BA-103

Hampton National Historic Site, (Hampton Mansion)

Architectural Survey File

This is the architectural survey file for this MIHP record. The survey file is organized reverse-chronological (that is, with the latest material on top). It contains all MIHP inventory forms, National Register nomination forms, determinations of eligibility (DOE) forms, and accompanying documentation such as photographs and maps.

Users should be aware that additional undigitized material about this property may be found in on-site architectural reports, copies of HABS/HAER or other documentation, drawings, and the "vertical files" at the MHT Library in Crownsville. The vertical files may include newspaper clippings, field notes, draft versions of forms and architectural reports, photographs, maps, and drawings. Researchers who need a thorough understanding of this property should plan to visit the MHT Library as part of their research project; look at the MHT web site (mht.maryland.gov) for details about how to make an appointment.

All material is property of the Maryland Historical Trust.

Last Updated: 09-11-2018

NPS Form 10-900
(Oct. 1990)

OMB No. 10024-0018

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Hampton

other names Hampton Mansion; Hampton Hall; Hampton National Historic Site (preferred name) (BA-103)

2. Location

street & number 535 Hampton Lane ☐ not for publication

city or town Towson ☐ vicinity

state Maryland code MD county Baltimore code 005 zip code 21286

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this ☐ nomination ☐ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property ☐ meets ☐ does not meet the National Register criteria. I recommend that this property be considered significant ☐ nationally ☐ statewide ☐ locally. (☐ See continuation sheet for additional comments).

Signature of certifying official/Title — Date

State or Federal agency and bureau

In my opinion, the property ☑ meets ☐ does not meet the National Register criteria. (☐ See continuation sheet for additional comments).

Signature of certifying official/Title — Date 8-4-04

State Historic Preservation Officer, Maryland Historical Trust

State or Federal agency and bureau

4. National Park Service Certification

I hereby, certify that this property is:

- ☐ entered in the National Register.
  - ☐ See continuation sheet.
- ☐ determined eligible for the National Register.
  - ☐ See continuation sheet.
- ☐ Determined not eligible for the National Register.
- ☐ removed from the National Register.
- ☐ other (explain): _____

Signature of the Keeper — Date of Action

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5. Classification

Ownership of Property
(Check as many boxes as apply)

- ☐ private
- ☐ public-local
- ☐ public-State
- ☒ public-Federal

Category of Property
(Check only one box)

- ☐ building(s)
- ☒ district
- ☐ site
- ☐ structure
- ☐ object

Number of Resources within Property
(Do not include previously listed resources in the count)

Contributing	Noncontributing	
16	2	buildings
11	1	sites
21	4	structures
46	0	objects
94	7	Total

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing)

N/A

number of contributing resources previously listed in the National Register

94

6. Function or Use

Historic Functions
(Enter categories from instructions)

AGRICULTURE/SUBSISTENCE/agricultural outbuilding
AGRICULTURE/SUBSISTENCE/agricultural field
AGRICULTURE/SUBSISTENCE/animal facility
AGRICULTURE/SUBSISTENCE/horticultural facility
DOMESTIC/single dwelling
DOMESTIC/multiple dwelling
(see continuation sheet)

Current Functions
(Enter categories from instructions)

COMMERCE/TRADE/specialty store
DOMESTIC/single family
FUNERARY/cemetery
LANDSCAPE/garden
LANDSCAPE/parking lot
LANDSCAPE/street furniture/object
OTHER/park administration
(see continuation sheet)

7. Description

Architectural Classification
(Enter categories from instructions)

COLONIAL
COLONIAL/Georgian
EARLY REPUBLIC/
EARLY REPUBLIC/Early Classical Revival
EARLY REPUBLIC/Greek Revival
(see continuation sheet)

Materials
(Enter categories from instructions)

foundation STONE/granite
walls STONE/granite, marble
WOOD/log, weatherboard
roof STONE/slate; WOOD/shake, shingle
other (see continuation sheet)

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets)

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8. Statement of Significance

Applicable National Register Criteria
(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

- ☒ **A** Property is associated with events that have made a significant contribution to the broad pattern of our history.
- ☒ **B** Property associated with the lives of persons significant in our past.
- ☒ **C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- ☒ **D** Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations
(Mark "x" in all the boxes that apply)

Property is:

- ☐ **A** owned by a religious institution or used for religious purposes.
- ☐ **B** removed from its original location.
- ☐ **C** a birthplace or grave.
- ☒ **D** a cemetery.
- ☒ **E** a reconstructed building, object, or structure.
- ☐ **F** a commemorative property.
- ☐ **G** less than 50 years of age or achieved significance within the past 50 years.

Narrative Statement of Significance
(Explain the significance of the property on one or more continuation sheets)

Area of Significance
(Enter categories from instructions)

Agriculture
Archaeology – Historic Non-aboriginal
Architecture
Conservation
Ethnic Heritage - Black
Industry
Landscape Architecture
Politics/Government
Social History

Period of Significance

1745 - 1948

Significant Dates

1783 - 1867
1948

Significant Person
(Complete if Criterion B is marked above)

(see continuation sheet)

Cultural Affiliation

N/A

Architect/Builder

(see continuation sheet)

9. Major Bibliographical References

Bibliography
(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets)

Previous documentation on files (NPS):

- ☐ preliminary determination of individual listing (36 CFR 67) has been requested
- ☒ previously listed in the National Register
- ☐ previously determined eligible by the National Register
- ☐ designated a National Historic Landmark
- ☒ recorded by Historic American Buildings Survey # MD-226-A to MD-226-W
- ☐ recorded by Historic American Engineering Record #

Primary location of additional data:

- ☐ State Historic Preservation Office
- ☐ Other State agency
- ☒ Federal agency
- ☐ Local government
- ☒ University (Goucher College, GWU)
- ☒ Other

Name of repository:
Hampton NHS Library, MHS Library, MdHR archives

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10. Geographical Data

Acreage of Property 62.033

UTM References
(Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing
1	18	363590	4364600
2	18	363420	4363950
3	18	363470	4363700
4	18	363110	4363740

☒ See continuation sheet

Verbal Boundary Description
(Describe the boundaries of the property on a continuation sheet)

Boundary Justification
(Explain why the boundaries were selected on a continuation sheet)

11. Form Prepared By

name/title Ann Milkovich McKee, Director – Undergraduate Historic Preservation Program

Organization Goucher College date October 2003

street & number 1021 Dulaney Valley Road telephone 410 337 6200

city or town Baltimore state Maryland zip code 21204

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional Items
(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of SHPO or FPO)

name National Park Service, U.S. Department of the Interior

street & number 535 Hampton Lane telephone 410 823 1309

city or town Towson state Maryland zip code 21286

Paperwork Reduction Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et. seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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6. Function or Use

Historic Functions (continued):

DOMESTIC/secondary structure
FUNERARY/cemetery
INDUSTRY/PROCESS/EXTRACTION/energy facility
INDUSTRY/PROCESS/EXTRACTION/extractive facility
LANDSCAPE/garden
LANDSCAPE/street furniture/object

Current Functions (continued):

RECREATION AND CULTURE/museum

Historic Functions (continued):

MID-19TH CENTURY
MID-19TH CENTURY/Octagon Mode

7. Description

Materials (continued):

OTHER: BRICK
EARTH
GLASS
WOOD TRIM

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Description Summary:

Hampton National Historic Site, located in Towson, Maryland is a 62+-acre remnant of the vast estate of the Ridgely family. Today, the remaining acreage includes the Mansion property and the Home Farm. The oldest extant buildings on the property were constructed in the mid-18th century with the most recent historic buildings dating from the turn of the 20th century. The Mansion property includes the Mansion and terraced gardens with a full complement of outbuildings including an Orangery, Greenhouses, a Garden Maintenance building, a Caretaker's House, Privies, a Smokehouse, a Paint House, a Pumphouse, a Garage and an Icehouse. The Family Cemetery is also located on Mansion property. The Home Farm encompasses a Farm House and Slave Quarters with an Ash House, a Long House/Granary, a Dairy and a Mule Barn as support buildings, foundations for a Corn Crib and remnants of fields and meadows. There are a number of archaeological resources within the Hampton NHS boundary that have been identified through an archaeological survey. Both the Mansion and the Farm sections of the property maintain a high level of integrity with original buildings and landscape features.

General Description:

Hampton National Historic Site, established in 1948, preserves approximately sixty-three acres that are the remnants of the vast agricultural, commercial, and industrial empire built by the Ridgely family of Maryland. The estate at its height included 25,000 non-contiguous acres north of Baltimore stretching from the current location east to the White Marsh area, north to the Pennsylvania border and south into Baltimore City. The estate included a number of farms with accompanying agricultural fields, orchards and livestock, quarries, mills and ironworks. The current boundaries have been expanded from the original 43 acres acquired in 1948 several times including the purchase of 14+ acres of the Home Farm in 1980. The Home Farm property provided the physical artifacts to interpret more of Hampton's diverse story. Hampton National Historic Site's present property belonged to the Ridgelys for eight generations, from the 18th to the late 20th century. It retains the historic setting of the core of the estate largely intact, including Hampton Mansion, numerous outbuildings, the Home Farm, formal gardens and other landscape features, and the family cemetery. Adding to the value of the buildings and the surviving landscape is an enormous quantity of rich primary source material belonging to the Ridgelys, including both written documents and physical artifacts.

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The Park is located several miles north of the city of Baltimore, just outside of the I-695 Beltway. It is surrounded by suburban development that grew as parcels of land were sold by John Ridgely, Jr. (Hastings, 19). The property is divided by Hampton Lane, with Hampton Mansion and its dependencies and gardens set on a hilltop to the south, and the Home Farm, with its nine extant buildings, at the bottom of the hill to the north. The division of the property by the road underscores the vast disparity between the former grandeur of Ridgely life and the more difficult existence of those who worked to support the estate.

Hampton Mansion was built on top of a hill overlooking the Dulaney Valley to the north. While much of the surrounding landscape has been transformed in the past two hundred years, some vestiges remain essentially intact. The vista to the north from the Mansion's cupola, for example, is an important historical "viewshed" that epitomizes the imposing character of the property. Other spatial qualities such as the hierarchical relationship between Mansion and its dependencies and designed landscape features (such as the formal gardens and the specimen plantings) retain the integrity of the original center of the Hampton empire.

The siting of the Mansion in 1783 was very deliberate: first, it was placed at the top of a rise, to take advantage of prevailing breezes, with a commanding view of the family's domain; second, it was in direct axial line south of the existing Hampton Farm House, where the Ridgelys already resided. To the south of the Mansion were constructed falling terraces of formal gardens, to the north was a meadow, descending towards the Home Farm. A line can be drawn from the south at the central ramp of the terraces, through the center of the Mansion, down the front portico and straight north to the Farm House, consciously framed by trees. From there, the line continued north to the ironworks and mill communities. Running east – west from the Mansion were dependencies, and east - west along Hampton Lane additional dependencies, barns, and quarters buildings. Functionally, the Home Farm directly served those who lived and worked at the Mansion. It provided dairy products, eggs, meat and other commodities. Orchards surrounded the Mansion as well. Stables, carriage house, dairy, ice houses, granary, cow barn, blacksmith shop, carpentry shop, cooper and cobbler's shop, were also part of the cluster between Mansion and Farm, though many of these buildings were destroyed in the twentieth century.

From any perspective, workers constantly looked up towards the Mansion on the hill and the people who owned it. Not only was the house one of the largest and most ornate in the United States, it was crowned by a large dome topped by a gilded ball. It could be viewed from miles away. "The commanding image of authority presented by that sight-line was unmistakable and, experientially, the processional drama of one's gradual

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ascent up the straight approach road…would have only amplified the aura of power that the arrangement was clearly intended to convey" (Brown, 2-3). Conversely, the family would have physically and symbolically looked down upon the workers and their places of occupation or residence. From the dome, the family could see large portions of the Hampton estate spread out before them, stretching to the ironworks and beyond. Closest in view was the Home Farm; it was important that this element, readily seen by distinguished visitors and family alike, be pleasing. "What is unusual at Hampton, maybe even unique in America, is that most of the plantation's subsidiary structures did not stand to the side or to the back of the big house, but appeared prominently in full view, directly front and center" (Brown, 2). To this end, the farm buildings were made of mellow stone and ornamented with decorative bargeboard and the Farm House painted a bright white, with large porches added along with white picket fences and rows of flowering trees. This charming village "set" or *ferme ornee*, was part of the idealized landscape philosophy expounded by English philosophers and designers, and Americans such as Thomas Jefferson and Andrew Jackson Downing. (For additional discussion see Brown, p. 12)

Along with the Mansion, constructed between 1783 and 1790, a number of dependencies and landscape features also created around the time of its building campaign are extant. These buildings include the Ice House, the Paint House, the Smoke House, two Privies, and possibly part of the Caretaker's House. The Stable #1, Stable Drive, the Brick Terrace, the Formal Gardens, and the pathways such as the Serpentine Walk and the Cobblestone Path were also constructed during this time through c.1800.

In the first few years of the nineteenth century, the walled Family Vault and the Cemetery Road were added, Greenhouse #1 built, and the South Spring dammed and covered, probably in order to provide water for the gardens. The Orangery was built in 1824. Around mid century, Stable #2, Greenhouse #2, and a Coal Gas Storage building were constructed and the Caretaker's House was enlarged. In the latter decades of the century the Garden Maintenance Building, the Mansion Gates, the West Service Road, and the East Pathway were constructed. The Pump House was added in 1893, and the Garage was built shortly after 1900.

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Quarters for slaves and other servants were included in many of the buildings, including stables, carriage house, and barns, and even the Mansion itself. Additional quarters lined Hampton Lane to the east. Each of the other farms no longer extant, such as White Marsh and Epsom, had their own rows of housing for slaves, with cabins for field hands clustered throughout the 24,000 acres; many of these persons never glimpsed Hampton Mansion. Despite over a decade of intensive research, very little can be documented regarding the laborers' day-to-day lives or domestic culture.

Although at one time there were well over 100 structures scattered throughout the Hampton property for a multitude of uses, the majority have not survived. For example, gardeners once toiled among many greenhouses, ferneries, roseries, vineyards, propagating houses, and potting sheds. Only two greenhouses and one garden maintenance building survive today.

After the Civil War the Ridgely family fortunes began to decline. Hampton's vast land holdings, which had undergone a series of subdivisions among various heirs after the death of General Charles Carnan Ridgely in 1829, continued to dwindle. In 1929, John Ridgely, Jr., the sixth and last master of Hampton, formed the Hampton Development Company and began to sell parcels of the property for suburban development (Hastings, 19).

In 1947, John Ridgely, Jr. sold about 43 acres to the Mellon family's Avalon foundation, which in turn donated the property to the National Park Service. The property, which included Hampton Mansion and the surrounding gardens and dependencies, was given official status as a National Historic Site in 1948 (Hastings, 21). In 1953, a parcel of approximately two acres that included the horse stables was added. Finally, two+ acres including the Ridgely family cemetery were donated in 1990, increasing the property on the south side of Hampton Lane to about forty-eight acres.

The Home Farm, a fourteen+ acre parcel purchased by the National Park Service in 1980, is a remnant that represents the core of the "home farm" that once supported Hampton Mansion. While suburban development has encroached upon it and a number of original buildings have been lost, the nine extant resources (the Farm House used by both the Ridgelys and their managers, three duplex Slave Quarters, a Dairy, an Ash House, a Garage, a Mule Barn, and a Long Barn/Granary) retain a good deal of integrity and reflect varying amounts of change over time. The Farm House, for example, reveals changes in function from the early eighteenth to the mid-twentieth centuries.

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The Farm House evolved over a series of building campaigns (Monfries, 1). It may have been standing when the Northampton property was first purchased by Colonel Ridgely in 1745, and was subsequently occupied by the Ridgelys before construction of the Mansion, then farm managers and, in the mid twentieth century, again by the Ridgely family when Hampton Mansion was turned over to the National Park Service. The Farm Property dwellings, the Farm House and the three slave quarters, are grouped together forming a courtyard that may have been used by slaves for domestic work (Vlach, Back of the Big House, 184). Additionally the east façade, facing the courtyard, was originally the primary entrance to the Farm House.

Apart from the Farm House, the earliest building on the Farm Property that remains intact is the Dairy, constructed by 1800. Most of the other farm buildings were constructed in a mid-nineteenth century re-building campaign that replaced earlier structures. The barns, two of the slave quarters, and the granary are high quality vernacular structures built of stone, with a few architectural flourishes such as decorative jigsaw cut bargeboards. While these impressive buildings reflect the Ridgelys' affluence, the choice of stone as a building material may also be a matter of regional influence. Historian John Michael Vlach writes that "the buildings at Hampton reveal a combination of northern and southern traits frequently encountered in... (Maryland) and other border states; the idea of the plantation traveled north from the Chesapeake, whereas the choice of building technology may reflect a northern or mid-Atlantic orientation" (Vlach, Back of the Big House, 185.) Additionally, the quality of stonework and decorative bargeboard reflect the fashionable/popular mid-19th century aesthetic of ferme ornée.

The landscapes at Hampton play an integral part in the overall design of the estate. "Physical evidence suggests that the Hampton estate was located and constructed in response to topographic and natural features." (Cultural Landscape Report, p. 33) Several examples of this are the Mansion being placed on the highest plateau and being oriented to take advantage of the prevailing winds, the design of the Formal Gardens taking advantage of the slope by using cascading terraces, and the Dairy utilizing the cooling power of a natural spring fed stream by literally being built on top of it. Vegetation at Hampton includes both natural woodlands and exotic plantings from the late 18th century through the 20th century.

Complementing the built environment at Hampton is a rich, largely intact cultural landscape. This overall landscape can be divided into smaller areas which, when studied holistically, provide a more complete and complex picture of the property. These landscape areas are used to organize the description of resources at Hampton. They are defined as: Mansion & Domestic Cluster, Terraced Gardens & Environs, Landscape Park

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& Environs, Ridgely Family Cemetery, Stables, Garden Maintenance Area, Farm House Cluster and Farm Buildings & Environs. Included within these areas are built elements, designed landscapes, natural landscapes, roads and pathways, archaeological sites and viewsheds. Cultural landscape resources include the English landscape park, the formal parterres, remnants of an orchard, over 200 exotic specimen trees, and six state champion trees.

A number of archaeological sites have been excavated and studied at Hampton. These include the Farm House, the Orangery, a large midden north of the Farm House courtyard, around the Mansion related to a subsurface drainage project, the Carriage House, the Dairy, the north stairs of Hampton Mansion, the Garden Maintenance Building (Carriage House), the Log Farm Structure, the fourth parterre in the formal gardens, and the cistern system. Artifacts that have been found include a range of building materials, ceramics, oyster shells, bones, and a variety of household objects. A site that has not yet been excavated but which has much potential is under the Brick Octagonal Herb Garden, located on the east side of Hampton Mansion. The garden is planted within the foundation walls of a nineteenth-century house for servants. Additionally, a parkwide archaeological survey was completed in 2001.

As a result of the property being held within a single family over eight generations, Hampton preserves more than 45,000 site related objects in its museum collection, including: a rich archival and photographic record; outstanding examples of late eighteenth- and nineteenth-century furniture, American, European, and Chinese decorative arts: silver, porcelain, glass, gilded objects, books, carpets and slipcovers. A suite of Baltimore painted furniture made for the Ridgely by John Finlay in 1832 and documented by an original bill of sale is the most important of its genre. Fine arts include portraits by such well-known artists as Charles Willson Peale, Rembrandt Peale, Thomas Sully, John Hesselius, and John Wesley Jarvis; American and European landscapes; and Italian sculpture.

The collection also preserves architectural components, and personal items such as hunting equipment, clothing and other textiles, tools, traveling conveyances, wine and medicinal bottles, telescopes, servant call bells, and horse racing trophies. Many individual items have national or international significance.

Considered separately, many of Hampton National Historic Site's resources are historically important in their own right. Taken together, however, its numerous assets make Hampton an exceptionally valuable resource for studying over two hundred years of American history.

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Individual Resource Descriptions:
Most of the following are listed in the National Park Service's List of Classified Structures (LCS). The List of Classified Structures is Athe primary computerized database containing information about historic and prehistoric structures in which the NPS has or has plans to acquire legal interest."(ACultural Resources Management Guideline," NPS-28, Release 4, 121)

The following resources, either original or reconstructed, contribute to Hampton National Site's National Register qualities. An IDLCS number followed by its HABS (Historic American Building Survey) structure number in parentheses indicates each resource that is presently on the LCS.

The individual resource descriptions are organized by cultural landscape area. Within each area, resources are further organized into the following categories: buildings, sites, structures and objects. Refer to the Additional Information at the end of this document for a listing of all included resources by cultural landscape areas for reference. Refer to the Cultural Landscape Report (2002) for detailed information on individual landscape components.

Contributing Resource Descriptions:

A - Mansion & Domestic Cluster
Cultural Landscape Overview:
The buildings in this area are arranged along a roughly east-west axis with the Mansion as the focal point. To the west of the Mansion is the reconstructed Orangery where the Ridgelys kept citrus trees during the winter months, which allowed them to have fruit all year. To the east of the Mansion are domestic support buildings including privies, a smokehouse, a kitchen terrace, coal gas storage and the foundation of a octagonal servants' quarters (building, without electricity and plumbing, burned in 1946), now the site of a modern herb garden.

Accentuating its large scale and grandeur, the Mansion sits on the highest point on the current estate grounds. Dramatic views of the surrounding landscape are seen from the porticoes as well as the large cupola or dome. To the north the view retains much of its historic integrity with the Farm House cluster visible through mature plantings. Though today 20th century housing developments surround the property, they are obscured and the north view maintains a sense of the vastness of the historic landscape. The historic view would also have

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included large expanses of agricultural fields. Views between the Mansion and the Farm buildings retain a high level of integrity, both in a physical and psychological sense: the view looking down upon the utilitarian farm from the Mansion and the dominating sight when looking up back toward the Mansion.

The south views are to the formal gardens and cemetery grounds in the distance. This view is partially obscured by a large cedar of Lebanon planted in the nineteenth century by Eliza Ridgely. The most notable tree in this area is a *Fraxinus biltmoriana* (Biltmore Ash), a state champion, which is located to the north of Orangery.

Buildings:

Hampton Mansion (00533 01), Photos 4 - 9

Hampton Mansion, historically known as Hampton Hall, is an outstanding example of late Georgian architecture in America. Built between 1783 and 1790, it was probably designed in collaboration between Captain Charles Ridgely (1733-1790), the owner, and Jehu Howell (?-1787), a highly skilled builder and master carpenter referred to as "a very ingenious architect" in his obituary. Scholars have noted similarities between portions of Hampton's design with that of Castle Howard, a grand late 17th century estate, in Yorshire. This is especially true when comparing the proportions and design of the two mansion's cupolas. No written record exists which indicates that Captain Ridgely used Castle Howard as his inspiration, though. As Captain Ridgely was connected to this family line through his mother it is possible that he made a visit while in England on one of his extended trips between 1750 – 1762. Images of Castle Howard were also readily available as prints.

Exterior

The Mansion is situated at the top of a hill and dominates the surrounding landscape. It has a symmetrical five-part linear plan: a large central structure connected to two wings by hyphens. The house is constructed of gneiss-schist rubble stone covered with stucco, once scored to resemble fine coursed ashlar masonry. It is embellished with wood framed projecting porticoes, dormer windows, and a large cupola. The scoring in the original stucco was painted white. The original roofing material was fish-scale wood shingles, but it was replaced in 1841 with slate. The roof is decorated with carved wooden urns.

Overall, the building is 174'-11" in length. The central section is seven bays long and four bays wide, 80'-2" by 53'-1", three stories high, with large two story porticoes on the north and south sides, and a gable roof. The west wing is 25'-1" by 23'-0" and is connected to the main building with a hyphen that is 22'-4" long and 16'7" deep. The east wing is 23'-3" by 23'-0" and in linked to the central section with a 24'-0" long by 26'-2" deep

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National Register of Historic Places Continuation Sheet

Hampton National Historic Site
Name of Property

Baltimore County, Maryland
County and State

hyphen. The wings are two stories high with hip roofs. The east hyphen is one and one-half stories while the west one is one level. Both hyphens have gable roofs oriented with the gable end facing north and south.

The main block has a 1'-0" belt course that separates the first and second stories. It ends at the central porticoes on the north and south walls. There is also a water table consisting of two 10" courses at approximately the floor level of the porticoes. Below these courses is a charcoal gray stucco base scored to look like ashlar blocks of stone.

On both north and sides of the main block, projecting walls form the porticoes and enclose porches on the first and second stories. There are double hung windows on each of these walls at both stories.

Both porticoes are reached by a flight of steps. At the south side the steps are marble and have wrought iron balustrades; the pavilion floor is wood. The north pavilion has marble steps and urn-shaped balusters and a marble floor laid diagonally. (The north pavilion balustrade and floor were altered by 1867.)

The porticoes are supported by Tuscan antae which are two stories high and are engaged and paneled. At the second story are galleries with balustrades of Chinese-style (Chippendale) fretwork. The tympanums of both porticoes have a central Palladian (Venetian) window.

At the first and second story entrances at both the north and south sides, the doors have aedicula with Roman Doric pilasters, open pediments, and fanlight windows. At the first story the fanlights are filled with stained glass of the Ridgely coat-of-arms, which were added in the mid-19th century.

The main block has a pair of chimney stacks at the east and west walls. The chimneys are stuccoed and have windows with trompe l'oeil mullions and trimmed with round architrave and keystones.

The windows enclosed by the porticoes have shouldered architrave and pediments; elsewhere, the windows have simple architrave with projecting sills. Typically, the first story windows are double-hung sash with twelve-over-twelve lights; at the second story, the sash are eight-over-twelve. Dormer windows at the third story of the north and south walls are similar in design to the central portion of the Palladian window found at the third story. The same Gothic tracery style muntins are used with in this case an eight over eight-light sash

window. Scrolled decorative elements or volutes are found on either edge of the dormers adding to the grand architectural statement of the house.

The basement windows have six lights arranged horizontally. These windows have square shaped vertical iron bars turned with the corner facing out on the exterior. At the west wall is a set of wooden double doors that provide access to the basement, originally for fuel storage.

The roof of the main structure is ornamented with urns with orb finials, but at the pediments at the north and south porticoes and the east and west pediments, the urns have turned finials. The large central cupola is octagonal in shape and is supported by eight engaged Tuscan columns.

At both wings is a single stuccoed chimney at the east and west walls. Each wing has four dormers, one at each roof slope, but the east and west side dormers are false, containing chimney stacks. Windows of the wings are typically twelve-over-twelve sash at the first story and eight-over-twelve at the second story. The windows that flank the hyphen doors are nine-over-nine sash.

The summer kitchen, an early feature to the house, was demolished in 1950 but historic photographs exist to enable its reconstruction. While the exact date of construction is not known, a version of it appears in an engraving by William Russell Birch published in 1808 and possibly drawn during a visit to Hampton in 1801. It can also be seen in a watercolor of the South Façade of the Mansion by Robert Cary Long (1838) and floor plans drawn by John Laing, dated July 1875. It is a one-story log structure built on to the east wall of the east wing. Historic photographs show it as being L-shaped with the longer leg projecting out from the wall of the Mansion at the northeast corner forming an open courtyard to the south. An existing door leading directly to the indoor kitchen provided access to the Mansion. It was not entirely enclosed, having no walls on the sides adjacent to the courtyard. The latest roof appears to have been standing seam metal.

Interior
(Much of this description is taken from *Hampton National Historic Site*, pp. 28 – 35)

The house was built on a massive scale with large public rooms in the first story of the main block. Designed for impressing contemporaries and large-scale entertaining, the first story includes a large central receiving area and a pair of rooms on each side. Unlike most extant five-part Georgian houses in Maryland, Hampton's main staircase is not located in the central hall but is placed on the east side between two smaller parlours, out of the way of the Great Hall, allowing it to be used as a ballroom as well as a reception center. A large moulded archway supported by engaged fluted columns, which connected the stairs to the central receiving area, originally highlighted the staircase. The arch was filled in with plaster walls and a doorway before 1800 to

provide a practical solution for conserving heat in a very large house with only fireplaces and woodburning stoves. There are many such practical architectural innovations in Hampton.

The first story is dominated by a central or "Great" hall, which measures 51 feet by 21 feet. Like most ornamentation throughout the house, its classical details conform to the Roman Doric order. The Great Hall spans the depth of the house, opening to the heart-shaped carriage drive on the north and to the gardens on the south. The design created a primary axis, which is drawn on paper, runs through the center of the gardens, through the central Great Hall, across the north lawn, bisects the farm property, and culminates at the site of the ironworks to the north at Loch Raven. Space in the Great Hall could be expanded by the use of the porticoes in warmer months.

The larger parlours on the west side of the Great Hall include the formal Drawing Room to the north and the Music Room to the south. The parlours on the east side of the Great Hall are smaller in order to accommodate the stairhall. The north room was known as the Parlour while the Dining Room was on the south. Each of the four principal parlours in the first story has a decorative overmantel with moulded picture reserve. The decorative detail is most elaborate in the Great Hall, the Drawing Room and the Dining Room. The pine wood flooring on the first story is very precisely matched and placed. Walls and ceiling throughout are plastered with carved or moulded wood cornices, chair rails, wainscoting and baseboards. The ceiling height for the first and second stories is 13'-8".

The Drawing Room was the most formal room in the house. The architecture is particularly significant for its marked symmetry and proportion. The window openings are carefully balanced with false windows (framed recesses with are plastered) opposing them. The overmantel, with raised panel frieze surmounted by rectangular picture reserve and moulded pediment, is balanced by the related doorway treatment.

The Music Room is currently where the visitors enter the Mansion via a door to the west hyphen, which originally housed Captain Ridgely's estate offices. It played the important role of isolated the business interests from the family life in the Mansion. It is believed that the Music Room may also have served as the library at this time.

The Dining Room when constructed followed the same rules of symmetry as the Drawing Room. This room was changed in the early 19th century when as east side window was lowered to create a door, disturbing the symmetry flanking the fireplace and overmantel. The alteration took place when the pantry hyphen was widened to create more work/storage space. This change also allowed direct access to the Dining Room by means of a small staircase from the pantries as well as from the second story. The cupboard and corner closet

are both original to this room. The cupboard is very shallow and probably used to store drinking glasses and other small items. The corner closet is unusual and contains shelves as well as pegs for hanging.

The stairhall in the first story provided access to the east hyphen, the kitchen wing and to the upper stories. Because parts of the second story were also used for reception areas, the staircase is generous in size and detail, designed for use by guests as well as family and servants. The turned balusters of the staircase are walnut, and are dovetailed into the stair treads. The handrail and the scrollwork on the strings, as well as the newel posts and turned drops, are also walnut.

Containing the finest architectural detail inside the Mansion, the second story hall is entered at the top of the stairs through engaged fluted columns supporting an entablature of the Doric order embellished with triglyphs and metopes in the frieze. Each of the ten doors is crowned with a broken pediment. Four storage closets were used originally to store the cloaks of guests, while later generations of Ridgelys stored out-of-season clothing in them.

The second story originally contained six large, principal bedchambers. The southwest bedchamber was the master and mistress' chamber. The central chambers of the second story each have double doors, which open onto the upper porticoes. When not needed as bedchambers, they were used as reception rooms. These two chambers have no fireplaces, but after about 1850, heat was supplied through ducts from the basement furnace. The southeast bedchamber was reduced in the 19th century to provide a small passage to the backstairs. The smaller bedchamber was then used as a nursery and later divided to create space for a bathroom. The height of the overmantels in the northwest and southwest bedchambers and their elaborate architectural detail give them great elegance. The overmantels of the two east bedchambers are short, with pediments immediately above the shelves and little decorative treatment.

A large passageway extends east to west in the third story. At the center, the cantilevered cupola staircase raises from a widened stairhall with central bedchambers to the north and south, lighted by the small Palladian (or Venetian) windows of the portico pediments. Four more bedchambers are east and west of the stairhall, each lighted by a dormer. These ten plain bedchambers have both louvered doors and paneled ones to allow ventilation as well as privacy. Small doors give access to storage space under the eaves. The third story was used for the children, less important relatives or guests, and their servants, separating the "nursery" from parents and distinguished guests below. Only the southwest and northwest bedchambers had fireplaces.

The cellars under the main block of the Mansion were used for storage and later for furnaces. There was a wine cellar, lard cellar, carpet cellar, apple cellar and a general-purpose cellar.

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The main block of the house is connected by hyphens to the east and west wings. Since the hyphens were of lesser importance, details here are reduced in scale and lack the vigor and drama of the center section. Originally, the hyphen on the east side contained pantries on the first story with storage above, and the east wing accommodated a large kitchen with quarters above for the cook. In the first half of the 19th century, the east hyphen was enlarged to the south to create more pantry space and a room above. A small staircase was added or enlarged, which gave access directly to the second story of the main block. The west hyphen may have originally contained the clerk's office and the west wing the estate office with living quarters above. Later, the west wing accommodated a part-time schoolhouse, and Hampton's first bathrooms were installed here by the 1850s.

Gas lighting was installed c.1850. The north portico was upgraded, c.1865, with new marble flooring, stairs, and balustrades. During the 19th century the west wing was remodeled for bathrooms. Interior decoration was updated by each generation in the 19th century and included decorative painting and the addition of elaborate leaded stained glass windows in the main hall and stair landing windows. There are eight surviving windows, 2 remain in situ in the fanlights above the entry doors in the Great Hall. These windows depict the Ridgely family coat of arms. The remaining 6 windows, originally located on either side of the entry doors in the Great Hall and on the stair landings, are currently in storage requiring conservation. The designs of these large windows include one with the full coat of arms for the Ridgely family and the remaining ones have a floral/rosette motif with gothic tracery. The window designs are created utilizing a palette of very intense blues, purples, rose, reds, gold and sepia.

Immediately after Hampton was acquired by the National Park Service, the house was restored and renovated, a project headed by architects Charles E. Peterson and A. J. Higgings and executed by the contractor J. Vinton & Sons. The work included repair of the exterior stucco and windows, reinforcement of flooring, and adding rest rooms in the basement, caretakers' quarters on the upper stories, and a tearoom in the east hyphen and wing. In the 1960's, the cupola was preserved, some window frames were replaced, and the stucco was patched. The stucco was completely replaced in the 1980s.

Hampton Mansion is in good condition and is used primarily as interpretive/exhibition space. Ten of the thirty-three rooms are currently historically furnished to interpret varying periods of family occupancy, finish treatments, and fine and decorative arts, including:

Parlour:	1790-1810 (restoration in progress)
Dining Room:	1810-1830 (fully restored)
Drawing Room:	1830-1867 (restoration in progress)
Great Hall	Mixed Periods (restoration in progress)
Music Room:	1850-1890 (fully restored)
Master Bedchamber:	1790-1814 (fully restored)
Northeast Bedchamber:	1830-1860 (restoration in progress)
Northwest Bedchamber:	1850-1890 (restoration in progress)
Stairhall – First Story	1810-1830 (restoration in progress)
Stairhall – Second Story	1810-1830 (restoration in progress)

Finished treatments, including architectural components, paint, wallpaper, hardware, window treatments, and floor coverings are based on extensive primary documentation for the building over a two hundred year period.

The Mansion houses small visitors' reception room in the west hyphen and a gift shop in the west wing. Administrative offices currently are located in the basement.

The Mansion roof was replaced in 1998 with slate to match the material being removed. Other preservation projects are on going or continuous in order to maintain its historic appearance.

Garage (80013 08), Photo 14
The Garage, constructed c. 1910, is located about 200 feet from the east side of Hampton Mansion. It is one story high, one bay wide, and one room deep, 14'-8" by 20'-4". The walls have German siding and the gable roof is covered with wood shingles. The west elevation has a central sliding door flanked by two hinged doors. On the north and south sides are two hinged three-light windows. This building may have been the first structure at Hampton to house an automobile. It is currently used for storage.

Privy # 1 (06907 12), Photos 11, 13
This Privy, constructed c.1800, is located about 200 feet from the east side of Hampton Mansion. It is a 6'-0" by 10'-0" two bay, one-story building with weatherboard siding and a shingled gable roof. On the east and west walls are fixed four-light windows. On the north side was a horizontal opening, at grade level, for waste removal, which originally had a hinged door. This was a four-hole privy with the middle ones higher than the ones on either end. There is also a vertical partition constructed of tongue and groove boards with beaded edges, located between the two central holes creating a privacy panel. The Privy is now used for interpretation.

Privy # 2 (06908 13), Photo 11
This Privy, constructed c.1800, is located about 200 feet from the east side of Hampton Mansion. It is an 8'-0" by 10'-0" one bay, one story building with weather board siding with beaded edges and a shingled hip roof. The west wall has a central six-panel door. On the north and south walls are six-over-six double hung windows. On the east side is a hinged opening for waste removal. It was originally a four-hole Privy, but this interior construction was removed and has not been replaced. It was restored in 1968 and a new cypress shingle roof with the correct swept hip detail was installed in 2002. The building is currently used for interpretation.

Orangery (00532 15), Photos 17, 18
The Orangery, located near the west wing of Hampton Mansion, is a reconstruction built in 1975-1976 on the foundation of the original Orangery (c.1824), which burned down in 1926. One partial brick wall on the north side also remains intact. Historic photographs and archaeological evidence were also used to guide the reconstruction. It is a one story brick and wood frame structure of Grecian temple form in the classical revival style, about 46'-4" by 16'-4", nine bays long and three bays wide, with a brick lean-to on the west side which held the hypocaust furnace. A frame addition for accessible restrooms, a small kitchen and storage room were added to the original design on the north side. The gable roof is covered in slate.

The foundation is constructed of rubble stone masonry, which was originally whitewashed. Original walls were made of brick, but where they have been reconstructed concrete block was used instead. The original brick walls were stuccoed. The brick chimney has been reconstructed of concrete block and brick.

On the south and east sides of the building are full-length triple hung windows. The south façade has nine bays of windows, with a central pair of French doors (originally another window), while the east wall has three bays. The west wall of the lean-to, which originally housed the hypocaust furnace, has a central double hung window with six-over-six sash almost at grade level.

The reconstruction has a flat-roofed addition on the north side that runs the entire length of the building and is covered with wood latticework painted white. The latticework disguises modern HVAC systems. On the west side is a glass door leading to a small storage room and a kitchen. On the north addition, a central door leads to a hallway with two accessible restrooms. At the east end is a door to the main room. The Orangery is in good condition and is currently used for special events, meetings and interpretative programs.

Sites:
Coal Gas Storage (81238 41)
The gas storage structure, now in ruins, was built in the mid nineteenth century to store gas for the coal gas lighting installed in Hampton Mansion. It was in use until 1929. A portion of its 25'-0" diameter brick walls remains visible; much of it is covered in vegetation. The inner diameter was about 15'-0". The brick walls are laid in common bond with sixth course header bond. The building collapsed in 1949.

Structures:
Pumphouse (06910 07), Photo 10
The Pumphouse, constructed between 1890 and 1898, is one story high and two bays wide, 8'-0" by 14'-6". The walls are covered with fish-scale wood shingles; the hip roof has asphalt shingles. On the west elevation is two-panel door and one-over-one window, and on the east wall is a single six-over-six window. Originally the Pumphouse held the pump and other equipment for moving water from the east side springs to the Mansion; this equipment has been removed and the building is currently used for storage.

Paint House (80014 10), Photo 11, 12
This structure, built c.1800, is adjacent to Privy #2 and located about 200 feet from the east side of Hampton Mansion. It is one story high, 14'-4" by 17'-10", with an altered central semi-elliptical arched entry on the north side. The walls are covered with weatherboard siding with beaded edges. There are no windows, but the east and south walls once had 3.5" diameter holes that suggest use as a dovecote. The hipped roof area is thought to have provided storage space for paint and/or wood. In the early twentieth century, the building was used for carriage storage. It was renovated in 1968 and is currently used for storage.

Ice House (06909 14), Photos 15, 16
This subterranean structure, located near the northwest corner of Hampton Mansion, was built between 1783 and 1790. It is constructed of rubble stone with a brick dome roof covered in earth. There are two entrances to the Ice House, one on the north and one on the south. On the north side is an open walk way with stone retaining walls; the walk way is 18'-8" long and 3'-7" wide and leads to a board and batten door to a hatch opening to the ice well. On the south side is an entrance way, about 35'-0" long, 4'-5" wide, and 7'-10" high at its highest point at the lower end. It leads to an iron bar door, set about 30 degrees from horizontal into a concrete frame. The iron bar door and concrete frame are later additions.

The iron bar door leads to a flight of marble steps and a vaulted entrance way to the ice well. A doorway close to the ice well, with brick jambs and a wood lintel, probably once had a board and batten door. The vault and the walls of the entrance way are stuccoed. The walls of the circular ice well itself are exposed rubble gneiss-schist stone, similar to the rubble stone masonry of Hampton Mansion, and narrow toward the bottom of the well, approximately 34' below the ground. The diameter of the well is about 7'-0" at the level of the wooden floor.

Smoke House (80016 35), Photos 11, 12
This structure, built c.1800 is assumed to have been built as a Smoke House. It is adjacent to two other small utilitarian buildings on the east side of Hampton Mansion. The three face east toward the Mansion and form part of a formal composition, perhaps a courtyard: a taller structure flanked by two shorter ones (the Smoke House flanking the middle structure on the north side).

Its foundation is built of rubble limestone and reaches about 10" above grade. It is one story, 10'-3" by 11'-6", with weatherboard siding and a pyramidal shingled roof. The finial at the apex of the roof has been restored. There is a board and batten door on the west elevation. Three windows, which were later additions, were removed when the building was restored in 1968, but the two ventilation holes in the north wall remain intact. Vent holes in the siding were also removed in 1968.

Inside, the Smoke House has a single room with a random width tongue and groove pine floor. Originally the space was unfinished; c.1850, the walls and ceiling were finished with plaster applied over the sawn lathing.

The Smoke House was used for a time, at least by the early 20th century, as a residence for servants at Hampton; it is now used for storage.

East Pathway (81242 53)
The East Pathway was constructed c.1874-1875, at the same time as the vegetable garden. It begins at the Brick Terrace located adjacent to the kitchen wing of the Mansion, and winds down to the vegetable garden and the privies under a canopy of trees. It is about 5'-0" wide and 200'-0" long, with a current surface of sand-colored pea gravel; historically white gravel. In some places the path has become over grown with vegetation.

Objects:
Hitching Post (81239 40)
This 19th century hitching post, adjacent to the "Paint House," is the single survivor of six posts once linked by a metal rail, forming a line running east to west to tether horses. The post is 4'-7.5" high overall, with a 6" diameter post. The top of the post is tapered and protected with an iron cap.

Marble Urns
There are forty-two Marble Urns on the Hampton Mansion property, purchased in Italy c.1840 by Eliza Ridgely. The majority of these are used as decorative elements within the formal garden landscape with the rest located on the north side of the Mansion. These urns are of classic krater form without handles, resembling an inverted bell with a flared rim and decorative scallops at the bottom of the bowl. The neck of the urns is a simple turned design with a flared bottom and square base. The garden urns have a plain square pedestal while the urns at the Mansion are either set directly on the balustrade as at the main entry or have a cylindrical base as at the north door to the east wing. The total height of the urns, not including the pedestals, is 36". The urns underwent extensive conservation in the 1980s and 1990s. Most of the urns are in good condition currently.

Watering Trough
A white marble horse watering trough, c.1850, was located near the Mansion, although its original location has not been confirmed. It is 5'-2" long, 2'-5" wide, and 1'-10" high. An iron bar attached to one end supports a large cast-iron fountain in the shape of a dolphin. This object is now in storage to prevent further vandalism and awaits conservation treatment.

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B - Terraced Garden & Environs:

Cultural Landscape Overview:

This landscape area is south of the Mansion and includes both the designed formal gardens as well as remnants of a household orchard to the east. Both parts are terraces taking advantage of the sloping terrain and southern exposure for planting. Little remains, physically, of the orchard except the subtle terraces. The Terraced Garden maintains six falling terraces and some of its historic plantings. The first terrace, the Brick Terrace, serves as an outdoor space for the Mansion as well as providing circulation and entrance points. The second terrace, known as the Great Terrace, is a lawn space with a c. 1835 state champion, *Cedrus libani* (cedar of Lebanon) planted slightly off center. The next three falling terraces are laid out in 6 parterres, one of which is planted in its historic pattern. Remnants of two additional terraces may be discerned, the southernmost now in woodland. Two additional state champion trees are found in this landscape area: a *Paulownia* (Princess Tree), located on the Great Terrace; and a *Sophora japonica 'pendula'* (Weeping Scholar-tree) located in the 5th parterre of the Terraced Garden.

Buildings:

None

Sites:

Terraced Garden, Photos 20, 22, 24 - 26

The formal gardens on the south side of Hampton Mansion were created between 1785 and 1800. The artist William Russell Birch, who gave sketches of it to Ridgely for the formal gardens, may have developed the design. Whether his design was executed remains unknown. These gardens consist of a Great Terrace and a series of three falling terraces; originally there were five terrace levels. Innovative for the time period (c.1800), the Ridgelys devised an irrigation system by digging trenches and laying wood pipes in order to supply the gardens, meadows and the Mansion water from nearby springs. (Hastings, 58)

The Great Terrace has an informal arrangement of evergreen and deciduous trees with a linear row of Virginia red cedars planted along its southern edge. A cedar of Lebanon tree was planted near the center of the mown grass area. There are a number of specimen trees including 2 state champions, the cedar of Lebanon and a princess tree. Catalpa trees along the west side of the terrace have been dated c.1775, and may be the earliest planned elements of a garden at Hampton.

The falling terrace portion of the garden was designed with two parterres on each terrace. While the plantings have been altered the physical grading of the terraces remains intact. The creation of these terraces has been cited by Alden Hopkins as perhaps the largest earth-moving project in 18th century America.

The Terrace Gardens have sustained four major design campaigns. The first was in c.1785 and involved the creation of the actual terraces. They may have been "landscaped" or rather have been planted only in grass to prevent erosion. Between 1790 -1810, the parterres were initially planted with boxwoods complemented with bulbs and other plantings with gravel walkways. No pictorial evidence of these patterns survive. Beginning in c.1840, all but one of the parterre designs were altered by Eliza Ridgely to the prevailing fashion for lush beds of annuals, exotic plant materials and grass walkways. (Hastings, 58-59) These patterns survived for 100 years. Only Parterre #1 (northeast) has continued to exhibit boxwood borders, gravel paths and traditional plantings from c.1800 to the present time thus retaining a high degree of historic integrity. The final campaign began in 1949, when landscape architect Alden Hopkins (1905 – 1960) submitted plans to the Society for the Preservation of Maryland Antiquities to restore the terraced garden at the newly established Hampton National Historic Site, along with a plan for visitor parking area west of the Orangery. Hopkins, the resident landscape architect at Colonial Williamsburg, also maintained a private practice and was the principal landscape architect for the restoration of the gardens at Woodlawn Plantation, Gunston Hall, The Adam Thoroughgood House and the University of Virginia Pavilion Gardens.

Hopkins' designs for three of the four upper parterres at Hampton were based on English precedents, derived from *Formal Gardens in England and Scotland* (Triggs, 1902), rather than any physical evidence. The northeastern parterre, or Parterre #1, was retained in its original historic design, which has been perpetuated since c.1800. Because of the conjectural nature of Hopkins' plan, the NPS recommended only restoration of the historic northeastern parterre (Brown, 17), although later agreed to permit the restoration of #2 – 4 only as an interim measure. It is unclear how much of the Hopkins' planting plan for Parterres #2 – 4 was implemented as few plants specified in Hopkins' design survive. Only Parterre #1 retains sufficient integrity to contribute to the significance of the garden planting design (*Cultural Landscape Plan, Part I,* Hampton NHS, 2002).

East Orchard:
The area was directly east of the formal gardens and historically included both a fruit orchard and a vegetable garden, as seen in a plan of the gardens drawn by Laurence Hall Fowler (1902). Subtle indications of the original terraces within the orchard still survive. Specimen fruit trees existed until the 1980s when the last fruit tree, a pear, died. Currently the orchard portion of this area is treated as a meadow with scattered deciduous trees, which is mown semi-annually. A vegetable and cutting garden enclosed by a picket fence is located where the vegetable garden was indicated on Fowler's map.

Structures:

Brick Terrace (81249 37), Photo 19

The Brick Terrace on the south side of Hampton Mansion dates to about 1788-1800. The terrace is an integral part of the formal gardens on the south side of the Mansion. It is laid in a herringbone pattern and extends from the west to the east hyphen; its curvilinear edge is finished with a square, white granite curb. Grass ramps lead from this level to the Great Terrace.

Serpentine Walk (81247 38)

The Serpentine Walk, c.1788 to 1800, also known as the Bowling Green Walk, may have been designed by the painter William Russell Birch. Birch gave sketches to Ridgely for formal gardens; whether his design was executed remains unknown. The walkway winds around the Great Terrace (or bowling green) and provides an overview of the formal garden terrace and parterres. The walkway is about 6'0" wide and 800'0" long, with a surface of white gravel.

Cobblestone Path (81240 39)

The Cobblestone Path, also known as the Marble Chip Walk, dates to about 1840. The path, believed to have been designed for Eliza Ridgely, provided access to the Greenhouses, Orangery and the bottom of the first terrace, second parterre. The path is about 5'-5" wide and 376'-0" long, with surface of white quartz stones. The path runs from the west end of the brick terrace, follows the west side of the Great Terrace to the base of the First Terrace at the second parterre and then past the Greenhouses to the Cold Frames and Garden Maintenance Building. Another pathway begins and ends at the Great Terrace and leads to the Orangery.

South Spring (81236 42), Photo 38

A dammed and covered natural spring, dating from the second half of the eighteenth century, is at the south boundary of the estate and served as a water source for this section of the property, probably including the formal gardens. The remnants of the Gothic arched granite spring structure is currently 5'0" long, 5'0" wide, and 3'6" high; the damaged top lies beside the structure immediately inside the barrier wall of I-695. Water no longer percolates through.

Formal Gardens Walk (81252 54), Photos 20 - 23

These pathways are woven through the garden laid out within formal geometric terraces and parterres. Parterre #1 has a gravel walkway that remains intact, laid out in an axial pattern with a circle and border walkway. The pathways in Parterres #2, #3, and #4 are modern.

Objects:
Marble Urns
See description under "A – Mansion & Domestic Cluster."

C – North Lawn & Environs:
Cultural Landscape Overview:
This area includes two distinct parts, the West Field and the North Lawn. Both are the part of the entry sequence to the Mansion and help to set up the whole experience of arrival. Historically the West Field was planted as an orchard. The North Lawn retains much of its designed landscape from the 19th century. The North Lawn also includes several significant built resources including two stables and the ornamental entrance gates at Hampton Lane. The West Field has undergone the most extensive alterations with the addition of two parking lots and a new entrance road. Many new plantings were introduced at this time. While the landscape and topography have been significantly altered from their historic appearances, the views and feeling of openness have been largely maintained.

Buildings:
Stable #1 (00531 19), Photo 28
This racehorse stable, built c.1798 to 1805, is located on the west side of the service road to Hampton Mansion and is just south of Stable #2. It is 42'-6" long, 35'-6" wide, and two stories high, and is constructed of rubble stone masonry with a pyramidal hipped roof. It was remodeled around 1850 to change the north-south orientation to an east-west axis. The Stable also underwent extensive restoration in 1963-1964.

The Stable is built on a rubble stone foundation. The uncoursed masonry walls, with cut quoins at the corners, were originally stuccoed to complement that of the Mansion. The stucco was removed during the 1960's restoration. The façade faces east and features central double doors flanked by two first story windows, with a central hayloft door above. The west wall is similar, with the addition of two louvered openings that flank the second story loft door. The south wall is five bays wide, with three first story windows and five louvered openings above. The north wall was identical to the south, but the second story fenestration has been filled with rubble masonry. Two doors on both the north and south sides were removed and filled with rubble masonry c. 1850. The sills (Ohio bluestone on the first story, wood at the loft doors), beaded door frames, and pine board and batten doors have been reconstructed to match the originals, including imitation wrought iron nails. The windows are also restorations. On the first story, each window has four vertical wrought iron bars, which are set diagonally into the frames. On the north and south walls, the reproduction board and batten shutters are copies of the original shutters of Stable #2. The east and west windows have historic reproduction four-light casement sashes. Second story windows are covered with fixed slat louvers.

The pyramidal hipped roof is covered with wood shingles. The cornice is boxed, with simple molded trim. A wood cupola, added in the 1850s to possibly assist with ventilation and to match the newly constructed Stable #2, was nailed to the roof but has since been removed. A simple turned finial crowns the peak.

Inside, both stories are presently open spaces. Originally the first story had five box stalls and one tack room; the mid-century remodeling moved the tack room and added eight stalls for a total of thirteen. In 1964 the stalls and tack room were removed because of extensive termite damage. The original compacted earth floor has been replaced with soil-cement mixture. The original tack room in the southwest corner may have had a wood floor at some time. The walls were originally unfinished but were plastered to the top of the stall wainscoting in the mid-nineteenth century; the plaster was repaired in the 1960s. The ceiling is beaded random-width pine boards.

A hatch opening with a retracting ship ladder originally provided access to the upper loft. The original counter balancing system remains unknown therefore the restored ladder cannot be retracted. The loft has random width wood flooring, unfinished walls, and a ceiling of exposed roof structure.

Today the Stable is in good condition and is used as exhibit space for carriages and related equestrian artifacts.

Stable # 2 (00534 20), Photo 28
This stable, built c.1855, is located on the west side of the service road to Hampton Mansion and is immediately north of Stable #1. It is three bays wide on all sides, 38'-2.5" long by 32'-2.5" wide, and two stories high, and is constructed of ashlar stone masonry with a pyramidal hipped roof. Some repairs were made to the building in 1937 and 1954, and it underwent major restoration in 1963-1964.

The Stable has a stone foundation and the walls are limestone ashlar masonry with flush quoining at the corners; the masonry was repointed in the 1960s. The east wall, the most public side, has regular courses while the other walls have random range work. Fenestration is treated with flat arches of voussoirs. All windows have undergone some restoration. On the first story, windows received new wood sills and new six-over-six double hung sashes. The original blinds were replaced with stock, fixed-slat blinds (to discourage vandalism). On the second story, the windows have no sashes, and their original louvers have been restored. On the north and south walls, reproduction doors have replaced the original central board and batten double doors on the first story, and the central single loft doors above them. The original cast iron strap hinges were reused on the new doors. The pyramidal hipped roof was restored in 1964, retaining the use of wood shingles. The original wood cupola was removed in 1937.

Inside, the compacted earth floor has been replaced with a soil-cement mixture. The Stable originally was subdivided into one open stall and several box stalls; the beaded board stall partitions were removed in 1964 because of extensive termite damage. At that time, the original unfinished 5'-2" high beaded board wainscoting was also removed. The plastered, whitewashed wall above the wainscoting remains in place. The first story ceiling, columns, and exposed structural members are sheathed in beaded boards. A hatch opening furnished with a ladder with glides, similar to the ladder in Stable #1, provides access to the upper level. The loft has tongue and groove beaded board flooring, unfinished walls, and a ceiling of the exposed roof structure.

Today the Stable is in good condition and is used for park operations.

Sites:

North Lawn, Photo 1

The North Lawn is a "naturalized" 17-acre tall grass meadow and formal entrance drive to the north of the Mansion. It was intentionally planted in the style of a "naturalized" English landscape park. Clusters of specimen trees mark its edges while leaving the view to and from the Mansion open. Just beyond the formal heart-shaped entrance drive the gentle slope steepens dramatically. At this transition point is a slight ridge which may be the remnant of a ha ha or an earthen "ditch" with a retaining wall on the high side which created a barrier for animals while preserving an unbroken view. The formal area adjacent to the Mansion is maintained as a mown lawn, while the north field is mowed semi-annually. Several of the more prominent specimen trees declined and were removed in the last two decades including a pair of purple European beech and one American beech planted in the early 19th century. The overall impact of the North Lawn remains as it would have been historically and thus retains a high sense of integrity.

West Field

The West Field is located north and west of the Mansion adjacent to the North Lawn. This remnant of a one time orchard and mown field has been heavily altered in the last 20 years. The area has been significantly regraded and new drainage patterns have been established to accommodate modern uses. Park administrative functions are adjacent to this area on the south edge. A park entrance road, large paved bus parking pad and an additional overflow parking area has been developed. One Ridgely era road, the West Road, remains mostly as a trace with a short distance still used in the Park Maintenance area. In the area historically planted as an orchard, clumps of hawthorn and apple or serviceberry were identified as possibly being rootstock of orchard trees. While the views to the Mansion have been blocked by the modern alterations, views across the West Field still provide a sense of the historic landscape (CLR, 38 - 39). Overall historic circulation and planting patterns no longer survive. A parkwide survey completed in 2000 confirmed that this area has no remaining archaeological integrity due to the topographical alterations of the last 20 years.

Structures:
Mansion Gates (06906 18), Photos 2, 3
This formal entrance was designed by John C. E. Laing and constructed between 1875 and 1880. The original drawing is in the Hampton National Historic Site Archives. In the center are a pair of cast iron 6'-0" wide gates to accommodate vehicles, flanked by matching cast iron 5"-0" wide gates for pedestrians. On either side of the gates are cast iron symmetrical low curved walls. Six square posts constructed of ashlar white granite, laid in coursed range work, from juncture points between the cast iron walls and gates. The ironwork is decorated with the Ridgely family's stag head crest.

Entrance Drive (81211 45)
This drive, which was probably established at the time of Mansion construction, was used during the Ridgelys' residence as the entrance drive and carriage turn around. The Entrance Drive and Heart-shaped Carriage Drive are a total of 800'-0" long. Only overgrown traces remain of this original entrance drive, which was originally edged by stone culverts; the carriage drive in front of the Mansion is surfaced with white local gravel except at the north side of the Mansion, where a portion of it is paved with asphalt and concrete.

Stable Drive (81243 46)
The Stable Drive, also known as the East Service Road, was constructed between 1780 and 1800 and probably served as the construction access for the Mansion. It served the Entrance Drive, the outbuildings, the Cemetery, and the Stables, and the roads of the north farm complex and a large cluster of outbuildings on the east side of the road which no longer exist. The drive is about 10'-0" wide and 1210'-0" long. It has a gravel surface except at the junction to Hampton Lane, where it is paved with asphalt. Today it is used by pedestrian traffic and administrative access.

Objects:
Marble Urns
See description under "A – Mansion & Domestic Cluster."

NPS Form 10-900-a
(8-86)

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United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Hampton National Historic Site
Name of Property

Baltimore, Maryland
County and State

Section 7 Page 27

D - Ridgely Family Cemetery & Environs:

Cultural Landscape Overview:

This area includes the walled family cemetery and its access road. The road is unpaved and after winding through remaining woodlands end at the iron cemetery gates. Two large Yews frame the gates. The family burial vault is on axis with these gates and is the dominant feature in the cemetery. There are deciduous and evergreen trees, which appear to be planted to form an allee along the access road. The woodlands still surrounding the cemetery allow for only filtered views to and from the cemetery.

Buildings:

None

Sites:

Cemetery, Photos 32, 33

There are a number of grave markers in varying conditions from almost every generation of the family since the house was built. Only two of the markers indicate a non-family member, one for Nancy Davis, a freed slave who stayed on as a paid servant and the other for Selena Devlin, an Irish nursemaid/servant. Most of the grave markers are either simple upright stones or stones laid horizontally. There are several unique markers including two crosses, one Celtic in design, a seated female figure and a stylized table.

Structures:

Ridgely Family Vault (06913 23), Photos 30, 31

The Egyptian Revival style vault, built c.1810 to 1820, is located at the southeast corner of the property. The design is attributed to Robert Cary Long, Sr., a Baltimore architect. The vault is believed to have been built over the graves of Captain Charles and Rebecca Ridgely.

The single story structure, 22'-7" by 21'-10" and 8'-6" high, was designed in the classical revival mode with several Egyptian Revival details. It is constructed of gray marble masonry on three sides (north, east, and west) and brick masonry at the south wall. It is surrounded by a walkway, about 3'-6" wide, of brick laid in a herringbone pattern.

The façade (north wall) is supported by a plinth course and divided into three bays. A central pediment forms part of a parapet that hides the W shaped roof of the structure (seen at the south side). The central bay containing the entrance is treated with rusticated marble masonry and flanked by two slightly projecting porticoes. The porticoes are constructed of plain masonry and each has a pair of plain pilasters at either end.

The entrance is surrounded by pilaster jambs and a lintel with corner blocks at either end; the blocks contain a low relief pyramidal motif. The entranceway is closed with a slab of marble, which could be lowered to provide access to the vault. It is fitted with two bronze knobs and other hardware for this purpose, but it is now sealed shut. The façade has a full entablature adorned with four large stylized lotus motifs, one above each pilaster of the porticoes.

The east and west walls are constructed of plain flush marble ashlar masonry with a slightly projecting water table at the height of the plinth course on the façade. At the top of the walls is stone coping that matches the height of the façade's crown molding. The south wall is constructed of brick laid in common bond which extends into the gable and two half gables that are formed by the W-shaped roof. The roof is covered in slate shingles which are cut flush wit the wall. Inside is a vaulted space that held thirty-two graves, with burials dating from 1814 to the twentieth century. The burial vault has suffered damage from vandalism. An iron gate that originally hung at the entrance is now in storage to avoid further damage. A walkway, seen in historic photographs, is no longer extant.

Ridgely Family Cemetery Wall and Gate (81246 43), Photo 29
This cemetery enclosure was built c. 1815. The perimeter wall encloses the Ridgely family cemetery on all four sides, forming a 121'-4" by 77'-6" rectangle. The wall's total height is 7'-7", with 1'-7" high exposed stone foundation, 5'-10" high brick wall above is and topped by a 2" cap stone with metal flashing. The pair of cast iron gates are 5'-7" wide each and 9'-8" high, and are mounted to 2'-2" square posts

Cemetery Road (81235 44)
The Cemetery Road was constructed between 1800 and 1820, possibly when Captain Charles Ridgely was reinterred in the new family cemetery. It is about 10'-0" wide and 1000'-0" long, with a surface of earth and gravel. The road runs from the Stable Drive through a wooded area, where only traces remain, to join a back road and then continues to the cemetery gate.

Objects:
None

E - Garden Maintenance Area:

Cultural Landscape Overview:

The function of this area historically was for garden maintenance activities. Today it is still used for maintenance functions. The Gardener's House is maintained as a private residence for park staff, accessed by a paved road branching off from the modern visitors' entrance drive. The residence is located on the south edge of the area, a distance from the historic "working" buildings, which included Greenhouses, a maintenance building and cold frames. Unlike other areas, views into this area were not encouraged through the use of plantings rather vegetation was used to screen it from the public realm. This area does have several specimen trees of note. Two state champions, a *Magnolia soulangiana* (Saucer Magnolia) and a *Carya illinoinensis* (Pecan) are among a group of deciduous trees that line the western edges of the second, third and fourth garden terraces.

Buildings:

Caretaker's House (06911 02), Photo 55

The Caretaker's House, also known as the Gardener's House, has been inhabited by many generations of Hampton's gardeners. The stone building was constructed in the first half of the 19th century. A brick addition was added during the mid-19th century to the North and West sides of the structure. It is located just south of the Garden Maintenance Building.

The structure is 42'-2" by 16'-3", two stories high, with a one-story wood porch that wraps around the north and west sides, and a gable roof. It has a painted stucco finish except at the south wall of the west structure, which has exposed random range ashlar masonry and exposed stone voussoirs at the fenestration.

The north side of the east structure has a board and batten door, while the north side of the west structure has a modern door glazed with eighteen lights. On the south wall, the east structure has a doorway that has been modified to accommodate a replacement door; the door has nine lights over two panels. On the north and south walls, the first story windows are generally six-over-six light sash. On the second story of the west structure the windows are six-over three-sash. Second story windows of the east structure are three-light casement sash. The second story of the east end has two small four-light casement windows that flank the chimney. The second story of the west end has a Palladian window that fills the gable but is blacked out, being blocked by the chimney. Most windows retain cast iron pintles for shutters or blinds.

The roof is covered with wood shingles that have been laid over earlier shingles of unknown material. A gabled wall dormer on the north side of the roof, containing a fanlight, is centered in the later western structure. The eaves are ornamented with jigsaw cut boards in a scalloped pattern. Brick chimneys with corbelled caps are located at the both the east and west gable ends. The east chimney is larger than the west chimney.

The cellar is accessed from the exterior through a pair of board and batten doors on the east wall.

The porch that surrounds the north and west sides of the house is one story high and 4'-5" wide and is supported by stone walls; it has a wood shingle roof. It is accessible from the steps in the center of the north side. The wood chamfered columns that support the porch roof may be reused material since they have been shortened. Their beveled caps may be a later addition. The porch railing runs between the columns and consists of three rails with intermediate vertical posts; the top rail is a replacement. On the south side is a small porch with a shed roof at the kitchen entrance.

Inside, the first story has a linear plan of three rooms: east kitchen, middle dining room, west living room with stairway to the second story. The second story has a hallway and two bedrooms and a bathroom. The basement has two rooms under the east structure; the east room has a large fireplace, possibly for an early kitchen. There is a crawl space under the west structure.

Renovations of the Caretaker's House have been minor, including kitchen and bathroom fixtures and carpeting. At present the building is in fair condition and is used as a single-family residence.

Garden Maintenance Building (00535 04), Photos 34, 35
The Garden Maintenance Building, also known incorrectly in NPS literature as the Carriage House, was built in the third quarter of the nineteenth century and may have replaced an earlier structure or structures for this purpose. It is 42'-10" by 20'-3", three bays long and two wide, and one and a half stories high. It is sheathed in wood siding with a shingled gable roof, with cross gables on the long sides. The building may have been built over or enclosed an earlier structure; the partial cellar under the southwestern portion possibly dates from an earlier cottage.

The building is located on the west side of the formal gardens between the Caretaker's House and the Greenhouses and is accessible from a driveway that connects it to Hampton Lane. Portions of the building were used for storage of garden tools and a horse-drawn mower. Other rooms were used to house employees, including the chauffeur, gardeners, and groundskeepers.

The wood frame structure is built on a rubble limestone foundation. At the south and west walls are three-light cellar windows. An exterior bulkhead on the south side provides access to the cellar.

The north side is clad with weatherboards, while the other three walls have German siding. The west façade has a wide central arched vehicle (mowers) entrance flanked by a three-panel door with a transom on the west side. A pair of double-hung, four-light second story windows are centered beneath the cross gable.

The east side has two double-hung, six-light windows on the first story flanked by four-panel doors; a pair of double-hung, four-light second story windows are centered beneath the cross gable. The north and south walls have two double-hung, six-light windows on the first story. The south wall has a pair of double-hung, four-light second story windows, while the north side has a pair of louvered doors that allow access to the hayloft. Windows on the first story have hood moldings supported by jigsaw cut brackets. The doors are protected by shed roof hoods with plain brackets.

The roof is covered with wood shingles, matching its historic appearance. The bargeboards on the eaves are ornamented with jigsaw cut boards in an open scroll pattern. On the northwest side of the roof is a square brick chimney ornamented with several rows of corbelling.

Inside the Garden Maintenance Building, the first story is divided into three spaces of roughly equal size; in the attic there are three rooms, one over each main area. An enclosed stairway connects the vehicle area on the first story to a small passageway in the attic. On the first story, the vehicle space occupies the central area, with a single room at the southwest end and two rooms at the northeast end. Originally the two northeast rooms and the attic space above them were used for a feed room, a stable, and a hayloft, respectively. The southwest room was used as a kitchen and a living area, and the central and southwest attic spaces were used as bedrooms.

The stable and vehicle rooms have compacted earth floors; all other rooms have pine board floors. The stable and hayloft ceilings and walls are unfinished, while the vehicle space and feed room have board and batten paneling. The living quarters at the southwest end have plastered walls and ceilings, plain baseboards, four-panel doors, and doors and windows trimmed with plain boards with beaded inner edges.

The building is fair condition and is currently used for storage.

Sites:
Greenhouse #1 (00536 05), Photos 34, 36
Built in the early 19th century and enlarged in the mid-19th century, perhaps when the second Greenhouse was added; this Greenhouse is now in ruins. It was once a one-story, L-shaped building constructed in two campaigns: first, a random range ashlar stone potting room, 11'-6" by 34'-0", and second, a gabled Greenhouse with metal frame work erected over stone and brick walls, 83'-0" by 15'-0". The stone structure has no roof, and most of the glass is missing from the greenhouse section. On the east side is a deteriorating stone wall, 2"-3" wide, 1'-11" high, and 15'3" long that runs southeast.

West Service Road (81233 47)
This road was built in the winter of 1871-1872 and served the Caretaker's House, the Garden Maintenance Building, and the Greenhouses. Originally its total length was about 2380'-0". The National Park Service has removed the section from Hampton Lane to the modern Park Maintenance Building; some sod and gravel traces remain. It is now paved from the Park Maintenance Building to the Garden Maintenance Building. While the road did connect the Garden Maintenance Building to the Stable Drive as late as the 1940's, no trace of this section remains today.

Cold Frame Foundations, Photo 36
Located on the southeast side of the Garden Maintenance Building are the ruins of two cold frames dating from the mid-19th century. There are two brick foundations; both are approximately 37'-6" long. The east unit is about 7'-8" wide, while the south unit is about 6'-8" wide. To date no research has been done on the cold frames.

Structures:
Greenhouse # 2 (06912 06), Photo 37
This Greenhouse was built in the mid-19th century. On the west side is a one-and-a-half story rubble stone potting room with a gable roof and brick chimney, 29'-0" by 15'-0"; attached to the east end is a 30'-0" by 49'-0" section with brick knee walls that support upper glass walls and a glass roof.

The potting shed has been altered extensively, and now has a standing seam tin roof. The shed has the original furnace and clay pot racks extant. The west gable verge is trimmed with bargeboard with a wave pattern.

On the west wall of the potting shed is a board and batten door; the first story has a single sash window while the second story has a six-over-six double hung window. At the south wall of the shed is a four-light, two-panel door, and at the north wall is one single sash window. At the east end of the Greenhouse is a door integral to the manufactured glass and frame structure. The Greenhouse is equipped with a piped water system that transported water from a spring about 2,000 feet away. It is currently used for storage. Restored in 2000, the work included repointing of the foundation, stabilizing the metal frame, replacing glazing and repairing the ventilation system of operable glass louvers.

Objects:
None

F - Farm House Cluster:

Cultural Landscape Overview:

The Farm House and immediate supporting structures sit on a higher level than the rest of the farm buildings taking advantage of a large rock outcropping. This grouping of buildings includes residential buildings for both the manager and initially some of the slave population, then paid laborers. A white picket fence defines the private space surrounding the Farm House. The other buildings are clustered in a L-shape configuration to the south and east of it. This cluster arrangement provided clear views between the buildings and created an area, which was used as a work court. The farm house yard includes some ornamental plantings but without the formal structure of the Mansion property. The view of the Mansion from this location is very dramatic as it rises in the distance mostly unobscured by plantings, historically helping to emphasize the social class hierarchy. Circulation patterns in this area are and were pedestrian in nature. The wooden boardwalk is a modern addition to accommodate the park visitor.

Buildings:

Farm House (80003 24), Photos 39 - 41

The Farm House is an L-shaped, wood frame, two-story structure covered with wood weatherboards and rests on a stone foundation. The main section of the house is about 56'-0" by 20'-0". An addition to the north is approximately 25'-0" by 18'-0", and the east wing is about 28'-0" by 12'-0".

The Farm House is located on the Home Farm and contains the earliest extant building fabric on the property, developed in a series of building campaigns from the early eighteenth to the mid-twentieth centuries. Refer to Figure #17 for diagrammatic views of the different building campaigns. For a detailed description of these construction phases, refer to the Farm House Historic Structure Report listed in the bibliography. This evolution can be summarized in six distinct periods, as follows:

1) Section A, south side: The original eighteenth-century structure was a two-story house with one room per story. This section is at the junction of the "L" (on the southwest side) with a gambrel roof that is perpendicular to the gambrel roof of the main body of the building.

2) Section B, north end of the main body of the house: Around the second quarter of the eighteenth century, a large addition was constructed on the north side, three bays long and one bay wide, with a gambrel roof and a chimney at the north end. The belfry is of later vintage, it was added sometime during the nineteenth century and altered in the early twentieth century. The bell is dated 1850, and was made in Baltimore.

3) Perhaps during the eighteenth century, the older portion was moved about ten feet southward, and physical evidence suggests that a one-story gabled link between the two buildings was built. The brick chimney and

fireplace in Section A were reconstructed after the structure was moved, and elaborate, unpainted paneling was installed in the main rooms of both parts of the house on both stories. The upgrade of interior finish suggests association with Colonel Charles Ridgely.

4) C. 1780, interior renovations were undertaken, including plastering and whitewashing over much of the wood paneling in public spaces, and painting of the paneling in the less important rooms. This may have been done to prepare the house for Captain Charles Ridgely to live in while Hampton Mansion was under construction.

5) During the second half of the nineteenth century, the original link between the two earliest structures was replaced with a two-story connector with gambrel roof (Section C). Various cosmetic changes were made, such as plastering, replacing trim, changing fireplaces and their trim, repairing floors, and replacing a number of windows. A porch on the west wall of the house was added, c.1840-1850, and subsequently removed c.1930.

C. 1840, a three-bay east wing, with a gable roof and a chimney on the east wall, was added. (Section D). Porches were constructed on the east and south walls of the wing around the middle of the century. The first story had two rooms, including a kitchen in the east side; the second story was probably used for slave and/or servant quarters. In the late 1880s the kitchen was enlarged by demolishing interior partitions.

6) (Section E) In the twentieth century, plumbing and electricity were added and interior finishes were repaired and upgraded. In 1947-1948, a four-room addition, three bays long and one bay deep, was built on the north side of Section B. This addition was done to accommodate Jane and John Ridgely, Jr., who moved to the Farm House when Hampton became a National Historic Site. The addition was designed by Bayard Turnbull and built by Graham Cranston.

In the late twentieth century the Farm House was the focus of much architectural investigation and some features and finishes have been removed to reveal the building's structure and earlier appearances.

The Farm House is currently undergoing extensive restoration work on both the exterior and interior. Work on the exterior includes a new wooden roof, restoring the bell tower and rehanging the original bell, reconstruction of the west porch from c.1850, repointing the foundations and the addition of accessibility features. Work in the interior included adding a modern HVAC system, provisions to make the first story accessible and creation of a safe classroom space. The overall goal is to do the minimal amount of work to stabilize the historic fabric while providing safe views for use as a teaching tool about construction and architectural design, as well as social history.

Log Farm Structure (80004 25), Photos 41, 45
This building is also known as Slave Quarters #1 or Slave Quarters A and is one of several structures clustered around the Farm House. Constructed between 1835 and 1869, it is a duplex structure (double pen), four bays long and one wide, with one and one half stories. It is constructed of log plank walls on a rubble stone foundation, with a wood shingle gable roof and a central brick chimney.

The structure is 35'-6" long and 15'-6" wide. The south façade has two central windows flanked by board and batten doors. Early photographs show a wooden porch on the south side. The north side has two windows, both centered in each "pen" or bay. Both east and west gables are covered with horizontal random width wood siding, with a central window. All windows are double hung sash with six-over-six lights.

Inside, there is a partial basement on the east side, with windows on the north and east walls. Both the first and second stories are divided into two rooms, separated by a stone chimney breast and wood partitions. The basement has an earth floor and exposed masonry walls. The first and second stories have narrow wood board flooring, which appears to be a replacement, and plastering walls. The ceilings are plastered throughout the building.

The Log Farm Structure has been renovated and is in good condition. It is currently used as an interpretation facility.

Slave Quarters #2 (80006 27), Photos 41, 43, 44
This building (also known as Quarters B) was constructed c.1845 and is one of several structures clustered around the Farm House. It is four bays wide and one bay deep, 41'-0" by 20'-0", and is two stories high with a wood shingle gable roof and a central brick chimney.

Slave Quarters #2 is built of coursed rubble granite masonry, with scored mortar joints, on a rubble stone foundation. Windows and doors are treated with flat arched openings with voussoirs of stone.

The south façade has two central double hung six-over-six light windows flanked by board and batten doors on the first story. The north wall has two double-hung six-over-six windows on the first story and two fixed sash six lights windows at basement level. On the second story, both south and north sides have a pair of three-over-three light casement windows just under the eves; the east and west gable ends have four-light casement windows that are not original. The eaves and gable are treated with fascia boards and bargeboards that are jigsaw cut in a wave pattern.

Inside, the basement and the first and second stories are divided into two rooms, separated by the chimney breast and masonry partitions. Both the first and second story walls are plastered. The ceilings are plastered throughout the building.

The building is in fair condition and is currently used for storage.

Slave Quarters #3 (80007 28), Photo 43
This building (also known as Quarters C) was constructed c.1845 and is one of several structures clustered around the Farm House. It is four bays wide and one bay deep, 41'-0" by 20'-0", and is two stories high with a wood shingle gable roof and a central brick chimney.

Slave Quarters #3 is built of coursed rubble granite masonry, with scored mortar joints, on a rubble stone foundation. Windows and doors are treated with flat arched openings with voussoirs of stone with the exception of the first story on the south side.

The façade (west side) has two central double hung six-over six light windows flanked by board and batten doors. The door at the north end has a twelve light window set into it. The east wall has one double hung six-over six light window on the south end of the first story. The north end of the east wall has been altered; a window has been removed and replaced by a board and batten door, which has a six light window set into it.

On the second story, both east and west have a pair of three-over-three light casement windows just under the eves; the north and south gable ends have nine-light casement windows.

The gables are treated with bargeboards that are jigsaw cut in a wave pattern; the fascia boards are similarly treated. The building is in fair condition and is currently used for storage and as an interpretive facility.

Sites:
None

Structures:
Ash House (80005 26), Photo 46
This structure, built c.1845, is located between the Log Farm Structure and Slave Quarters # 2. It is 5'-0" by 7'-0", constructed of rubble stone with a brick vault roof. On the exterior the vault is parged with mortar. The central arched opening on the south elevation is about 1'-6" by 2'-0". Early photographs show the structure had a wood door and gable roof. The vault was created c.1950. The ash house originally had a gable roof. There was a matching Ash House south of Slave Quarters #3.

Farm House Yard Fence (81208 49), Photo 47
Probably constructed between 1900 and 1940, this picket fence is a total of 900 feet long. It begins at the south end of the AL" of the Farm House and continues south, then west, then around to the north, and ends at the west side of the north addition of the house. The wood pickets are of alternating widths and are 4'-0" high.

Objects:
Bell (in Farm House tower)
This is a cast iron bell that was manufactured in 1850. It has a cast-in sign, rectangular with canted corners, embossed, "REGESTER & WEBB./BALTo. MD" at the shoulder. It also has two moulded bands or rings at its flaring base. The heavy clapper has an oval ball and tassel-shaped end. The Bell is suspended from an iron arch that pivots between two vertical curving inverted Y-shaped supports, decoratively pierced with trefoil, round and lozenge shapes, which are bolted at their bases to two 3-1/2" x 5-1/2" wood beams. The ringing of the bell is controlled by a large spoked pulley and grooved wheel, which is located at one side between the arch and Y-support.

G - Farm Buildings & Environs:
Cultural Landscape Overview:
The Home Farm is located in a rolling landscape with small open fields, and patchy surrounding woodlands. This area includes the remaining buildings that represent the historic farm operations of the Home Farm. A spring-fed stream runs through the dairy and along the southern edge of the property to the eastern edge. A historic road, the Farm Road, runs through the Home Farm connecting Hampton Lane to St. Francis Road, historically to the agricultural fields beyond. The historic views visually connecting this property to the Mansion are maintained, though are beginning to be partially obscured by modern vegetation.

Buildings:
North Farm Garage (80008 29), Photo 52
The Garage at the Home Farm, previously known as the Pigeon Cote or the Chicken House, was built mid-19th century. As the name suggests, it was first used as a pigeon cote (and possibly as a chicken house), and later as a garage for the Farm House. The building is 25'-0" by 20'-0", one story high with a saltbox-shaped shingled roof. It is set on a stone foundation and covered with clapboard siding. On the south wall is a six-over-one light window flanked by two overhead garage doors. The east wall originally had small holes for birds. Currently there is one central double hung window with a six over one light sash. The west wall, which is blank, was added during the 1910s. The building is currently in fair condition.

Mule Barn (80009 30), Photo 51
Constructed c.1845, the Mule Barn is said to have replaced an earlier structure that was destroyed by fire sometime after 1843. It is on the west side of the Farm Road and is orientated along a roughly northeast/southwest axis.

The barn is constructed of random cut and laid ashlar granite with scored mortar joints over a rubble stone foundation. Originally it was parged, scored, and painted. It is 42'-0" by 34'-0", four bays long and three bays wide, and two stories high. Windows and doors are treated with flat arched openings with voussoirs of stone. The fenestration is symmetrical: both gable end elevations have a central door flanked by two windows on the first story, with two windows above on the second story; the side elevations have windows in the two central bays flanked by doors. All doors are board and batten "Dutch" doors set into wood frames with stone and concrete sills. All windows have wood frames and pairs of board and batten shutters. The gable roof is covered with wood shingles, and the gables are treated with jigsaw ornamental verge boards.

Inside the Mule Barn, much of the floor is earth, with some remnants of floor boards held in place with wood sleepers. A central passage (containing two wood feed boxes) leads to both ends of the barn and divides the space into two. The partitions are constructed of wood slats. The second level has the same plan, with two haylofts flanking a central catwalk. The upper level is accessed through a hatch in the central passage, which can be reached by using slats of wood in the partition as ladder steps.

The building was restored in the 1980s, and is now in good condition and is currently used for storage.

Dairy (800011 32), Photos 48, 49
The Dairy, also sometimes known as the Spring House, was built c.1800. Cooled by a natural spring, the stuccoed masonry building with an unusual gable and hip roof is set into a sloping site and surrounded by stone retaining walls with brick coping. The combination of the design, large physical size and siting of the dairy are unknown at any other American estate at this time period.

At the south west corner of the Dairy are seven stone steps leading from grade level down to a 54'-9" by 37'-5" area paved with brick laid in a herringbone pattern. At the northeast corner three steps lead from grade to the brick terrace. On the north side the retaining wall extends out beyond the terrace in both directions. On the east side (in the northeast corner) is a sterilizing oven: an outside brick fireplace with a pointed vault over a corbelled firebox. The brick chimney has a cap of three corbelled courses.

In the center of the south side of the terrace is a basin containing the spring. The basin is 2'-5" wide, 2'-4" deep, and is about 4'-0" from one end that extends into the retaining wall (which is supported above the basin by a pointed arch with marble voussoirs) into the brick terrace with a brick edging.

The Dairy is set roughly in the center of the brick terrace. It is 28'-0" by 16'-3", two bays long and one bay wide, and one and a half stories high. The walls are rubble stone masonry covered in stucco. On the north wall is a central double-thick door, with vertical boards outside and six panels in rail and stile construction inside. On the south wall ghost traces of a door are visible. On the east and west walls are pairs of long horizontal windows with three-light sash; on the west wall, the windows have shutters with vertical battens that are hinged at the top.

The hip roof has an approximately 4'-6" deep overhang on all sides and is covered with wood shingles. Gables above the hip overhang are formed by extensions of the north and south walls and are stuccoed. In the center of the roof is a brick chimney that originally extended from the first story to the ridge; no it only extends from the attic story. On the east side, a gable dormer extending up from the eave has a board and batten door that provides access to the attic space.

Inside, the first story of the Dairy is a single space surrounded by a cooling trough for the spring water; the trough is set about one brick width away from the walls and is 2'-0" wide by 2'-4" deep. The floor is paved with brick set in a herringbone pattern with edge paving. Three wood boards serve as a Abridge" across the trough. The walls and ceiling are finished with plaster. In the attic the floor is randomly sized wood board and the walls and ceiling are unfinished. This space served as a hayloft.

The Dairy is currently vacant. Vegetation threatens the stability of the brick terrace walls and flooring.

Long House Granary (80012 33), Photo 50
This stone building, also known as the Long Barn, is located to the southeast of the Farm House. It was aligned with the Cow Barn before the Ridgely family demolished the latter in 1969. The Long House Granary was built c.1845 and was originally used as a hog barn and a granary. Animals were housed on the first story, with storage for feed above. The two-story structure is 83'-0" by 18'-0", five bays wide and one bay deep, with gable roof. The walls are about 18" thick, constructed of random cut and laid coursed ashlar stone masonry with scored mortar joints. Stone voussoirs are used at flat arched openings in the fenestration. On the southwest elevation there are four low openings that served as entrances to hog runs. Doors generally have solid wood frames and are of board and batten construction. Windows have solid wood frames and no sash; each has a single board and batten shutter. The roof is covered with wood shingles. The rake boards at the gable ends are flush, and at the eaves are bargeboards that are jigsaw cut in a scallop pattern.

Inside, the first story was once divided into two spaces with a central wood partition with a board and batten door. The second story was one open space. Walls are unfinished masonry and the ceilings are exposed structures. Flooring on both levels consisted of random width boards, with old and new boards mixed throughout. Three hatch openings provided access to the second story; there is no interior stairway.

In 1983 – 1985 the heavily damaged interior was removed and a "box" constructed inside the stone walls. This allowed for the creation of a space with modern HVAC and fire controls in order to provide for archival storage. Currently the building is in good condition and is used for park administration and storage.

Sites:

Corn Crib (80010 31), Photo 53

Ruins of the Corn Crib's ashlar stone masonry foundation are all that remain after a fire caused by arson in 1988. The foundation took the form of an AE" and extended along the long side of the building, supported by spread stone footings. The AE" opening was on the north side. The Corn Crib was originally a large one story gabled structure, 42'-2" by 22'-2". The foundation walls have been stabilized and capped, pending reconstruction of the structure. HABS documentation as well as modern and historic photographs exist for this structure prior to the vandalism.

Structures:

Farm Road (81209 48)

The Farm Road dates at least as early as 1745 and was used while the Ridgelys occupied the property to access the Farm. The remaining section of road runs from Hampton Lane north through the Farm to the present St. Francis Road.

Ridgely Field Fences (81241 50), Photo 54

The surviving remnants of field fences date from the 1920s. The original system of field fences was constructed to create dairy cattle pastureland behind the Mule Barn and the North Farm Garage. There are two types of field fences. One is split log, 6" to 8" deep and 4" to 6" with tapered edges, and 3'-0" to 4'-0" high. The second is 4" to 6" barked log, and 3'-0" to 4'-0" high. Both types retain barbed wire strands. There is a 30'-0" length north of the Mule Barn going west, about 120'-0" north of the Garage going northwest.

Objects:
Mule Barn Trough (81234 51)
The c. 1898 mule barn trough, located just north of the Mule Barn, is 13'-6" and 3'-6" high overall. The cast iron water trough, stamped "H. C. Foltz Mfg. Pat'd Apr 18,1898, Hagerstown, Md", is 1'-8" wide, 10'-2" long, and 1'-0" high. It rests on an 11'-2" by 1'-11" granite foundation with a brick drain weir at one end. The trough is supported by three piers all 1'-11" by 1'-1" in size.

Archaeological:
Hampton National Historic Site is being considered as one site with 28 sensitive areas currently identified as having the potential to reveal information through archaeology and which should be avoided during any new construction. A Phase I Archaeological Survey of the Park was conducted under a Cooperative Agreement with the Maryland Archaeological Center in 1999 – 2001. Additionally, archaeological work to date has included specific projects done either as mitigation or to answer specific questions during restoration and a survey of the entire property. 16 archaeological projects have been completed and catalogued. The identified features are briefly described below. Each of these projects revealed significant archaeological features and artifacts and has shown that the archaeological resources at Hampton have sufficient integrity to answer the research questions discussed in Section 8. For more detailed information refer to the following documents: Archaeological Research at Hampton Before 1998: An Overview and Reassessment (2000) and Hampton National Historic Site Archaeological Survey (2001).

Buildings:
None

Sites:
Phase I Survey:
28 sensitive areas were identified as part of the overall site survey completed in 2000; 11 on the Mansion property and 17 on the Farm property. (Refer to Figures 20 and 21.) This survey was a Phase I investigation undertaken as partial fulfillment of Section 110 of the National Historic Preservation Act of 1966. The main purpose of the survey as stated in the Report was to "systematically collect information concerning the nature and distribution of archaeological resources at Hampton." It provides the groundwork for developing a comprehensive archaeological resources management plan.

Methodology:
In order to assist future projects a permanent consistent grid was developed for the site in its entirety. It was established on the Farm property utilizing the fact that the west wall of the Farm House closely aligned with true north. 1,611 shovel test pits were excavated within approximately 58 of the 62+ acres, which make up

Hampton National Historic Site. The shovel pits were excavated until sterile subsoil or the watertable was reached. On the Farm property, they were placed at 12.5' intervals in the area immediately surrounding the Farm House and every 25' on the rest of the area. A slightly different strategy was used on the Mansion property with 50' intervals across areas of assumed light artifact concentration and 25' intervals in areas of moderate to heavy concentration in order to define the limits.

Findings:
The survey identified over 50 cultural features and collected over 40,000 artifacts.
Pre-historic: The types and distribution of artifacts are indicative of short-term campsites. The activities included lithic reduction, tool maintenance and resource procurement.
Historic: These artifacts date from the last quarter of the 18th century to the late 20th century. Artifacts include architectural elements, ceramics, glassware, and domestic refuse.

Specific Projects:
Project 1: The Orangery (Greenhouse) (1966, 1974)
Project 2: Fourth Parterre (Terraced Garden) (1973)
Project 3: North Stairs of the Mansion (1979)
Project 4: Hampton Mansion: Subsurface Drainage (1979, 1988)
Project 5: Carriage House (1980)
Project 6: Log Quarters (1983, 1985)
Project 7: Dairy (1984)
Project 8: North Garden Areas (1984)
Project 9: Long Barn (1985)
Project 10: Gardener's House (1986)
Project 11: Farm House (1986 – 87)
Project 12: Sewer Line to Mansion (1989 – 90)
Project 13: Waterline Replacement on Mansion property (1999)
Project 14: Farm House Electric Line Installation (2000)
Project 15: Farm House Gas Line Installation (2000)
Project 16: Farm House Porch Reconstruction (2001)

Structures:
None

Objects:
None

Non-contributing Resource Descriptions:

Buildings:

Park Maintenance Building, c.1985

This modern blue metal shed is accessible from the main park entrance drive and is just west of the Garden Maintenance Building. The building contains office and storage space, and also has a two-bay maintenance facility for tractors and other equipment. An equipment maintenance yard is adjacent to the building, partially enclosed by two sections of unpainted wood fencing on the north and south sides.

Caretaker's House Shed, c.1985

A late twentieth-century storage shed, 10'-3" by 12'3" deep, is located southwest of the caretakers' House. It is constructed of wood, painted beige with brown trim, and has a gambrel roof with asphalt shingles.

Sites:

Brick Octagonal Herb Garden

Located on the east side of Hampton Mansion, the octagonal garden was planted in the late twentieth-century within the foundation walls of a nineteenth-century house for servants, which burned down in 1945. It is about 28'-0" in diameter and has brick borders.

Structures:

Farm House Barbecue

The Ridgelys added the brick barbecue, located to the south of the Farm House, while they occupied the Farm House in the second half of the twentieth century. It is 3'-9" wide by 3'-5" deep and is 1'-2" high.

Entrance Drive and Parking Lot

The National Park Service added the asphalt entrance drive and parking lot, located on the southwest side of Hampton Mansion, in the late twentieth century.

Entrance Drive Culverts

The National Park Service constructed the culverts at the entrance drive in the late twentieth century.

Picket Fence

This late twentieth-century unpainted wood picket fence, approximately 83'-0" by 52'0", encloses the cutting garden located on the southeast side of Hampton Mansion.

Objects:

None

8. Statement of Significance

Significant Person(s):

Ridgely, Captain Charles (1733 – 1790)
Ridgely, Rebecca Dorsey (1739 – 1812)
Ridgely, General/Governor Charles Carnan (1760 – 1829)
Ridgely, John Carnan (1790 – 1867)
Ridgely, Eliza (1803 – 1867)

Architect/Builder:

Various, undocumented. It appears to have been a collaboration between Captain Charles Ridgely, the owner, and Jehu Howell, a master builder/carpenter.

Summary Statement of Significance:

Hampton National Historic Site, designated by Secretarial Order on June 22, 1948, protects the remnants of a once vast agricultural, industrial, and mercantile conglomerate of over 25,000 acres, one of the richest and best-preserved American estates. Hampton Mansion, constructed 1783-1790, has been called "one of America's most imposing late-eighteenth-century mansions," (Williams, 61) and was one of the largest and most ornate houses built in this country before 1850. The immense scale of the mansion with unique Georgian design elements is of considerable architectural importance; Hampton was the first National Park Service property designated for its architectural significance. However, the significance of Hampton National Historic Site encompasses more that its elaborately designed mansion. Along with the home farm with large standing slave quarters,. the property includes a broad range of supporting structures, designed landscapes, internationally recognized original collections, and site-related archives, which provide in-depth context for the study of 200 years of U.S. social and economic history.

Hampton's combination of agricultural and industrial enterprises, complemented by foreign and domestic mercantile endeavors, provided a wealth that lasted for two centuries. Major phases of United States history are brought to life by studying the occupancy of seven generations of one aristocratic family and the slaves, indentured servants, and paid laborers/servants who supported them, spanning the period from before the American Revolution to after World War II. Portions of American labor history can be extensively documented through Hampton, with its predominant use of indentured servants (along with British prisoners of war for several years) at the ironworks, mills, quarries, and farms during the eighteenth century, supplemented by some African-American slaves. By about 1790, the temporary nature of indentured servitude was gradually supplanted by more and more enslaved African Americans who would live and work at Hampton for generations, along with the participation of free artisans, professional gardeners, a French chef, English governesses, and other immigrant labor. Approximately 350 slaves resided on the estate in 1825; much of this population was manumitted in 1829. From c. 1830 until 1864 when emancipation in Maryland was enacted, a separate group of enslaved persons were rented or purchased to support the diminished 5,000-acre estate. The living conditions and treatment of these persons differed from earlier generations of slaves, as did some of their forms of labor. Following the Civil War the labor system changed once again; some of the emancipated slaves remained at Hampton as paid servants, other servants were hired, and farms were rented to tenants.

Today Hampton NHS preserves two integrated pieces of the larger historic picture, the Mansion with its gardens and many dependencies, and the Home Farm, each retaining a diverse group of resources. The Ridgely family, who owned the land from 1745-1945, exemplifies the hard working, multi-talented Americans who with determination built their American dream, the decline of their empire due to the exigencies of history, and the lives of the many persons, mostly enslaved, who were forced to support this endeavor. The wealth and stature of Hampton in the fashionable world of its times is directly reflected in the designed buildings, landscapes, and collections extant at Hampton.

Hampton National Historic Sites meets the National Register Criteria for Significance in all four categories. It meets Criterion A as a result of the vastness and wealth of the Ridgelys' holdings and their contributions to early industry, agriculture and mercantile developments in America. Additionally, Hampton provides important information about and products of American labor, distributed between owners, indentured servants, enslaved African-Americans, artisans, and paid laborers, as well documentation for a broad diversity of occupations. Criterion B is met through the public service of several of the early residents at Hampton as well as those who continued to add to its designs over time. Hampton's unusually intact grouping of buildings and landscapes, accompanied by thousands of original objects and in-depth documentation, all representing the work of master designers/artisans, as well as high artistic value, form a significant and distinguishable entity, fulfilling the requirements for Criterion C. Initial archaeological research on the Hampton NHS property has identified 28 significant or potentially significant sites. A number of these sites have already yielded information on the architecture and layout of former outbuildings, pathways and the water cistern system. Other sites, including two large midden areas at the Home Farm, have the potential to reveal further insights on the lives of the enslaved population, the overseer, and the tenant farmers who occupied the nearby buildings over time. Thus, Criterion D is met through the initial archaeological survey work done on the property, which has provided indications of further potential information yet to be uncovered, researched and documented.

History of Property:

The history of Hampton National Historic Site can be divided into 5 periods following the rise and eventual decline of the estate. This periods are: 1745 – 1790 Period of Acquisition and Early Development; 1790 – 1829 Period of Supremacy; 1829 – 1872 Period of Sustainability; 1872 – 1945 Period of Decline; and 1945 – 1949 Period of Preservation. To date no thorough studies have been completed to determine prehistoric use and occupation. Initial archaeological studies indicate that the property was not occupied on a permanent basis but rather was used for resource gathering.

1745 – 1790: Period of Acquisition and Early Development

Hampton's European-American history begins with a grant of a tract of 1500 acres called "Northampton" to Colonel Henry Darnall (c. 1645-1711), a landed gentleman who was a relative of Lord Baltimore (Hastings, *Hampton National Historic Site*, 3). Upon his death in 1711, the land was passed to his daughter Ann Hill (1680-1749). Hill and her two sons, Henry and Clement Hill, sold "Northampton" to Colonel Charles Ridgely (c. 1702-1772) on April 2, 1745, for 600 pounds in sterling. The property included "houses, outhouses, tobacco houses, barns, stables, gardens, and orchards" (Hastings, *Hampton National Historic Site*, 3).

Colonel Charles Ridgely was interested both in agriculture and in commerce, and the tobacco trade was very profitable for him. His home estate was Ridgely's Delight, located on the Patapsco River, which by 1730 was the core of a 1,000-acre estate. From the 1730s to the mid 1740s, Colonel Ridgely ceased to buy property and joined a group of merchants on the Patapsco River by opening a store. In 1745, he turned again toward

expanding his land holdings, beginning with the acquisition of "Northampton" (Steffen, 61). By the late 1750s he owned over 10,000 acres. In 1760 he and two sons, John and Charles, established approximately 100 acres north of "Northampton" as a site for a new ironworks (the tenth in the state). They continued to acquire more land to provide raw materials for the ironwork's furnace (Hastings, *Hampton National Historic Site*, 4).

In 1760 Colonel Ridgely deeded property to his sons. To his son Captain Charles Ridgely (1733-1790), he gave approximately 2,000 acres including the Northampton tract. Captain Ridgely, who served as a shipmaster and captain for James Russell & Co. until 1763, subsequently took over management of the Northampton ironworks and expanded his business interests, including mills, stone quarries, agricultural estates, and at least one large commercial orchard. In 1762 he opened a mercantile business in Baltimore, while continuing to serve as Russell's agent in America (Steffen, 154). During the Revolutionary War Captain Ridgely's trade with England declined, but it resumed in the 1780s. During the war the Northampton ironworks was a significant source of profit for him, and in the 1780s he bought more ironworks in Maryland and in Pennsylvania. (Hastings, *Hampton National Historic Site,* 5-6)

In the latter years of his life, Captain Ridgely focused his energy on the ironworks, on regional politics, and on building "Hampton Hall" as it was then known. He was a representative of Baltimore County in the Maryland House of Delegates almost continuously from 1773 to 1790. He was also a member of the "Committee of Correspondence" in 1774, served on the "Baltimore Committee of Observation for the Council of Safety", and attended a number of "Provincial Conventions". In 1776 he went to the State Constitution Convention, and in 1788 he attended the Constitutional Convention.

In 1783, Captain Ridgely began to build "Hampton Hall." The designer of the building is unknown, but it is likely to have been a collaboration between Captain Ridgely and Jehu Howell, a master builder who died before the structure was completed in 1790 (Hastings, 25). During construction of the Mansion, the Ridgelys lived at least part of the year at what is known today as the Farm House. The Farm House was expanded and received extensive interior renovations at this time to accommodate the Ridgelys. Captain Ridgely had no children, and at his death in 1790 he willed Hampton to his wife, Rebecca. However, his chief heir was his nephew General Charles Carnan, under the stipulation that Carnan change his last name to Ridgely. Carnan complied and thus became Charles Carnan Ridgely, the second master of the Hampton estate (Hastings, 9). His inheritance also included 12,000 acres of land and two-thirds interest in the Northampton Company. In an agreement in January 1791, Rebecca Ridgely deeded Hampton Hall to Charles Carnan Ridgely in exchange for a smaller property and additional financial considerations (Hastings, *Hampton National Historic Site,* 8).

1790 – 1829: Period of Supremacy

Charles Carnan Ridgely had long career in public life. In 1794 he became a major in the Baltimore militia regiment, and two years later he was named a brigadier general in the Maryland militia. He was also the director of the National Bank of Baltimore and the National Union Bank of Baltimore, a board member of the Baltimore College of Medicine, and an incorporator of the Baltimore Orphan Asylum. He was instrumental in the formation of the B&O Railroad (Hastings, *Hampton National Historic Site,* 9); his interest in agriculture led to his position as president of the Maryland Agricultural Society.

A federalist, Charles Carnan Ridgely served in the Maryland Legislature from 1790 to 1795, and in the Maryland State Senate from 1796 to 1800. In 1815 he was elected governor of the state of Maryland, a position he held for three consecutive terms (1816-1819), which was the longest period that Maryland allowed. In 1819 he returned to private life (Hastings, *Hampton National Historic Site,* 9-10).

Throughout his career in public, Governor Charles Carnan Ridgely continued to expand his estate. He owned a townhouse in Baltimore, and in between 1790 and 1820 he bought up two Ridgely family properties that had been willed to other heirs, as well as other lands, totaling 25,000 acres. By 1820 he owned the Northampton Company outright. He had coal and marble mined from his properties. On his agricultural estate tobacco was phased out, and replaced with wheat, corn and other grains. He also raised beef cattle, prize hogs and championship thoroughbred racehorses.

At Hampton, Governor Ridgely continued to make improvements. C. 1815 at the Mansion, he deepened the east hyphen allowing for the addition of a servants' stair. He finished the landscaping with the north and south lawns, terraces, parterres, "specialized garden structures," and specimen trees (Hastings, *Hampton National Historic Site*, 10). Unlike many wealthy Americans, he chose to follow an earlier European and English tradition for a more formal geometric plan for his terraced garden. He acknowledged the popular trend of creating a more naturalistic design based on an English landscape park for the grounds north of the Mansion. It is said that by choosing the earlier style, Governor Ridgely was attempting "to emulate the stability, culture and refinement of their ancestors' life in Europe." (Hastings, *Hampton National Historic Site*, 58) An avid horse racer, he added a racing horse stable by 1805 and a racing course (the latter no longer extant). Many of the principal outbuildings and circulation pathways still extant date from this time period. Life at Hampton reached its apex under Governor Ridgely; he lived well and entertained lavishly; "he had the fortune that enabled him to live like a prince, and he also had the inclination" (quoted in Hastings, *Hampton National Historic Site,* 12).

Hampton's structures, cultural landscapes, historical objects and archives bear witness to the presence not only of those who owned them but also of those who constructed or toiled in/on them. Ridgely family members were a very small percentage of Hampton's population. A larger number of professional craftsmen and paid laborers maintained a self-sustaining village-type atmosphere within the Hampton community, but the most numerous labor force were European indentured servants before 1800 and African-American slaves by 1790. At one time, more than 350 slaves contributed to the many facets of Hampton's economic success, from

blacksmithing to horse breeding, clothes and shoe making to gardening, housekeeping to carpentry, and ship loading to iron mongering. Slaves threshed the wheat, cared for the Ridgely children, and served as valets, jockeys, and cooks.

Religion was an important part of life at Hampton. Captain Ridgely's wife, Rebecca Dorsey, and her sister Priscilla who married Captain Ridgely's nephew and heir, Charles Carnan Ridgely, were devoted Methodists. The Ridgelys contributed financially to Robert Strawbridge and Francis Asbury, founders of American Methodism, and under Captain Ridgely Hampton was "home and preaching place for all the itinerants," (Methodist circuit rider preachers). Methodists continued to use Hampton as a camp under General Ridgely; at least one camp meeting was held at the property in September 1804 (Baker, ed., 487-88, 44, 93).

1829 – 1872: Period of Sustainability

Governor Ridgely died in 1829. In his will, he manumitted most of his slaves, while bequeathing Hampton Mansion and about 4500 acres surrounding it to his son John Carnan Ridgely (1790-1867). The rest of the estate was divided among his other son and daughters' families. John Carnan Ridgely did not hold any public office but did contribute to the local community including stone for the Baltimore County courthouse, land for the County almshouse and a local church (Epsom). He married the wealthy and influential Eliza Ridgely (Ridgely was her maiden name, but she was no relation.). They continued to live well at Hampton, mostly sustained by her family money. The Ridgelys spent a great deal of time traveling abroad and thus were familiar with all the latest design trends whether for buildings and interiors, or landscapes.

Renovations were made to the Mansion including the addition of bathroom facilities. Eliza Ridgely had an innate sense of design and purchased many works of art and lavish furnishings and textiles for the Mansion. She purchased items both abroad and locally in Baltimore. Today the collection includes many of her purchases including perhaps the most important set of Baltimore painted furniture extant. The Ridgelys also added to the Mansion the north portico marble steps, plumbing, heating, and gas for lighting provided by their own gas works located on the property. A number of outbuildings were built or rebuilt including an additional stable and the creation of the "farm village" with the new stone quarters surrounding the Farm House.

Eliza Ridgely also was instrumental in improving the gardens. She directed the conversion of one of the boxwood parterres to beds of coleus based on designs she had seen in her travels abroad. A devotee of Andrew Jackson Downing, whose books she purchased for her library, she followed many of his principles when redesigning the gardens. The parterres underwent a complete redesign and classically styled marble urns were added to link the garden and Mansion visually. Many of the specimen trees still extant were planted during this time including the cedar of Lebanon on the Great Terrace. The gardens received much public acclaim from the invited guest to the horticultural journals of the time period. A fruit orchard was continued along the eastern edge of the formal garden and two new greenhouses were constructed, along with many other garden support structures no longer extant.

The commercial and industrial interests of the Ridgelys declined, with the ironworks virtually ceasing production in 1829. Hampton thus became an agriculturally based estate with a heavy reliance on manual labor. The main workforce shifted from a combination of indentured servants and enslaved to mainly enslaved to an entirely free and thus paid workforce after the Civil War. The estate, which had been largely dependent on slave labor, began to decline (Hastings, *Hampton National Historic Site,* 15).

John Carnan Ridgely's son Charles Ridgely (1830-1872) inherited the estate after his father died in 1867 although he had been managing Hampton since 1851. Charles Ridgely and his wife, Margaretta Howard, had seven children. Charles served as "Captain and chief officer" of the "Baltimore County Horse Guards" and traveled extensively (Hastings, *Hampton National Historic Site,* 16-17). He only survived his father and mother by five years, dying unexpectedly of malarial fever while he and Margaretta were abroad in Rome, Italy.

1872 – 1945: Period of Decline

In 1872 Hampton passed to its fifth master, Captain John Ridgely (1851-1938), although, it was competently managed by his mother Margaretta Ridgely, who was an excellent steward until her death in 1904. The family fortune continued to suffer. Captain Ridgely had no business skills or other sources of making a living, and the general state of the economy in the late nineteenth century worsened the problem. Still, painting and some major repairs and renovations to the Mansion and to many of the outbuildings were done in the 1880s, under the direction of Margaretta Ridgely, to keep the property in good condition (Hastings, *Hampton National Historic Site*, 18; Snell, 130-31).

The estate continued to face dramatic changes in the labor force, agricultural practices and production during the period of Reconstruction and again during the times in the 20th century of World War I and World War II. The workforce was now entirely paid either through direct wages or a tenant farming agreement. In both cases the revenue from the land now was shared rather than being solely the Ridgelys' and thus created an immediate negative impact on the family wealth. Agricultural practices and production began to shift with the introduction of machinery and new market patterns. While the estate no longer needed to be self-sustaining, its profitability was directly connected to the market and the expenses incurred due to machinery or weather related losses. The workforce was also more volatile with people coming and going based on short term profits or losses and some profitability was lost with the lack of continuity.

At Margaretta Ridgely's death, the estate was further divided among various heirs based on the division of property stated in Charles Ridgely's will of 1872. Captain John Ridgely maintained 1000 acres that were the entailed part of the estate and included the Home Farm quarter. While continued financial decline prohibited any further major improvements to the estate, Captain Ridgely had a radiator heating system and electricity installed in Hampton Mansion, paid for with the proceeds of selling Hampton's wine stock to J.P. Morgan well before Prohibition (Hastings, *Hampton National Historic Site*, 19). Captain Ridgely was known as a "gentleman farmer" leaving the actual farming work to overseers and tenant farmers. His wife, Helen, was the

author of two books, a talented artist, and mother of eight children. Helen also served as one of the commissioners of the Jamestown Exposition of 1907.

John Ridgely, Jr. (1882-1959) was the last private owner of Hampton. After his marriage to Louise Roman Humrichhouse in 1907, he built a larger house at 503 Hampton Lane, but when Louise died in 1934, he moved back to Hampton Mansion to live with his father. His son, John Ridgely III and his daughter-in-law Lillian Ridgely moved into Hampton Mansion in 1936 and Lillian Ridgely ran the household.

In 1939, John Ridgely, Jr. married Jane Rodney. At that time, John (III) and Lillian Ridgely moved into the Farm House and lived there until 1942. It had undergone a number of renovations and updates earlier in the twentieth century, including electricity and plumbing (Hastings, *Hampton National Historic Site,* 20). In 1948, John and Jane Ridgely moved into the Farm House, adding a wing with a basement. John Ridgely, Jr. died in 1959, and Jane Ridgely stayed at the Home Farm until her death in 1978.

In 1929, John Ridgely, Jr., with the concurrence of his father, had established the Hampton Development Corporation and began to sell parcels of land for suburban housing developments. With the rising costs of maintaining the property and the family fortune reduced even further through taxes, John Ridgely, Jr. was faced with a common dilemma of the "land rich." The family began to sell some art objects and furnishings. John Jr. remained concerned, however, about the fate of Hampton Mansion not wanting to see it come to complete ruin or demolition. Through a serendipitous meeting, David Finley, the Director of the National Gallery of Art, went to Hampton to examine Thomas Sully's portrait of Eliza Ridgely "The Lady with the Harp" (1818), which the National Gallery was interested in acquiring; this painting by Sully was subsequently purchased for the National Gallery. Mr. & Mrs. Ridgely gave a portrait of Charles Carnan Ridgely by Sully to the Gallery at the same time (Hastings, *Hampton National Historic Site*, 20).

1945 – 1948: Period of Preservation

David Finley discussed Ridgely's concern about Hampton with a number of individuals in Washington, including Fiske Kimball, who served on the Advisory Board of the National Park Service, Donald Shepard and Ailsa Mellon Bruce from the Mellon family's Avalon Foundation, and Ronald Lee, the National Park Service's chief historian. Finley was able to raise a great deal of interest in the preservation of the property, and, after long negotiations, Hampton was sold to Avalon Foundation, which in turn donated it to the Park Service (Hastings, *Hampton National Historic Site*, 20-21). In agreement with the National Park Service, the Society for Preservation of Maryland Antiquities was appointed the custodian of the property. Hampton was designated as a National Historic Site on June 22, 1948 and on May 2, 1949 it was opened to the public (Hastings, *Hampton National Historic Site*, 21).

Crucial to the story of historic preservation in the United States, David E. Finley directly attributed the formation of the National Trust and its predecessor the National Council for Historic Sites and Buildings, to the process begun at Hampton. He related, "...I talked with Mr. [Newton B.] Drury, Mr. [Arthur E. Murray]

Demaray, and Mr. Ronald Lee of the National Park Service and found that their admiration for Hampton fully equaled my own…Mrs. Mellon Bruce, who with Mr. Paul Mellon and Mr. Donald Shepard, the other trustees of the Avalon Foundation, arranged to give Hampton and its gardens to the National Park Service, all to be held in trust for the benefit and enjoyment of the American people. So, at last Mr. Drury, Mr. Demaray, Mr. Lee and I were completely happy or should have been; but like most people in our positions, we determined to go on to bigger and bigger things…. The results achieved at Hampton will furnish the pattern which will be followed, we hope, by the National Trust in preserving other architectural and historic monuments in this country" (Peterson, 137-138). Charles Peterson, FAIA, also stated: "One of the extraordinary developments which stemmed from arranging the Federal acquisition of Hampton by the generosity of the Avalon Foundation was the organization of the National Trust for Historic Preservation, now a national agency with a large membership and a widespread influence" (Peterson, 3).

Historic Context:

An immigrant from England to St. Mary's City c.1634, Robert Ridgely was a barrister and held several positions with the provincial government of Maryland including Deputy Secretary of the Province on behalf of Lord Baltimore. Prior to his death in 1681 he prospered and amassed a large number of assets including two buildings, furnishings, books, 230 pounds of pewter and a parlour clock. Robert Ridgely's grandson, Colonel Charles Ridgely, built upon his success owning 800 acres of land in Anne Arundel and Baltimore Counties by 1750. Colonel Ridgely saw the opportunities for tapping into the commercial of the central part of Maryland and began to move the family seat to Baltimore County. In 1760 he began developing the Northampton Ironworks on his property in Baltimore County. Thus established in the Baltimore region, the Ridgely family continued to enjoy the status of being one of the leading Maryland families well into the 19th century. (Hastings, *Hampton National Historic Site*, 3)

Colonel Ridgely's sons, John and Charles, joined him as partners in the Northampton Iron Works. More land was acquired to provide raw materials necessary for the Ironworks. Captain Charles continued to pursue commercial interests including general merchandising and the operation of a large orchard, though he made a large portion of his fortune in iron by supplying the American forces during the Revolutionary War. This profit allowed him to build the Mansion and to increase his landholdings developing them into one of the most impressive estates of the time. Hampton was one of the largest Georgian houses built in America and it remains an excellent example of late Georgian architecture (Dowell, 90). It far exceeds in size and architectural quality the small handful of great Georgian country houses extant in Maryland, including the earlier "Mount Clare" (1756-1760) built by Dr. Charles Carroll on the Patapsco River, "Montpelier" (1770-1785), Major Thomas Snowden's plantation house in Prince George's County, Governor Horatio Sharpe's "Whitehall" (enlarged in 1769) and Wye House (1781 – 1784, 1799).

Governor Ridgely, Captain Ridgely's nephew and heir, continued to improve the property building it into an immense land holding. His excellent stewardship saw the growth of the industrial aspects of the property but careful attention was paid to the agricultural side of the estate. The emphasis in agricultural production shifted from tobacco to wheat and corn recognizing both the poor growing conditions for tobacco in the area and the shift in the international marketplace. He also oversaw the completion of the formal designed landscape including the terraced gardens. The final generation to have a large impact visually on the estate was Governor Ridgely's son, John and his wife Eliza. During their tenure as owners of Hampton many new outbuildings were constructed or enlarged, the landscape including the formal terraces and the north lawn, were redesigned in the latest fashions of the time and interiors were updated both aesthetically and infrastructure wise with new heating, plumbing and lighting systems.

The significance of Hampton National Historic Site is enriched by the fact that not only the Mansion and a number of its outbuildings remain but so too does a portion of the Home Farm. Hampton's assemblage of extant outbuilding is in many ways as significant as the Mansion. The eighteenth-century portions of the "Farm House" are among the oldest in Baltimore County, and contain very rare interior paneling and mouldings. Other structures such as the dairy and icehouse are contemporaries of the house and are outstanding examples of late eighteenth-century vernacular structures. In addition, an impressive ensemble of stone buildings including two slave quarters, a granary, a mule barn, and a stable, all important structures in their own right, represent a mid nineteenth-century building campaign in which the Ridgelys rebuilt much of the home farm in an effort to transform it into having a charming village appearance (ferme ornée) as viewed from the Mansion. The desire to "prettify" slave quarters and the working farm was not unique to the Ridgelys, although they were perhaps able to realize their desire to a greater extent than most plantation owners.

These buildings speak not only of the Ridgelys' aesthetic sensibilities and their wealth, but also, and equally importantly, of the work and life of Hampton's large and diverse labor force. As housing and as work places, they begin to reveal some aspects of the broader human experience at Hampton and contribute to the knowledge of life of laboring classes in Maryland and the Mid-Atlantic.

Criterion A: Social History and Conservation

For more than two centuries, the history and interaction of diverse communities made up a changing economic, technological, and social complex that was Hampton. The shipping business, mercantile activities, ironworks, mills, and quarries, as well as the cultivation of tobacco, livestock, orchards, and grain products, all depended upon the labor and interwoven activities of these various groups. This complex, hierarchal community, and the heterogeneous nature of the Hampton Estate and the enterprises upon which it depended, evolved and changed over 200 years of Ridgely ownership and management. An unusually diverse group of surviving buildings provides comparison for how the three levels of Hampton society, the wealthy, the paid free laborers and the indentured, and the enslaved labor, lived. Individual stories relating to home life can be interpreted through the Mansion, Farm House, Gardener's House and Slave Quarters. The Farm House cluster in particular provides insight into the enslaved population's culture as the place of domestic, social and religious activities. Support

buildings provide an authentic setting to interpret the work life of these groups. Whether manning the iron works, tending fields, working with the horses, making shoes, the enslaved and indentured populations played a critical role in each endeavor. There was a great diversity in the types of skills as well as the levels of skills in the Hampton labor force.

The vast artifact collections, including internationally renowned artwork and furnishings, coupled with extraordinary archival documentation and archaeological work provide excellent resources for further studies on the social history of Hampton's occupants. The Hampton artifacts were created to facilitate human activity and provide for the physical needs of its people. They not only offered comfort, convenience, and/or protection, but also provided aesthetic pleasure. Most were also indicative of social status, international travel, and intellectual attainment. The museum collections represent every period of occupancy but are most concentrated for the period between 1800 and 1870. Objects range from silver racing trophies to porcelain chamber pots, from wooden carving chisels to gilded Argand lamps, elaborate bedcoverings to servants' livery and horse blankets and clay flower pots, ice skates, and milk pails. From books and prints to souvenirs of traveling, the objects are complemented by hundreds of feet of Hampton-related archives. A large photograph collection documents people, places, and things, including the nineteenth-century interiors of the Mansion, laborers at work, family pets, and trips abroad. Paintings by leading American artists including Charles Willson Peale, Rembrandt Peale, Thomas Sully, and John Wesley Jarvis provide a visual context for the people who owned and managed the Hampton empire. European and American genre and landscape paintings, many collected during the Ridgelys' extensive travels, complement fine English, French, and Chinese ceramics; American and English silver; English, French, and American textiles; and internationally influenced examples of mahogany furniture. Three suites of Baltimore painted furniture include a carved and gilded set designed specifically for Hampton's Drawing Room by John Finlay and considered the finest such suite to survive in its original setting. Individual groups of objects, such as slipcovers and tambour work, are recognized as the largest extant examples in these categories.

Hampton's rich resources relate so much about its inhabitants, allowing stories to be told that reflect wider patterns of life in America over a 200+ year period. On a regional scale, its contributions to a broader understanding of both elite and enslaved occupants of the Chesapeake region are of special importance. With these, Hampton National Historic Site meets Criterion A in the category of Social History.

Hampton is also significant in the category of Conservation for two reasons. It was the first property that the National Park Service acquired solely on the basic of architectural excellence (Hastings, *Hampton National Historic Site,* 21). The Order designating the Hampton National Historic Site stated in part: "WHEREAS the Congress of the United States has declared it to be a national policy to preserve for public use historic sites, buildings, and objects of national significance for the benefit and inspiration of the people of the United States, and WHEREAS historic "Hampton," near Towson, Maryland, built between 1783 and 1790 and one of the finest Georgian Mansions in America, has been acquired for the people of the United States through a generous private gift to the Nation..."

Hampton is equally important to conservation in the United States because, as Charles Hosmer writes in *Preservation Comes of Age*, the plight of Hampton renewed interest in historic preservation immediately after World War II. The efforts leading up to the acquisition of the property highlighted the need for the formation of an American National Trust. Thus, "Hampton...set the precedent for the National Park Service acquisitions and became the impetus for the formation of the National Trust for Historic Preservation, organized by some of the same people who established a cooperative effort between government and private philanthropy in saving of Hampton" (Hastings, *Hampton National Historic Site,* 21).

With these connections to two major events in preservation movement of the twentieth century, Hampton National Historic site meets Criterion A in the category of Conservation.

Criterion B: Agriculture, Industry, Politics/Government

Two of Hampton's inhabitants, Captain Charles Ridgely (1733-1790), and his heir and nephew General/Governor Charles Carnan Ridgely (1760-1829), made significant contributions to Maryland's agriculture, industry, mercantile and government. Under their direction Hampton developed into one of the largest agricultural estates in the early republic. Richard Parkinson writes: "The General's lands are very well cultivated, and much better than most others in the country: his cattle, sheep, horses, &c. of a superior sort, and in much finer condition than many that I saw in America. He is very famous for racehorses, and usually keeps three or four horses in training, and what enables him to do this is, that he has very extensive iron-works, or otherwise he could not. He is a very genteel man, and is said to keep the best table in America." (Parkinson, vol. 1, 72 – 73) Charles Carnan Ridgely was especially interested in agricultural innovation, which led to his position as president of the Maryland Agricultural Society. The diversity of Hampton's crops followed market trends in the United States and world trade routes of the time. Initially tobacco was the predominant crop but was surpassed by grains (wheat, timothy barley and corn) after the American Revolution. The addition of prize-winning livestock also proved successful; beef, pork, poultry and dairy were commercially profitable. During the late 18th and early 19th centuries the Ridgelys were one of the two top breeders and racers of thoroughbred horses. Col. Charles Ridgely and his sons, Charles and John, were founding members of the Baltimore County Jockey Club and early members of the Maryland Jockey Club. An enormous amount of wealth was required to pursue an interest in horse racing and members of these jockey clubs read like the "Blue Books" of the time with all the wealthy families of the time included. (Hastings, *A Sure Bet*, 23 - 24)

In addition, the Ridgelys built a large and successful iron industry owning several ironworks, thereby making a substantial contribution to industry in the Mid-Atlantic region. The ironworks provided arms and ammunition to the American cause during the Revolutionary War and the War of 1812. It was the profits from the ironworks that afforded Ridgely the wherewithal to build such a grand mansion. To complement the mercantile infrastructure of warehouses, stores and sailing vessels, by 1818 Charles Carnan Ridgely owned steamboats, being one of the first to do so. And locally at Hampton shoe making was a significant industry.

Captain Charles Ridgely and Governor Charles Carnan Ridgely were heavily involved in Maryland's government; both men held a variety of positions, culminating for the latter in three consecutive terms as governor of the state. Through his social and political advocacy, Captain Charles Ridgely became "Baltimore County's first political boss in a somewhat ennobled sense of the term." (Peterson, xii) Charles Carnan Ridgely was also a Brigadier General in the State Militia.

Rebecca Dorsey, wife of Captain Ridgely, was very involved in the Methodist movement in America. An early convert, she was an ardent supporter of both Francis Asbury and Robert Strawbridge, who was considered the first preacher of Methodism in America. She held prayer meetings in the house and opened the grounds to camp meetings. The Ridgelys also contributed financially to the cause providing Rev. Strawbridge a house and farm on Hampton property for him to live rent-free.

John and Eliza Ridgely, the only child of a wealthy merchant, left their mark on Hampton contributing significantly to its current appearance. John oversaw changes to the Farm property including construction of the Mule Barn, the Stone Quarters, the Long House and a wing addition to the Farm House. He was also responsible for two major transformations in the workforce at Hampton: the reinstitution of a slave workforce as most had been given their freedom in Governor Ridgely's will and the transition to a paid workforce after Emancipation. Eliza was instrumental in redesigning the formal garden areas and the North Stairs of the Mansion. On the interior of the Mansion much of the finishes including graining, wallpaper and carpets seen today are her contributions. John and Eliza Ridgely also purchased many of the furnishings, including a suite of painted furniture by John Finlay, a prominent furniture maker in Baltimore.

As the grand showcase which Captain Ridgely built, Governor Ridgely completed, and John and Eliza Ridgely refined, Hampton meets Criterion B for its association with these historically significant individuals.

Criterion C: Architecture/Landscape Architecture

At the time of its construction, Hampton Mansion was one of the largest Georgian houses in America and the largest in Maryland. To this day it remains an outstanding surviving example of this style. With its massive size, symmetrical, five-part Palladian plan with carefully orchestrated hierarchy of spaces, and its bold yet finely executed ornament, Hampton remains an important example of Georgian architecture in an American country house. Historian Jean Carlton Parker is quoted in *Notes on Hampton Mansion* as observing that Hampton is perhaps unique "because 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." (Peterson, x)

According to John Michael Vlach in *Back of the Big House*, Hampton is a combination of both northern and southern ideas of plantation design; the concept of a plantation is culturally a Southern design concept whereas the building technologies (materials and design) are more closely aligned with the Northern aesthetic. Henry Sargent writes in the mid-19th century: "It has been truly said of Hampton that it expresses more grandeur than

any other place in America. It belongs to the stately order of places almost unknown here at the North, situated as it is in the midst of a domain of six thousand acres." (Downing, 557)

The Ridgelys also utilized an organizational system found on southern plantations as well as being popular in Baltimore County called "quarters." The idea was to partition your vast land holdings into quarters as a form of social and economic organization. Each quarter was its own entity complete with overseer, enslaved population and in some cases tenant or indentured labor. The Home Farm is a surviving example of this technique at Hampton. (Ford, 13-14)

The relationship of the Home Farm to the Mansion was very deliberate and multilayered. The first conceptual "layer" is the fact that Mansion is built on the highest plateau of the immediate site looking down on the Farm property both literally and figuratively. Conversely, one looks up to the Mansion from the Farm property. The philosophical elements of this arrangement are made even stronger when the scale and detailing of the buildings are taken into account. This viewshed is maintained today. The second significant layer to the relationship is the design of the buildings, especially those in the Farm House cluster. While they were constructed during different building campaigns, the grouping has a certain visual appeal when viewed from the Mansion even though it is a working farm. It is an excellent example of the "ferme ornée" aesthetic or "picturesque rural village." Hon. Charles McC. Mathias sums up the significance of the Farm property in his speech introducing the Congressional amendment to add it to the Hampton National Historic Site in 1978. He states: "The significance of the farm is, simply, that Hampton originally was not just the mansion and its immediate grounds; rather, it was a sprawling plantation, a large venture, encompassing both agriculture and industry and the farm is an integral part of the enterprise." Further, "The farming activities predominated as the profitability of the ironworks began to decrease, and by the mid-19th century it was the profits generated by the agricultural activities which supported the elegant life at the mansion." (Excerpts from the October 12, 1978 Congressional Record, 36221 - 36222)

Hampton's landscape shows evidence of 200 years of evolution in use both for agriculture and recreation. The Farm Property retains the greatest integrity as an agricultural area. The buildings were located both in response to functionality and to the natural topography. The topographic influence is most evident with the cluster of buildings around the Farm House. The buildings sites were determined, in large part, by the need to avoid the large rock outcroppings and the steep drops to the creek. While there are no longer agricultural fields the feel is that of a working farm. The siting of the Dairy building provides an excellent example of locating a building to take advantage of the existing natural elements, in this case a spring and stream.

Hampton's designed landscape was begun prior to construction of Captain Ridgely's "Great House" with its siting and relationship to the Home Farm cluster. In 1784, Ridgely was sent an indentured Irish gardener, Daniel Healy, described as a "Master of his Trade," and garden designer. Falling terraces were begun at this time, and are considered to be one of the largest domestic earthmoving projects in eighteenth-century America (Hopkins). Daniel Healy worked to lay out the proportions of the garden according to precepts in books like

John James's *The Theory and Practice of Gardening* (1712), available throughout the region by the colonial period. This style was considered venerable but old-fashioned by Bernard M'Mahon, when describing regular, falling gardens in *The American Gardener's Calendar* in 1806.

M'Mahon did encourage "winding walks" as a component of "modern pleasure-grounds." The meandering circuit or serpentine walk at Hampton, a feature of the original 1780s garden design, was "among the earliest of that sort documented in America." George Washington laid one out at Mount Vernon in 1785, while Jefferson did not construct his at Monticello until 1808. (Brown, 6)

Landscape innovation continued at Hampton throughout the nineteenth century, fostered by well-known designers including William Russell Birch and Andrew Jackson Downing, and master gardeners such as William Booth, William Bartlett, Samuel Feast, African-American Daniel Harris, Louis Wilhelm, James Galbraith of New York, and W. F. Massey. The chief gardener was generally one of the highest paid workers on the estate (see Appendices I & II in Brown for list of gardeners at Hampton from 1790-1870).

From the symmetrical, regular terraces to the south, which were devoted to thousands of annual bedding plants in the later nineteenth century, to the sophisticated English picturesque landscape park on the north with its axial view of the Home Farm, the immediate landscape surrounding the Mansion reflected the prevailing fashions in landscape design for two centuries. *Appleton's Journal* in 1875 related: "The noble old house on its rising knoll, relieved by its evergreens and backed by its lordly acres, and the spreading trees of its extensive park, make up a scene more English than American…Hampton is the "show-place" of Maryland…" Hampton continued to influence American landscape and garden design into the twentieth century, as recorded by William Russell Birch, Joshua Barney, Henry Winthrop Sargent and Lawrence Hall Fowler among others.

"It is significant that by the second half of the nineteenth century, the "regulated order" of Hampton's terraces and parterres was identified as an 'Italian garden.' From mid-century in Britain, and in America as well, there was a revival of interest in Italianate garden forms, which allowed Hampton's eighteenth-century geometric "villa" composition to be perceived as once again fashionable" (Brown, 16).

Also of note was the expensive installation of wooden water pipes to convey water from springs into the gardens and meadows by 1801; additional water was piped to the Mansion. This system was replaced by over 2,000 feet of lead pipe by 1854.

The major landscape designs on the Mansion property include the Great Terrace, the falling gardens of the late 18th century and the English landscape park of the early 19th century. Existing Red Cedars and northern Catalpas on the Great Terrace date from 1775 – 1790 indicating that the terrace was an identifiable landscape feature by that time. The physical structure of the terrace garden has survived intact from its construction c. 1790. Henry Sargent describes the garden design writing, "…where is a terraced garden of great antiquity, with clipped cedar hedges of most venerable appearance. The formal terraces of exquisitely kept grass, the long

rows of superb lemon and orange trees, with the adjacent orangerie and the foreign air of the house, quite disturb ones ideas of republican America." (Downing, 557) The plantings have changed over time but they can be well documented especially to c.1850 through extensive photographs of the 1870s that show mature plantings. Archival records of this time period in the Park's museum collection also indicate what type plants were purchased and the quantity. Exotic plants purchased by or given to Eliza Ridgely include an Abyssinian Banana and air plants from Brazil.

Current planting designs for the upper parterres in the terraced formal gardens, with the exception of the northeast parterre (Parterre #1), do not reflect historic precedence at Hampton. The existing designs for Parterres #2 – 4 reflect a 1949 plan by Alden Hopkins, and were intended as temporary interim construction. Most vegetation suggested in the Hopkins' plan was either never installed or does not survive. The Hopkins' work at Hampton has diminished integrity and therefore does not contribute to the conservation significance of Hampton. (*Cultural Landscape Report, Part I*, Hampton NHS, 125, 126.)

The North Lawn was designed in the style of English-style landscape parks of the 18th and early 19th centuries established by Lancelot Capability Brown and Humphrey Repton, two of the foremost English landscape gardeners of the time. This style was achieved through the deliberate planting of specimen trees in random clusters, preserving an axial view, while leaving the surrounding grounds in meadow. Much of this feeling and physical structure remains today.

The spatial organization of the estate retains a high degree of historic integrity and thus adds to the level of understanding about the use of the estate by different peoples. On a large scale the cultural landscape areas as described in Section 7 provide a clear attitude about the hierarchy of living and working spaces of different levels of society through the relationships of buildings and landscape elements. This philosophy continues through to a smaller scale when one looks at the pathway system and begins to study the usage patterns of each path. There is a definite separation of upper society, and the laboring classes whether free, indentured or enslaved.

Two resources, a reconstructed Orangery and the Family Cemetery, qualify for National Register Criteria Considerations D and E. The Orangery is a late twentieth reconstruction of the original building, constructed c. 1825 and destroyed by fire in 1928. The reconstruction, funded as part of Maryland's celebration of the American Bicentennial, is built on the foundation of the original structure and is integral to a cluster of garden related outbuildings on the west side of the mansion. Historic photographs and archaeological evidence aided in the reconstruction. The early 19th century Burial Vault located southeast of the formal gardens, enclosed by a brick wall, is also an integral part of the estate both in its design and siting as part of the landscape as well as its function as the family cemetery. The cemetery is the resting place of all six masters of Hampton as well as the seventh generation of Ridgelys.

Hampton National Historic Site has been documented as part of the Historic American Building Survey. While both the Mansion and the Farm House were well documented a number of outbuildings were also included in the project. Three documented buildings, the massive stone barn or Cow House, the Carpenter-Blacksmith Shop and the Corn Crib, no longer stand. These drawings provide opportunity for research and in the case of the Corn Crib the potential for reconstruction.

Hampton Mansion and its numerous dependencies including the Home Farm are excellent examples of their building types. Yet as a group, and taken together with the extant landscape architecture, including the English landscape park and the Italianate formal parterres, the meaning of the ensemble is much greater than that of its individual parts. The complex of buildings and field remnants represent a rare surviving example of the quarter system of organization and the use of the "ferme ornée" aesthetic. Thus Hampton National Historic Site meets Criterion C as an outstanding example of the core of a premier Mid-Atlantic agricultural, commercial, and industrial (resources now outside Hampton National Historic Site boundary) estate.

Criterion D: Archeology/Historic - Non-Aboriginal

A number of archeological investigations have demonstrated that Hampton has rich cultural resources buried beneath the surface. Areas that have been excavated include the Farm House, the Orangery, the Carriage House, the Dairy, the north stairs of Hampton Mansion, the Garden Maintenance Building (Carriage House), the Log Farm Structure, the fourth parterre in the formal gardens, and parts of the cistern system. Much information about Hampton's architecture and landscape architecture has been gathered from these sites.

Recovered artifacts include a range of building materials, ceramics, oyster shells, bones, and a variety of household objects. These objects provide information about technology, architecture, agriculture, horticulture, and commerce, as well as the diets and the material lives of Hampton's diverse population.

The Hampton National Historic Site Phase I Archeological Survey, completed in 2001, indicates 28 of significant or potentially significant archeological resources that need to be protected from future ground disturbing work. These sites include 17 resources on the Farm Property and 11 on the Mansion property. The Farm property sites have yielded information on architecture and layout of former outbuildings, fences and pathways. Two midden areas in particular are most significant for their research potential of giving insights into the lives of the enslaved population. The sites on the Mansion property also yielded information on historic roads, pathways, water cistern systems, and construction features such as architectural elements and materials, fill dirt and stone. Site-specific artifacts provide a continuum to study the evolution of a function. One example of this is the high concentration of horse related ironwork elements near the stables. A large quantity of material culture artifacts connected with the Mansion including tableware ceramics have been discovered.

Research Topic 1: Architectural Information

How were the buildings built? What evidence can be found in builders' trenches?
What are the construction dates for the buildings?
What alterations have been made to the building? Can they be dated exactly or at least relative to each other?
What areas were used as staging areas for construction?
Was the building built on the site or moved to site from another location?
Where there any previous structures on the site? What evidence remains? Can a determination of the appearance/type/date of the building be made?
Based on the artifact evidence can the usage of the building over time be determined?
Rooms on the first floor in the Mansion shifted in their use, can the time period be determined through archaeological work?

Research Topic 2: Use of Land

Is its current appearance (contours, plantings, materials) natural or has it been altered?
It appears that from the late 18th C to at least c. 1838 ground surface immediately adjacent to mansion higher than surrounding ground, does any evidence of this remain?
Can evidence the design of Garden Parterres be found?
What is the evolution of the design of landscape?
What areas were for Formal use vs. Informal use?
What were the different yards (Farm – near the House and Quarters, Mansion – East Terrace) used for?
What evidence of fencing can be found?
What information can be gained on the horticultural practices at Hampton?
What information can be gained on the agricultural practices at Hampton?

Research Topic 3: Social/Cultural History Information

This topic is by far the broadest one and the questions proposed here are not meant to be comprehensive. The report on the Archaeological Survey expressed the wealth of potential information, which could be found on the slave population. Very little information survives about the day-to-day lives of the slave population or any context of these lives from the enslaved point of view.

Material culture and lives of the slaves

What is the material culture of slaves?
What was the slave diet?
How did the slaves use the site?

What can be determined about the difference in lifestyles of the different populations (Ridgelys, paid workforce, slave population) at Hampton? What are the similarities? What are the differences?

Diet?
Clothing?
Possessions?
Use of space (inside and outside)?
Family relationships?
Religious practices?
Leisure Activities?

Research Topic 4: Water Systems

Does any evidence of the water systems for bringing water to Mansion remain? In 1798 ~4000' of wooden piped was laid from a spring to the east wing. There was also a system of cisterns and drains.

Does any evidence of the water systems for plant irrigation (gardens, meadows) remain? Two systems are known: the 1801 system utilized 6680" of wooded pipes to bring water from nearby springs; and in 1855 a new iron pipe system was used.

Research Topic 5: Prehistoric occupation/use of the site

Less emphasis to date has been placed on the research of prehistoric use and occupation of the site it is out of the primary time period of significance being interpreted. As with any archaeological project a full analysis of found artifacts is important and may be used as reference for future research.

These resources, and the potential of finding vast numbers of artifacts in future archeological projects, qualify Hampton National Historic Site for Criterion D.

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UTM References (continued):

	Zone	Easting	Northing
5.	18	362940	4364030
6.	18	363380	4364260
7.	18	363310	4364490

Verbal Boundary Description:

DESCRIPTION FOR THE LANDS OF THE UNITED STATES OF AMERICA, ALSO CALLED "HAMPTON NATIONAL HISTORIC SITE"

PARCEL 1

BEGINNING FOR THE FIRST at an aluminum pipe monument heretofore set at the beginning of the fifth or S 22° 30' W, 16.00 feet line of a parcel of land containing 1,000 acres of land allotted to John Ridgely of Hampton in certain partition proceedings in the circuit court for Baltimore County, Maryland and recorded in Judicial liber WPC No. 209 folio 235 in the case of John Ridgely of Hampton vs. Otho E. Ridgely et al, see "Plat No. 1 of Hampton", point being also located at the end of the eighteenth or S 79° 18' E, 178.17 foot line of a conveyance from John Ridgely Jr., et al to the United States of America in deed dated January 23, 1948, and recorded among the land records of Baltimore County, Maryland in liber 1618 folio 391; running thence and binding along the eighteenth, seventeenth, sixteenth and fifteenth courses of said deed as now surveyed N 79° 25' 43 W, 178.17 feet to conc. mon. #9 with disc, N 32° 11' 03" W, 1183.26 feet to a conc. mon. with rebar, N 61° 06' 27" E, 790.12 feet to a 7/8" iron pipe, N 69° 04 40" E, 814.39 feet to a 1" iron pipe, running thence and binding along the third line of a conveyance from John Ridgely, Jr. et ux to the United States of America in deed dated March 20, 1953, and recorded among the land records of Baltimore County, Maryland in liber 2264 folio 498; N 75° 47' 02" E, 250.76 feet; running thence and binding along the fifth, fourth and third line of a conveyance from Charles M. Rock Jr., to the United States of America in deed dated June 14, 2000 and recorded among the land records of Baltimore County, Maryland in liber 15062 folio 317; S 78° 21' 12" E, 50.00 feet, 39.27 feet along an arc of a curve deflecting to the left, having a radius of 25.00 feet and a chord bearing S 56° 38'48" W, 35.36 feet to a 1" iron pipe, S 11° 37' 59" W, 863.22 feet to a ¾" iron pipe; running thence and binding along the fifth, sixth, seventh, and eighth line of a conveyance from Preservation Maryland to the United States of America in deed dated July 11, 1991 and recorded among the land records of Baltimore County, Maryland in liber 8873 folio 675; S 28° 22' 13" E, 175.61 feet to an aluminum pipe monument, S 5° 26' 19" E, 796.81 feet to a 7/8" iron pipe, S 9° 15' 48" W, 88.72 feet to an aluminum pipe monument, N 80° 01' 57" W, 134.84 feet to conc. mon. #18, running thence and binding along the eighth, seventh, sixth, fifth, fourth, third, second and first line of a conveyance from John Ridgely Jr., et ux to the United States of America in deed

dated January 23, 1948 and recorded among the Land Records of Baltimore County, Maryland in liber 1618 folio 391; N 80° 24' 48" W, 385.61 feet to an aluminum pipe monument, S 16° 43' 15" W, 42.42 feet to an aluminum pipe monument, N 77° 19' 22" W, 147.95 feet to conc. mon. #15 with disc S 17° 46' 38" W, 10.18 feet to an aluminum pipe monument, N 75° 27' 22" W, 20.00 feet to an aluminum pipe monument, N 19° 21' 38" E, 10.00 feet to conc. mon. #12 with disc, N 77° 46' 22" W, 199.73 feet to an aluminum pipe monument, N 13° 27' 17" E, 16.00 feet to the point of beginning.
CONTAINING 2,090,210 square feet or 47.985 acres of land, more or less.

PARCEL 2

BEGINNING FOR THE SECOND at an aluminum pipe monument heretofore set at the end of the ninth or S 21° 19' 33" E, 835.03 feet line of a conveyance from John Ridgely, III, Louise Roman Ridgely Buckingham, by John Ridgley, III her attorney-in-fact, and Gertrude C. Farwell to the United States of America in deed dated March 19, 1980 and recorded among the Land Records of Baltimore County, Maryland in liber 6146 folio 578; running thence and binding along the nine courses and distances of the aforesaid deed, reversely, as now surveyed, N 21° 43' 33" W, 834.86 feet to a point 5.00 feet northwest of an aluminum pipe monument set on line, N 68° 09' 33" E, 200.00 feet to a 1" iron pipe, N 21° 50' 50" W, 199.96 feet to a 1" iron pipe, N 68° 09' 10" E, 40.00 feet, S 21° 50' 00" E, 200.02 feet to a 1" iron pipe, N 68° 09' 33" E, 777.84' feet to a 1" iron pipe, S 14° 05' 28" W, 1095.29 feet to a 1 1/8" iron pipe, 196.15 feet along the arc of a curve deflecting to the left, having a radius of 408.59 feet and a chord bearing S 82° 46' 37" W, 194.27 feet to an aluminum pipe monument, S 69° 04' 40" W, 188.75 feet to the point of beginning.
CONTAINING 610,750 square feet or 14.021 acres of land, more or less.

Boundary Justification:

This is the boundary of Hampton National Historic Site under current ownership by the National Park Service. The boundary encompasses the 62.033 acre remnant of the approximately 25,000 acre agricultural, industrial, commercial and residential complex that Hampton was in its heyday. Hampton NHS retains the historic setting of the core of the estate with Hampton Mansion, the Farm property, the Ridgely family cemetery and a variety of outbuildings and landscape features that remain largely intact.

NPS Form 10-900-a
(8-86)

OMB Approval No. 1024-0018

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Hampton National Historic Site
Name of Property

Baltimore County, Maryland
County and State

LIST OF RESOURCES
BY CULTURAL LANDSCAPE AREAS

Contributing Resources

A - Mansion & Domestic Service Cluster:

Buildings:
- Mansion (with attached Summer Kitchen) *Photos 4 - 9*
- Garage *Photo 14*
- Privy #1 *Photos 11, 13*
- Privy #2 *Photo 11*
- Orangery *Photos 17, 18*

Sites:
- Coal Gas Storage

Structures:
- Pumphouse *Photo 10*
- Paint House *Photos 11, 12*
- Ice House *Photos 15, 16*
- Smoke House *Photos 11, 12*
- East Pathway

Objects:
- Hitching Post
- Marble Urns
- Watering Trough

B - Terraced Gardens & East Orchard:

Buildings:
- None

Sites:
- Terraced Gardens *Photos 20, 22, 24 - 26*
- East Orchard

Structures:
- Brick Terrace *Photo 19*
- Serpentine Walk
- Cobblestone Path
- South Spring *Photo 38*
- Formal Gardens Walks *Photos 20 - 23*

Objects:
- Marble Urns

C – North Lawn & West Field:

Buildings:
- Stable #1 *Photos 28*
- Stable #2 *Photos 28*

Sites:
- North Lawn *Photo 1*
- West Field

Structures:
- Mansion Gates *Photos 2, 3*
- Entrance Drive
- Stable Drive

Objects:
- Marble Urns

D - Ridgely Family Cemetery:
Buildings:
None
Sites:
Cemetery *Photos 32, 33*
Structures:
Ridgely Family Vault *Photos 30, 31*
Ridgely Family Cemetery Wall & Gate *Photo 29*
Cemetery Road
Objects:
None

E - Garden Maintenance Area:
Buildings:
Caretaker's House *Photo 55*
Garden Maintenance Building *Photos 34, 35*
Sites:
Greenhouse #1 *Photos 34, 36*
West Service Road
Cold Frame Foundations *Photo 36*
Structures:
Greenhouse #2 *Photo 37*
Objects:
None

F - Farm House Cluster:
Buildings:
Farm House *Photos 39 - 41*
Log Farm Structure *Photos 41, 45*
Slave Quarters #2 *Photos 41, 43, 45*
Slave Quarters #3 *Photo 43*
Sites:
None
Structures:
Ash House *Photo 46*
Farm House Yard Fence *Photo 47*
Objects:
Bell (in Farm House tower)

G - Farm Buildings Landscape:
Buildings:
North Farm Garage *Photo 52*
Mule Barn *Photo 51*
Dairy *Photos 48, 49*
Long House Granary *Photo 50*
Sites:
Corn Crib *Photo 53*
Structures:
Farm Road
Ridgely Field Fences *Photos 54*
Objects:
Mule Barn Trough

Archaeological Resources:
Buildings:
None
Sites:
Hampton National Historic Site
Structures:
None
Objects:
None

Non-contributing Resources:

Buildings:

Park Maintenance Building, c.1985
Caretaker's House Shed, c.1985

Sites:

Brick Octagonal Herb Garden

Structures:

Entrance Drive and Parking Lot
Entrance Drive Culverts
Farm House Barbecue
Picket Fence (cutting garden)

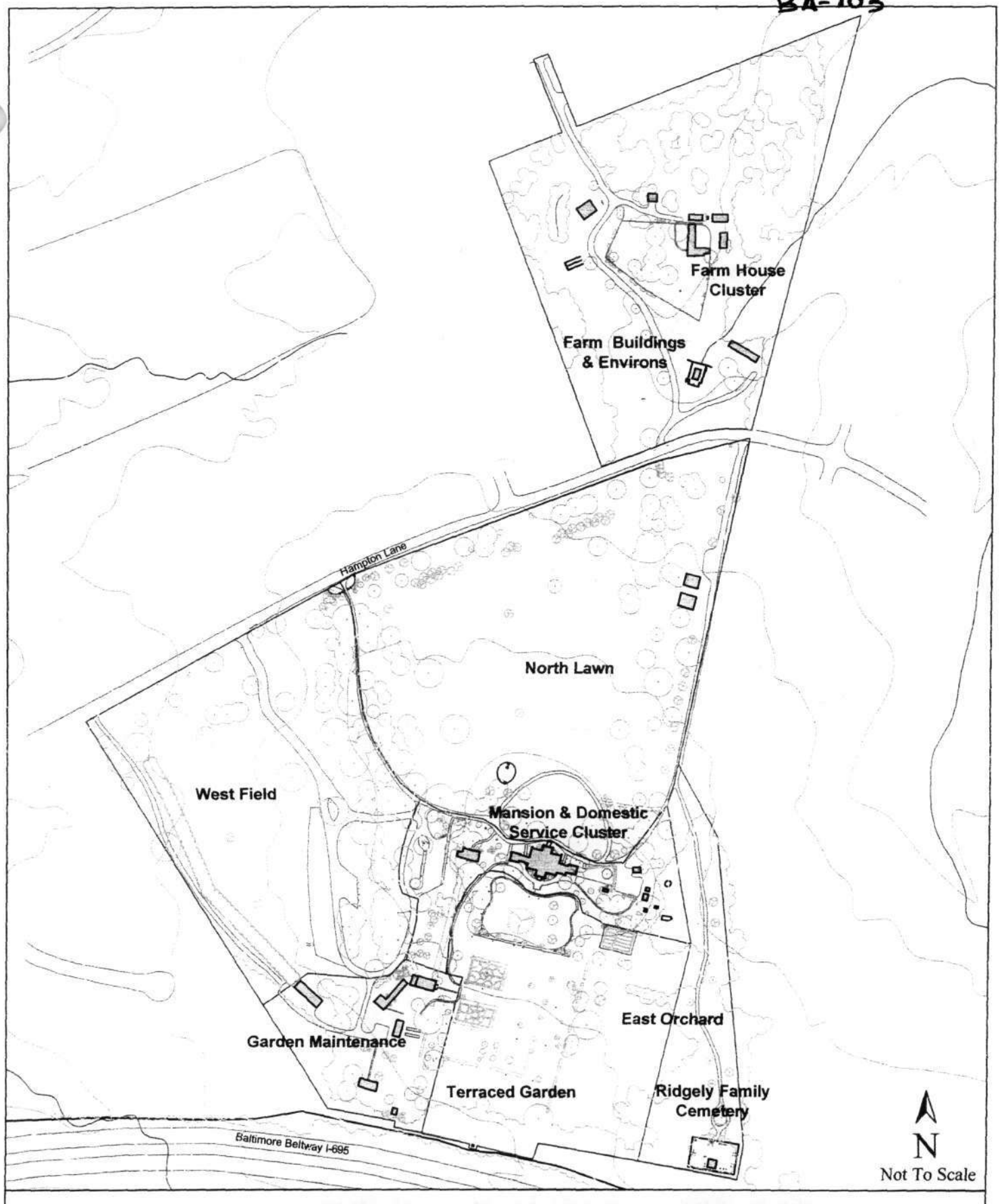
Objects:

None

FIGURE LIST

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Figure #2: Portion of the Joshua Barney Map, 1848
Figure #3: Cultural Landscape Area A Map
Figure #4: Engraving of Hampton Mansion by William Russell Birch
Figure #5: Watercolor of Hampton Mansion by Robert Cary Long
Figure #6: Historic Photograph – Summer Kitchen
Figure #7: Historic Photograph – Summer Kitchen
Figure #8: Historic Photograph – Octagonal Servants' Quarters
Figure #9: Historic Photograph – Orangery
Figure #10: Cultural Landscape Area B Map
Figure #11: The Garden Plan of Hampton by Laurence Hall Fowler, 1902
Figure #12: Cultural Landscape Area C Map (North Lawn)
Figure #13: Cultural Landscape Area C Map (West Field)
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Figure #17: Farm House Construction Phases
Figure #18: Historic Photograph – Ash House
Figure #19: Historic Photograph – Corn Crib
Figure #20: Archaeological Sites – Mansion Property
Figure #21: Archaeological Sites – Farm Property

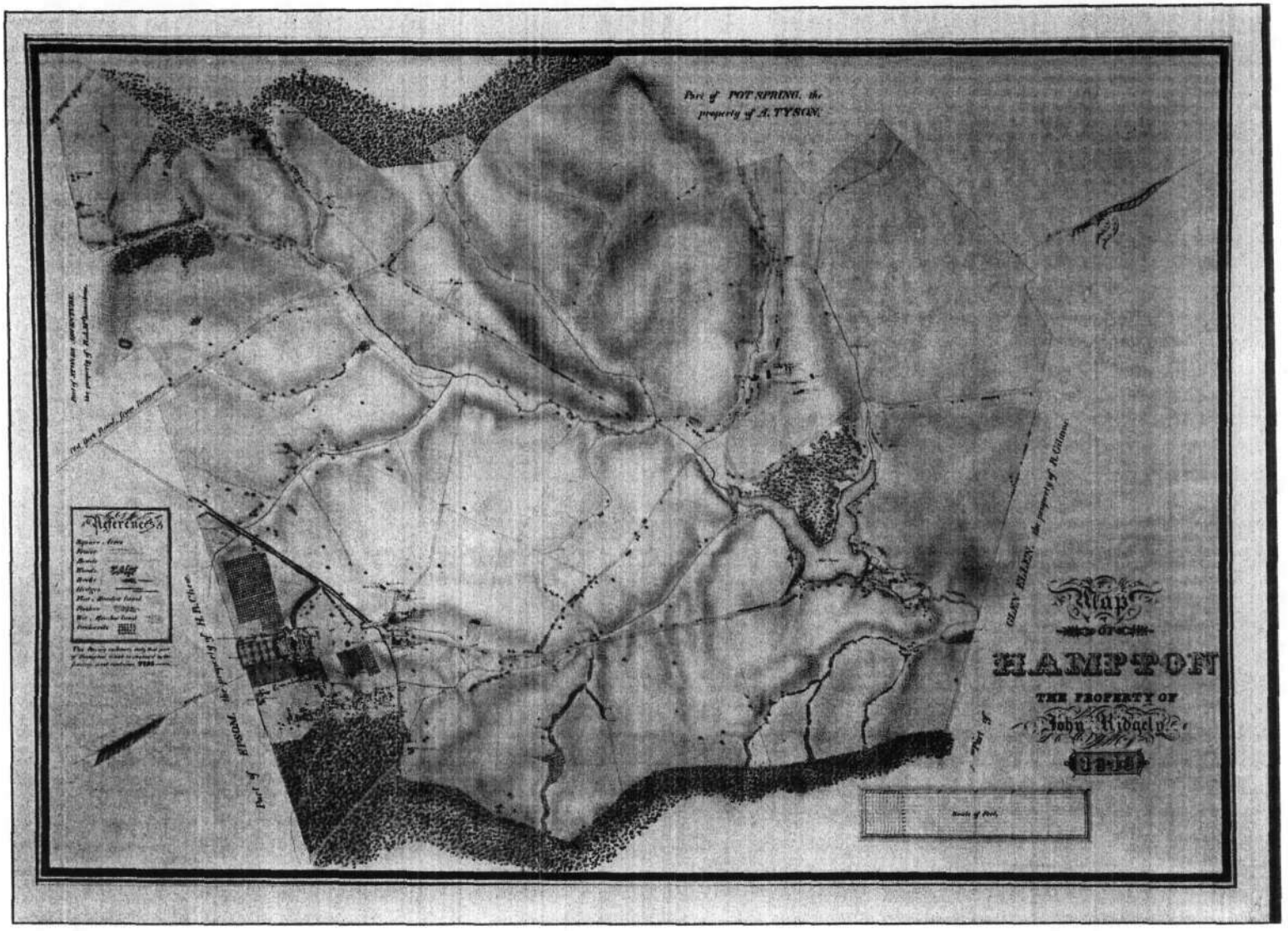
BA-103



HAMPTON NATIONAL HISTORIC SITE

Baltimore County, Maryland

Fig. #1 Overall Property Map



From Hampton NHS Archives

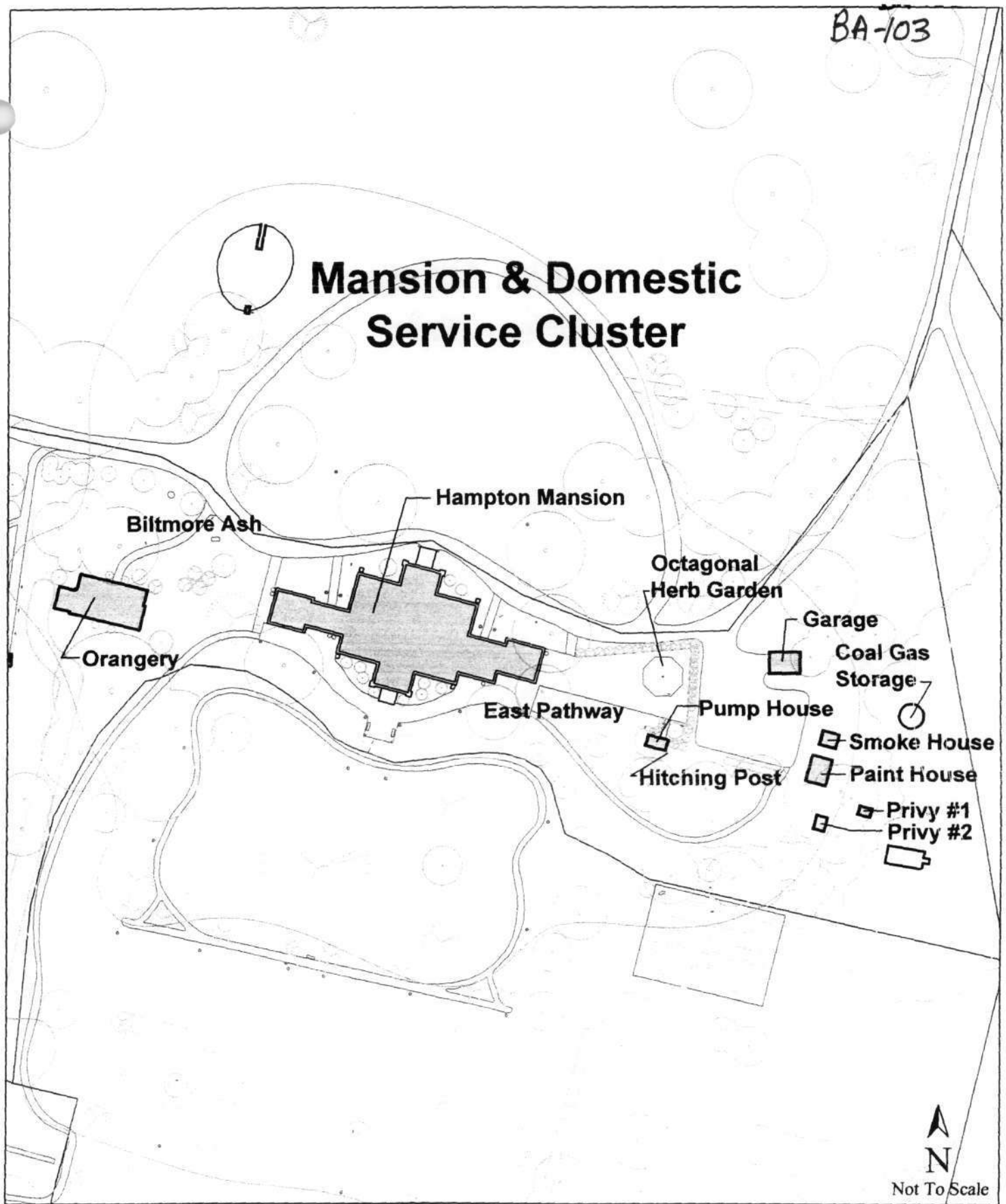
HAMPTON NATIONAL HISTORIC SITE

Baltimore County, Maryland

Fig. #2 Portion of the Joshua Barney Map, 1843

BA-102

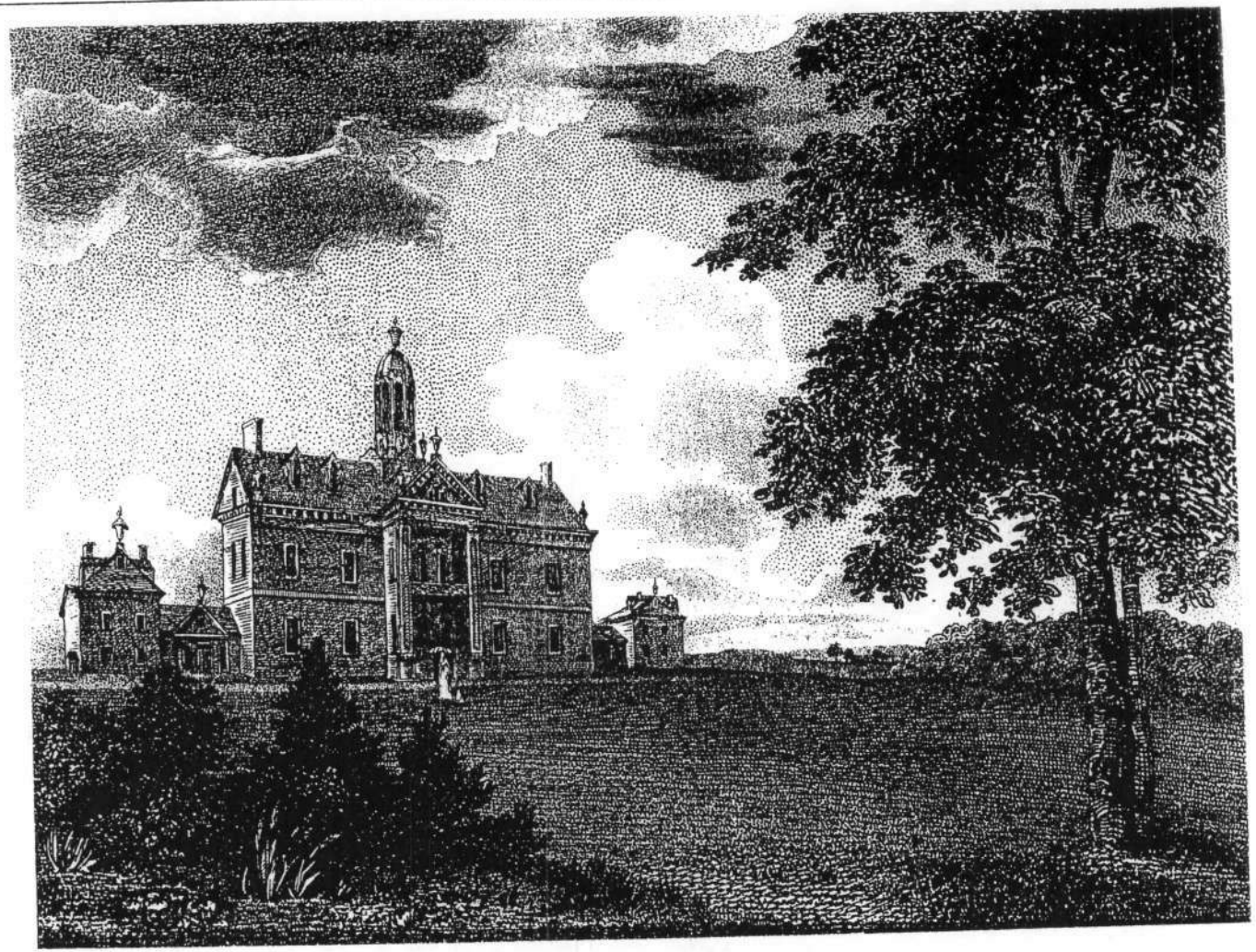
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HAMPTON NATIONAL HISTORIC SITE

Baltimore County, Maryland

Fig. #3 Cultural Landscape Area A Map



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

Drawn Engraved & Published by W. Birch Springland near Bristol Penns.a

From Notes on Hampton Mansion

HAMPTON NATIONAL HISTORIC SITE

Baltimore County, Maryland

Fig. #4 Engraving of Hampton Mansion by William Russell Birch

BA-103



From A Guidebook to Hampton National HIstoric Site

HAMPTON NATIONAL HISTORIC SITE

Baltimore County, Maryland

Fig. #5 Watercolor of Hampton Mansion by Robert Cary Long

BA-103

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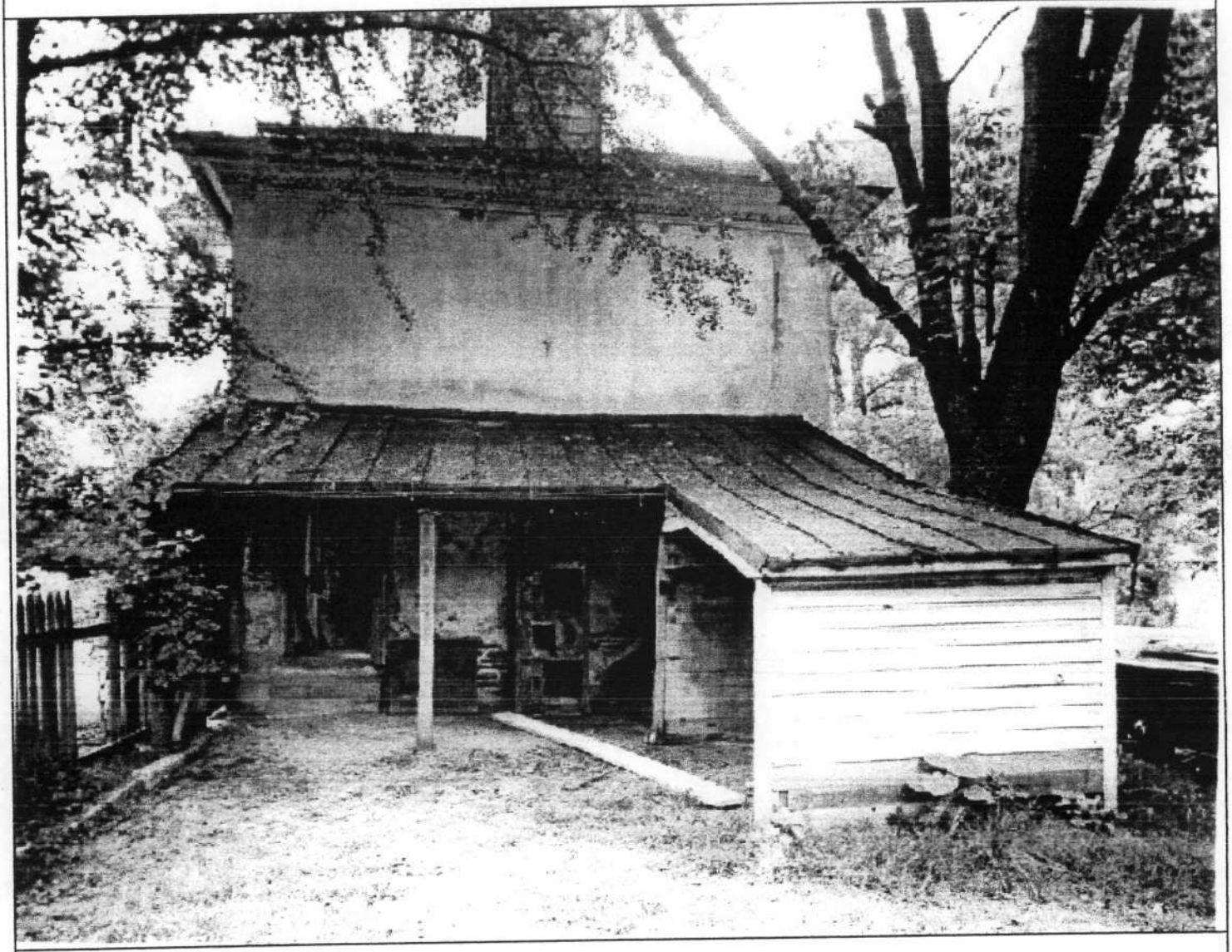


From Hampton NHS Archives

HAMPTON NATIONAL HISTORIC SITE

Baltimore County, Maryland

Fig. #6 Historic Photograph - Summer Kitchen



From Hampton NHS Archives

HAMPTON NATIONAL HISTORIC SITE

Baltimore County, Maryland

Fig. #7 Historic Photograph - Summer Kitchen



From Hampton NHS Archives

HAMPTON NATIONAL HISTORIC SITE

Baltimore County, Maryland

Fig. #8 Historic Photograph - Octagonal Servants' Quarters

BA-103



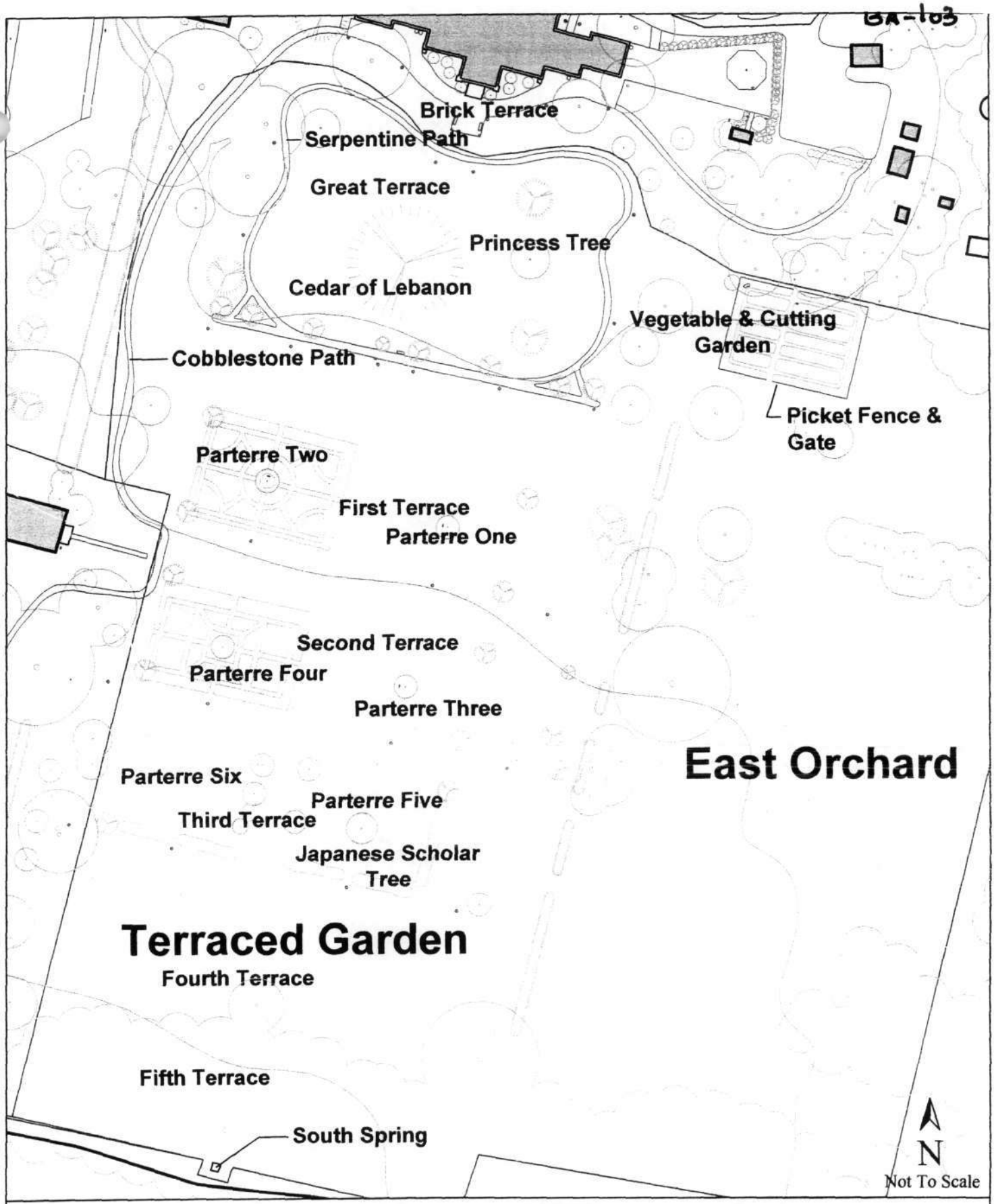
From Hampton NHS Archives

HAMPTON NATIONAL HISTORIC SITE

Baltimore County, Maryland

Fig. #9 Historic Photograph - Orangery

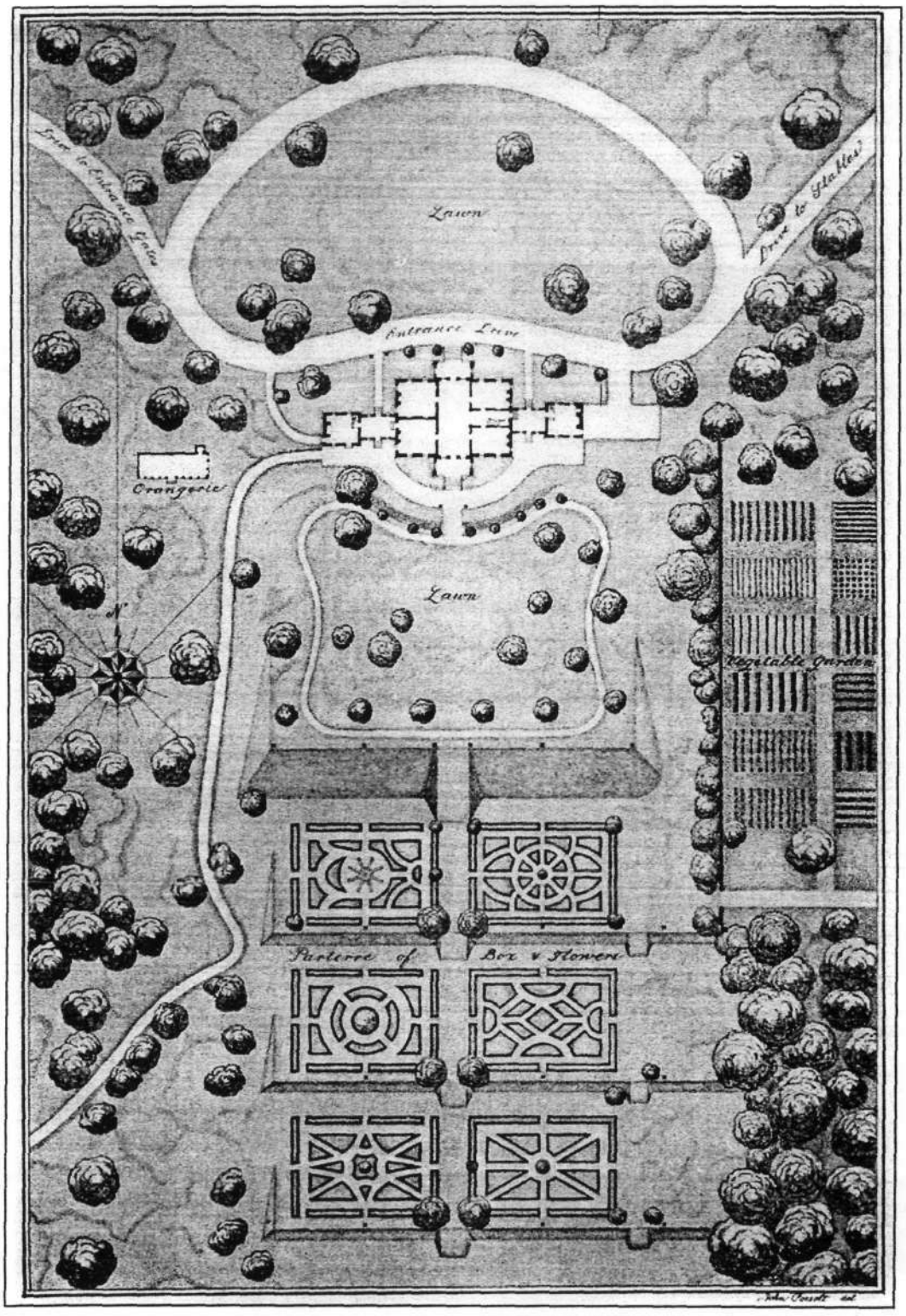
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HAMPTON NATIONAL HISTORIC SITE

Baltimore County, Maryland

Fig. #10 Cultural Landscape Area B Map

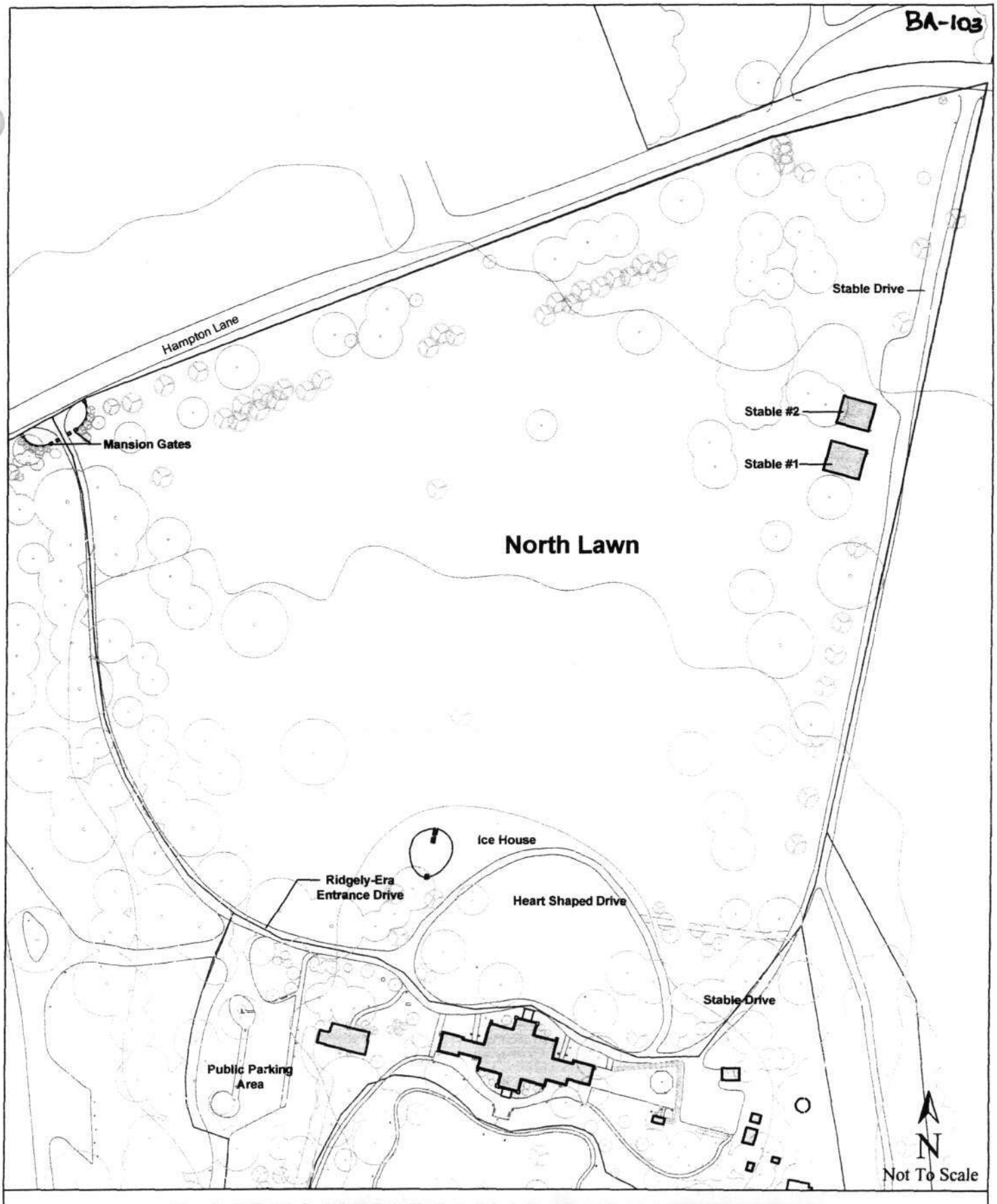


From Hampton NHS Archives

HAMPTON NATIONAL HISTORIC SITE

Baltimore County, Maryland

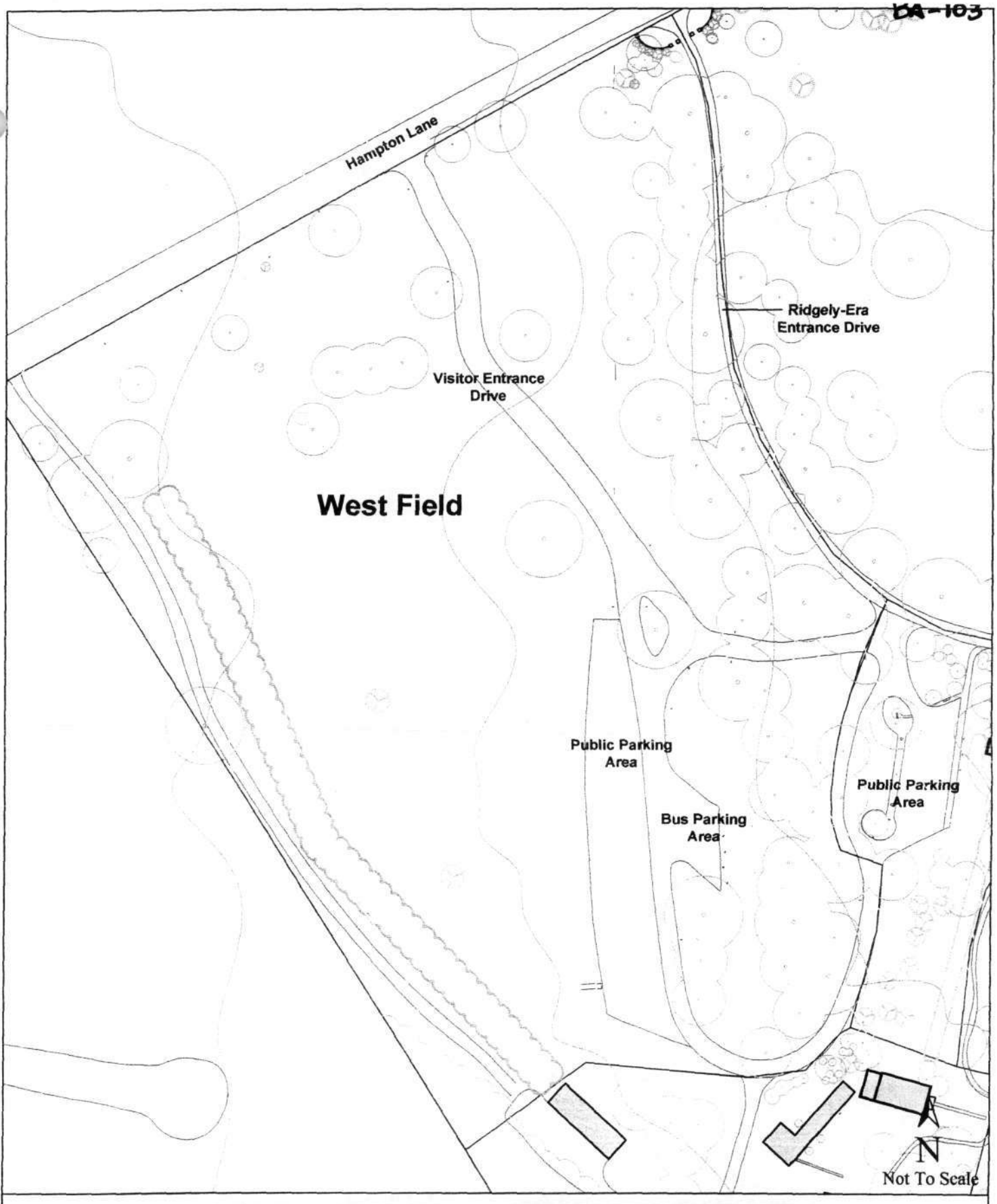
Fig. #11 The Garden Plan of Hampton by Laurence Hall Fowler, 1902



HAMPTON NATIONAL HISTORIC SITE

Baltimore County, Maryland

Fig. #12 Cultural Landscape Area C Map (North Lawn)

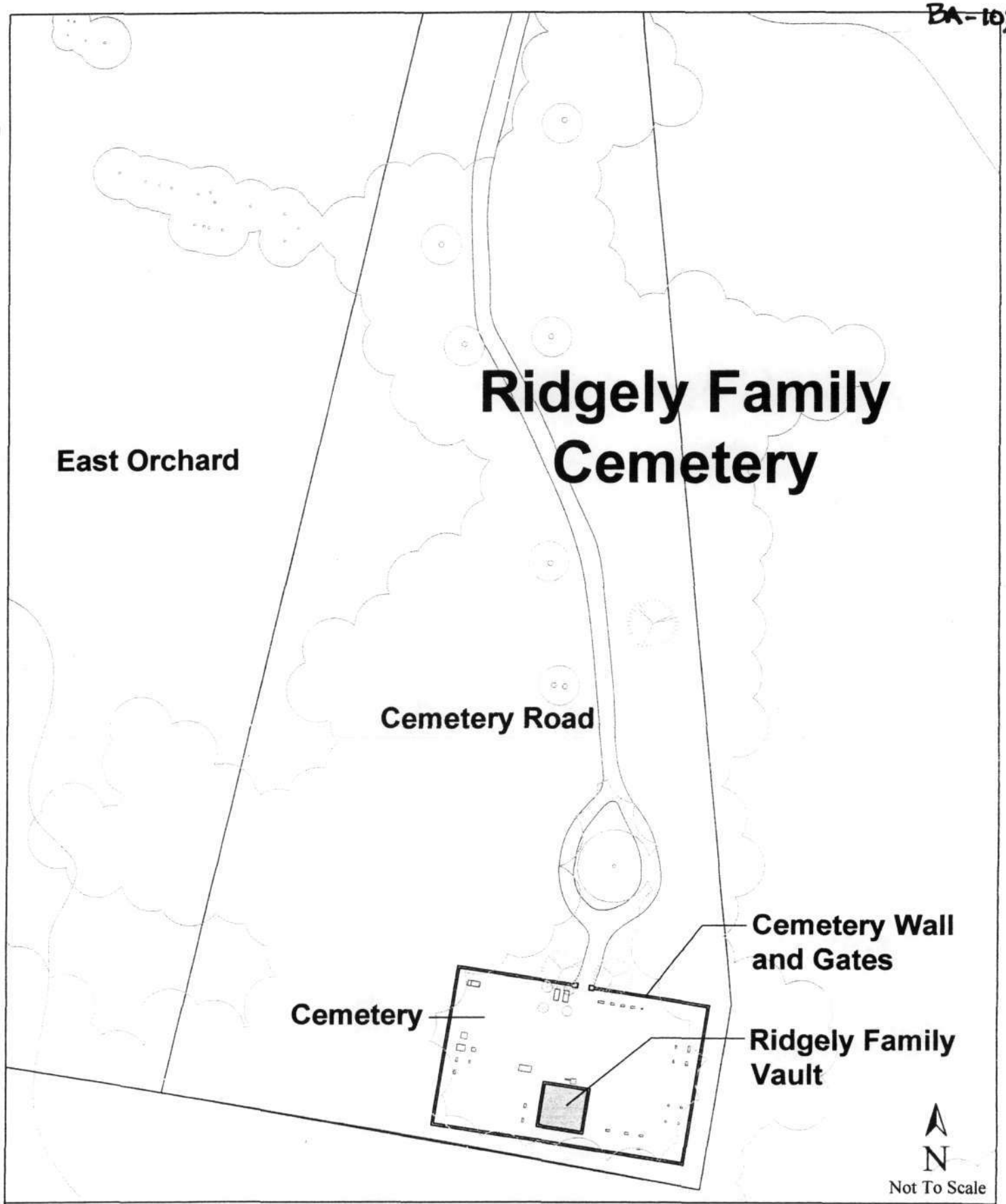


HAMPTON NATIONAL HISTORIC SITE

Baltimore County, Maryland

Fig. #13 Cultural Landscape Area C Map (West Field)

BA-103

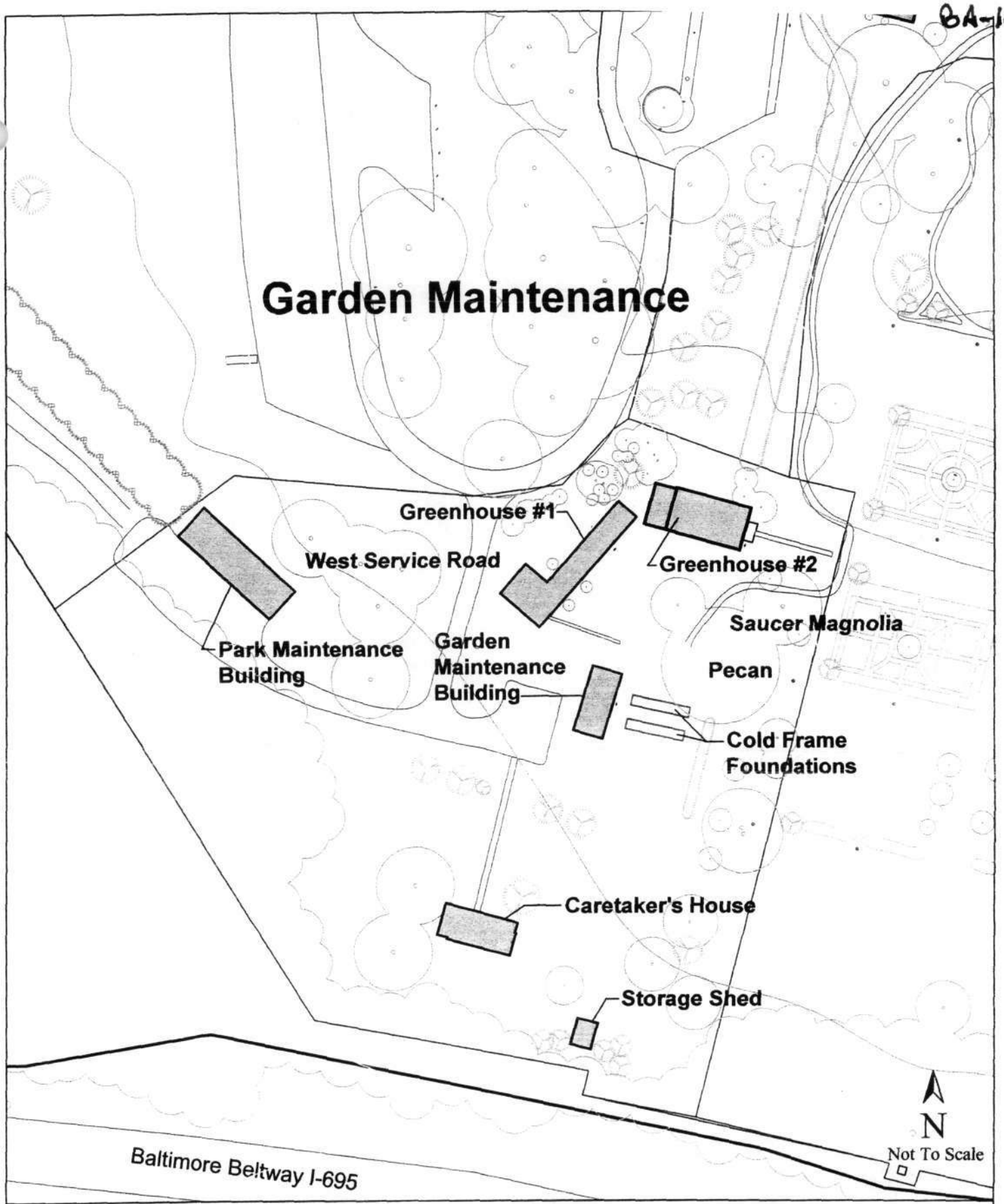


HAMPTON NATIONAL HISTORIC SITE

Baltimore County, Maryland

Fig. #14 Cultural Landscape Area D Map

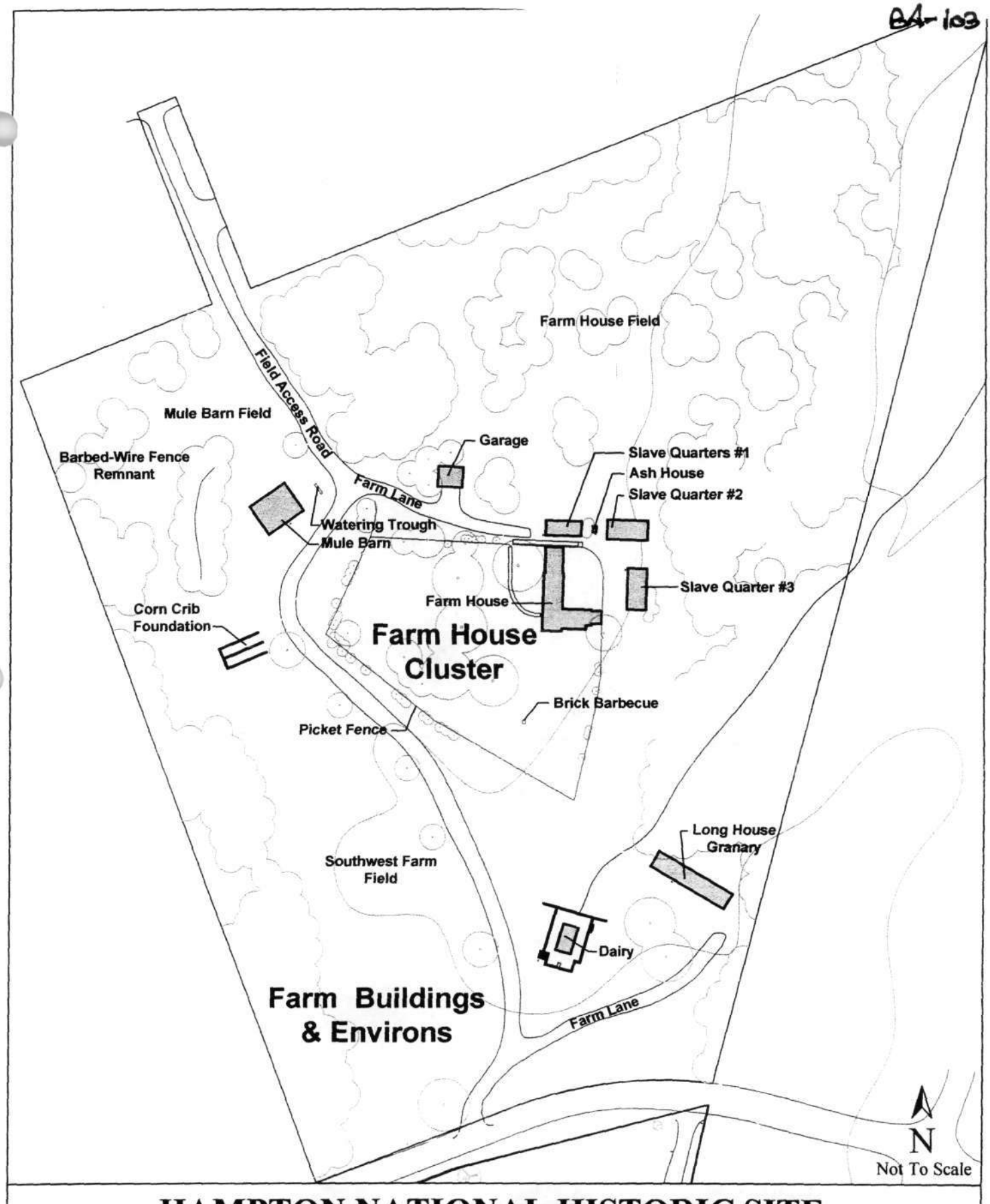
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HAMPTON NATIONAL HISTORIC SITE

Baltimore County, Maryland

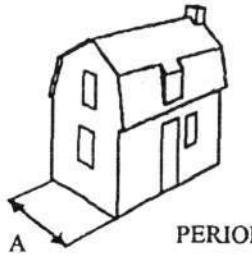
Fig. #15 Cultural Landscape Area E Map



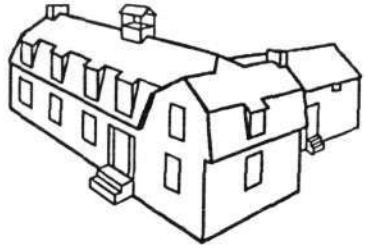
HAMPTON NATIONAL HISTORIC SITE

Baltimore County, Maryland

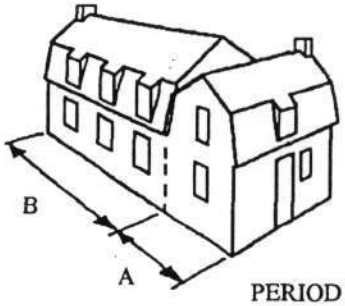
Fig. #16 Cultural Landscape Areas F & G Map



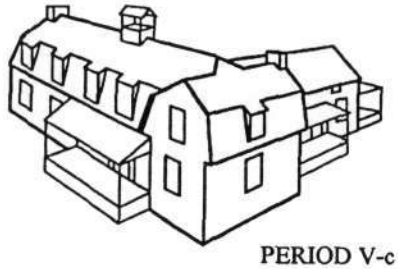
PERIOD I



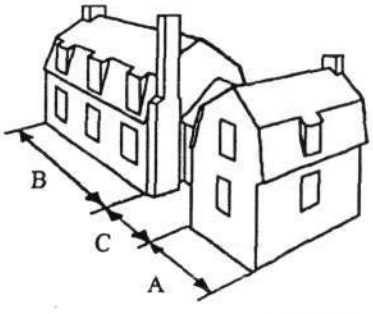
PERIOD V - b



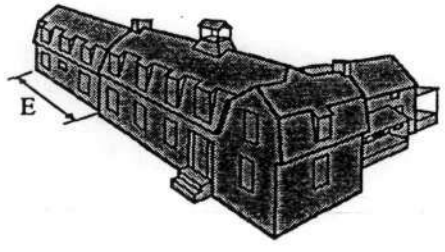
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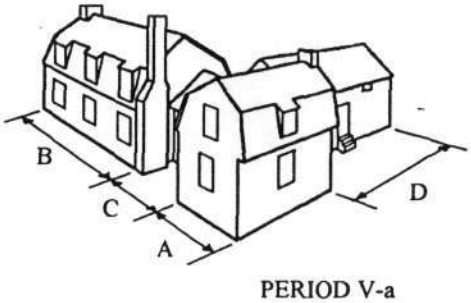
PERIOD V-c



PERIOD III & IV



PERIOD VI



PERIOD V-a

EVOLUTION OF THE
HAMPTON FARM HOUSE
c. 1725 to Present

From Hampton Farm House - Revised Historic Structure Report

HAMPTON NATIONAL HISTORIC SITE

Baltimore County, Maryland

Fig. #17 Farm House Construction Phases

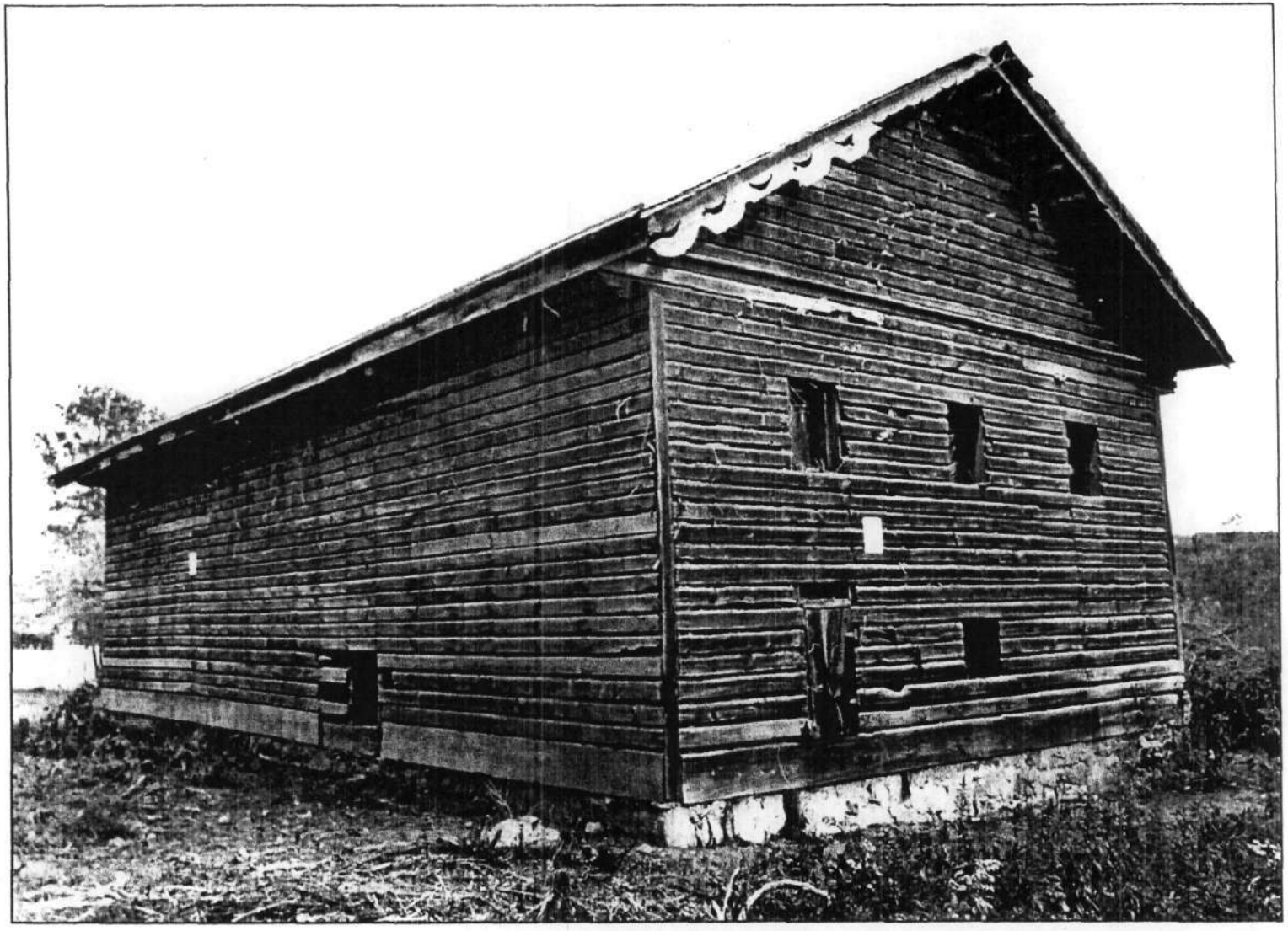


From Hampton NHS Archives

HAMPTON NATIONAL HISTORIC SITE

Baltimore County, Maryland

Fig. #18 Historic Photograph - Ash House



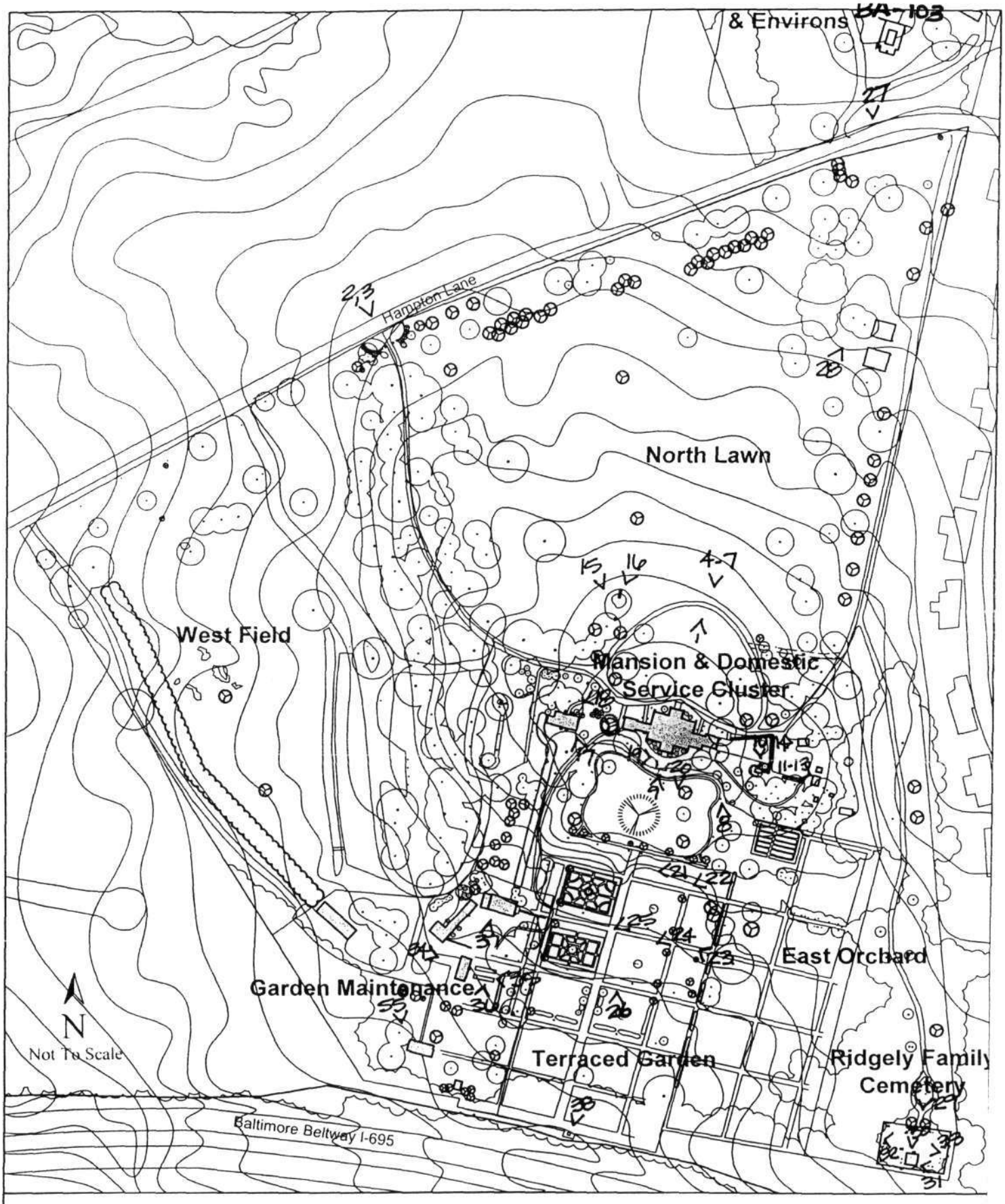
From Hampton NHS Archives

HAMPTON NATIONAL HISTORIC SITE

Baltimore County, Maryland

Fig. #19 Historic Photograph - Corn Crib

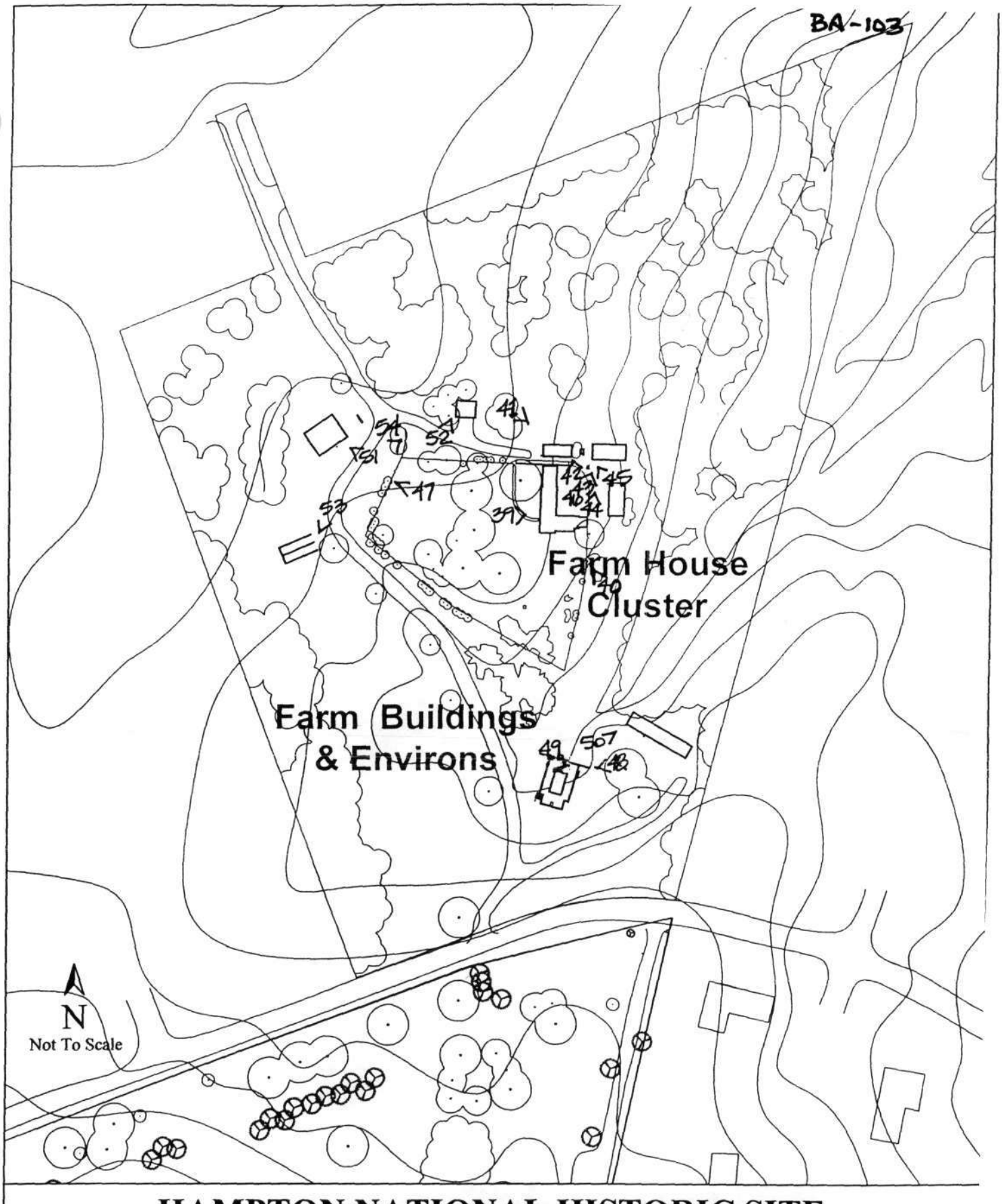
BA-103



HAMPTON NATIONAL HISTORIC SITE

Baltimore County, Maryland

Photograph Locator Map - Mansion Property (Photos 1 - 38, 55)



HAMPTON NATIONAL HISTORIC SITE

Baltimore County, Maryland

Photograph Locator Map - Farm Property (Photos 39 - 54)



BA-103
Hampton National Historic Site
Baltimore County, Maryland
Sally Sims Stokes
2003

SEP. 2003 FRK

Hampton National Historic Site
View toward Farm Property from
Mansion; 3RD floor window
1 of 54



BA-103
Main Entrance Gates - Hampton National Historic Site
Baltimore County, Maryland
Sally Sims Stokes
2003
Hampton National Historic Site
Entrance Gates, looking south from Hampton Ln
2 of 54



BA-103

Main Entrance Gates - Hampton National Historic Site

Baltimore County, Maryland

Sally Sims Stokes

2003

SEP*03FRK9< >327
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Hampton National Historic Site

Stag's head detail on Entrance Gates

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BA-103
Mansion - Hampton National Historic Site
Baltimore County, Maryland
Sally Sims Stokes
2003
Hampton National Historic Site
Mansion, North Elevation, Overall View
4 of 54



BA-103
Mansion - Hampton National Historic Site
Baltimore County, Maryland
Sally Sims Stokes
2003
Hampton National Historic Site
North Elevation detail - East Wing & Hyphen
5 of 54



BA-103
Mansion - Hampton National Historic Site
Baltimore County, Maryland
Sally Sims Stokes
2003
Hampton National Historic Site
North Elevation detail - Central Portico
6 of 54



BA-103
Mansion - Hampton National Historic Site
Baltimore County, Maryland
Sally Sims Stokes
2003
Hampton National Historic Site
North Elevation detail - West Wing & Hyphen
7 of 54



BA-103
Mansion - Hampton National Historic Site
Baltimore County, Maryland
Sally Sims Stokes
2003
Hampton National Historic Site
Mansion - South Elevation, Overall View
8 of 54



BA-103
Mansion - Hampton National Historic Site
Baltimore County, Maryland
Sally Sims Stokes
2003
Hampton National Historic Site
Mansion - South elevation detail, central portico

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BA-103
Pumphouse - National Historic Site
Baltimore County, Maryland
Sally Sims Stokes
2003
SEP. 2003 FRK SEP. 2003 FRK SEP. 2003 FRK
Hampton National Historic Site
Pumphouse - North Elevation
10 of 54



BA-103
Domestic Outbuildings - Hampton National Historic Site
Baltimore County, Maryland
Sally Sims Stokes
2003
Hampton National Historic Site
Looking east from Mansion - from left to right: Paint House, Smoke House, Privy #1 & Privy #2

11 of 54



BA-103
Domestic Outbuildings - Hampton National Historic Site
Baltimore County, Maryland
Sally Sims Stokes
2003
Hampton National Historic Site
Looking east - from left to right: Paint House, Smoke House

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BA-103
Privy #1 - Hampton National Historic Site
Baltimore County, Maryland
Sally Sims Stokes
2003.
Hampton NHS
Privy #1 - North elevation
13 of 54



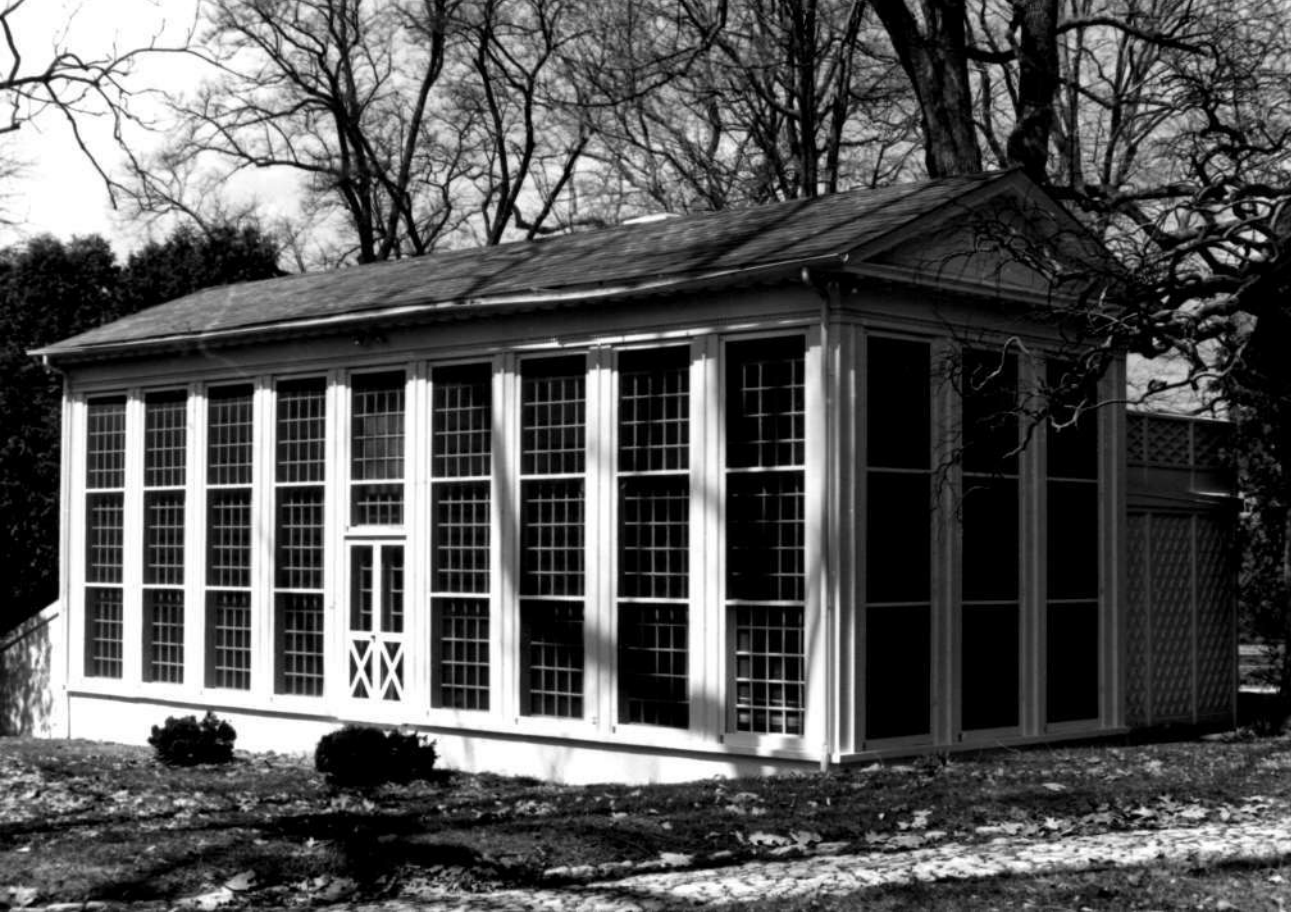
BA-103
Garage- Hampton National Historic Site
Baltimore County, Maryland
Sally Sims Stokes
2003
Hampton National Historic Site
Garage- West elevation
14 of 54



BA-103
Ice House - Hampton National Historic Site
Baltimore County, Maryland
Sally Sims Stokes
2003
Hampton NHS
looking southeast
15 of 54



BA-103
Ice House - Hampton National Historic Site
Baltimore County, Maryland
Sally Sims Stokes
'2003
Hampton NHS
detail of north side entry to ice well
16 of 54



BA-103
Orangery- Hampton National Historic Site
Baltimore County, Maryland
Sally Sims Stokes
2003
Hampton NHS
Orangery- South elevation
17 of 54



BA-103
Orangery- Hampton National Historic Site
Baltimore County, Maryland
Sally Sims Stokes
2003

Hampton NHS
Orangery- north elevation
18 of 54



BA-103
Brick Terrace - Hampton National Historic Site
Baltimore County, Maryland
Sally Sims Stokes
2003
Hampton National Historic Site
Brick terrace - south of Mansion, looking east
19 of 54



BA - 103
Great Terrace - Hampton National Historic Site
Baltimore County, Maryland
Sally Sims Stokes
2003
Hampton NHS
Great Terrace - view from cupola; Parterres 1, 3 & 5

20 of 54



BA-103
Formal Garden Path - Hampton National Historic Site
Baltimore County, Maryland
Sally Sims Stokes
2003
Hampton NHS
Looking west, Great Terrace on right, First Terrace on left
21 of 54



BA - 103
Terraced Gardens - Hampton National Historic Site.
Baltimore County, Maryland
Sally Sims Stokes
2003
Hampton NHS
looking southeast - Parterre 2; Parterre 1 off to left; Parterre 3 in background
22 of 54



BA-103
Formal Garden Path - Hampton National Historic Site
Baltimore County, Maryland
Sally Sims Stokes
2003
SEP*03FRK9< >262
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Hampton NHS
Looking west, First Terrace on right, second Terrace on left
23 of 54



BA-103
Terraced Gardens- Hampton National Historic Site.
Baltimore County, Maryland
Sally Sims Stokes
2003
Hampton NHS
looking south- Parterre 3
24 of 54



BA - 103

Terraced Gardens - Hampton National Historic Site.

Baltimore County, Maryland
Sally Sims Stokes
2003
Hampton NHS
looking southwest - Parterre A
25 of 54



BA-103
Terraced Gardens - Hampton National Historic Site.
Baltimore County, Maryland
Sally Stokes Sims
2003
Hampton NHS
looking north toward Mansion from Third Terrace

26 of 54

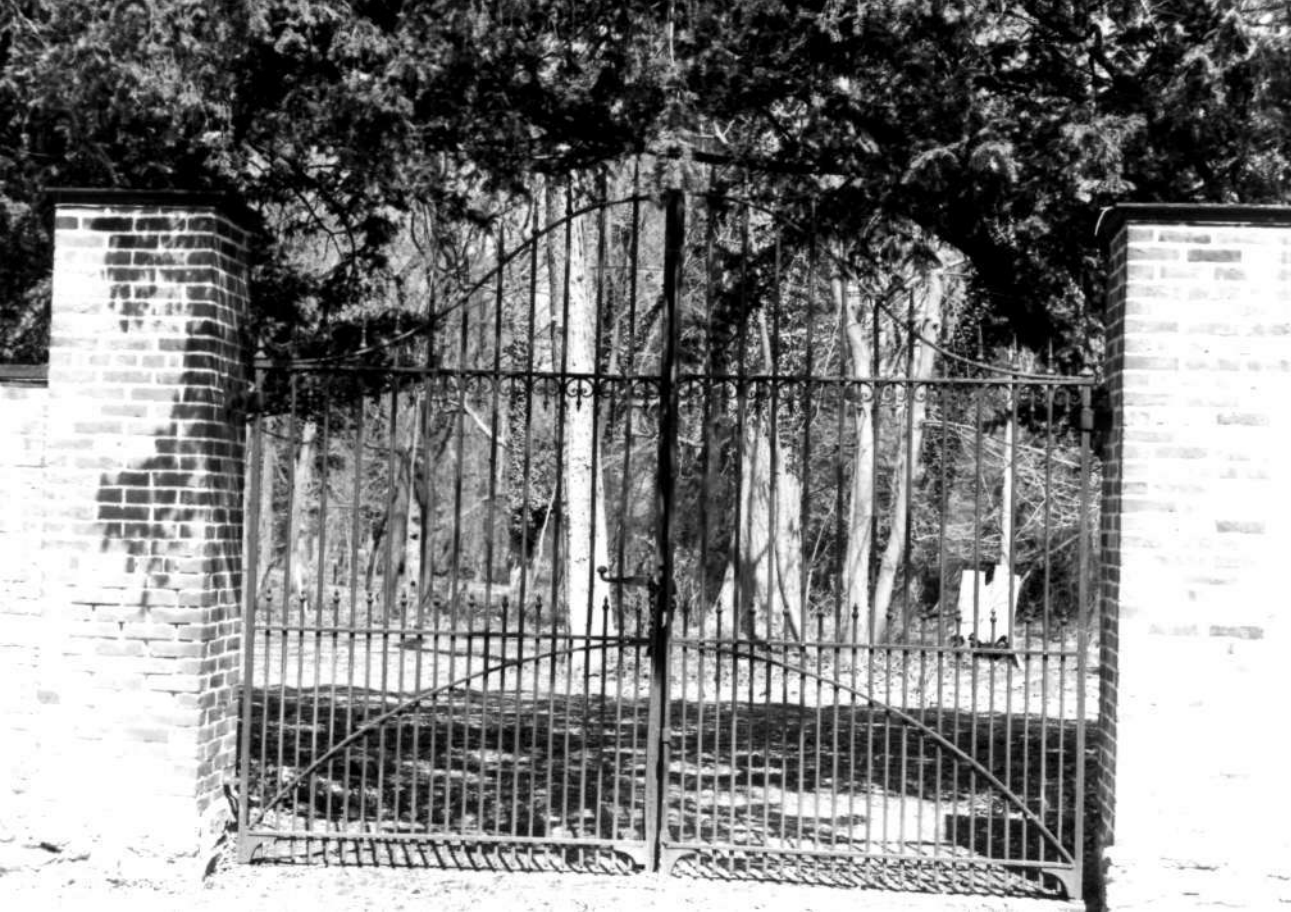


BA-103
North Lawn - Hampton National Historic Site
Baltimore County, Maryland
Sally Sims Stokes
2003
Hampton NHS
View of North Lawn area looking south from
Farm Property
27 of 54



BA-103
Stables- Hampton National Historic Site
Baltimore County, Maryland
Sally Sims Stokes
2003
Hampton NHS
looking northeast- Stable #1 in foreground,
Stable #2 behind

28 of 54



BA-103
Cemetery Wall & Gate - Hampton National Historic Site
Baltimore County, Maryland
Sally Sims Stokes
2003
Hampton NHS
looking south @ gate
29 of 54



BA-103
Ridgely Family Vault- Hampton National Historic Site
Baltimore County, Maryland
Sally Sims Stokes
2003

SEP. 2003 FRK SEP. 2003 FRK SEP. 2003 FRK

Hampton NHS
Vault- north elevation
30 of 54



BA-103
Ridgely Family Vault - Hampton National Historic Site
Baltimore County, Maryland
Sally Sims Stokes
2003
Hampton NHS
Vault - south elevation
31 of 54



BA-103
Ridgely Family Cemetery - Hampton National Historic Site
Baltimore County, Maryland
Sally Sims Stokes
2003
Hampton NHS
looking West
32 of 54



BA-103
Ridgely Family Cemetery- Hampton National Historic Site
Baltimore County, Maryland
Sally Sims Stokes
2003
SEP. 2003 FRK SEP. 2003 FRK SEP. 2003 FRK
Hampton NHS
looking east
33 of 54



BA-103
Garden Maintenance Building - Hampton
National Historic Site
Baltimore County, Maryland
Sally Sims Stokes
2003
Hampton NHS
Garden Maintenance Building - west elevation
34 of 54



BA-103
Garden Maintenance Building - Hampton
National Historic Site
Baltimore County, Maryland
Sally Sims Stokes
2003
Hampton NHS
East elevation
35 of 54



BA-103
Cold Frame Foundations - Hampton National Historic Site
Baltimore County, Maryland
Sally Sims Stokes
2003
Hampton NHS
looking north, Greenhouses in background
36 of 54

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BA-103
Greenhouse #2 - Hampton National Historic Site
Baltimore County, Maryland
Sally Sims Stokes
2003
Hampton NHS
SEP*03FRKSX >314
862 0539 N N N C 32 2(040)
South elevation
37 of 54



BA-103
South Spring Ruin - Hampton National Historic Site
Baltimore County, Maryland
Sally Sims Stokes
2003

SEP*03FRK9< >266
861 0539 N N N C 03 2(040)

Hampton NHS
looking south
38 of 54



BA - 103
Farm House - Hampton National Historic Site
Baltimore County, Maryland
Sally Sims Stokes
2003
Hampton NHS
West elevation
39 of 54



BA - 103
Farm House - Hampton National Historic Site
Baltimore County, Maryland
Sally Sims Stokes
2003
Hampton NHS
West elevation
39 of 54



BA-103
Farm House - Hampton National Historic Site
Baltimore County, Maryland
Sally Sims Stokes
2003
Hampton NHS
South elevation
40 of 54

SEP*03FRK9< >303
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BA-103
Farm House Cluster- Hampton National Historic Site
Baltimore County, Maryland
Sally Sims Stokes
2003
Hampton NHS
looking southwest - left to right: Slave Quarters 2, Ash House, Log Farm Structure, Farm House
41 of 54



BA-103
Farm House Cluster - Hampton National Historic Site
Baltimore County, Maryland
Sally Sims Stokes
2003

Hampton NHS
looking northwest - left to right: Farm House, Log Farm Structure, Ash House, Slave Quarters 2 & Slave Quarters 3

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BA-103
Slave Quarters - Hampton National Historic Site
Baltimore County, Maryland
Sally Sims Stokes
2003
Hampton NHS
Slave Quarters 3 in foreground, Slave Quarters 2 in background; looking north
43 of 54



BA-103
Slave Quarters #2 - Hampton National Historic Site.
Baltimore County, Maryland
Sally Sims Stokes
2003
Hampton NHS
South elevation
44 of 54



BA-103
Log Farm Structure- Hampton National Historic Site.
Baltimore County, Maryland
Sally Sims Stokes
2003
Hampton NHS
South elevation
45 of 54



BA - 103
Ash House - Hampton National Historic Site
Baltimore County, Maryland
Sally Sims Stokes
2003
Hampton NHS
looking northeast
46 of 54



BA-103
Farm House Fence - Hampton National Historic Site.
Baltimore County, Maryland
Sally Sims Stokes
2003
Hampton NHS
detail of gate
47 of 54



BA-103
Dairy - Hampton National Historic Site
Baltimore County, Maryland
Sally Sims Stokes
2003
Hampton NHS
looking north
48 of 54



BA-103
Dairy-Hampton National Historic Site
Baltimore County, Maryland
Sally Sims Stokes
2003
Hampton NHS
sterilizing oven detail
49 of 54



BA-103
Long House Granary- Hampton National Historic Site
Baltimore County, Maryland
Sally Sims Stokes
2003
Hampton NHS
South elevation
50 of 54



BA-103
Mule Barn - Hampton National Historic Site
Baltimore County, Maryland
Sally Sims Stokes
2005
Hampton NHS
South elevation
51 of 54

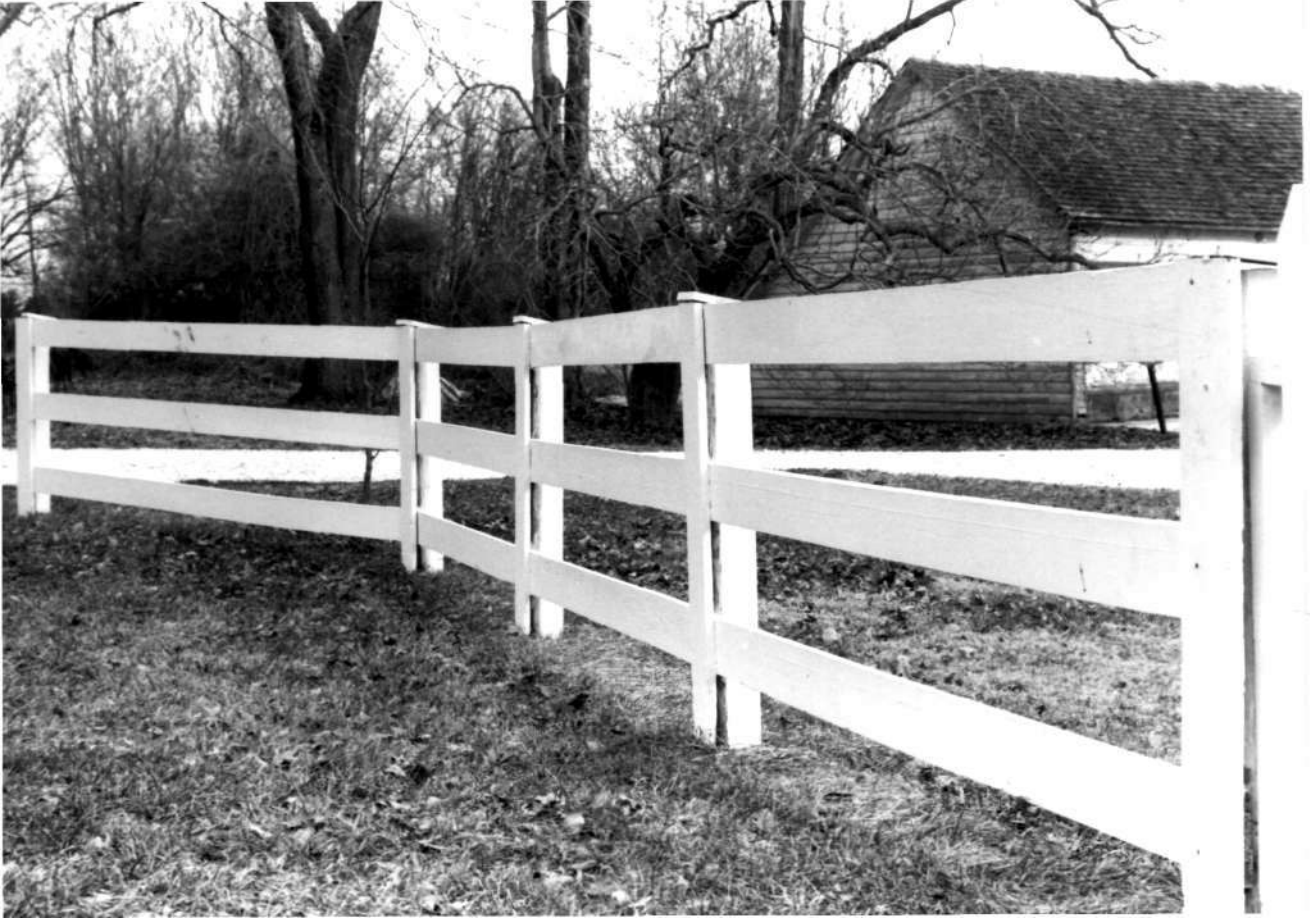


BA-103
North Garage - Hampton National Historic Site
Baltimore County, Maryland
Sally Sims Stokes
2003
Hampton NHS
South elevation (main)
52 of 54



BA-103
Corn Crib Foundation - Hampton National Historic Site
Baltimore County, Maryland
Sally Sims Stokes
2003
Hampton NHS
looking southwest
53 of 54

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BA-103
Ridgely Field Fence- Hampton National Historic Site.
Baltimore County, Maryland
Sally Sims Stokes
2003
Hampton NHS
North garage in background
54 of 54

BA-103 1783-1790
Hampton National Historic Site
(Hampton Mansion, Hampton Hall)
535 Hampton Lane
Towson
Federal

Hampton Mansion, historically known as Hampton Hall, is a fine example of late Georgian architecture in America. The mansion is situated at the top of a hill and dominates the surrounding landscape. It has a symmetrical five-part linear plan: a large 7-bay-wide 2 1/2-story central structure connected to two 2 1/2-story dependencies with one-story hyphens. The house is constructed of gneiss-schist rubble stone covered with stucco scored to resemble fine coursed ashlar masonry. The original stucco was rusticated with penciled lime joints. The original wood shingle roofing was replaced in the 19th century with slate. On both the north and south facades, the central three bays are covered by a 2 1/2-story pedimented portico supported by large square columns. The windows within the portico have shouldered architrave and pediments. On both facades, the portico has a modillioned cornice, a Palladian window in the tympanum, and a finial at the peak. Similar finials stand at the corners of the portico roof and the corners of the main gable roof. On each floor, a central door opens onto the portico; the second floor of the portico has an elaborate Chinese Chippendale balustrade. The first and second floor entrances on both facades are flanked with Doric pilasters, and have open pediments and fanlight windows. On the first floor, the fanlights are filled with 19th century colored glass with the Ridgely coat of arms. Windows are 12/12 sash on the first floor and 8/12 above. A belt course separates the first and second stories. On either side of the portico the roof is

pierced by two elaborate gable-roofed dormers with round-arched windows with tracery. At the center of the ridgeline is a large domed octagonal belvedere with 12/12 sash windows separated by Tuscan columns, and topped by a finial. Two interior chimneys rise from either end of the gable roof. The gable ends of the main block are four bays wide, with a single 8/8 sash window in each of the pedimented attic gables. Between the two chimneys on either end is a traceried false bullseye window with round architrave and keystones. On each face of the hip-roofed dependencies, which are two bays wide on the north and south facades, are a single 8/8 sash gable-roofed dormer window. The easternmost and westernmost of these dormers are false, each containing a single stuccoed chimney stack. The hyphens, three narrow bays wide, are gable roofed, with a front pediment. Each holds a central entrance flanked by 9/9 sash windows. On the interior, the house has a Georgian plan. The wide center hall connects the north and south entrances, with two rooms to either side. The two rooms on the east side are separated by a passage and stairway to the second floor. Floors throughout the house are of pine, and those on the first floor are precisely matched in size. The major rooms have elaborate mantels, cornices, wainscoting, and window architraves. The property also includes an extensive array of support buildings, including an orangery, two stone stables in the vicinity of the house, and a farm complex across the road. Buildings of particular note at the latter site include an 18th century farm manager's house and three slave quarters.

Hampton Hall was built between 1783 and 1790. It was probably designed in collaboration between Captain Charles Ridgely (1733-1790), the owner, and Jehu Howell (?-1787), a highly skilled builder and carpenter. Two of Hampton's inhabitants, Captain Ridgely and his heir and nephew General/Governor Charles Carnan Ridgely (1760-1829) made significant contributions to Maryland's agriculture, industry, and government. Under their direction Hampton developed into one of the largest agricultural plantations in the state. Hampton was owned and managed by the Ridgely family for over 200 years. At the time of its construction in the 1780s, Hampton Mansion was one of the largest Georgian houses in Maryland, and it remains an outstanding example of late Georgian architecture. With its massive size, symmetrical five-part Palladian plan with carefully orchestrated hierarchy of spaces, and its bold yet finely executed ornament, Hampton remains an important example of Georgian architecture in an American country house. Equally significant are the terraced gardens and the array of important support structures. The farm manager's house is a fine example of mid-18th century domestic building, and the three associated slave quarters are the most complete example of antebellum slave housing in the state. Hampton National Historic Site is owned by the National Park Service and is open to the public.

Maryland
Baltimore County
District IX
Dulaney Valley Road, Towson

BA-103
Hampton
0301031204

1790

Built by Charles Ridgely. Late Georgian style, of local stone. Stuccoed, wide portico, large cupola, ornate dormers, etc. Formal gardens, originally.

Part of a 7,000-acre estate once owned by the Ridgely family; lived here 158 years.

Now a National Historic Landmark

In National Register 1968

No NR FORM EXISTS as of 6/93

(First HABS Report)
E. Frances Offutt
HABS COMMITTEE OF BALTIMORE
COUNTY HISTORICAL SOCIETY

July 29,1965



Hampton -CENTRAL MARLAND BALTIMORE CO. BA-C/6
103

Jerry Dadds 11/73

~~9502463~~ BA-103

DETERMINATION OF SIGNIFICANCE

PARK NAME, STATE HAMPTON NATIONAL HISTORIC SITE, MARYLAND

STRUCTURE NAME(S): BRICK BARBECUE

PROPERTY / DISTRICT NAME: HAMPTON NHS

LOCATION Street Address: 535 HAMPTON LANE Town / City: TOWSON

Municipality: n/a County: BALTIMORE PARK Tract #: n/a

DATE BUILT: 1948-1953 **LCS:** n/a **PARK #:**

SIGNIFICANCE National ☐ State & Regional ☐ Local ☐

NATIONAL REGISTER CRITERIA A ☐ B ☐ C ☐ D ☐

NARRATIVE STATEMENT OF SIGNIFICANCE

Barbecue is located within the yard area of the Farm House and is a rudimentary structure that may have been built during the occupancy of the Farm House by John Ridgely, Jr. It is a non-descript structure that has no known association to the later Milk Farm introduced by the Ridgely's or to the formal landscape designed and built for the Ridgely's.

Through its lack of association to the Ridgely Dairy operation and the formal landscape at the main mansion, the barbecue is not significant either architecturally or historically to the overall themes or contexts to Hampton either individually or collectively.

Continuation Sheet? ☐

NARRATIVE DESCRIPTION

Brick barbecue, poorly constructed, measures 3'-4" x 3'-9" x 1'-2" high. Metal grate cooking surface measures 2'-0" x 2'-0".

Continuation Sheet? ☐

National Park Service, MARO		**State Historic Preservation Office**	Comments
Individually Eligible	☐		Per request of NPS, DOE deferred until NR nomination prepared
Contributes to:			
Property	☐	Concur ☐	
District	☐		
Potential District	☐		EAH
Not Eligible & Does Not Contribute to Property/District	X	Do Not Concur ☐	10/26/95
Insufficiently Documented, Treat as Eligible	☐		

Bonnie J. Holda
~~Regional~~ Director, ~~MARO~~ NEFA
for Field
9/5/95

State Historic Preservation Officer
/ /

Form Prepared By: Stephen M. Clark

NPS, MARO, CRM 10/14/93

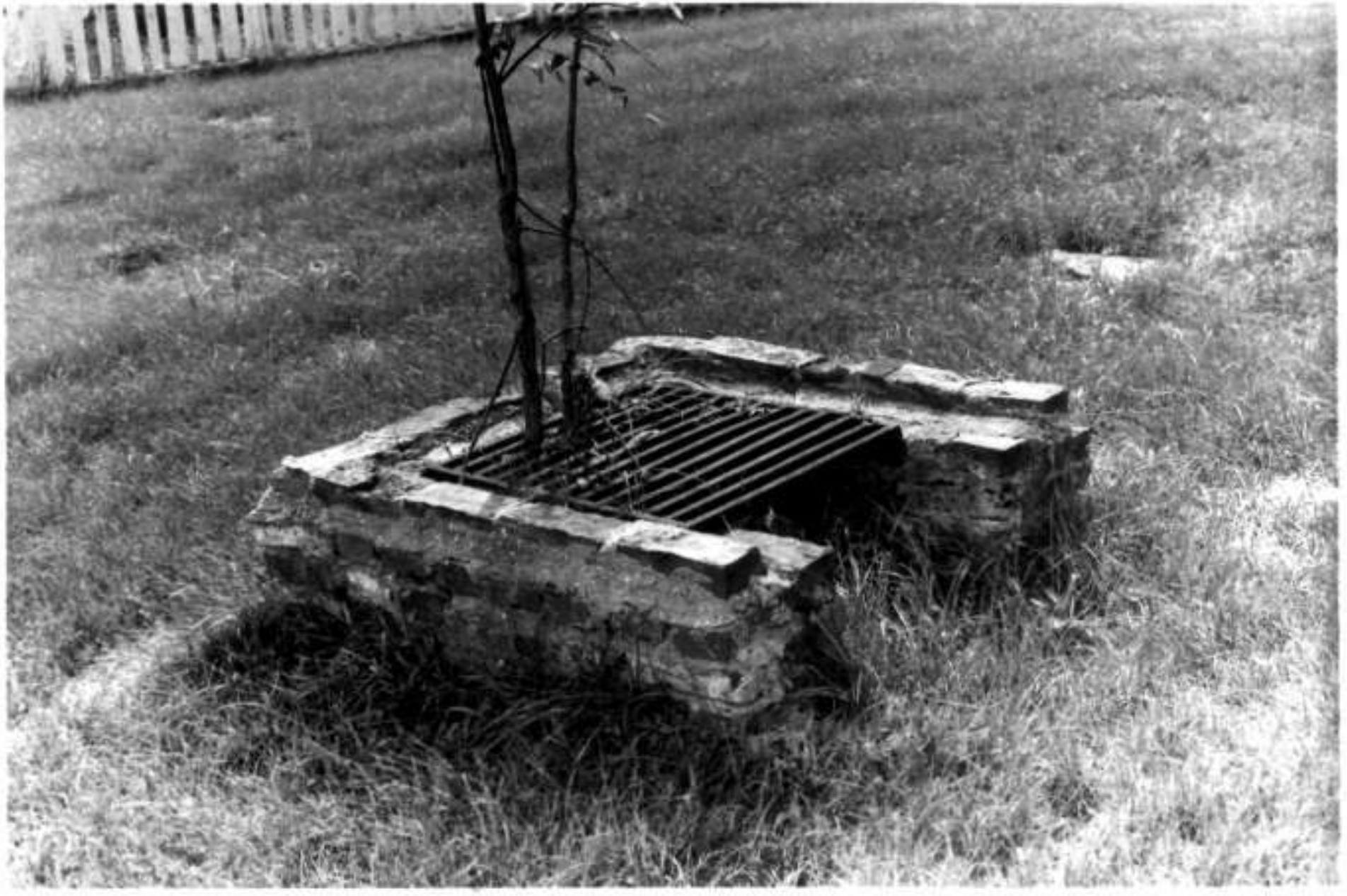


BA-183

BA-103

ed by the Army Map Service

SCA



BA-103

HAMP

NEG #
LCS HAMP 005

Barbeque at Overseer's House

August 1993