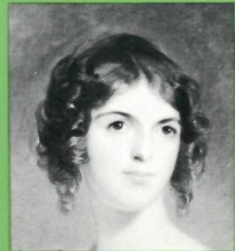
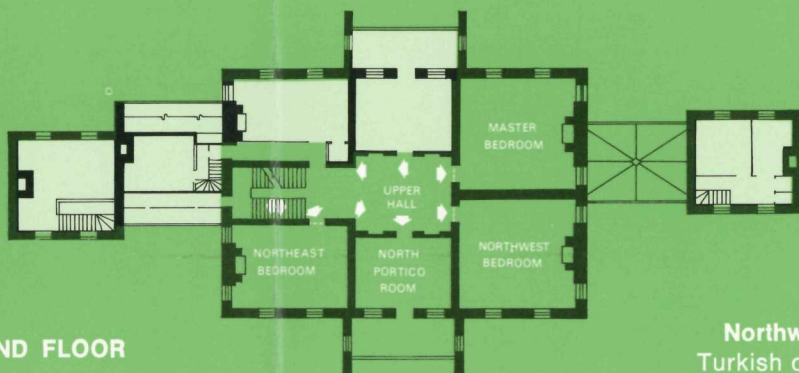


John Ridgely
1790-1867



Eliza Eichelberger
Ridgely

Detail from Lady With A Harp
National Gallery of Art



SECOND FLOOR

Upper Hall • This hallway is unusual for its heavy, elaborate woodwork and its battery of doorways and closets, over which are broken pediments. Closets were rare in that time. On the right is a portrait of John Ridgely, master of Hampton from 1829 to 1867, who can also be seen as a young boy in the group portrait in the meeting room. *Continue around the hall from right to left.*

Northeast Bedroom • Almost all the furniture in this room is by John Needles, a Baltimore craftsman, whose furniture is now eagerly sought. Needles flourished from 1820 to 1860, and though his pieces are later than the period to which the house has been restored, they are included, along with several other "late" items, for their intrinsic value and to indicate that Hampton was a "home" long after 1829.

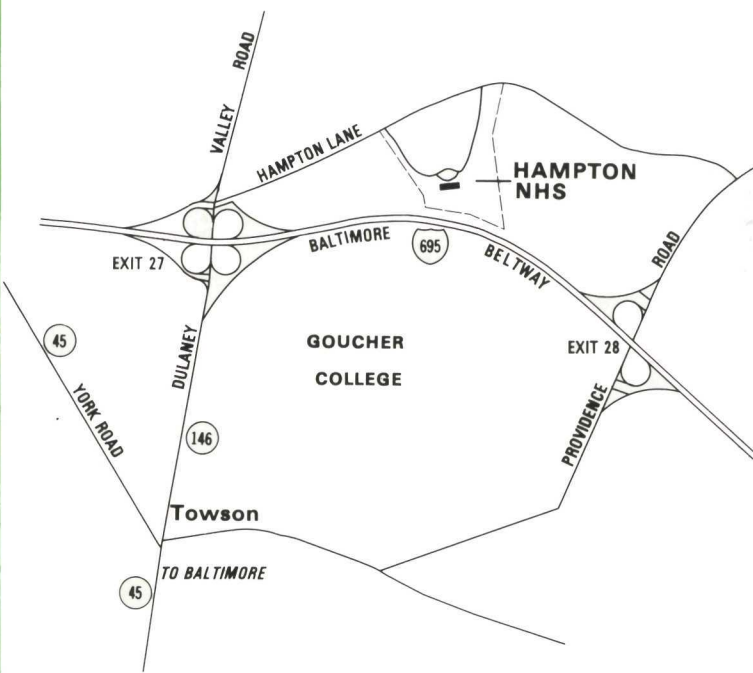
North Portico Room • This and the south portico room across the hall were used as sitting rooms and bedrooms in summer. The only complete set of Baltimore fruitwood ballroom furniture in America is exhibited here. Books owned by the Governor are in the bookcase. From the portico, with its Chinese Chippendale railing, you can view a large part of the Ridgely estate. The original estate extended almost as far as you can see. Part of the white house beyond the picket fence was the overseer's house, which was probably occupied by Rebecca and Charles before the mansion was completed. Note the heart-shaped approach road, a rarity for that period. The Ridgely stables containing several restored carriages are at the foot of the lawn.

Northwest Bedroom • The Turkish carpet and the chandelier are original. The carpet, like the one in the adjoining master bedroom, was ordered by Eliza Ridgely in Paris. Over the mantel is an 1851 portrait painted by Thomas Sully of Eliza's husband, John, master of Hampton from 1829 to 1867. The tub and bidet are Canton. The poster bed is one of the finest of its type in America.

Master Bedroom • Above the fireplace is a portrait of Priscilla, wife of the Governor. The rug, the bedspread, and trunk of camphor wood are original Ridgely pieces. The large wardrobe of ebony, satinwood, and zebrawood is a fine example of early Baltimore craftsmanship. Note the crib with canopy top which belonged to John—the Governor's son and the first baby born at Hampton—and the Governor's portable bathtub, probably made in the family iron furnace. The top is marked C.R. of H.

HOW TO GET TO THE MANSION

To reach Hampton from Baltimore, follow the Jones Falls Expressway, the York Road (Md. 45), or Charles Street north to Towson. In Towson take Dulaney Valley Road (Md. 146) across the Beltway (I-695) and immediately thereafter turn right into Hampton Lane which leads to the park. This is a dangerous intersection; make sure that you do not enter the Beltway exit ramp. The park can also be reached from Beltway exits 27 and 28 north.



ABOUT YOUR VISIT

The mansion is open Tuesday through Saturday 11 a.m. to 5 p.m. and on Sunday from 1 p.m. to 5 p.m. It is closed on Mondays and on January 1, Memorial Day, July 4, and December 25. There is a fee of ~~50 cents~~ \$1.00 for adults and 25 cents for children under 12 years of age. Fees are waived for school groups when prior notice has been given. On the grounds are an antiques shop and tearoom that serves luncheon. In the Great Hall, a publication with a detailed account of Hampton can be purchased.

Hampton National Historic Site is administered for the National Park Service by the Society for the Preservation of Maryland Antiquities. Address all communications to the resident administrator, Hampton National Historic Site, Towson, MD 21204.



HAMPTON NATIONAL HISTORIC SITE

Maryland

"When Mary and the two boys came home we had a great deal of fun in the hall with snowballs and having occasion I went into the parlor. When I came out I saw the boys out on the lawn, picking up snow and then I went upstairs. I saw little Caroline and Eliza, two little black servants, standing before one of the bedroom doors. They told me that Mary had fastened herself up in the red-curtained room and Lizzy in the back portico room to avoid the boys snowballing. I soon got Mary to open the door and admit me but we both had a great deal of trouble to get Lizzy to open her door for she was afraid we were going to deceive her and that the boys were there to snowball her. But at last we persuaded her and going all into one room, we awaited their arrival but soon they came and Aunt Julianne made them go away and then we went into the ladies room where Lizzy and I read a sermon and Mary a little religious story book."

The snowball fight took place Sunday January 2, 1842. The chronicler was 14-year-old Eliza Ridgely. And the scene of the "battle" was the Great Hall of Hampton, one of the largest and most ornate mansions built in the post-Revolutionary period. Today the formality and dignity of Hampton seem an unlikely setting for such pranks, but for 158 years Hampton was home to the Ridgely family. It witnessed births, deaths, marriages, and heard the laughter and cries of children and the lively discussion and arguments of adults. But life here also attained a high degree of social elegance. Charles Carnan Ridgely, Governor of Maryland from 1815 to 1818, was reported to "keep the best table in America," and Charles Carroll, the American patriot, mentions a party for which 300 invitations were issued. Fast horses were kept in the stables for racing and hunting.

Together, the family events and gala affairs at Hampton reflect Maryland's continuing tradition of hospitality.



BUILDING HAMPTON

Hampton, measuring 53½ by 17 meters (175 by 55 feet), is one of the largest and most ornate mansions built during the post-Revolutionary War period from 1783 to 1790. Constructed of local stone and stuccoed, its 2½-story main section with wide porticos was set off by 2-story wings. The symmetrical design presented a stately appearance, relieved by the "lively" skyline consisting of an unusually large cupola, ornate dormers, and decorative urn finials.

The earliest known document relating to its building is a bill for scantling (framing timber) dated March 10, 1783, the year that work on the house began. Jehu Howell, a local carpenter, may have been the architect. Family papers record that Howell received £3,482/13/6½ in payment for his work. Family papers also show that he received 68 quarts of rum. Two other Howells, perhaps relatives, got 38 quarts. In November 1787 Howell drowned when "he permitted his horse to enter the Water, at the End of the Ferry-Point,

supposing it shallow—but, alas! he was fatally mistaken." One wonders if Howell had taken one shot of rum too many to ward off the fall chill. Howell was evidently well known in the area and known for his craft

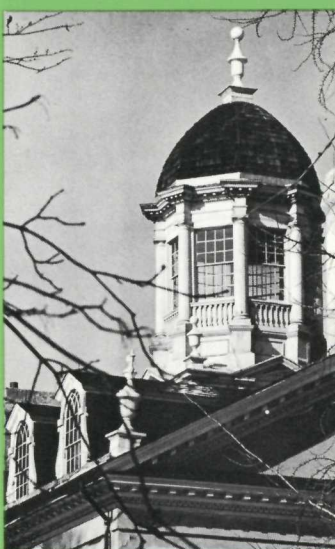
Frick Art Reference Gallery



Charles Ridgely,
the Builder

too for the *Maryland Journal and Baltimore Advertiser* described him as "a very ingenious Architect" when reporting his death. Many of Charles Ridgely's own ideas must have gone into Hampton too. The cupola, which imitates that of Castle Howard in Yorkshire, England, was probably the inspiration of Ridgely who claimed a family connection with the Howards through his mother.

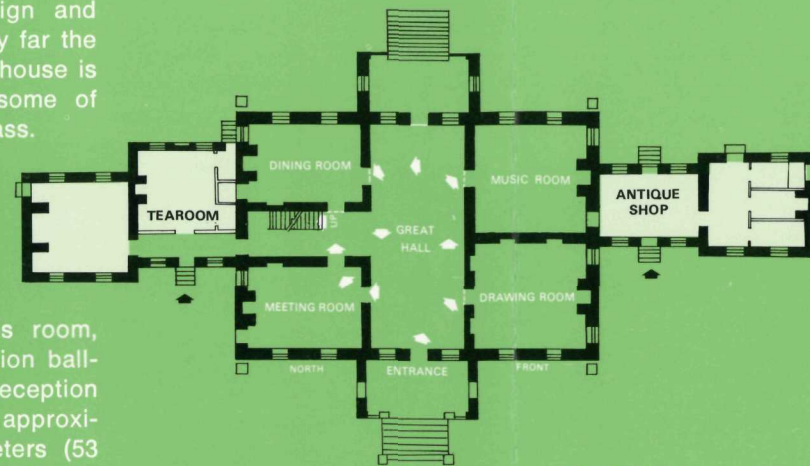
The house seems also to have been subject to economic conditions which changed markedly in the 7 years that it was being built. The upstairs rooms are more elaborately finished than those downstairs which have simpler paneling. And just how the house differs from the original plans, we can never know for the plans have all vanished.



The third floor is not open to visitors for safety reasons. It contains 10 gabled rooms and a circular stairway leading to the cupola.

A GUIDE TO HAMPTON

With this guide, we believe you will be able to tour Hampton enjoyably and satisfactorily. The rooms, larger than those usually found in mansions of this period, present a rather formal but comfortable appearance with their balanced design and varied woodwork. By far the greatest part of the house is original, including some of the early window glass.



FIRST FLOOR

Great Hall • This room, used as a combination ballroom and state reception room, measures approximately 16 by 7 meters (53 by 22 feet). In 1820 a guest wrote that 51 people dined here with "plenty of room" for all. Twenty-one years later Eliza Ridgely wrote that she was going "to walk about with brother in the hall when as I was lifting down one of the iron bars from one of the hall doors brother who was helping me let it fall against my fingers and hurt one of them very much. After having the finger tied up I went to the music room and staid there till the candles were brought and then I read the Pilgrim's Progress until I went to bed." The iron bars that hurt Eliza's finger are still in the hall.

"picturesque." Over the Austrian piano in the far left corner is a copy of "The Lady with the Harp," Thomas Sully's portrait of Eliza Ridgely, the Governor's daughter-in-law and mother of the diarist.

Drawing Room (to the right of the entrance) • This room is outstanding both for its balanced design and original furniture. Family pieces include the black-and-gold Empire set and the unusual wall brackets of gesso (plaster of Paris on wood, gilded). In the far right corner is a bust of the Charles Ridgely who was the master of Hampton from 1867 to 1872. The niches in the walls balance the windows in the Georgian manner. The rug is an Aubusson.

Music Room • Many excellent examples of period furniture are in this room which has been furnished by the Colonial Dames of America. The break-front and many of the books it contains belonged to Governor Ridgely. The harp was Eliza Ridgely's, but it is not the one in the Sully painting. The sofa is an especially fine example of Baltimore craftsmanship.

The door to the right of the fireplace leads to the west wing, which originally contained the plantation office downstairs and the schoolroom upstairs. "After prayers and breakfast," diarist Eliza Ridgely wrote on October 18, 1841, "I went again into the music room into the little office beyond it where my schoolbooks were and when I had collected them I put them on the sofa in the music room ready to go to town." Please cross the hall.

Dining Room • John Hesselius' portraits of the first master of Hampton and his wife, Rebecca, dominate the room, which the Ridgely family used as a sitting room. Over the fireplace is a painting of Lafayette, who visited Hampton and sat in the armchair at the head of the table. Note the built-in storage cupboard for books or glassware, an unusual feature in an 18th-century house. The "wedding cake" chandelier was at one time in the hall. Continue down the side of the hall past the stair hall.

Meeting Room • The family used this room for dining. Excellent examples of the Ridgely family china services are in the cabinet. One of the four boys in the group portrait is John Ridgely, who was master of Hampton from 1872 to 1938. This painting was completed in 1856 by John Carlin, a Philadelphia artist, and is an interesting example of primitive portraiture: anatomical proportions (for example, the ratio of head size to body) are a bit awkward and details like the dog and fish exhibit a charming lack of academic sophistication. Enter the room and proceed through the door on the right.

Stair Hallway • The passageway to the left of the stairs leads to the pantry and the kitchen (now the "tearoom"). The stairway is plainer than those in many of the large houses of the time. Stop on the landing and look back. The archway was apparently closed shortly after the house was built, probably to conserve heat.



Rebecca



Eliza Ridgely White Buckler and son

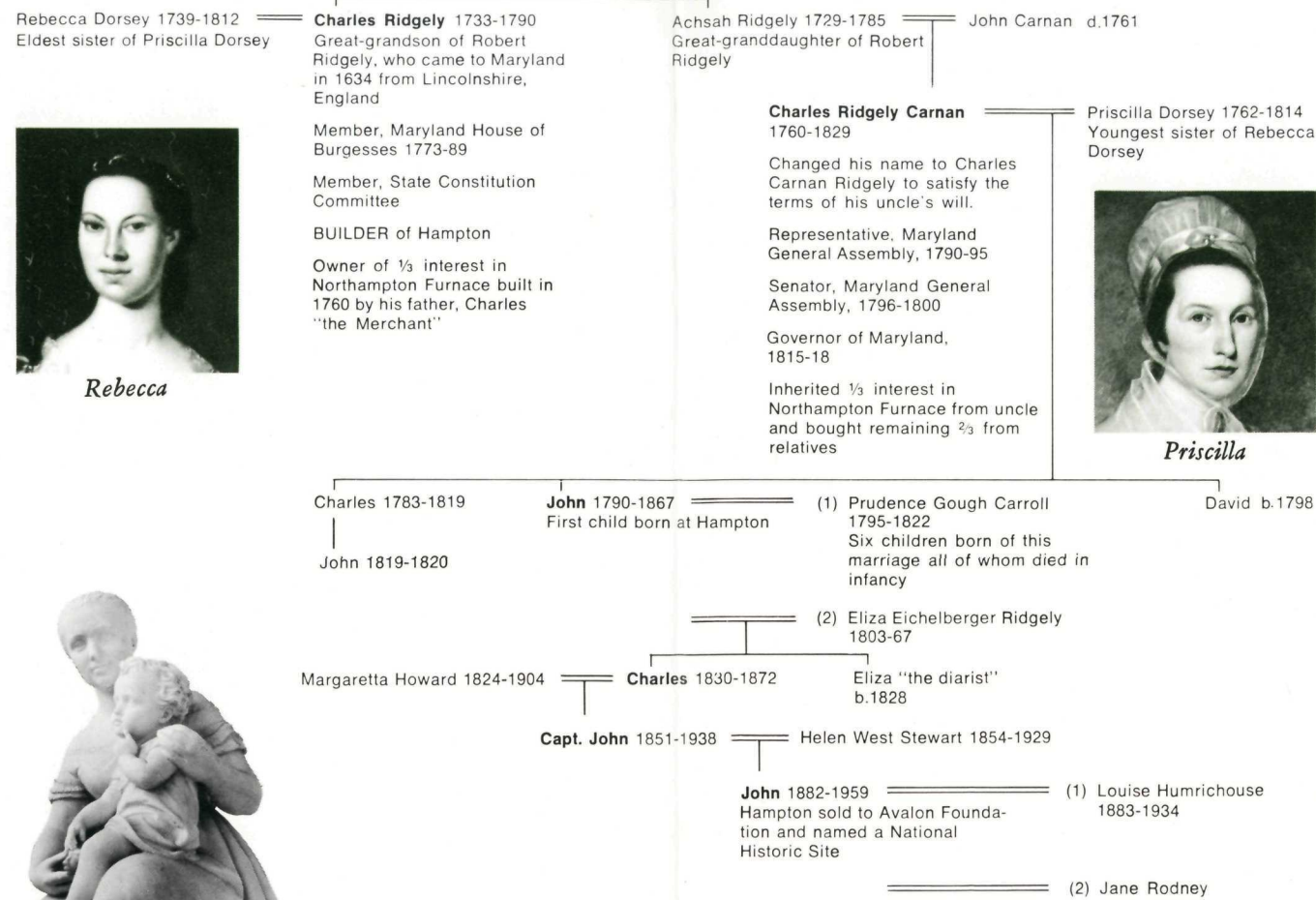
THE GROUNDS

Known for their "beauty and renown," the formal gardens of Hampton contributed to the estate's grandeur. The gardens are thought to be the work of Daniel Healy, an indentured servant who came to Baltimore from Cork, Ireland, in 1784. His work was carried on by William Booth, a Baltimore nurseryman hired by Governor Ridgely. Though their original appearance is unknown, for alterations took place after the Governor's

death, the gardens consisted basically of three terraces containing two rectangular parterres each with a broad grass ramp dividing the parterres on each level. These were planted in boxwood laid out in a formal, 18th-century design. The parterres are reconstructions of those originally planted in the early 19th century and are based on

formal patterns of the day. A broad lawn with a "walk around" separates the gardens from the mansion. Just beyond the kitchen wing, which today houses the tearoom, is an herb garden. Among the notable trees on the grounds are the red cedars, the cedars of Lebanon, the catalpas, and the great magnolia near the lower greenhouse. The large mound of earth northwest of the mansion and across the drive at the left covers an old icehouse. Near

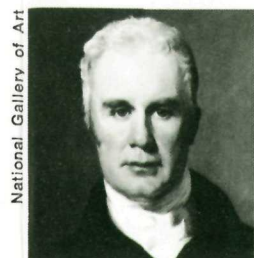
the southwest corner of the house are the ruins of the orangery, which was destroyed by fire. Restoration of the orangery is a current project. Two greenhouses, built in the early 19th century and expanded in later years, are west of the formal gardens. "While other family members were gone," Eliza Ridgely wrote on January 2, 1842, "Lizzy and I went all about and stayed some time in the two greenhouses where we got some oranges and lemons."



National Gallery of Art



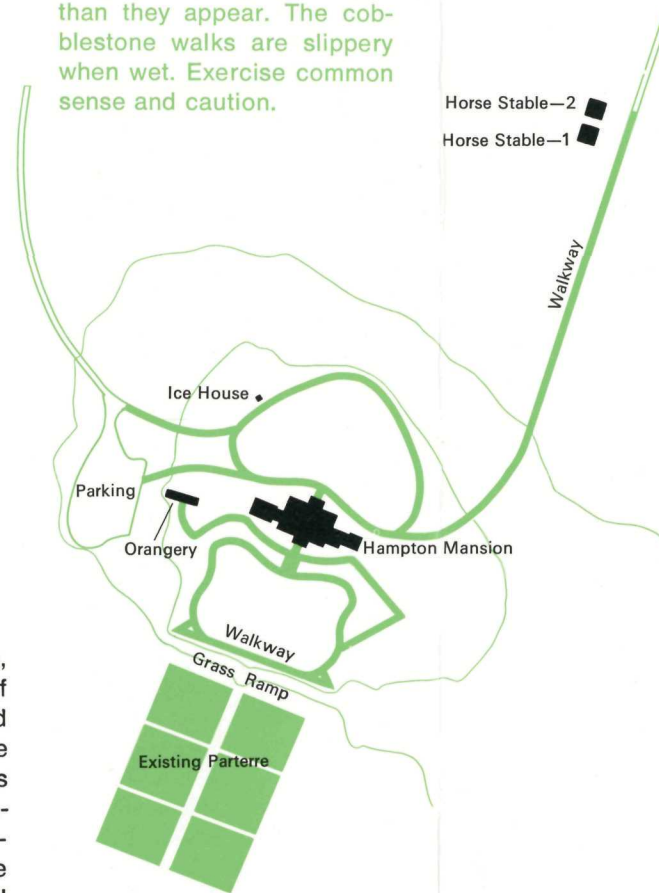
Priscilla



Charles Carnan Ridgely

FOR YOUR SAFETY

Do not allow your visit to be spoiled by an accident. While every effort has been made to provide for your safety, there are still hazards which require your alertness. Be especially careful on the earthen ramps leading into the gardens; they are steeper than they appear. The cobblestone walks are slippery when wet. Exercise common sense and caution.



THE SITE

The mansion, outbuildings, and 18 hectares (45 acres) of the grounds were purchased with funds donated by the Avalon Foundation. Since its designation as a national historic site in May 1948, Hampton has undergone extensive restoration with additional funds granted by the foundation. The intent has been to return the house and grounds to their appearance in the Governor's lifetime (1760-1829).

Where necessary, the stuccoed exterior has been patched and painted and the woodwork repaired or replaced. The great cupola and exterior woodwork are now finished in buff. Tests on the

interior determined the original colors in some of the rooms, and an attempt was made to reproduce them. The wainscoting, cornices, and the trim were repaired or duplicated by hand from existing originals.

The Ridgely family left many of their furnishings in the house. Gifts, purchases, and loans provide many other excellent period pieces.

We're Joining the Metric World

The National Park Service is introducing metric measurements in its publications to help Americans become acquainted with the metric system and to make interpretation more meaningful for park visitors from other nations.

National Park Service
U.S. DEPARTMENT OF THE INTERIOR

As the Nation's principal conservation agency, the Department of the Interior has responsibility for most of our nationally owned public lands and natural resources. This includes fostering the wisest use of our land and water resources, protecting our fish and wildlife, preserving the environmental and cultural values of our national parks and historical places, and providing for the enjoyment of life through outdoor recreation. The Department assesses our energy and mineral resources and works to assure that their development is in the best interests of all our people. The Department also has a major responsibility for American Indian reservation communities and for people who live in Island Territories under U.S. administration.