



HAMMOND-HARWOOD HOUSE • 1774

Annapolis, Maryland





The Hammond-Harwood House – 1774

A Museum of 18th Century Arts

Welcome

The Hammond-Harwood House in Annapolis, Maryland, is a magnificent legacy. In a single museum site, we find the brilliance that results when a visionary owner joins forces with a gifted designer. This site exemplifies master craftsmanship, particularly in the masonry and carpentry trades, resulting in a structure that can still astonish us in the 21st century. If that were not enough, the house is filled with a renowned collection of 18th and 19th century art and furnishings. Finally, the garden provides a gracious setting for this glorious house.

Until 1924, the house was occupied by private citizens. In 1940, the Hammond-Harwood House Association was formed to begin the stewardship that continues today. The story of the architect, the builder, the craftsmanship, the families who lived here, the garden and the continuing stewardship is told in these pages. It can only serve as a faint echo of a visit to this great icon of American cultural heritage.

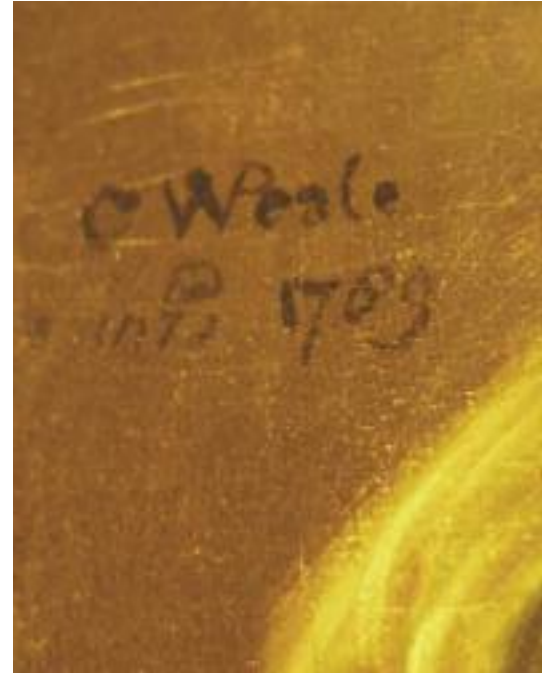


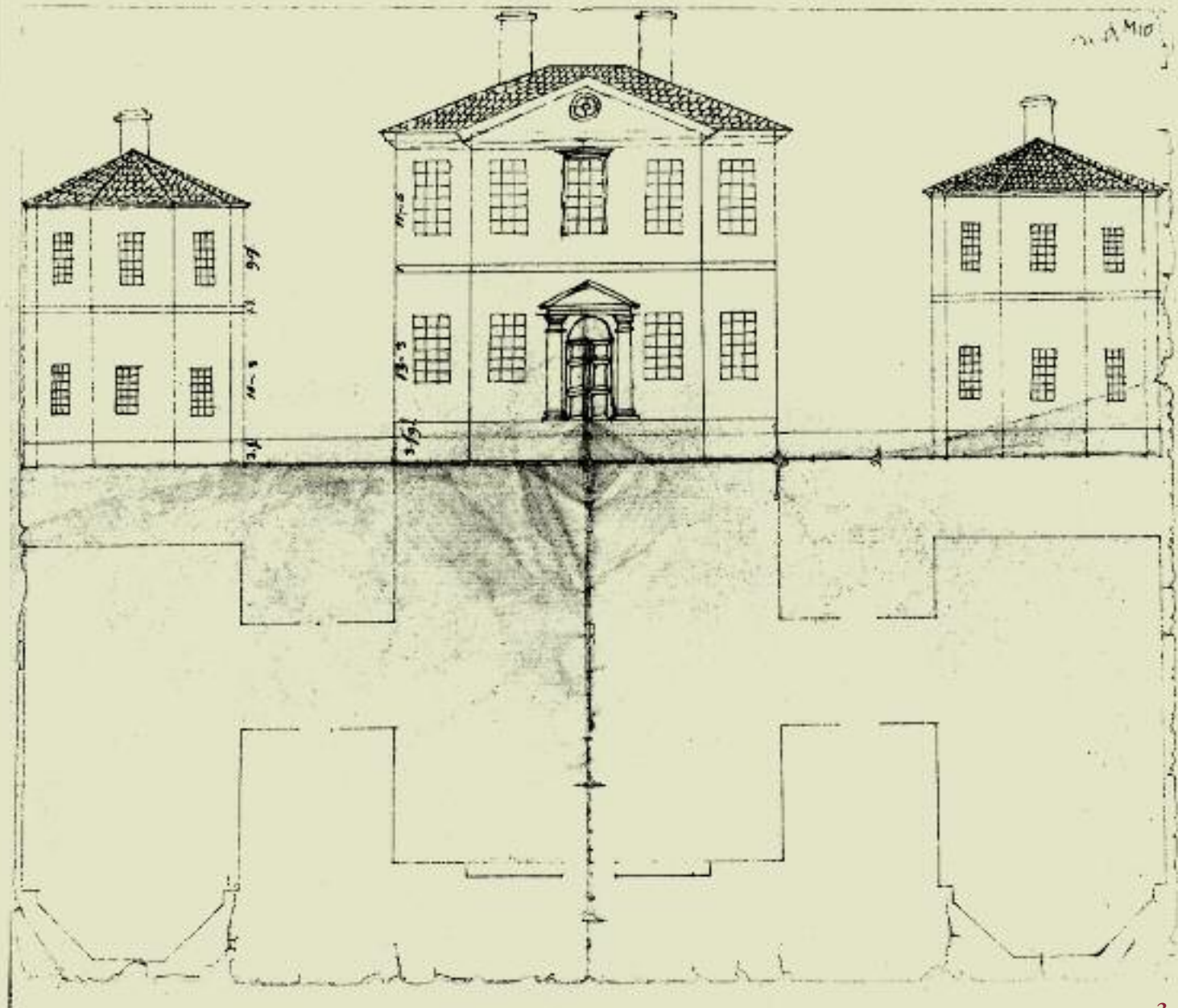
Carved roses on the spandrels above the famous front door.

Top right: Charles Willson Peale's signature from a 1789 portrait of Sarah Buckland.

Bottom right: Cabinetmaker John Shaw's label in a 1795 desk and bookcase.

Opposite page: Thomas Jefferson's early 1780's drawing of M. Hammond's house. Courtesy Massachusetts Historical Society.





The Architect

Matthias Hammond probably first met with William Buckland in the winter of 1773. Buckland's commission for a brick townhouse in



Annapolis unfortunately marked the end of the career that was just beginning to show its remarkable promise. In December 1774, with the drawings completed and the construction well under way, Buckland died. It is presumed that his partner, John Randall, took over and completed the construction.

Hammond and Buckland's short acquaintance produced a building of enduring beauty and coherence. Buckland owned a large library of design and pattern books including those of James Gibbs and Thomas Chippendale. If the owner and architect

chose the plan, elevation and details from these books, Buckland certainly modified them, demonstrating an understanding of design and his own personal style.

William Buckland acquired the skills of a craftsman on his way to the status of master-builder and gentlemen architect. He was born in 1734, the eldest son of a yeoman farmer in Oxford, England. At the age of 14, he was apprenticed to his uncle James in London, a member of the Worshipful Company of Joiners. The styles demanded of the nobility and rising middle classes in England required a joiner craftsmen of great skill to complete the ornamental features adorning the exteriors and interiors of the houses of the period. Buckland's training as a maker of furniture, wainscots, mantelpieces, and frames for doors and windows served him well in the execution of his later designs.

When Buckland's apprenticeship ended in 1755, he signed an indenture agreement to work for George Mason, a wealthy landowner building his plantation home, Gunston Hall, in Virginia. For four years, Buckland supervised the carpenters' and joiners' work

Portrait of William Buckland, copy from the original by Charles Willson Peale, by Winifred Gordon, 1948.



at Mason's house. Finally, in November of 1759, Buckland was released from his indenture with Mason's praise and recommendation, to begin his rise from craftsman to master-builder.

As his career progressed, with more commissions for great houses, the gentry class recognized him as an architect and a gentleman. Unfortunately, in December of 1774, in the middle of Hammond's project, the *Maryland Gazette* published the notice of the sale of the dwelling house and chattels of "William Buckland, deceased." The exact place and cause of his death is a mystery, as is the place of his burial.

Symmetry, proportionality, and simplicity distinguish the Hammond-Harwood House as one of the most beautiful examples of Georgian architecture in America. The front facade achieves its fine proportion through mathematical balance,



not decoration. The interiors are as impressive as the exterior with laboriously carved woodwork in each room. Sketches of the Hammond-Harwood House are found in the personal journals of such notable 18th century observers as Thomas Jefferson and Charles Willson Peale.

Buckland's stature as an architect is captured in the portrait Buckland commissioned from Charles Willson Peale in 1774. When Peale finished the painting in 1787, it included a sketch of the house being built for Matthias Hammond.

In spite of the architect's early death, the Hammond-Harwood House stands today as he and his patron planned it. The original site has been reduced from four acres to 3/4 acre, yet it remains a legacy of Palladian tradition interpreted by an innovative designer.

Craftsmanship

At least six skilled tradesmen were working for Buckland at the time of his death, during the construction of the Hammond-Harwood House. Among them were a carver, painter, carpenter, stone mason, and two bricklayers. The mastery of Buckland and his shop is still visible today.

One of Buckland's greatest contributions to American architecture is in interior and exterior woodwork. In the last period of his work, including the Hammond-Harwood House, Buckland's preoccupation was with the carving of foliage and flowers, the elegant simplification of the main stair railing, and the innovations in the use of the quoin window. His work anticipates major accomplishments of the great architects of the Federal period.

Scholars are divided as to whether he had his own hand in the carvings of the Hammond-Harwood House, or whether the work was that of his servants. We do know that the inventory of his estate included three chests of carpenter's tools, one chest of carving tools, and a case of drafting instruments. The latter was important enough to him, along with the drawings of the Hammond-Harwood

House, to be included in his portrait by Charles Willson Peale.

The famous front door of the house merely begins the inventory of Buckland's genius. It has often been called "the most beautiful door in America." The door opens to an interior where each detail is decorated with carving. Cornices, chair rails, baseboards, doors and windows, paneled shutters, and overmantles--all show the skilled hands of great craftsmen.

The masonry of the house is also exceptional. It is both a structural and decorative system, executed with great skill with a notably narrow joint profile still admired by masons today. The masonry shell has been described by Richard Bierce, Historical Architect, as "the most important artifact in the possession of the Hammond-Harwood House Association."



Architectural detail from 2nd floor central bay window.

Opposite page: Candles prepared for a large entertaining event.







Bird spout on a 1754 silver tea kettle made by W. Shaw and W. Priest.

James Gibbs' Book of Architecture Containing Designs of Buildings and Ornaments ca. 1728 featuring cartouche similar to one at Hammond-Harwood House.

Opposite page: A setting for the master of the house at work, with a ca. 1800 inkstand made by John Emes.

Recent surveys of the roof structure reveal more ingenious colonial craftsmanship. Conventional engineering of a peaked roof, of the type found in the main block of the Hammond-Harwood House, is based on a triangle, with all corners secured to each other. But, the “triangle “ in the roof of the Hammond-Harwood House has no anchorage to a base side. Instead, the low corners of the peak sides are attached to outriggers secured to rafters resting on the wall plates. In the more than two centuries since its construction, this roof ought to have failed if judged by modern engineering standards. Yet, it has endured without movement, withstanding even the addition of heavier slate which replaced the standing seam tin roof in the first quarter of the 20th century.

Surveys of the maintenance record during the last fifty years reveal other signs of great craftsmanship. While the masonry has been repaired on horizontal surfaces, and exterior repainting is always ongoing, the interior has suffered relatively little. A survey in 1997 concluded that the walls were thick enough to preclude complete lateral migration of moisture which could degrade interior surfaces. The only significant moisture getting into the house has been caused by modern interruptions of the exterior drainage systems, and small breaches in wall surfaces below grade. Both of these conditions were remedied in 2002 and 2003 conservation programs.

Over the perspective of 230 years, the expert craftsmanship in the fabric of the Hammond-Harwood House has required only ordinary, not heroic, preservation. It is thus that our own and future generations can view the Hammond-Harwood House in the integrity in which it was conceived.







Frances Townley Chase, left, married Richard Loockerman, right, in 1803 – the same year these miniatures were painted.

Detail of a column at the front door.

Early Families

Matthias Hammond may have been one of the intellectual forces behind the construction of the house, but whether he ever lived in it is unclear. He was a 25-year old tobacco planter when he began his project. He had inherited money and had a keen business sense with which to grow his fortune. The original site for the house was nearly four acres, bounded by what is now Maryland Avenue, King George Street, Prince George Street and the garden of the William Paca House. We surmise that his motives for building this house were both social and political.

Hammond abruptly departed Annapolis in 1776, before the house was completed. The reasons are still

speculative, but he appears to have relinquished his political ambitions to retire to the country. In 1786, he died at the age of 38.

In 1779, Hammond rented at least a portion of it to Jeremiah Townley Chase, who paid £34 per annum. Upon Hammond's death in 1786, the property was bequeathed to his nephew, John Hammond, who may have rented portions of the house to a host of undetermined residents. The last of these tenants was Ninian Pinkney, who purchased the house in 1810 and resold it in 1811.

Jeremiah Townley Chase who had been renting the North Wing as his law office, bought the house from Pinkney in 1811. Chase gave the house to his daughter, Frances Townley Chase Loockerman, for her use and did not live in it himself at this time. He may have used the house occasionally for entertaining, perhaps including Lafayette during his visit to Annapolis in 1824.

Judge Chase died in 1828, bequeathing the house in trust to Mrs. Loockerman and her descendants. In his will, he also provided for the manumission of all of





*A mahogany cradle
probably made in
Maryland around 1770.*

his slaves. This was a daring move at the time, predating the Emancipation Proclamation by decades. Perhaps he had been inspired by the actions of Richard Loockerman, Sr. who filed manumission papers for his slaves in 1791. These are the only records discovered to date relating to the lives of slaves connected to the Hammond-Harwood House.

In 1832, Mrs. Loockerman's daughter, Hester Ann, married William Harwood, the great-grandson of William Buckland, and subsequently inherited the house. After the Civil War, the Harwoods were forced to sell most of the extensive acreage, and occasionally rent part of the house to generate income. William and Hester Ann's son, Richard, was killed during the Civil War, and none of their three daughters married.

When William Harwood died in 1900, he bequeathed the house to his daughters Lucy and Hester Ann. Lucy died in 1905, but Hester Ann remained in the house until 1924.

A contemporary friend describes them as very dignified, with Miss Lucy as "particularly impressive,

dominating her younger sister entirely." Lucy had read law in her father's office, "which was certainly advanced for those days." Their friend describes the Harwood sisters as having little of the world's goods yet a great deal of house and family pride. "As the wolf came near their door, they shut it tight and withdrew more and more from the outside world." The sisters did not welcome visitors.

The beauty of the exterior excited great admiration, and sometimes strangers, not knowing the cold reception which awaited them, would knock and ask permission to step inside. The door would be opened a few inches, barely enough to allow a glimpse of the lovely hall and fine old Chippendale chairs; then, unless you were among the favored few, the door would be quickly closed, and that was as near as most people came to seeing the inside of the Harwood House.

After Miss Lucy died in 1905, Miss Hester Ann Harwood lived alone in one part of the house, becoming more and more reclusive. Neighbors are reported to have left food on her doorstep to sustain her. She died in 1924 with no will. The house with all its contents was put up for public auction in 1926. A rumor circulated that Henry Ford was attempting to buy it and move it brick-by-brick to reassemble in Dearborn, Michigan.

Fortunately, the purchaser was not Henry Ford, but St. John's College, opening the house as the "Colonial Museum of St. John's College" from 1927-1933. Reporters credited Virginia Bonsall White (Mrs. Miles White, Jr.) of Baltimore with persuading the trustees of St. John's to take this step in order to keep the house in Annapolis.



A Museum Begins

St. John's kept the house until 1938, and for a short time used it as a fraternity house, until the exigencies of the Depression once again compelled a sale. At this time, Mrs. White stepped in again. She convinced the Federated Garden Clubs of Maryland to form a committee to lease the building from the College and to reopen it to the public in 1938.

Recognizing the need for a more sustainable solution, the Hammond-Harwood House Association was incorporated, and purchased the house from St. John's in 1940. The purchase price was \$42,500, raised through a nation-wide campaign. Since then, the Association has been the sole owner, building its fine and decorative arts collection, undertaking all preservation and conservation, and installing a Colonial Revival garden worthy of the site.

Generations of Hammonds, Pinkneys, Chases, Loockermans and Harwoods have owned and occupied this house. How remarkable it is that all of them recognized the exceptional beauty and integrity of its design and made no significant alterations. The plumbing and other systems additions that became necessary to keep pace with changing standards of living were

tucked into back corners without changing the structure or floor plan. Even with "modernization," the service wing in the South Hyphen is virtually intact. The old kitchen is still dominated by a huge open fireplace and a herringbone patterned brick floor. Virtually all of the rooms are furnished and open to the public.





Bess Truman, far left, on the steps of the Hammond-Harwood House, 1949.



The Collection

St. John's College intended to furnish the Hammond-Harwood House with period antiques. Some records indicate that a "substantial proportion" of Miss Harwood's original furnishings remained in the house, but the auction records show that many were sold in the 1926 settlement of Miss Harwood's affairs. St. John's had some of the finest collectors in America looking out for "the Harwood House." One of these was Richard T. Haines Halsey, the acting curator of the American Wing of the Metropolitan Museum of Art. Some of the objects on display during this period are presumed to have come from Halsey's own collection. Others were loaned by collectors who had made purchases at the auction. The early days of the Hammond-Harwood House Association continued building the collection in this way.

One of the early benefactors was Mrs. Miles White, Jr. of Baltimore. Between 1942 and the time of her death in 1955, Mrs. White purchased many of the

items that are still on display. These include seven upholstered Chippendale chairs, a Hepplewhite sewing table, and two miniature portraits.

In 1948, Mrs. White and her friends campaigned for the noted fabric company, Scalandre of New York, to donate exquisite reproduction textiles to dress the windows and replace the tattered upholstery. Many of the original fabrics donated in 1948 are still on display in the museum.

The early furnishing committees wanted to furnish the house with Georgian period pieces and to find as much Maryland furniture as possible. Of special interest was furniture by the Annapolis cabinet maker John Shaw. Nineteen of the pieces in the collection are attributed to Shaw. Fourteen are owned by the Association, and five are on loan.

In 2003, the interpretation of museum rooms took a new direction. On the first floor, the rooms relate to the early Georgian period of William Buckland and Matthias Hammond. The subsequent stories of the Pinkneys, Loockermans, and Harwoods can be seen on the second floor. This interpretation includes details that make the interior appear occupied, from an occasional untucked sheet, to a meal abandoned midway. The descriptions that follow refer to this interpretation. However, as new information is discovered, interpretation may change, reflected in different objects and arrangements in the period rooms.



Opposite page: A gentleman's breakfast in the Study Chamber

Above: The famous doll owned by Anne Proctor of Baltimore. The same doll is featured in Charles Willson Peale's 1789 portrait of the girl, seen on page 20.





1763 inkstand by John Langford and John Saville, now on display in the Study.

The Lower Passage

The Passage set the tone for social interaction in an 18th century household. Most visitors to the house would only see this room, with those of a higher social class being invited further into the rooms for special entertaining. This area has low light as weather often required that the doors to the rooms be closed. Once inside, a visitor would be asked to take a chair along the wall to wait for the owner. With its elaborate cornice and bold architraves over the doorways, the Passage was meant to impress those waiting patiently to speak with the master or mistress of the house. The portraits are of Jeremiah Townley Chase and Hester Baldwin Chase, perhaps the first occupants of the house.

A Maryland drop-leaf dining table with ball and claw feet is on display here. The table's location in the Passage made it easy to add to the seating in another room in the house.

The Best Bed Chamber

In the late 18th century, this would have been a show-room – a place for the family to display its decorative treasures. In some houses, “the Best Bed Chamber” was reserved for the master or mistress or for important guests visiting the house. Today, it is decorated in the Chippendale style to reflect the highest quality furnishings of the 3rd quarter of the 18th century.

Fine Chippendale chairs ca. 1765 compliment the Chippendale tea table and bedstead. A pair of superbly stitched needlepoint pieces flank the bedstead. Formerly used as pillow covers, these pieces reflect the 18th century interest in classical mythology, representing the goddess Diana with two male counterparts. Dominating the room are sumptuous reproduction textiles illustrating the interest in everything Chinese.

The Study

The Study was used as a gentleman's retreat. The plain mantle, simple cornice, and lack of symmetry mark the simple functionality of this room. A door to the right of the fireplace gives private access to the Stair Hall. Matthias Hammond would probably not have kept his professional library in this room, but instead his books for the pursuit of knowledge.

James Gibbs' Book of Architecture rests on a pembroke table in the middle of the room. This book was the principle source inspiring the architect for this house. The desk and bookcase on the south wall were made by John Shaw, his label still clearly visible on the back panel of the bookcase. Charles Willson Peale's talents can also be viewed in this room. His portraits of Thomas and Anne Johnson rest on either side of the Shaw bookcase.



The Dining Room

This room is the most elaborate in the house, and served as the principal entertaining and reception room. The idea of devoting a whole room just to eating was a new concept in mid-18th century America. It had begun with the French, was borrowed by the English, and was gradually adopted by Colonials who wanted to emulate elite European styles. This room is adorned with some of the most elaborate Rococo carving in America. Georgian symmetry is preserved by the gib door leading to the garden and the blind door on the right of the fireplace.

The dining table, sideboard, chairs, silver water urn and salt cellars are all Harwood family pieces. Three portraits of the Callahan family by Charles Willson Peale are on the north wall, those in the middle considered his finest renditions of children. The circa 1800 sideboard is attributed to John Shaw and is an original Harwood piece. It was used to display silver and other highly reflective objects, but it may have also housed everyday objects like chamber pots. The marble slab table on the opposite side of the room was a useful way to deal with wet and messy liquid refreshments.



Fine arm chair with inlaid eagle. The chair was made by John Shaw ca. 1800.

Mid-19th century deck of cards without modern numbering. Mother-of-pearl counters, one in the shape of a fish, seen at top.

The Parlor

Next to the robust Dining Room is a rather small Parlor. The ornate mantle features a string of carved laurel leaves. The cornice is equally impressive, indicating that this room could easily be used for public entertaining. Today, the room is furnished for a smaller family gathering. The room is furnished with a John Shaw armchair, and New York federal shield back chairs from the Harwood family. Objects associated with a family gathering are also on display. Visualize a woman at her needlework, a man reading letters, another adult reading a book, and a child on the floor playing with cards. This kind of interpretation is based on the 18th century conversation pieces of artists such as William Hogarth and Arthur Devis.

The Game Room

Early descriptions of Annapolis assembly rooms described dances occurring upstairs in a long ballroom terminating in a smaller room for playing cards. These games provided one of the few opportunities for women to compete with men on equal footing. The game table was made by John Shaw around 1800 and still includes its original baize playing surface. The inlaid chairs are also attributed to Shaw, produced by his shop around 1790. A fluted side table with carved rosettes is Shaw's earliest piece in the collection, dating to the 1780s. Of course this room could have also been used for other purposes for which a Federal tea table serves to remind visitors.





The family at tea in the Large Parlor. The ca. 1785 chairs belonged to the Harwood family.

The Large Parlor

The largest room on the second floor is clearly for entertaining, following the European tradition of the *piano nobile*, the noble floor. Furniture was often displayed against the walls to leave room for dancing, then brought out for other uses.

The ornamentation of the large parlor contrasts with the Dining Room on page 17. While the Dining Room is dominated by the heavy forms of the Rococo style, the Large Parlor is lighter and anticipates the Neoclassical style which was not usually seen in this country until after the Revolution.

Indeed, this room features one of the earliest known examples of the Neoclassical style in the colonies.

To date, however, it is unclear whether the classical urn and swag frieze was part of Buckland's original plan for the second floor.

Ultimately, with changing interpretation, the staunch Chippendale presence in this room may begin to fade as a more Federal interpretation takes over. The Harwood side chairs, ca. 1775-1800, will be displayed lining the walls, as they would for a dancing party. The presence of the Chase family hot water urn reinforces the notion that several activities would have been taking place here at the same time: dancing, flirting, drinking and eating. Contemporary paintings show similar gatherings in progress.

Ann Proctor as painted by Charles Willson Peale in 1789. Her doll is also in the museum's collection.



The Study Chamber

The Study Chamber was presumably the room occupied by Miss Hester Ann Harwood at the time of her death.

The room is furnished with a bedstead, once owned by Miss Harwood. The bed dates to around 1785, reflecting the Federal style. Other furnishings include a cabriole-legged dressing table and a Harwood family breakfast or pembroke table by John Shaw. On occasion breakfast was taken in the chamber because it was already warm with a fire.

Northeast Bedchamber

This room was a refuge for the lady of the house. Children's toys remind us that this was a space used for many purposes -- for play, for lessons, for sewing, for reading and writing letters, and for dressing and sleeping. The medicine case on display suggests that this room would have also been the room for caring for sick members of the household, and for recovery from childbirth.

This room is most likely where Frances Loockerman would have orchestrated her day. Objects in this room relate to the role of women and children in the 18th and early 19th century household. The ring of keys on the chest of drawers reflects Mrs. Loockerman's control over household activities and her children. A miniature chest of drawers and tiny bedstead reveal the presence of her children. While tending to her children, "Fanny" Loockerman would have had a few minutes to ready herself for visitors, sitting down in front of the Shaw chest of drawers which would have doubled as a dressing table. As young girls, the Loockerman women would have been required to make samplers like those on display, as a rite of passage into womanhood.

This room also contains a remarkable portrait by Charles Willson Peale (1789) of Ann Proctor and her doll. Ann's doll was acquired in the 1950's, is on display, and serves as the theme for our annual Doll's Tea Party for children in the community. The other portrait is of Mary Proctor, Ann's sister, by Peale's nephew, Charles Peale Polk. The painting over the mantle is *The Mill*, by Peale's brother, James, and was once owned by Charles Carroll of Carrollton.

The Stair Passage

Visitors sometimes pause here to consider the staircase. On the landing the eye is immediately drawn to the large window surrounded by wooden quoins simulating stonework on the exterior. The banister railing is very graceful with a half-rail that echoes its curve on the wall. The detail and high style here would have added to the impressiveness of the space for guests on their way to the Large Parlor.

The coved ceiling is unadorned, unusual in an American house of this period, emulating an English style. It also accommodates the engineering of symmetrical flues on each side of the house which meet in the attic.

At the top of the stairs is the upper Passage, a cool, dark space which could accommodate extra sleepers on hot summer nights. The linen press on display here emulates the English preference for storing clothes. This piece was produced by John Shaw in 1795, and his dated label appears on the inside of the right door. An 18th century Passage would have been in constant flux as objects were moved in and out for entertaining and changing uses.



The Kitchen

Whether in town or in the country, the service wing of the house made a large entertaining house work. Here we find the cooking activities, a laundry and a wash-up area. Many servants had to work in this area together, perhaps as many as ten slaves in all.

The room is dominated by a large fireplace which was used for open-hearth cooking until the 1980's. This space would have been under the command of the cook who received instructions every morning from the lady of the house. The cook's job was very labor intensive and required a knowledge of mathematics and the natural world. Some literate slaves used "how-to" texts such as the Slave's Directory ca. 1762 to guide them in everyday tasks.

The cook would use something like the Pennsylvania stretcher table or small tavern table to prepare meals while the scullery servant used a piece like the dresser from North Carolina to store plates and pewter. Today, many objects on view relate to candle-making and the methods servants used to prepare and clean candles for lighting. Other technological wonders of the day include a colonial lemon juicer and an apple peeler.

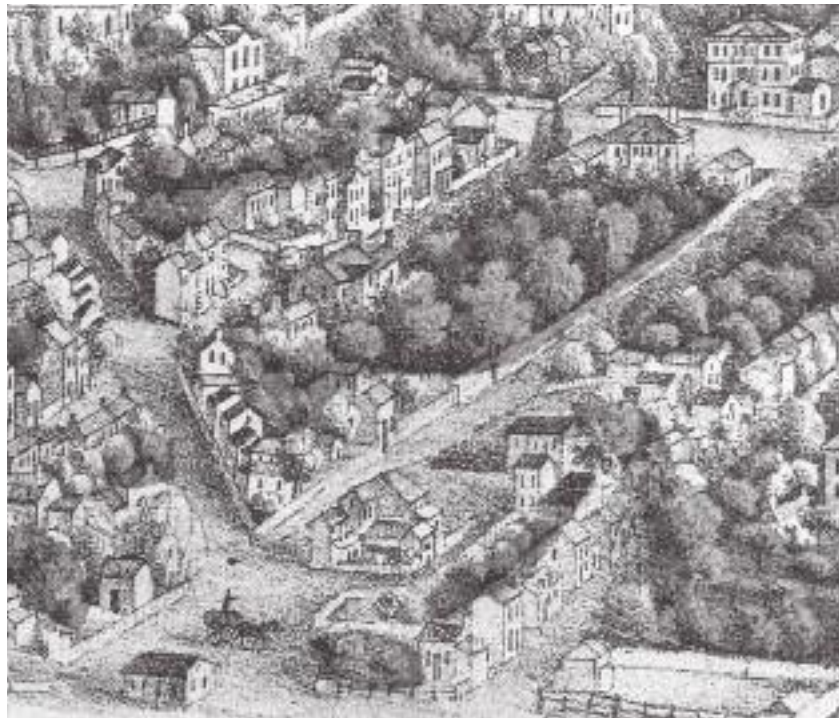


Buckland's gib door empties out onto a 20th century waterfall landing.

Right: A "Bird's Eye View" of the house's untamed garden, ca. 1858. Courtesy Maryland State Archives.

The Garden

Matthias Hammond's original property covered four acres, one of the largest estates within the city of Annapolis. Dirt excavated for the cellar was used to form a gentle terrace which allowed his house to stand tall at the top of his large garden, and probably to enjoy an unobstructed view of the harbor. The original garden included a serpentine creek which fed into William Paca's garden at its eastern boundary. Mid-19th century sources suggest that Frances Townley Chase Loockermam still enjoyed a large orchard, winding Victorian paths, and boxwood gardens. However, facing financial difficulties, the Harwood family sold property along Prince George Street in the 1870's and finally in Cumberland Court and King George Street in about 1908. The large boxwood in the center of the garden is likely a result of an early 20th century garden enhancement. At the time of Miss Hester Ann Harwood's death the gardens were in a neglected, overgrown state, obscuring rather than enhancing the vista of the house.



In 1947, after the Hammond-Harwood House Association had been formed, a plan was begun for a Colonial Revival garden. The landscape architect selected for this project was Alden Hopkins, then in residence at Colonial Williamsburg. Hopkins had also planned the Pavilion gardens behind Jefferson's Lawn at the University of Virginia. For the Hammond-Harwood House, he drew a full set of plans for an 18th century revival suitable for the reduced acreage. His plan called for retention of the upper terrace and its semi-circular ramp leading to a lower garden, and a high brick wall for seclusion. The wall was built, then the work stopped, and for a time, the Alden Hopkins plan disappeared.

In 1982, another attempt was made to renovate the garden. Frederick Belden, who had also been associated with Colonial Williamsburg, was commissioned for the design. Overgrown and diseased plants were removed, a brick terrace was laid, and a small herb garden was added. The garden we see today is largely the Belden plan, with the addition of an underground irrigation system in 1990.

Hurricane Floyd's approach in 1999 was the unlikely cause for another wave of interest in reviving the garden. The storms associated with Floyd started a

leak in the house, which was traced to a chimney flue where the original plans of Alden Hopkins were found to have been stuffed. With this discovery, the Association once again had detailed plans from one of the acknowledged masters in its hands. Today, these fragile blueprints have been being preserved so that they can be used to finally execute his plan.

In 2002, the Association commissioned M. Edward Shull to prepare a Cultural Landscape Report. It will focus on the proposals of Alden Hopkins, including his designs for garden furniture, gates and plantings authentic for the period.

Today, the rear garden is maintained by a dedicated group of volunteer master gardeners. The support of many area garden clubs sustains an association that has its origins in the 1940 acquisition of the museum. Begun as a fundraiser in 1957, the holiday Greens Show was the first in Annapolis and still remains a beloved community tradition. It draws on the talents and contributions of garden club members to delight visitors who can tour period rooms as they might have been decorated in their early days. The importance of the garden to the Hammond-Harwood House is firmly established in its past, present, and in its future.



Alden Hopkins's 1959 letter to museum Trustees regarding additions to the garden.



Preserving the Legacy

Archival records of the Hammond-Harwood House Association reveal the slow and deliberate processes that go into responsible preservation. As a National Historic Landmark, we are subject to the highest standards, adhering to the Secretary of the Interior's standards for Historic Preservation. Every step must be vetted by preservation architects and consultants. We are also subject to the review of the Maryland

Historic Trust, which holds an easement on the exterior of the Hammond-Harwood House. For recent work in the garden this has meant digging no deeper than eight inches below the surface so as not to disturb any archeological record. Finally, we are subject to the rules and regulations of the Annapolis Historic District Commission for any proposed project that is visible to the public.

These constraints add greatly to the cost as well as to the quality of the projects undertaken to preserve this legacy. Nevertheless, major repairs were made to the slate roof in 1994, and a comprehensive masonry project began in 1999. Restoring the masonry involves a meticulous assessment of the mortar content, the brick content in problematic areas, and removing prior substandard repairs.

The "most beautiful door in America" presents its own set of problems. When it is repainted, as it

must be regularly to withstand the elements, the techniques of furniture conservation come into play. Once old paint is removed, repairs are made to the carved elements with the care of a cabinet-maker. Anti-fungal compounds underlie the paint, following the specifications used at other notable historic properties.

Even though demands are high, the rewards are great. What less could we do for the magnificent legacy of William Buckland and Matthias Hammond?



*Inlaid cartouche
from a Baltimore table
in the Dining Room,
ca. 1800.*

*Right: Sarah Buckland,
daughter of the architect,
and her child painted by
Charles Willson Peale.*



The Hammond Harwood House Association

The Hammond-Harwood House Association was incorporated in 1940. Its mission is to preserve, display, and interpret for the public the history of the structure and grounds, the families that were associated with the house, and the collections and preservation effort generated by the museum. Programs that fulfill this mission include guided tours, lectures, school programs, tours designed for special age groups, senior citizens and special needs groups; and numerous preservation projects.

To support its mission the Association relies on admission and event revenue, public and private grants, and donations from private citizens. The annual Membership drive supports the operating budget. The annual Appeal supports the capital project determined to be the highest priority by the Board of Trustees each year.

The Association is governed by a Board of Trustees, and staffed by a professional Director, Curator and Assistant Director, Office Manager and docents. All activities of the Association are heavily supported by the work of volunteers drawn from the community.

Gifts are always welcome and are often designated by the donor for operations, capital projects, or the endowment fund. If you are interested in receiving information about our deferred gift program, please contact the Director. Please remember the Hammond-Harwood House in your estate planning.

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Acknowledgements

We gratefully acknowledge the following sources which were consulted in preparing the text:

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Archives of the Hammond-Harwood House Association

Training materials for docents, Hammond-Harwood House, prepared by Heather Foster Shelton, Curator and Assistant Director

Text by Pamela McKee, President,
Hammond-Harwood House Association

Layout by Claire Purnell, Trustee,
Hammond-Harwood House Association

Original photography by Jim Finnerty

Photo and text editor, Heather Foster Shelton

Printed in Annapolis by Whitmore Print and Imaging

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19 Maryland Avenue • Annapolis, MD 21401 • 410-263-4683 • www.hammondharwoodhouse.org