliest stucco could only be studied in one spot there are a fair number of areas where the penciled patterning is unknown. Particular spots include the treatment of the hyphens and wings, the chimneys, the gable pediments, the window arches, and the exterior and interior of the porticos. The coursing of the hyphen and wings may be in line with that of the main house, but it might be off; we do not know.

The 19th century Victorian scoring detail and paint colors on the house stuccoed base should also be looked for. Any evidence to substantiate that mentioned by Norman Souder should be recorded.

Stucco Evidence to Look for During Construction

Original 18th century evidence:

Basement window treatment

Pattern on hyphens

Pattern on wings (check east wall of east wing particularly)

End gable treatment

Chimney treatment (check if chimneys were bare brick per paint showing the Hampton mansion on crest rail of 1800-10 chair)

Portico interior and exterior walls

22. William Anderson of E. L. Stebbing Company, telephone conversation with Penelope Hartshorne Batcheler, June 25, 1980.

23. The lean-to first appears in the 1838 watercolor view and apparently was removed in the 1950 NPS restoration.

Victorian - 19th century evidence:

11 inch coursing above water table? (per Norman Souder)

11 inch coursing below water table main house and wings

Coursing at south step cheeks?

Ashlar joints penciled and/or scored? Detail?

Late Victorian paint colors:

Above water table

Below water table

Ashlar joints penciling

Stucco composition, texture, color, sand?

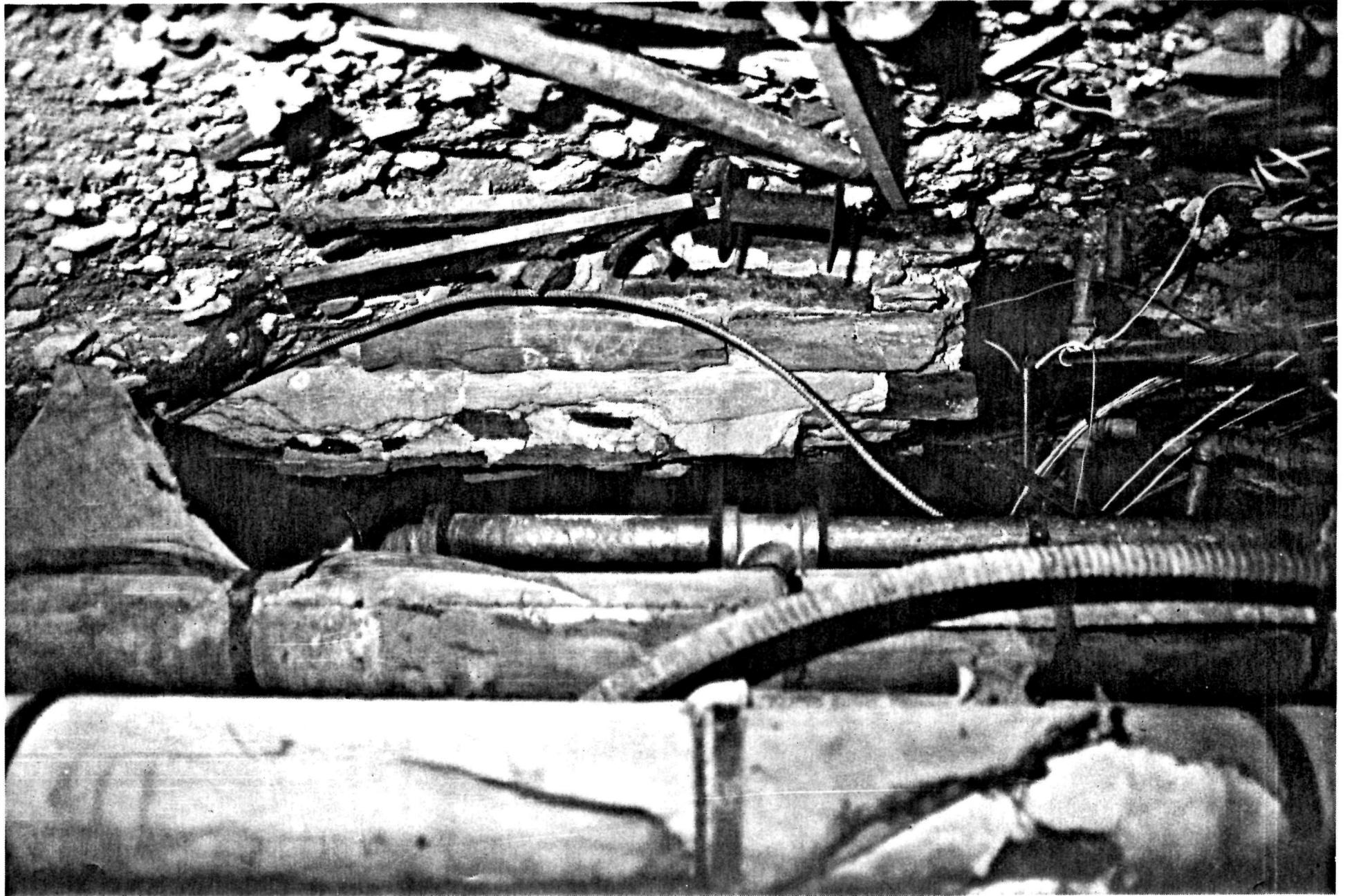
Other architectural details:

Lead date numerals at west wing?

Old downspout conductor heads

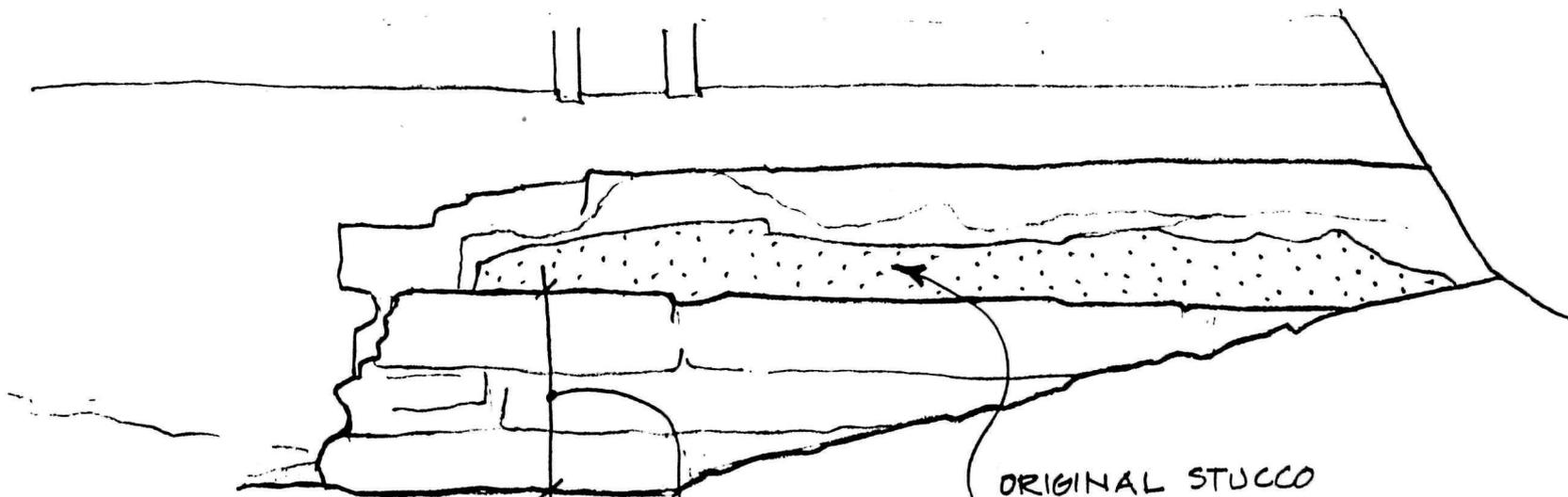
Downspout anchors

Lightning ground anchors



PIPES, ETC.

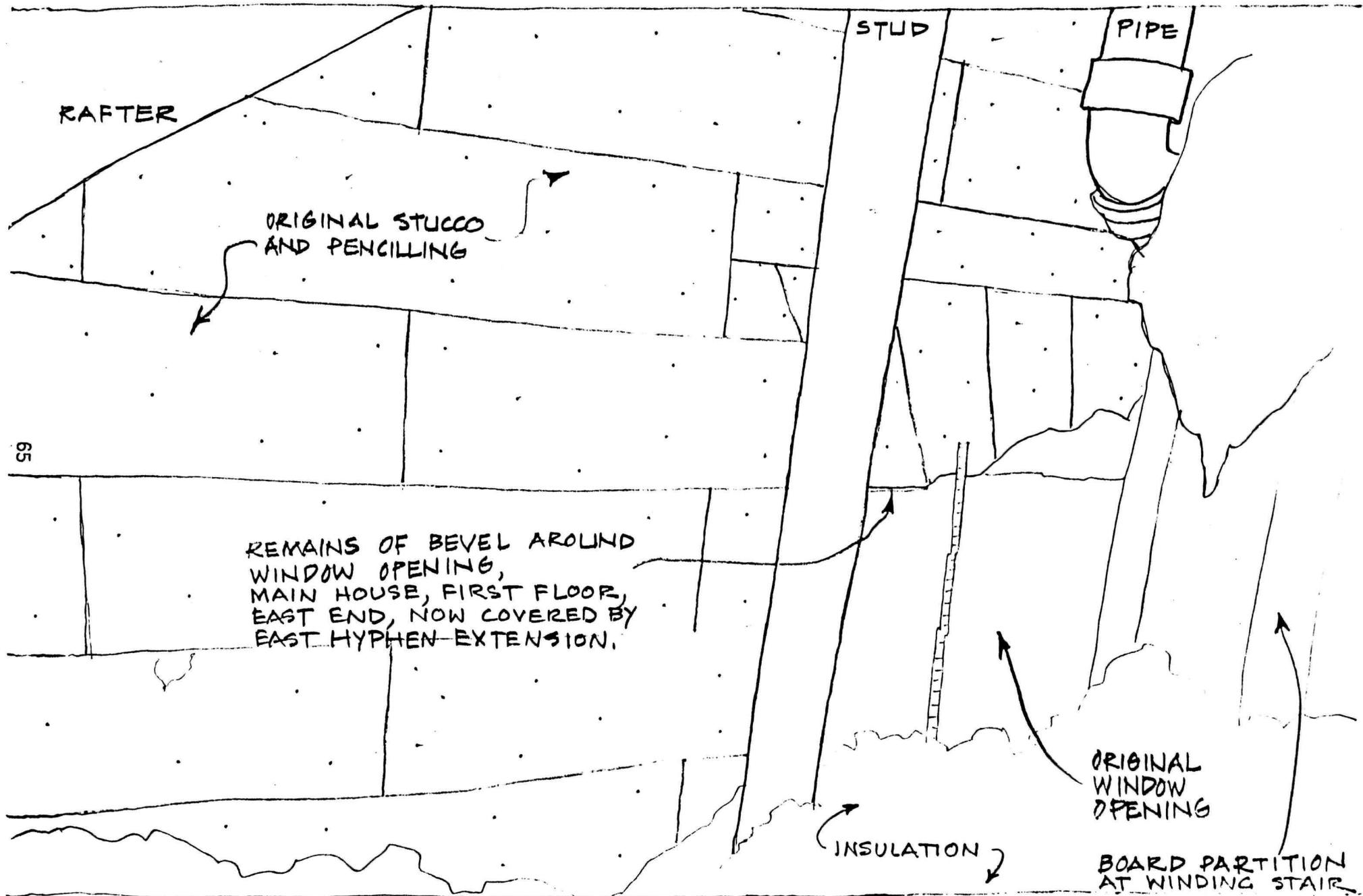
63



ORIGINAL STUCCO
REMAINS

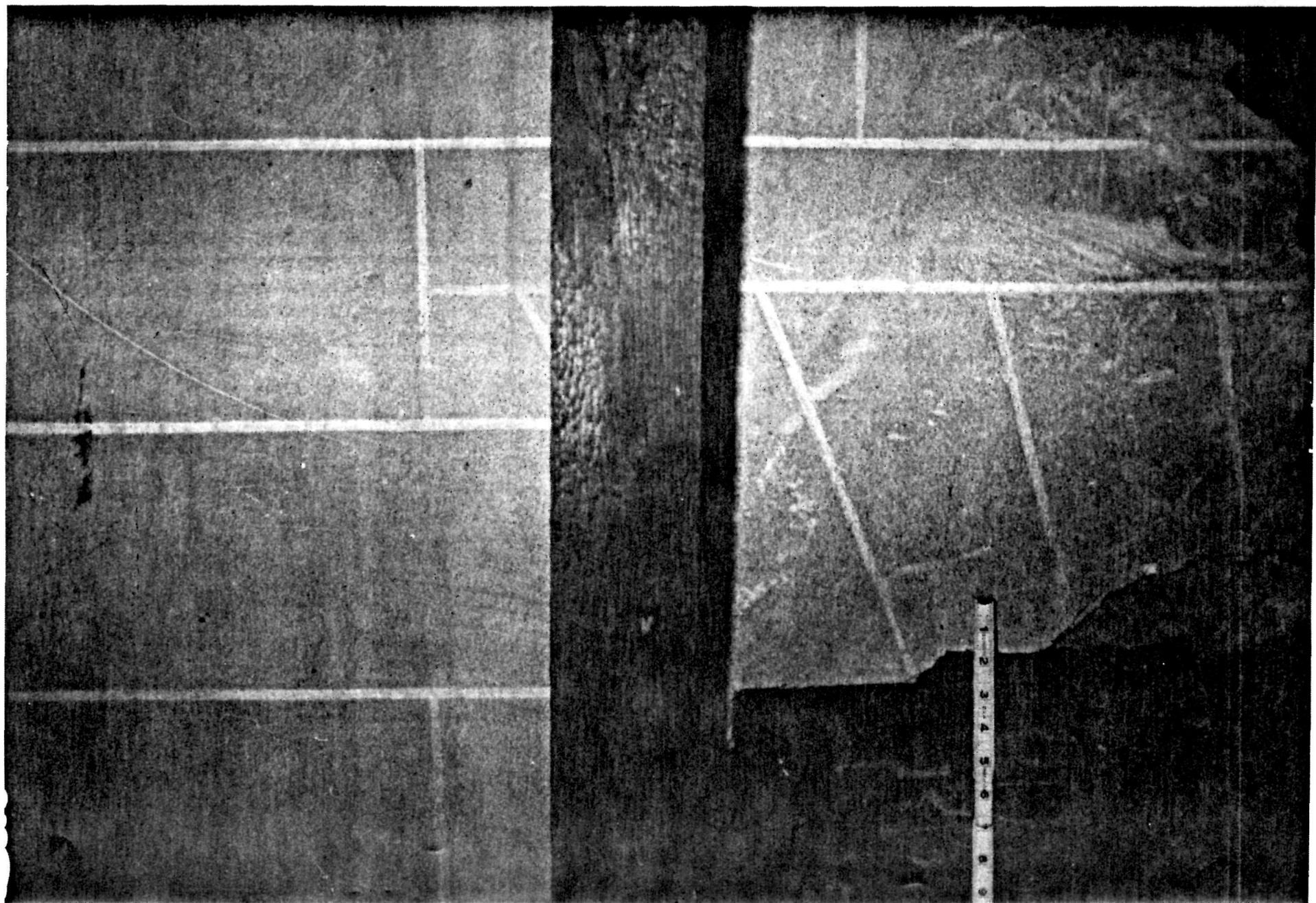
EXPOSED STONE FOUNDATION, ORIGINAL
SOUTH WALL OF EAST HYPHEN
(VIEW TAKEN BENEATH FIRST FLOOR
OF EAST HYPHEN EXTENTION.)





ANTHONY O. JAMES JULY 10, 1980

HAMPTON MANSION



STUD

PENCILLED LINES
FORMING ARCH

STONES OF
ACTUAL ARCH

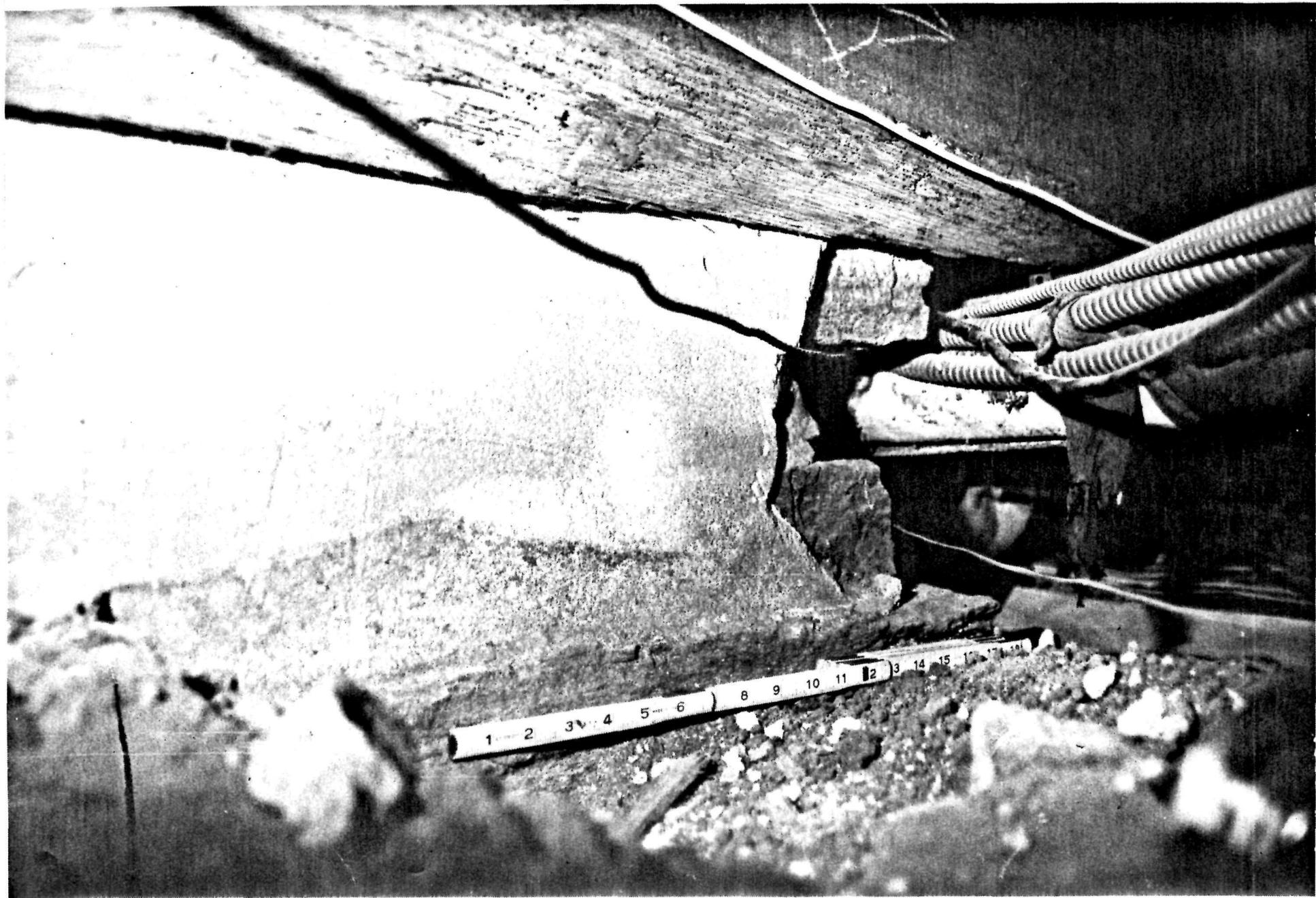
REMAINS OF BEVEL AROUND
WINDOW OPENING, MAIN HOUSE, 1ST FL.
EAST END NOW COVERED BY
EAST HYPHEN EXTENSION.

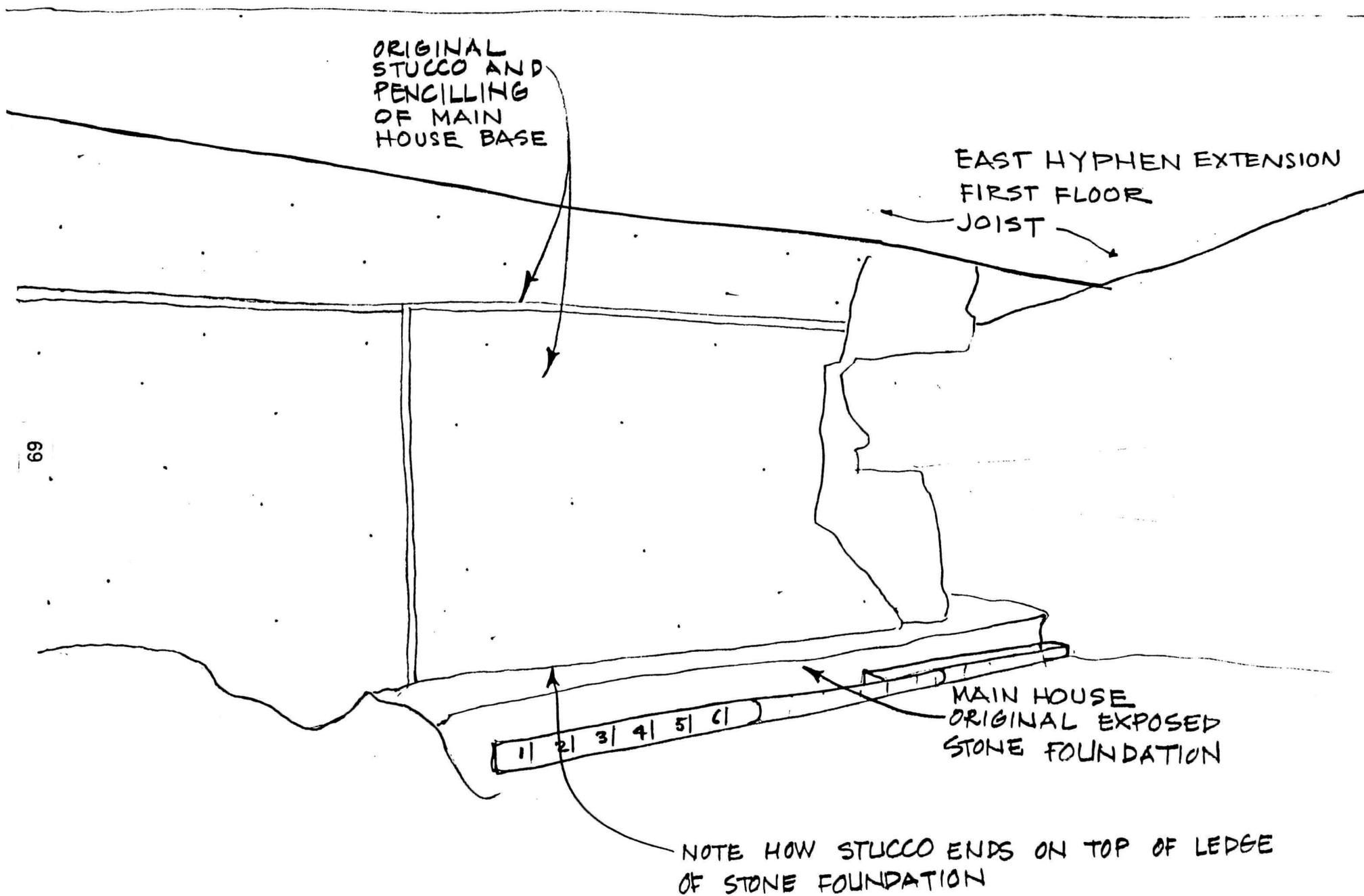
67

ANTHONY O JAMES
RICHARD S WHERLEY

JULY 10 1980

HAMPTON MANSION





ORIGINAL
STUCCO AND
PENCILLING
OF MAIN
HOUSE BASE

EAST HYPHEN EXTENSION
FIRST FLOOR
JOIST

69

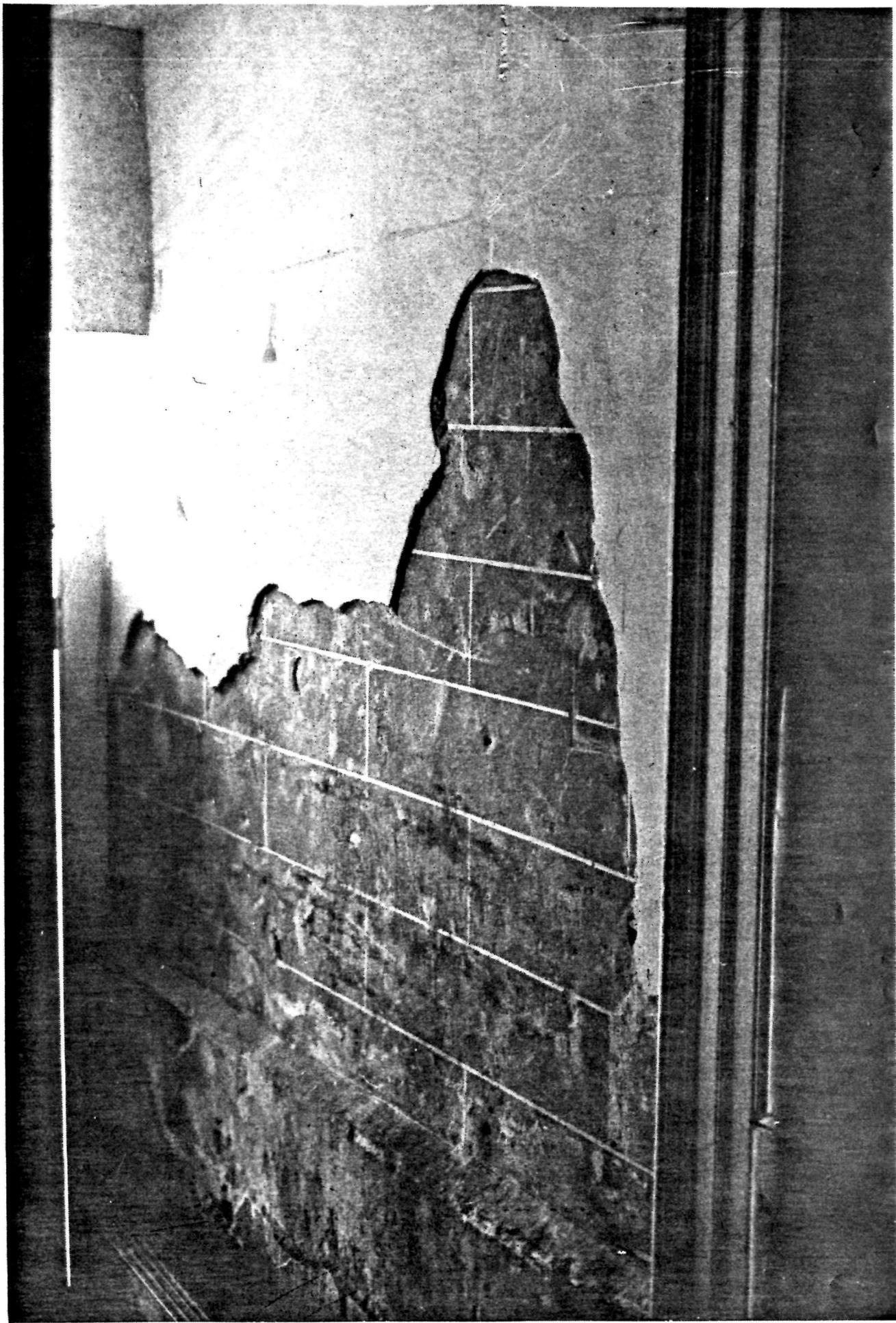
1 | 2 | 3 | 4 | 5 | 6

MAIN HOUSE
ORIGINAL EXPOSED
STONE FOUNDATION

NOTE HOW STUCCO ENDS ON TOP OF LEDGE
OF STONE FOUNDATION

ANTHONY O JAMES, JULY 10, 1980

HAMPTON MANSION



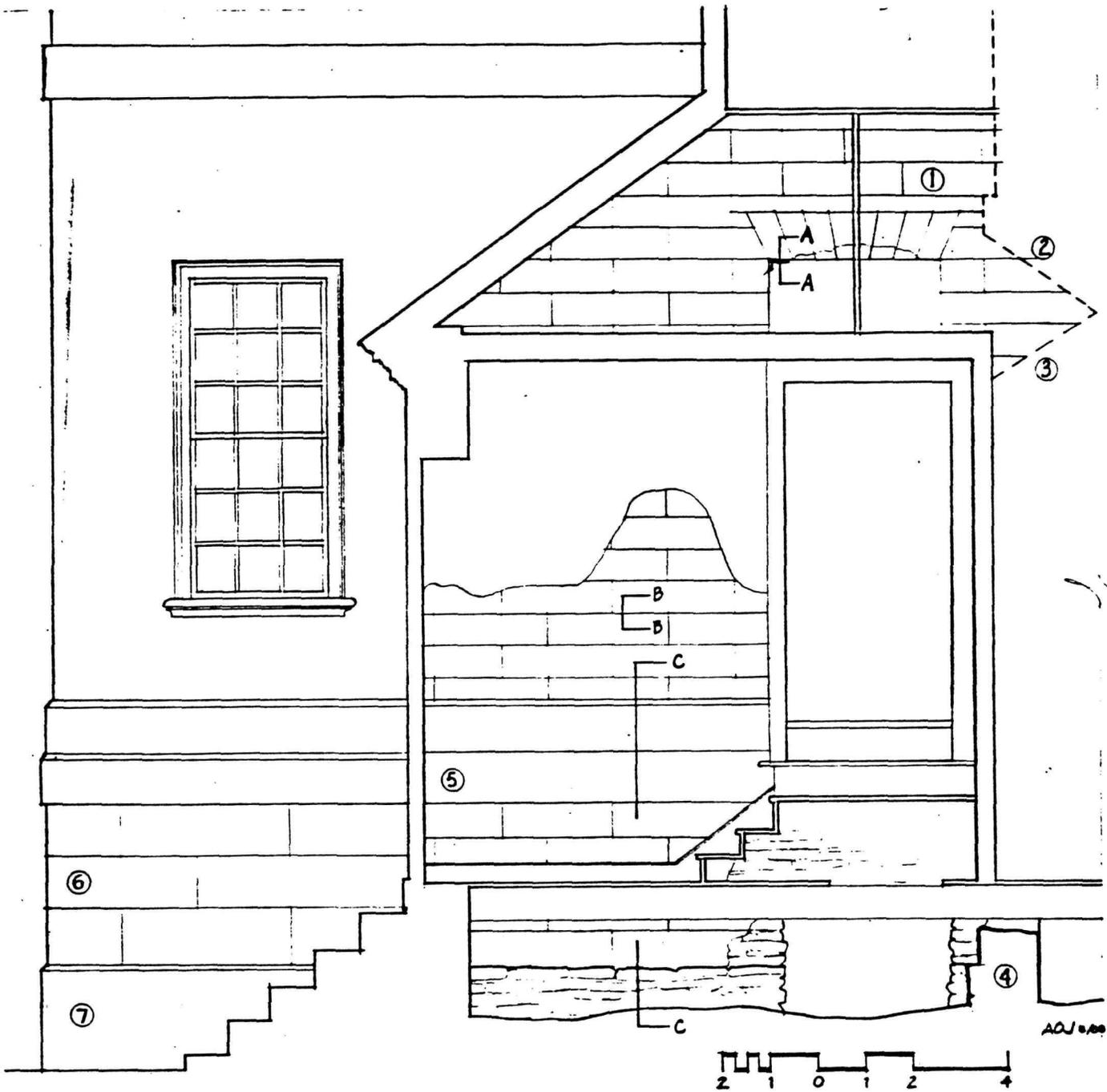
HAMPTON MANSION
ORIGINAL STUCCO EVIDENCE
MAIN HOUSE EAST WALL
COVERED BY
EAST HYPHEN
EXTENSION.

PLASTER

PENCILLING

TOP BAND OF
WATERTABLE

KNOCKED-OFF
PART OF
WATERTABLE

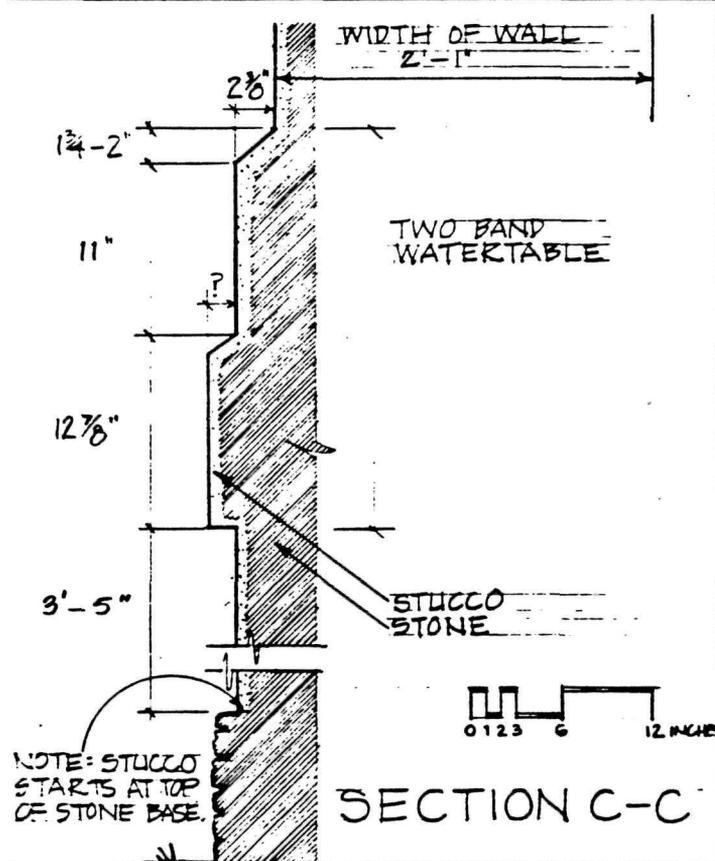
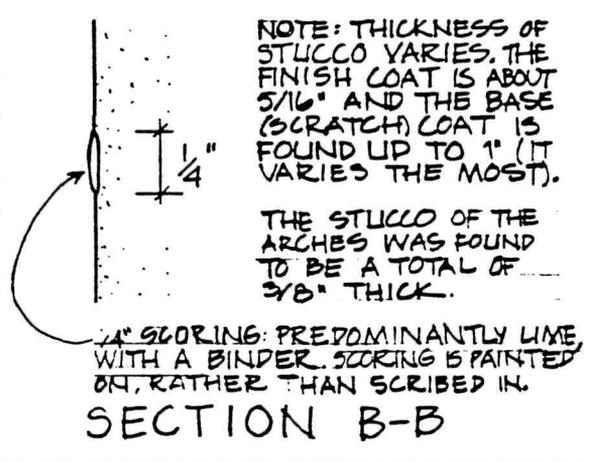
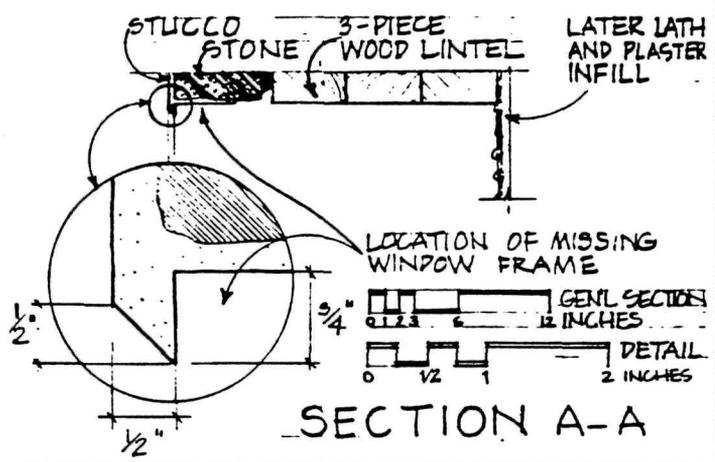


HAMPION MANSION ORIGINAL STUCCO EVIDENCE - EAST WALL OF MAIN BLOCK

FOR SECTIONS AND NUMBERED NOTES, SEE NEXT SHEET.

NOTE: ALL ORIGINAL STUCCO SCORING DIMENSIONS FROM ACTUAL MEASUREMENTS. OTHER PARTS OF DRAWING DEVELOPED FROM HABS DRAWINGS AND PHOTOGRAPHS, AND MAY NOT REPRESENT ACTUAL DIMENSIONS.
 NOTE: DOTTED LINES SHOW ESTIMATED LOCATIONS.

SECTION THROUGH WINDOW HEAD



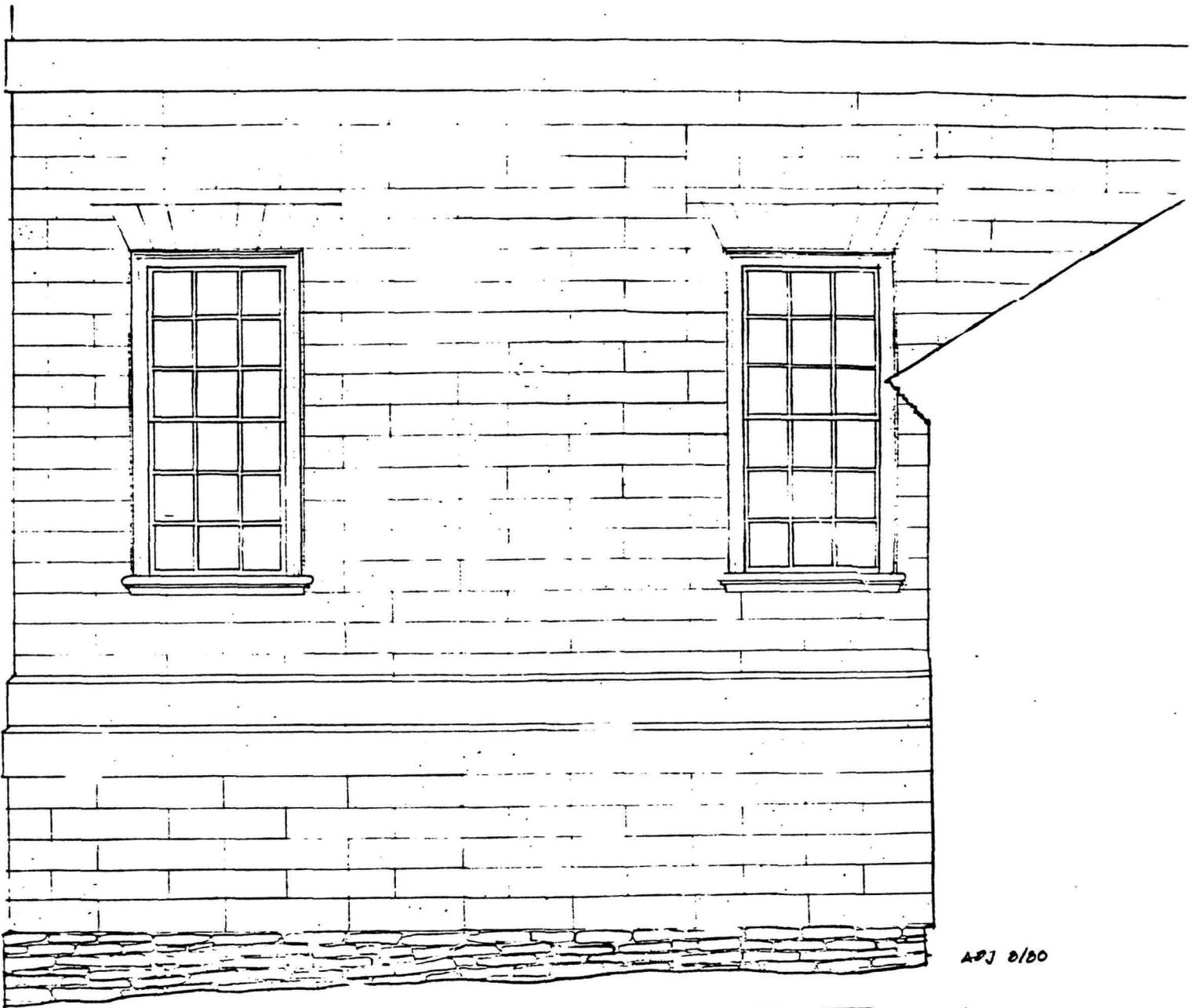
NOTES REFERRING TO PREVIOUS SHEET:

- ① THIS SPACE USED AS A PIPE CHASE (ALL THE WAY TO BASEMENT); SOME MEASUREMENTS WERE THEREFORE DIFFICULT TO OBTAIN.
- ② STAIR STRINGER HERE.
- ③ ORIGINAL ROOF SLOPE OF EAST HYPHEN (IMPRESSION IN PLASTER).
- ④ ORIGINAL EXTERIOR WALL OF HYPHEN. SOME STUCCO REMAINS ABOVE STONE BASE.
- ⑤ THIS BAND OF WATERTABLE KNOCKED OFF WHEN WALL WAS PLASTERED.
- ⑥ THIS AREA PRESENTLY SCORED AS INDICATED; 1976 WORK BASED ON PREVIOUS BASE SCORING (3-COURSE PATTERN GOING BACK TO AT LEAST THE 1870'S).
- ⑦ THIS PART OF BASE (PRESENTLY STUCCOED) WAS ORIGINALLY EXPOSED STONE.

STUCCO COLOR:
 FINISH COAT: 7.5 YR 8/4
 BASE COAT: 10 YR 9/2
 NOTE: COLOR INTEGRAL WITH STUCCO. NOT PAINTED ON.

AQJ 00/00

HAMPTON MANSION ORIGINAL STUCCO EVIDENCE - EAST WALL OF MAIN BLOCK

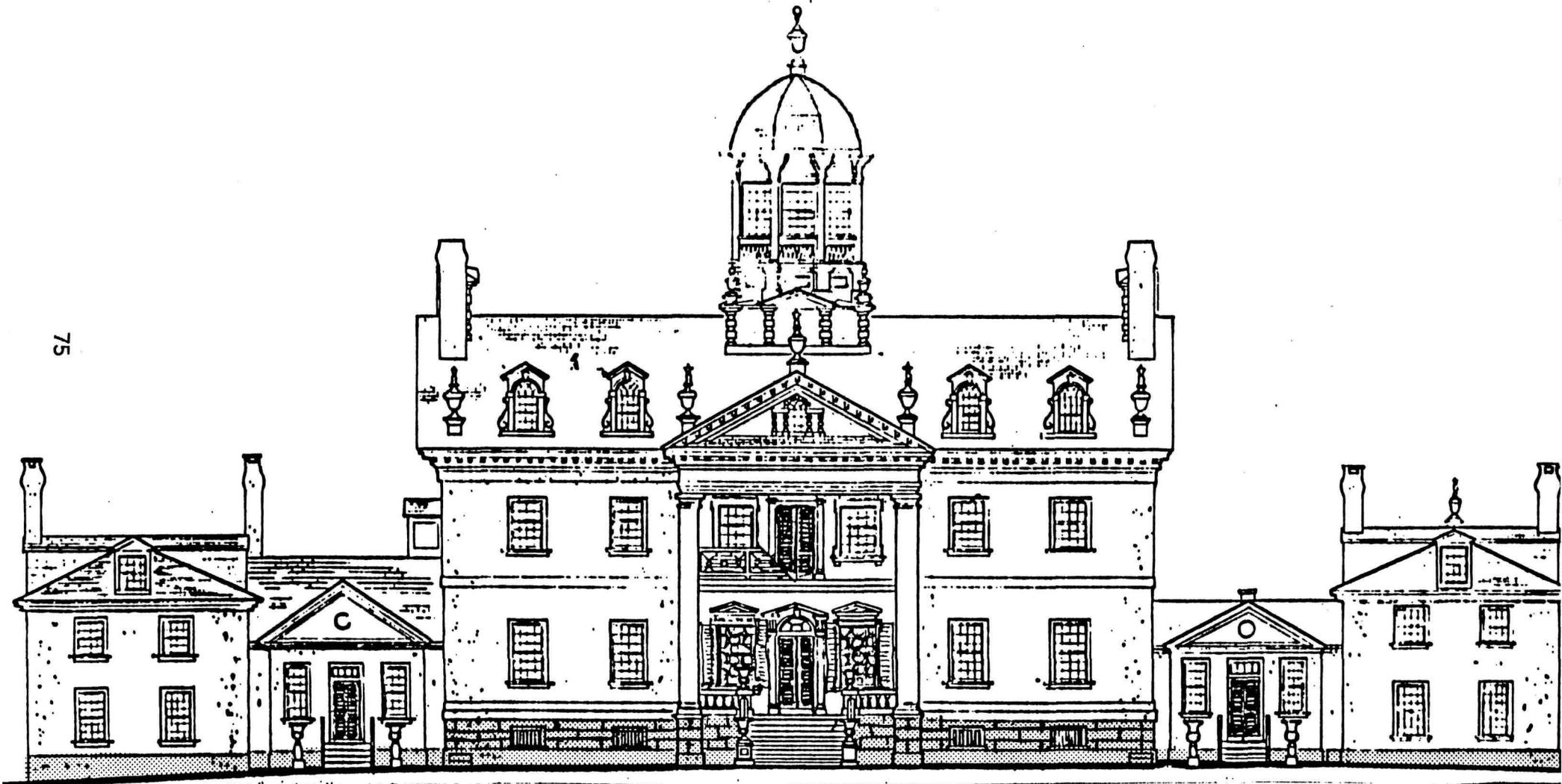


APJ 8/80



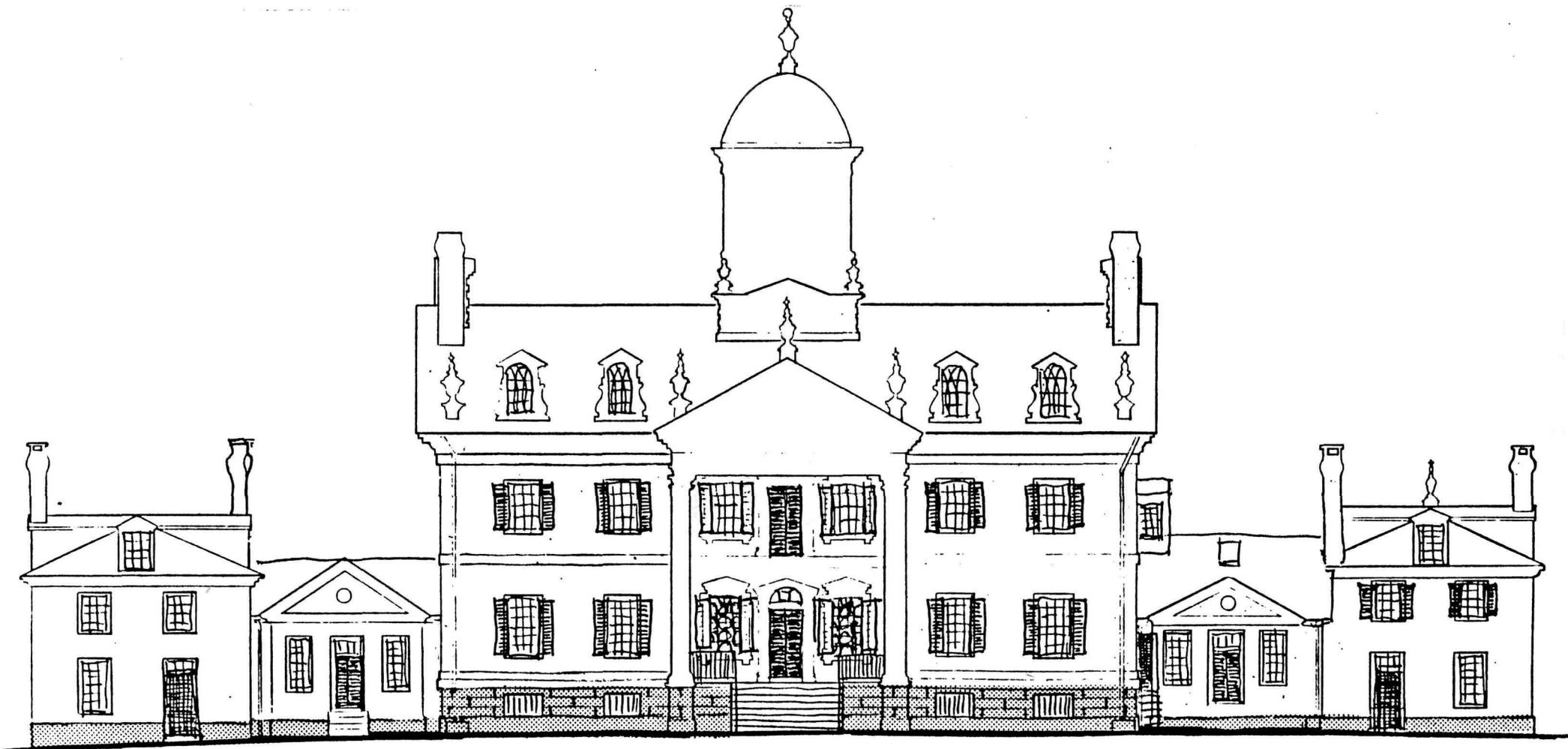
HAMPTON MANSION - RESTORATION OF ORIGINAL STUCCO PATTERN EAST WALL OF MAIN BLOCK

DEVELOPED FROM SURVIVING EVIDENCE - SEE "ORIGINAL STUCCO EVIDENCE" SHEETS



STUCCO
ALT. B

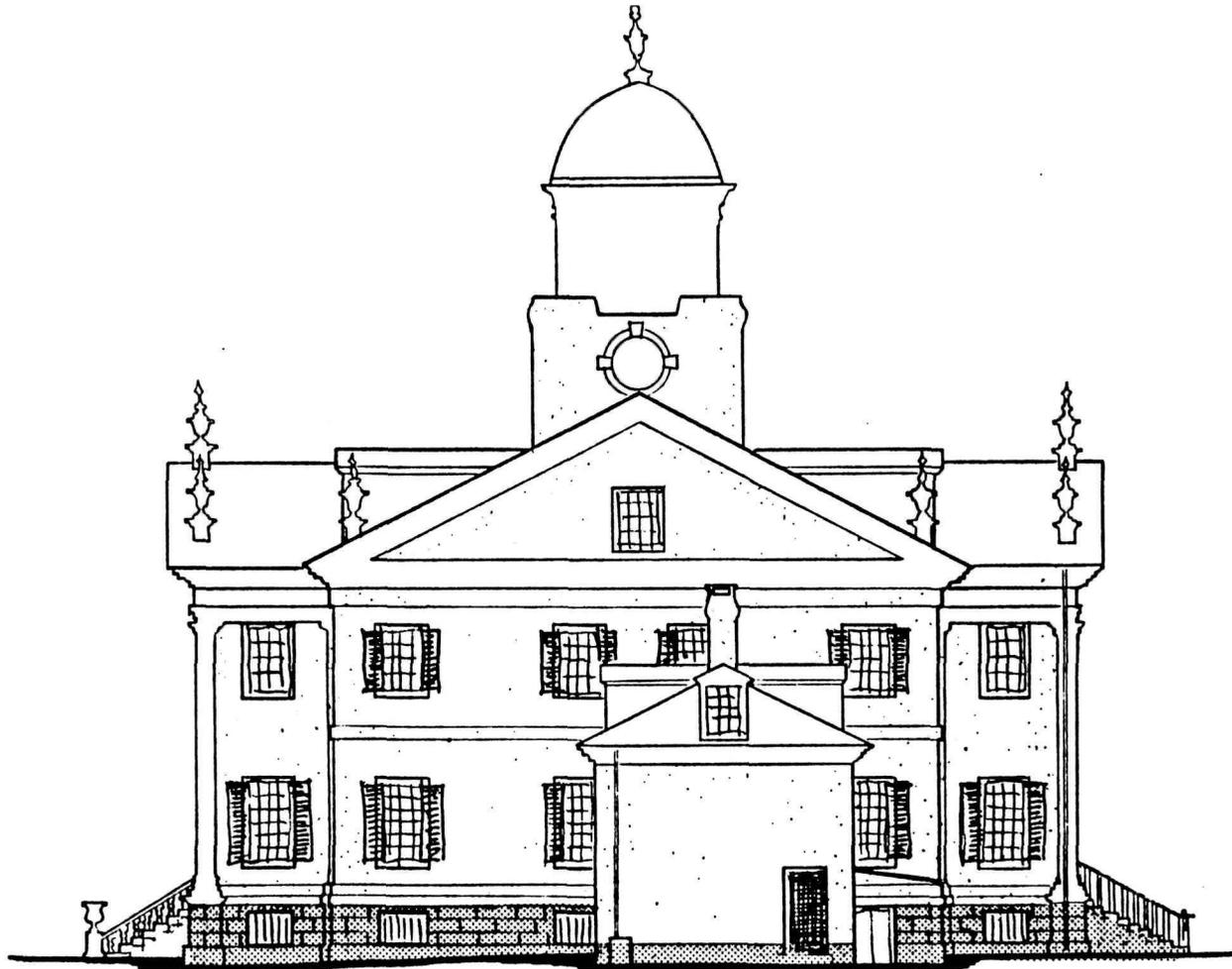
HAMPTON MANSION, NORTH FACADE
VICTORIAN, c.1867-1900



STUCCO

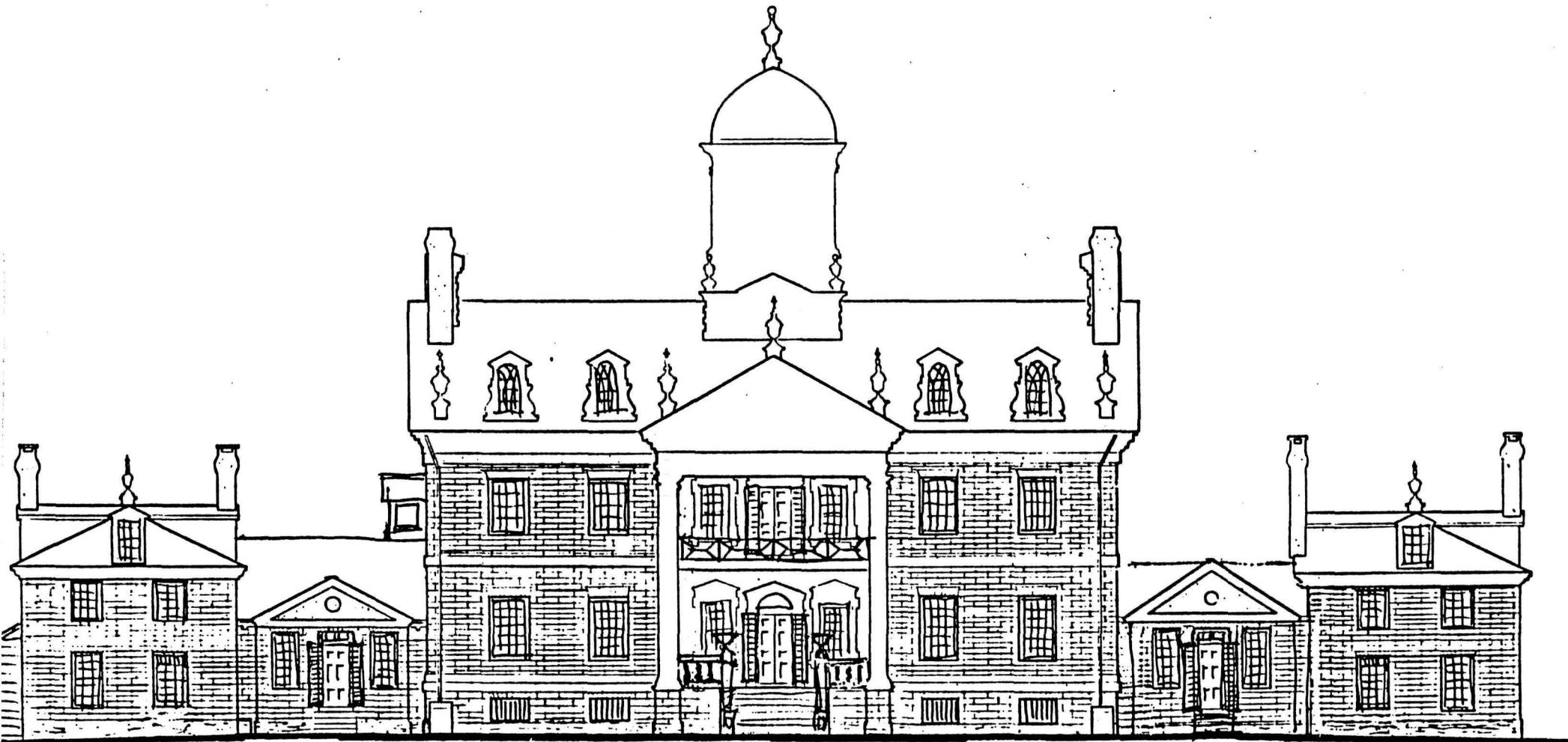
ALT. B

HAMPTON MANSION, SOUTH FACADE
VICTORIAN, c.1867 - 1900



STUCCO ALT. B

HAMPTON MANSION WEST ELEVATION
VICTORIAN 1867 - 1900

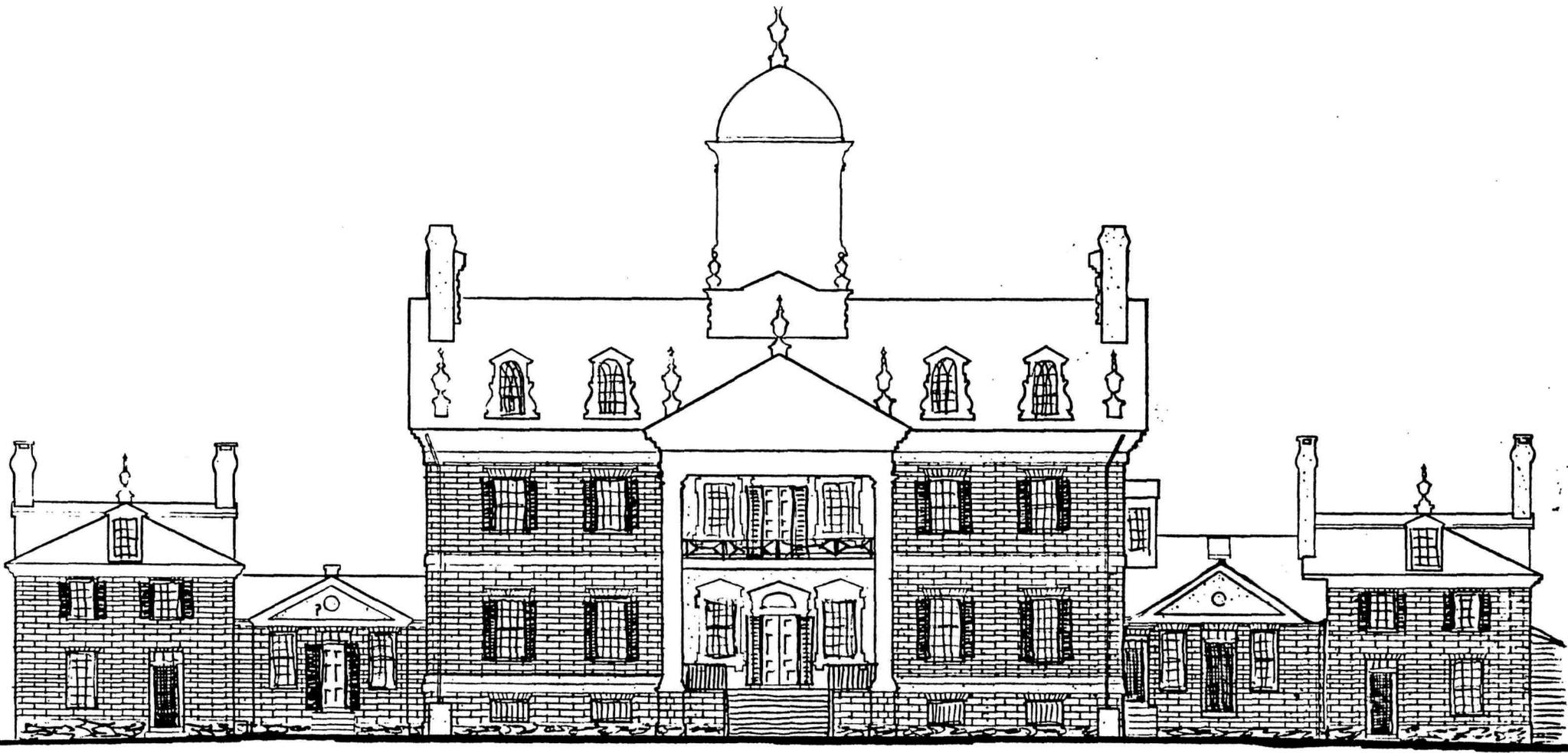


EXCEPTION, 1867 STAIR

STUCCO
ALT C.

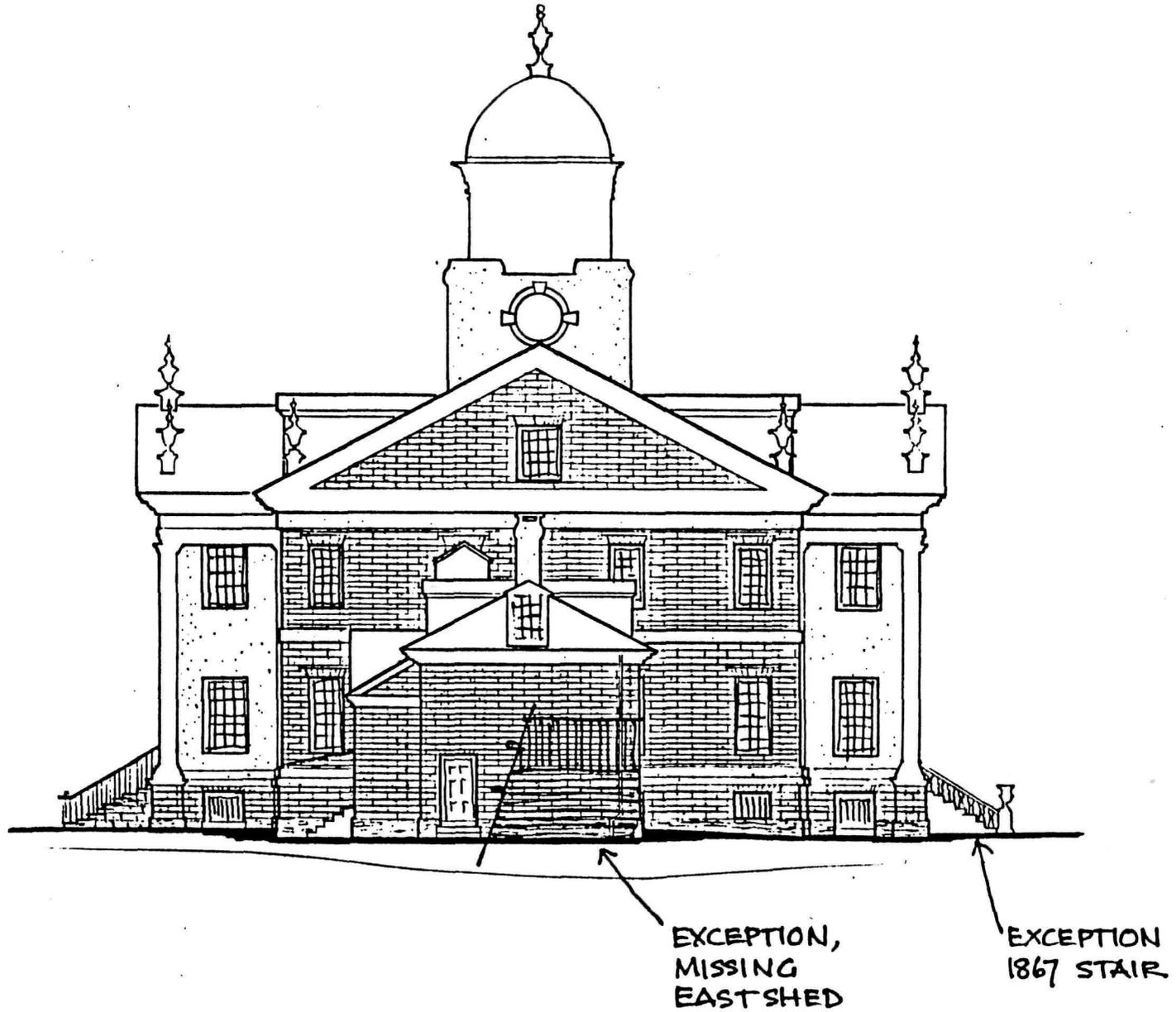
HAMPTON MANSION
c. 1838

NORTH FACADE



STUCCO
ALT. C

HAMPTON MANSION, SOUTH FACADE
c.1838



STUCCO ALT. C. HAMPTON MANSION EAST ELEVATION
c. 1838

CONSTRUCTION COST ESTIMATE

DESCRIPTION OF PROJECT: HAMPTON MANSION EXTERIOR RESTORATION
 MARK HAMPTON NATIONAL HIST. SITE PREPARED BY P. BATCHELER & A. WILLIAMS
 PACKAGE NO. _____ DATE: 10-10-1980
 DRAWING NO. 390/2500 REVIEWED BY: _____

STUCCO ALTERNATIVES

ITEM NO.	ITEM	ESTIMATED QUANTITY	UNIT	UNIT PRICE	TOTAL AMOUNT
ALTERNATIVE "A"					
1	PATCH STUCCO	500	SF	5 ⁰⁰	2,500
2	SCAFFOLDING - PLANKS - ETC.			L.S.	10,000
3	PAINT	17,000	SF.	0.50	8,500
	TOTAL ALT "A"				\$ 21,000
ALTERNATIVE "B"					
1	SCAFFOLDING - PLANKS - TIME RENTAL ETC.			L.S.	15,000
2	REMOVE STUCCO	17,000	S.F.	3 ⁰⁰	51,000
3	INSTALL STUCCO	17,000	SF.	3 ⁰⁰	51,000
4	SCORE 280 X 5 = 1400 ^{sq}	1,400	SF	0.50	700
5	PAINT BASE ONLY 280 X 5 = 1400 ^{sq} 260 X 3 = 780 ^{sq}	2,180	SF	0.50	1,090
	TOTAL ALT "B"				\$ 118,790
ALTERNATIVE "C"					
1	SCAFFOLDING			L.S.	16,000
2	REMOVE STUCCO	17,000	SF.	3 ⁰⁰	51,000
3	INSTALL STUCCO	17,000	SF	3 ⁰⁰	51,000
4	SCORE (PAINT STRIPE)	17,000	SF.	0.25	4,250
5	NO PAINT				—
	TOTAL ALT "C"				\$ 122,250

C. DATING OF THE EAST HYPHEN EXTENSION, HAMPTON MANSION

The east hyphen of Hampton mansion was extended southward at some time after the initial construction. No mention of the extension can be found in the existing accounts. The Ridgely account books for 1810-15 and 1823-29 were not in the Maryland Historical Society collections when the historical data section research for the Hampton historic structure report was done. The account book for 1816-22 does not specify what work had been performed. Thus a 20-year period is unaccounted for, during which the hyphen extension probably was built. Some, or all, of the shutters may have been installed during this period, as well. The 1838 Long watercolor shows both shutters and the extension, so that the extension had been built by that date.

The physical evidence that has been investigated up to this point does not provide a conclusive date, but interesting information has been found. All framing members in the attic of the extension are massive hand-hewn members. Nails used in securing structural members all appear to be handwrought. Two nails were pulled (one from the top of a first floor stud where it was nailed into the attic joist, another from a sheathing board under the south pediment where it was nailed to a rafter), both of which are handwrought, with "spoon" tips and "rose" heads.

Also investigated were the studs, laths, and nails of the knee walls in the attic space. The evidence here indicates that this partition is a later insertion (late 1830-50s?) as it has sawn lath (some circular, some up and down) and post-1830s cut-lath nails. Earlier cut nails as well as handwrought nails were also used in attaching the laths to the studs. Some of the studs themselves were reused from elsewhere. A lath nail which dated from a previous use pulled from one of the studs is of the early (pre-1830s) cut-nail type. The partitions around the stairwell were put up at a different time as riven lath was used.

As the nation's principal conservation agency, the Department of the Interior has basic responsibilities to protect and conserve our land and water, energy and minerals, fish and wildlife, parks and recreation areas, and to ensure the wise use of all these resources. The department also has major responsibility for American Indian reservation communities and for people who live in island territories under U.S. administration.

NPS 1846

