

HAMMOND-HARWOOD HOUSE ARCHITECTURAL TOUR

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Major themes:

- * materials and methods of house building
- * the status of the architect in colonial America
- * the forms and meanings of Anglo-Palladian architecture in America and the power of the classical tradition

The tour materials include:

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The narrative script will give you a full background for the tour, while the outline emphasizes the key points. Draw on the narrative and your own experiences in leading tours of the house to flesh out the outline. A bibliography directs you to further reading if there are topics you wish to explore in greater depth.

Your audience is likely to include people with a range of knowledge about colonial architecture. Visitors may or may not have heard of Andrea Palladio and may or may not have visited other colonial houses in the region. Draw them out to discover

their interests. Don't be intimidated if visitors know more about colonial architecture than you do or if they are themselves architects. Invite them to bring their expertise to bear on the tour.

Order of the tour:

Gallery

EXTERIOR

Maryland Avenue façade

Garden façade

SERVICE AREAS

Basement

Kitchen

FIRST FLOOR

Best Bedchamber

Study

Passage

Dining Room

Parlour

Stair Passage

SECOND FLOOR

Stair Passage

Study Chamber

Upper Passage

Northeast Chamber

Gaming Room

Ballroom / Withdrawing Room

NARRATIVE SCRIPT

INTRODUCTION

GALLERY

The house was begun in 1774 for **MATTHIAS HAMMOND**, a wealthy planter who also served in the Maryland state legislature. The architect, British immigrant **WILLIAM BUCKLAND**, designed this house in the Anglo-Palladian style. That is, it is a version of the revival of classical Roman style that was codified in the Renaissance by architect Andrea Palladio and in turn taken up by British architects in the 18th century, with their own modifications. Although the house was continuously occupied into the 1920s, this tour will focus entirely on the period in which the house was built. We will look at its structure and architectural decoration, all of which were probably designed by Buckland, and will explore the following themes:

- * the materials and methods of house building
- * the status of the architect in colonial America
- * the forms and meanings of Anglo-Palladian architecture in America and the power of the classical tradition

ANNAPOLIS

In order to understand both the physical and social contexts of the house, we need to know something about Annapolis in the pre-Revolutionary period. Annapolis became the capital of Maryland in 1695, when the royal governor, **FRANCIS NICHOLSON**, relocated the provincial government from Saint Mary's to Ann Arundell Town, which was renamed Annapolis. Nicholson took a direct hand in laying out a plan for the expanded town **[VISUAL AID: COPY AFTER THE STODDERT SURVEY OF 1718]**. The plan was based on two circles, one for the General Assembly (State Circle, then Public Circle), and the other Church Circle, for the Anglican church. State Circle was the larger of the two. In this way he created poles for the two sources of authority in the colony and created a hierarchy and balance of power between them. This was in perfect accord with the politics of Britain in the 1690s, which had recently undergone the Glorious Revolution, the deposing of the Catholic king in favor of his Anglican daughter Mary and Mary's Dutch husband William of Orange. From these two circles streets radiate out in a pattern of spokes. This radial plan is superimposed onto a regular grid of streets, comprising 100 one-acre lots. The layout of the city was not entirely abstract and ideal. Rather Nicholson and his surveyor, Richard Beard, were guided by the natural topography of the area. The church and state circles were sited on the highest elevations, and the radiating streets followed natural channels between these.

BAROQUE URBAN PLANNING

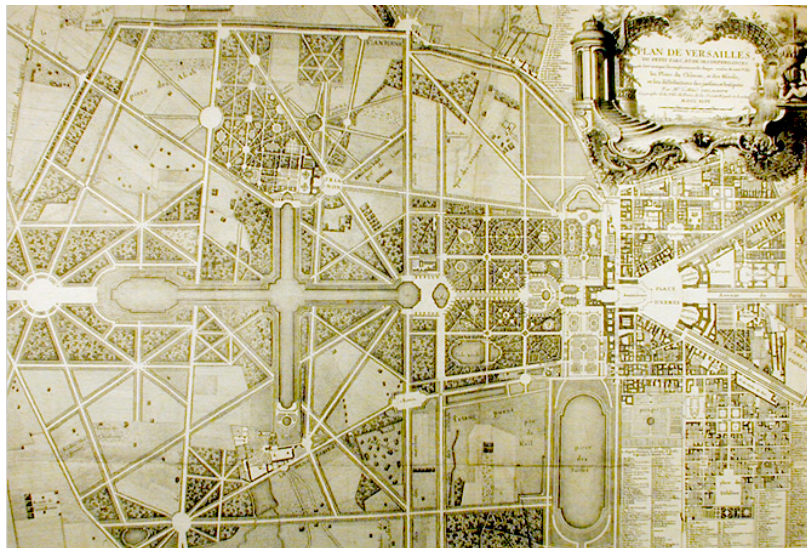
Because Nicholson had the opportunity to lay out a town practically from scratch, he could realize a form of urban design that remained largely ideal in Europe. Precedents for Nicholson's plan include a web of streets in Baroque Rome that radiated out from Santa Maria Maggiore, a major pilgrimage church, Louis XIV's Versailles, where radial paths are used in the gardens and from where a trident of three radiating streets connect the palace to the town, and unrealized plans for rebuilding London after the catastrophic fire of 1666 **[VISUAL AID: PLANS OF VERSAILLES AND EVELYN'S LONDON]**. This kind of plan was highly rational because it was based on a regular geometry of squares or rectangles. The rational grid looked back explicitly to ancient Roman town planning, which planners of the Renaissance and Baroque preferred to the narrow, winding streets that were the hallmark of medieval urban growth. The radial streets had both aesthetic and symbolic functions. Baroque city planning took into account the view that you would have from one point on the plan to the next, with the goal of providing long and pleasing vistas—whether through one's

garden or one's town. But the goal was also to make visible nodes of power in the city. The radial streets from the Anglican church and the State House make these monuments visible from many points in the city. From Main Street today, the cupola of the State House and spire of Saint Anne's still dominate the skyline.



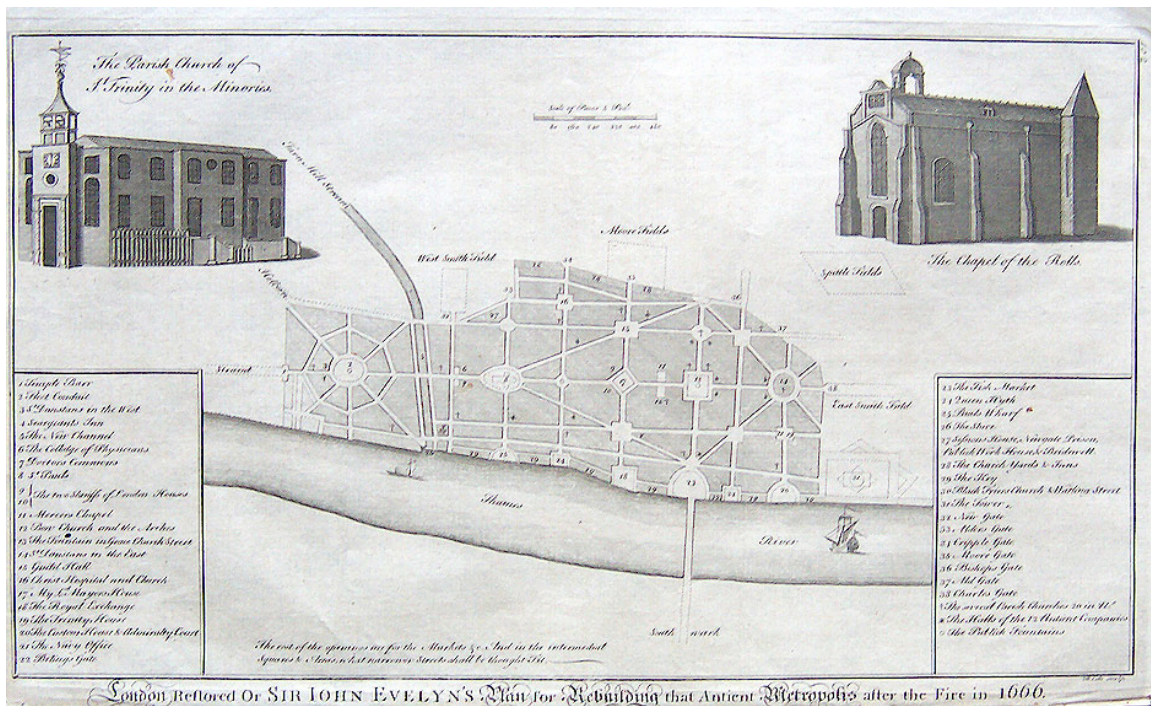
FIG. 5.10b. Annapolis, plan based on 1694 plan: (1) Severn River, (2) State Circle, (3) Church Circle, (4) Bloomsbury Square, (5) Governor's Land, (6) Market Square, (7) Market Space, harbor, and docks, (8) Main Street, (9) Cornhill Street, (10) State House, (11) St. Anne's Church, (12) Reynolds' Tavern, (13) Maryland Inn, (14) Assembly House, (15) Ridout House, (16) Upton Scott House, (17) Carroll House, (18) Shiplap House, (19) Brice House, (20) Paca House, (21) Hammond-Harwood House, (22) Chase-Lloyd House, (23) Bladen's Folly, (24) Jonas Green House

SCHEMATIC OF NICHOLSON'S PLAN FOR ANNAPOLIS (FROM KORNWOLF)



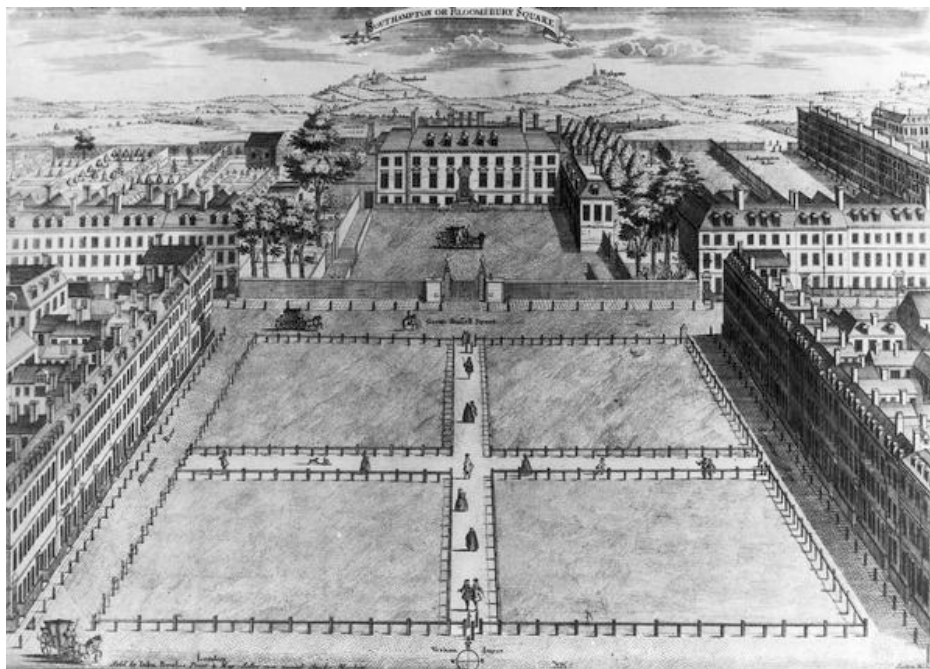
PLAN OF VERSAILLES

Gardens with radial paths are at left; the palace is at right, with a trident of streets leading into the town of Versailles.



JOHN EVELYN'S PLAN FOR REBUILDING LONDON AFTER GREAT FIRE OF 1666

Evelyn suggested a combination of radial streets, leading to civic and religious monuments, and a grid plan. This plan was not realized. Nicholson and Evelyn were both members of the Royal Society, Britain's first scientific academy.



BLOOMSBURY SQUARE, LONDON, 1725

In Annapolis, the impressive view of the estate of the Earl of Southampton would have been replaced by a view of the State House.

Nicholson's plan foresaw a final feature that is worth mentioning. Lying between both circles, to their northwest (roughly where Bladen Street is today), was to be a square lined with townhouses. This was called Bloomsbury Square after a new neighborhood laid out by the Earl of Southampton in 1661 on his lands on the outskirts of London **[VISUAL AID: VIEW OF LONDON'S BLOOMSBURY SQUARE, POINT OUT BLOOMSBURY SQUARE ON STODDERT PLAN]**. This would have been a fashionable zone. Notice how large the square is, much larger than Church Circle. This would have allowed each of the facades to be visible, so that homeowners could show off their taste and wealth. The façades would have provided the backdrop for an urban theater, in which the people who moved through the square were on display for one another. Bloomsbury Square was never realized according to the aspirations of Nicholson.

Annapolis was the first city in colonial America laid out along Baroque lines. (Nicholson's next assignment was Governor of the Virginia Colony, where he likewise had a hand in laying out Williamsburg.) Keep the characteristics of Baroque city planning in mind—geometrical regularity, rationality, symmetry, the reworking of ancient (or classical) precedents, and the planning for vistas and spectacles—because we'll see all of these repeated within the microcosm of the house.

ANNAPOLIS in the 1770s

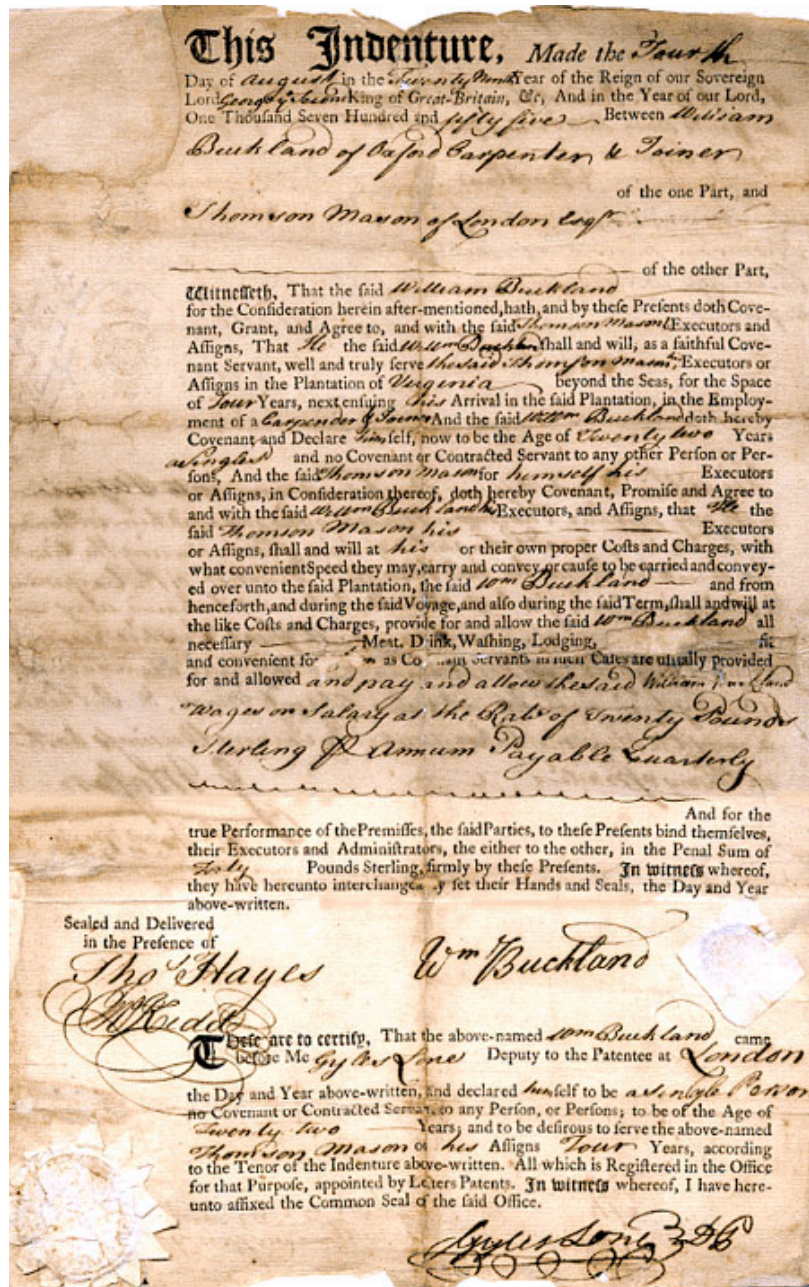
Annapolis experienced what is often called its "Golden Age" in the period from 1760 to the Revolution. Under the governorship of **ROBERT EDEN**, from 1769-1776, Annapolis developed a thriving social scene. His wife Caroline Calvert set the standard for entertaining and fashion in Annapolis. The winter season, when the legislature was in session included dinner parties and dancing, horse racing, and productions at the theater that had gone up on West Street in 1771. Wealthy planters and members of the colonial government competed with each other in the 1760s-1770s to build the grandest houses in town. The Hammond-Harwood House was part of this building boom.

BUCKLAND

William Buckland was born in Oxford, England in 1734. At the age of 14 he moved to London, where he became an apprentice to his uncle James, a **JOINER**. A joiner was a woodworker or carver who crafted the visible and ornamental wooden components in a house: stairways, wainscoting, and door and window frames. In 18th-century London, joinery was a craft distinct from carpentry—the creation of wooden framing and structural elements in a building, and carpenters and joiners matriculated in different guilds. These distinctions, as we will see, broke down somewhat in the American colonies. In a normal career trajectory, upon completing the seven years of his apprenticeship, Buckland would have registered with the joiners' guild as a journeyman, and then presumably as a master. Instead, Buckland chose to move to the colonies as an indentured servant. He signed a contract **[VISUAL AID: COPY OF INDENTURE CONTRACT]** with the brother of George Mason that required him to work on Mason's new home in Virginia for a period of four years. In exchange his sea passage was paid and he received the generous salary of 20 pounds a year. He married and remained in Virginia for almost twenty years before moving his family and workshop to Annapolis in 1771. He settled in Bloomsbury Square, in what appear to have been very basic lodgings (further evidence that for some reason this area had failed to develop as the luxury urban theater intended by Nicholson).

Buckland came to Annapolis to work for **EDWARD LLOYD IV**, who had bought the unfinished house that is now directly across from the Hammond-Harwood House. At the Chase-Lloyd House, Buckland oversaw the finishing of the interiors and created the Palladian doorway you see on the façade of the house. Buckland must have been recommended to Lloyd by his wife Elizabeth Tayloe or his father-in-law John Tayloe, for whom Buckland had finished the stylish interiors at their country estate, Mount Airy, in the Rappahannock River Valley in

Richmond County, Virginia. Lloyd seems to have passed on the recommendation to a young planter and statesman named Matthias Hammond, who owned the four lots across the street from Lloyd and who was looking to build a townhouse. In 1773 Hammond hired Buckland to design and build this house; it was Buckland's first commission to design an entire house, and, unfortunately, it was also his last. By the end of 1774, Buckland was dead from causes that remain a mystery.



BUCKLAND'S INDENTURE CONTRACT TO THOMSON MASON, 1755

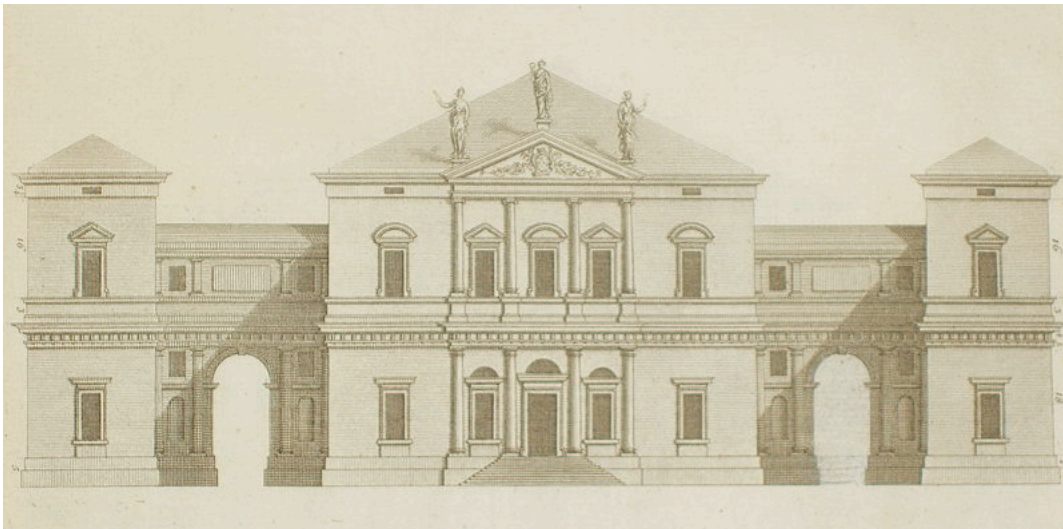
These contracts were called indentures because they were divided in half along a jagged line. Each party kept his half of the contract until the term of service was complete.

EXTERIOR

MARYLAND AVENUE FAÇADE

FIVE-PART PALLADIAN COUNTRY VILLA IN TOWN

The house that Buckland designed for Hammond is what we call a five-part house: that is, the house comprises five main masses. There is the central block that was the primary residence for the family. At either end are wings that were used for offices, kitchens, and slaves' quarters, and connecting the two are covered and enclosed passages, called **HYPHENS**. The five-part plan has its origins in 16th-century Italy, where it became a fashionable format for country houses in the area near Venice. The architect most celebrated for this design is **ANDREA PALLADIO**, who not only built numerous houses of this type but also published the designs in his illustrated architectural treatise simply titled *The Four Books of Architecture*. Palladio had made an extensive study of ancient Roman architecture, which he took as his model. His book provided easy models and formulae for adapting ancient architecture to modern life. Palladio's book is the most influential architectural treatise ever written. In the 18th century, Palladio, thanks to his book, made the journey to Britain, where the gentry adopted the Palladian style for their country houses. Once established in Britain, Palladian style also made the leap across the Atlantic. By 1760, the manor houses of the Chesapeake and Tidewater Virginia plantation owners were predominantly of the five-part Palladian type. The layout turned out to be well-suited to the climate of the southern colonies. The kitchen was separated from the main house in its own wing, thus buffering the residents from the heat of cooking fires during the hot months. But because winters were cold, with rain or snow, the hyphens provided cover for servants or slaves carrying food to the main house. Many five-part houses acquired their hyphens as an afterthought, whereas they are integral to Buckland's design for Hammond's house. The basic layout and look of the façade of Hammond's house are inspired by Palladio's Villa Pisani at Montagnana [pronounced mon • tan • YAN • a], illustrated in his book [VISUAL AID: VILLA PISANI]. Buckland did not own a copy of Palladio, but Edward Lloyd, for whom Buckland worked across the street, did. Through Lloyd, Buckland probably had the opportunity to read and study the illustrations in the first complete English translation of Palladio's text.



VILLA PISANI AT MONTAGNA, FROM EDWARD LLOYD IV'S COPY OF
PALLADIO'S *FOUR BOOKS OF ARCHITECTURE*

What Buckland designed for Hammond, then, is a Palladian country villa. So what is it doing in town? Buckland was one of the first to transplant the country villa to the city, but there are other examples. William Paca was a friend of Matthias Hammond, and his house around

the corner also uses the five-part plan in an urban context. Paca's house is not, however, formally Palladian. On the exterior Paca's house appears to be a vernacular house on a grand scale, the kind of building local craftsmen could put together rather than an architect-designed building. (We don't know who designed Paca's house, but it was very likely Paca himself.) Buckland's five-part house instead draws on the formal models of **ANGLO-PALLADIANISM**, the kind of high-style dwellings he was probably trained to work on as an apprentice. In fact, Buckland's very training as a joiner and carver, rather than as a carpenter or bricklayer, may explain why he was drawn to a more academic style. It was the job of joiners to do the exquisite carving with which a house was finished and to be up on the latest styles. The Anglo-Palladian was familiar to Buckland from his training in England and from the interior work he had done in the colonies; it is not so surprising that he would have chosen this building type for his first solo exercise.

The villa style might have appealed to the patron, Hammond, because it referred to the source of his wealth in his country tobacco plantations. The function of the house would also have been similar to that of Italian country villas. These were not, usually, the primary residences of their owners. Rather, they were used for entertaining guests at country retreats. Hammond would simply have reversed this pattern: his city house would have been used for dinners or balls when he was in town on state or tobacco business. This classically inspired architecture also served another function for colonial Americans that it had for Renaissance Italians and the 18th-century British. It trumpeted the wealth and success of the patron while expressing his taste and education. (Hammond was indeed so wealthy, owning fifty-four plantations, that he did not need to sell any property to raise money for construction.)

SITING OF THE HOUSE

The siting within Annapolis may also furnish part of the explanation for the choice of the villa style. When Hammond had his house built, his and Lloyd's houses were the last ones on Maryland Avenue (then Northeast Street). The area across King George Street had not yet been developed. The house therefore lies at a juncture between urban and rural. The form and placement allows Hammond's house to be at once an urban townhouse and country villa in its own garden and in a quasi-suburban setting. But the house occupies only one of the four lots that Hammond owned between King George and Prince George Streets. If he wanted a country villa, why not situate the house in the center of the property surrounded by landscaping? Building on just one lot gave Hammond the option of selling off the other three later. We know from records of sales that Hammond was constantly engaged in acquiring and selling rural properties. It is likely that he was also interested in urban land speculation. But the siting of the house on its lots also takes advantage of the Baroque city plan. Hammond's house sits on one of the radial streets leading out from the State House. Hammond's house therefore is right on a sightline leading to and from the center of power for colonial Maryland. In 1773 Hammond, with his friend William Paca (whose house is around the corner on Prince George Street) were elected as Annapolis's delegates to the General Assembly. Hammond went on to serve in all five of the conventions that governed Maryland until the creation of its Revolutionary state assembly in 1777. The location of his house, on axis with the state house, announces Hammond's identity as a legislator. Addressing the street, the house takes up its role in the little Baroque urban theater that was pre-Revolutionary Annapolis.

DOORS & WINDOWS

The steps, both here and on the garden façade, are a 20th-century addition, so we don't know what the original stairs would have looked like, but they might have been wooden, like the ones across the street at the Chase-Lloyd House.

The composition of the house is in general terms similar to Chesapeake and Tidewater plantation houses and Annapolis town houses in the GEORGIAN period. Georgian simply refers chronologically to Britain in the 18th-century, when it was ruled by a series of Georges. The shared characteristics of COLONIAL GEORGIAN architecture are:

- *bilateral symmetry around the central axis of the house (on the façade and sometimes in plan as well)
- * a string course and water table separating the house into horizontal bands (we'll discuss these features when we look at the garden façade)
- * an emphasis on the center bay of the house and on clearly defined doorways and windows

Buckland places his design in the Anglo-Palladian idiom by introducing:

- * a façade based on Palladio's Villa Pisani
- * a projecting central pavilion topped by a pediment
- * a **HIP ROOF** rather than a simple, vernacular **GABLE ROOF**
- * a doorway composed of Ionic columns supporting their own smaller pediment

This doorway is one of Buckland's finest achievements as a designer and/or carver. He combines elements from at least two different books that illustrate British architecture in order to come up with his own design. (These include Abraham Swan's *British Architect* and James Gibbs' *A Book of Architecture*, both in Buckland's collection.) The columns flank an arched opening, decorated with an **EGG AND DART** motif. In the **SPANDRELS** are draped garlands of roses that stand out in high relief. The columns are topped by a **PULVINATED frieze** (a frieze with a convex profile) decorated with laurel leaves. Modern visitors sometimes mistake these for tobacco leaves, and it is possible that 18th-century Annapolitans, whose wealth came from this plant, were also delighted by the similarity. But this pattern of overlapping laurel leaves is found everywhere in British architecture of the period and will not have been intended to represent anything else.

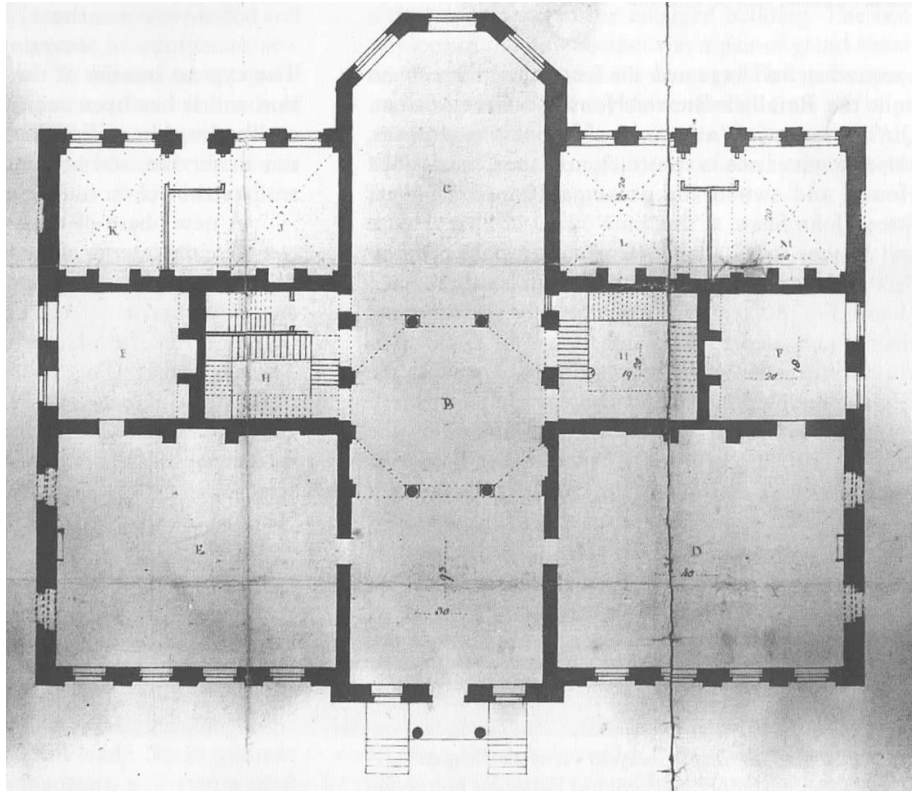
The window above the doorway also receives a special treatment, again drawing the eye to the central vertical axis of the façade. Within the pediment is a round bull's-eye window, which has received an elaborate cartouche frame. The other window openings on the façade are much simpler. In fact, compare the windows on this façade to those on the Chase-Lloyd House across the street, which were also installed by Buckland. On this house, the wooden element of the window frame is set several inches back within the wall. At the Chase-Lloyd House, Buckland was finishing a house that had already been built. But here, where he designed the building himself, he has followed London's building code, in which he was schooled as an apprentice. Codes established after the Great Fire of 1666 required wooden window frames to be set back at last four inches from a brick or stone façade. Of course Buckland does apply wooden elements to the façade, including the door frame, but in England these features would have been made of stone.

The fan light over the door allows light into the central passage inside, and this is a feature particular to Annapolis and Maryland in the 18th century.

WINGS

Semi-octagonal bays project toward the street from the wings. The wings in Palladio's design for Villa Pisani were rectangular, so the octagons are an innovation of Buckland's here. He never simply copied a model but used them as inspirations for generating his own designs. Pattern books, which illustrated models of fine architecture, give many examples of octagons. Buckland might also have seen the use of octagons in three dimensions in British Palladian houses or right here on the Maryland State House, whose late-18th-century incarnation had a semi-octagonal bay. In 1783-84 Thomas Jefferson sketched the HHH in plan and elevation.

Jefferson used semi-octagonal bays at Monticello, and he must have been interested in how Buckland handled them.



JOSEPH HORATIO ANDERSON'S PLAN FOR THE STATE HOUSE, C. 1772

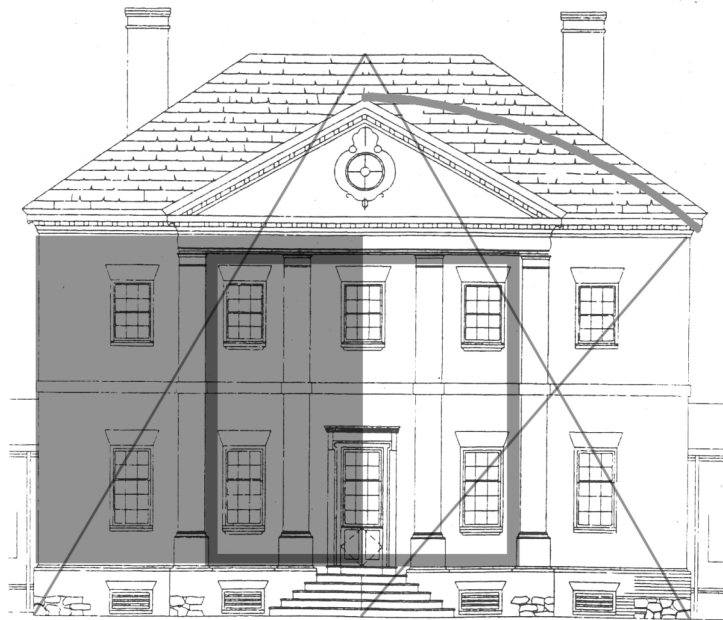
GARDEN FAÇADE

Although the garden façade of the house is in some ways plainer than the street façade, lacking the elaborate carved entrance, it is also the more classical: a two-storey “portico” of Tuscan pilasters rises up to the pediment. On the street façade, Buckland used a pediment but dispensed with the rest of the order (the columns and bases) that should support it in a classical building.

The pediment supported by columns derives from temple façades. A classical temple façade has free-standing columns, and so do many Palladian buildings, including Jefferson's Monticello. But Buckland and Hammond opted for engaged Tuscan pilaster strips, what we might call a blind portico. Palladio was the first to apply pedimented temple fronts to his 16th-century villas because they gave dignity to his designs, but he had also come to the mistaken conclusion that ancient temples had borrowed this kind of portico originally from domestic architecture. We have been asked if this building is a church, or funeral home. Although this shows that modern Americans don't know a lot about the architecture of our country in the 18th century, these aren't terrible guesses. Churches, banks, or art museums are the kind of buildings that still use Palladio's version of the classical past. Once Palladio had removed the temple front from the kind of building for which it had developed, and where it had both structural and ceremonial functions, it could be applied to any building that wanted to exploits the motif's associations of dignity, rationality, history, and learning.

façade proportions

The rationality of Anglo-Palladian architecture is encoded into its very proportions. In Palladio's treatise on architecture, he declared that all of the spaces in a building should be generated based on a single spatial module. For Palladio, the module was given by the width of the columns used on the exterior. Since Buckland uses the orders only in these Tuscan pilaster strips, they may or may not be related to the proportion of the whole building. But, like many grand houses of this period in the Chesapeake area, the façade is proportional to itself. The area of the façade between the eaves and the water table is approximately two squares set side by side. If you create an equilateral triangle whose base is the line where the foundation meets the earth, its tip will give you the height of the roof. To get the height of the pediment, position a pair of dividers so that one point is at the center of the house at ground level and the other point is at one of the upper corners of the house at eave level. Then draw an arc from that upper corner over the top of the house. The area from the water table to entablature and framed by the two outermost pilasters is also square.



brickwork

The entire house is laid in a brickwork pattern called **FLEMISH BOND**: a **stretcher** (or long side of brick) alternates with a **HEADER** (the short side of a brick) in every course. Other bonds you'll see in colonial building in Annapolis are **HEADER BOND**, **ENGLISH BOND** (alternating stretcher and header courses) and **AMERICAN BOND** (several courses of all stretchers alternating with courses of all headers). Flemish bond was prized for both its beauty and the strength created by the interlocking bricks. It was an expensive bond to lay because of the care needed to fit the bricks together in this alternating pattern. In some houses you'll therefore see Flemish bond on the street front and the cheaper American bond on side or rear walls. Here Flemish bond is used throughout. Looking closely, you'll see that the mortar between the bricks has been scored with a straight edge. This helped to regularize the appearance of a façade made of handmade bricks.

Bricks were handmade, using local clays. In a country estate, a brick maker/layer was usually called in to dig clay, shape bricks, and bake them on the spot. Bricks were baked in kilns or **CLAMPS**, pyramids built out of the bricks themselves. Channels, or eyes, were left on the underside of the brick clamp, and fires would be stoked in these for about five days. The

quality of bricks was highly variable depending on how close they had been to the fire and how evenly they had been heated. In a large town like Annapolis, especially during its building boom years of the 1760s and '70s, it was possible to order bricks from centralized brick makers. The Severn area provided clay well suited to brick making. We don't have records showing where Hammond purchased this brick, but Buckland did have his own brick layer in his employ, showing that in his workshop the operations of making and laying bricks had been separated.

You can see that some areas of the foundation have been laid in stone as well brick. The stones have not been cut into regular rectangular blocks, and sometimes large patches of mortar are needed to join them together. Into the mortar small stones have been inserted, a practice called **GALLETING**. This is partially decorative but also allows less mortar to be used.

The break between the two stories is expressed on the exterior of the house with a **STRING COURSE**, a horizontal band of bricks. The string course corresponds the area on the interior where the floor joists meet the wall and helps to strengthen this zone. But its function on the exterior is largely decorative. Notice that the bricks are an even, bright red. This is obtained by rubbing the bricks. These **RUBBED BRICKS** are used for other decorative features of the façade, such as the **GAUGED BRICKS** that compose the **JACK** (or straight) arches spanning the windows. Gauged bricks are those that were molded to have special shapes, such as these wedge-shaped bricks over the windows.

The string course also hides the seam where the upper walls become narrower. If you look at the façade from the side, you can see that the second floor wall is set back slightly from the wall of the first floor. The tapering of walls as they rise reduces the load on the walls and foundations below. But if any authority were needed, Palladio supplied it. Walls above ground, he wrote, should be half as thick as the foundation below, and the thickness of the walls should be diminished by half a brick at each successive story (First Book, Chap. XI). On the ground floor, the wall narrows at the **WATER TABLE**, whose upper edge is rimmed with gauged bricks forming a **DRIP MOLD**, to direct water away from the wall.

Buckland does something odd with the string course here. And this is one of the little mysteries of his approach to design. Notice that the string course runs *over* his pilaster strips. If we think of the pilasters as flattened columns that support the pediment above, and the string course as part of the wall, then clearly the string course should run behind the pilasters. Now, in this case, of course, the pilasters are doing no structural work; they are simply a visual echo of an ancient temple façade, merely a decorative element attached to the façade. One of Buckland's biographers (Rosamond Beirne), suggests that we see Buckland betraying his training here; he is thinking as a joiner, not a carpenter or architect. He sees in the orders only decorative motifs not structural elements. What Buckland has done here is indeed highly unusual, and it shows that he is not following or does not completely understand the Anglo-Palladian "rules" for working with a vocabulary of classical architectural elements. However, I can think of three possible precedents he might have had in mind. 1) Buckland did interiors for the Tayloe estate, Mount Airy in Virginia shortly before moving to Annapolis. On its rear façade are vertical bands of stone that resemble highly simplified pilasters, and these are crossed by horizontal string courses fashioned of the same stone. 2) In Gothic churches a string course is sometimes carried across a compound pier. Buckland was British and might have seen Gothic churches like this. 3) Pattern books that explain the proper use of the classical orders often include more fanciful treatments for windows or gates in which bands of **RUSTICATION** (heavy or rough stone) run across columns or pilasters. And we have an example of one of these designs used by Buckland right here...

stair window

Buckland frames the window that lights the stairway with what we call a **GIBBS SURROUND**, named after the British architect who used it frequently, most famously in his London church of Saint Martin's in the Fields. We can think of the vertical frame of the window as simplified columns supporting the arch above. Superimposed over these vertical supports or columns are horizontal bands. Perhaps Buckland liked the layering effect or the play of horizontal and vertical and decided to repeat the motif on a larger scale on the garden façade.

Outbuildings

The garden would have contained other structures, but we know almost nothing about them. There was once a stable, probably a simple wooden structure. And there is also mention of a "necessary" or latrine, which was usually used by men rather than women. Water for the household was supplied by a spring, so there was very likely a springhouse, which exploited the cold water rising out of the ground to keep food fresh.

SERVICE AREAS

BASEMENT

Focus: structure

Look overhead (and watch your head!) as you pass through the entrance and you'll see that a series of wooden beams surmounts the doorway. Wooden lintels were used in colonial brick architecture, especially where they would be hidden by plasterwork. Because a wooden beam was a single length of wood, it was very strong.

All of the walls of the house are built of brick, and therefore have a supporting function. Only in the basement is the brick not covered with plaster or wood paneling, allowing us to see the structure. Below the layers of paint you can make out that even here where the brickwork would not be on public display, the bricks have been laid in Flemish bond. Flemish bond was used not only for its decorative appeal but because the alternating header and stretcher pattern of bricks formed an interlocking system, making for a very stable wall. Because the walls have a supporting function, the plan of the basement is exactly that of the upper floors.

The foundations of the house are made of stone or brick—brick used on the street façade where it would have been visible. The foundations are thick enough to support a higher or heavier building. Planning for the load of a building was largely a matter of following traditional techniques, not mathematical calculation, and it was common to err on the side of caution. (Palladio suggests that foundations be twice as thick as walls, First Book, Chap. VIII.)

We see this overbuilding, probably, in the barrel vault as well. A barrel vault is simply an arch that has been elongated and is therefore a highly stable form that transfers load from the upper floors to the foundations. This vault lies directly under the main passage upstairs, the front entrance to the building. The walls that run along either side of the passage were not girded with the extra massing of chimneystacks, so Buckland must have felt that they needed the extra support of this vault, which would hold the walls upright and apart. The vaulted cellar was common from the Middle Ages, and Buckland probably saw this treatment of substructures while he was an apprentice joiner in London. The vault had made the journey to the colonies long before Buckland and is used across the street at the Chase-Lloyd House as well.

Wooden beams, which we see exposed under the dining room, served a similar function to doorway lintels in holding up the floors of the house and in stabilizing the entire structure.

There is one gap in the plaster ceiling that allows us to see the all the way to dining room floor above **[VISUAL AID: CRANE YOUR HEADS UP TO LOOK INTO THE GAP]**. The floorboards don't rest directly on these large support beams but on smaller joists that have been run over them at closer intervals.

As you go back upstairs, look to your right to see an area where some of the bricks have been removed. This allows us to see into the interlocking system of bricks created by Flemish bond.

KITCHEN

Focus: form and function of the semi-octagonal wings; plaster technique

Because the fires necessary for cooking and baking generated a great deal of heat and presented a constant risk of the spread of fire, kitchens were often separated from the main house in the dwellings of wealthy people. Because the fire had to be watched at all times, a slave would have slept in this room, and the other rooms in this wing would also have furnished lodgings for slaves. Either because slaves were the primary people who would use this wing or because he had decided to rent the house rather than live in it himself, Hammond left the walls and woodwork here unpainted.

In the basement we had a chance to see the exposed brick, stone, and woodwork of the house. Above ground the walls and ceilings were covered with plaster. This mixture of lime, sand, and water could be applied directly to the brick walls. Lath, thin strips of wood less than an inch thick and one or two inches wide were attached to the floor joists supporting the rooms above in order to create a surface for the plaster to adhere to. Narrow gaps were left between the strips of lath, and plaster would fill these, "keying" the plaster to its wooden support. The results were fairly durable, and the wall surfaces that you see here are original. Plaster and wood age differently, however, and don't respond to heat and cold in the same ways. As wood expands and contracts, it pulls at the keyed plaster, which can lead to cracking. The two vertical beams that you see here are not holding up the upper storey; they're not providing *structural* support. Rather, they're stabilizing the plaster itself so that it won't crack and pull away from the underlying lath.

octagon

We have seen how the semi-octagonal wings appear on the exterior of the house and discussed what Buckland might have used as inspirations for this feature. Here you can see some of the benefits an octagonal plan conferred on the interior. The octagon eliminates right angles, and hence dark corners. It also allows for better illumination because windows can be placed on each side of the octagon: in this case windows are set into each of the three projecting facets of the semi-octagon. The semi-octagons with three windows would have allowed for decent working illumination in Hammond's office in the other wing (at least in the afternoon when the sun hits the street façade).

Your only alternative to daylight was candlelight, and we see some examples of candles and candle holders here on the table.

INTERIOR

FIRST FLOOR

BEST BEDCHAMBER

Focus: furniture making was another of the carpenter-joiner-builder's activities

room use

In Annapolis it was unusual for a bedroom to be on the first floor of a house. In other houses of the period, such as the Brice and Paca Houses, the downstairs would be used for entertaining and for a study or office, and bedrooms would be upstairs. But Buckland gives over half of the upstairs to entertaining in this house; so one would wind up with a real shortage of bedrooms if a first-floor chamber weren't used for this purpose as well. In Virginia, where Buckland had worked for almost twenty years, the best bedchamber was usually on the first floor (such as at Mason's Gunston Hall). So this is likely the purpose that Buckland and Hammond imagined for this room. A bedroom on a ground floor was per force a showplace, and fine furniture and imported decorations would be on display where visitors were sure to notice them.

Like the style of fashionable houses, their fittings and furnishings were based primarily on British models. This was a matter both of inclination and legislation. The colonies were permitted to trade only with Britain, and their imports were highly taxed. This state of affairs was being hotly contested by many colonists, including Hammond, in just the period when his house was built.

furniture

The furniture in this house is not original to it, but it is typical of the kind of furniture that would have been here in the 18th century and also representative of another craft in which a joiner-builder would engage. Buckland was also a furniture maker (and a coffin maker!).

The highboy against the wall belongs to a style called Chippendale after the English cabinetmaker Thomas Chippendale. Chippendale published a book of his designs: the *Gentleman and Cabinetmaker's Director*. Buckland is known to have had a copy. The carving of the bedposts is similar to the carving on a chair known to have come out of Buckland's workshop.

Buckland was one of the first carver-designers to introduce Chinese or **CHINOISERIE** themes to colonial America while he was overseeing the interior carving work at Gunston Hall, George Mason's house in Virginia. No such motifs are found here, either because they did not suit the desires of the patron and the Palladian theme for the house, or because it may have been Buckland's journeyman who designed the interiors after Buckland's death. The furnishings in this room, such as the fabric for the bed canopy, evoke the popularity of *chinoiserie* in 18th-century Europe and colonial America. Look for more items like this among the decorative objects on display in the house.

STUDY

Focus: craft training vs. architectural pattern books

There were two seemingly conflicting modes of passing on architectural knowledge in the 18th century. An apprentice learned the "mysteries" of his trade, and in European guild systems it was forbidden to pass trade knowledge to someone outside the guild. But the printed book had made architectural techniques and models available to everybody. In the person of Buckland we find both of these modes as well as an example of how both pattern-book instruction and ancient guild knowledge made their way from Britain to the New

World. In features like the recessed windows we saw on the exterior or the actual techniques of fine woodcarving are evidence of Buckland's training with his uncle in the London joiners' guild. In the Palladian form of the house, and in the decorative motifs that Buckland chose for moldings, doorways, windows, and fireplaces are evidence of his familiarity with pattern books.

pattern books

When Buckland died in 1774, an inventory showed fifteen architecture, carpentry, and design books in his collection. This is one of the largest private architectural libraries in pre-Revolutionary America of which we have any record. Buckland owned, as I pointed out just now in the bedchamber, Thomas Chippendale's guide to cabinet making. Also in his collection were books of practical advice for carpenters and house builders, and richly illustrated books that showed models of sophisticated design, mostly British 18th-century reworking of Palladian and classical motifs. An example of one of these stylish model books is here on the table. This is *A Book of Architecture* by James Gibbs, first published in 1728. Remember the GIBBS SURROUND window that we saw from the garden? Well, this is Gibbs. Buckland owned a copy and probably brought it to Virginia at the beginning of his indenture to the Masons [VISUAL AID: GIBBS BOOK ON STUDY TABLE]. In this opening of the book Gibbs offers two designs for window cartouches, and Buckland clearly had Gibbs before him when he designed the cartouches for the windows in the pediments of both the street and garden façades of this house.

Books like Gibbs's show a specifically British take on Palladio, but they are part of a larger trend in disseminating classically inspired models. From the 16th to the 19th centuries, the classical world furnished the primary shared visual culture of people throughout Europe. Whether or not you had been to Italy, through printed books, illustrations, city views, and maps you would have known the most famous examples of ancient arts and modeled your own tastes on classical sculpture and architecture.

PASSAGE

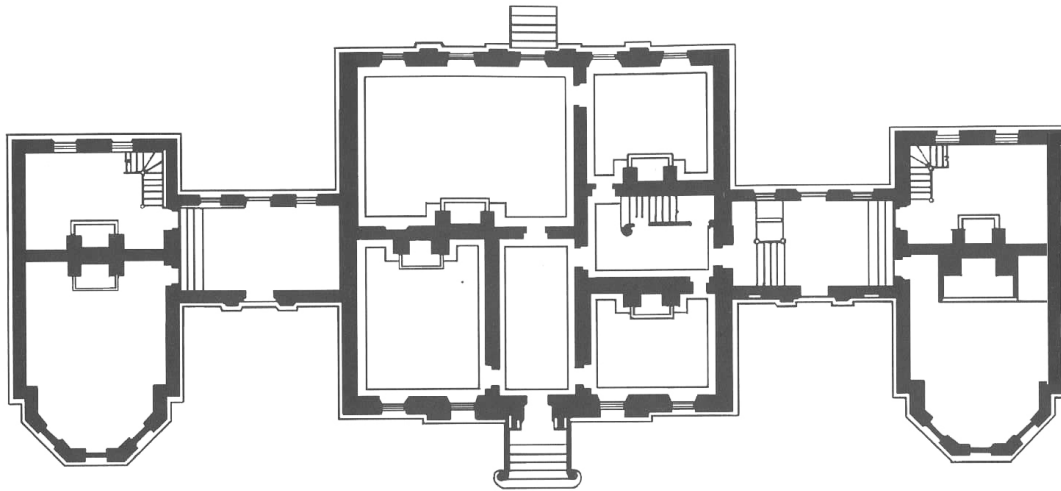
Focus: symmetry, false doors, sightlines, air circulation, Annapolis plan

Guests to the house would have entered here in the central passage. Depending on your social status and the purpose of your visit, you might be asked to take a seat here or be invited into the parlor or dining rooms at the back of the house. In a modern American home, an entrance hall like this is usually wasted space. But in a colonial home the passage was often used for socializing, playing cards, and playing music.

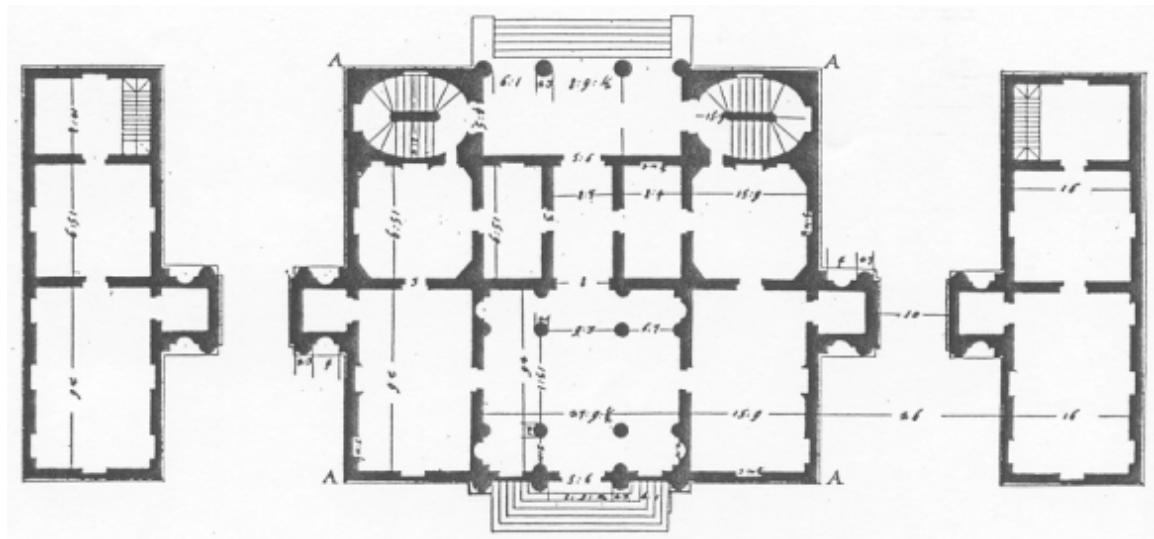
On the exterior of the building we see bilateral symmetry around the central axis. But this symmetry is lacking on the interior. In laying out the house, Buckland employed the ANNAPOLIS PLAN, perhaps because Hammond desired a plan similar to that at the Brice House. In the Annapolis plan, the front door opens onto a central passage that does not run the full depth of the house. The stairs are moved from the central entrance to one side of the house. This allows for the creation of a larger room on the back of the house.

But notice that Buckland has been at pains to make you *feel* that you are in symmetrical spaces. Although the passage does not run through the entire house, the sightline from the front door runs right through to the dining room window. This again exploits the siting of the house as a pivot between urban and rural, street and garden. There are also practical benefits. In the summer, air could circulate through the whole length and breadth of the house. (Hence the need to cover candles so they wouldn't gutter out in the draft and the use of the passage as a pleasant space for small gatherings in summer.) Buckland also uses tricks to create the effect of symmetry. The staircase is a unique element in the plan; there is

no corresponding room across from it. But Buckland installs a door across from the entrance to the stairs anyway, a door that leads nowhere [VISUAL AID: PHOTOGRAPH OF FALSE DOOR OPEN TO EXPOSE BRICK, IN BASKET BESIDE MAIN DOOR].



HAMMOND-HARWOOD HOUSE



VILLA Pisani AT MONTAGNANA, ANDREA PALLADIO

DINING ROOM

Focus: Buckland's workshop and his self-fashioning as a builder-designer

architectural decoration: carving and plaster

This room has the most elaborate wood and stucco decoration of any in the house. Although these elements have no structural function they should be considered part of the architecture of the house. First, because they are part of the total package designed by Buckland and are thus integral to the overall form and meaning of the house as he planned it. Second, the decorative elements that Buckland uses here, although he adapts them from the kind of pattern book that we have seen in the study, derive ultimately from Greek and Roman architecture, where they had structural functions in the distant past.

You might think of a room like this as being an ancient temple turned inside out. The molding that runs around the edge of the ceiling is made of plaster. In form it mimics the **ENTABLATURE** of the Corinthian order, the most elaborate of the ancient orders. The entablature is the horizontal element carried above the capital of a column, and it would run around the exterior of a building at the level of the eave. The uppermost horizontal band of the entablature, which projects outward, is called a cornice. One of the functions of a stone cornice was to stabilize the structure below with its weight. Here, the entablature has been removed entirely from the architectural context in which it developed. It is not supported by columns, and it runs around the interior, not exterior of a building. Here it would be recognized, and admired, as a refined, ancient architectural element.

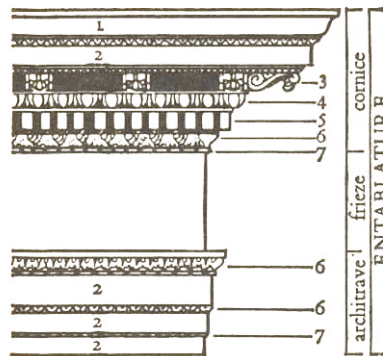


FIG. 44. *Entablature: Corinthian*

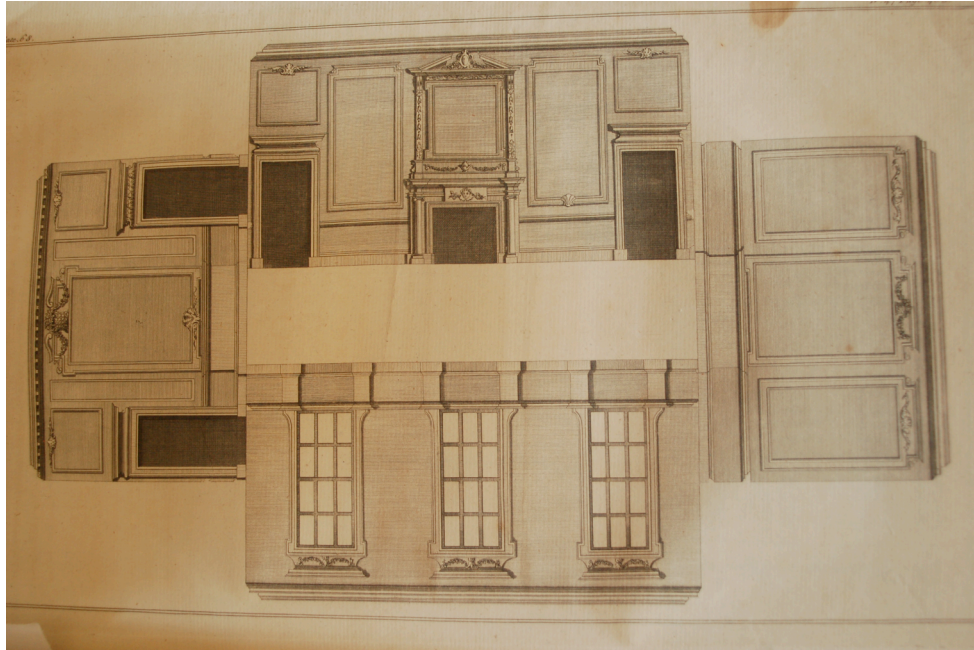
- KEY:
- | | |
|---------------|-----------------|
| 1. Cyma recta | 5. Dentils |
| 2. Fascia | 6. Cyma reversa |
| 3. Modillions | 7. Astragal |
| 4. Ovolo | |

CORINTHIAN ENTABLATURE, FROM *THE PENGUIN DICTIONARY OF ARCHITECTURE*

All of the other architectural decoration in the room is carved wood, the trade in which Buckland had originally trained. Running in a rectangle around the base of a Corinthian column might be a band of stylized acanthus leaves. Buckland runs these leaves around the doors and chair rails instead, so that they too are in Corinthian in theme. In the friezes above the doors and mantel, Buckland shows a flair for the **ROCOCO**. This flamboyant late-Baroque style is characterized by the use of curving, organic forms. S-shaped volutes of acanthus burst into flower at one end and transform into phoenix heads at the other. The built-in picture frame, or overmantel, is topped by a **BROKEN PEDIMENT** made of downward sloping swoops of acanthus. This is the most extreme example in the room of an architectural form that has metamorphosed into fanciful decoration.

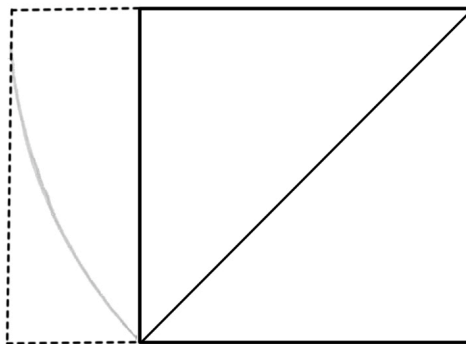
The overall decorative scheme for a room like this could be found in several of the pattern books Buckland owned, such as Isaac Ware's *Complete Body of Architecture* [VISUAL AID: PLATE REPRODUCTION OR ACTUAL BOOK]. The layout of the rooms is very similar, with the same number of window and door openings—minus one. Buckland did not bother to insert two doors on the inner short wall of the room, but he did once again give us a false door on the far side of the fireplace. This accords well with Ware's advice to make the chimney wall the showpiece of a room. And Ware especially recommends the overmantel picture frame with broken pediment. Buckland also varies Ware's design in converting one of the windows into a door. This is of course the window that is in line with the door to the house. It couldn't receive an elaborate and separate treatment from the other windows because it is not the central one, and this would have thrown off the symmetry of the room. Instead, the door is disguised as a window: a kind of door called a **JIB DOOR**.

Eighteenth-century pattern books often flatten the walls of rooms this way to fit them into two-dimensional books. For Ware this isn't just a way of presenting a finished room as a model, however. He tells his readers that they should draw out their thoughts for a room this way as they go so that they can see if all of the parts work together harmoniously. This is a kind of representation meant to aid the intellectual process of design.



ROOM STUDY FROM ISAAC WARE, *COMPLETE BODY OF ARCHITECTURE*, 1756

We don't know if Buckland borrowed Ware's design techniques as well as his designs, but he did learn his lessons in symmetry, balance, and proportion. Even the plan of the room, the ratio of the short to long wall, was carefully planned by Buckland. The proportion is the irrational number $1:1.414 \dots$. This is difficult to calculate mathematically but easy to arrive at through geometry. Make a square based on the shorter side of the room. Place the points of your dividers (compass) diagonally across from each other on the outer points of the square. Then describe an arc with the dividers. This arc will give you the size of your rectangle. Because you generate the rectangle from the square itself, it is a perfect, harmonic proportion, and it is one of the room proportions recommended by Palladio himself. The only other room that uses this kind of perfect proportion is the passage, which is two squares.



RECTANGLE GENERATED BY THE DIAGONAL OF THE SQUARE

color

Today we favor wood with a natural appearance that is merely stained or varnished. The Colonial practice was to paint wood. This applies to the elaborately carved woodwork we see in the house and also often to flooring. (At the turn of the 19th century grass green was in fashion, and Jefferson had this color for the floor in the entrance hall of Monticello.) A study conducted here in 1989, analyzed samples of the paint from all rooms and determined that the original color used throughout the house was a basic white. The wood trim was painted with just one coat of white lead paint. The plaster walls and ceilings received a coat of whitewash. The exception was the kitchen wing, whose surfaces, including the wood in the kitchen, were left entirely untreated. This very basic treatment of the walls and woodwork is further evidence that Matthias Hammond never lived here. Almost certainly he and Buckland must originally have planned to paint some of the walls or to cover them with paper or silks. Otherwise it is likely that the walls would have been wainscoted, like those pictured in Ware's design.

The brightly colored walls in the current restoration of the Hammond-Harwood House show the tastes of colonial Americans. Black or dark brown were the favored colors for floor moldings. The other decorative woodwork and plaster cornices were white or, as in a late 18th-century paint job here, a pale yellowish grey. Colors were mixed by eye out of ingredients prepared by hand, including minerals, insects, or precious stones. This was an expensive process requiring a high degree of skill. Buckland had his own painter, an indentured servant, attached to his workshop. From the colonial to the early national periods, most pigments were imported from England. Color was a luxury item in the pre-industrial world.

There was one advantage to white as a wall color: it was easier to light a room with white walls, which would reflect daylight and candlelight. A room like this would have been illuminated with the candles and candlesticks that we saw in the kitchen. There was no overhead lighting. Colonial Americans spoke of the dazzling effect when a large dining or ballroom was lit with as many as seven candles. To us, accustomed to electric lighting, this would seem dim in the extreme.

flooring

The floor in this room is particularly fine. The boards are of a consistent width. This would have been an expensive way to prepare a floor because it might mean wasting some wood in order to obtain a uniform board width. The floorboards in this room run from side to side of the house, rather than front to back as in most other rooms. This has a pleasing formal effect, accentuating the long axis of the room. The explanation is structural as well; the floorboards are attached to wooden joists that run perpendicular to them. It would call for enormous beams to run the length rather than the width of the room. In the basement we've already seen the beams that in turn support the joists under this floor. Also notice how carefully the breaks between boards have been lined up, so that they fall along the same line across the entire floor. The nails that secure the floorboards to the joists below are not visible and would have been driven into the edges of the boards at an angle.

Buckland's portrait and the status of the colonial architect

As this elaborate dining room reminds us, one of the primary functions of a house like this was to broadcast the wealth, taste, and status of its owner. But from the point of view of Buckland, designing this house would have been a way to increase his own reputation and status. A portrait of Buckland by Charles Willson Peale shows us how Buckland wished to present himself. The portrait was probably commissioned by Buckland himself in 1774 but left unfinished when he died later that year. Peale eventually finished the painting for

Buckland's daughter and son-in-law. (This is a copy of an original once on display in the house but now at Yale.) Buckland, remember, was trained as a joiner or woodcarver.* The inventory made at his death lists an extensive collection of joiner's tools, the gouges of various sizes needed to make the fine woodwork we see in the mantelpiece, or doorframes, or shutters in this room. But look at how he has had himself represented. Rather than picturing Buckland wielding a gouge, Peale shows Buckland holding a drafting pen, in the act of drawing the plan and elevation for this house. Buckland here is not shown as the product of a guild tradition but instead has turned to the knowledge passed on through books. We see two of these at his elbow. The one other implement on his writing table is a pair of dividers. These would be used for generating the plan of a house, especially for generating the underlying geometry of rooms or façade elements, such as the proportions of this room. Behind Buckland is a classical portico (shown incorrectly with an odd number of columns—a joke on Peale's part?). This is probably a generic ancient-looking building but may be meant to show a plantation house at which Buckland had worked or an Anglo-Palladian church in London. Both the column and this portico show Buckland's mastery of the classical idiom and mark him as an intellectual heir to the architectural excellence of the ancient Romans. As much as his clothing and stylish wig (or hairdo), the books, pen, drawing, and classical architectural background declare that Buckland is not a mere manual laborer but an intellectual and designer.



CHARLES WILLSON PEALE, *WILLIAM BUCKLAND*, 1774 AND 1789,
YALE UNIVERSITY ART GALLERY

* Those who are familiar with Shakespeare's *Midsummer Night's Dream* will remember the figure of Snug the Joiner, who plays the lion in the play within the play. The spoof depends on a cultural understanding of the joiner as a naïve and non-intellectual character.

This idea of an architect as designer rather than a builder is a legacy of the Italian Renaissance. Not only Palladio's architectural designs but his social and intellectual position were a model for men like Buckland. Ideally, according to the Renaissance model, a building was designed by an architect whose plans would then be carried exactly by a crew of craftsmen and manual laborers. How closely the plans of a designer were followed in practice is hard to say, especially in a case like the building of this house. Buckland died shortly after construction had begun and may or may not have completed designs for the interiors.

How did Buckland communicate his designs?

Pattern books give us examples of how some architects communicated their designs for buildings or decoration to a wide audience. Within the building site itself, architects would have used some of the same formats to communicate their designs to their patrons and to their workmen. The ancient architect Vitruvius (1st century B.C.) recommended rendering buildings in plan, section, and elevation, and Renaissance architects followed his advice. Peale shows Buckland drafting a plan and façade elevation for a house undoubtedly meant to be this one. Almost certainly drawings like this existed at some point for Hammond to approve and Buckland's workshop to follow. But none of Buckland's drawings is known for certain to survive. It also remains a mystery how Buckland communicated his designs for a complex interior like this, how his crew followed his plans after his death, and how much of the room was designed by Buckland's assistants.

Buckland's workshop

In the colonies the strict division of crafts found in European guild systems tended to break down. Colonial craftspeople did still come up through systems of apprenticeship. Buckland himself had apprentices who were indentured to him for the period of their training. But the guild system was not as entrenched as in the ancient guild lineages of Europe, and there was a shortage of skilled labor, allowing craftsmen like Buckland to branch out.

If you wanted a to build a fashionable house, there was no such thing as an architectural firm you could engage. One option was to design the house yourself. Gentleman-amateurs, like Thomas Jefferson, or William Paca, who was probably his own architect, pored over the same pattern books that Buckland used. Your other option was to call in a professional like Buckland. Even he wasn't exactly an "architect" in the modern sense. In the colonies there was no academy to train people to design houses. Buckland could be called a builder-designer. As we've seen, he carried out a variety of related trades, creating furniture, coffins, and interior decoration. And by gaining commissions for work in churches, public buildings, homes, and prisons, he learned both the arts of building and design. By the time he had settled in Annapolis, his workshop was prepared to do most of the work to complete a house like this.

Working directly for Buckland was a team of both white indentured servants and black slaves. He had his own bricklayers for construction of the house, and his own joiners and plasterers for the fine interior finishing. In 1765 Buckland had taken on an apprentice named John Randall, who stayed on with Buckland as a journeyman after serving his apprenticeship. It may be Randall who finished overseeing work on this house after Buckland's death. A final payment was made to Buckland's estate in 1777, three years after his death. Randall was later mayor of Annapolis.

Slaves and indentured servants

The inventory made at Buckland's death, the one that lists his books, also lists white indentured servants and black slaves—whose names are interspersed with Buckland's carpentry and joiner's tools. In effect, these people were tools of a sort for Buckland. They

belonged to him and were engaged with him in his work. The list, along with the relative value of these people reads:

Thomas Waits a Man Servant and Bricklayer	£ 20. 0. 0
John Trutton ditto ditto	20. 0. 0
Samuel Baily a Carpenter and Joiner	16. 0. 0
Michael Burke a Painter	10. 0. 0
James Reynolds a Carver	16. 0. 0
Lawrence Ohern	2.10. 0
Oxford a Negroe Man	60. 0. 0
Sue a Negroe Woman	25. 0. 0
Hannah a Young Negroe woman	50. 0. 0
Joe a Negroe Boy	15. 0. 0
Beck a Negroe Girl	12. 0. 0
3 Chests Carpenters Tools	15. 0. 0
One Chest Carvers ditto	1. 0. 0

The money for building a house like this came primarily from the forced labor of slaves on tobacco plantations. But we should remember that slaves provided much of the skilled labor in colonial America as well. Buckland's male slaves Oxford and Joe would have been trained in many of the same skills as his apprentices. Although they benefited little from it, slave craftsmen provided much of the skill and ingenuity that went into constructing the architecture of colonial America.

The conditions of indenture put strong limits on freedoms. An indentured servant must keep his half of the contract with him at all times. He could not travel without permission; he could not swear; and he could not marry. Buckland had had to abide by these conditions during his indenture to the Masons (although he was called into court for swearing). For an aspiring craftsman, indenture was one way to ensure steady work and launch a career. Buckland himself owned white indentured servants of another sort, however. These were convicts who had agreed to serve a period of indenture in lieu of another penalty. In the bargain, they also learned a trade. Whether because Buckland was a trying master or because his convicts were unsteady characters, we know from newspaper advertisements that he had trouble with runaways. The conditions of both indenture and slavery do not accord with modern ideas of personhood and human rights. But for white men and women indenture was usually a transient state, as opposed to the enslavement of blacks.

Because of lack of documentary evidence, and because of Buckland's death early in the building of this house, we don't know for sure who carried out the carving work in these rooms, or if it was Buckland who designed all of it. It might, for example, be Randall who continued the project on his master's model, making using of Buckland's library. One guess, based on stylistic evidence, is that an indentured servant named Thomas Hall was responsible for the best carving here and at the earlier Chase-Lloyd House across the street. Hall was probably a carver or joiner, trained in London like Buckland himself, whom Buckland had brought over on an indenture. But Hall ran away in 1773, and we don't know for certain if he was brought back to Buckland. If he were, his indenture would have been extended as a penalty and might have passed to Randall at Buckland's death.

PARLOR

Focus: flooring

With easy access to the kitchen wing, this was probably used as a family dining room.

The floors boards are jointed together by dowels, which you can see in many rooms here in the spaces that have opened up between the boards. These dowels were not rounded, but were roughly square pegs called **TREENAILS** or **TRUNNELS** [VISUAL AID: SAMPLE FLOOR

BOARDS JOINED WITH TRUNNELS, IN BASKET BY FIREPLACE]. Floor boards were usually 1 ½ inches thick; so we're seeing quite a bit of wear on this floor. Colonial floors were more likely to be of soft than hard wood, pine for example, another factor in wear. Like brick, wood was sourced locally, and time for drying and seasoning green wood had to be taken into account. While houses were usually constructed out of whatever materials could be obtained locally, certain woods were more fashionable and desirable. The wood of choice in colonial America at the time of the Revolution was mahogany. Mahogany is a tropical tree that yields a hard wood known for its reddish-brown color. It was used in expensive furniture. Early in the 19th century, the doors of the Hammond-Harwood House were painted to mimic the grain and coloring of mahogany. This sort of decorative cheating was common, and indeed admired, in fine 18th-century homes.

STAIR HALL

Focus: public vs. private and the choreography of routes through the house

Although Buckland followed local custom in using the "Annapolis plan" in laying out the rooms, he *departs* from local custom in introducing public rooms into the upstairs of the house. The rooms overlooking the garden on the second story are devoted to entertaining, like the two we have just seen on this floor. Above the dining room is a withdrawing room, where women could gather after dinner while men remained at table. This was the fashion in England and may be another example of Buckland bringing with him from London ideas of how to design a proper house. It certainly would have suited the aspirations of colonial America's planter class, who wished to live like British gentlemen. So keep in mind as you ascend the stairs that you're still in a part of the house designed to impress visitors.

Decoratively the staircase is very simple, with simple rectangular **BALUSTERS**, except for the Tuscan **COLONETTES** that mark the turning of the stair. These diminutive columns are the one instance in which Buckland uses columns from an ancient order on the interior. As in the dining room the order is incomplete. Here just a column; there just the entablature. But in both cases these decorative elements invoke the classical tradition as mediated by English Palladianism. The structure of the stair itself derives ultimately from Palladio as well. The upper flight of the **HALF-TURN** staircase seems to float upwards to the second floor without any vertical support. Usually called a **CANTILEVERED STAIR**, this was a favorite of colonial Maryland. In the 16th century, Palladio had described the technique of constructing such a staircase from stone. In fact, the stairs aren't truly cantilevered. The riser of each rests on the tread of the step below, so that not only is each step anchored in the wall, but supported from below. The initial curve of the banister at the foot of the stairs traces an ellipse. This curve was laid out according to the same proportional system as the floor plan of the dining room: the diagonal of the square. You can think of the ellipse of the banister as turning inside a set of rectangles of the proportion 1:1.414... that turn at right angles to each other, and each one proportionally larger than the last.

SECOND FLOOR

Focus: continue theme of public vs. private and the choreography of routes through the house

STAIR PASSAGE

Right now we are standing in an architectural space that didn't exist in any of Palladio's house designs. And that is a hallway. Looking again at Palladio's floor plan for the Villa Pisani, one of Buckland's inspirations for the façade and five-part layout of this plan, you'll see that one room simply leads into the next, and that all of the doorways are in a straight line [**VISUAL AID: VILLA PISANI PLAN**]. In American architecture, you may have encountered a similar treatment of rooms in the shotgun houses of New Orleans or the railroad flats of Manhattan. In the muggy Louisiana climate, this layout was important to providing

circulation of air, much like the passage we just saw downstairs. In Manhattan, the motivation was to make an economic use of space on a crowded island. In the U.S. this kind of plan has become associated with the housing of people with little money; in Renaissance and Baroque Europe, this layout, on the contrary, was for the wealthy. In the Italian Renaissance tradition in which Palladio was trained, the lining up of doorways, a type of plan called **enfilade**, had additional functions that were social rather than practical. In the first place, you could see the entire length of the house from any room. This was one way that the houses' owners made their wealth visible, by showing the physical extent of their property holdings. One thing that the enfilade plan lacked almost entirely was privacy. Colonial Americans were generally jumbled much more together than we would find comfortable today. Large families slept many to a room. Beds were shared with strangers at roadside inns. Yet privacy and solitude were increasingly sought after in 18th-century Anglo-American culture. (Especially among those who could afford it. Thomas Jefferson went to great lengths to secure his bedroom and library from both invited and uninvited guests at Monticello. For slaves and for freemen with less money, privacy was not an option.) The layout Buckland created for Hammond offers sightlines through the whole depth and width of the house, from room to hall to room. But the insertion of hallways and doors also allowed sightlines to be closed off for the privacy of inhabitants while circulation within other rooms could continue via the stair hall and central passages.

Doorways allowed the owners of the house to choreograph the movements of visitors. You could shut off and open up certain paths, depending on what you wanted your guests to see.

From the stair hall window we get a very nice view of the roof. It has been restored in slate, a durable material that could have been used here in the 18th century. But it wasn't. The original roof was made of wooden shingles. You can see roofs like this on Ogle Hall (the Naval Academy Alumni Hall) and the Paca House.

We'll explore the upstairs first as residents, moving into the more private side of the house, then as dinner or dance guests, shown into the rooms overlooking the garden.

STUDY CHAMBER

Focus: heating and plumbing and their effects on room use

If the level of architectural decoration in a room is one way to gauge how it was used, or who was meant to see it, then here we are in one of the clearly private rooms of the home. The treatment of moldings, cornice, and fireplace is simple. On both floors this is the smallest room—not an advantage for entertaining, but a definite advantage in terms of comfort. There was no way to adequately heat the largest rooms of the house. Doors would thus also allow climate control. You could shut off the largest rooms and not bother with trying to heat them. Conversely, in summer, you could open doors and windows throughout the house for cross ventilation. The fireplace is an inefficient way to heat a room. Fireplaces consume enormous amounts of wood but provide heat only very close to the source. By the 1740s, Benjamin Franklin in Philadelphia had designed a wood-burning stove that radiated and circulated hot air while efficiently funneling smoke up the flue. Nothing like this was installed here—perhaps because pattern books offered no way to make an iron stove jutting into a room look fashionable. (Thomas Jefferson did make some use of stoves at Monticello.) Despite the difficulty of heating a house like this, especially the large rooms overlooking the garden, the house would originally have been designed as primarily a winter residence for Hammond. Winter was the “season” in Annapolis, when the legislature was in session and planters were not occupied with tobacco production on their estates.

was colonial architecture green?

By one estimate, a 17th-century house in Plymouth would have used about a quarter acre of wood for heating and cooking over the course of a year. A house of this size, making no use of improvements in heating technologies like Franklin's, must have caused even vaster clearing of wooded lands. So although the house was built of and fueled by organic and renewable materials, it wasn't necessarily all that "green." The relationship to and effect on the natural environment of a house like this would depend partly on how its materials were sourced. Were woods clear-cut, for example, or carefully culled? By and large colonial Americans tended to be poorer stewards of the land than their ancestors in Europe and Africa. Slaves had little say and no stake in how they worked their masters' lands, and so their agricultural traditions were lost or ignored. As for the planters, they seemed to feel that they had so much space here, as compared to Europe, that they didn't need to worry about crop rotation, or other traditional practices. One reason that a planter like Matthias Hammond bought up so much land was so that when tobacco grown in a monoculture exhausted the fertility of one patch of land, as it did very quickly, operations could be moved elsewhere.

room use

While much of the decoration of a house was permanent, and provides clues for us on how rooms were used, room use, was malleable. There are no permanent fixtures in a colonial house, no plumbing, no wiring. So the purpose of a room could change more easily than it can today. There is no en suite bathroom for the master bedroom. There are no bathrooms at all. There seems to have been a "necessary" house out in the grounds at one time, but the 18th-century accessories installed in this room remind us that a bedroom was also a bathroom. Colonial Americans almost never bathed by full immersion in water. The washstand you see here provided enough water for shaving or a sponge bath. And you could relieve yourself in here too, thanks to the chamber pot. Servants, probably black house slaves, did the work of bringing hot water for washing and carrying away full chamber pots.

UPPER PASSAGE

Focus: watercolor view of Annapolis

This watercolor view, done around 1794, shows you the Annapolis of Buckland and Hammond, and of course of Nicholson, who originally set out the grid on which these buildings rose. Here we can easily see the natural topography that Nicholson exploited. The church is built upon a low hill. And the streets and sightlines that radiate from Church Circle are also visible. As Nicholson intended, both the church and State House dominate the skyline, and a single glance can encompass them both. Although the town seems quaint, with most of the buildings small, one-story structures, the artist shows us a city of brick. In colonial America this was the mark of a grander, more polished town than one of mostly wooden houses.

NORTHEAST BEDCHAMBER

Focus: locks, privacy, the individual, and the invention of childhood

On the cabinet between the windows we see a formidable set of keys. These doors not only closed to limit sightlines and redirect visitors; they lock as well. The locks installed in the doors have a special feature that shows us that privacy, not just limiting access to rooms, was a concern in the 18th century. Although the main bolt of the lock opens and closes by key, a smaller bolt, which can be operated only from the inside, allows an occupant to shut him or herself into a room [VISUAL AID: DEMONSTRATE LOCK]. Locks of this quality were imported from Britain.

We know that the 18th century was a time in which new ideas of the individual were developing in the West. These played an important part in the Revolution and democratic political experiment that was just getting underway in the colonies when this house was built. Hammond himself, as a legislator for Maryland, was a proponent of the rights of individuals (if they were free, white men). But there was also a domestic side to the new individual. To develop as an individual one needed time and space to reflect, read, study, and hence a private place in which to pursue quiet contemplation. This room was decorated by our curators with images of children and some of their toys. A new idea of childhood too was invented over the course of the 18th century. While children were still largely thought of (and dressed as) little adults, there was a growing sentimentality about children and interest in their education.

Having made our exploration of these most private zones of the house, we will now visit the rooms designed for entertaining. [*Lead group back to Stair Hall. Note that the door between the Upper Passage and the Stair Hall sticks on the carpet. Pull up to open. You might want to make sure the door is open at the beginning of your shift, before you start the tour. You can also simply head back through the Study Chamber.*] The architecture offers multiple possibilities for moving from the Stair Hall to the Withdrawing Room/Ballroom, the showpiece of the second floor. You could lead your visitors through the Upper Passage, repeating the visual and spatial experience we had downstairs, where the visitor has a view through the entire depth of the house, from the front door to the garden. We'll proceed instead through the room to the right at the top of the stairs. Approaching the Withdrawing Room this way would have a crescendo effect, as we move from a series of smaller spaces into the largest and proportionally most perfect room on the plan.

THE GAME ROOM

Focus: Windows and the house as vantage point

Remember that it was unusual in Annapolis for upstairs rooms to be used for entertaining. As on the first floor, the two rooms given over to this function face the garden. Even though we might think of the street side of the house as automatically the more public side, it is the garden side of the house that was used for entertaining. The rooms thus took advantage of the pleasing view over the gardens, which were four times larger than they are today. Without the 19th- and 20th-century buildings that now intervene, the view from the house would have taken in the harbor as well. We have already seen how the street façade of the house takes advantage of its view towards to State House. Views from a house were also an important element in 18th-century design, especially in the design of country villas. So again we have an example of the house acting as a pivot between the pleasures of urban and rural life.

windows

These windows that open and shut by moving up and down, rather than opening out on a hinge, are called **SASH WINDOWS**. It's very likely that this is the kind of window you have in most of your houses. Modern sash windows are kept in place by friction, but these windows were controlled by weights and pulleys, and only the lower sash opens.

Glass could be produced most easily in small sizes, hence the division of windows into several panes. Glass for windows was made by blowing a large bubble of molten glass (created by heating lime, soda, ash, and sand) and then transferring this to a rod so that it could be turned carefully in front of a fire until it flattened into a thin disk. These disks were then cut into squares or rectangles. The area where the glass had met the metal rod retained a kind of umbilicus called a bull's eye; this was the cheapest cut of glass. Glass was a heavily taxed item when shipped from Britain to the colonies. Glassmaking in colonial America took off

around the 1740s, with Philadelphia a major center of quality glass production. Glazing wasn't a given, except in the homes of the wealthy. One of the reasons for these heavy and effective shutters is that historically they predate the availability of glass for domestic architecture. Slave quarters usually did not have had glazed windows. Inhabitants would have had to choose between light and cold, heat, or bugs.

Buckland's estate inventory lists glass among his effects, probably for this house.

BALLROOM / WITHDRAWING ROOM

Focus: classicism as a Revolutionary style

This room was used as a withdrawing room. In elite society there was some social segregation of the sexes. After dining together, men might remain at table to smoke, while women retired to this room to pursue their separate conversations. The scale of the room allowed it to function as a ballroom as well. The furniture that you see in the room is mostly light and delicate. There are no overstuffed sofas here. In fact, comfort was not a particular goal of 18th-century furniture makers or users. It was relatively easy then to move the furniture out of the way for dancing. Much of the furniture of a house like this would have been stored against the walls when not in use. The table in the corner, like the one we passed on the stair landing, has a rounded top that folded down to get it out of the way.

Matthias Hammond's Revolutionary politics

Before we look more closely at the architectural decoration of this room, we should review the original owner's political career. The punch bowl here functions as a relic of Hammond's involvement in Revolutionary politics [VISUAL AID: PEGGY STEWART PUNCH BOWL]. This punch bowl was imported on a ship called the Peggy Stewart. Remember that even goods made in China had to be imported to the colonies via Britain. (*You might need to clarify that the punch bowl was not loot seized when the Peggy Stewart was burned; it simply made its journey to Maryland at some point on that ship.*)

In October 1774, as this house was rising, the Peggy Stewart came into port in Annapolis carrying, among other things, fifty-one indentured servants and over 2,000 pounds of tea. Tea was taxed at a high rate in the colonies and provided by a monopoly from the British East India Company. Angry Annapolitans had declared a boycott on tea. The owner of the ship, Anthony Stewart (who may not have been expecting a cargo of tea), was in a bind. He couldn't unload any of the merchandise on board, including the servants, until he had paid the tea tax to the British authorities. He paid, and a mob stormed his ship. Our homeowner, Matthias Hammond, was involved. He seems to have urged the crowd not to hurt Stewart but did join them in insisting that Stewart burn his ship, cargo and all.

Hammond belonged to the radical faction of Maryland patriots—more radical than William Paca and Charles Carroll, who both went on to be signers of the Declaration of Independence. Hammond favored a highly democratic and decentralized system of government and argued for the vote being extended to all freemen who paid taxes. The militiamen who did much of the fighting of the Revolution, for example, did not have the right to vote. Strangely, we hear no more of Hammond in a political context after 1776. His faction may have been too radical to be represented in the Colonial Assembly. Like many wealthy men, he paid a stand-in to perform his military service for him during the Revolution.

Yet for his house he embraced rather than rejecting the architecture that embodied the values of a system against which he and his neighbors were in revolt. This is equally true of Thomas Jefferson. Why might this be so? The classical tradition was malleable. When we were looking at Gibbs's book of architectural models downstairs, I explained that books like

his had made the classical tradition THE shared aesthetic and visual culture of Europe, from the 16th to the 19th centuries. Whatever it was that you wanted to express politically, your idiom would be classical. In the colonies, classicism specifically took the form of Anglo-Palladianism. Politically and philosophically the revolutionaries were not turning their backs entirely on Britain, even while they rejected the monarchy. This was to be a country whose new political system would put into practice the rational principles of European Enlightenment philosophy. Remember the proportional system used in this room: the diagonal of the square. This was a ratio prized by the ancients and by Palladio because the square generates its own rectangle. The sides are in perfect harmony, and the form is both natural and rational, not arbitrarily imposed by the architect. This geometry is “self-evident” in the way that Benjamin Franklin and Thomas Jefferson used those words in the Declaration of Independence. Renaissance architectural theorists argued that the geometry of a building affected the soul of the occupant, so rational thought could best take place in rational spaces. The architecture of Rome, which had once been an exemplary republic—filtered through Palladio, Gibbs, and others—was, the architecture that expressed rational principles to the new Americans. It was an orderly and proportional architecture that whispered of the cultural excellence of the ancients. But there were different inflections of this idiom. In its use of local materials, techniques, and floor plans, Hammond’s house appropriates the Anglo-Palladian tradition and makes it local.

Neoclassicism and Federalism

If the dining room downstairs was Corinthian and Rococo in flavor, this room is a simpler Doric and **NEOCLASSICAL**. The plaster entablature here is an ornate version of the staid Doric order. The frieze follows the Doric pattern of alternating **TRIGLYPHS** (the verticals) and **METOPES** (the spaces between them). Triglyphs, as the name suggests, are usually composed of three vertical bands, but here we have six instead. These triglyphs were originally the ends of beams that supported the roofs of the earliest Greek temples made of wood. Here, as downstairs, a structural architectural element has made the transformation to a decorative motif. In the metopes are delicate urns. We have seen a decrease in decoration from downstairs to upstairs, and this room fits that pattern.

Neoclassical is the term for the architecture of the late 18th and 19th centuries that rejected the Baroque and Rococo versions of classicism and Palladianism. Again, we don’t know for certain if Buckland, Randall, or someone else designed the decorative elements of this room. The carving of the garland on the fireplace frieze seems to be by a different hand than the carving downstairs. We know that Buckland enjoyed mixing different decorative vocabularies in his interior work. At Gunston Hall he had mixed Anglo-Palladian, Gothic, and Chinese motifs. But whether by coincidence or design, the motifs in this room look ahead to the newer Neoclassical style. In America Neoclassicism belongs to the **FEDERAL** period, the years of the early nation. The Neoclassical style was based on a more scientific and proto-archaeological study of the Roman past; its forms were simpler and purer, its geometry and proportion evident. This was the style that best accorded with the Enlightenment politics and philosophy of the Revolution.

Conclusions

The house shows us how a man who arrived in the colonies as an indentured servant could draw on his guild training as well as the classical models offered by pattern books to become a builder-designer in the Anglo-Palladian mode. We can see how the Anglo-Palladian version of classicism could appeal to both the social and political aspirations of its first owner. And we can see how local building materials and techniques and local traditions of the use of space allow the Anglo-Palladian house to be translated into an idiom specific to Maryland in the 18th century.

HAMMOND-HARWOOD HOUSE ARCHITECTURAL TOUR

Prepared by Sarah Benson, March 2008

OUTLINE VERSION

INTRODUCTION

GALLERY

Tour themes:

- * the materials and methods of house building
- * the status of the architect in colonial America
- * the forms and meanings of Anglo-Palladian architecture in America and the power of the classical tradition

BAROQUE URBAN PLANNING

- * Annapolis became the capital in 1695, and Governor Nicholson laid out a new city plan.
- * Nicholson's models for Annapolis included Versailles and Evelyn's (unrealized) plan for rebuilding London after the Great Fire of 1666 [VISUAL AID: PLANS OF VERSAILLES AND EVELYN'S LONDON].
- * Annapolis was one of the first cities to be planned and developed on a Baroque plan because, unlike in Europe, there was room to start from scratch.
- * Characteristics of the Baroque plan: rational grid of streets and plots for houses; major monuments located at the center of radiating streets from which they can be seen; attention to sightlines for beauty and to emphasize power of state and church; city as a theater in which inhabitants are on display.
- * The HHH itself will share these characteristics.

ANNAPOLIS

- * In the 1760s and '70s Annapolis was a social center, a place for grand entertaining and a lifestyle that emulated the British gentry. Governor Eden and his wife helped to set the style for sophisticated entertainments.
- * The same period saw a building boom as wealthy planters established town houses so that they could participate in the social life of the capital. The HHH was part of this trend.

BUCKLAND

- * Give a brief background of Buckland, his training in the English guild system as a joiner, his arrival in the colonies as an indentured servant, and his work in Virginia and at the Chase-Lloyd House across the street.

EXTERIOR

MARYLAND AVENUE FAÇADE

FIVE-PART PALLADIAN COUNTRY VILLA IN TOWN

- * The five-part plan has its origins in Italy in the mid-1500s, where the architect Andrea Palladio used it for the country villas of the wealthy near Venice. Palladio's designs also appear in his *Four Books of Architecture*, the most influential architectural treatise ever written. This book brought Palladio's designs to Britain, where they were widely adopted in the 18th century.
- * By the mid-18th century, the five-part manor was the plantation house of choice in the Chesapeake; its wings and hyphens adapted well to this climate.
- * Compare the HHH to Palladio's Villa Pisani at Montagnana [pronounced mon•tan•YAN•a] and explain why Buckland and Hammond might have chosen to build a

country villa within the town of Annapolis. [VISUAL AID: PLAN AND ELEVATION OF THE VILLA PISANI].

SITING OF THE HOUSE

- * Its position at the edge of town allows the HHH to be both urban residence and suburban villa.
- * The HHH takes advantage of the Baroque plan and is on axis with the State House; this establishes a connection between the house and the source of power in the colony and suits Hammond's status as a legislator.

DOORS & WINDOWS

- * Explain what this house has in common with other colonial **GEORGIAN** houses in the area (using Georgian as a chronological term):
 - bilateral symmetry around the central axis of the house (on the façade and sometimes in plan as well)
 - a **STRING COURSE** and **WATER TABLE** separating the house into horizontal bands (we'll discuss these features when we look at the garden façade)
 - an emphasis on the center bay of the house and on clearly defined doorways and windows
- * Explain what makes the house Anglo-Palladian in style:
 - a façade based on Palladio's Villa Pisani at Montagnana
 - a projecting central pavilion topped by a pediment
 - a **HIP ROOF** rather than a simple, vernacular **GABLE ROOF**
 - a doorway composed of Ionic columns supporting their own smaller pediment
- * The fan light over the doorway is specific to Maryland in the period.
- * Help visitors to look closely at the doorway, central window, and cartouche; these features are inspired by pattern books that Buckland had in his collection.
- * The plainer windows on the façade are set back from their brick frames; this was required by building codes in London after the fire of 1666 and may be a further sign of Buckland's early training.

WINGS

- * Semi-octagonal bays are found in 18th-century British houses, pattern books, and the Maryland State House, rising down the street.
- * Thomas Jefferson, who used bays like this at Monticello, sketched the HHH in plan and elevation.

GARDEN FAÇADE

- * Although less ornate than the street façade, this face of the house is more classical (and more Palladian), thanks to the application of Tuscan pilasters to the center pavilion.
- * This arrangement of columns supporting a pediment comes from classical temples and was first applied to domestic architecture by Palladio.
- * Plantation houses sometimes had a portico on their garden side (the ancestor of the porch in the South), and this may be why Buckland creates a two-dimensional portico here.

proportions

- * The façade is proportional to itself and is generated by squares, equilateral triangles, and arcs based on these.

brickwork

- * The pattern used here is **FLEMISH BOND**, in which stretchers and headers alternate. This was used for beauty and strength, and it was relatively expensive to build.

- * The mortar between the bricks has been scored with a straight edge to create clean lines.
- * On large estates bricks were made on the spot, and brick makers might be brick layers as well. In Annapolis, it was possible to buy bricks from a brickworks on the Severn. Clay was shaped in molds then dried and fired in a **CLAMP**.
- * **RUBBED BRICKS** were used decoratively on areas such as **STRING COURSES** and **JACK ARCHES**.
- * Buckland had a bricklayer in his employ, further evidence that the bricks were purchased from a separate maker.
- * In the foundation, stone has sometimes been used instead of bricks. The mortar that fills in the gaps between these uneven rocks is decorated with **GALLETING**, which looks nice and allows for the use of less mortar.
- * a **STRING COURSE** separates the first and second stories; this is the area where the floor joists are fitted in the brick wall and where the wall narrows to relieve the load on the foundations
- * a **WATER TABLE**, sloped to direct water away from the wall, marks the area where the foundation narrows into the first-floor wall

Suggestion

Review with the visitors the problem of the overlapping string course.

- * Why is this a problem? Of course the Tuscan pilasters here have no structural function; they are not holding up that cornice. But that was their origin. Is this a sign of Buckland thinking as a joiner (and hence decorator) and not as a builder? He might have seen the columns as pure decoration here and been more concerned with the play of horizontal and vertical than with following the rules of classical architecture. He might also have had in mind pattern books that illustrate windows or gates with bands of **rustication** running across piers. Like the Gibbs surround window over the stairs.

SERVICE AREAS

BASEMENT

Focus: structure

Remember to warn guests to watch their heads and their footing in this area.

- * Wooden lintels support the mass of the brick wall above doorways.
- * All walls in this building are made of brick and are all, therefore, structural.
- * The foundations are thicker than they need to be for a building of this height, but this was common in pre-modern architecture. The barrel vault stabilizes two walls that are not buttressed by chimneystacks.
- * The upper floors are supported by wooden beams, which meet the exterior walls at the levels of the water table and string course. Look up through a gap in the ceiling under the dining room and you can see the smaller joists on which the floor above was laid [**VISUAL AID: CRANE YOUR HEADS UP TO LOOK INTO THE GAP**].
- * As you ascend the stairs, look to your right to see an area where the network of bricks laid in Flemish bond has been exposed.

KITCHEN

Focus: form and function of the semi-octagonal wings; plaster technique

- * The other wing functioned as office space for Hammond and does not communicate with the house. This wing was occupied by household slaves.
- * Someone had to tend the cooking fire at all times to guard against the spread of fire. Separating the kitchen from the house helped to prevent fire from spreading to the house and kept the inhabitants away from the heat of the kitchen in the summer.

- * This area was not originally painted or whitewashed, but the walls and ceilings were plastered. Thin strips of wooden lathe were applied to the ceiling to take the plaster, which filled the gaps between the strips.

octagon

- * On the interior, an advantage of the octagon is that it allows more light to enter, because there can be a window on each face of the wall.

INTERIOR

FIRST FLOOR

BEST BEDCHAMBER

Focus: furniture making was another of the carpenter-joiner-builder's activities

room use

- * Annapolis houses generally have rooms for entertaining downstairs and bedchambers upstairs. But because Buckland gives over half of the upstairs to entertaining, this was likely a bedroom.
- * In Virginia, where Buckland had worked for almost twenty years, the best bedchamber was on the ground floor, where it was used to show off expensive furnishings.

furniture

- * Buckland was a furniture maker (and coffin maker) as well as a joiner, carpenter, and architect. The bedstead here is decorated with fretwork that is similar to some of Buckland's known furniture designs.
- * **CHINOISERIE** was fashionable in the 18th century. Buckland does not use *chinoiserie* architectural decoration in this house, but he did at Gunston Hall.

STUDY

Focus: craft training vs. architectural pattern books

- * Buckland embodies two different, and seemingly opposed, modes of architectural training in the 18th century.
 - The medieval guild system through which Buckland learned the joiner's trade passed on knowledge orally and its trade secrets could not be shared with anyone outside the guild.
 - But since the 16th century, the printed book had begun to make architectural knowledge widely available.

pattern books

- * We call the 17th- and 18th-century books that provided illustrated models of architecture "pattern books."
- * Buckland owned fifteen books on architecture, carpentry, and furniture design, an enormous collection for a builder in colonial America.
- * In Buckland's collection was *A Book of Architecture* by James Gibbs, first published in 1728, a copy of which is on the table here. This page shows a cartouche that inspired Buckland's bull's-eye in the pediments on either façade. This is also the source for the **GIBBS SURROUND** stair window that we saw outside.
- * Books like this copy of Gibbs reworked Palladio's designs, in turn inspired by ancient architecture, for a modern British market. Thanks to printed pattern books, views, and guidebooks, classical art and architecture was the most widely shared visual culture in Europe and its colonies.

PASSAGE

Focus: symmetry, false doors, sightlines, air circulation, Annapolis plan

- * This is the main entrance. Guests might wait here or be invited into one of the grand entertaining rooms.
- * The passage was not wasted space but was used for games and music, especially in the summer, when open windows allowed air to circulate through the passage.
- * The plan of the house is not symmetrical, unlike the plans of Palladio's villas. Buckland uses a version of the **ANNAPOLIS PLAN**, in which the stairs are off to the side and the passage does not extend the full depth of the house, so that a larger room may be created on the garden façade.
- * The space seems symmetrical because we have uninterrupted sightlines from front to back and side to side of the house, and because Buckland inserts a false door across from the stair hall [**VISUAL AID: PHOTOGRAPH OF FALSE DOOR OPEN TO EXPOSE BRICK, IN BASKET BESIDE MAIN DOOR**].

DINING ROOM

Focus: Buckland's workshop and his self-fashioning as a builder-designer

architectural decoration: carving and plaster

- * The decoration in this room is integral to Buckland's design for the house and is based on the architecture of ancient temples: the room is a kind of inside-out temple.
- * The molding around the ceiling, done in plaster, is based on the **ENTABLATURE** of the Corinthian order.
- * In the friezes above the doors and mantel, Buckland goes **ROCOCO**, a flamboyant late-Baroque style characterized by the use of curving, organic forms.
- * Compare this room to one pictured in Isaac Ware's *Complete Body of Architecture* [**VISUAL AID: PLATE REPRODUCTION OR ACTUAL BOOK**].
 - Ware reminds his reader that all elements in a room must be harmonious, but the main focus should be the chimney wall with its overmantel picture frame.
 - Ware recommends that a designer draw a room this way as part of the intellectual process of design.
- * The proportion of this room is one recommended by Palladio: the diagonal of the square, or 1:1.414...

color

- * Although a 1989 study determined that all walls and woodwork were originally painted white, the original plan must have been to have more colorful walls. Otherwise it is likely that there would have been wainscoting on the walls, as in Ware's illustration.
- * Color was a luxury item.

flooring

- * The boards are of an even width and laid so that the breaks line up across the entire floor.

Buckland's portrait and the status of the colonial architect

- * Peale shows Buckland as he would like to be seen. In the New World Buckland has refashioned himself from craftsman and manual laborer to designer and intellectual.
- * Buckland is pictured with books, a drafting pen, and a pair of dividers, which emphasize the intellectual aspects of design.
- * The column and ancient portico in the background make him the heir to the classical architectural tradition.

Buckland's workshop

- * Buckland had taken on his own apprentices, including John Randall, who stayed on after completing his indenture.
- * Buckland also owned white indentured servants and black slaves. Slaves trained in skilled labor did much of the building work in colonial America. Buckland's white servants included bricklayers, painters, and joiners, so that his workshop seems to have been able to carry out almost all aspects of building.

PARLOR

Focus: flooring

With easy access to the kitchen wing, this was probably used as a family dining room.

- * Because of wear to the floor we can see the **TREENAILS** or **TRUNNELS** squarish wooden pegs that joined the floorboards together [**VISUAL AID: SAMPLE FLOOR BOARDS JOINED WITH TRUNNELS, IN BASKET BY FIREPLACE**].
- * Mahogany was the most prized imported wood in colonial America, and the doors have been painted to mimic its grain and color.

STAIR HALL

Focus: public vs. private and the choreography of routes through the house

- * Although most Annapolis houses have all rooms for entertaining downstairs, Buckland has a withdrawing room above the dining room. This was the fashion in Britain.
- * This is a **CANTILEVERED STAIR**, which seems to float upwards without support, but which is supported by the wall and by each step resting on the one below it. Palladio had described how to make stairs like this from stone.
- * The elliptical turning of the banister follows the same proportion as the dining room, the diagonal of the square, or 1:1.414.

SECOND FLOOR

Focus: continue theme of public vs. private and the choreography of routes through the house

STAIR PASSAGE

- * There are no hallways in Palladio's plans, which lay rooms out **ENFILADE**.
- * Buckland preserves sightlines through the house, but hallways and doors also allow for privacy, increasingly desired in this period.
- * By closing or opening doors owners could direct the path of visitors through the house.

STUDY CHAMBER

Focus: heating and plumbing and their effects on room use

- * Fireplaces are inefficient at heating rooms but are used here even though the iron stove had already been invented.
- * Without built-in wiring or plumbing, room use was not set in pre-modern houses.
- * A bedroom also functioned as a bathroom.

UPPER PASSAGE

Focus: watercolor view of Annapolis

- * We see a view of how Nicholson's plan had been realized in the 18th century.
- * The sightlines leading from Church Circle are evident, and we can see both the church and State House in a single glance.
- * Though the scale of the buildings is modest, the city is made of brick, which marked a grander, more polished town in colonial America.

NORTHEAST BEDCHAMBER

Focus: locks, privacy, the individual, and the invention of childhood

- * The doors lock from inside, affording a space for reflection and solitude [**VISUAL AID: DEMONSTRATE LOCK**].
- * The politics of the individual and the urge for privacy are also linked to the invention of childhood. While children were still largely thought of (and dressed as) little adults, there was a growing sentimentality about children and interest in their education.

Having made our exploration of these most private zones of the house, we will now visit the rooms designed for entertaining. [*Lead group back to Stair Hall. Note that the door between the Upper Passage and the Stair Hall sticks on the carpet. Pull up to open. You might want to make sure the door is open at the beginning of your shift, before you start the tour. You can also simply head back through the Study Chamber.*]

THE GAME ROOM

Focus: Windows and the house as vantage point

- * The view from a house was important to Renaissance and Baroque architecture.
- * The advantage of having rooms for entertaining on this floor is that they afforded a view across the gardens (four times larger than now) and to the water beyond.

windows

- * These **SASH WINDOWS** slide up and down by means of pulleys and weights.
- * Glass was heavily taxed when imported from Britain, so by the middle of the 18th century it was being made in the colonies.
- * Glass was shaped into large disks and then cut into rectangles.
- * Functioning shutters like this predate the glazing of windows, which was still limited to the wealthy.

BALLROOM / WITHDRAWING ROOM

Focus: classicism as a Revolutionary style

- * This room could be used as a withdrawing room for women or as a ballroom, depending on the arrangement of furniture.

Matthias Hammond's Revolutionary politics

- * The punch bowl was imported from Britain on a merchant ship called the Peggy Stewart.
- * In October 1774 that ship was the staging ground for Annapolis's own version of the Boston Tea Party.
- * The Peggy Stewart had come into port with tea in her cargo. Tea was heavily taxed by the British, and many Annapolitans had vowed to boycott tea.
- * When the owner of the boat paid the tea tax to the British authorities, Annapolitans, Hammond foremost among them, demanded that the owner burn the ship.
- * Hammond belonged to a more radically democratic branch of revolutionaries, who believed all men who paid taxes should have the right to vote.
- * Does his house match his politics? Yes: revolutionary America embraced Anglo-Palladian architecture because it was rational in its forms and proportions and recalled the architecture of republican Rome and democratic Athens.

Neoclassicism and Federalism

- * The style of this room is **NEOCLASSICAL**, a simpler and more linear version of classicism than the Rococo dining room.

* This the room looks ahead to Federalism, Neoclassicism as it was interpreted by the early United States.

Conclusions

The house shows us how a man who arrived in the colonies as an indentured servant could draw on his guild training as well as the classical models offered by pattern books to become a builder-designer in the Anglo-Palladian mode. We can see how the Anglo-Palladian version of classicism could appeal to both the social and political aspirations of its first owner. And we can see how local building materials and techniques and local traditions of the use of space allow the Anglo-Palladian house to be translated into an idiom specific to Maryland in the 18th century.

IMPORTANT CHARACTERS

WILLIAM BUCKLAND (Oxford 1734-Annapolis 1774), architect of the HHH; a London-trained joiner who came to Virginia as an indentured servant

MATTHIAS HAMMOND (1748?-86), Maryland planter and legislator who commissioned the house but never lived in it

EDWARD LLOYD IV (1744-1796), Buckland's first client in Annapolis

GEORGE MASON (1725-1792) and Thomson Mason, Buckland's first patrons in the colonies; he did the interiors of George Mason's Gunston Hall while under an indenture to him; Mason drafted the "Virginia Declaration of Rights" in 1776

FRANCIS NICHOLSON (1655-1727/28), Royal Governor of Maryland (1694-99) who first platted the city and created its Baroque plan with radial streets around State and Church Circles; later governor of Virginia, where he helped draw up a Baroque plan for Williamsburg

SIR ROBERT EDEN (1741-1784), governor of Maryland 1769-1776; he and his wife Caroline Calvert made Annapolis a fashionable society center

ANDREA PALLADIO (1508-1580), Italian architect whose *Four Books of Architecture* (1570) influenced building in Britain and the American colonies into the nineteenth century

GLOSSARY

ANGLO-PALLADIAN British architectural style of the 17th and 18th centuries influenced by the buildings and writings of Italian Renaissance architect Andrea Palladio. In his *Four Books of Architecture* (1570, first complete English translation 1715), Palladio explained how to build according to the precepts of the ancient Romans, and in particular the proper forms and uses of the orders. The British revival of classical architecture was mediated by Palladio.

ANNAPOLIS PLAN A non-symmetrical floor plan in which the stair hall is off to one side. The passage does not run the full depth of the house, allowing space for a larger room on the garden side. Examples include the Brice House and the Hammond-Harwood House.

BALUSTER Vertical posts supporting a stair rail.

BROKEN PEDIMENT A pediment that is interrupted and does not form a triangle at its apex.

BRICKWORK:

CLAMP A kiln for baking bricks that is formed by the bricks themselves.

GAUGED Bricks that are molded to have special shapes, such as those used to make jack arches or drip molds.

HEADER The small, square end of a brick.

RUBBED Bricks that have been sanded to have a uniform color. They are used to highlight decorative areas of a façade, such as string courses and jack arches.

STRETCHER The long, rectangular face of a brick.

AMERICAN BOND A pattern of laying bricks in which an odd number of stretcher courses alternate with a header course. This is a variant of **ENGLISH BOND**, in which single alternating rows of headers and stretchers.

FLEMISH BOND An alternating pattern of headers and stretchers in a single course.

HEADER BOND A wall made up entirely of headers.

CANTILEVERED STAIR Strictly speaking a misnomer; a **HANGING STAIR** that seems to rise along the wall with no vertical support. Each step is supported both by the wall and by the riser of the step beneath it. Palladio explained how to make such a stair from stone.

CHINOISERIE European architecture and decorative arts that imitate the look of Chinese forms and materials.

COLONETTE A diminutive or decorative column.

ENFILADE A floor plan in which there are no hallways and all of the doors line up on axis. It was favored in Renaissance and Baroque domestic architecture, from a cardinal's apartment in Rome to the palace of Versailles.

EGG AND DART A convex molding decorated with a pattern of alternating egg and arrow-head or dart shapes. Buckland used it on the front door of Hammond's house and in the decoration of the dining room.

ENTABLATURE The horizontal component of the architectural orders that is carried above the capitals. It comprises, from bottom to top, the architrave, frieze, and cornice.

FEDERAL The period in American architecture immediately following the establishment of the federal government in 1789. Like Georgian, it is a chronological rather than a stylistic category, but it is most closely associated with a North American version of **NEOCLASSICAL** architecture favored by Jefferson and others.

FIVE-PART PLAN A house, usually a country villa, comprising a center block, wings, and hyphens to join them. Such a plan might have more than five parts depending on the number of wings. It was first used extensively by Palladio in the 16th century in Northern Italy.

GABLE ROOF or **PITCHED ROOF**, in which triangular gables at either support the roof. This is common in vernacular architecture. The pediment of a classical building is also a gable. On a **HIPPED ROOF**, by contrast, the roof slopes down to the eaves, and there is no gable. The HHH combines both types of roof.

GALLETING The placing of small stones or shells between the stones of a wall, both for decoration and to reduce the amount of mortar.

GEORGIAN Chronological term for Britain in the 18th century, when it was ruled by a series of Georges. It could include a number of architectural styles from Palladian and Neoclassical to Gothic Revival and Orientalism. The term is sometimes used interchangeably with Palladian.

GIBBS SURROUND A rectangular or arched window decorated with bands of rustication; named for the architect James Gibbs who used the motif at Saint Martin's in the Fields and publicized his designs in his *A Book of Architecture* (1728).

HYPHEN An enclosed passageway connecting a house to its service wings.

JACK ARCH A straight or flat arch.

JIB DOOR A door that is camouflaged to appear to be a window or part of the wall.

JOINER a wood carver who finishes the fine, decorative elements of a building.

NEOCLASSICISM In general all architecture of the Renaissance, Baroque, and 18th century drew on classical models, but the term Neoclassicism refers to a late 18th century classical revival that was more austere in its use of classical forms, took the simple geometry of the temple as its model, and aimed at a scientific understanding of ruins. The discovery of Pompeii and its excavations in the 1750s influenced this style. Neoclassicism was embraced by the founders of the American republic as expressing their political ideals.

ORDERS The combination of a column, base, capital, and entablature used in ancient Greek and Roman architecture. Although Vitruvius had explained their use in the 1st century B.C., they were first codified as a system by the Italian architect Sebastiano Serlio in 1537. The five Renaissance orders were Tuscan, Doric, Ionic, Corinthian, and Composite.

PATTERN BOOK An illustrated architectural book that made models of good taste widely available. British pattern books of the 18th century included examples of Gothic and Chinese motifs, but British versions of Palladian classicism were their primary focus.

PULVINATED FRIEZE A frieze (the middle zone of the entablature of the classical orders) with a convex profile.

ROCOCO A late expression of Baroque design in the 18th century that favored curving, organic forms, often in asymmetrical patterns.

RUSTICATION Blocks of masonry that are cut to look rough and that are separated on a wall surface by visible joints. Bands of rusticated masonry were sometimes run up the shafts of columns or around a window or door opening.

SASH WINDOW A window that can be raised and lowered in its frame, as opposed to a casement window, which swings in and out on a hinge.

SPANDREL The wall surface between two arches in an arcade, roughly shaped like an inverted triangle.

STRING COURSE or **BAND COURSE**, a horizontal strip that projects from a wall surface. It marks the zone where floor joists are set into a wall and where a brick-and-mortar wall narrows. Decoratively, it has the effect of counterbalancing the vertical emphasis of a wall or colonnade.

TRUNNEL A rough, squared wooden peg used to join floor boards.

WATER TABLE A course of brick around the ground floor of a building above which the wall narrows from the foundations. It is often capped with a **DRIP MOLD**, specially gauged bricks that direct water away from the foundation.

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EDWARD LLOYD IV's LIBRARY

Edward Lloyd had several architecture books in his collection, including Giacomo Leoni's English translation of Palladio's Four Books of Architecture. Buckland almost certainly had access to this book when he was planning the decorative program for Lloyd's house. Buckland drew on Palladio's Villa Pisani at Montagnana for the façade of the Hammond-Harwood House, presumably using Lloyd's copy of the book. Lloyd's books are still at Wye House on the Eastern Shore.

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