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

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

This architectural data section addresses the restoration of the exterior of Hampton mansion to its appearance c. 1867, assessing the history of its appearance and construction, existing conditions, and proposed preservation work, with probable impacts and mitigation actions to prevent potential adverse effects.

This able and detailed report was written in 1978-79 by Jean Carlton Parker, historical architect of the Denver Service Center. Ms. Parker left the National Park Service for private practice soon after the report final draft was completed.

The report as presented here is essentially as Ms. Parker wrote it, updated with minor corrections arising from further investigations.

Construction funds for the recommended work have been included in the 1981 budget, the drawings and specifications for which were largely prepared in 1980 (see construction file 4350-81A and drawings 390/25000).

Precipitated by a collapse of the steps, the recommended stabilization of the north marble portico stair has already been completed under the guidance of Mid-Atlantic Region historical architect Henry J. Magaziner.

The recommended replacement of the present stucco layers with an historic lime stucco is in the scope of work to be done. It became apparent that there have been several appearance treatments of the stucco through the life of the mansion. The results of a study of these different finishes has been included in an addendum to this report along with supportive material in the form of a chronological presentation of known views of the mansion and a discussion about the extension of the east hyphen.

On November 6, 1980, a meeting was held between park, region, and DSC staff at which it was generally concluded that the exterior stucco along with the whole house and furnishings should be restored to its c. 1867 appearance and that the present stucco layers should all be replaced with the DSC recommended lime stucco. This decision was confirmed by a November 20, 1980, memorandum from Superintendent Juin Cross to the Assistant Manager, Mid-Atlantic/North Atlantic Team, Denver Service Center. The contract documents have provisions for recording all evidence of earlier stucco treatments.
The restoration of exterior shutters will not be done as they do not contribute directly to the preservation of the mansion and they would pose an additional maintenance burden. The park is encouraged to habitually close the inside shutters to reduce heat and ultraviolet penetration. Furthermore, Superintendent Juin Cross requests, instead of the restoration of the shutters, that the stained glass windows be restored with any surplus funds under a separate contract.

National Park Service historian Charles W. Snell put together an eminently useful historical data section by making available to us the mass of documentation related to this great house.

A note of appreciation is due here to all who have helped with the production of the contract documents (IFB 4350-81A, Package 102) for the Hampton mansion exterior restoration: Exhibit specialist Charles Shaffer for enormous help in diagnosing problems and outlining treatments; historical architects Richard Wherley and Anthony O. James for preparing the drawings; architects and engineers William W. Howell, Jeffrey L. Bentz, Donald A. Falvey, David L. Reeser, for review and corrections; and historical architect John Marsh for taking on the responsibility of seeing the project through construction.

We are all grateful to site manager Courtney Wilson and his staff for their willing cooperation and assistance.

Penelope Hartshorne Batcheler
Historical Architect
January 1981
A. NAME AND NUMBER OF STRUCTURE
Hampton mansion (Structure I); Hampton National Historic Site, is historically significant for its display of late-Georgian architecture and its association with a large agricultural-industrial complex. This structure is of the first order of significance.

B. PROPOSED USE OF THE STRUCTURE
The center unit of the mansion is utilized as a museum, open to the public, generally interpreting architectural values and a broad range of manorial life in the 18th, 19th, and 20th centuries. The basement is utilized as administrative space. The west wing will be used as a visitor/orientation center and library and/or gift shop operated by Historic Hampton, Inc., and the east wing and hyphen is presently in use as a restaurant concession.

C. JUSTIFICATION FOR SUCH USE
The structure is on the List of Classified Structures and the National Register of Historic Places.

D. COOPERATIVE AGREEMENT
At present, there exists a Memorandum of Agreement between the National Park Service and the Society for the Preservation of Maryland Antiquities. The National Park Service pays the society $100,000 per annum to provide maintenance, interpretation, protection, and preservation to the site under NPS supervision. The present agreement expired December 17, 1978, but is presently under extension until negotiations are completed. The new cooperative agreement may reflect significant changes in operation.

E. PROPOSED TREATMENT
The preservation of the exterior of the structure will require extensive rehabilitation and replacement of woodwork, cornices, trim, window sash and frames, drains, gutters, steps, and porticos. The exterior of the mansion was restuccoed and painted in FY 75; however, it will require replacement within the next 8 to 10 years. Structural
stabilization of the interior support framing of the cupola was completed FY 78 and reinforcement of the second floor framing is planned for FY 79.

F. ARCHEOLOGICAL INVESTIGATION

Funds for archeological investigation were available in FY 79; the contractor will recover data which will be destroyed during reconstruction of the steps, and investigate the exterior drainage system.
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I. INTRODUCTION

Hampton mansion was constructed during 1783-90 by Captain Charles Ridgely and remained in the Ridgely family largely unaltered until January 1948, when it was acquired by the federal government by means of donation from the Avalon Foundation.\(^1\)

Despite certain cosmetic changes, such as installation of stained glass windows, marble steps, exterior louvered shutters, and interior decorative finishes, made during the 19th century, the house has retained its 18th century character and detailing.

It is this unique continuity of ownership and maintenance into the recent past which gives Hampton such value for architectural study and historical interpretation.

This report addresses programmed future restoration of the exterior of the mansion. Because of evolving preservation philosophy regarding the value of the historical continuum as evidenced in the fabric and furnishings of a building, there has been an effort to reassess the relationship of 19th century architectural artifacts to future maintenance and interpretation of the mansion. Some of these same issues, such as restoration of window sash and use of shutters, affect the design of mechanical systems funded in the future. Since monies are not scheduled to research the historic mechanical systems in the house until FY 84, this report will address those issues which overlap both areas of concern to assure an integrated approach to restoration of the mansion over a period of time.

A. BRIEF DESCRIPTION OF THE MANSION AND SUMMARY OF ARCHITECTURAL CHANGES

Hampton mansion is one of the largest surviving pre-Civil War mansions in the country. The stuccoed, rubble stone, rectangular

\(^{1}\) Details concerning the acquisition of Hampton are recounted in Charles Peterson's Notes on Hampton Mansion.
central block, measuring 53 feet 1 inch by 80 feet 2 inches, contains the major reception spaces, bedrooms, and servants' quarters in two and one-half stories with attic. The north and south principle facades are set off by double-height porticos sheltering porches with access to the interior. The generously scaled cupola centered on the gable roof rises some 34 feet above the ridge. Hip-roofed wings on the east and west, approximately 23 feet square, are connected to the main block by hyphens containing secondary entrances. Roofs of both the main block and wing structures are surmounted by dormer windows, finials, and decorative woodwork, creating a lively skyline profile.

During the 19th century, several changes were made to the appearance of the house:

Louvered shutters were added to the south, east, and west facades of the house and to the north portico windows, probably between 1820-40.

The east hyphen of the house was extended to the south by approximately 10 feet about 1820.

Stained glass windows were installed as early as 1856.

Marble steps with urn balustrades were installed at the north portico in 1867.

The roof of the main house, hyphens, and wings were slated about 1850.2

Documentation of the first half of the 20th century, also the last 50 years of Ridgely ownership, is incomplete since the John Ridgely papers from this period have not yet been donated to the Maryland Historical Society.

2. The roof of the main house, hyphens, and wings were reslated about 1950.
Photo 1. The garden front of the mansion viewed from the southeast.
In 1949 the National Park Service undertook to restore the mansion to its 18th century appearance, removing the louvered shutters and the large stained glass windows. Fortunately, these artifacts were stored on site facilitating their present reevaluation. Many interior finishes, including the mid-19th century painted ceiling in the Great Hall, were destroyed through overpainting or removal.  

The restoration of the mansion included repairing, sanding, and repainting all woodwork including the cupola. Window sash throughout the house were refitted and rehung, patch repairs were made in the exterior stucco, the cupola roof shingles were replaced, gutters and flashing updated, new utilities and road surfaces installed.

National Park Service exhibit specialist Bobby Flickinger completed extensive exterior restoration on Hampton in 1967-69. Work included repair or replacement of decorative wooden elements on the roof; the cupola woodwork including cornices and columns; wooden pilasters on the north and south facades; repair and rehanging of all window sash on the basement, first, and second floors. The completion report submitted by Flickinger to the National Park Service with extensive photographic documentation has not been located in park files in Denver, Washington, Philadelphia, or Baltimore as of this writing.

Restuccoing of the entire mansion exterior was directed by Edmunds & Hyde, Inc., in 1975-76. At the same time, the Greek Revival orangery which had burned in the 1920s was reconstructed to plans by the same firm.

Interior structural stabilization of the cupola support framing and of the second floor joists over the Great Hall and north reception


rooms of the main block was directed by the Mid-Atlantic Regional Office of the National Park Service using designs by Keast and Hood Company of Philadelphia in 1978-79.

B. SUMMARY OF RECOMMENDATIONS

Due to the lack of continuous preventive maintenance and the obsolescence of previous repairs, extensive restoration of millwork, stucco, and sheet metal elements is necessary to stabilize the building exterior against accelerated deterioration.

Since construction funds for exterior restoration of Hampton are limited, this report defines the most pressing needs for immediate repair and long term maintenance. In summary from the following chapters, recommendations include:

1. Repair and repaint cornice, decorative woodwork, and window sash of the cupola.

2. Chimney houses; inspect and repair all decorative roof elements for condition.

3. Repair and realign gutters and metal flashing.

4. Obtain qualified inspection and perform necessary repairs to lightning protector system.

5. Repair and repaint all third floor window sash and exterior dormer woodwork.

6. Repair and repaint all cornices.

4. For lack of a formal description term, the structures between the gable end chimneys of the main block which give access to the roof will hereinafter be referred to as "chimney houses" (see Photograph 26).
7. Clean and reconstruct north portico marble steps stabilized on new concrete foundations and concealed brick bearing walls.

8. Remove modern cementitious stucco and paint; reapply stucco of historic lime composition integrally colored with local sand and penciled to resemble stone.

9. Disassemble, repair, and reset steps at south portico and at south door of east hyphen. Construct railings for hyphen steps.

10. Replace broken or cracked glazing and modernize weatherstripping on all basement, second, and third floor windows; repair damaged sills as noted.

11. Rehang early 19th century louvered shutters on south, east, and west facades of house; on the north facade shutters should only be installed on windows of the portico.

Note: A continuous program of maintenance by full-time staff is necessary to extend the efficacy of these repairs and reduce the scope of future repair programs.

C. LEGISLATIVE COMPLIANCE

All actions proposed in this report must comply with the provisions of Section 106 of the 1966 National Historic Preservation Act and Executive Order 11593 as codified in the Regulations of the Advisory Council on Historic Preservation (36 CFR 800). Prior to a decision to implement any provisions, these regulations require that all cultural resources in or near the project areas must be identified and evaluated in terms of the National Register Criteria of Eligibility. The evaluation must be done by appropriate professionals for the regional director in consultation with the State Historic Preservation officer. Additionally, the Criteria of Effect and the Criteria of Adverse Effect (36 CFR 800.3a and b) must be applied by appropriate professionals for the regional
director in consultation with the State Historical Preservation officer and the Advisory Council procedures completed as appropriate.

D. DETERMINATION OF EFFECT

All recommendations for repair and repainting of woodwork are necessary to compensate for the lack of routine maintenance on the building. Much of the original fabric has already been repaired or replaced in the course of previous restorations. As the work presently under consideration is necessary to insure the integrity of the existing fabric against weathering and wear, a determination of no adverse effect is recommended.

The stucco applied to the building in 1975-76 is incompatible in composition with the original stucco and its finish of paint is inaccurate historically. In reapplying integrally colored lime stucco, penciled to resemble stone, this work will restore a sound stucco system and provide the historic appearance of the building with no visible change. In removing the present stucco finishes it is essential that an historical architect record any evidence discovered and thereby mitigate the effect of this action (see Addendum).

Rebuilding of the north and south portico steps is necessary for public safety and for permanent stabilization of the fabric. As new structural supports will be concealed underneath the historic steps, a determination of no adverse effect is recommended.

Renewing or repairing the underground drains is essential to carry rainwater away from the structure. An archeologist must observe this work to record evidence uncovered, and thereby mitigate the effect of this action.

Rehanging of shutters on the building will restore the historic appearance and means of ventilation and would have no adverse effect.
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The recommendations listed above serve not only to renew existing architectural details but to restore some of the richness of historical development evidenced in the 19th century shutters and marble steps. Hampton's evolution through 150 years of Ridgely ownership is as valid an interpretive source as its original construction.

E. CONTENT OF PREVIOUS STUDIES

Although no comprehensive historic structure report has been compiled for Hampton mansion, several excellent reports have been prepared to document specific aspects of the building's history. The most pertinent to the present report have been reproduced in the appendices for reference and are, in chronological order:


Peterson's Notes discuss in some detail the building of the mansion in the context of the iron-making activities at the Northampton furnace. The probable sequence of work and reimbursement of various carpenters and workmen are examined from evidence of bills of payment and account books in the Ridgely collection. The report includes a listing of the items in Charles Carnan Ridgely's 1829 inventory and provocative discussions of historic items such as shutters and stoves. Historic American Building Survey drawings, old prints, maps, photographs, and drawings reproduced for reference.

Since the time of Peterson's report, the Ridgely papers in the Maryland Historical Society have been fully catalogued, facilitating more specific reference in Charles Snell's "Historical Data Section" of the historic structures report of 1980. Snell undertook a thorough search of all Ridgely documents and presents a detailed account of building records. Numerous bills from the 18th and 19th centuries are quoted in full, documenting construction and renovation work on the mansion up to 1909.

The next period for which documentation exists is the NPS ownership from 1948 to the present. The "Outline Report of Restoration Work on Hampton National Historic Site" of 1951 details the extensive physical repair and stylistic restoration undertaken by the National Park
Service in 1949. Items include structural stabilization, repair and extension of the heating system, redecoration of the interior, provision of living quarters for a caretaker, installation of visitor restrooms in the basement and kitchen, and tearoom facilities in the east hyphen, modernization of water, sewer, and electrical systems, and restoration of exterior painted and stuccoed surfaces. Extensive grounds work was also undertaken. Official correspondence during the progress of research and restoration is preserved in park files.

Complete drawings documenting the 1949 restoration are on microfilm at the Denver Service Center; half-size prints are readily available. These include details of structural repair, mechanical systems, replacement of exterior decorative woodwork, and repair of interior finish surfaces.

Norman Souder's two partial architectural data sections on exterior rehabilitation date from 1966; although the existing conditions' sections are useful for general descriptive purposes, details of finishes are now obsolete due to restoration of woodwork in 1967-69 and restuccoing and repainting of the exterior in 1976 under the auspices of the Society for the Preservation of Maryland Antiquities. Souder's delineation of struck mortar joints is also inaccurate due to incomplete information (Drawing NHS-HAM/3006).

Copies of the HABS measured drawings completed in 1959 are included in the back of this report for reference. The HABS architectural information includes very detailed descriptions of moulding and other decorative woodwork. Reference to this description and to the record drawings of 1949-51 is recommended for identification of stylistic features and materials' finishes. However, the highly detailed description contains some inaccuracies such as the number of lights in the window sash.

Correspondence relating to the exterior renovation of 1976 under the direction of Edmunds & Hyde, architects, is kept in park files.
The analysis and recommendations of structural engineer Nicholas L. Gianopulos of Keast and Hood Company are contained in a letter of January 17, 1978. Drawings for structural repair were prepared in March 1977 by Keast and Hood Company under contract with the Mid-Atlantic Regional Office. The cupola stabilization has been directed by the Mid-Atlantic Regional Office with the use of emergency funding; strengthening of the second floor was directed by the Mid-Atlantic Regional Office in January 1979 using the drawings submitted by Keast and Hood Company.

It is unfortunate that no detailed record of the paint history of Hampton was made in 1949 before the exterior woodwork was thoroughly stripped as so proudly recounted in the 1951 report; it was merely observed that the woodwork was originally painted "buff" and the cupola "white." The thoroughness of the NPS restoration has hampered efforts to establish the paint sequence since. The report on paint color analysis by Frank Welsh, 1975, is likewise stymied, although it appears Welsh did not recognize the paucity of truly historic material upon which he based his conclusions.
II. ARCHITECTURAL ANALYSIS
A. CUPOLA
1. Description
   The octagonal cupola is centered astride the gabled roof of the main house block, rising 38 feet above the ridge. The domed octagonal roof covered in cedar shingles is supported on eight 3/4 round wood columns under a dentiled cornice. Each side of the octagon is lit by a 12-by-12 double-hung window over solid wood balustrade with half balusters. The cupola meets the gabled roof by means of a rusticated square wood base with centered pediments and corner plinths; urn finials mark the corners of the square base and peak of the dome.

   The cupola is reached from the third floor by a stair winding around the inside surface of the drum. Although it is shown in the HABS drawings as emerging through the west side of the cupola floor, it emerges on the east side. The interior of the cupola is one open room with only the stair opening and balustrade subdividing it.

2. History
   Construction of the cupola was completed in 1787, shortly before the death of Jehu Howell, for 180 pounds. A bill for "400 feet of lead for Capt. Ridgely's Cupola"5 indicates that the dome may have been sheathed originally in sheet lead. The existence of a lead roof has not been confirmed since the roof replaced in 1949, ostensibly the original, consisted of white cedar shingles. The lead flashing discovered with the cedar shingles would not account for the 400 feet cited in the 18th century bill.

Other 18th century bills surviving are the "Turning 8 caps for Doom [sic]" in September of 1787 and reglazing of the "lanthern [sic]" in 1796. From the second bill one can only surmise that a severe storm, fire, or other calamity necessitated reglazing so soon after construction. Exhibit specialist Flickinger felt there had been a fire in the cupola due to the scorched wood he found. The wood samples analyzed from the cupola sash are scorched, but this probably dates from the 1949 restoration of the cupola, when removal of paint with torches was common; the layers of paint examined do not appear to have weathered much, indicating many coats applied at one time, as was done in 1949.

A section of the original cedar shingle roof was salvaged by workmen before the new cedar shingle roof was installed (see Photograph 3). As described in the 1951 report by Dick Sutton, the original shingles are 24 inches long with a 5/8 butt and 7-1/2 inches to the weather. The shingles are fastened with exposed rose-head nails. The nails have 2-5/8 inch shaft tapering from 5/32 inch square at the head to flat at the point. The nails are located 2 inches from the butt and 1 inch from the edge of each shingle. The sheathing underneath the shingles is 1-1/4 inch by 5-3/4 inch boards nailed flush. The section of roofing appears to be straight in slope since it was removed from the base of the roof where the slope is almost vertical.

When historical architect Peterson attempted to procure reproduction shingles of this scale for the cupola in 1949, he ran into difficulty of supply and manufacture and was forced to use red cedar shingles of stock size, as recorded in the Sutton report.

6. Snell, HSR, p. 68.
The cupola ball was replaced and gilded in 1841.\textsuperscript{9} It can be assumed that the cupola was painted first at construction and repainted when the exterior wood trim was painted in 1855, 1861, and 1880. The historical data section concludes documentation in the early 20th century.

The cupola underwent significant repair of millwork and repainting in both the 1949 restoration and the 1966-67 maintenance program undertaken by Flickinger. Physical investigation has not been undertaken at this time to determine how much original fabric has survived these restoration efforts.

The turned tulip poplar finials on the top of the cupola and around the base were replaced in 1949 with glue-laminated white pine finials.\textsuperscript{10}

From examination of paint samples, the base layer of the cupola sash exterior was white lead underneath layers of light grey and cream (see Appendix 6). Some of the trim around the base may have been painted a cream color, as this was the base layer found in some locations. However, whether the present base layers survive from the 18th century or from subsequent restorations is extremely difficult to determine since the 1949 report mentions thorough removal of paint on exterior woodwork prior to repainting. Although the bottom layers are lead based, this is not necessarily indicative of an early date, as lead based paint may have been used in the restoration.

Sutton states in the 1949 report that all exterior trim was buff except the cupola woodwork which was painted white.\textsuperscript{11} It can be

\begin{itemize}
\item \textsuperscript{9} Snell, HSR, pp. 84 and 126.
\item \textsuperscript{10} Sutton, Outline Report, 1951, p. 6.
\item \textsuperscript{11} Ibid., p. 7.
\end{itemize}
safely assumed that this determination is accurate since it was based on actual removal of the original paint layers. As mentioned before, Welsh's conclusion that all wood trim including the cupola was painted "yellowish gray"\textsuperscript{12} is based upon the same uncertainties as my own analysis: extensive previous restoration inadequately documented.

3. \textbf{Existing Conditions}

a. Roof. Although the roofing shingles appear to be in good condition, no close-up physical investigation could be undertaken of the shingles or the sheathing and structure underneath.

b. Cornices. Several sections of crown moulding are missing, and diverse pieces of soffit, dentils, etc., have badly deteriorated or rotted away (see Photographs 2 and 7). Bees have built under the cornices on all sides.

c. Columns. The existing columns are vertical wood strips laminated or dowelled together. One column on the northwest side of the cupola appears to have been patched at the bottom; the entire base of the shaft is constructed of narrow wood strips, approximately one-half the width of the pieces above, glued together. It would seem that the base of the column had rotted out at an earlier date and been entirely replaced.

Columns on the north and south elevations have sustained damage from birds; holes of several inches in diameter have been knocked out of the wood, creating the likelihood of water penetration. Patching of earlier holes is in evidence.

d. Windows. The mortised and pegged construction of the sash frames indicate they are the original 18th century sash, reglazed in 1796.

\textsuperscript{12} Paint Color Analysis . . . December 1975, p. 2.
The interior sides of the sash are generally in good condition except for weathering and moisture damage to bottom rails and bottoms of stiles of the lower sash. The paint is heavily blistered. Many pieces of the jamb trim require renailing. Some stools have sustained damage from moisture penetration.

The exterior wood of the cupola windows has been painted with many layers in recent restorations to minimize exposure to the weather. It is evident that the wood underneath is heavily checked and weathered, but the thick paint layers appear to have protected the wood well.

Sheet-metal flashing has been installed over all exterior sills.

Comments on individual windows are presented with the photographs indicating condition in Illustrations 10 through 15.

e. Decorative Trim of Cupola Base. Although thorough investigation of deterioration has not been undertaken, damage of wood due to water penetration and weathering of paint is evident in many locations (see Photograph 9). The blistered paint surface, opening up of joints, and unstable attachment of trim are all evident. Some of the larger horizontal shelves above mouldings and cornices have been flashed with sheet metal. Paint has been heavily built up on some vertical surfaces as a means of mitigating the impact of weathering.

The rusticated base of the cupola appears to be in stable condition with less deterioration than the columns and cornices above.

4. **Recommendations**

a. **Roof.** When scaffolding is erected to repair the cornices, complete examination of the roofing materials should be undertaken to determine the extent of repairs necessary now and in the future.
b. Cornices. Extensive repair and replacement of segments of the cornice is necessary. The depth of damage due to ultraviolet impact and moisture penetration cannot be determined until scaffolding is erected and rotted pieces are removed to reveal interior conditions. At the time detailed investigation is undertaken, an inventory of existing fabric should be undertaken to identify which millwork is original and which is 20th century as well as the degree of deterioration of each. Such an inventory will aid in estimating a future schedule for repair or replacement of deteriorated members; this would be particularly helpful as the cupola cornice is inaccessible to normal maintenance.

c. Columns. Holes created by birds should be patched with wood dutchmen where possible. If damage is extensive, an entire replacement wood member should be inserted. Considering the past damage of the same nature, an attempt should be made to discourage future attack. Application of a noxious taste or use of rubber snakes to scare away birds have been effective in other projects.

d. Windows. As the full extent of damage cannot be determined prior to removal of the sash for examination of edges and joints, accurate cost estimates cannot be made at this time. However, it is evident that the sash will probably not have to be replaced since damage is localized to bottom rails and bottoms of stiles; dutchmen can be pieced in or whole members replaced if required. Construction methods should follow 18th century practice and appearance.

Damage to stools is even harder to evaluate without investigation disassembly. It is possible that in some cases the water has penetrated into the substructure, requiring substantial repairs.

Examination of the wood under the sheet-metal flashing should be made to determine if the wood was repaired prior to installation of flashing, or if flashing was only a temporary measure to arrest active deterioration.
e. Decorative Trim of Cupola Base. When thorough investigation can be undertaken as specific areas of rot are examined, the need to spot repair, renailing, or replacement of members can be determined.

**Note:** All cupola woodwork will require surface preparation and repainting to continue protection against weathering. Care should be taken to preserve all historic profiles and configurations where sanding or other abrasive treatment is necessary.
Photo 2. East elevation of cupola.

Note missing pieces of cornice and bird holes in columns.
Photo 3. Salvaged section of cupola roofing.
Photo 4. Southeast view.

Photo 5. Northeast view. Note the multiple holes of large diameter caused by bird attack. The base of the cupola appears to be in good condition.

Photo 7. Cornice at Window 404. Note missing crown moulding and checked soffit.

Photo 9. Column between Windows 407 and 408. Note repair of column base using smaller wood strips than above. Sill on the right has been flashed with sheet metal.
The ends of the bottom rails and stiles are rotted; sills are sound despite blistered paint.
Illustration 12.

WINDOW 403

Trim needs renailing.

Bottom rail rotted.

Photo 13.

Typical sash condition.
Illustration 14.

WINDOW 404

Renail trim at bottom of jambs.

Photo 15.
Rails and stool are sound despite blistered paint.
Illustration 16.

WINDOW 406

Bottom rail and stool badly deteriorated.

Photo 17.

WINDOW 405
Illustration 18.

WINDOW 407

In good condition.

Illustration 19.

WINDOW 408

Bottom rail rotted.
Photo 20. WINDOWS 401-408. Note rot of bottom rails and bottom of stiles. This is a typical condition.
Photo 21. Cupola base. Note bases of columns are deteriorated from moisture and weathering. Some pieces of trim need renailing, but the rusticated base is generally in good condition.
Photo 22. Base of northwest cupola column.
Paint is blistered and joints and trim are loose.
B. DECORATIVE ROOF ELEMENTS

1. Chimney Houses

   a. Description. Each set of two chimneys at the east and west ends of the main block is linked by a stuccoed apron on the wing side and rusticated wood "chimney house" on the cupola side. The apron (wing) side is punctuated by a framed wooden sash painted to resemble a bull's-eye window.

   The original circular, board windows from the chimney aprons have been stored on the third floor (see Photographs 28 and 29). The existing board windows were designed after the originals during the 1975 restoration by the Society for the Preservation of Maryland Antiquities. Norman Souder's conclusion that the openings were originally filled with glass-paned sash is incorrect. 13

   The windows are formed of 1-1/8 inch tongue-in-groove boards varying in width; the boards are hand planed to receive the battens behind. Several of the battens supporting the window boards appear to have been reused from previous windows, as the white "muntins" and black "glass" are painted on the backs of these battens which also have tongue-in-groove edges. Rose-head nails similar to those used on the cedar shingles of the cupola roof fasten the window boards and battens. The edges of these windows are severely weathered, indicating the reason for their replacement.

   The exposure of the chimney house facing the cupola is finished with rusticated wood, accented by a center pediment over pilasters framing a simple door with access to the roof. The pediment and shed roof of the house are covered in slate shingles (see Photographs 24 and 26 and Illustration 27). The top parapet of the apron is fully flashed in sheet metal.

The interior walls of the west chimney house are marked with many workmen's names from past maintenance or restoration crews. On the east wall are seen: "Mason and Marshall Painters 1870," "J. W. Hartlove. J Phipps 1902," "J. Stetse 1890," and "R Cranston 1949."

b. Condition. The circular sash, being modern replacements, are in excellent condition. The access door in the west chimney house is original, but has become distorted with age so that it fits poorly in the opening created for it.

The interior of the west chimney house shows evidence of old water damage (see Illustration 27). Severe efflorescence has defaced the brick of the west wall; this is caused by leaching of soluble salts out of the masonry. The chimney house roofs were replaced when the new slate roof was put on in the 1950s.

c. Recommendations. The door of the west chimney house shall be refitted to its opening, without damage to original historic fabric.

The existing efflorescence need not be removed as it is not visible to most people and will not actively harm the brick.

2. Urn Finials

a. Description and History. The decorative urn finials on the roof were in poor condition in 1949 and were entirely replaced in 1949-50. The original finials have been stored in Stable 1 (see Photograph 31); as described in Sutton's report of 1951, they were of tulip poplar, in one piece. The finials on the cupola were replaced with laminated and doweled white pine. The wood finials on the pediments, corners of the main roof, and on the wings were replaced with finials of sheet metal which have sustained weathering well except for blistered paint and occasional dents. The bases are fully flashed. Detail drawings for the finial reproductions are at the Denver Service Center.
b. Recommendations. Because of their replacement within the last 30 years, further deterioration has not been significant.

The base of the finial on the west wing is rotted and requires repair. All finials and bases shall be repainted, and wood bases examined carefully at that time to determine adequacy of flashing and scheduling of future repairs.
Photo 23. West exposure of west chimneys and apron. Painted sash is modern reproduction. The finial is on the cupola behind.

Photo 25. East exposure of east chimneys and apron. Note spalling of stucco near the top edge of the apron.

Photo 26. West exposure of east chimneys and apron. Rustication appears to be in good condition.
sheathing rotted at ends
beams rotted at ends
efflorescence on brick and mortar

WEST CHIMNEY HOUSE

ILLUSTRATION 27

Section
Scale: 1/2" = 1'-0"

Plan
Scale: 3/4" = 1' 0"

Interior
Exterior
Scale: 3/4" = 1'0"
Photo 28. Original painted circular board sash.
Photo 29. Back of board sash, showing repairs from reused pieces.
FALSE WINDOW
FOR CHIMNEY APRON
SCALE: 1\(\frac{1}{2}\)"=1'-0"
Photo 31. Original wood finial removed from roof in 1949, now stored in Stable 1.
Photo 32. West wing chimney housing.
Photo 33. East wing.
East Chimney housing.
Rustication needs sanding and repainting.

Photo 34.
Chimney lining, east end of west wing. Note spalling parging.
Photo 35. Original scroll bracket stored in Stable No. 1.
C. Roofing

1. Description
   a. Roofing Material. The roofs of the main block, wings, and hyphens of Hampton are covered with dark grey slate; the cupola is roofed in red cedar shingles.

   Wooden snow boards attached with metal angles collect leaves and twigs before they can clog the conventional copper gutters (see Photograph 37). However, these snow boards are not habitually cleared of debris, causing rot of the wood and so much build up of organic matter that it spills over into the gutters anyway.

   b. Storm Drainage. Flashing, gutters, and leaders are of copper connecting to marble catch basins supported on stuccoed pedestals. The catch basins empty into buried drains of brick and ceramic tile which lead to brick cisterns.

   c. Lightning Rods. The present lightning protection system was installed during the 1949-50 restoration of the building by the National Park Service. An Underwriter's Laboratory Master Label was affixed to the northeast corner of the east wing.\(^\text{14}\)

2. History
   a. Roofing Material. According to research detailed in the historical data section, expenditures for repair of slates were made commonly every few years in the 1850s through 1880s, with a major reslating in 1890. It is assumed that the first application of slate occurred, therefore, at mid-century. No bill for this undertaking has survived. No mention of reslating was made in the Sutton report of 1951; given the lack of research by Snell into 20th century maintenance on the building, it may be assumed that the present slate roof is at least 30 years old as it has wire nails and is laid on plywood.

\(^{14}\) Sutton, Outline Report, p. 7.
Prior to slate, the roof was covered in wood shingles like those recovered from the cupola. The original shingles are visible still in place on the ends of the main gable roof exposed inside the chimney houses. As on the cupola roof, the shingles are 24 inches long with 7 inches to the weather. Three-quarter inch sheathing is applied over 1 by 3 inch nailers.

The roofing on the chimney houses themselves has been repaired, as there is plywood sheathing over the older rotten wood sheathing.

Although a bill for shingles in 1838 cannot be proven to apply to the main house, it suggests that the wood shingle roof underwent repairs at that time.

Original shingles from the wing roofs were discovered in the attic of the west wing. Because of the smaller overall scale of the wings, these shingles are 18 inches long with a 5-3/4 inch exposure; the weathered butt appears to have been 3/8 to 1/2 inch thick.

b. Storm Drainage. In his Notes on Hampton Mansion, Peterson states that the original gutters were of wood lined with sheet lead. As he did not present any physical or documentary evidence to support this statement, it must be assumed that Peterson based his conclusion upon his knowledge of 18th century gutters in general.

It is possible that the original gutters were "built-in" to the roof eave, concealing the means of drainage from view. When slate shingles are removed in the future for repair or replacement, the wood framing should be carefully studied for evidence of built-in gutters. Such investigation is considered to be too destructive to fabric presently in good repair to undertake now.

Bills for repair of gutters and downspouts occur occasionally among the Ridgely papers, for instance in 1842 "repairing back spouts;" 1854 "putting up spouts;" and 1868 "Spouting." If the
slate roof were first applied in approximately 1850-55, the installation of new spouts in 1854 would be logical.

The gutters and downspouts in place at the time of NPS acquisition were of copper. During the 1949-50 restoration, the deteriorated sections were repaired or replaced and the gutters realigned. 15 These are the gutters now operative.

The brick drains and terra-cotta conductors which carry rainwater from the leaders to the brick cisterns were cleaned in 1949. Flickinger also encountered these brick drains when he supervised excavations for installation of electrical conduit in the mid-1960s.

The subsurface drainage system at Hampton is unusually complex and comprehensive. As early as 1798, the Ridgely's paid to have almost 3,400 feet of water pipe laid down, presumably to conduct spring water to the house or gardens. 16 However, some piping may have directed water drained from the roof to the large brick cisterns positioned by the east and west wings of the mansion. The rainwater could then be stored or rechanneled for household or garden use. By 1801, water was definitely routed into the garden. 17

At this same time, many loads of brick were purchased, possibly for the brick drains for rainwater. More bricks were purchased during the 19th century, possibly for paving or construction of outbuildings if not for extension of subterranean drainage systems. Modern sanitary drainage was installed in 1855. 18

15. Ibid, pp. 6-7.
16. Snell, HSR, p. 70.
17. Ibid, p. 70.
The storm drains from the roof still connect with the two brick cisterns at the ends of the mansion. These drains are in part stopped up and broken. Those of the east half function well, and the west half not at all.

c. Marble Catch Basins. The marble catch basins which channel water from the leaders into the subterranean storm drains are the same Maryland marble as the steps on the north front. They have been hand chiseled on the vertical sides for a handsome appearance.

Several bills for "spout stones" survive from 1805-07. Marble door sills were acquired at the same time, suggesting that the spout stones could also be marble. Another bill of 1844 cites "marble basins - 38.00," either for the downspouts as well, or for the garden. In any case, the marble catch basins were installed at the mansion early in the 19th century. They should be maintained in position as early examples of elegant finish on utilitarian items.

d. Lightning Rods. The first documentary evidence for installation of lightning protection is a bill in 1853 for "Conn & Grass putting up lightning rods - 71.00." Since another bill in 1857 records the installation of new lightning rods by Baltimore Lightning Rod Company in 1857, the first bill may have related to another building. Lightning rods were installed again in 1867 at a cost of $80, and fixed soon thereafter in 1870 at a cost of $12. Although no additional records mention lightning rods, it may be assumed that routine maintenance was practiced until the system was entirely replaced in 1949.

20. Ibid, p. 86.
22. Ibid, p. 98
3. **Condition and Recommendations**

a. **Roofing Material.** The existing slate roof is in good condition, requiring only spot repairs where slates have broken. However, replacement of the entire roofing surface will be required at some point.

   The roofing material during the historic period for interpretation was northern white cedar shingles. Although it is difficult to find 24 inch long hand-riven shingles, the exposure to weather is only 7-1/2 inches, so the use of 16 or 18 inch shingles would be reasonable. The wings and hyphens would be covered with 18 inch shingles anyway. Installation of wood shingles would not only restore the historic appearance of the house, but would also lighten the dead load on the structural members of the roof originally designed to bear wood not slate.

b. **Storm Drainage.** Given the penetration of moisture at the northwest corner of the main block and the uncertainty of location and condition of past and present storm drains, archeological investigation is imperative to determine the need for repairs and improvements. Installation of modern storm drains may be required if historic drains have deteriorated; the historic drains should be recorded and left in position, however, to allow future study.

   Although snaking of some leaders from gutters to catch basins appears awkward, their locations are probably a result of inadequate numbers of catch basins originally. In order not to add inconsistent modern catch basins, the existing leaders should be retained or run straight down to plain elbows at grade and then underground to the existing storm drains.

   In the case of hyphen drainage, the cornice could be opened up at the locations of the cup-like protrusions to determine if they are meant to receive storm drainage; a leader may be concealed within the wall thickness, letting into the storm drainage system.
Gutters should be thoroughly checked for leaks and alignment. An increase in capacity should be considered since clearance of debris cannot necessarily be assumed on a regular basis.

c. Marble Basins. These should be cleaned of organic stains to reveal their natural white color. Wire strainers should be cleaned of debris periodically to prevent backup of water. At the time restuccoing of the exterior is undertaken, examination of the pedestals should be made to determine their construction and whether restuccoing is appropriate.

d. Lightning Rods. As no known routine inspection schedule has been carried out, a thorough check of the condition of rods, wires, and grounds is necessary. If equipment is faulty or outdated, replacement of the system may be required.
Photo 36. West front of south portico.

Photo 37. Inside corner of south portico.
Note rot of snow boards and addition of gutter capacity at corner.
Photo 38. Copper valley flashing

Note rust stains from nails in copper valley flashing.
Photo 39. Note chiseling on marble basin and awkward snaking of leader from hyphen to catch basin. The latter shows in early photographs.
D. Third Floor Windows

1. Description and History

The third floor windows of the main house and wings are 18th century in date and have sustained fewer repairs than the windows on the main floors of the house.

The windows on the third floor of the main house are double-hung, "Gothic" windows with semi-circular heads. The lower sash has eight lights 9-1/2 by 11-5/8 inches. The upper sash has eight rectangular lights of the same dimension below plus ten lights formed by the pointed arch configurations of the muntins. The overall dimensions of the opening are 3 feet 9 inches by 6 feet 4 inches.

a. Interior. The muntins have a plain ovolo moulding. The bottom sash of Window 302 has a significantly wider muntin profile like the profiles of windows in the wings, and it appears to date from the 18th century. The sash was probably moved from a wing to this location to replace a deteriorated original sash. Most of the sash have built-up edges of wood, modified in the past to compensate for outward movement of the dormer cheeks due to the weight of the 19th century slate roof.

The interior frame mouldings around the opening have been repaired or replaced in many cases due to water damage and the movement of the cheeks described above. The original profile and modern replacements are drawn in Illustration 36, a-d.

The original sills and aprons, which are plain boards 1 inch in thickness, survive on most windows. In many cases the sills or aprons have been subject to water damage and have been covered over by new boards.

From samples taken on many windows, the finish colors have been identified as the following (Munsell Color System used):

83
Sash: base yellowish grey 2.5Y-8.5/2
second layer same
third layer same
top layer pale green

Sill and Apron:
base yellowish grey 2.5Y-8.5/2
second layer off-white 10YR-9/1
third layer pale green

Frame: base yellowish grey 2.5Y-8.5/2
second layer off-white 2.5R-N 9.0/
third layer off-white 2.5-N 4.0/
top layer dark grey

Because of the variety of color layers found, it is likely that the base layers predate NPS restoration. Only the exteriors of the third floor sash may have been painted in 1949 since visitors were not expected in the attic.

b. Exterior. The sash are framed on the outside by plain bead-edged pilasters topped by plain rectangular blocks. The dormers are set off by scrolled brackets resting on "C" scrolls on the sill. A polygonal wooden "key" is centered over the rounded top of the sash under a simple cyma recta cornice.

Metal flashing has been applied over every sill and apron except Windows 303 and 309. The added dimension of the flashing has raised the level of the bottom sash so that the meeting rails are offset by as much as 1 inch.

The exterior colors were identified by paint specialist Welsh in his report on December 1975; see Appendix 4 for the full account. He identified yellowish grey 2.5Y-8.5/2, the same color as noted for the interior of the sash, for the exterior finish as well. On the exterior samples examined, there was evidence of scorching of the wood, probably by use of torches to remove old paint layers. The base layers probably date to the 1949-50 restoration, since there were only two coats of off-white paint (10YR-9/1) on top of the singed wood. As it is unclear whether Welsh was able to locate samples unaffected by 20th
century restoration, and as the 1949 colors were reportedly based on exact matching to the original, one can only assume that the yellowish grey indentified above is accurate.

2. Condition
The third floor windows of both the main house and wings have deteriorated due to water damage and general weathering. In most cases, the rot of the wood is limited enough to make patching and repair feasible. The exterior surfaces have weathered severely on the south elevation and have received multiple coats of paint to fill in cracks and blemishes.

The south scroll brackets were replaced in 1949. The original brackets removed then have been stored in Stable 1 (see Photograph 35). However, even on the replacements the thin decorative layer of wood nailed over the wood backing has already fallen off on many scrolls, necessitating repair and replacement.

Specific locations of rot or damage on both the interior and exterior have been noted for each window in Illustrations 37 to 51.

3. Recommendations
   a. Remove sash from frames; remove glass from sash, taking care to note location of lights in sash. Repair or replace rotted or damaged sections of wood using traditional carpentry techniques. Check built-up edges of sash for weather tightness and repair or replace if necessary. (Note: If condition of sash frames is more than 30 percent deteriorated, replacement of entire window shall be considered.)

   Sand or scrape off paint, taking care to preserve moulding profiles, treat with wood preservative, prime, and repaint with two coats of oil-based paint matched to original color. Fit sash with weatherstripping around sides and head. Bottom rail of sash may require reduction in dimension to sit over metal flashing while keeping meeting rails true.
b. Replace broken panes; repty existing panes.

c. Repair or replace damaged sections of sill and apron to full extent of rot. Paint with two coats oil-based paint to match original paint.

d. Repair damaged interior plaster, taking care to replace rotted lath as necessary.

e. Remove metal flashing to examine condition of sills underneath. Repair or replace rotted or damaged wood. Replace flashing, taking care to maintain weathertightness of sash closure.

f. Replace missing or damaged sections of bracket scrolls, pilasters, and cornice. Sand or scrape off overaccumulations of paint to restore profiles of wood where possible. Repaint with oil-based paint to match historic color.
THIRD FLOOR PLAN

SCALE: 3/32" = 1'-0"

KEY TO WINDOW DESIGNATIONS
MODERN REPLACEMENT TRIM VARIATIONS

JAMB
MUNTIN

BOTTOM RAIL

304
MODERN SILL
FREQUENTLY
APPLIED OVER
ORIGINAL

Illustration 41d

SILL 302
Illustration 42a

WINDOW 301

Interior

19th C. molding applied over original

Broken panes

Top & bottom sash original

Soft jamb

Replacement frame

Rot

Bottom of rail rotted

Top of original sill soft
Illustration 42b

WINDOW 301

Exterior

Repair cornice at valley of roof

Missing trim
Illustration 43a

WINDOW 302

Interior

Lower Sash Muntin

Modern trim Type A

No Broken Panes

Bottom sash 18th Century but mismatched in muntin profile

Top 2" of sill rotted

Repair plaster
Repair or replace rotted wood sill, subsill, aileron

Repair metal flashing

Illustration 43b

WINDOW 302

Exterior
Exterior

No flashing on sill but wood appears sound.

Interior

Patched plaster at location of old leaks

Cracked glazing

Modern piano hinges on side lights

Sound Wood

Small wrought-iron bolt
Original sash
Replacement sill over original
Plaster, sash & sill water-damaged
Plaster under sill patched with metal lath

Illustration 45a

WINDOW 304

Interior

Cracked glazing
Modern trim
Plaster repair as required
Cracked glazing
Rot in sill and apron
Illustration 45b

WINDOW 304

Exterior

Missing trim

Rotted sill
Exterior

Interior

cracked panes

Modern trim Type B

Frame rotted—some past repairs
Edges of top sash stiles rotted
Edges of bottom sash stiles rebuilt with wood strips
Some original trim

Original sill and apron split
Illustration 46b

WINDOW 305

Exterior

Rotted aileron

Rotted sill
Both sash too narrow for opening—shimming required

Both sash later replacements

Trim shimmed out at side

Replacement sill
Illustration 47b

WINDOW 307

Exterior

- repair
- loose
- missing
- rutted
- missing
- missing
- soft sill

102
Illustration 48

WINDOW 308

Interior

- Head soft - possible powder post beetle infestation
- Renail
- Damaged plaster
- Soft rail, jamb, and stiles
- Bottom sash irregular
- Replacement glass panes
- Muntin & rail rotted
- Original sill & apron soft
- Replacement apron on top
- Plaster damage 18th C. lath remaining

Exterior

- Aileron soft
- Missing C-scrolls
- Sill soft
Exterior

Sill is pitted.

Interior

Repair of plaster

Muntins rotted

No broken panes

Old water damage to wood

Soft sill
West jamb casing rotted - insect infestation

Modern trim Type A

Some muntins of top sash soft

Broken pane

Rotted bottom rail

New board nailed over original sill which is soft
Illustration 50b

WINDOW 310

Exterior

Soft ailerons

Missing
Muntins require repair from shrinkage.

Victorian molding on top of original.

Modern trim Type A.

Top sash constructed differently from norm of originals - muntin profile also differs. Muntins & bottom rail soft.

Damaged plaster.

No broken panes.

Ends of original sill rotted.

New board applied over original sill.
Illustration 51b

WINDOW 311

Exterior

Split in sheathing

Soft aileron

Missing trim

Soft sill

1' 6" 1' 6" 2' 0"
Photo 52.

WINDOW 312

Window sash and frames entirely removed in 1978 for installation of structural steel. Original sash, beading, and trim in good condition.

Lower right light cracked.
Trim on lower left requires renailing.
Photo 53.

WINDOW 313

West wing, north dormer

**Interior**
Original frame mouldings survive on both windows.

Wood in good condition, requires repainting only.

**Exterior**
Lower west corner of exterior frame rotted, requiring repair.

Photo 54.

WINDOW 316

West wing, south dormer.
Photo 55.

WINDOW 314

East wing, north dormer.

Photo 56.

WINDOW 315

East wing, south dormer.

Interior Examination: Muntins of top and bottom sash badly deteriorated. Both sash and sill require replacement. Trim on west frame original. Exterior: Lower west corner of exterior frame rotted.
E. Cornices

1. Description
The cornice of the main house consists of an architrave with Greek Key above a cyma reversa; a dentiled frieze; and cornice with cyma recta cymatium and plain corona. The cornice returns up the gables of the porticos and the gable ends of the main block.

The gable ends of the portico are finished in rusticated wood similar to the base of the cupola and chimney houses. The horizontal cornice below is protected by a small slated roof sloping away from the rusticated wall.

The cornices of the wings and hyphens are similar to the main cornices at a smaller scale, but with a double cyma recta cymatium and no dentil frieze. Small, cup-shaped elements protrude from the architrave of the hyphen cornices (see Photograph 63), presumably to receive gutter leaders originally. Whether a drain is encased in the stone wall beneath has not been determined.

2. History
The cornices date from the original construction of the house. Repairs have been made to rotted or weathered sections of the cornice in the course of 20th century restorations of the house.

3. Conditions and Recommendations
The cornices are in good condition except for localized conditions of rot or damage. Illustration 58 points out these areas of concern on the north facade of the main block.

   a. The crown moulding near the center of the north facade of the east half of the main block has come loose from the cornice and requires renailing. Close examination should be made to determine if any rot is present in the open joint (see Photographs 59 and 60).

   b. The crown moulding along the east face of the north portico is badly rotted starting at the corner with the main block and
reaching approximately halfway to the north face of the portico. In Photographs 64 and 65 it can be seen that the failure of the gutters to effectively drain off rainwater has caused moisture to penetrate behind the surface of the woodwork, rotting the crown moulding deeply enough to allow probing with a screwdriver. Several of the dentils and dentil mouldings require renailing.

When the crown moulding is removed, investigation will have to be undertaken to determine the depth of rot in finish and structural members. More extensive repair may be required than meets the eye.

c. The crown moulding at the peak of the north portico requires patching and repair.

d. The crown moulding at the west corner of the north facade is soft and may require replacement by the time restoration occurs.

e. The cornice on the west hyphen has been patched at both ends of the center pedimented projection. These ends and the center crown moulding require renailing to bring them back to level, watertight condition.

f. The cornice at the juncture of the west hyphen and the main block has rotted and requires repair and renailing.

g. The crown moulding on the horizontal cornice on the west side of the main block requires renailing.

h. The cornice on the east facade of the east wing is rotted below the rusticated dormer; insect damage may also be a factor. When the cornice is repaired, full examination should be made to determine the extent of damage (see Photograph 61).
Although only the north, east, and west facades of the main block and the north facades of the wings and hyphens were able to be examined using a truck-mounted telescoping boom, it can be expected that similar deterioration exists on the south facades. Particular trouble points are corners and joints; weathertightness of dentil connections to the corona and of top edge of cymatium should be examined carefully.

Repairs need only be local, preserving the original fabric of the cornice overall. The major uncertainty lies in the depth of deterioration behind surface exposures; this can only be determined at the time repairs are made.
NORTH ELEVATION
CUPOLA, CORNICE, DORMER &
DECORATIVE MILLWORK REPAIR

EXAMINE CONDITION
OF WOOD CUPOLA
FINIALS, CORNICES

ALL FINIALS ON MAIN
ROOF OF SHEET METAL

REPAIR CORNICE TO FULL
EXTENT OF ROT

PATCH HOLES IN COLUMNS

REPAIR CROWN

REPAIR SILL
REPAIR CROWN
AT VALLEY
REPAIR ROTTED
ALERON
SOFT CROWN

REPLACE CROWN
TO FULL EXTENT
OF ROT AT VALLEY
& ON EAST FACE
OF PORTICO

REPAIR ROTTED
MOLDING

REPAIR ROTTED
MOLDING AT
ROOF VALLEY

REPAIR ROTTED
SILLS, AILERONS
RENAI CORNICE

305 304
303 302 301

Illustration 57
Photo 58.
Main cornice, north facade, looking toward east end.

Photo 59.
Main cornice, north facade at east end.
Photo 60. Rusticaded dormer on east facade of east wing. Note deterioration of cornice.
Photo 61. Cornice at juncture of north portico and east portion of main block.

Photo 62. West hyphen, north facade at juncture with main house.
Photo 63. Cornice of east face of north portico.
Note serious rot in crown moulding and loosening of dent trim.

Photo 64. Cornice and gutter of north facade.
F. Marble Stairs - North Portico

1. Description

The marble stairs consist of nine treads, each 8 inches high by 14 inches deep by 12 feet 10 inches long. The marble rails are supported on urn-shaped marble balusters, one to each tread. Paneled marble pedestals supporting large marble urns as planters abut the top and bottom ends of the rails. Marble rails with urn balusters run along the edge of the porch from the urn pedestals to the wood pilasters at the corners of the portico. The marble is probably from the Texas vein of the Beaver Dam quarry in Maryland, a very white marble.

The porch floor consists of 12 inch squares alternately white marble and Belgian black marble laid in a checkerboard pattern on the diagonal. A 7 to 9 inch white marble border edges all four sides of the floor.

Five 14 inch wide stepped brick walls running perpendicular to the length of the treads support the stairs. The foundations extend only 6 to 8 inches below grade.

Inverted cast iron tees support 2 inch thick flagstones upon which the marble squares of the floor are laid in concrete bedding.

2. History

The present marble steps, rails with urn balusters, and marble and slate floor on the north portico were installed in 1867 by Alexander Packie, at a cost of $2,400. Historian Snell notes that John H. Scarff attributes the design of the stairs to "E. G. Lind, an architect of Baltimore." As Scarff offers no documentation of the claim, and Snell has turned up no confirmation, the attribution will remain tentative.

25. Ibid, p. 97. See also Scarff in bibliography.
Illustration 6 in Peterson's *Notes on Hampton Mansion*, a photograph of c. 1887, shows the Ridgely women seated on the north porch and marble steps. The lush vegetation and overflowing urn planters suggest the photograph to be of a considerable later date than 1867 suggested by Peterson. Until archeological investigations of the present foundation is completed, the configuration of the steps prior to 1867 is a matter of conjecture. One clue to the 18th century design of the steps is in the construction of the rubble stone bearing wall underneath the top tread. There are two sections of stone infill, each 48 inches wide, spanning from the edge of the present steps to 12 inches from the side walls of the portico base. If these sections were originally open, the corners of the portico base would have appeared freestanding, and the openings perhaps covered with latticework.

Stored in the cellar furnace room is a stone tread with finish nosings along its length and at one end. The stone type appears to match the south steps. As the south steps are not missing any end treads it is more than likely that this is a tread which was a part of the original north portico stairs. It measures overall 46 inches by 15 inches (including 2 inch nosing projections), the dressed end nosing is at right when facing the front of the step.

Portions of similarly dressed steps of the same type of stone are now used to enter the 1880s carriage house at Hampton. These portions could also have come from the old north portico steps.

Since preservation of existing elements of the house is now the policy of the National Park Service, instead of restoration to a conjectural 18th century appearance, the exact configuration of the 18th century steps, investigated through archeology, should be determined for the historical record more than for reconstruction purposes.

3. **Condition**

The present marble stairs were in poor condition in 1978. Weather-related ground heave had caused severe displacement of
individual elements from each other and breakage of some elements themselves, necessitating disassembly and storage of the entire step construction. Prior to removal of the steps complete documentation was undertaken and is detailed below.

Photographs 66 and 67 illustrate the unstable condition of the steps before disassembly. Note that the marble rails which were originally single pieces have been broken into several lengths by the stress of displacement of the treads. The urn balusters of the western rail cracked due to the movement of the treads, and the relative immobility of the rail; the balusters sheared apart at the neck, the weakest point in cross section. One tread has cracked through near the east end. Former caretaker William Barnes remembered that the step was broken when one of the large urn planters at the top of the steps fell down the steps; this incident has not been otherwise confirmed.

In examining the broken rails and balusters, it became evident that the displacement problem has been recurrent and that repairs have been attempted on damaged pieces many times in the past. From rust stains at the base of the west rail and on the bottoms of many balusters, the use of iron pins may be assumed for fastening of the original pieces together. However, as only two iron pins were found when the stairs were disassembled, it may be surmised that (1) iron pins were used to fasten only particular joints not stable under gravity-bearing conditions, and (2) the rusting of the iron pins caused disruption of these connections early on, requiring repairs of the mechanical bond. Wood pegs were observed in some joints, but this means wood should not be used for fastening in the future as it is liable to rot.

The balusters were drilled originally with one 1/2 inch diameter hole at least 2 inches deep in the top and bottom and fastened to the tread and rail with wood pegs or iron pins set in plaster of paris. As the wood or iron rusted or failed, alternative materials were employed, including 1/8 inch diameter copper or bronze pins, Portland cement,
caulking, and epoxy cements. Many balusters were drilled with two additional holes flanking the original hole in the top and base, allowing installation of new pins or dowels set in cement or tea-colored epoxy. Chipped edges of marble pieces were repaired with cement or epoxy as well.

In cases where the rails had split, the cracks were bonded with a mixture of magnesium chloride and Portland cement, called "German cement" by a mason who undertook repairs on the steps several years ago. In many cases the cement was stronger than the marble itself, causing further fracturing of the stone.

Many of the marble tiles on the porch are cracked, particularly along the edge contiguous with the steps. Heaving and settling of the porch floor has been minimal and overall resetting is necessary. The iron tees underneath, however, are heavily rusted; although the exact reduction of load-bearing capacity is impossible to estimate without disassembly of the floor structure, it can be assumed that reinforcement is necessary to avoid risk of excessive deflection or collapse in the future.

The brick foundation walls on which the marble treads bear have deteriorated badly due to water penetration through the joints between dislocated treads. Inadequate depth of foundation walls has caused much of the settlement problem.

4. **Recommendations**

After thorough archeological documentation, the following steps should be undertaken:

a. In order to correct the displacement of the treads, new concrete foundations shall be poured around the perimeter of the stairs and under each bearing wall to a depth of 2 feet; reinforcement will not necessarily be required as long as the concrete reaches below the frost line. Earth shall be mounded up along the existing stone wall at the front of the portico to increase protection against frost.
b. Brick bearing walls shall be reconstructed 12 inches wide (standard), stepped to adequately support the marble treads; the fragment of the fifth tread will require additional support.

c. Marble elements shall be cleaned of surface discoloration and of previous repair materials without damaging, breaking, or altering finished appearance of the stone.

d. Steps shall be reconstructed using the following methods and materials:

<table>
<thead>
<tr>
<th>CONDITION</th>
<th>CONSTRUCTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Tread-tread bearing</td>
<td>No mortar</td>
</tr>
<tr>
<td>B. Tread-brick wall bearing</td>
<td>Lime mortar Type II</td>
</tr>
<tr>
<td>C. Rail-baluster and baluster-tread bearing</td>
<td>Threaded, noncorrosive pins set in lime mortar or lead wool</td>
</tr>
<tr>
<td>D. Integral rail, baluster, or tread repairs</td>
<td>Threaded noncorrosive pins set in Akemi or approved alternative,</td>
</tr>
<tr>
<td></td>
<td>faced with &quot;S-300&quot; epoxy by Summitville, or approved alternative</td>
</tr>
<tr>
<td>E. Attachment of cheek wall sheathing to brick wall</td>
<td>Threaded noncorrosive pins in lead wool or lime mortar</td>
</tr>
<tr>
<td>F. Attachment of cheek wall sheathing pieces to each other</td>
<td>No attachments or mortar</td>
</tr>
</tbody>
</table>

Note that, unless it is required for installation true to level, no mortar is used between pieces in simple bearing in order to maintain dimensional stability. Threaded noncorrosive pins set in lead wool or lime mortar are used to reinforce a mechanical attachment where some flexibility is desired, as between separate elements of the structure.

Akemi is used to repair broken pieces where rigidity is required. However, the Akemi must be faced with a more flexible epoxy to allow accommodation to temperature or settlement movement. It has already been seen how ineffectual a rigid epoxy can be in repairing
cracks; the crack will merely reopen, pulling some of the marble along with the cement to one side of the crack. Wood shims will be used only on a temporary basis; lead or plastic shims will be used for any permanent installation.

Chips or abraded surfaces can be repaired using Akemi to build up the missing surfaces; this has been successfully undertaken by the National Park Service on the First Bank of the United States in Philadelphia. Although in time these patches may pull away forming cracks.

e. Cracked pieces of the porch floor along the front edge shall be replaced with unbroken pieces from the back or sides of the floor (see Photograph 79). New marble shall be installed to replace the original moved from less conspicuous locations as above.

f. Steel beams supported on pipe posts on concrete foundations shall be installed under the porch perpendicular to the rusting iron tees to relieve much or all of the load; subsidiary channels may be run parallel to the existing tees to help transfer the load to the steel beams.  

The attached drawings illustrate the finished appearance of the stairs and urns on pedestals. After construction of a firm foundation and weathertight joints, the steps should have no further problems of displacement or breakage.

26. Sketches for structural reinforcement of the porch floor and marble treads were prepared by Keast and Hood Company of Philadelphia in 1978.
Photo 65. West face of north portico steps. Note dislocation of treads and cheek wall sheathing as well as breakage in railings.

Photo 66. East face of north portico steps.
SECTION A-A
NORTH ELEVATION

1/2" = 1'-0"

Illustration 70
Photo 71. Piece of west rail with integral baluster capitals.

Photo 72. Bases of west rail balusters. One can see not only where urns have sheared off from their integral bases, but where previous repairs were attempted with Akemi; this was ineffective.
Photo 73. West pedestal at front edge of north portico. Tenon from marble rail has broken off from rail; outline of rail is seen in profile of surface crystals which have adhered to the pedestal through use of rigid epoxy.
Photo 74. West pedestal at base of steps. Akemi peg is evident where rail has fallen off.
Photo 75. West railing of north portico steps before collapse. Note where Akemi repair has reopened.

Photo 76. Front elevation of north portico steps. Note cracked and chipped treads.
Photo 77. East pedestal of edge of portico. Note chipped corners and dislocated block on base.
Photo 78. Front (north) edge of portico. Marble has been cracked by impact load.
Photo 79. Underside of north portico floor. Iron tees run across picture, with flagstones above.

Photo 80. Underside of marble trades. Showing deterioration of brick bearing walls.
Photo 81. Edge of north portico floor. Top layer is plywood laid down to protect marble.

Photo 82. North elevation of portico base wall, showing remnant of scored stucco on stone.
G. Stone Steps, South Portico

1. Description

The stone of the south portico steps is Aquia Creek sandstone (formerly called Virginia Freestone). The treads are 12 feet wide in two or three segments, 13 deep and 7-1/4 inches high.

The ten treads span a vertical height of 6 feet from the herringbone-patterned brick paving of the garden path to the painted board floor of the south portico. The nosing on the treads consists of a semi-circular profile finished on the bottom by a simple fillet. The ends of the bottom tread project beyond the other treads in a plain carved scroll design (see Photograph 88).

Iron rails edge the steps at a height of 2 feet 8 inches from the treads. The rails are supported on two 7/8 inch diameter straight iron balusters per tread and are accented by 3 inch diameter copper balls at the top and bottom of the run. The rails turn to follow the edge of the portico at the top and curl to match the scrolls of the bottom tread in plan (see Illustration 84).

The cheeks of the stair are stuccoed over with only the ends of the treads exposed.

The porch floor consists of 1-5/8 inch thick boards, 4-1/2 inches to 9-1/2 inches wide running the full depth of the porch north-south. Four boards in the center are replacements. The old boards are planed on the bottom to fit each of the 3 inch by 4 inch joists on which they bear; the joists in turn bear on 3 inch by 9 inch beams spanning between stone walls.

2. History

Two bills for laying of steps survive in the Ridgely papers; however, neither seems to refer to the south portico steps. One dated 1807 mentions "2 flights stone steps 79 feet 3 in. each a 67 cts." As the total length of treads is 12 feet by 10 treads = 120 feet, the steps referred to may be those to the hyphens. The other bill, dated 1842, is "for steps." No description of materials or dimensions is included.

Given the lack of documentation otherwise, the design of the steps appears to date from the 18th century.

3. Present Condition

a. Treads. The vertical joints between segments of each tread have opened up, as much as an inch in some cases; and cement patches have recently been inserted. Before this patching was done, the joints moved due to temperature changes, admitting moisture into the step structure. Bearing conditions underneath the treads have not been determined, but it should be assumed that water damage has penetrated to lower levels. Cement caps have been applied over the stones 11-3/4 inches wide along the south edge of the porch.

The stone surface of many treads has eroded away, exposing new layers to effects of weathering. The west end exposures of the two bottom treads have cracked off altogether. Some pieces of separated stone can still be identified on the ground by the steps. This was caused by the growth of a Wisteria vine entwined through the balusters, the expanded girth of which forced the railing to move outward bringing the step with it.

28. Snell, HSR, p. 262, quoting Maryland Historical Society Manuscript Collection No. T127, Box V.

29. Ibid, p. 84.
b. Railing. The top piece of iron railing in section has separated from the bottom piece due to oxidation of the iron in the joint. Bases of iron balusters have rusted in many cases, causing the edge of the stone tread to crack off.

c. Board Floor and Framing. Although the butt construction of the flooring allows water to pass through the floor without ponding, moisture has penetrated the boards and the joists underneath where the wood bears on damp stone or where checks in the aging boards allow water to collect. Locations of rot or insect attack are shown on the reflected ceiling plan of the portico basement (Illustration 85).

4. Recommendations
   a. Treads should be reset with new mortar joints of a more flexible lime composition. At the time treads are disassembled, examination of the foundations and bearing walls should be made to determine need for repair.

   b. Broken pieces of treads should be repaired using Akemi, faced with less rigid epoxy to insure permanent bond and flexible surface expansion.

   c. Iron railings should be disassembled, stripped, primed, painted, and reassembled. Bases of balusters require resetting in lead or other noncorrosive sleeves to avoid further disturbance of stone treads.

   d. Rotted wood boards and framing members require patch repairs and preservative treatment. Boards should be saved when possible by sanding down of checked top surfaces, treatment with preservative, and repainting; the preservation will not be hazardous to humans, animals, or plants as it is isolated from the ground and fully exposed to the air.
SECTION THROUGH SOUTH PORCHCO & EAST ELEVATION OF STAIRS

IRON RAIL SECTION
ONE-HALF FULL SIZE

SCALE: 3/8" = 1'-0"

DETAIL - COPPER BALL
ONE-HALF FULL SIZE

TREAD NOSING
ONE-HALF SIZE
MOISTURE OR INSECT DAMAGED WOOD

REFLECTED CEILING PLAN
SOUTH PORTICO BASEMENT
SCALE: 3/8"=1'-0"
SOUTH PORTICO STEPS

Scale: 3/8" = 1'-0"
Photo 86. Front elevation of south portico steps. Note previous repairs of cracks in treads with cement; these cracks have continued to open.
Photo 87. West end of south portico steps. Note where ends of treads have cracked off due to oxidation of iron balusters.
Photo 88. South portico floor. Note checking of weathered boards.

Photo 89. West end of south portico steps.
H. Secondary Marble Steps

1. History

The steps to the hyphens and wings are short flights of marble treads without handrails. No exact date of construction other than the original is known. The steps may have been installed in 1807 when William Stewart, a stone cutter, billed Ridgely for "2 Flights of Stone Steps 79 feet 3 inches.", several door and window sills, including some marble ones, and two coach stones. The 79 feet 3 inches is less than sufficient for the south portico steps, so the miscellaneous total may represent the sum of the smaller steps.

The brick pavers covering the earth on the south front of the mansion have been in place a long time, given the wear and weathering they exhibit. A bill for 10,500 paving brick in 1799 seems to prove their installation at that time.

2. Description

There are eight sets of steps to the wings and hyphens.

a. The north steps to the west hyphen have been covered by wood steps and handrails since the NPS administration of the building. There are four marble treads each 5 feet long by 8 inches high by 14 inches deep except the top step which is 12 inches deep. The cheeks of the steps are stuccoed except for the ends of the treads (see Photograph 91). A brick walk leads from the steps to the driveway.

b. The south steps of the west hyphen have five marble treads each 5 feet long by 7 to 8 inches high by 14 inches deep. The marble sill measures 4 feet 1 inch long by 7-1/4 inches high. The cheeks are stuccoed except for the ends of the treads (see Photograph 92). Grade level is covered with brick pavers.

30. Ibid, p. 262, quoting Maryland Historical Society Manuscript Collection No. 1127, Box V.
c. The west door of the west wing is reached by one marble step measuring 4 feet 6 inches by 8 inches by 13-1/2 inches on a brick foundation slightly above grade. The granite sill measures 3 feet 8 inches long by 7 inches high (see Photograph 93). Grade level is dirt.

d. The south steps on the west wing consist of two marble treads 4 feet 6 inches long by 7-5/8 inches and 5-1/4 inches high by 14 inches deep. The marble sill is 3 feet 10-1/2 inches long by 7-3/8 inches high (see Photograph 94). Grade is covered with brick pavers.

e. The south steps of the east hyphen consist of five marble treads measuring 3 feet 7 inches long by 7-1/2 inches high by 13 inches deep, except for the bottom tread which measures only 3-1/2 inches high; the ground level has evidently risen since installation of the steps. The sill measures 3 feet long. All treads and the sill are flush to the east wall of the main block and probably let into the wall since they have settled noticeably on the end away from the wall. The one cheek on the east side has been stuccoed except for the ends of the treads. The grade level is paved with bricks (see Photograph 95).

f. The north door of the east hyphen is reached by four marble treads each 5 feet long by 7-3/4 inches high by 14 inches deep. The marble sill is 4 feet 1-1/2 inches long by 6-1/2 inches high. The cheeks are stuccoed except for the tread ends. A brick walk links the steps to the driveway. Two marble urns on pedestals flank the walk (see Photograph 96).

g. The single grey marble tread measuring 4 feet 9-3/4 inches long on the south side of the east wing is a poorer quality of marble than the rest and has weathered severely. However, it is still in usable condition. The marble sill measures 4 feet 3/4 inch long by 7 inches high. Grade level is covered with brick pavers (see Photograph 97).
h. The east door of the east wing is reached from the brick-paved terrace by one step 45-1/2 inches wide topped with two flagstones 2 inches deep, perhaps Pennsylvania bluestone.

3. **Condition and Recommendations**

All marble treads are in excellent condition except for surface cleaning of the marble to remove stains of weathering. Paint stains must be removed from the tread ends of the north steps of each hyphen. The south stairs of the east hyphen require resetting to correct the effects of settling on one end.

Simple railings should be constructed next to the steps serving the hyphens since these are the highest steps and are used by the public. Railings should be supported on balusters set in the ground to avoid drilling the marble. Further safety risks can be reduced by covering the center span of the treads with non-skid protective material such as rubber mats. Taking these measures will allow exhibit of the historic steps in their excellent condition.

4. **Handicapped Access**

Condition and Recommendation: At present the handicapped cannot enter Hampton mansion without assending stairways. There is a utility ramp into the cellar. This ramp is too steep for wheelchairs, and even if used would confine the visitor to the cellar. There is no interior elevator and none could be built without violating the architecture of the upper floors.

On the exterior it would be possible to build a portable platform atop the south portico steps, level with the porch, which could be reached by an elevator on wheels. This could be installed as needed. Any other permanent ramp, or permanent elevator built adjacent to the portico steps, would create a visual intrusion and, in the case of the elevator, violate the original railing to create access to the porch.

It is recommended instead that alternative interpretive programs be available for the handicapped with specific graphic presentations showing what the interior of the mansion is like.
Photo 90. North steps to west hyphen. Note painting of corners of the tread ends to match the stucco along the lines of the wood stringer.

Photo 91. South steps to west hyphen.
Photo 92. West steps to west wing. Note granite sill.

Photo 93. South steps to the west wing.
Photo 94. South steps of east hyphen. Note settlement of treads away from wall and small bottom riser.
Photo 95. North steps of east hyphen. Note paint stains on tread ends.

Photo 96. South steps to east wing. Marble has weathered severely due to inferior quality.
I. **Stucco**

1. **Historic Conditions**

   Historian Charles Snell has concluded that, as no bills for stuccoing of the mansion exist among the Ridgely papers, the exterior was probably stuccoed by slave labor\(^\text{32}\) at the time the walls were first constructed, and the penciling of the stucco was undertaken in 1791 when the exterior may have been painted.

   In the same manner in which it seems the exterior would have been painted immediately upon construction, the stucco would have been penciled as it was applied to take advantage of a damp surface for adhesion of the lime to the stucco. The stucco may not have been applied altogether until 1791. Until a bill is found or until thorough physical examination of the stone can be undertaken for signs of weathering under the stucco, the exact date of stucco application cannot be determined. That the stucco was applied during the 18th century is deduced from the rough nature of the stone masonry, suggesting it was meant to be covered from the first, and from the survival of a wall of exterior stucco with penciling on the east wall of the dining room, closed in when the east hyphen was extended about 1820. The mansion exterior would have been patched and restuccoed as part of routine maintenance during the 19th and 20th centuries. However, the only pertinent bill surviving was for repair of the exterior plaster and penciling of the water table "to represent stone" in 1880. The appearance of the stucco in 1948 was piecemeal at best, with grey Portland cement patches visible where windows had been repaired or vegetation removed.

   The original lime stucco surface of Hampton survives in spots underneath extensive patching and additional finish coats of cement stucco applied throughout the history of the building. Before the present finish coat was applied, observers identified the original peach-tan lime stucco with penciled joints in several locations: the north facade

\[\text{32. Ibid, p. 46.}\]
of the west wing and hyphen; the south facade of the main block between
the music room window and the south portico noted by Souder in 1966;
underneath the south portico, noted by Henry Judd; and inside the east
hyphen extension, noted by Peterson in 1970. Only the stucco inside the
east hyphen survived the restucooing of 1976 intact (see Photographs 99
and 100). The outline of the original gable roof of the hyphen before
extension can be seen along the finished edge of exterior stucco visible
high up on the west inside wall of the closet at the base of the back
stairs to the second floor.

After disassembly and removal of the north portico steps
in 1978, a trace of the original 18th century stucco has come to light on
the front stone wall of the portico base (see Photograph 83). Coursing is
faintly discernable. The presence of stucco under the steps suggests
that the earliest steps were of open wooden construction; the stuccoers
would be careful to finish any surface visible to the observer. However,
it is also possible this was a practice run in an area they knew would be
covered over.

A bill for repairing the plaster in the rear passage of the
east wing in 1881 suggests that the old exterior stucco had failed to bond
well with the interior plaster applied over it when the hyphen was
extended in the early 19th century. Patches are evident in the surface of
the 18th century plaster exposed today in the back hall.

Mortar and stucco samples were taken from the exterior of
the east wall of the dining room which was enclosed when the east hyphen
was extended in the early 19th century. The samples were analyzed for
composition and color using the North Atlantic Regional Office
Preservation Center Mortar/Plaster Test 1 and microscopic inspection in
December 1978. The two original outer stucco layers vary in color and
composition from the lower layers which include original pointing mortar,
later plaster patches, and interior finish plaster.

The 18th century scratch coat and finish coat were mixed
of the same sand and fine components but with different lime proportions.
The sand color is 10YR-7/4 on the Munsell Soil Color Chart, a warm peach-tan; under microscopic inspection the grains appear rounded as in river sand. The orange-pink color of the stucco derives from the iron oxide content of the sand and the light brown tint of the clay fines. The finished surface color of the stucco is very close to that of the sand itself, as the proportion of sand is higher in the finish coat than in the scratch coat (see mortar/plaster test results). The apparently high lime content in some test samples is probably a result of unidentified components such as sulfides which increase the soluble content of the sample. The samples of pointing and patching mortar display a wide variation due to historical and modern repairs.

The 19th century ceiling plaster in the Great Hall, applied to sawn lath, is extremely similar in appearance to the 18th century exterior stucco. The orange-pink tint to the sand should therefore be commonly obtainable in the vicinity.

2. Ashlar Pattern

Souder's observations of the coursing above the water table disagree with the dimensions noted by Peterson and still evident on the east hyphen sample. Since Souder admitted the coursing lines to be extremely faint, and the areas he studied have now been stuccoed over, this writer has chosen to use the sample in the east hyphen as a model for coursing.

As noted by Peterson and corroborated by my own measurements, the blocks above the water table are 8 inches high (center to center of the joint) and vary from 27 to 30-3/4 inches long.

Simulated mortar joints were painted 5/16 inch wide with a pencil brush and are composed of a white lime wash. The vertical joint is spaced 8 inches from the dining room door opening, the layout noted by Souder.
3. Existing Conditions

The present stucco was applied to the exterior during the winter of 1975-76 by E. L. Stebbing Company under the direction of Edmunds & Hyde, architects. Although no written specification for the work remains, William Anderson, Sr., of Stebbing, who supervised the work, says that the new stucco was applied over the old using a bonding agent; unsound sections were removed where necessary and new stucco adhered by the use of wire lath in these areas. The stucco has a higher cement content than is appropriate, and cracks and spalling are already evident on exposed areas such as the east chimney (see Photograph 20).

The peach color of the stucco was achieved not through use of tinted sand, as in the original, or through use of an admixture, but by applying a coat of peach-colored paint over the surface. The paint was mixed on site to match the undersurface color of the original stucco in the east hyphen. Furthermore, a shallow water table appears to have been added where none may have existed before on the wings and hyphens. The correct water table profiles will have to be verified when restuccooing is undertaken, since the existing surface is rigid and should not be disturbed for investigation at this time.

The general build-up of stucco over the house is particularly evident on the south facade of the west wing where the window sill is actually recessed in the depth of the stucco (Photograph 101). Removal of nonhistoric stucco will be necessary at such points of build-up when restuccooing is undertaken in the future.

4. Recommendations

When the present cement stucco has lost its surface integrity, the house should be restuccooed using a mix of one part lime to three parts sand of the peach-tan color noted. A small amount of cement

could be used to render the stucco more durable. It is imperative, however, to use sand naturally tinted, or a pigment admixture, to obtain the appropriate color integral to the stucco, not painted on.

Due to the build-up of stucco noted above, extensive chipping off of repairs and top coats will have to be undertaken prior to application of new stucco.
Photo 97. East wall of dining room in hyphen passage. Note successive layers of pointing mortar, exterior scored stucco, and interior painted plaster finish.
Photo 98. Detail, lime penciling original exterior stucco, east wall of dining room
Photo 99. Penciling pattern on original exterior wall of dining room, above water table.
Photo 100. South wall of west hypen. Note indentation of sill apron in built-up stucco.
J. First and Second Floor Windows

1. Description

The windows of the first floor of the main house consist of 12-over-12 double-hung sash 3 feet 8-1/4 inches wide by 6 feet 7-1/2 inches tall, except for the windows on the east facade which are 9-over-9 double-hung sash, 2 feet 10 inches wide by the same height. There are stained glass, semi-circular windows over the north and south doors to the Great Hall.

The windows of the second floor are 8-over-12 double-hung sash 3 feet 8-1/4 inches wide by 5 feet 6-1/2 inches tall, except for the windows on the east facade which are 12-over-12 double-hung sash 2 feet 10 inches wide by the same height.

All of the windows have simple ovolo muntins and are fitted for sash weights. The plan, section, and interior elevation of a typical first floor window are presented in the HABS drawings, Sheet 8. The windows in the stair hall of the main house are 8-over-8 double-hung sash measuring 3 feet 8-1/2 inches wide by 4 feet 6-1/2 inches high. These windows and those in the Great Hall are not constructed with mortises as are all other windows in the house.

The windows of the hyphens are 9-over-9 double-hung sash like those on the first floor of the east facade of the main house. The wing windows are 12-over-12 double-hung sash 3 feet 1-3/4 inches wide by 5 feet 7 inches tall on the first floor and 8-over-8 double-hung sash 3 feet 1 inch wide by 3 feet 10 inches high on the second floor. The muntins of the wing sash have a different, fatter profile than the muntins of the main house. One window in the third floor of the main house has the same profile and is surmised to have been moved there from one of the wings.

2. History

All sash of the first and second floor have been repaired and refitted during past restorations of the house. The Sutton report of 1951 states that four windows in the Great Hall and the two windows in
the stair hall were Victorian colored glass at the time of the NPS acquisition in 1939; from bills in the Ridgely collection it has been established that four stained glass windows were installed in 1856 at a cost of $264. The other two windows may have been installed at this time, as there are additional payments to a "window painter," or in 1845 when a "Tiffany window" was acquired for $175. This may have been the special window with the Ridgely crest. The Victorian sash were replaced by modern reproduction 12-over-12 and 8-over-8 double-hung sash to match the Colonial theme of the mansion in 1949.

All of the colored and painted glass windows removed in 1949 are stored in the third floor attic of the mansion. Five of these windows measure 3 feet 9-1/2 inches wide by 6 feet 8 inches high. Two windows are patterned with circles and a diamond in the center; two with circles and half-circles; one with large diamonds and hexagons (see Photograph 102); and one with diamonds and squares in a complex design. This last window is dominated by the Ridgely crest in the middle, featuring a stag's head. This pattern, supplemented by fleurs-de-lis and eight-pointed stars, is detailed in Illustration 103. The colors of all windows are predominately blues, yellows, and reds with back-painting to highlight floral patterns. The stained-glass windows over the Great Hall doors also date from this period and have been maintained in their 19th century locations.

One full double-hung window with sash, sill, and frame has been stored in the attic for study purposes. Measuring 3 feet 7-3/4 inches wide by 7 feet 0 inch tall at the outer edges of the frame and 2 feet 10 inches wide by 6 feet 7 inches tall at the edges of the sash, this 9-over-9 light window must have been removed from the first floor, east facade of the main house. Lacking an identifying number keyed to any surviving drawing, it is labeled "Window 122, Askins 1968."

35. Snell, HSR, p. 84.
The first and second floor windows were thoroughly repaired and rehung during 1968-69 by park carpenter Flickinger. He recalls removing the casings as well, repairing the woodwork, and reattaching them to the wall in the historic fashion, mortising wooden blocks into the frames and bonding the blocks into the masonry with mortar. This use of intermediate wood blocks can be seen in the original frame and sash stored on the third floor (see Photograph 104). A bi-weekly report of February 21, 1968, mentions the removal of four windows for repair and the installation of six 4 inch by 6 inch by 72 inch angle iron lintels, presumably over the window openings. Although the repairs to both sash and frames were extensive, the sash appears to be original, as the mortised muntins and pegged frames are not evident on the reproductions fabricated to replace the stained-glass windows in the Great Hall and stair hall.

3. Shutters

Flickinger also repaired and refitted the interior shutters. The question of whether exterior shutters were original to the house has not been definitely solved. When asked if pintle holes remained in the original wood casings he repaired, Flickinger did not recall finding evidence of patched holes.

From the old photographs we know that louvered shutters were mounted on all windows of the south, east, and west elevations and windows under the north portico during the 19th century. Full length louvered double doors were attached to the doors of both porticos. The windows and doors of the north portico were so fitted, not for solar protection, of course, but to allow cross ventilation of the Great Hall.

Approximately 64 fixed-slat shutters have been stored in the attic of Stable 1. They are of mortised construction with pegged


joints; most were hung with iron strap hinges either screwed or riveted on. Some are fitted with iron dead bolts of circular section and some are reinforced at the center rail with iron angles. Many of the framing members are labeled with Roman numerals.

In general, the shutters are 1-1/4 inches thick with a 2 inch top rail, 2-1/2 inch stiles and mid-rail, and 3-1/2 inch bottom rail. The louvers are 1/2 inch thick by 2-3/4 inches deep. Width and height vary with window dimensions. The framing members have a simple bead around the louvered openings (see Photographs 105 and 106).

The use of louvered shutters, to the best of historical knowledge, was not common until the early decades of the 19th century. Certainly the Birch view of Hampton, probably drawn c. 1802 when he visited Hampton for several days, shows the house shutterless.

However, the construction and hardware of the shutters suggests an early 19th century vintage. It seems reasonable to surmise that the shutters were installed c. 1820-40 within the interpretive historical period of the house. Putting the shutters back on the house would be unpopular with some for the aesthetic effect, but would be accurate for the historic period of Governor Charles Carnan Ridgely. Paint samples from the shutters indicate the original and all successive layers were painted dark green; the original layer is 10GY-3/4 in the Munsell system.

4. **Condition and Recommendations**

Since all first and second story windows were repaired ten years ago, their condition is good. Due to the appropriation of limited funds to the exterior restoration of Hampton, other repair needs are more pressing at this time. Periodic inspection of windows will be required to determine maintenance needs and to schedule extensive repairs in approximately ten years.
For historical accuracy and mechanical efficiency, rehanging of the louvered shutters is recommended. From cursory examination of the stored shutters, it appears they are restorable.

Although cooling and dehumidification of the damp Maryland summer air is programmed in the future at Hampton, it is this writer's opinion that the seasonal changes have become "normal" to the fabric of the mansion. Thermal and hydraulic expansion of wood and other materials has occurred without interference for 200 years. To initiate drastic change in this pattern is to invite deleterious effects of unknown dimensions. Adherence of exterior stucco and interior plaster, integrity of painted surfaces, and dimensional stability of materials could all be affected.

Use of shutters to modulate light and control ventilation of the interior would be both interpretively accurate and environmentally conservative. If funds for the restoration of the shutters are not available, it is recommended that the park habitually close the interior shutters at least.
Photo 103. 9/9 double-hung sash removed from first floor, east facade of main block in 1968.
Photo 104. Shutter removed from mansion. Note mortised framing of shutter and Roman numerals etched in the edge of the stile.
Photo 105. Shutter removed from mansion. Note length of iron strap hinges.
ILLUSTRATION 106

LOUVERED DOOR SHUTTER

SCALE: 1" = 1'-0"
K. Basement Windows

1. Description and History

When the basement windows, according to a memorandum of August 9, 1967, were removed for repair of the sills, it was discovered that the entire frames were rotted out, necessitating replacement of the windows altogether. Whether the original iron bars protecting the windows were reused with the reproduction frames has not been determined.

It is perplexing that the HABS drawings of 1953 recorded basement windows with six lights, since the existing basement windows have eight lights. It is doubtful that the reproduction windows were inaccurately manufactured, so the conclusion must be drawn that the HABS draftsman was careless. In old photographs of the mansion it appears that there is a central vertical muntin behind the iron bars, proving the existence of eight instead of six lights originally.

2. Condition

Due to these repairs, the basement windows are in good condition. Only one window is in need of immediate repair, that at the west end of the north facade of the building (see Photograph 108). Inadequate slope of the sill away from the window frame has caused water to collect, penetrating the wood sill where the iron bars are let in. The depth of penetration is evidenced in the deterioration of masonry in the basement wall immediately below the sill, and in the dampness of the brick-paved floor adjacent. The possible relationship of this dampness to failure of the gutters, leaders, and subsurface drainage tiles at this corner is discussed in the chapter on roofing.

38. Memorandum to Superintendent, Fort McHenry, from Exhibit Specialist Askins, August 9, 1967.
Photo 107. Basement window at west end of north facade. Rot of sill is severe.
III. SUMMARY

A. Justification of Negotiated Contract

In carrying out physical investigation of the building fabric for the purposes of this report, it has become clear that the nature and extent of repairs to Hampton will only be fully determined in the course of work. The damage to rotted woodwork and deteriorated stair foundations can only be determined through disassembly of finish components which mask structural members. Unsoundness of cracked or crazed stucco must be judged through test probing. Many decisions such as repair or replacement of deteriorated members can only be made by the contracting officer's representative once all evidence of present condition and past repairs is revealed. Testing of cleaning methods for the marble and of mixing, application, and penciling of the stucco will be required.

Because of these factors the package estimating detail is limited to general parameters of probable cost. Care in contracting with a company experienced in sensitive historical work is recommended.
### B. PACKAGE ESTIMATING DETAIL

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<tr>
<th>ITEM</th>
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<td>2. Repair all exterior marble steps</td>
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<td>7. Rehab windows</td>
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Optional: Repair/replace stucco, Lump Sum-$110,000.

This estimate is valid until October 1982.

A. Williams, 3/19/79
OUTLINE REPORT
of
RESTORATION WORK
on
HAMPTON NATIONAL HISTORIC SITE

PLANNING AND CONSTRUCTION DIVISION

Thos. C. Vint
Chief of Planning and Construction

Compiled by:

Dick Sutton
Walter T. Berrett

February 7, 1951
Hampton -- North Side
(taken prior to restoration)
There are very few houses in America dating from the 18th century on such a scale of magnificence as Hampton. Its great size is matched by the monumental qualities of its porticoes and domed cupola, and by its elaboration of detail in doorways, windows, and interior features, as well as by the layout of the extensive formal gardens. Built in 1733-1752 by Captain Charles Heding, an American officer in the Revolutionary War, it represents the height of opulence in the moment just at the end of the Revolution and of the adoption of the federal Constitution and has survived intact. As one of the leading mansions of one of the 13 colonies it was recommended by the National Park Service Advisory Board to be included with other famous structures as a National Historic Site.

The exterior walls and the principal interior bearing partitions of the structure are of rubble, the exterior surfaces being covered with a lime stucco. The design of the mansion is based on the Georgian Colonial with deep cornices and low wings, and with identical front and garden porticoed entrances at either end of the central hall. Each of the pedimented porticoes has a Palladian window in its rusticated tympanum and shelters a balcony having a Chinese balustrade. Above the cornice the introduction of large urns at the corners of the roof, on the portico pediments and on the eaves of the wings, and the large octagonal cupola surrounded by an urn and with four urns around its base, combined with elaborately framed dormers flanked with carved wooden console brackets complicates what otherwise would have been a simple, dignified structure.

The dimensions of Hampton are on a large scale, measuring approximately 175 feet in length and 55 feet in width. The interior is laid off into rooms of generous proportions. The central hall, for example, is approximately 53 feet by 22 feet, with 13-foot ceiling. The central portion, 2½ stories in height, is flanked on both sides by ½-story wings.

The mansion, together with 42.295 acres of ground, was acquired by Certificate of Title dated January 22, 1943. The acquisition and restoration were made possible through the generous donation of the Avalon Foundation, the donor being Mrs. Ailsa K. Bruce. It is administered, through a cooperative agreement with the Department of the Interior, by the Society for Preservation of Maryland Antiquities.

The restoration was accomplished by workmen employed by the National Park Service supplemented by authorizations for installations of specific items performed by private contractors by contract or through issuance of purchase orders.
The following report of work accomplished has been summarized into four major categories as follows:

I Repair and rehabilitation of the Mansion

II Repair and rehabilitation of the Gardener's House

III Restoration and general clean-up of the Gardens and Grounds

IV Construction of the Entrance Road, Parking Area and Walks

The donation by the Avalon Foundation provided $165,200 for acquisition of the property and furnishings, and for rehabilitating the structures and grounds. Approximately $20,000 was applied to the construction of a water connection with the Baltimore City Supply. A special gift of $7,200 for the purchase of a pair of Waterford glass chandeliers was made by the Foundation just prior to the dedication of Hampton as a National Historic Site.

The National Park Service allotted $15,100 for the repairs to the driveway and walks and the construction of a visitor's parking area and a service yard, and $8,000 for other expenditures in connection with the restoration.

The Maryland Legislature authorized the Baltimore County Commissioners to pave the drive between Puleney Valley Road and the entrance gate to Hampton at an estimated cost of $12,000.

The Foundation placed certain restrictions and limitations on the expenditure of donated funds to insure an equitable distribution and general restoration of the Mansion and Grounds. The following excerpt from Mr. Shepard's letter of December 29, 1948, is pertinent to the work performed by the Service:

1. To connect Hampton House with the Towson, Maryland, water supply $20,825

2. To repair the floor of the second story of Hampton House, to redecorate such second story, and to provide proper heating 18,100

3. Improvement of lawns, including fertilizer, topsoil, etc., for approximately 8 acres 7,080
4. Replacement of plants and improvement of garden and terrace area, including replacement of injured or diseased boxwood, fertilizer, topsoil, etc. $1,500

5. Repairs to walks, including resurfacing the serpentine terrace walks, resetting cobblestone and brick walls $1,300

6. Maintenance and preservation treatment of trees—removal of dead trees, pruning, feeding, etc. $6,885

7. Entrance road and parking area, including improvement and surfacing of the entrance road and providing parking area at Mansion $6,800

8. Service yard to provide an enclosed paved service area at the west side of the Mansion $5,000

9. Repairs to entrance gate, garden furniture, demolition of old buildings, etc. $1,600

10. Signs, markers, and flagpole $4,000

11. Plans and research connected with the development of the grounds and garden $2,500

In addition to the original donation of $30,000, the Avalon Foundation donated $10,000 and a "matching fund" gift of $18,000 which was later augmented by another $10,000 and a special gift of $7,200 for the purchase of the Waterford glass chandeliers, a total of $165,200.

The following is a recapitulation of the account for Hampton National Historic Site as of September 1, 1950:

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(1) Avalon Foundation
(2) National Park Service
(3) There also should be included in this total $3,000 contributed by the Society for the Preservation of Maryland Antiquities for the rehabilitation of the gardener's house, and numerous other expenditures and donations of funds and materials aggregating a substantial amount and contributing materially in the restoration.

REPAIR AND REHABILITATION OF THE MANSION

The Mansion, in the 160 years of its use as the residence of the Ridgely family, experienced to a lesser extent than most similar places the vicissitudes of progressively lower occupancies with their attendant deteriorations. Except for some extensive alterations in finish and decorations to adapt it to the prevailing style of the Victorian era and for equipment installations in keeping with the then latest innovations in heating and lighting facilities, the major reason for the necessary restoration may be ascribed to its age and the necessity to adapt it to its new proposed use as a house museum, depicting its earliest period. Provision for the accommodation of the visitors to the area, together with facilities for administration and maintenance required some additional alterations and remodeling to meet these demands.

Since the funds available for the restoration were limited, a program had to be worked out which would accomplish both the essential remodeling, to meet operation requirements, and at the same time provide an attraction worthy of the visitors' time. Changing the Mansion from limited residential use to what amounts to public use required structural corrections and additional utilities installation.

The members of the Society for the Preservation of Maryland Antiquities, who agreed to accept the custody of the Historic Site, are dependent upon the revenue derived from its operation to pay for its maintenance and administration. The Society, in seeking ways and means to operate the site and augment the revenue from admissions, proposed to serve refreshments and sell gifts to the visitors, to rent rooms for meetings of small groups, and various other enterprises. Since their plans were only tentative, adjustments in the work being performed had to be made to accommodate the use program as it developed.

A survey of the premises by Service representatives was made to determine what work should be done and to establish priorities for accomplishing the various items. The following program was agreed upon in collaboration with members of the Society:
PLAN OF BASEMENT
HAMPTON

PLAN OF BASEMENT

SCALE OF FEET

NHS-HM-900
NOTE: The Plan was not made to
scale. Survey and measurements
were taken from the Building.
By the Surveyor & Architect.
June 1854.

SCALE OF FEET

PLAN OF GROUND FLOOR
HAMPTON

PLAN OF THIRD FLOOR.

SCALE OF FIFTY

JOHN LAING;
ARCHITECT

NHS-HM-9001-A
1. Provide living accommodations for a caretaker which later would be used as quarters by the custodian.

2. Remodel the service wing at the east end of the Mansion to provide facilities for preparing and serving refreshments to guests and visitors. The Society requested that the kitchen be converted into a tea room and the former pantry in the hyphen be equipped as a kitchen to be used jointly by the tea room and the custodian. This request was followed in the remodeling.

3. Construct public rest rooms in the basement.

4. Reinforce and strengthen the floors in the first floor and west rooms on the second floor wing of the house.

5. Repair and extend the heating plant and the electric system.

6. Connect with the Baltimore City Water System to insure an adequate water supply for operation and fire protection.

7. Construct an adequate sewer disposal system.

8. Replace the painted glass windows in the center hall and stair hall with sash similar to that in the remainder of the structure.

9. Repair, refinish, repaint, redecorate and rehabilitate the exterior and interior of the structure.

10. Replace lightning protection.

11. Remove shed on east side of service wing.

12. Rehabilitate outbuildings adjacent to the Mansion.

The restoration, repair and rehabilitation of the Mansion was accomplished by contract, by purchase orders for minor installations, and through the hiring of skilled workmen and laborers on a temporary employment basis supervised by N.P.S. professional men.

Contract No. I-31np-106 was awarded to O. Vinton Schafer & Sons in the amount of $11,380 for reinforcing the first and second story floors of the main house, extending the heating system, and remodeling the east wing for a tea room and kitchen. The first floor floors of the main wing were strengthened by installing
I-beams carried on lally columns midway of the joist spans. The second floor master bedroom and ghost room had a 1-inch tag corrected by installing steel channels on both sides of the joists the full width of the rooms. The work was performed from below so as not to disturb the dowelled floor of the rooms. Before replastering the ceilings of the music room and drawing room, radiant heating tubes were installed to replace the unsightly cast-iron radiators previously used to heat the rooms. Drawings No. HHS-MAH-5308 6 sheets, 2C01C 1 sheet, 20023 1 sheet, 2003B 1 sheet, specifications prepared by the Planning and Construction Division, Region One, directed the work.

Under Contract No. I-31np-105, in the amount of $5,874.00, the William T. Lyons Co., Inc., installed the public comfort station in the basement and constructed the sewer system, complete with septic tank and disposal field. The work was performed in accordance with Drawings No. HHS-MAH-5308, 2C01C, and specifications prepared by the Region One Office. Necessary repair work on the Mansion was being accomplished during the time of these contracts by carpenters and laborers.

One of the most pressing items to be completed was the re-shingling of the dome and replacing missing millwork on the cupola. The shingles on the cupola dome were found to be made of northern white cedar, 24 inches long with 5/8 inch butt and placed 7 1/2 inches to the weather. These had been in place for approximately 160 years. Flashing was of sheet lead held in place by wrought-iron nails. Considerable effort was expended in an endeavor to secure the same type shingles, but when it was found to be impossible to duplicate them, red cedar shingles of stock size were substituted.

The most exposed parts of the house lie above the cornice line, consequently attention to the woodwork was urgently needed. Included in the project was the repair and in some instances, replacement of dormers, windows and cornices. Replacement of the large 7-foot finial on the top of the cupola and the four smaller ones at the base created a difficult problem. Numerous inquiries were made and a great deal of time consumed before a company possessing a large enough lathe to turn these finials could be found. The Heslop Lumber & Millwork Company of Washington, D.C. accepted the order and was able to fulfill it only after extensive alterations were made to their largest lathe. The original finials were of tulip poplar, in one piece. The replacements were of white pine, laminated, held together with waterproof glue and dowels.

Gutters and downspouts were in bad condition. Before they would operate satisfactorily, it was necessary to replace and repair sections with the same type of copper material. Complete realignment of all gutters was also effected. In order to provide
Music Room — before restoration
Drawing Room — before restoration

after restoration
adequate drainage, it was necessary to open the brick drains from the downspouts which had become clogged with roots and debris, and clean out the terra cotta tile conductors leading to the cisterns at either end of the Mansion.

Investigation was made to determine the original paint colors. It was found that the trim of the exterior was buff, with the exception of the cupola, which was white. Painting of the exterior woodwork developed into a major undertaking. It was necessary to purchase hand drills fitted with an attachment for sanding in order to remove the numerous layers of paint adhering to the surface. This was a long and tedious task, requiring the services of all of the eleven laborers for an extended period. After removing the many layers of paint, the wood was found to be exceedingly dry and porous which necessitated, in some instances, as many as four applications of paint in order to cover the surfaces adequately. The height of the structure made this task more difficult. Extension ladders were used to reach the cornices and swing scaffolding was used for the pediments and porticoes.

The demands on the time of the five carpenters to replace rotted millwork often held up the painters on the exterior painting. At such times as the painting work could not proceed on the exterior the painters and laborers worked on the interior of the Mansion. During the painting operation, the numerous cracked and broken window panes were replaced. The service was fortunate in locating on the premises some 1,900 pieces of window glass which was of the approximate age of the original, and in appropriate sizes for installing in the existing sash.

The stucco on the exterior of the Mansion also was in poor condition, having been replaced and patched many times during the decades since the house was constructed. A large area on the south side of the building became dislodged and fell, exposing the stone wall of the building. It was necessary to have this area and numerous loose patches and cracks re-stuccoed. This work was accomplished by issuing a work order to a local contractor for materials and labor. After the repairs were completed, the entire structure was painted with a cement paint to correct the mottled and dingy appearance, and erase the marks of the patches. All vestiges of the original paint which had been applied to the stucco had long since disappeared.

A complete lightning-protection system was installed on the building by George G. Willard, Jr., of New York City, under an unnumbered contract, invitation to bid No. MPS-29. The cost was $765.00. Inspection was made by the Underwriters' Laboratories and a Master label issued which has been attached to the northeast corner of the east wing.
The interior of the Mansion required a tremendous amount of labor to restore it to its present appearance. The modern rough stippled paint in the stair hall and walls from the first to the third-floor was removed by paint remover and scraping. In two of the rooms it was necessary to apply a coat of aluminum paint before priming in order to prevent dampness from coming through. Many rooms required three coats of paint and the great hall received a total of four. All newly plastered spots, prevalent throughout the entire house, received a coat of shellac prior to priming.

Paint colors were determined by removing layer after layer of paint until the original finish was exposed. The finish shade was matched to conform with the original. Many interesting and unusual color combinations were discovered, which have been faithfully reproduced.

A great deal of effort was expended by the carpenters in the repair of wainscote, trim and cornices. Loose millwork was re-anchored. Where patches and replacements were necessary, the millwork had to be hand carved to match existing profiles. Upon completion of the carpentry and painting, all floors and stairs on the first and second story were sanded, two applications of linseed oil applied, and then waxed.

In the great hall, it was necessary to replace the four relatively modern painted glass windows with especially milled double hung window sash to match the other sash of the structure. This operation was repeated in the two windows in the stair hall.

Twelve hand-made brass locks, in keeping with the Georgian period of the house, were installed on the doors of the principal rooms on the first and second floors. Rebated mortise locks have been installed in the entrance doors to the central hall.

At the request of the Society for the Preservation of Maryland Antiquities, the room previously used as a pantry was converted into a modern restaurant kitchen, operating in conjunction with the tea room located in the original kitchen. The installation of the extra electrical equipment required a new heavy-duty electric line from the transformer to the building and new circuits to the ranges and water heater.

The regulations of the Public Health Service where food is served to the public required the installation of a three-compartment sink in the kitchen, a lavatory for the employees, and a water heater which would provide 170° water for washing dishes and cooking utensils. An electric water heater of 60-gallon capacity, with a 4000-watt unit and a 2500-watt unit was purchased and installed.
Entrance Hall — before restoration
Entrance Hall — before restoration
A temporary water supply, pending connection to the city mains, was provided by installing a pump and pressure tank to replace the lead reservoir in the attic used by the previous occupants.

Contract No. I-100-94 was negotiated with the water Bureau of the City of Baltimore in the amount of $19,963.16 to provide for the installation of a water main from Valley Road to Hampton Mansion. The line consisted of a 12" cast-iron main to the entrance gate, a distance of 3,037 feet, and a 6" cast-iron main from the gate to the mansion, a distance of 740 feet. A fire hydrant was placed near the southwest corner of the building.

In a supplemental purchase order to the Water Bureau a 4-inch Detector water meter was installed at a cost to the National Park Service of $17,95.00.

The following is a recapitulation of expenditures for the acquisition, repair, rehabilitation and furnishings of the Mansion:

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
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</thead>
<tbody>
<tr>
<td>Acquisition</td>
<td>$52,077.84</td>
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<tr>
<td>Material</td>
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<tr>
<td>Labor</td>
<td>20,715.49</td>
</tr>
<tr>
<td>Supervision</td>
<td>3,466.34</td>
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<tr>
<td>Maintenance and Operations</td>
<td>5,637.70</td>
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<tr>
<td>Equipment</td>
<td>413.87</td>
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<tr>
<td>Furniture</td>
<td>16,933.20</td>
</tr>
<tr>
<td>Contract Services</td>
<td></td>
</tr>
<tr>
<td></td>
<td>16,140.63*</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$147,606.65</strong></td>
</tr>
</tbody>
</table>

*Includes $19,963.16 for contract to connect to Baltimore City Water Supply, of which $3,807.42 was refunded and expended on restoration of grounds.

Principal Contractors

- G. Vinton Schafer: $11,820.00
- William T. Lyons Co.: 5,874.00
- Hensley Lumber & Millwork Co.: 472.00
- John T. Tracey: 687.65
- George C. Willard Jr.: 765.00
- Water Bureau of Baltimore: 21,708.20
- L.H. Cranston & Sons: 298.00
- C.O. Welschberger & Sons: 286.00
- Philip Myers Co.: 195.93
- Enipp & Co.: 485.00
- J. Harris & Sons: 162.00
- Wilson Electric Co.: 340.00
REPAIR AND REHABILITATION OF GARDENER'S HOUSE

The only habitation worthy of the name, in addition to the Mansion, on that part of the estate procured by the Government was the gardener's cottage. Located near the southern boundary, the six-room house was found to be structurally sound but in need of general rehabilitation and equipping with modern conveniences to make it suitable for occupancy.

The house was constructed at two periods, the older part being of brick with a two-story stone addition added at a later date. The brick and part of the stone are stucco covered. The older part of the dwelling probably is contemporary with the Mansion. In recent years an attempt had been made to glorify the structure by applying a scalloped cornice which followed the eaves and outlined the gables. A one-story frame porch extended the widths of the north and west sides.

The need for a resident employee to maintain the grounds and help protect the property prompted the Society to propose modernizing the house for a gardener's cottage to be occupied by a full-time caretaker employed by the Society. The Society authorized the expenditure of $3,000 of their funds toward the payment for this work, the balance being provided from donated funds.

The funds from the Society were sufficient to pay for all heating, electrical and plumbing installations, including the water connection and septic tank. In addition to the mechanical installations, the work consisted of lowering the grade in the basement under the east half of the house and pouring a concrete floor; covering all floors on first and second story with 1/2-inch plywood finished with asphalt tile or linoleum; constructing new stairs to second story; replacing kitchen porch; constructing cabinets in kitchen, dining room and second story hall; re outlining where necessary, cleaning, repairing and painting, papering, etc., purchasing, and installing hardware, lighting fixtures, electric range, screens, new guttering and porch railing; and constructing new electric line from the transformer to the house.

The heating and plumbing work was done by Edwin B. Tack, Inc., the electrical by the Wilson Electric Co., and the replacement of the gutters and downspouts by John Herzog, all of Towson. General repairs, painting and decorating were done by the force employed by the National Park Service.
The following is a recapitulation of expenditures for the restoration of the gardener's house. These figures do not include the $3,000 expended by the Society.

<table>
<thead>
<tr>
<th>Item</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Labor</td>
<td>$2,242.80</td>
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<tr>
<td>Material</td>
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<td>Equipment</td>
<td>193.73</td>
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<td>Contract Service</td>
<td>1,150.25</td>
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<tr>
<td><strong>Total</strong></td>
<td><strong>$4,011.29</strong></td>
</tr>
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</table>

Principal Contractors

- Chesapeake Shade & Linoleum Co.
- Consolidated Gas, Electric Light & Power Co.
- John Herzog
- John Tracey
- Ira C. Higger

**RESTORATION AND GENERAL CLEAN-UP OF GARDENS AND GROUNDS**

The gardens and grounds at Hampton are notable for the large scale of the lawns and terraces in the formal gardens and for the remarkable size and age of certain individual trees and shrubs. The origin of the Hampton garden began in 1765 when the services of one Daniel Healy, an indentured Irish gardener, were secured, and it is believed they were laid out by a William Booth of Philadelphia.

The garden and grounds gave the appearance of a long period of neglect. Of the six original parterres, only one of boxwood remained, on the east side of the first terrace. This parterre was in exceedingly poor condition and it was decided that the boxwood should be removed and healthy box substituted. Insofar as possible, the best of the old plants were removed to a new location in the hope that they might regain their normal vigor and strength for use in subsequent restorations.

The largest and one of the first jobs was the general clean-up of the grounds, including the maintenance and preservation treatment of trees which included removal of dead trees, pruning and feeding the live ones. The area of the estate now in Federal ownership required mowing and the removal of undesirable plants and brush. To accomplish tree preservation work, it was necessary to secure the services of private tree experts and the National Park Service tree crew were assigned to the project for a two-week period. The rental of a
tractor with a five-foot sickle bar was secured for mowing. The mowing operation was difficult due to the heavy underbrush and honeysuckle. A force of six men was employed to complete the brush removal and moving, a great deal of the work being done by hand. A large amount of the tree treatment was performed by the F.A. Bartlett Tree Expert Company, under a contract with the Society reimbursed by the National Park Service from donated funds.

Guided by the layout and planting plans prepared by Mr. Alden Hopkins in October 1949, restoration of the first terrace was begun. After the removal of the unhealthy boxwood by force account employees, the services of Towson Nurseries were secured to prepare the ground and plant new boxwood. The ground was plowed, disked, fertilized and rolled. Approximately one thousand boxwood were required to restore the parterre. The planting beds, inside the boxwood pattern, were planted with vinca minor (the common periwinkle). Upon completion of the above work, paths were constructed throughout the parterre using crushed limestone for surfacing which was donated by the Harry T. Campbell Sons' Corporation.

Research indicated the presence of an arbor vitae hedge at the southwestern side of the formal garden. Both in the interests of historical restoration and the practical need of a barrier between the main grounds and the newly constructed parking area, it was decided to plant two rows of Thuja occidentalis (pyramidalis), approximately four feet in height with the plants staggered and spaced six feet apart in the rows. Between these rows an inconspicuous fence of steel posts and single strand wire was erected. The contractor in this instance was the Valley Landscape Company.

Two large common box were transplanted from locations on the terrace to positions adjacent to the entrance on the south side of the Mansion. This work was performed by the Towson Nurseries.

The large Wisteria vines framing the south entrance of the Mansion became dislodged from the columns during a high wind. These vines were untangled, pruned thoroughly and secured to the porch columns by using one-half inch pipe for supports.

A study was made of the damaging effects of vines on the principal trees. Some vines were so thick as to be dangerous and damaging to the trees and were removed to prevent further impairment of health and growth.

A great deal more restoration work will be required on the grounds and gardens to give the proper setting to the restored Mansion. In order to properly care for the gardens, and aid in further restoration, a contract was entered into with John Patricciani Co., Inc., in the amount of $27,251.5 for the installation of a 700-foot 3" wrought-iron water line with 6 valves located at strategic positions to facilitate watering operations.
A Case tractor, equipped with a five-foot sickle bar, was purchased by the National Park Service and assigned to the Society in order to assist in keeping the grounds properly maintained. A three-unit power mower for maintaining the lawn in the immediate vicinity of the Mansion also was purchased by the Service.

The following is a recapitulation of expenditures for this operation:

<table>
<thead>
<tr>
<th>Description</th>
<th>Cost</th>
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<tbody>
<tr>
<td>Labor</td>
<td>$8,895.35</td>
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<tr>
<td>Material</td>
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<td>Equipment</td>
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<tr>
<td>Contract Services</td>
<td>9,527.36</td>
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<tr>
<td>Equipment Rental</td>
<td>280.20</td>
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<tr>
<td><strong>Total</strong></td>
<td><strong>$20,981.75</strong></td>
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</tbody>
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Principal Contractors

- Towson Nurseries: $3,428.95
- Valley Landscape Co.: 1,450.00
- F.A. Bartlett Tree Expert Co.: 1,350.00
- John Matriccianni Co., Inc.: 2,725.45

CONSTRUCTION OF ENTRANCE ROAD, PARKING AREA AND SAKES

The entrance road to the Mansion, approximately 1,900 feet in length, was in dire need of grading and resurfacing. It was also necessary to provide adequate parking facilities for visitors to the site and to provide for a service parking area to the east of the Mansion.

The results of discussions between representatives of the Society for Preservation of Maryland Antiquities and the National Park Service led to the construction of a parking area near the west end of the Mansion, large enough to accommodate 18 passenger cars and two buses.

The site selected was in a heavily wooded area and it was necessary to remove trees, grade and construct drains before the actual surfacing could begin. An island with concrete curbing was installed. This operation necessitated the withdrawal of two carpenters from repair work on the house to construct the forms. Upon completion of the curbing, topsoil was placed within the island in preparation for seeding. Bank-run gravel, well-rolled, was used as a base for the paved portion of the parking area and topped with a course of washed pea gravel. The parking area was allowed to stabilize.
during the winter, following which this surface was treated with an application of asphalt and the final course of pea gravel spread and rolled.

A pathway from the parking area to the Mansion was constructed by the same method. Details of the parking area lay-out and road construction are shown in drawing No. AF5-HAM-2017.

To facilitate the flow of traffic to the parking area the existing roadway from the entrance gate was widened to permit the passage of two automobiles. The road from the parking area entrance, including the circle in front of the main building, was retained at its existing width, permitting only single lane traffic. Grading and resurfacing were accomplished in the same manner as the parking area. Upon completion of the surfacing, road shoulders were graded and top soil applied. During this operation the service yard was graded and surfaced with gravel, omitting the asphalt treatment.

The access road, 1200 feet in length, leading to the gardener's house, was graded and resurfaced. This included the service area adjacent to the carriage house. Neither the area nor the road received the asphalt treatment.

The serpentine walks and gravel walks in the grounds south of the Mansion were cleared and surfaced with gravel and sand. The brick terraces and the hand-napped stone walk leading to the tenant house were cleaned and the grass burned off.

The work listed herein was completed through the use of force-account employees and rental of heavy equipment from the Harry T. Campbell Sons' Corporation.

The following is a recapitulation of expenditures for this operation:

<table>
<thead>
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<th>Material</th>
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<td>Labor</td>
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<td>Equipment Rental</td>
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<td>Contract Services</td>
<td>108.00</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$15,100.00</strong></td>
</tr>
</tbody>
</table>

14
219
The Garden — after restoration
Hallway, first floor

after restoration

before restoration
Dining Room — before restoration

after restoration
Hallway, 2nd floor — before restoration

after restoration
APPENDIX IIa
HISTORIC STRUCTURES REPORT

PART I

ARCHITECTURAL DATA SECTION

ON

HAMPTON MANSION

Hampton National Historic Site

APPROVAL SHEET

RECOMMENDED

Superintendent  
[Signature]  
[Date]

Chief, Design and Construction

Regional Director, Northeast Region

[Signature]  
[Date]

APPROVED

Director  
[Signature]  
[Date]
HISTORIC STRUCTURES REPORT

PART I

ARCHITECTURAL DATA SECTION

ON

HAMPTON MANSION

Hampton National Historic Site

Prepared by
Norman M. Souder
Architect
May 1966

for

Philadelphia Planning and Service Center, Design and Construction, National Park Service

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   C. Roofs
   D. Roof
   E. Chimneys
   F. Cupola
   G. Doors
   H. Windows
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      2. Floors
      3. Partitions, Walls and Ceilings
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      2. Floors
3. Partitions, Walls and Ceilings
4. Trim, Doors and Fireplaces
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ILLUSTRATION

DRAWINGS
I. INTRODUCTION

In order to expedite the necessary rehabilitation of the exterior of Hampton Mansion, this brief Part I, Architectural Data Section, Historic Structures Report is intended to serve as an interim report until a more detailed record, now in preparation, can be issued.

It is expected that much information on the construction, alterations and maintenance of Hampton will be obtained from the voluminous collection of Ridgely papers and records now in the possession of the Maryland Historical Society.

Hampton Mansion has remained in a comparatively unaltered condition since the nineteenth century. Changes made at that time were of a nature that did not destroy the original design and fabric.

The stuccoed exterior of the large house has been patched many times and the disintegration of the plaster has progressed beyond further repairs. The immediate requirement is the replacement of the exterior stucco and the repairs and/or replacement of attendant features such as wood pilasters, gutters and downspouts.

Accompanying this report are HABS measured drawings showing plans and elevations which were made in 1958 and 1959 by the student measuring team under the direction of Architect Charles E. Peterson and Professor F. Blair Reeves.

Norman M. Souder
Architect
May 1966
III. **EXISTING CONDITIONS - EXTERIOR**

A. **General Description**

Hampton Mansion occupies an area of 6,916 square feet on the highest ground elevation in the area. It is of Georgian design with Palladian influence evident in the great central mass and flanking wing buildings on the east and west ends. The main entrance faces north and the identical south facade faces a series of terraced, formal parterre gardens dropping away from the mansion.

The main block of the building is three stories high, over an exceptionally deep basement. The two wing buildings are two stories in height and connected to the main house by a one story hyphen on the west and a story-and-a-half hyphen on the east.

Aside from the size and design of the mansion, the dominant features are the tall cupola, classic porticos and roof urns.

B. **Walls**

The exterior walls from foundation to roof are constructed of rubble fieldstone covered with plaster. The present plaster is in poor condition. Traces of the original peach-tan plaster are evident under the many coats of paint. The plaster on the tall water table is divided into large blocks simulating ashlar joints.

Belt courses mark the first and second floors, and a third belt course occurs directly under the cornice.

C. **Porticos**

The north and south porticos are identical except for the flooring, steps and railings of the first floor levels.
The porticos are two stories high supported on two columns and two pilasters. The pedimented porticos have Palladian windows set in the wood rusticated tympanum portion. The central doors and flanking windows within the porticos have Georgian trim and are pedimented.

The second floor railing is Chinese Chippendale in design. The sides of the porticos are closed with plaster partitions with a window at each side and level matching those of the main house. On the interior of the portico these windows are pedimented to match the entrance doors and windows.

The flooring on the first floor south is wood with limestone steps and iron railings. The north entrance has a marble tile floor with marble balustrades and steps. The balconies at the second floor level have wood floors.

D. Roof

The main portion of the house is basically a simple gabled roof. The portico roofs, eight consoled dormers, cupola, twin chimneys and a rusticated wood chimney house at each end are superimposed on the roof.

The hyphens have simple pitched roofs with the addition of gabled extensions on both north and south facades.

The flanking buildings have hipped roofs with north and south dormers and blank on chimney dormers facing east and west.

The entire roof area is presently covered with slate. The original roofing was probably wood shingle matching the white cedar found on the dome of the cupola.
Large decorative wood urns are located as follows: Three on each of the portico dormers, one at each of the four corners of the main roof and one each on the apex of the hip-roofed flanking buildings. The latter are terminations of the center posts of the roof framing.

E. Chimneys

The eight chimneys are stuccoed over brick and stone. Two chimneys are located on each of the east and west ends of the main house. On the wall face the chimneys are joined by a brick web, into which was placed a 4'-6" diameter circular frame, which investigation shows once held a circular sash. The openings are presently boarded over and for a period the boarding was painted to represent blind windows. The roof side of the chimney structures are rusticated wood pent or chimney houses with doors opening on the ridge of the main roof.

Two chimneys are located on each of the east and west flanking wings. On the flanking and buildings the usual crickets necessary at the juncture of hip roof and chimneys are elevated to form blind dormers matching the regular dormers.

The present tops of the chimneys are bulbous, indicating Victorian type corbelling under the stucco. Earlier photographs show the chimneys with castellated tops, also part of the Victorian treatment.

F. Cupola

The classic octagonal cupola measures approximately thirty-eight feet from the ridge of the roof to the top of the urn finial. It rests on a square palladian base of rusticated wood which is decorated with an urn finial at each corner. The 12 over 12 light windows on each
of the eight faces are separated by corner pilasters of classic design. The windows are placed over wood balustrades, below which are panels separated by the pilaster plinths. The dome of the cupola is roofed with wood shingles which were applied in 1947. The interior of the observation level of the cupola structure measures eleven feet across.

G. Doors

The exterior doors appear to date from the eighteenth century except for the pairs of doors to the second floor levels of the porticos which are obviously nineteenth century changes.

The pairs of main entrance doors on the north and south ends of the hall are so designed as to fold into the reveals when in an opened position. Instead of the usual locks, they are fitted with heavy iron bars which are placed across the doors in the closed position. The entrance doors have arched transom lights which are stained glass, forming the Ridgely crest.

The five exterior doors to the wings are eighteenth century six panel type, fitted with period hardware. These doors are equipped with four light transom sash.

H. Windows

The windows throughout the mansion are the original eighteenth century type. The glass in most of the sash is original. The window sash varies in size and design from 12 over 12 light to single three light sash, depending upon location.

The four windows in the main hall and stair hall are restorations of the originals. During the Victorian era these windows were glazed with stained glass.
IV. EXISTING CONDITIONS - INTERIOR

A. Basement

The basement is under the main house only. The floor to ceiling joist height is 11'-5". The plan follows the layout of the floor above, with the two foot thick stone bearing walls forming the six room spaces.

1. Flooring

The flooring remains the original earth in most areas. The stair hall brick flooring extends across the central portion of the No. (2) long central room. Room (6) has been converted into a public rest room and has a concrete floor. A portion of room (5) has a concrete slab in the area of the restaurant help's rest room. A portion of the No. (1) furnace room also has a modern concrete slab on a portion of the floor.

2. Walls

The basement walls throughout are the exposed rubble stone construction except in the stair hall and public wash room, where plaster has been applied.

3. Ceilings

The entire basement ceiling is plastered. Pipe columns were installed throughout the basement in 1948 to stabilize the first floor for increased loading due to public visitation.

4. Windows

Eleven windows with six-light sash light the basement. The frames are fitted with iron bars on the exterior.

There are eight four foot wide openings set high in the walls surrounding the central room. The openings are fitted with iron bars and
apparently were a means of ventilating the basement rooms, since four of the openings are in the walls under the porticos and were fitted with window frames.

B. First Floor

1. General Description

The main entrances open into the great hall which is 20'-10-1/4" wide by 50'-11" long. Two large rooms (11 and 12) flank the hall on the right of the north entrance. The stair hall and two rooms (9 and 10) flank the hall on the left of the entrance.

Access to the former library and office in the west wing is by means of a door off the music room (12) opening onto a stair of five risers. Another three risers provides access from room (13) to room (14). The east wing is reached by a door and another stair of five risers descending to a corridor (17) off which is the present kitchen. Four risers, which form a part of a winding staircase to the second floor of the east wing building, lead to the original kitchen which is now a tearoom (16).

Opening off the present kitchen (Room 15) is a precipitous winding staircase, added in the nineteenth century for the use of the housekeeper.

2. Floors

The flooring throughout is of wide pine of the period and of well matched boards. In room (10) the numerals for matching the floor boards are still visible.
3. **Partitions, Walls and Ceilings**

Most of the partitions on the first floor are of two foot thick masonry. Only the secondary staircases in the wings, the partition between rooms (15) and (17) and the partition between halls (7) and (8) are of wood or stud and plaster. The latter two partitions were inserted sometime after the house was built.

The walls and ceilings are plastered throughout and at present are painted. The ceiling height is 13'-2" in the main house.

4. **Trim, Doors and Fireplaces**

The first floor trim is relatively simple for a house as elaborate in design as Hampton. The Georgian-Colonial style cornices, pilasters and panelled chair rail are simple design.

Great attention was paid to balance. The four windows in the Drawing room are balanced by four shallow niches on the opposite walls. In rooms (9) and (10) the windows are balanced by a cupboard and door. In both of these rooms corner cupboards were added at a later date.

The doors on the first floor are the eighteenth century eight-panel type with variations in size according to location. The interior side of the entrance doors in the wings are faced with beaded edge boards.

The mantles and overmantles vary in design on the seven fireplaces on the first floor. The mantles on the fireplaces in the wings are simple shelf types.

**C. Second Floor**

1. **General Description**

The hall on the second floor extends in an east-west direction
and consists of a stair hall and a central hall. The central hall woodwork is the most elaborate in the house with pedimented doorways, panelled chair rail, four shallow closets and an elaborate denticulated cornice surmounting a frieze of triglyphs and metopes.

The plan of the main house originally included four large corner bedrooms and two smaller portico rooms opening off the central hall. In the nineteenth century when the narrow exterior service stair was built to provide housekeepers quarters, the southwest bedroom was divided into two rooms, corridor and closet. This area together with the skylighted studio room over the east hyphen have been converted into an apartment for the curator.

The kitchen wing has a room and hall at the second floor level, now used as an auxiliary tearoom.

The west wing second floor is divided into stair hall and two rooms which comprise the bath.

2. Floors

The flooring throughout the second floor is the same type as on the first floor.

3. Partitions, Walls and Ceilings

The interior masonry partitions originating in the basement are carried through the second floor and reduced in thickness which varies from 1'-7" to 1'-8-3/4". Secondary partitions are stud and plaster. The walls and ceiling throughout are plastered.

4. Trim, Doors and Fireplaces

The trim is similar to that on the first floor. Panelled chair rails are used throughout. The doors are eighteenth century six
panel type except for the doors in the two portico rooms which have nineteenth century replacements. The door frames in the portico rooms are pedimented.

The four fireplace mantels on the second floor are more elaborate than those on the first floor. Here, overmantels are employed, varying in design according to room.

D. Third Floor

1. General Description

The 9'-7" wide corridor from the main staircase extends the length of the house, widening to 27 feet in the center where the stairway rises to the cupola. Ten rooms open off the long corridor. Eight of these are lighted by vaulted dormers. The rooms over the porticos are lighted by small Palladian windows.

2. Floors

The floors are the original tongue and groove pine throughout.

3. Partitions, Walls and Ceilings

The partitions on the third floor are stud and plaster. A late period partition was installed across the corridor on the east side of the cupola stairway. The walls and ceilings of all the rooms and corridor are plastered.

4. Trim, Doors and Fireplaces

The door and window trim is the single architrave type, typical of the period. Doors are eighteenth century six panel type with later four panel louvered door on the corridor side of each of the rooms, except room 35 which was a former wine room.
Rooms 41 and 42 on the west end of the floor are the only rooms with fireplaces. These are simply trimmed in contrast with the Georgian mantels on the second floor.

5. Cupola Stairway

The cupola stair rises 19'-11" from the third floor to the cupola floor. The three foot wide stair follows the octagonal shape of the cupola and has simple turned tapered spindles. The walls and ceiling of the staircase and cupola are plastered.
The immediate proposal in the long range rehabilitation of Hampton Mansion is for the replacement of the existing patched exterior stucco with new stucco matching the peach-tan color of the original.

Additional architectural investigation is required to determine the pattern of the painted dashlar on the walls above the water table.

It is recommended that the replacement stucco match the original in color, pattern and texture.

Repairs to be accomplished as a part of the exterior rehabilitation include replacement of defective gutters and downspouts and repairs to exposed woodwork, such as pilasters and cornices.
APPENDIX IIb

HISTORIC STRUCTURES REPORT

PART II (PORTION)

ARCHITECTURAL DATA SECTION

ON

HAMPTON MANSION

Rehabilitation of Exterior

Hampton National Historic Site

Prepared by
Norman M. Souder
Architect
June 1966

for

Philadelphia Planning and Service Center, Design and Construction
National Park Service

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ESTIMATE

DRAWING
I. INTRODUCTION

This Part II (Portion), Architectural Data Section, Historic Structures Report on Hampton Mansion, deals only with the restoration of the exterior of the house as affected by the proposed re-stuccoing of the building.

The need for immediate attention to the exterior plastering is evident, and is fully detailed in this report.

In addition to the replastering there are necessary repairs to be made to the adjacent exterior woodwork surfaces, such as, pilasters, cornice, etc. If sufficient funds are available, the replacement of the circular windows in the chimney houses and the restoration of the chimneys should be included in the proposed project.

The funds for the project are available under Fiscal Year 1965 appropriation.

The Part I, Architectural Data Section was submitted to the Regional Director on May 20, 1966.

Norman M. Souder
Architect
June 1966
II. EXISTING CONDITIONS - EXTERIOR

A. Walls

The walls at Hampton Mansion are constructed of unusually small size rubble sandstone, over which plaster is applied. The construction of the walls indicates that it was the designer's (or builder's) intention that the stone surface be covered with stucco.

Investigation reveals that the original plaster was high in sand content and the color a peach-tan. The original surface and color has disappeared after years of patching and painting. The bonding of the plaster to the stone surface was poor and as a result, large areas of plaster have spalled off from time to time. The spalling process is continuous and is a constant maintenance problem. Currently there are a number of small areas of stone exposed and innumerable cracks which predict further plaster spalling.

The high base below the water table is scored to simulate large pieces of ashlar stone. The area between the pedestal and the band courses which form the water table is divided into three ashlar type courses, varying between thirteen and fourteen inches in width. The present surface is the third layer of plaster. The remains of the two earlier layers are still in place, each with the same joint pattern. The scorings in the base are cut-in and filled with white mortar.

Shortly after the property was acquired by the National Park Service, Architect Charles E. Peterson was engaged in the initial portion of the restoration of Hampton. A trace of the original ashlar pattern...
on the walls above the water table was found, but it has since been concealed by newer plaster. Due to the repeated repairs and painting the surfaces above the water table have been plain (without the ashlar pattern) for an unknown length of time. Sufficient traces of the original imitation ashlar jointing were recently found by the author which helped to determine the original design.

One such area has been detected on the north facade of the west wing and another small area on the north wall of the west hyphen. The third ghost of the former pattern was discovered on the south facade of the main house, between the Music Room window and the south portico. The corings are so faint as to be unnoticeable in full sunlight. The coursing of the walls above the water table averages eleven inches and the full blocks are approximately twenty-four inches between vertical joints. The pattern was established by fixing the nearest vertical joint next to the door and window openings at eight inches from the edge of the frame. The pattern, when drawn on the elevations, results in a type of dog-eared lintel over the openings, in a manner similar to those used on English-Georgian buildings.

The ashlar design was shallowly scored by a pointing tool and the simulated joint lined with white paint.

B. Woodwork

The pilasters on both the north and south porticos show deteriorated base mouldings. The same is true of several of the columns on the faces of the porticos.
It is difficult to assess the rotting on the main cornice members until scaffolding is erected for a close-up investigation.

The frames and exterior trim in the large circular windows in the east and west chimney houses on the main roof are decayed and should be replaced when the gables and chimneys are re-stuccoed. At the same time, it would be advisable to replace the original circular sash which are missing and replaced by boards. Examination of the old frames show that window sash were once installed to light the loft area and the approaches to the roof doors. Photographs show boarding painted black and outlined in white to serve as a false window.

C. Chimneys

The two pairs of chimneys on the main house roof and the single chimneys on the east and west wings are stucco covered and have bulbous tops. In the nineteenth century castellated Victorian tops were applied to the chimneys as shown in the photographs of the period. These tops appear to have been covered over in a later reworking.

The original cap treatment of the eight chimneys on the house is not presently known. Further investigation will be required to determine the early treatment. The stucco covering the chimneys must be replaced at the same time the re-stuccoing of the main house is done. Close cooperation between the architect and the contractor on this feature will be required. The restoration decision based on architectural evidence, will have to be made when the present plaster is removed.
D. Spouting, Gutters and Flashings

The existing gutters and downspouts on Hampton Mansion are copper replacements of the original. In most cases they are not in the early locations. This was probably due to the installation of a cistern in the nineteenth century. At that time, a series of marble drainage basins on masonry foundations were erected near the corners of the building. The elevated structures formerly contained sand to filter the roof water. At the present time the basins serve only to carry roof water away from the building.

When the proposed rehabilitation of the exterior walls and woodwork is being accomplished, it will be necessary to inspect the gutters, downspouts and flashings for leakage and disintegration, and replace all defective metal work abutting the restored areas.
III. RECOMMENDATIONS

A. Removal of existing exterior plaster on mansion, including wing buildings, chimneys and drain boxes.

B. Application of metal lath to stone surfaces.

C. Application of stucco to match original in texture, color and design to simulate ashlar joints as shown on the drawings.

D. Replacement of circular windows and frames on chimney houses.

E. Replacement of defective exterior woodwork and mouldings on pilasters, columns and cornices. Replacements to be copies of work removed.

F. Replacement of defective gutters and downspouts.

G. Restoration of eighteenth century chimney caps following removal of the Victorian portions.

H. Repainting of exterior wood portions of building.
HAMPTON ESTIMATE

1. Stucco

Removal of existing stucco, lathing and application
of 3 coats stucco with scoring as per details $44,880.00

2. Carpentry

Repairs of cornices, pilasters, mouldings, window
trim, etc. 10,000.00

3. Chimney Restoration 10,000.00

4. Sheet metal repairs 3,000.00

5. Exterior painting 8,000.00

TOTAL $75,880.00
PART II. ARCHITECTURAL INFORMATION

A. General Statement:

1. Architectural character: Hampton Mansion, begun in 1733 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 21'-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 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 kitchen wing which is partially filled with brick on fill at the fireplace oven end. The wind floor levels are ap-
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. Wooden 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-wing 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 mixed with white lime mortar. The walls were marked off into ashlar pattern with white paint. Above the revealed water table, two stepped out courses, the ashlar blocks average 2'-3" to 2'-6 1/2" long by about 6" 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" deep belt course projects from the walling between the first and second floors. 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 joints 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"x8" 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 1 1/2" x 7 3/4" ridge pole and the 4 3/4" x 6 3/4" purlins are mortise and tenoned together and reinforced at stress points with wrought iron stays.

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 risings, 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, engaged Tuscan columns with Attic bases which support the entablatures and the pediments of the pavilions. Pilaster sections are located at the
masonry walling and receive the masonry belt course and the side enclosures of the pavilions with their window openings at each side at each floor. At the second floor levels, inserted and set back approximately 3'-8" from the face of the engaged columns, are galleries having four sections of Chinese Chippendale balustrading of mortise and tenon construction and moulded hand railing. 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 a frieze space. 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 entrance at the north facade have modern wooden steps and railings built over early stone steps.

6. Chimneys: The main structure, which has chimney breasts in each corner room, has four chimney stacks, two on each end. Each pair of stacks, which rise through the roof structure behind the rakes cornices 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 which 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 board-decorative painted to imitate window muntins. The parapets conceal roof shuttles located in small gabled roof structures between the chimney stacks. Each shuttle 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 cornice structures.
7. Openings:

a. Doorways and doors: The north and south entrances are typified by antebellum sections and aedicules with Roman Doric pilasters which support 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 covered 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 hypsens with faced headers architrave frames are set within the masonry openings. Four-light transoms are above six panel doors which have interior vertical bead-ed boarding.

b. Windows and shutters: The windows, with typical 10" x 12" glazing, within the pavilions 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 supports' 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, has twelve over twelve lights. At the second floor the sash has 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 the 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 of the 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-covered blinds generally hung at the south windows on long strap hinges. In 1939 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 1 1/2" on center, set into the frames. The west masonry opening near the south corner of the basement is hung with modern metal "A" panel 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 gable 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 characterized 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 lights each, having "Gothick" muntining within the semicircular arches, are hung over nine light lower sash, in a horizontal arrangement. All are at a common ridge height.

Each wing has four gabled dormer structures, one per roof slope. The east and west dormers are false and contain the chimney flues and Each framed "opening" is filled with rusticated siding. stacks. The north and south dormers, with nine over nine light sash, horizontally arranged, have a simple rake 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 Vail-of-Troy dentils and plain scroll modillions which support the 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 cove cornice which is raked at the end.
elevations to form pediments. The eaves are approximately 30'-0" above grade.

The hyphen eaves, approximately 12'-0" above grade, and pediment rakes have a sill of Troy dentiled cornice. Approximately 17'-0" above grade, the wing eaves have a larger scaled cornice similar to the hyphens 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, arc central, projecting pavilion, with open pediments. The corners of the drum and its pavilions are rusticated with wood quoining. The entablature, a small scaled version of the cornice of 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 is hung above the balustrading. Projecting over each column, the entablature carries the faceted, shingled roof dome which is surmounted by an urn with an orb finial approximately 50'-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 domes, 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 stairhall. 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 plan is generally reflected, though the north and south areas of the central hall enclosed with frame partitions to form sitting rooms and 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 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 area 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 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, two-flight type with equal runs and an open
string ascends to the attic floor from the first floor forming a
rectangular well with a crossette trimmed landing window. A moulded
mahogany hand rail, reflected with a half rail above the sunken panel stair
doors, 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 1.5" square balusters with beaded edges. The hand
rail goose necks up onto Tuscan colonette newels with abaci and angles
of 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 and are completed with pendants and are reflected at the dado
with panelled pilasters. At the first floor the hand rail volutes over
the sunken panel balusters, forms a balcony at the attic floor landing
the bottom step tread which is cut in a volute. A single silhouette
console ornament the step ends. Fully raised paneling extends to the
baseboard below the first run of the stairway 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" scroll attached
to the 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
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 to the second floor, southeast room within a pent addition on the hyphen roof.

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 1 1/8" square, 3" on center, balusters which are set on a closed stringer with plain 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 matched grain. 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 rooms. Typically the other hearths of the main structure have 6 3/4" square brick pavers, 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 exposed stonemasonry 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 window sill height. Several second floor rooms and the attic rooms have plastered dadoes. Throughout the house the ceilings are
plastered. An investigation of the room finish revealed that there were only two or three coats of paint in most spaces which in the first floor, northwest room was originally light grey 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's dado and 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 main 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 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 door with 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
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 paneled and unpainted projecting pedestals at long wall sections.

The interior trim of the door and window openings is characterized by fully moulded, two-facia, crooked architrave trim which is received on plain plinths at the doorways and projecting dado pedestals, paneled and unpainted, at the window reveals which have paneled interior shutters and soffits. All similarly detailed in any room 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 southeast room where there are window sill cressettes. Uncressed trim is used in the second floor east rooms.

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 opening has 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 window architraves and at the sides of the frieze boarding. Each room has Ball of Troy or dentils at the door and window pediments and cornices.

The first floor rooms have simple ceiling cornices with Ball of Troy or eye dentils. The second floor ceiling cornices typically have small scroll modillions above bed moulding and supporting crown moulding facia. Though the second floor stair hall has dentiled ceiling cornice, the central has a fully moulded Doric entablature with eye dentils and triglyphs which steps out over square Roman Doric pilasters flanking the flat, panelled 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 ten-panel, shutter-style 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 built into the corners behind the main doorways, in each east room. Each closet has a eight-panel door with bead planed back panels, beaded board interior sheathing, peg hangers, and simply panelled interior cabinet doors. The ceiling cornices step out around the closets which have chair rail and dado panel sections.

In the first floor central hall, Roman Doric pilasters with entablature complete with triglyphs and stepped out cornice flank the pavilion entrance doors which have architrave and moulded keystones trimmed lunettes.
The trim is received on moulded impacts. Similar pilasters with entablatures flank the archway which formerly opened into the stair hall. The architrave and moulded keystones 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. They have crosseted architrave trim around the fireboxes, moulded mantel shelves with dentils supported on plain consoles brackets or panels, and crosseted 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 entablature with coved ceiling cornices. A unique pair of chimney pieces in the form of large piers are 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 fascias, unescorted architrave trim with an ovolo backband, set flush with the plaster, around the door openings and around the single panel closet door under the eaves within the kneewalls 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. Also moulded chair rail set 1'-11" above the flooring at window sill height.
The hypen openings are trimmed with a double fascia architrave, have raised panel shutters in the window reveals, and chair rail which forms 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 fascia 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 boar 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 off set hinges and small "H" hinges between leaves. "H" and "H-I" 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. Wooden box locks exist on the two basement board and batten doors with their strap hinges and on several attic doors along with a variety of cast iron box locks and cast brass box locks. Morticed 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 "Northampton" which was found in an out-building in 1919. 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 above and walls/over the doorways. The wood frames of the openings have square section diagonally set 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 "Premier Patent, Bake Oven & Roaster, by, Alfred H. Reid, No. 337 Balt St. Street, Baltimore." Adjacent to the oven is a brick stove with two "stovew 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 west central hall. The rooms have early nineteenth century chandeliers with shades, while the cast 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 ornate fittings, which is polychromed and matches the design of the Hilton "Turkey" type, wall-to-wall 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 omolch 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 1803 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 1851 that Mrs. Ridgely had recently and 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. 1870 photographs indicate romantic, picturesque formal gardens without boxwood plantings. The detailed 1843 plat of the estate, which indicates 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 Cottage.

38. 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 Ice House mound. The Greenhouses and the Gardener's Cottage are located to the west of the parterre gardens. To the east of the mansion, among several small freestanding buildings, there are three early structures in a near formal composition with a large wood Shed flanked by a south Privy and a north Smoke House.

Two stables are located on the west side of the east drive extending across Hampton Lane to the Hampton outbuildings which include the Overseer's House, on axis with the north facade of the mansion,
and its dependencies including three tenant quarters, barn 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 the 1959 architectural data and recorded several structures where were previously unrecorded.
HAMPTON MANSEON
1783 - 1790
BALTIMORE, MARYLAND

PAINT - COLOR ANALYSIS
of the exterior to determine the
ORIGINAL ARCHITECTURAL SURFACE FINISHES

Prepared for:
The National Park Service
Hampton National Historic Site
By:
Frank Sagendorph Welsh
P.O. Box 214
Ardmore, Pa. 19003

December, 1975
INTRODUCTION

Research was conducted by examining and taking samples from every possible location on all exterior wooden architectural fabric for microscopic analysis to determine the color, type, and/or kind of the original (first, second and third) finish surface coatings. The samples taken for analysis and color matching are included in the original copy of this report.

There was an acute awareness of the nature of architectural paints to yellow, darken and fade in color with age; and careful steps were taken to match as closely as possible the original, clean, bright, unfaded colors from carefully selected samples from all of the total samples taken for analysis.

The evaluation of findings is presented herein. The colors of the original paint films are named according to the National Bureau of Standards Color Name Charts and the Munsell Color System for the purpose of uniformity and universality of color description. The Munsell Color Company is presently located at 2441 North Calvert St. in Baltimore, Md. 21218.

The following record can be used to assist in the preparation of a paint - color and finish schedule for the restoration and preservation of these late 18th century finishes and/or it may serve as a documented source of reference for obtaining a more thorough understanding of regional and period decorative architectural styles.

Hampton Mansion; built: 1783 - 1790, by Charles Ridgely

(Original to: Superintendent; Fort Mc Henry National Historic Shrine)

Frank S. Welsh
Historic Architectural Surface Coatings Consultant
December, 1975
-- FINISHES --

DISTRIBUTION -- COLORS

THE EXTERIOR

A. MASONRY -- STUCCO

1. All exterior walls were originally stuccoed and scored. The natural color of the (unpainted) stucco is a Pale Orange Yellow. The score lines were painted white with a lime-water base paint above the water table. This original (unique) stuccoing is visible on the (now interior) West end wall off the first floor South - West Room.

B. PLASTER CEILINGS OF SECOND FLOOR NORTH & SOUTH BALCONIES

1. Both ceilings were originally unpainted white plaster. (Much of what exists now dates from the late 1940's restoration.)

C. IRON RAIL & BALUSTERS OF SOUTH ENTRY STEPS

1. Since there is no original paint on the very few original bars remaining I can only conjecture (based upon evidence found on similar period structures in Annapolis) that they were painted the same color as the surrounding wood trim.

E. ALL WOOD TRIM (Cornices, Doors, Windows, Dormers, Sash, Cucola, Balustrades, etc.)

1. Prime: Yellowish Gray: 2.5 Y 8.5/2 (Low P.V.C.)*
2. Finish: Yellowish Gray: 2.5 Y 8.5/2 Oil; Gloss
3. Finish: Yellowish Gray: 2.5 Y 8.5/2 Oil; Gloss
4. Finish: Yellowish Gray: 2.5 Y 8.5/2 Oil; Gloss

*"Pigment Volume Concentration"; High vehicle (oil) percentage. The hiding pigment for both prime and finish coats is white lead.

GENERAL NOTES & CONTENTS:

1. HABS drawing in Peterson's Report notes round chimney openings originally were painted to imitate window. Also, the HABS drawings note the replacement of the original roof finials which were most likely painted 2.5 Y 8.5/2 also.

2. The shutters mentioned in Peterson's Report (pg. 111) have been removed to another storage area on the property. Owner intentions are not to investigate their possible originality and color at the present.

To paint the stucco with a color similar to that of the original natural stucco, then to paint in the score lines will create a continual maintenance dilemma. It will have to be redone every 4 to 6 years which will eventually cause an undesirable paint build up.
<table>
<thead>
<tr>
<th>SAMPLE NO.</th>
<th>DESCRIPTION</th>
<th>HAIR</th>
<th>FINES</th>
<th>SAND</th>
<th>INSOLEBLE</th>
<th>SOLUBE</th>
<th>LIME</th>
<th>MIX LIME:SAND+FINES</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Finish coat, original stucco</td>
<td>YES</td>
<td>7.5R-7/4</td>
<td>M</td>
<td>5.39</td>
<td>55.74</td>
<td>16.76</td>
<td>2:7</td>
</tr>
<tr>
<td>2.</td>
<td>Brown coat, original stucco</td>
<td>YES</td>
<td>7.5R-7/4</td>
<td>M</td>
<td>6.01</td>
<td>46.42</td>
<td>34.29</td>
<td>5:7</td>
</tr>
<tr>
<td>3.</td>
<td>Pointing mortar, east wall of D.R.</td>
<td>NO</td>
<td>10YR-6/6</td>
<td>F</td>
<td>6.72</td>
<td>45.74</td>
<td>32.66</td>
<td>1:1</td>
</tr>
<tr>
<td>4.</td>
<td>Scratch coat, original stucco</td>
<td>NO</td>
<td>7.5R-4/4</td>
<td>C</td>
<td>5.67</td>
<td>45.07</td>
<td>36.84</td>
<td>4:5</td>
</tr>
<tr>
<td>3b.</td>
<td>Basement pointing, NPS office</td>
<td>NO</td>
<td></td>
<td>M</td>
<td>4.34</td>
<td>39.65</td>
<td>72.03</td>
<td>8:5</td>
</tr>
<tr>
<td>3c.</td>
<td>Basement pointing, furnace room</td>
<td>NO</td>
<td></td>
<td>M</td>
<td>4.40</td>
<td>35.79</td>
<td>68.68</td>
<td>7:4</td>
</tr>
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</table>

*M=MEDIUM, F=FINE, C=COARSE*
<table>
<thead>
<tr>
<th>Sample No.</th>
<th>Description</th>
<th>Composition</th>
<th>Parts/Volume: %</th>
<th>Mix</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Hair</td>
<td>Fines</td>
<td>Sand</td>
</tr>
<tr>
<td>4a</td>
<td>Stucco on east wall of D.R.-1881 repair?</td>
<td>No</td>
<td></td>
<td>M</td>
</tr>
<tr>
<td>4b</td>
<td>Pointing mortar E. wall of dining room</td>
<td>No</td>
<td></td>
<td>M</td>
</tr>
<tr>
<td>5</td>
<td>Patching mortar E. wall of dining room C.1920</td>
<td>Yes</td>
<td></td>
<td>F</td>
</tr>
<tr>
<td>7</td>
<td>Stucco applied 1975-76</td>
<td>No</td>
<td></td>
<td>C</td>
</tr>
<tr>
<td>8(1)</td>
<td>Skim coat, interior plaster, E. wall of D.R.</td>
<td>No</td>
<td></td>
<td>F</td>
</tr>
<tr>
<td>8(2)</td>
<td>Brown coat, interior plaster, E. wall of D.R.</td>
<td>Yes</td>
<td></td>
<td>M</td>
</tr>
</tbody>
</table>

* M = Medium, F = Fine, C = Coarse
### APPENDIX VI
### PAINT SAMPLE ANALYSIS
### DENVER SERVICE CENTER PRESERVATION TECHNOLOGY LABORATORY
### 1978-79

<table>
<thead>
<tr>
<th>SAMPLE</th>
<th>LOCATION</th>
<th>PAINT LAYERS</th>
<th>MUNSELL NO.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Window 305</td>
<td>Original apron</td>
<td>Base: cream</td>
<td>2.5Y-8.5/2</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Second: two coats white</td>
<td>10YR-9/1</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Top: pale green</td>
<td></td>
</tr>
<tr>
<td>2. Window 304</td>
<td>Sash</td>
<td>Base: three coats cream</td>
<td>2.5Y-8.5/2</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Top: pale green</td>
<td></td>
</tr>
<tr>
<td>3. Window 302</td>
<td>Bottom sash</td>
<td>Base: light grey</td>
<td>2.5R-N 6.5/</td>
</tr>
<tr>
<td>4. Window 302</td>
<td>Top sash</td>
<td>Base: light grey</td>
<td>2.5R-N 6.5/</td>
</tr>
<tr>
<td>5. Window 310</td>
<td>Top sash</td>
<td>Base: cream</td>
<td>2.5Y-8.5/2</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Top: white</td>
<td>10YR-9/1</td>
</tr>
<tr>
<td>6. Window 310</td>
<td>Jamb casing</td>
<td>Base: cream</td>
<td>2.5Y-8.5/2</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Second: white</td>
<td>2.5R-N 9.0/</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Top: dark grey</td>
<td>2.5R-N 4.0/</td>
</tr>
<tr>
<td>7. Window 310</td>
<td>Bottom sash, exterior</td>
<td>Base: off-white</td>
<td>10RY-9/1</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Top: off-white</td>
<td>10RY-9/1</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Note: wood singed</td>
<td></td>
</tr>
<tr>
<td>8. Original circular (painted board sash)</td>
<td>Base: shiny jet black</td>
<td>2.5R-N.5/</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Top: white</td>
<td>5Y-9/1</td>
</tr>
<tr>
<td>9. Louvered shutter</td>
<td>Wall side</td>
<td>Base: dark green</td>
<td>10GY-3/4</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Top: white</td>
<td>10YR-9/1</td>
</tr>
<tr>
<td>10. Louvered shutter</td>
<td>Weather side</td>
<td>Base: dark green</td>
<td>10GY-4/1</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Top: white (weathered)</td>
<td></td>
</tr>
<tr>
<td>11. Shutter with mid-rail</td>
<td>Wall side</td>
<td>Base: dark green</td>
<td>5G-2/6</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Second: white</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Third: green</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Top: dark green</td>
<td>5G-3/4</td>
</tr>
<tr>
<td>12. Shutter with mid-rail</td>
<td>Weather side</td>
<td>Base: dark green</td>
<td>5G-2/6</td>
</tr>
<tr>
<td>13. Present painted stucco color</td>
<td>Finish coat</td>
<td></td>
<td>10YR-8/4</td>
</tr>
<tr>
<td>SAMPLE</td>
<td>LOCATION</td>
<td>PAINT LAYERS</td>
<td>MUNSELL NO.</td>
</tr>
<tr>
<td>--------</td>
<td>----------</td>
<td>--------------</td>
<td>-------------</td>
</tr>
<tr>
<td>14. East corner of south portico floor</td>
<td>Base: grey-green (very thin)</td>
<td>10Y-6/1</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Second: dark grey</td>
<td>5B-4/1</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Third: medium grey (very thick)</td>
<td>5B-6/1</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Fourth:</td>
<td>10B-4/1</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Fifth:</td>
<td>5B-6/1</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Sixth:</td>
<td>10B-4/1</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Top:</td>
<td>10B-6/1</td>
<td></td>
</tr>
<tr>
<td>15. South portico porch floor west of door</td>
<td>Base: grey-green</td>
<td>10Y-6/1</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Second:</td>
<td>10B-4/1</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Third: two coats medium grey</td>
<td>5B-6/1</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Top: medium grey</td>
<td>5B-6/1</td>
<td></td>
</tr>
<tr>
<td>16. East wing, west window on north wall, bottom sash, interior</td>
<td>Base: 2.5R-N 9.0/</td>
<td>7.5YR-4/6</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Second:</td>
<td>7.5YR-4/6</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Third:</td>
<td>5B-6/2</td>
<td></td>
</tr>
<tr>
<td>17. Cupola sash Exterior</td>
<td>Base: white</td>
<td>2.5R-N 9.0/</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Second: light grey</td>
<td>10Y-8.5/1</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Third: cream</td>
<td>10Y-9/2</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Top: pale yellow</td>
<td>5Y-9/4</td>
<td></td>
</tr>
<tr>
<td>18. Cupola interior, beaded trim by north sash</td>
<td>Base: cream (over scorched wood)</td>
<td>5Y-9/2</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Second: grey</td>
<td>10B-7/1</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Third: grey</td>
<td>10B-6/1</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Fourth: white</td>
<td>5Y-9/1</td>
<td></td>
</tr>
<tr>
<td>19. Cupola, rail and baluster trim, north facade</td>
<td>Base: cream</td>
<td>5Y-9/2</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Second: white</td>
<td>5Y-9/1</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Third: off-white</td>
<td>5Y-8.5/2</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Fourth: cream</td>
<td>5Y-9/2</td>
<td></td>
</tr>
</tbody>
</table>
BIBLIOGRAPHY

NOTE: This study was prepared following completion of the historical data section of the historic structure report: (full citation in Charles W. Snell's, Historic Structure Report - Historical Data Section: Hampton Mansion and Garden, 1783-1909, Hampton National Historic Site, Towson, Maryland, Denver Service Center, National Park Service, 1980), and the same source materials used in the historical data section were used in this narrative. The bibliography for the historical data section also served as the bibliography of this architectural data section and is not duplicated here. Specific source materials proved to be of unusual value, however, and a list of those materials comprises the bibliography for the study.

MANUSCRIPT MATERIAL

Fort McHenry National Monument and Historic Shrine, research files on Hampton Mansion National Historic Site.

NATIONAL PARK SERVICE STUDIES


Historic American Building Survey: Hampton Mansion, Hampton National Historic Site, Towson, Baltimore County, Maryland: HABS MD-226A (typescript draft of report which includes an article on the history and a description of the mansion, in Fort McHenry National Monument and Historic Site research files for Hampton National Historic Site). Draft, 30 pages, undated, but written about 1973.


Tilberg, Frederick. "Report on HAMPTON, Baltimore County, Maryland." (NPS typescript, Washington D.C. office, Division of History, March 30, 1946), fifteen pages, seven plans, including the four 1875 John Laing floor plans of the mansion and Lawrence Hall Fowler's 1903 plan of the first floor of the mansion and of the Hampton
garden, also five photographs. Remarks: This was an initial NPS report prepared on the Hampton site and it was on the basis of this information that Hampton mansion was accepted as a national historic site.
ONE OF THE LARGEST IN POST-REVOLUTIONARY AMERICA, THIS MANSION WAS THE DOMINANT FEATURE OF THE GREAT IRON MANUFACTURING ESTABLISHMENT OF CAPTAIN CHARLES RIDGELY. IT WAS BUILT (AND PROBABLY DESIGNED BY) JEHUD WOOLL IN 1785-1786. THE NATIONAL PARK SERVICE ACQUIRED PART OF THE PROPERTY IN 1948 AND PARTIALLY RESTORED THE MANSION AT THAT TIME.


HALF-SIZE REPRODUCTION

REFERENCE MAP: PHOTOGRAMMETRIC MAP OF BALTIMORE COUNTY METROPOLITAN AREA, APRIL 1959. SCALE: 1" = 200'.

HISTORIC AMERICAN BUILDINGS SURVEY SHEET 1 OF 9 SHEETS.
WING CORNICE
SCALE: 1 1/8" = 1'-0"

MAIN CORNICE
SCALE: 1 1/8" = 1'-0"

NOTE:
ORIGINALLY SHINGLES WERE NORTHERN WHITEcedar
24'-LONG, 1 1/2'-BUTT, 7/8'-WEATHER
FLASHING OF SHEET LEAD, RED CEDAR SHINGLES OR STOCK WERE SUBSTITUTED IN 1940

STAIRS WINDING UP ACTION 33'-6"

SEE DETAIL SHT. A

HAMPTON MANSION
HAMPTON NATIONAL HISTORIC SITE
TOWSON VICINITY
Baltimore County
MARYLAND

SURVEY NO.
HISTORIC AMERICAN BUILDINGS SURVEY
SHEET 7 OF 9 SHEETS
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 1845