

**Furnishing
The Music Room
(1850-1890)**

VOLUME II

**Hampton National Historic Site
National Park Service
U. S. Department of the Interior**

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Fig. 131. P-S. 1. Group portrait, oil, of 4 small boys: John Ridgely (b. 1851); Charles Ridgely; Henry White; Julian White. Signed and dated in lower right corner, "John Carlin 1856," Baltimore. Painting: 17.88" H x 24" W. Frame: 28" H x 32" W x 3.38" D. **HAMP 1128/4817.**

Fig. 132. P-S. 2. Portrait, hand colored lithograph of Evangeline. France, c. 1870. Print: 16.5" H x 12.75" W . Frame: 22.75" H x 19" W x 1.5" D. **HAMP 7401/7402.**

Fig. 133. P-S. 3. Egyptian genre scene, oil. English (?), c. 1870. Painting: 18" W x

14.25" H. Frame 25" H x 22" W. **HAMP 7396/7397.**

Fig. 134. Strip and hook for hanging pictures. Illustrated in Clarence Cook, The House Beautiful (New York: Scribner, Armstrong, 1878), p. 144.

Fig. 135. A. Vrolik, "Interior of Dr. A. Vrolik's House," Holland, 1837. Illustrated in Mario Praz, An Illustrated History of Interior Decoration (New York: Thames and Hudson, Inc., 1981), p. 314.

Fig. 136. The drawing room at Mrs. Valpy's, 3 The Close, Winchester. Watercolors by B. O. Corfe, c. 1900. Illustrated in Susan Lasdun, Victorians at Home (New York: The Viking Press, 1981), p. 128.

Fig. 137. Margaret H. Ridgely (Leidy) standing behind the Erard harp, c. 1886-7. **HAMP 3498.**

Fig. 138. Marble fireset stand with shaped and turned brass columnar standard and two "S"-curved holders. American, c. 1840-1860. 31.25" H. **HAMP 9106.**

Fig. 139. Iron fireplace shovel with turned brass handle and bulbous terminal. **HAMP 9107.** Part of a set with **HAMP 1906.**

Fig. 140. (Outer) iron fender for fireplace, consisting of a long curved iron rail round in cross-section and hollow, threaded through 3 ornate, possibly brass, finials. American, c. 1850. 4 1/2" H x 15" W x 31" L. **HAMP 14145**; (Interior) iron fender, slightly bowed out, having 5 finials inserted into the top square in the cross-section rail.

Fig. 141. Sections of fireplace insert including: **HAMP 19993**: cast iron and round hooded fireplace stove "THOS S. DIXON [...] PHILAD [...] 3." Philadelphia, c. 1870-1885. 33" H x 32" W. **HAMP 15152.a-d**: set of four broken pieces of cast iron fireback. Overall dimension of reassembled fireback: 22 3/8" H x 21" W.; **HAMP 14153**: tin sheet fireplace cover. 17 1/4" H x 17 3/4" W.; and **HAMP 14158**: Cast iron rectangular fireplace. 39" H x 43 7/8" W.

Fig. 142. Metal wire fire screen. **HAMP 14170.** 31 3/4" H x 33 1/2" W.

Fig. 143. Library, home of Reuben Haines, 1902-1904. Wyck, Germantown, PA. Reuben Haines, photographer. Illustrated in Ellen M. Rosenthal, The Interior View: Photographs of Wyck 1871 - 1906 (Winterthur thesis, 1979), p. 109.

Fig. 144. Fireplace at Wheatland, home of James Buchanan from 1840's to 1868, in Lancaster, Pennsylvania. Illustrated in Henry Kauffman, The American Fireplace (New York: the author, 1972), p. 153.

Fig. 145. Stephen's Patent Grate illustrated in Frederick Edwards, Our Domestic Fireplaces (London: Longmans, Green & Co., 1870), p. 137.

Fig. 146. 12 light French chandelier, c. 1840-1850. 5' H x 2' W (sight). **HAMP 1124.**

Fig. 147. Pair of three light girandoles, originally for gas and now electrified. Poss. Cornelius and Sons, Philadelphia, c. late 1830's to 1860. 34" H x 20" W x 10" D. **HAMP 4807, 4808.**

Fig. 148. Pair of clear glass candlesticks. English, c. 1850-60. 11.38" H x 4" Diam. **HAMP 4222, 4223.**

Fig. 149. Pair of candelabra featuring patinated brass winged Cupid and Psyche. France, c. 1820. 30.75" H x 10.66" W. **HAMP 9043, 9044.**

Fig. 150. Pair of cast brass-plated white metal girandoles on marble bases. American, c. 1840-1860. 17.25" H x 16.25" W x 4" D. **HAMP 4217, 4218.**

Fig. 151. Brass oil lamp with etched and cut glass shade. American, c. 1830-1850. 25.2" H x 11.25" W (shade), 4.88" W (base). **HAMP 5759. a,b.**

Fig. 152. Johannes Adam Simon Oertel. "Visiting Grandma," 1865. Oil on canvas, 24 x 20 inches. The New York Historical Society, New York. Illustrated in Patricia Hills, The Painters' America Rural and Urban Life, 1810-1910 (New York, Washington: Praeger Publishers, 1974), fig. 106.

Fig. 153. Pair of Argand-type double armed lamps, subsequently electrified. American, c. 1840-1860. 24.5" H x 15" W. **HAMP 2953, 2954).**

Fig. 154. Pair of Chinese vases, c. 1800-1830. 16 3/8" H x 8.75" W. (**HAMP 1117, 1118).**

Fig. 155. Chinese vase, c. 1850. 15.38" H x 10.66" D. (**HAMP 4233)**

Fig. 156. Two Rose Medallion vases of the form of **Fig. 155.** Illustrated in Herbert, Peter and Nancy Schiffer, Chinese Export Porcelain Standard Pottery Forms 1780-1880 (Exton, PA: Schiffer Publishing Ltd., 1975), p. 240.

Fig. 157. Pair of French porcelain vases, 12.75" h., urn-shaped on square plinth bases, turquoise with gilt leaf, vine, flower and geometric embellishment. Bases have gilt molded rims and handpainted polychrome floral decoration, surrounded by gilt scrolling on two sides.

Fig. 158. Small porcelain standing vase, French or German, c. 1850-1880. **Not in the Hampton collection.** 5" H x 3 1/2" W. (Private collection, ACC. 206. R. # 20).

Fig. 159. Majolica pottery flowerpot. American, c. 1870-1900. 6.5" H x 7.13" W. **HAMP 9598.**

Fig. 160. Porcelain mantel clock. France, c. 1850-1875. 17" H x 14" W x 7" D. **HAMP 4280. a,b).**

Fig. 161. Trade advertisement for T. Palmer & Co., Cariss & Schultz successors, illustrated in Cooper, Classical Taste in America, Fig. 179.

Fig. 162. A clock once owned by Harriet Ridgely Chew, a direct descendant of Charles Carnan Ridgely, and was illustrated in Edgar G. Miller, Jr., American Antique Furniture, v. 2. (1937; reprinted, New York: Dover Publications, Inc., 1966), p. 984.

Fig. 163. Pair of carved and gilded wood brackets. American, possibly Philadelphia, c.1820. 15.5" H x 14.5" W. **HAMP 1170, 1171.**

Fig. 164. Porcelain stag's head plaque. American, c. 1860-1880. 41" H x 18" W x 18 1/2" D. **HAMP 19968.**

Fig. 165. One of a pair of cast metal stag's head paperweights. American, c. 1870. 4 1/2" H x 3 1/8" W. **HAMP 9341. a,b.**

Fig. 166. Marble inkstand mounted with bronze statue of a greyhound. 10.5" H x 6.5" W x 11.5" D. **HAMP 10399. 1-c.**

Fig. 167. Painted leather fire bucket. Illustrated in Marshall Davidson, The American Heritage History of Antiques from the Civil War to World War I (New York: American Heritage Publishing Co., 1969), p. 372.

Fig. 168. Sample furnishing plan, Music Room, Hampton, Floor plan.

Fig. 169. Sample furnishing plan, Music Room, East elevation.

Fig. 170. Sample furnishing plan, Music Room, North elevation.

Fig. 171. Sample furnishing plan, Music Room, West elevation.

Fig. 172. Sample furnishing plan, Music Room, South elevation.

Fig. 173. Pair of upholstered ottomans with lift tops for storage. Mahogany bases and feet. Baltimore, 1840-1860. By direct descent to the last master of Hampton. Private Collection. LRB 8-36A # 92.

Fig. 174. Metal-mounted porcelain vase on a metal base. **HAMP 4228; Fig. 174; see also Fig. 36.** France, c. 1870.

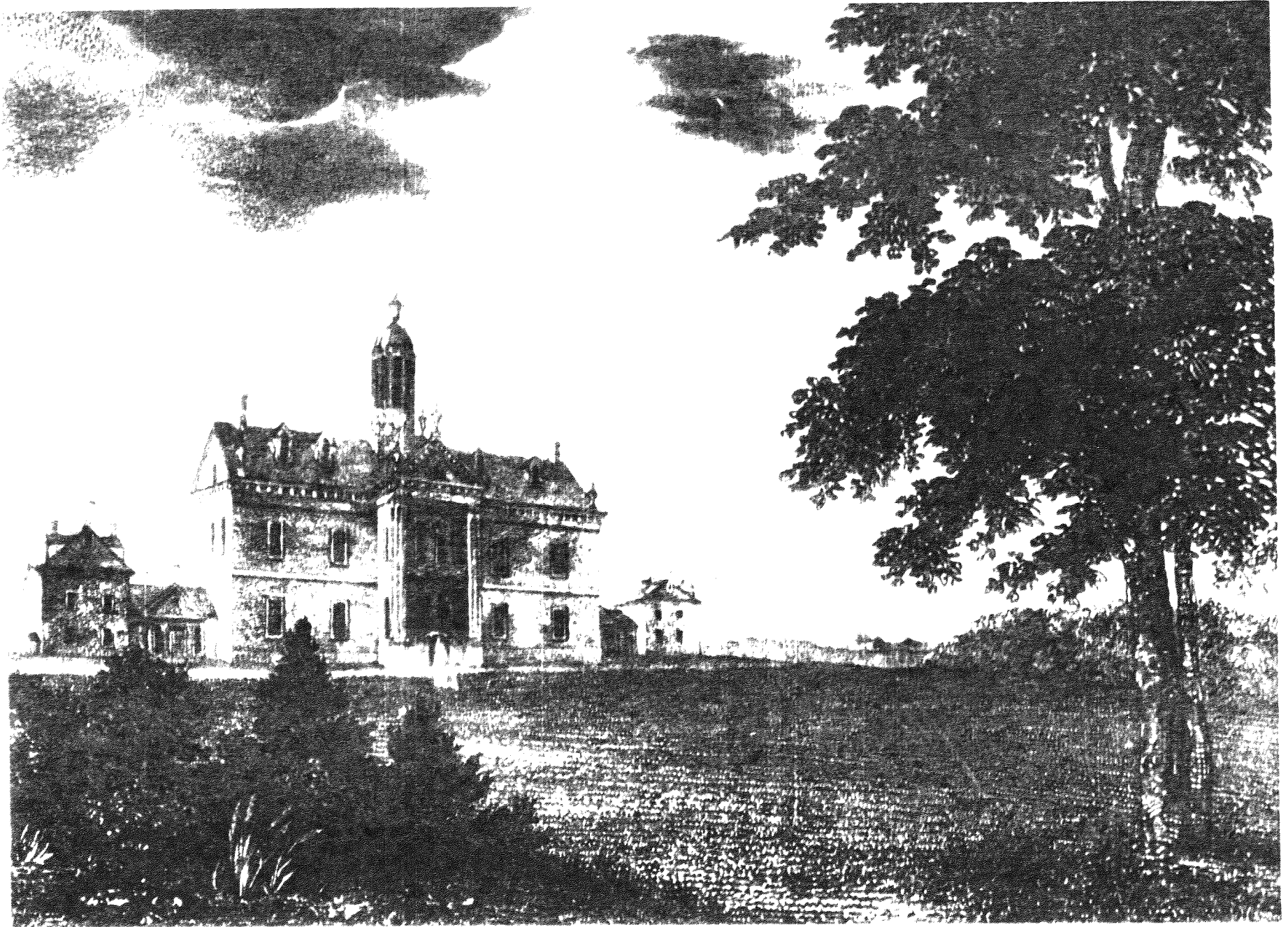


Fig. 1. William Russell Birch's engraving "Hampton the Seat of Genl Chas Ridgely, Maryland," 1808. View from the north. Historical Society of Pennsylvania.

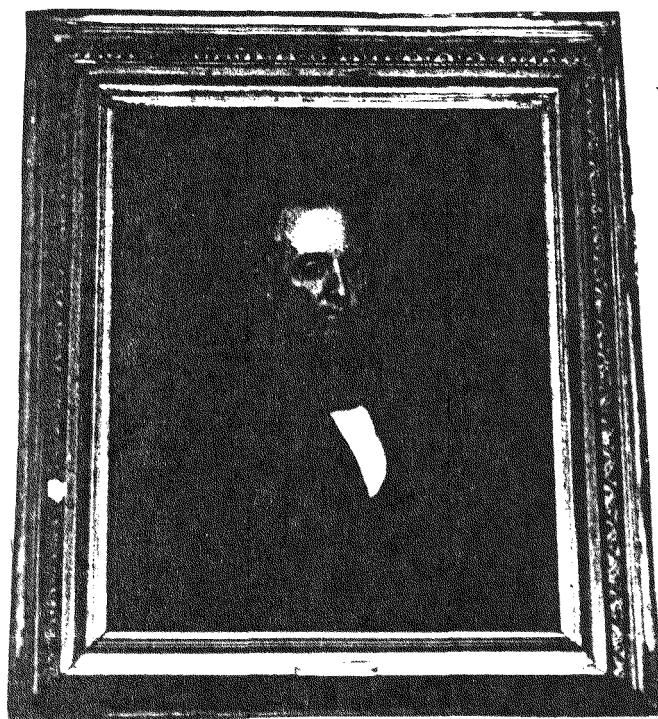


Fig. 2. Thomas Sully, "John Ridgely" (1790-1867). Philadelphia, c. 1840. Oil on canvas. Hampton N.H.S. **HAMP 1114/5934.** 39 3/4 x 34 3/4 in.



Fig. 3. Thomas Sully. "Lady with a Harp: Eliza Eichelberger Ridgely" (1803-1867). Philadelphia, 1818. Oil on canvas. National Gallery of Art, Washington, D.C., Gift of Maude Monell Vetlesen. A copy of this painting hangs in the hall at Hampton, immediately to the right of the entrance to the Music Room. 84 3/8 x 56 1/8 in.

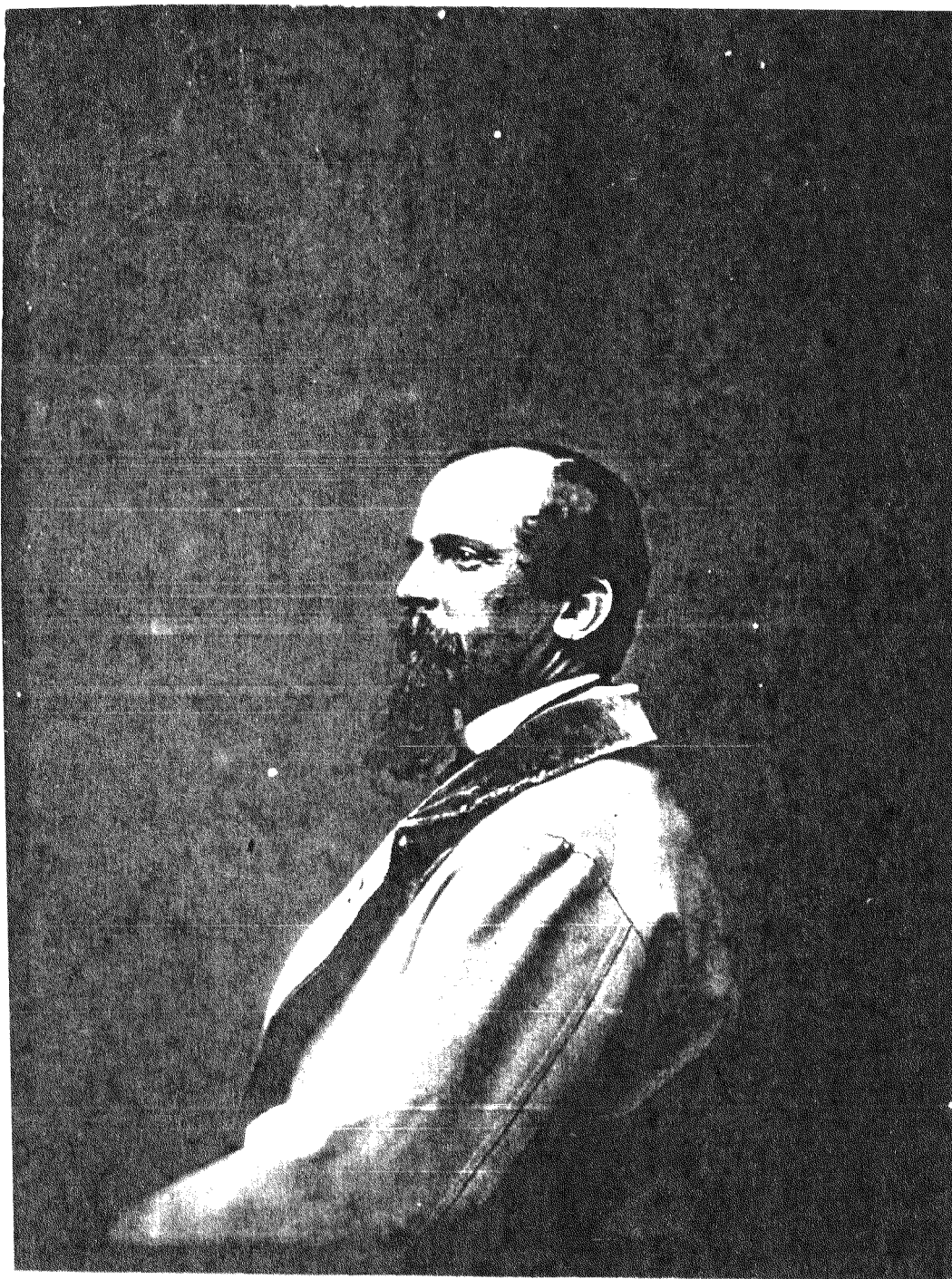


Fig. 4. Charles Ridgely (1830-1872), **HAMP 21557**, c. 1870. Modern print from a glass plate negative.



Fig. 5. Margarett Sophia Howard Ridgely (1824-1904), wife of Charles Ridgely (4th master of Hampton). **HAMP 1105**, c. 1870. Attributed to Pollock. The painting is based on earlier photographs. **HAMP 9866 and 9867.**

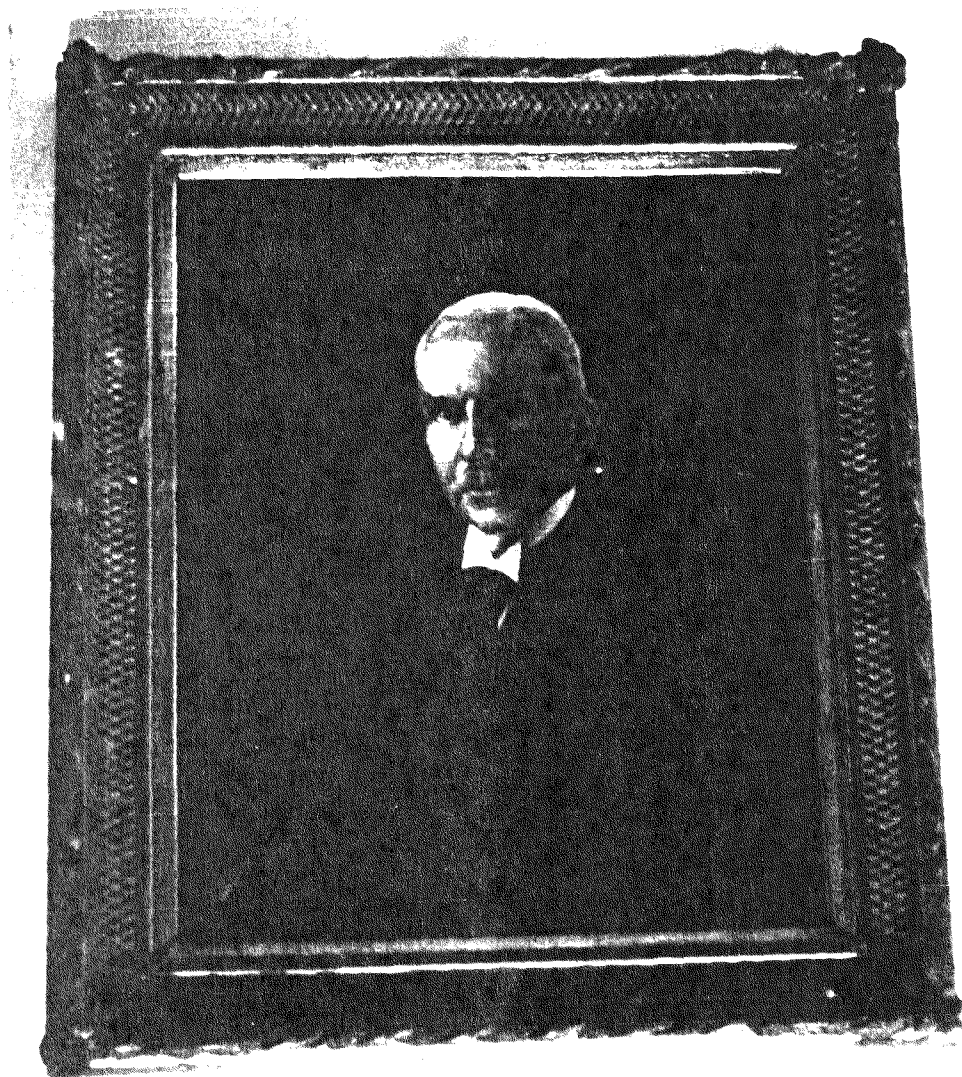


Fig. 6. Capt. John Ridgely (1851-1938). **HAMP 1091.** Signed by the artist, C. Crook, with the date 1940 in lower corner. The painting was done posthumously from a photograph.



Fig. 7. Helen West Stewart Ridgely (1854-1929), **HAMP 20449**, c. 1885-1890. Modern print from a cellulose negative. The photograph was taken on the North Portico at Hampton.

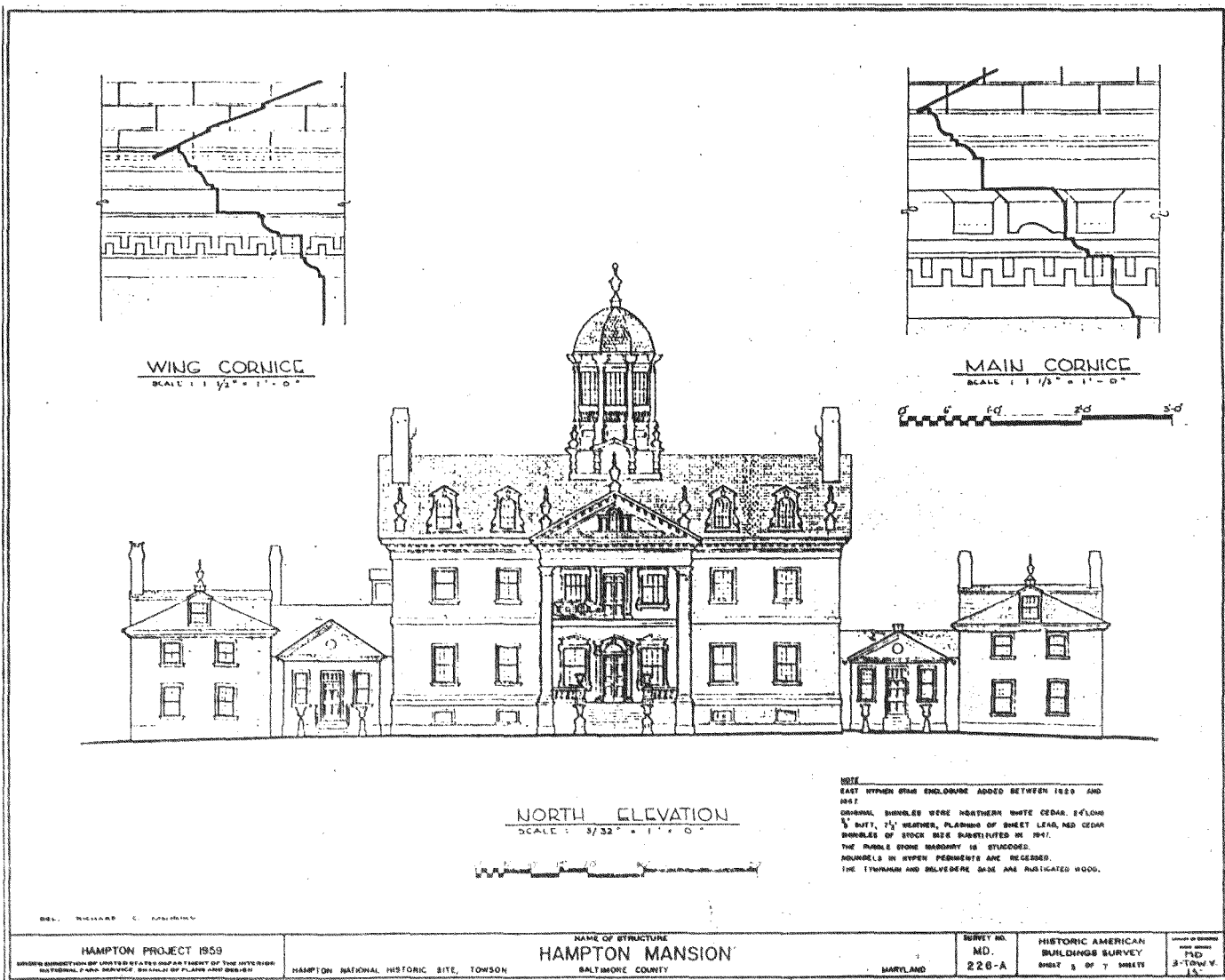


Fig. 8. Historic American Building Survey (HABS). Hampton Mansion, Baltimore County, North Elevation, 1959, Survey # MD 226-A.

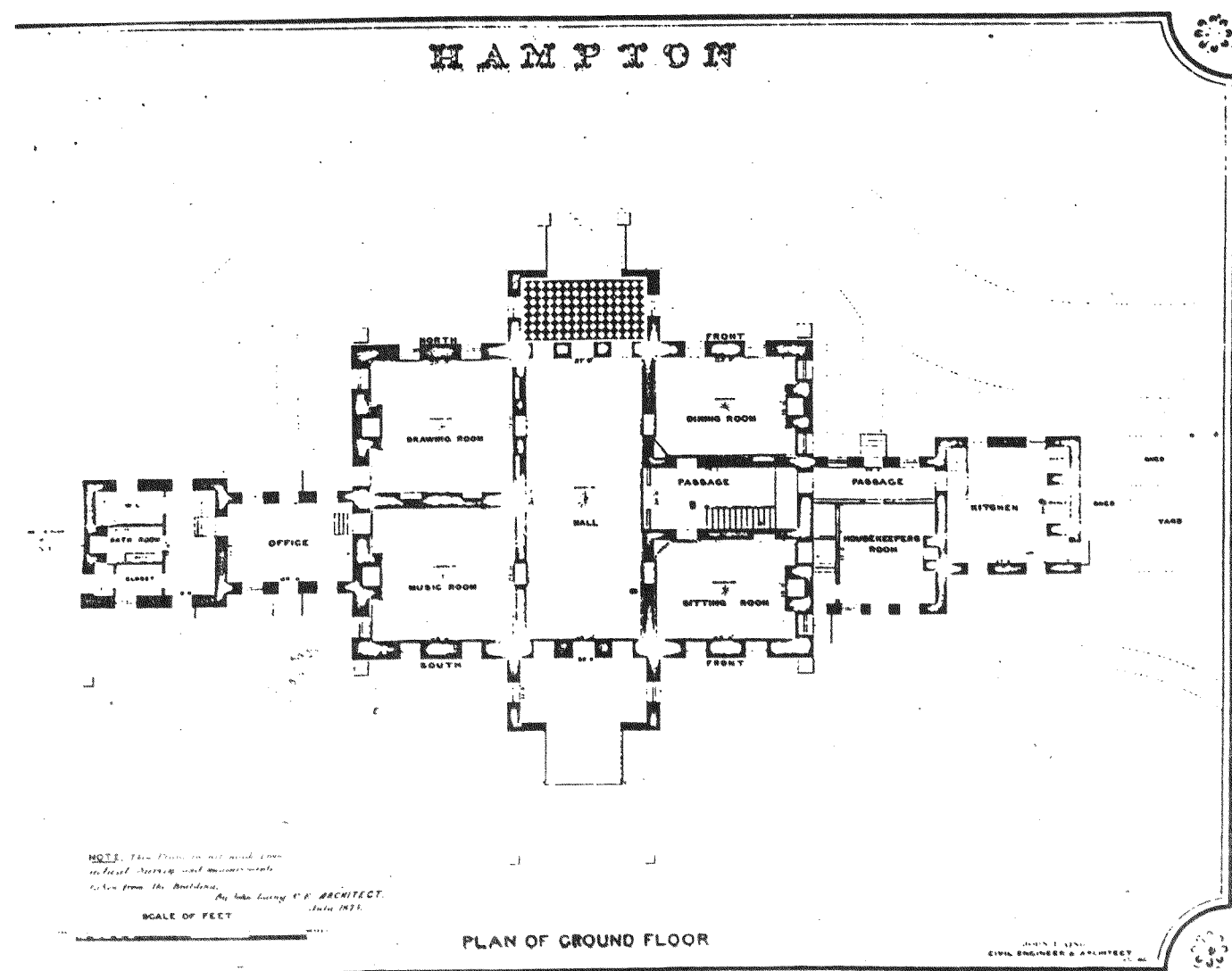
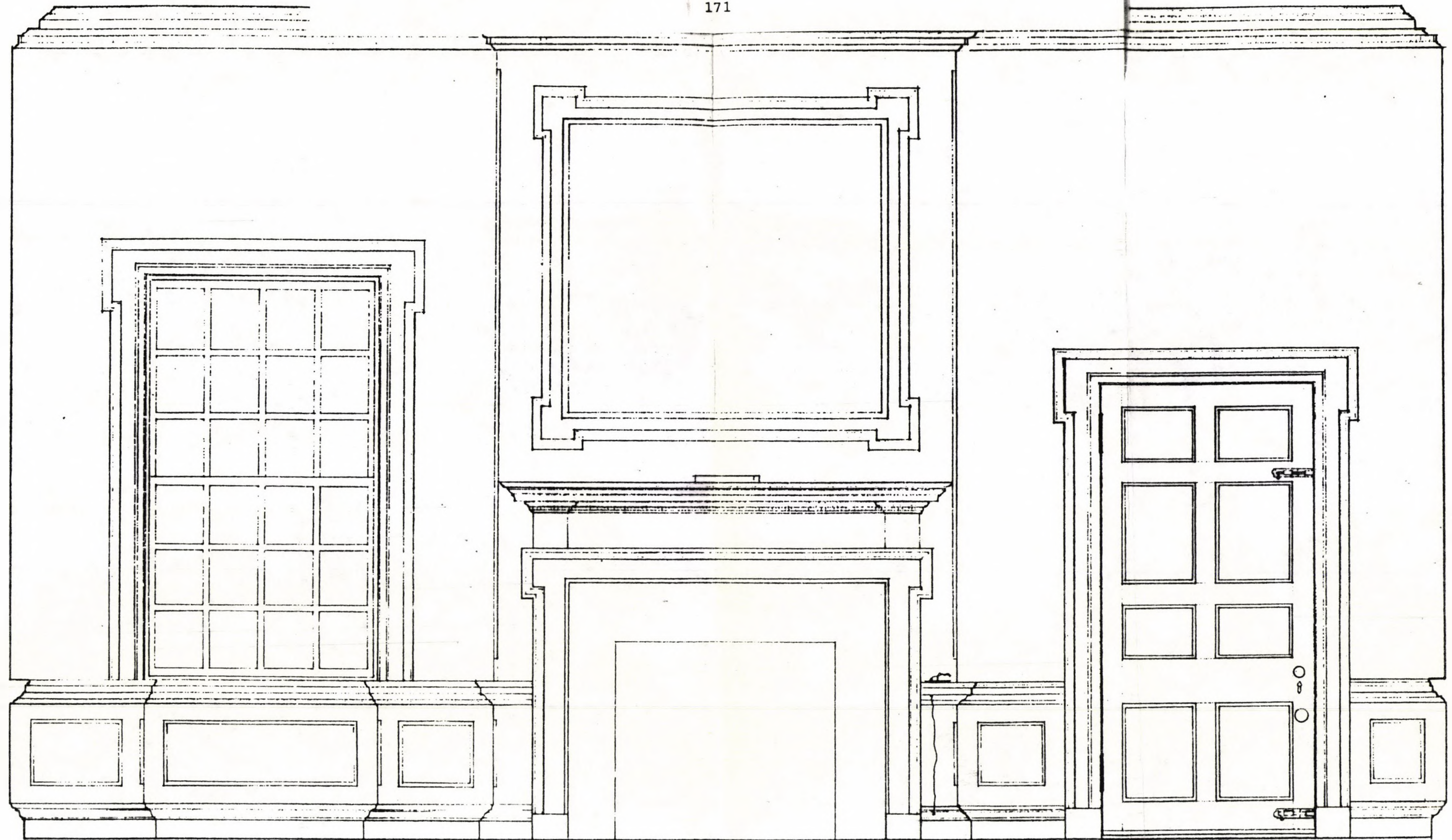


Fig. 9. John Laing, Civil Engineer and Architect, Plan of Ground Floor, Hampton, July, 1875.

Fig. 10. James Thomas Wollon, Jr., A.I.A., Architect, Music Room, West Elevation,
Hampton, March, 1994.

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WEST WALL

Scale: $\frac{3}{4}" = 1'-0"$ 6" 1' 2' 3'

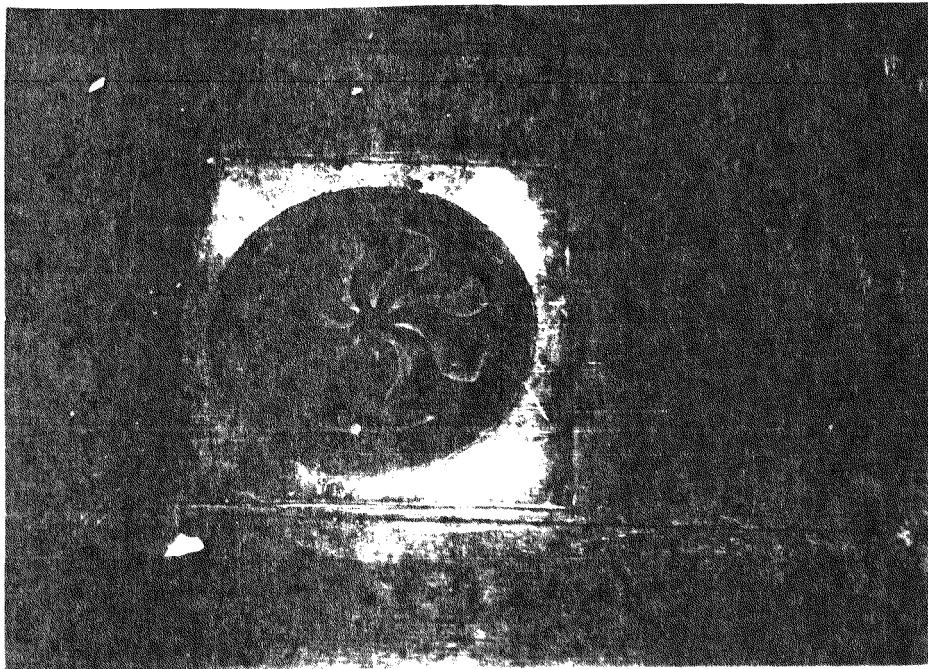
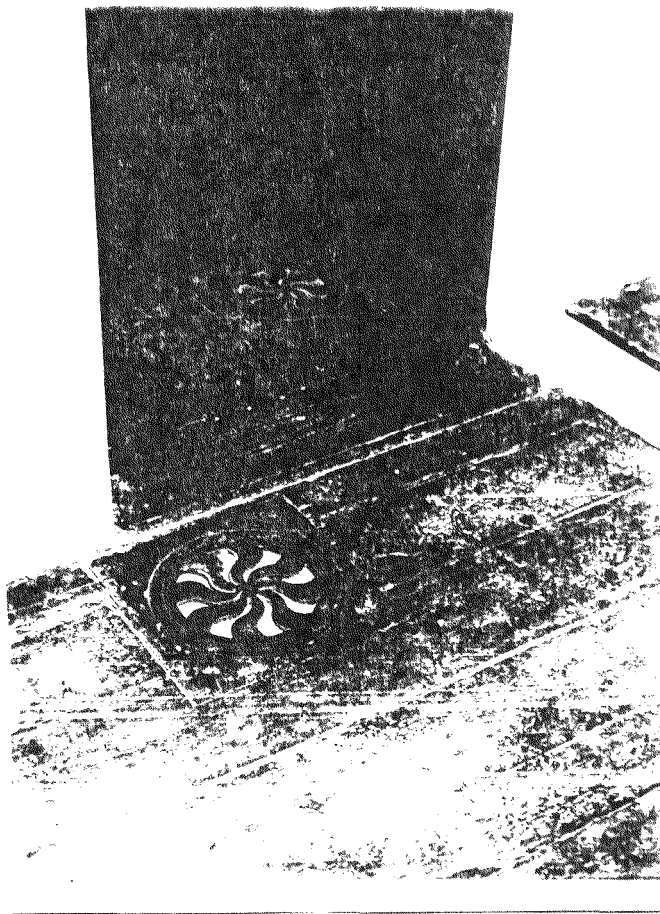


Fig. 11. Photograph of example of floor register in the middle house of the Ridout Row, Duke of Gloucester Street, Annapolis, MD. This register can serve as a model for the one that is missing from the Music Room at Hampton. A similar register is at Cliveden, whose owners the Chews were heavily inter-married with the Ridgeleys.



Fig. 12. Franz Heinrich "Mr. and Mrs. Ernest Fiedler and Their Children at 38 Bond Street, 1846. The Museum of the City of New York, illustrated in Lichten, *Victoria's Era*, p. 137; also illustrated in *American Musical Instruments* (New York: Metropolitan Museum of Art, 1985), p. 176. The family is engaged in a number of activity in their back parlor where a diversity of functions were encompassed within a single room. The piano is draped in a silk or satin cloth, foreshadowing the widespread use of such throws in the second half of the nineteenth century.



Fig. 13. Northeast corner of the Music Room, c. 1885-7. HAMP 3449.

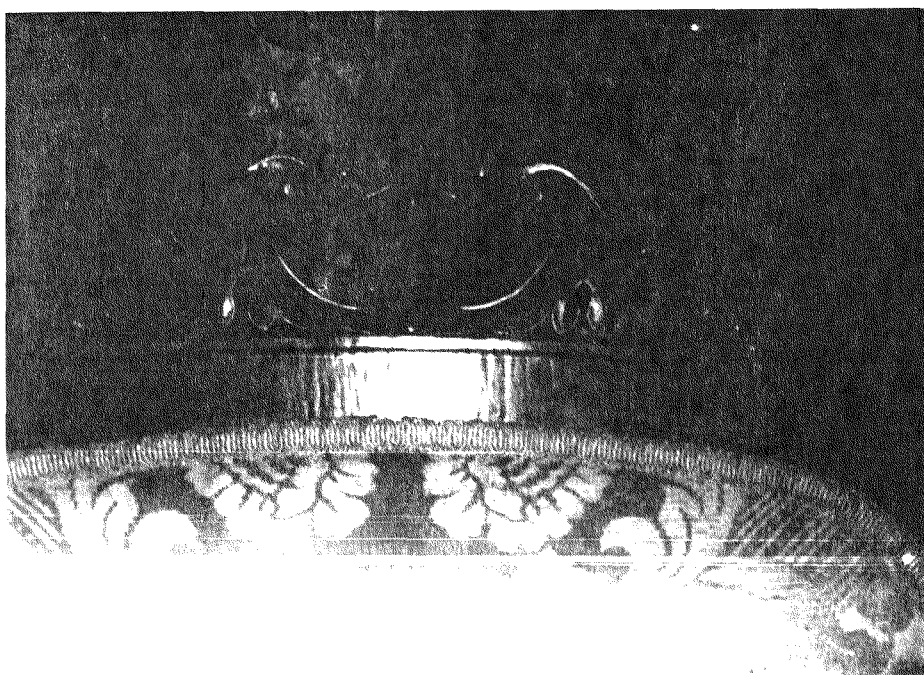
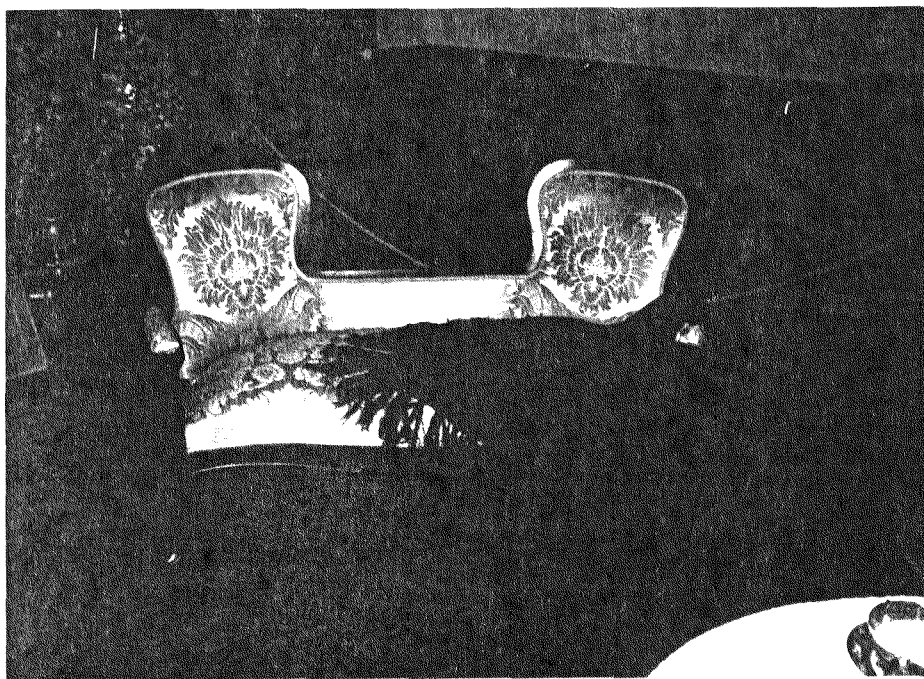


Fig. 14 a. Tête à tête or love seat, Baltimore, c. 1845-1860. **HAMP 2940.** En suite with HAMP 2941-2945. Made of rosewood, pierced c-scroll carved crests (**Fig. 14 b.**) top two identical backs separated by a low plain rail which continues around the upholstered portion of the backs and extends into the padded arms. The arms are supported by three turned balusters, an upholstered seat and cabriole legs with molded edges and pointed feet. 38 " H x 48" W x 22 " D. Author's photograph.

Fig. 12 Another suite from Sloan's *Homestead Architecture* is conceived in a more exacting interpretation of the Louis XV style.

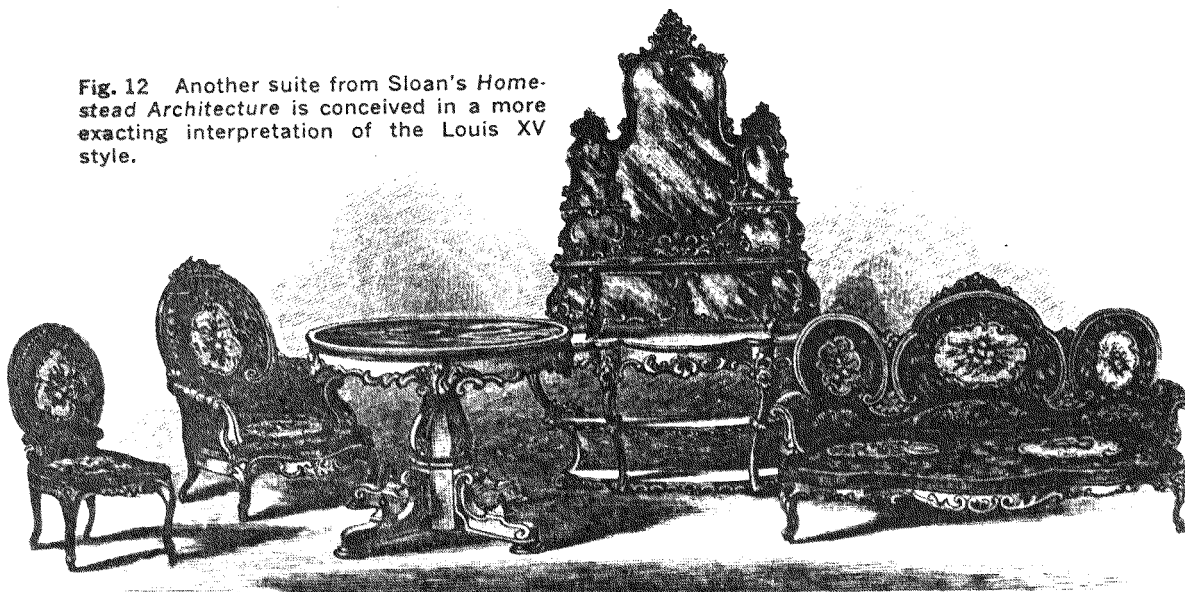


Fig. 15. A suite in the Rococo Revival style as illustrated in Samuel Sloan's *Homestead Architecture*, and reproduced in Joseph T. Butler, *American Antiques 1800-1900: A Collector's History and Guide* (New York: The Odyssey Press, 1965), p. 58.

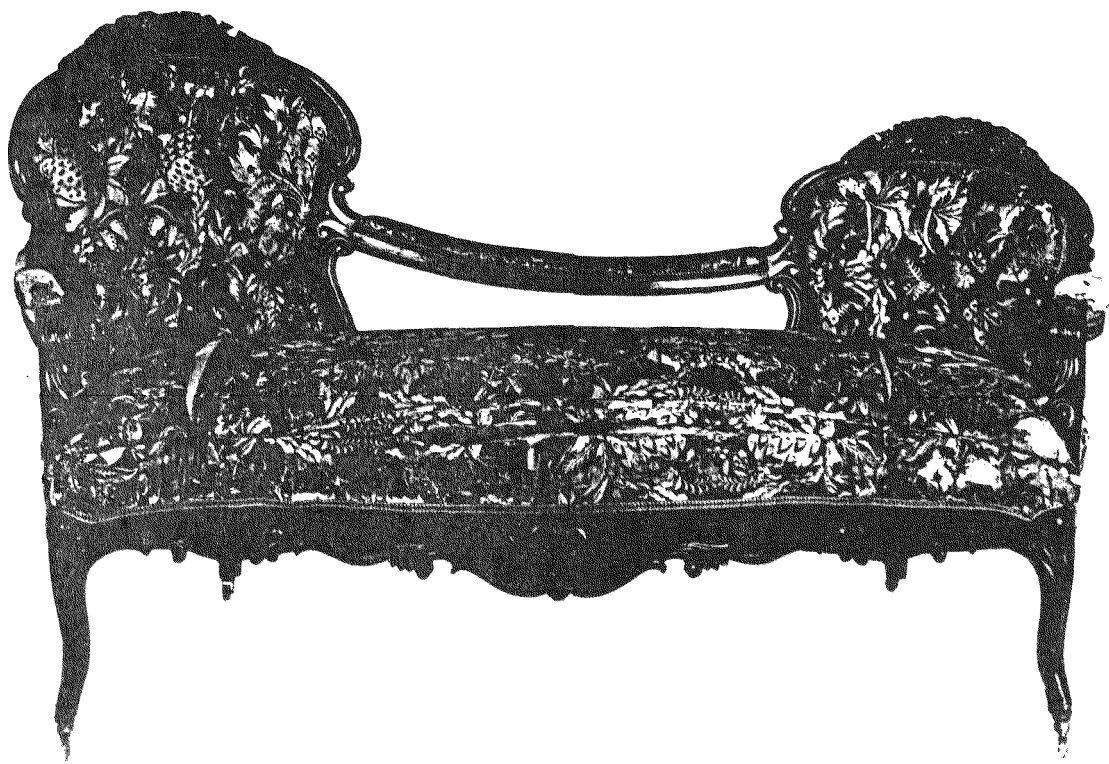


Fig. 16. Sofa, one of a pair, Baltimore, 1845-1860. Maryland Historical Society, gift of Mrs. Henry Pratt Janes and bequest of Mrs. Enoch Pratt Hyde. This sofa was part of a parlor set used in Enoch Pratt's town house (1846-1848) at the corner of Park Avenue and Monument Street, Baltimore. It was upholstered for the second time in 1881 in a wine red and dark green silk lampas.

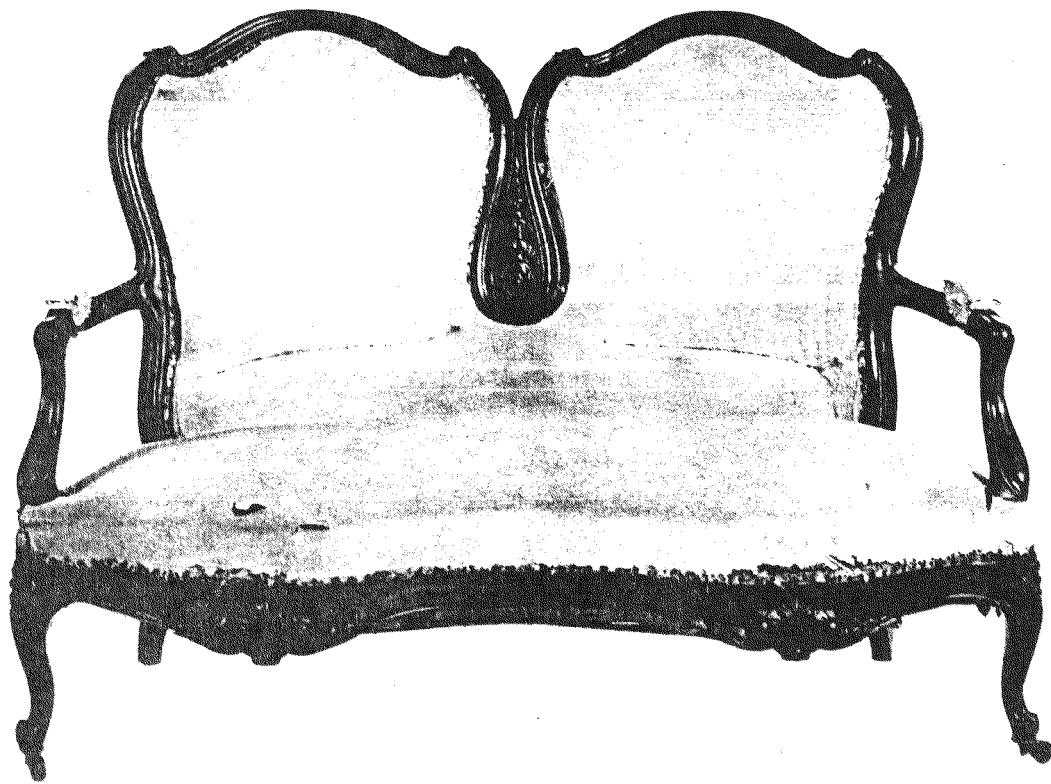


Fig. 17. Charles A. Baudouine, tête à tête, New York, c. 1852. Rosewood. Purchased by James Watson Williams for his home, Fountain Elms, in Utica, New York. The bill for this set of furniture read, "1 Suit of Rosewood Furniture in Green Tapestry viz. 1 Tete a tetes 4 chairs & 2 Fauteuils \$ 340." Illustrated in Oscar Fitzgerald, Three Centuries of American Furniture: An Illustrated Survey of Furniture from Colonial Times to the Present Day (New York: Gramercy Publishing Company, 1982), p. 222.

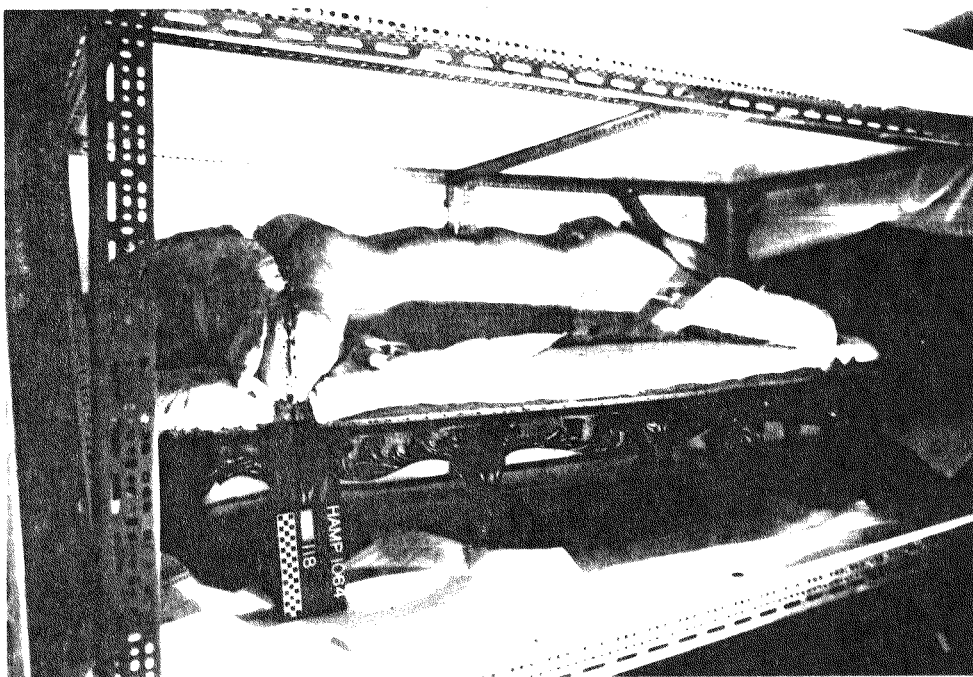


Fig. 18. 3 part Rococo Revival sofa with armchair ends, possibly Baltimore, c. 1845-1860. HAMP 1064. 34 " H x 97 " W x 35 " D.

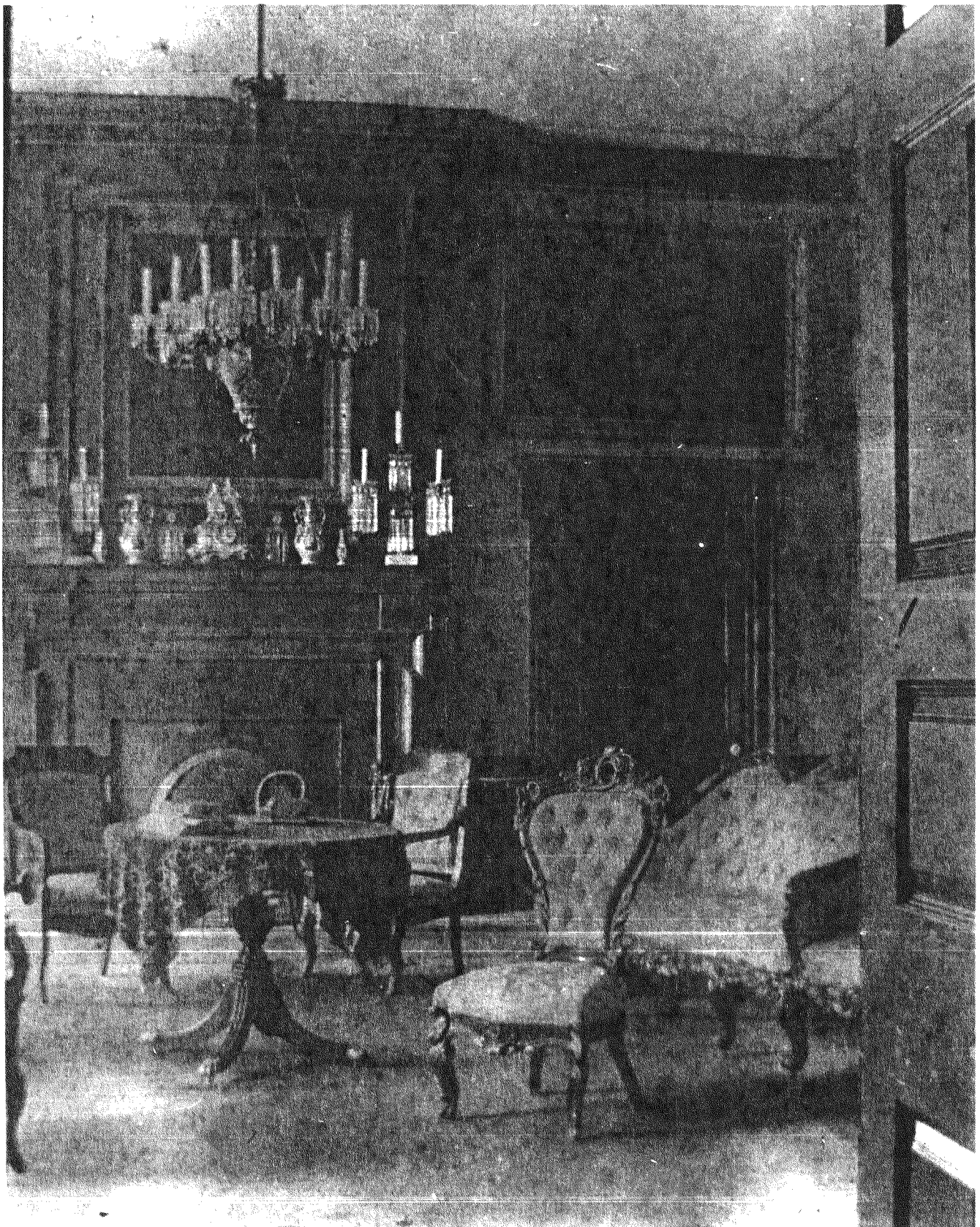


Fig. 19. View of Music Room towards west wall, showing the room with its mid-nineteenth century graining. HAMP 3497B. The slipper chair (HAMP 2945) is visible in the foreground. The back is tufted as it would have been when it was made.

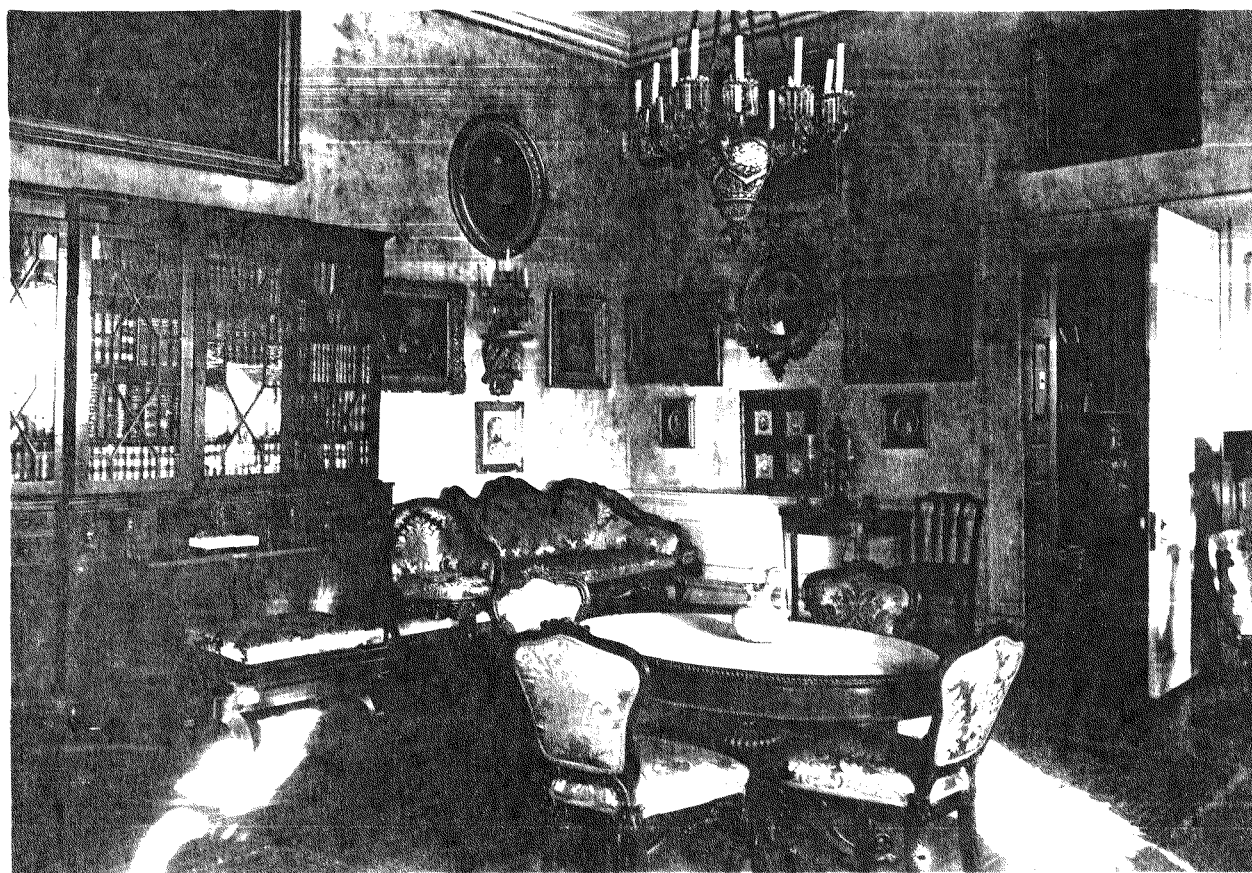


Fig. 20. Photograph of Music Room towards northeast corner, HAMP 20250. c. 1945-8, prior to replastering of the room. The four side chairs are arranged around the center table. The largest metal braces which were added to these chairs when they were cut down can be seen on the two chairs whose backs are facing the viewer.

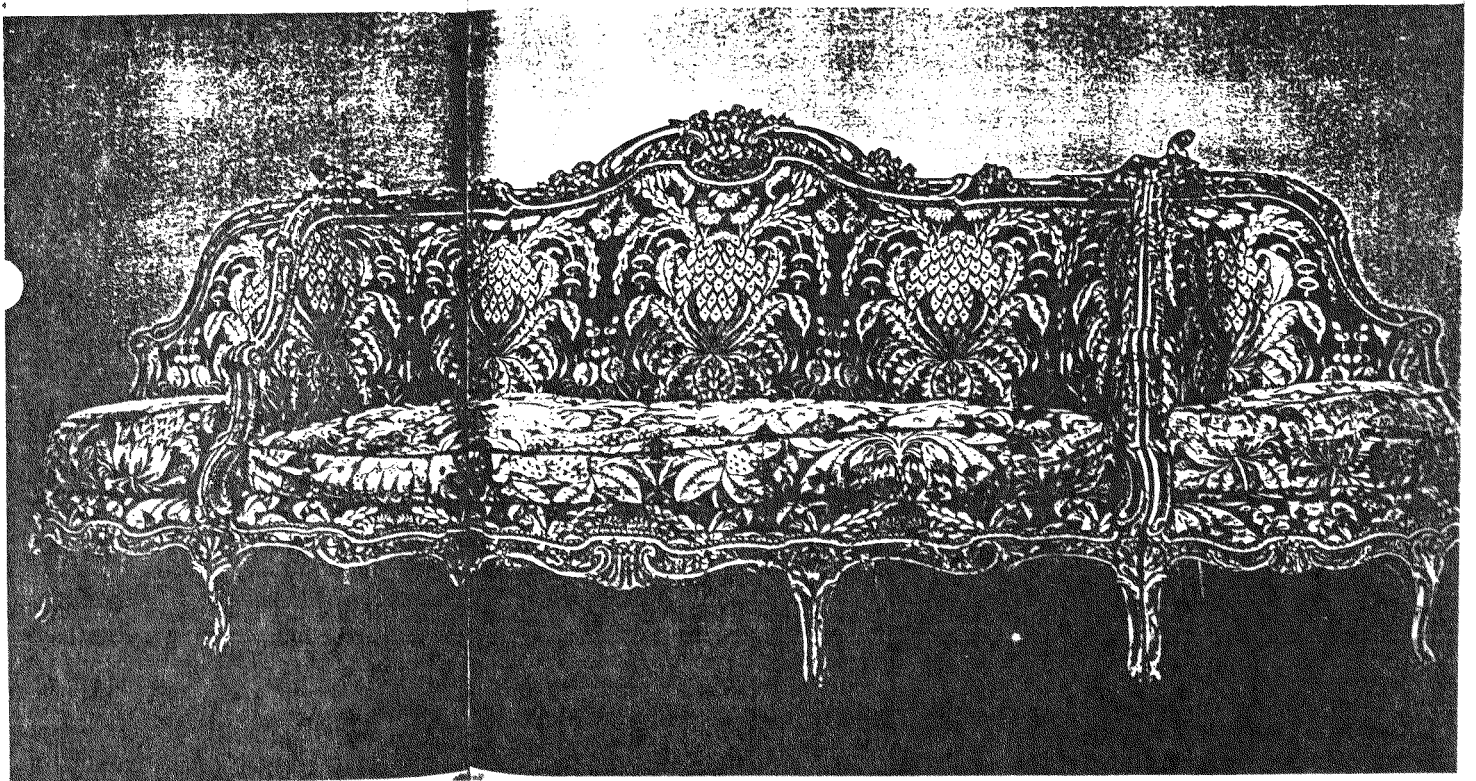


Fig. 21. Nicolas Heurtaut, sofa with confidents, Paris, c. 1750-1770. Illustrated in Jean Meuvret, et al. French Cabinetmakers of the Eighteenth Century (New York: French and European Publications Inc., 1963), p. 124-5.

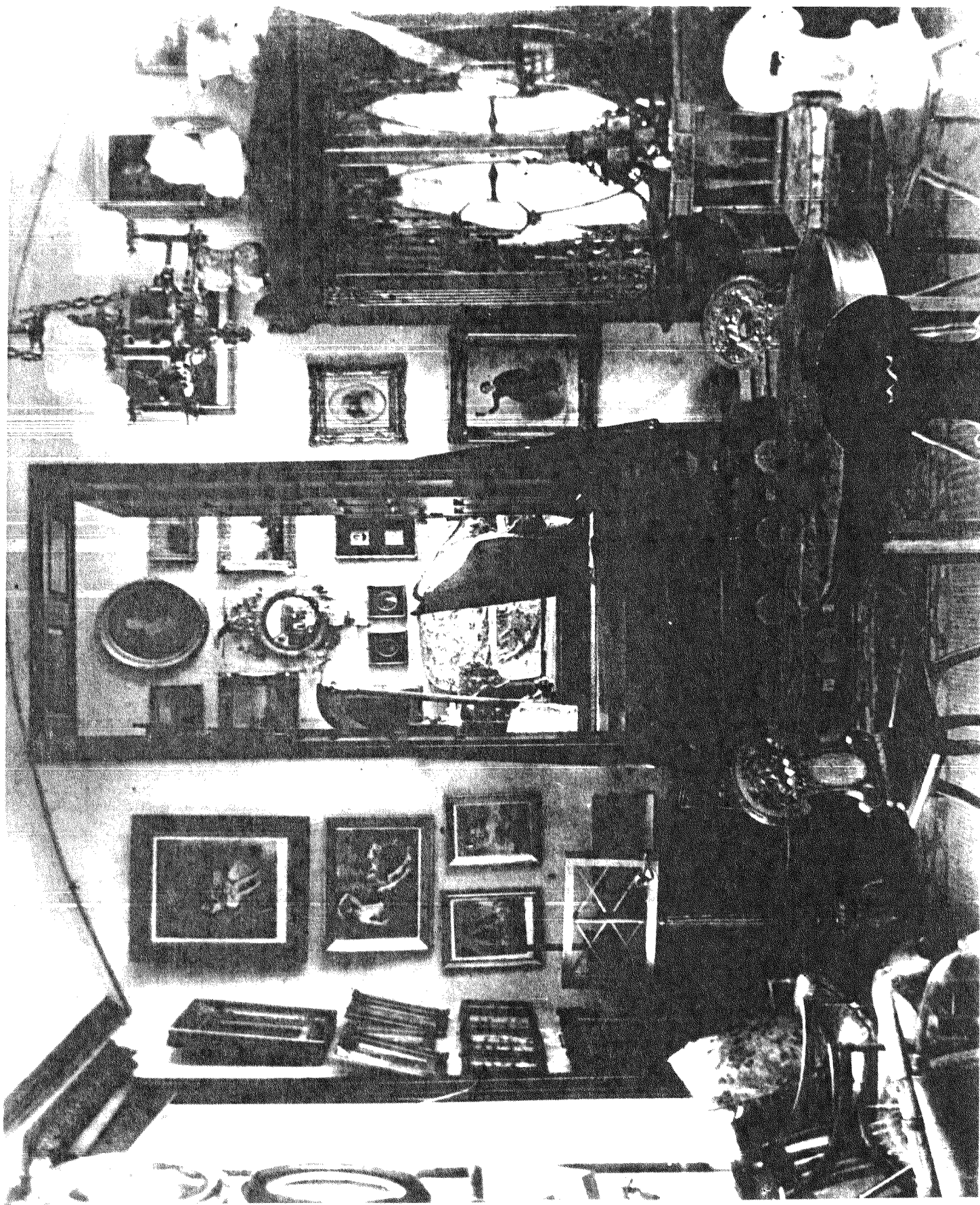


Fig. 22. View of Music Room from the West Hyphen, after 1880 HAMP 3460. The sofa is on the east wall directly opposite the door

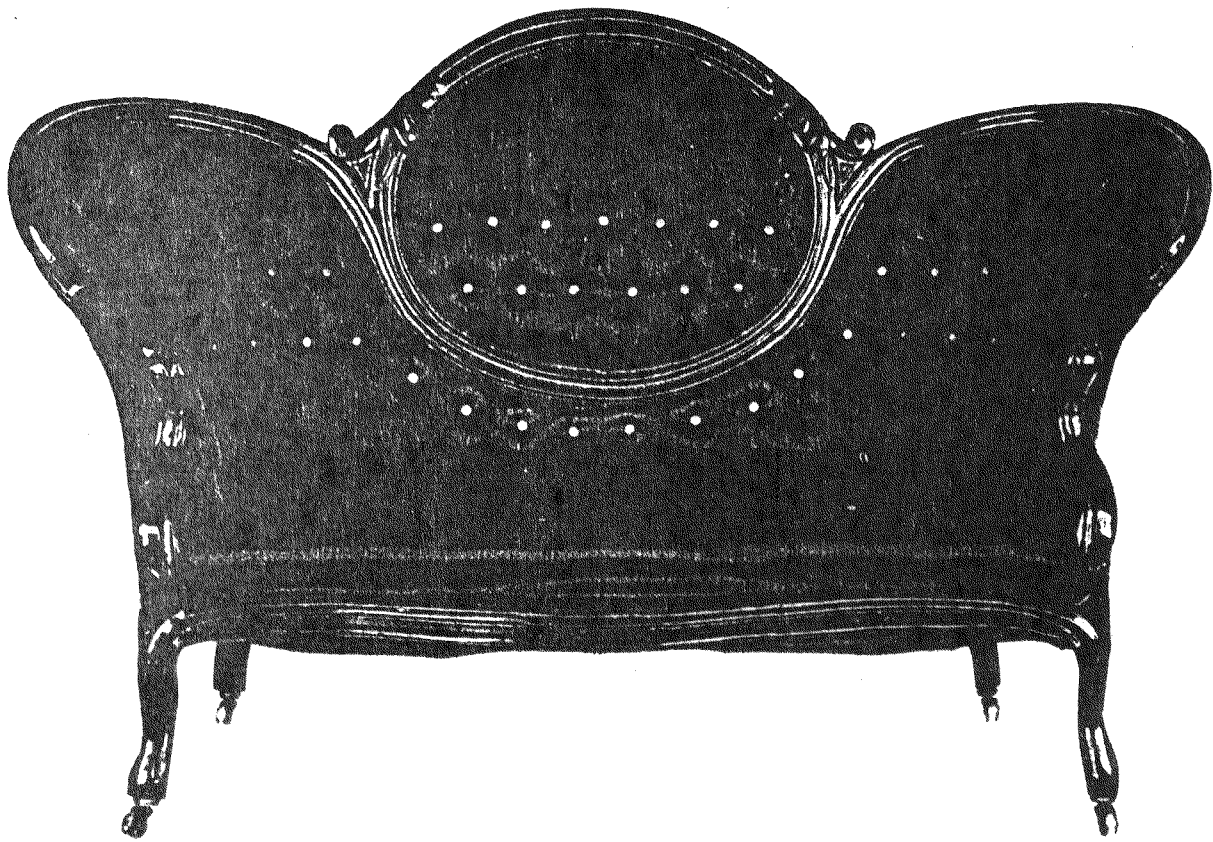


Fig. 23. Settee in the simplified Rococo style, Henry Ford Museum, Dearborn, MI. Illustrated in Celia Jackson Otto, American Furniture of the Nineteenth Century (New York: The Viking Press, Inc., 1975), p. 147.



Fig. 24. Photograph of the early twentieth century sitting room at Hampton (now the dining room). **HAMP 19175.** The armchair on the right may have been part of a set with the oval-back sofa in the Music Room.



COPPER PLATE ENGRAVING
AFTER RAPHAEL'S "LA FORNARINA"

GILDED MANTEL GLASS

PAIR OF UPHOLSTERED SOFAS
ROSEWOOD

Fig. 25. This sofa is in the Roosevelt House, 28 East Twentieth Street, New York City, the home of Theodore Roosevelt's parents. Wall elevations from the parlor were illustrated in Russell Hawes Kettel, *Early American Rooms 1650-1858* (orig. pub. 1936, reprinted New York: Dover Publications, 1967), p. 172. In overall design it is similar to the one in the Music Room no longer in the Hampton collection.

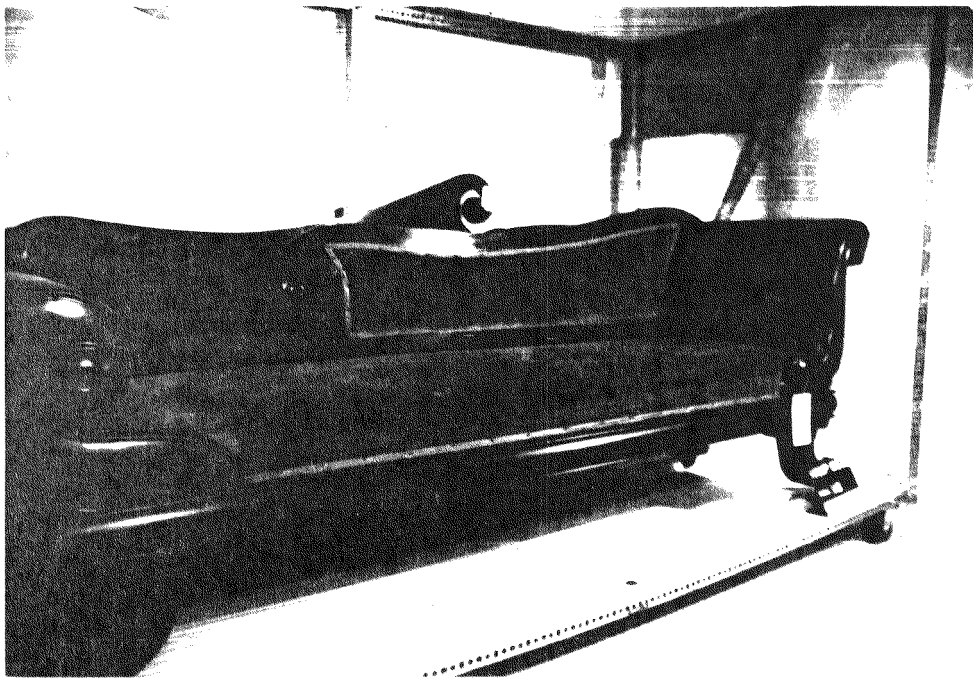


Fig. 26. One of a pair of Grecian lounges, American, c. 1835-1845, **HAMP 8538.**
32.5 " H x 86.25" W x 22.25 " D.

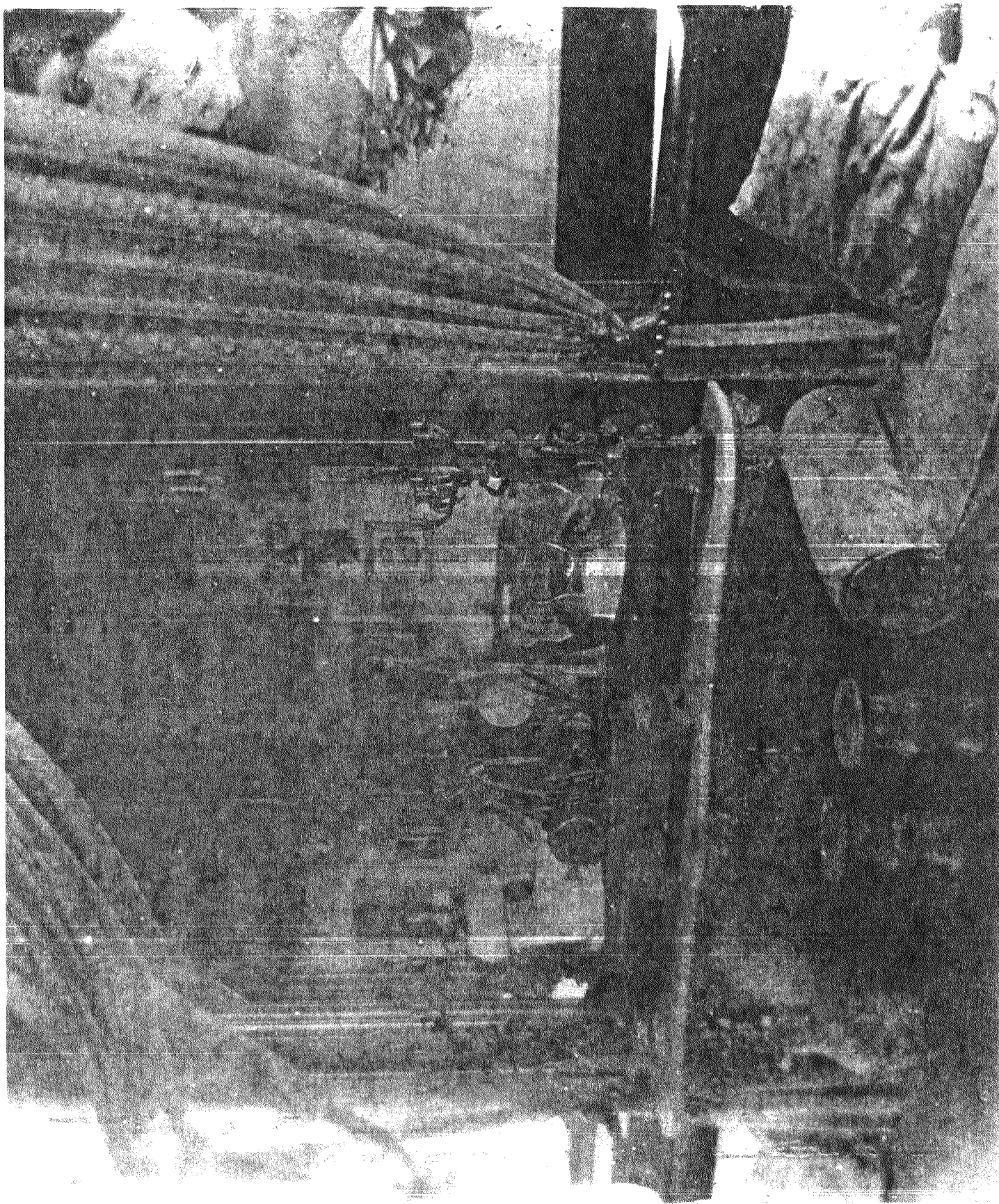


Fig. 27. Photograph of south wall of the Music Room, showing the console table and mirror, c. 1885-7 **HAMP 3497 C**. The lounge is on the right, with only the low end and arm showing. It is covered in a slipcover, and a pillow is resting against the back.



Fig. 28. Detail of a gelatin print of the Music Room looking towards the West Hyphen, c. 1895-1905. **HAMP 19782.** The high end of the sofa and its arm are visible in the photograph

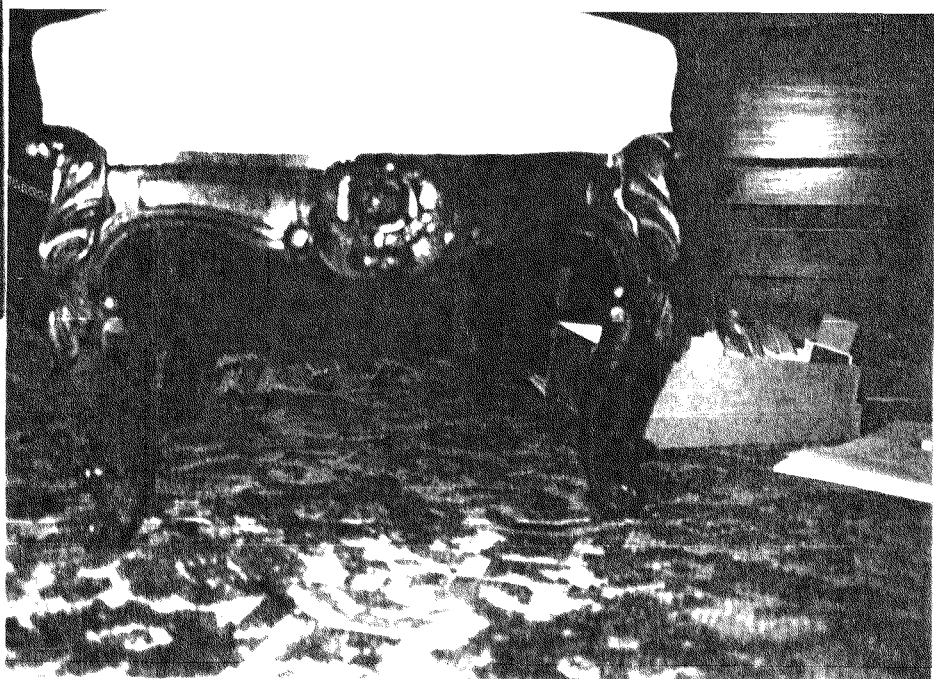
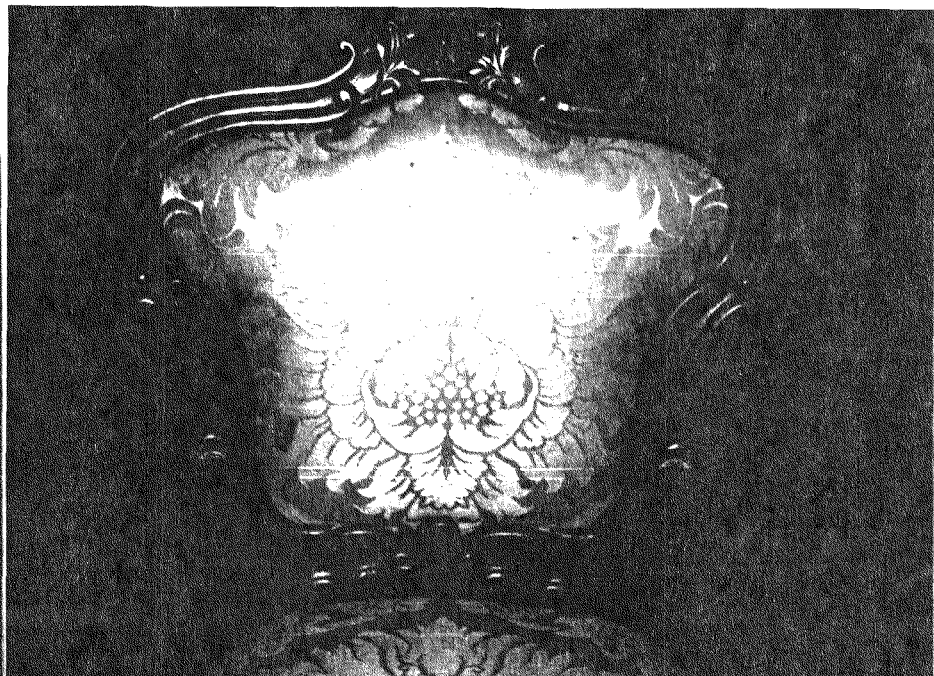
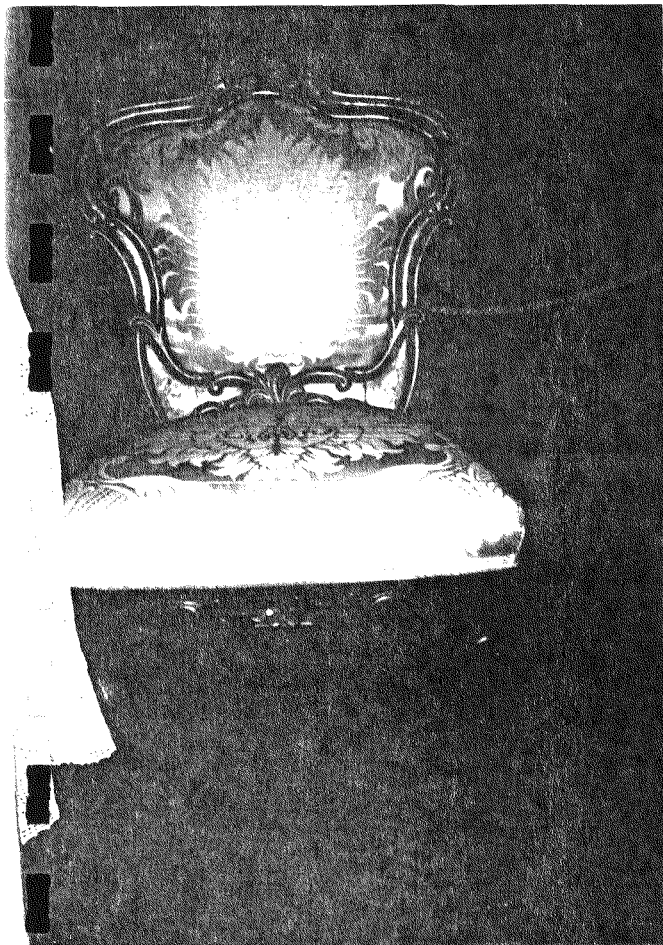


Fig. 29.a-c. Set of four side chairs, probably Baltimore, rosewood. **HAMP 2941-2944.** Made en suite with HAMP 2940 and 2945. 34.5 H x 19.5 W x 17 D. The crest rail consists of a carved crest rail flanked by leaves which continues into e-scroll carving surrounding the shaped upholstered back.(Fig. 29 b.) On the lower seat rail is centered leaf and flower carving. (Fig. 29 c.) The front cabriole legs have foliated carving at the knees and small 3-part paw feet. The rear legs are square and splayed.

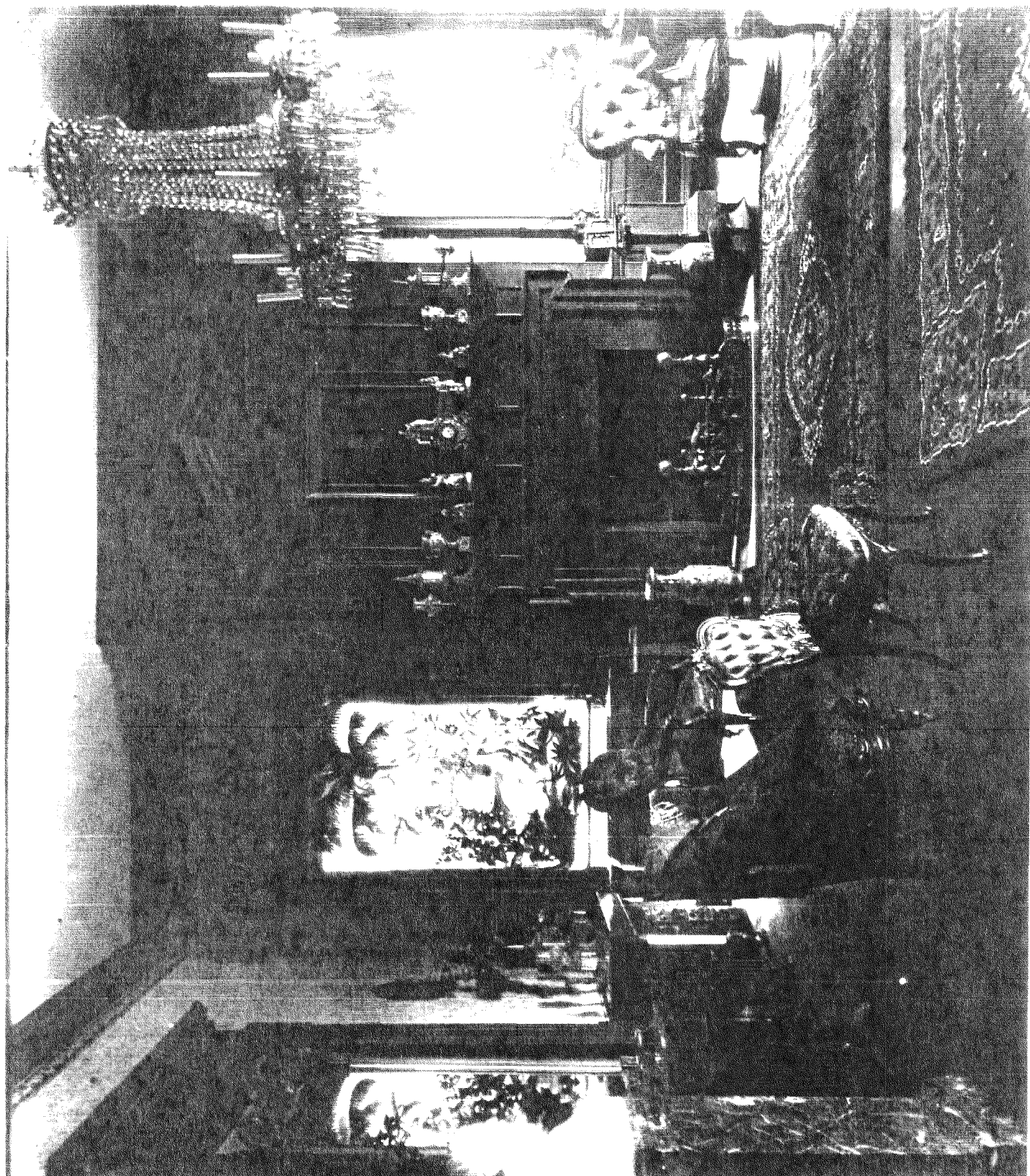


Fig. 30. Photograph of the parlor at Hampton, 1908. (HAMP 3902). One of the four side chairs now in the Music Room can be seen on the left. Both the back and the seat are tufted. This same photograph was illustrated in William Seale, The Tasteful Interlude: American Interiors through the Camera's Eye 1860-1917, 2nd ed. (Nashville, TN: American Association for State and Local History, 1981), # 180.

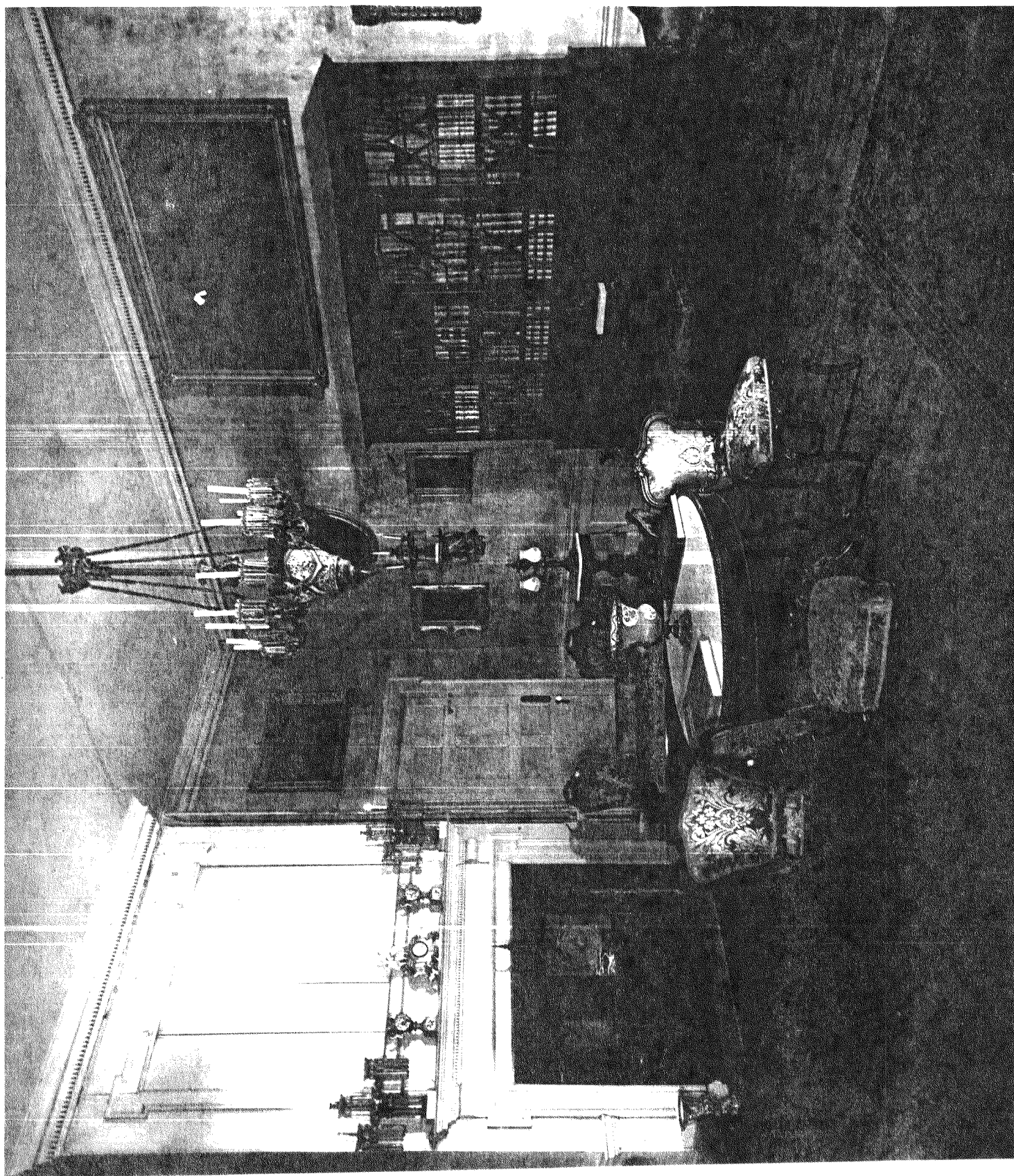


Fig. 31. View of Music Room towards West Hyphen, taken c. 1945-8, prior to the replastering of the room. **HAMP 3450.**

DINING ROOM CHAIRS.

Fig. 2.

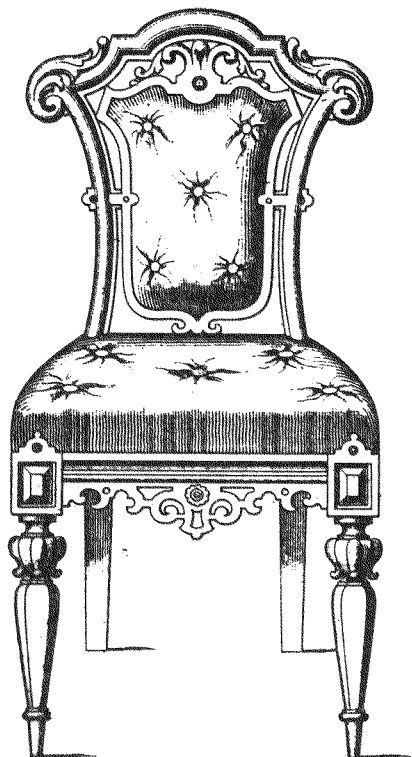


Fig. 3.

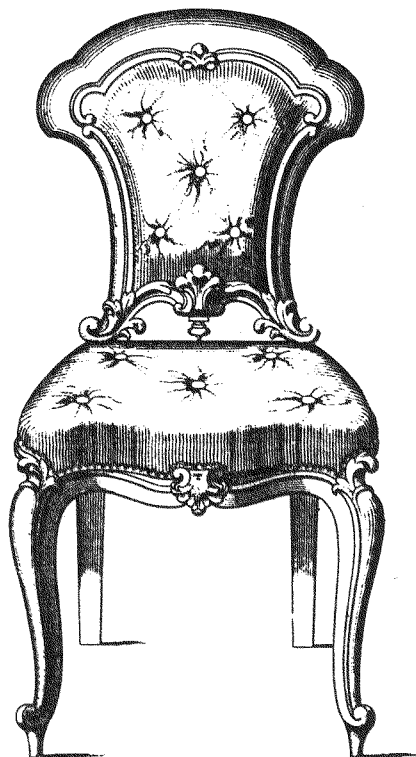


Fig. 4.

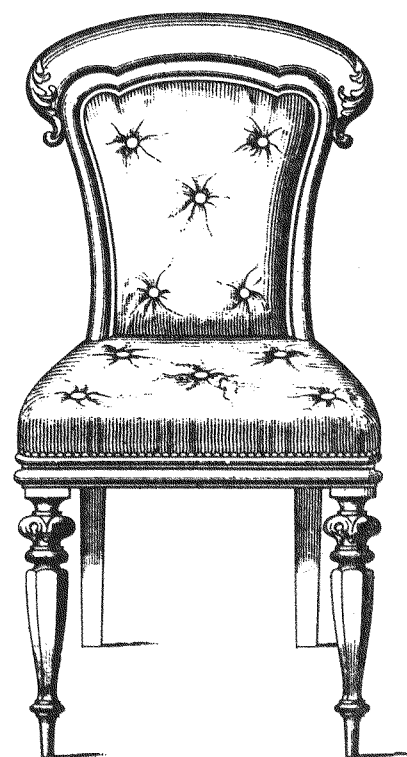


Fig. 6.

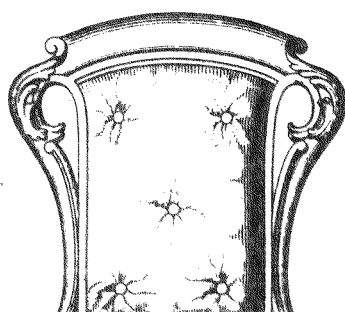


Fig. 7.

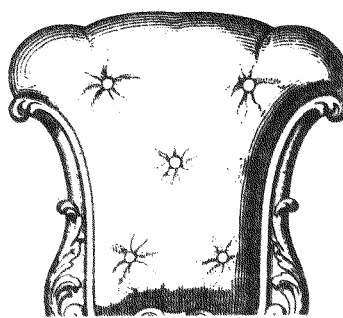


Fig. 8.

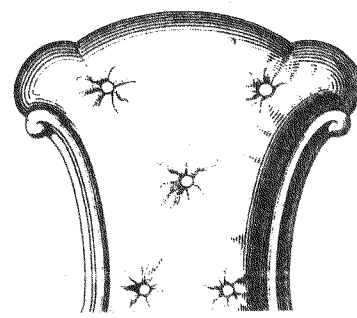


Fig. 32. Dining Room Chair, Fig. 3, illustrated in Blackie and Son, *The Victorian Cabinet-Maker's Assistant: A Series of Original Designs for Modern Furniture, with Descriptions and Details of Construction* (Originally published 1853; reprinted New York: Dover Publications, Inc., 1970), pl. 25. The proportions of this chair are similar to those of the four side chairs in the Music Room before they were cut down.

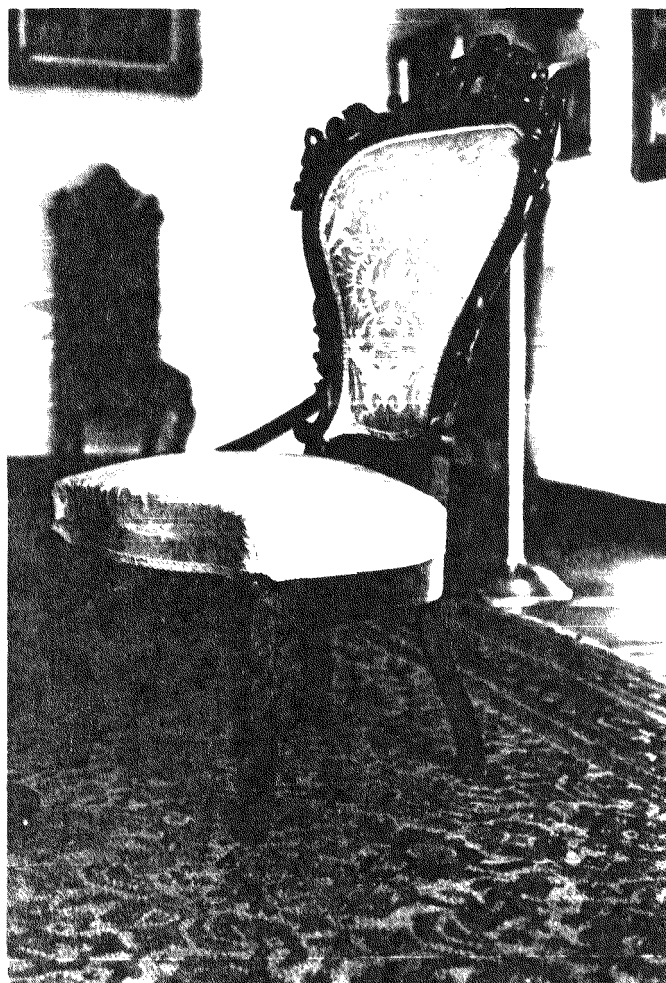


Fig. 33. Lady's or slipper chair, probably Baltimore, c. 1845-60. Rosewood. **HAMP 2945.** En suite with 2940-2944. 40.75 H x 20 W x 19.25 D.



Fig. 34. Balloon-back side chair, American, c.1855-1875. **HAMP 8527.** 31 " H x 14.25 " W x 18 " D. Compared to the other furniture in the Music Room, this chair is quite simple and unornamented.

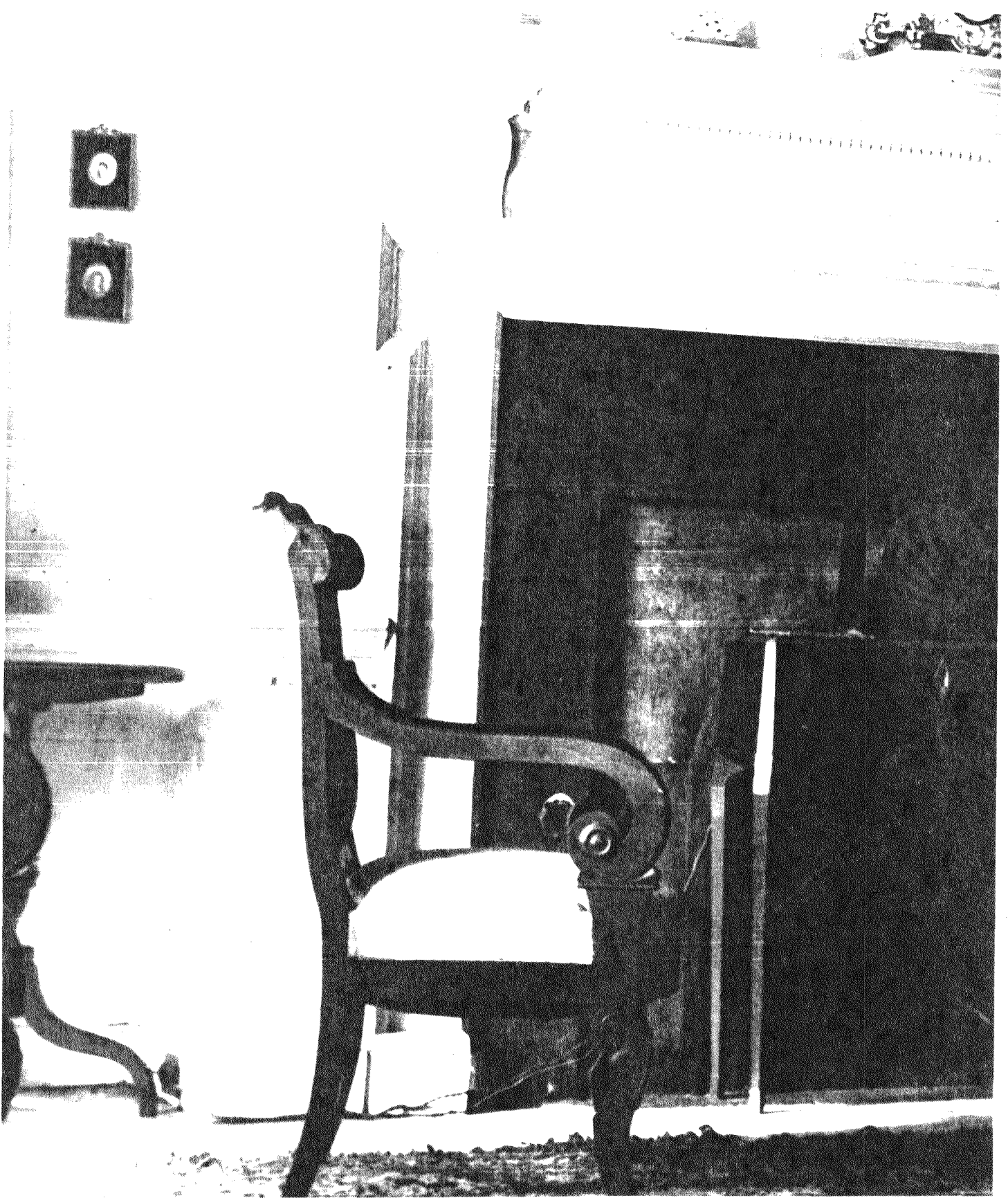


Fig. 35. Detail of HABS photograph at the Library of Congress. # 1A-17. showing side view of one of four Restauration style chairs in the Music Room.

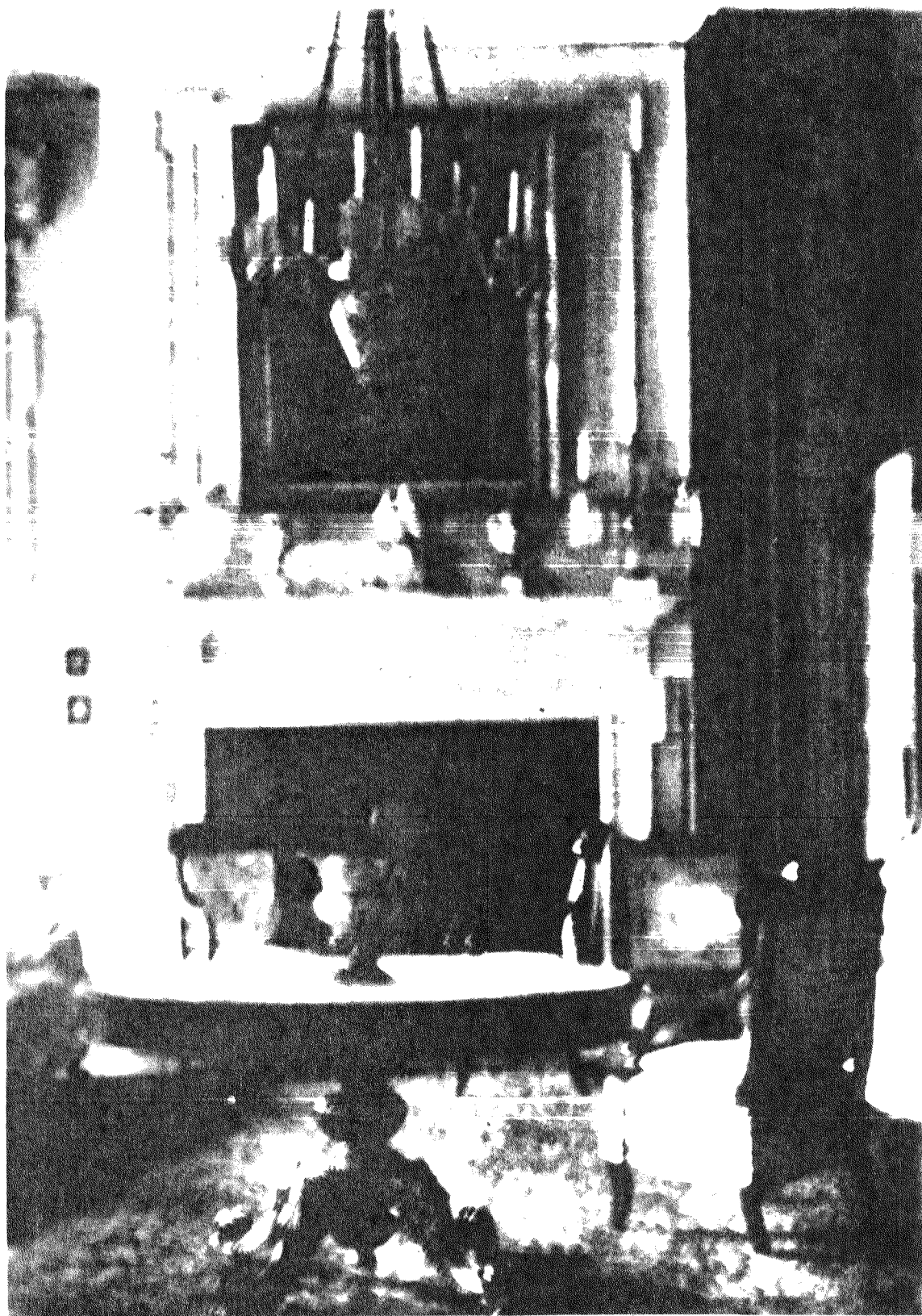


Fig. 36. View of the Music Room looking towards the fireplace. **HAMP 20502.** The original photograph is only 1 1/2" x 2 1/2", so the blow-up is grainy, but these chairs can be seen with only the bottom slipcover on. The vase seen on the table is **HAMP 4228.** See Fig. 174.

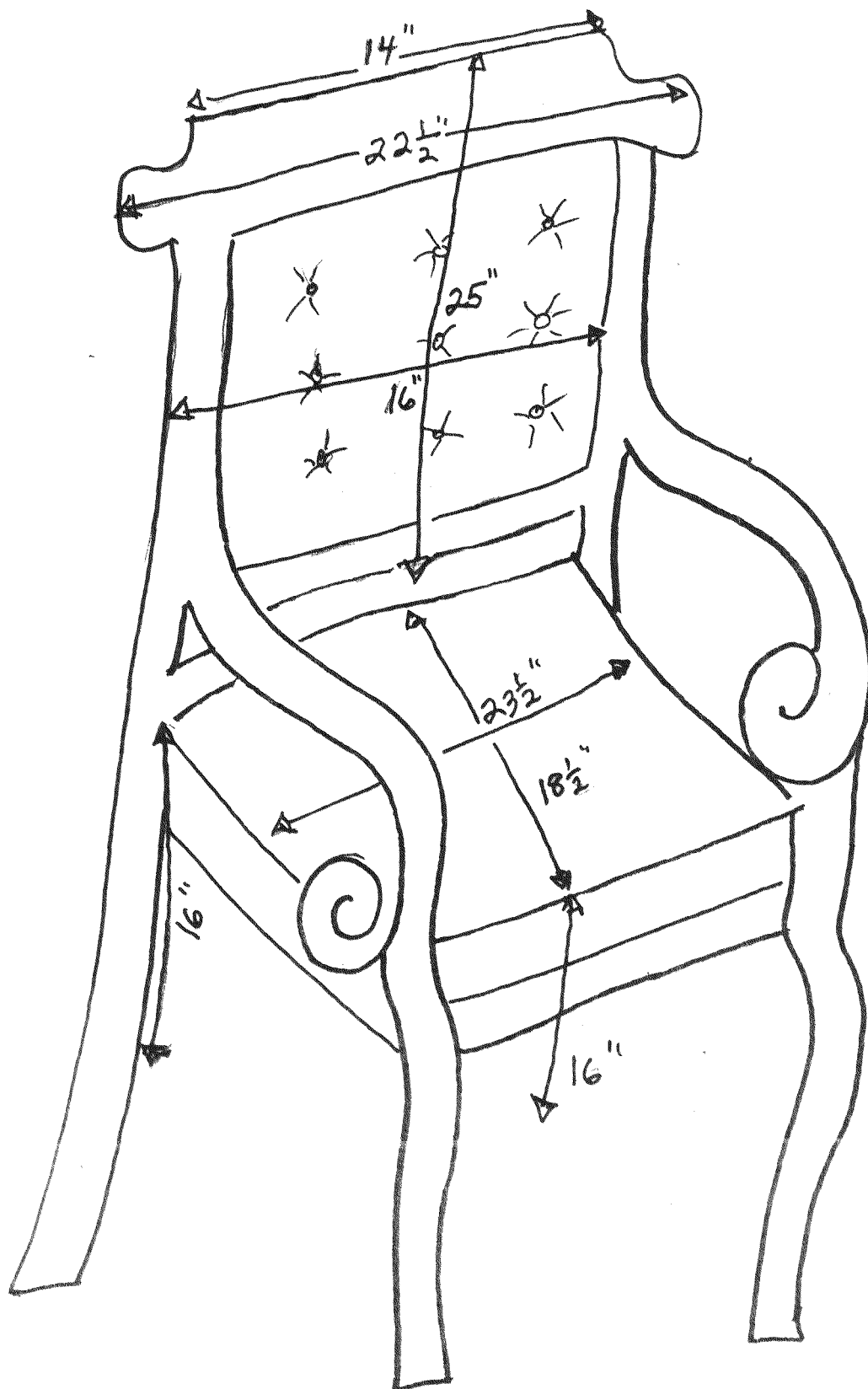


Fig. 37. Sketch of Restoration style chair with measurements based on surviving slip cover in Hampton Collection (HAMP 5881.a,b). Overall measurements of the chair were approximately 38" H x 22 1/2 " W x 18 1/2 " D.



Fig. 38. French Restauration style armchair made for Lumen Reed c. 1832. Probably from the shop of Duncan Phyfe, the chair combines subtle curves and fine quality mahogany with small amounts of carving. Illustrated in Marilyn Johnson, et.al, 19th Century America Furniture and Other Decorative Arts: An Exhibition in Celebration of the Hundredth Anniversary of the Metropolitan Museum of Art (New York: The Metropolitan Museum of Art, 1970), p. 79.

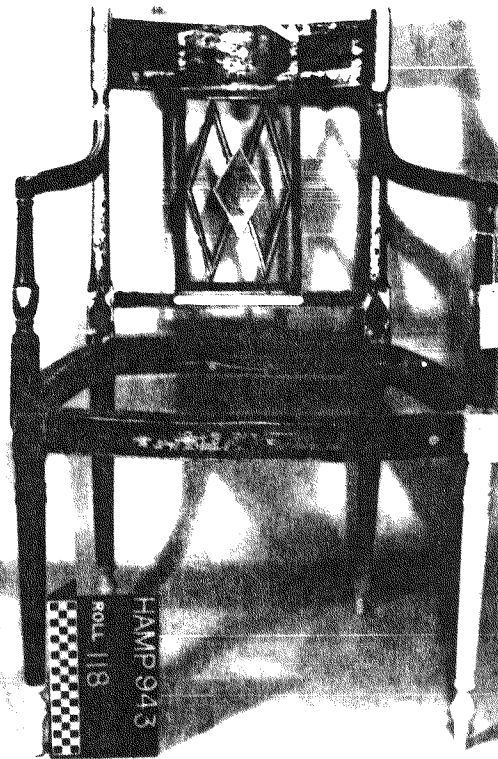


Fig. 39. Mate to "Hampton chair," with painted scene of rustic rural ruin in a landscape on the crest rail, Baltimore, c. 1800-1820, **HAMP 943.** 31 " H x 22 5/8" W x 19 1/4 " D.

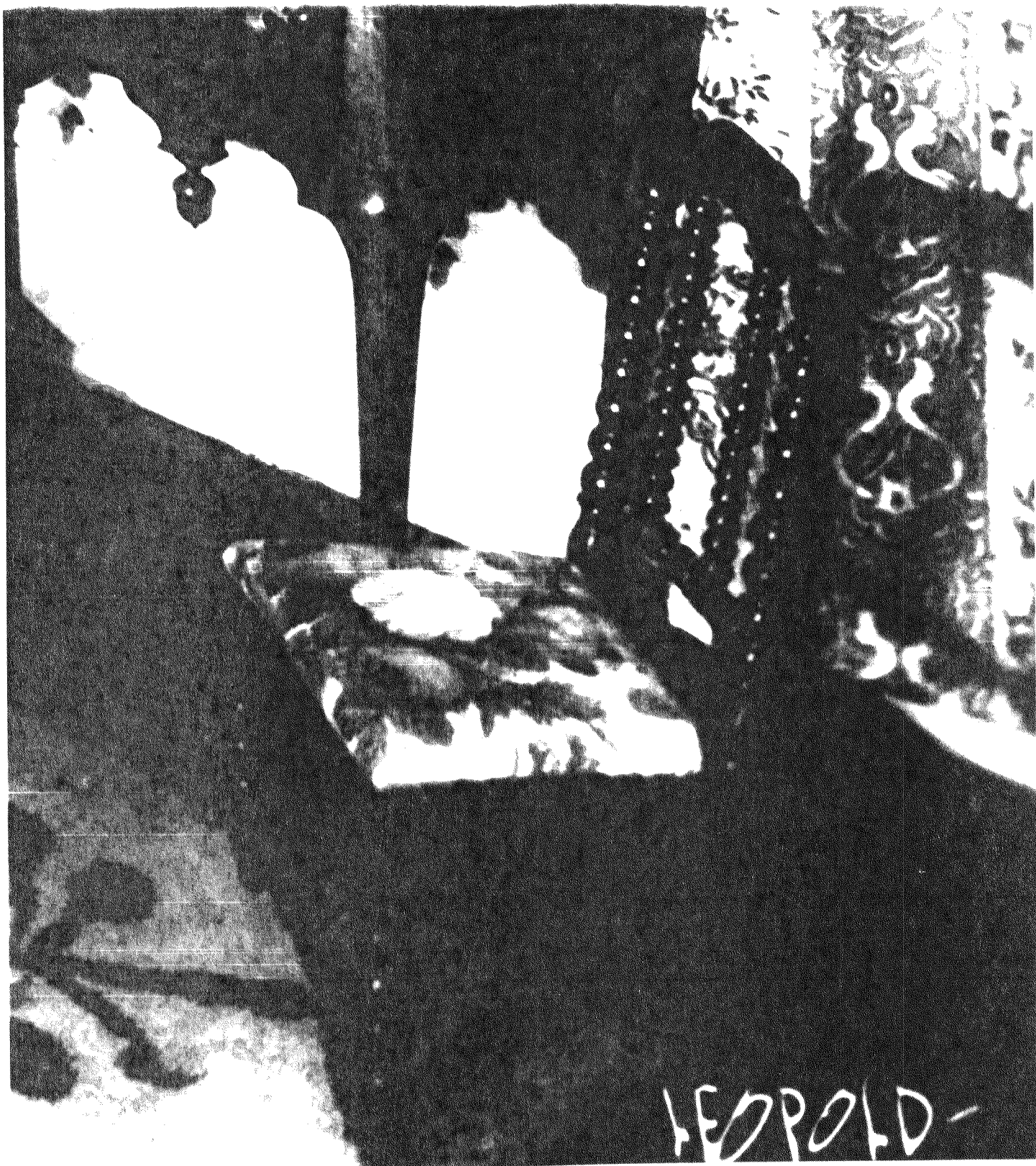


Fig. 40. Detail, bedroom at "Homewood," Baltimore, Md. in 1928 when there was a loan exhibition of Baltimore furniture sponsored by the Friends of Art. At that time Homewood was the Faculty Club of Johns Hopkins University. Photograph by "Leopold."

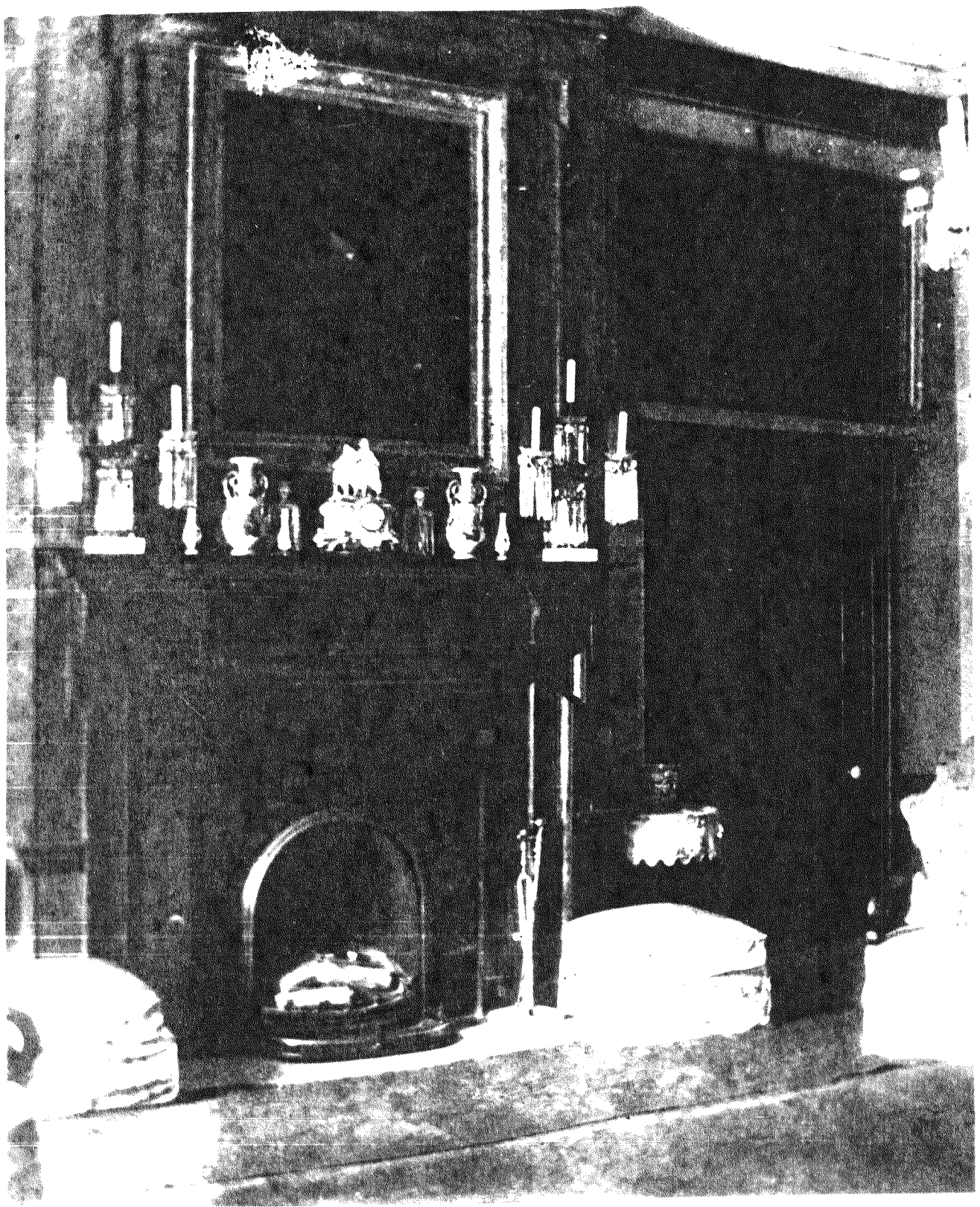


Fig. 41. View of the fireplace in the Music Room showing the pair of ottomans flanking the fireplace, c. 1885. **HAMP 3498 C.**

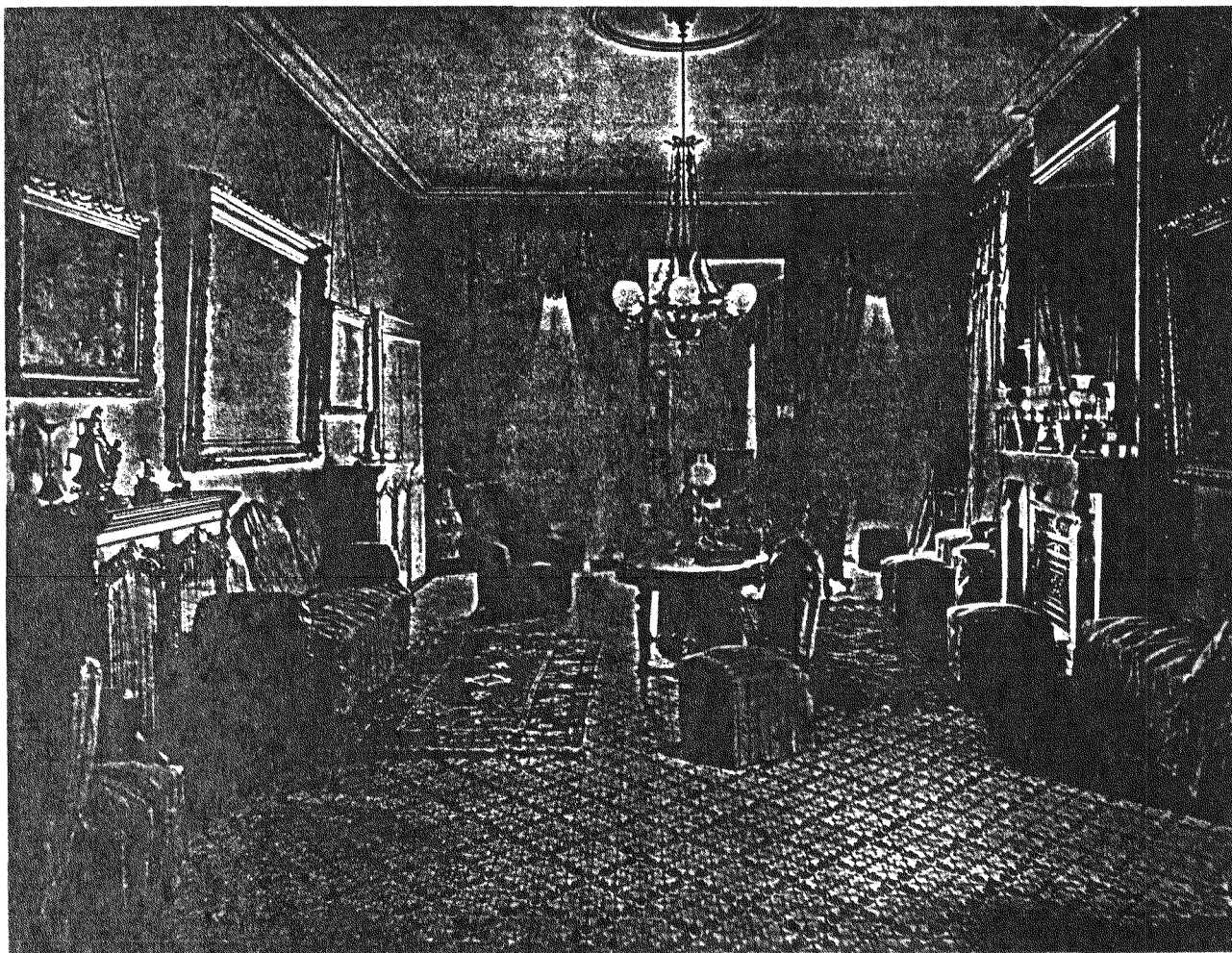


Fig. 42. Interior photograph, James Bowdoin Bradlee House, 34 Beacon Street, Boston, 1877, showing the parlor furniture covered with blue and white striped slipcovers extending almost to the floor. Illustrated in Jane Nylander, "Upholstery Documents in the Collections of the Society for the Preservation of New England Antiquities," in Cooke, *Upholstery*, p. 258.

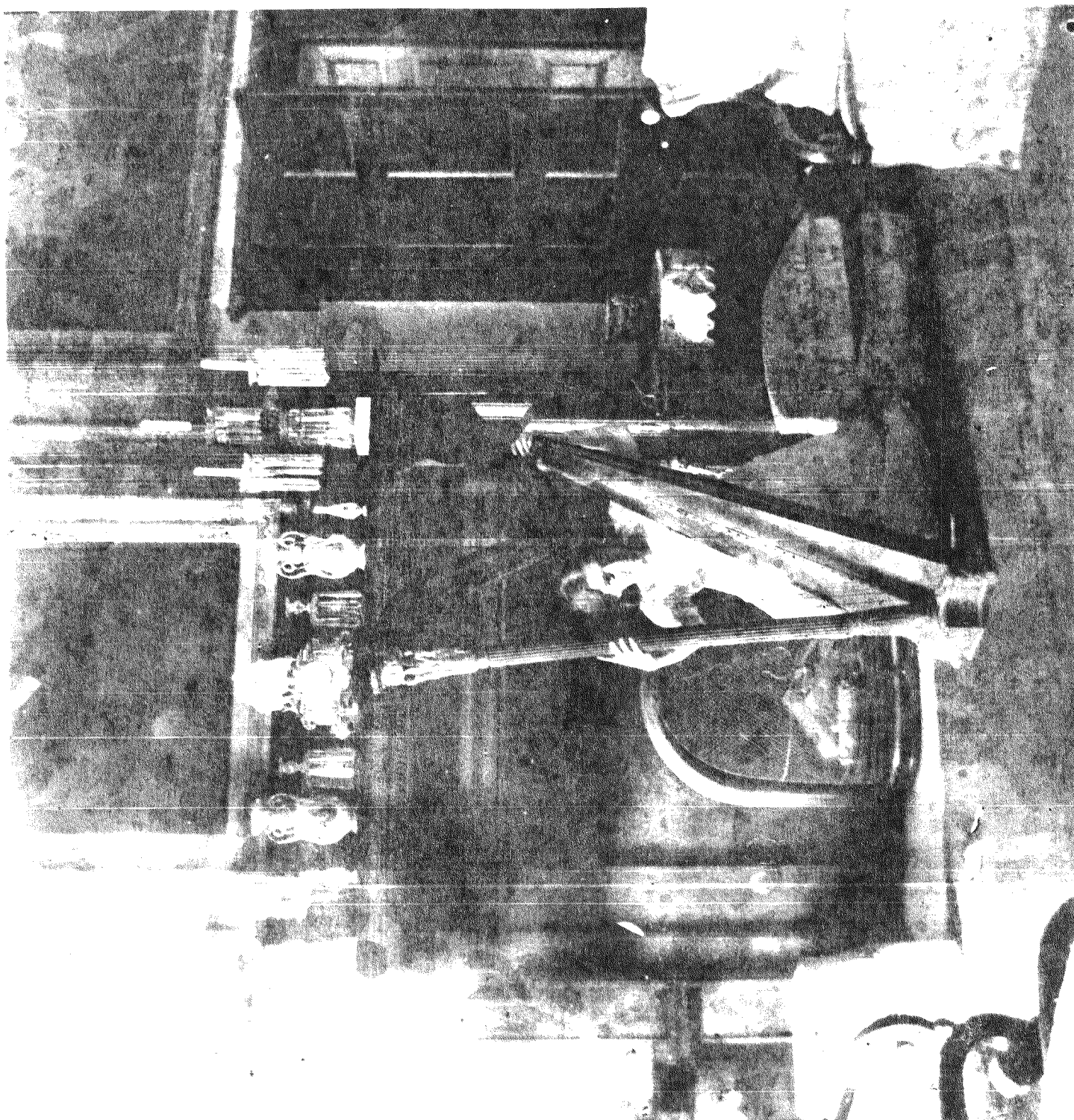


Fig. 43. View of the fireplace showing Margaret H. Ridgely (Liedy) kneeling behind Eliza Ridgely's harp. c. 1886-7. **HAMP 21960.**

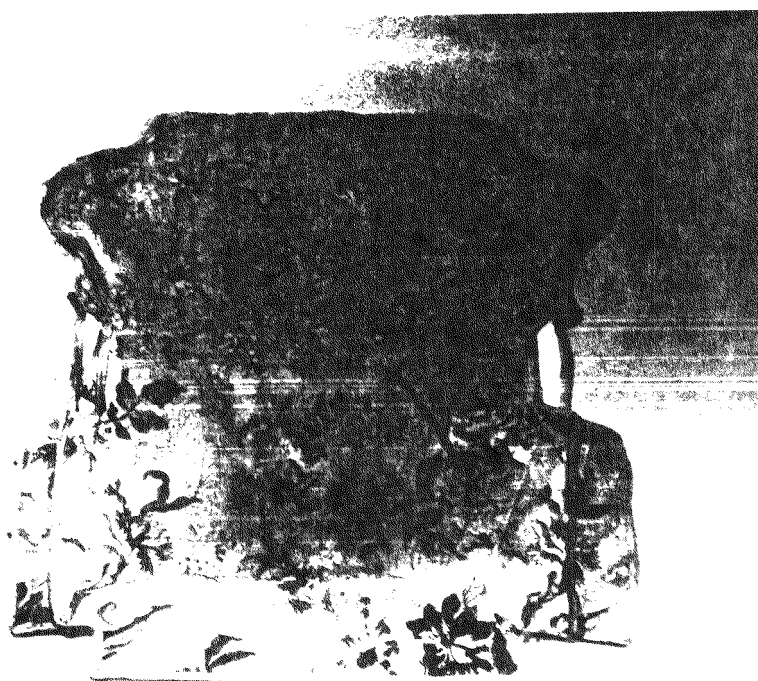


Fig. 44. Side chair slipcover, two pieces in all over floral design of roses, daisies and hydrangea in red, white and green, green leaves, and brown branches on a beige background. The back piece is sculptured to fit the ears of the chair. Hook and eye closings. **HAMP 5881 a-b.**



Fig. 45. Two piece cotton settee cover, back and seat in hydrangea pattern. **HAMP 5882 a-b.**

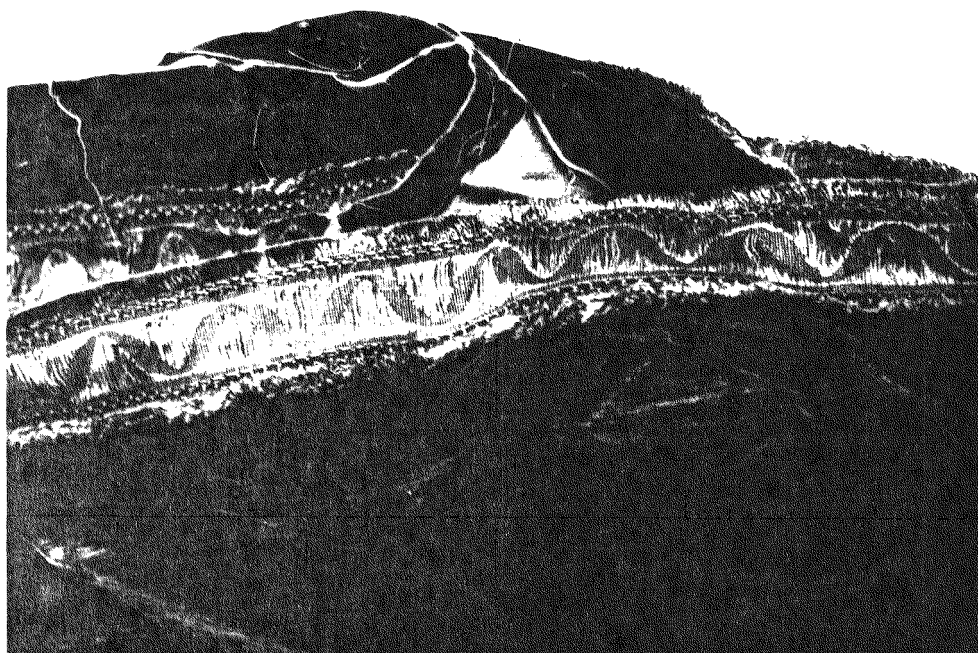


Fig. 46. Silk striated velvet double faced drapery double panel, connected at the top. (HAMP 6109). 116" L x 59.25" W. This was one of a pair of portières hung in the Music Room doorways. A decorative border has been sewn on all four edges, consisting of an undulating ribbon pattern. There is a short fringe on the edge of the border. The draperies are double faced velvet on both sides, gathered at the top edge in an arch. The other portière (HAMP 8343) measures 119" square.

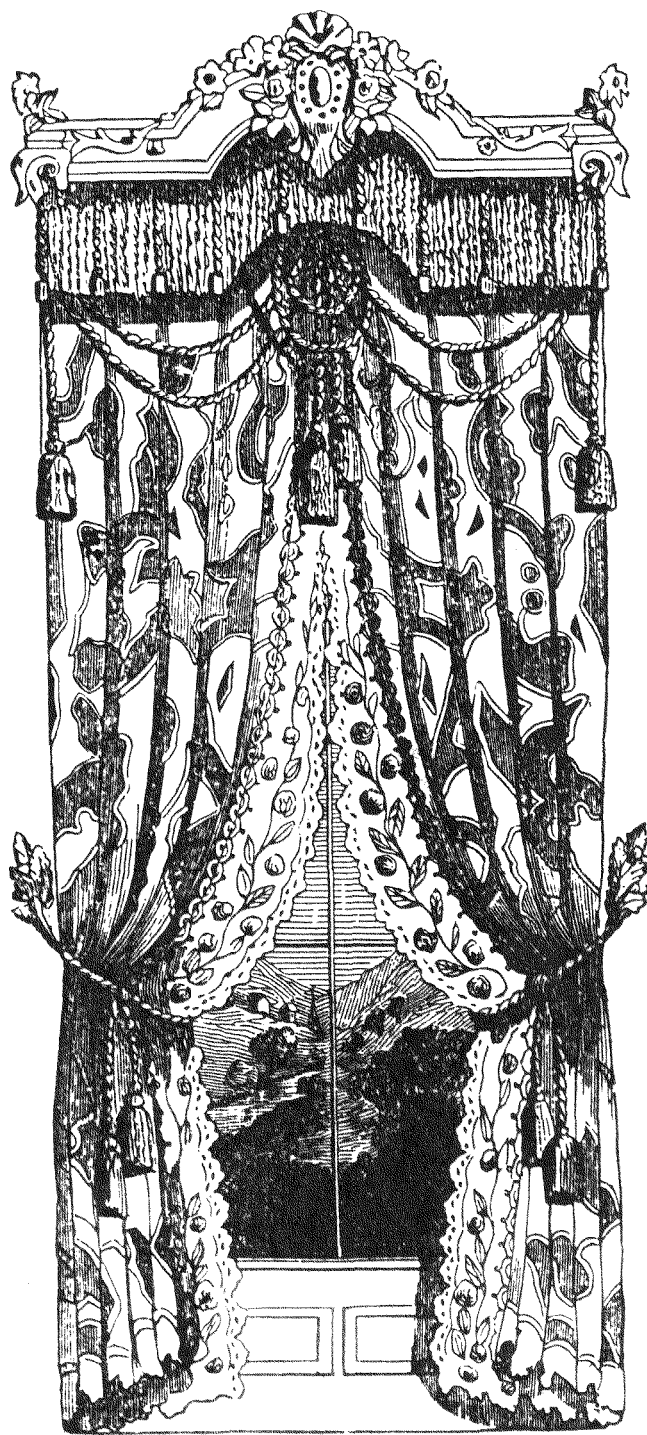


Fig. 47. An 1853 sketch for a curtains which combined "richness with neatness." The drapery hangs over a lace curtain; both are held back with rope, fringe and curtain bands. Illustrated in Lichten, Decorative Art of Victoria's Era, p. 144.

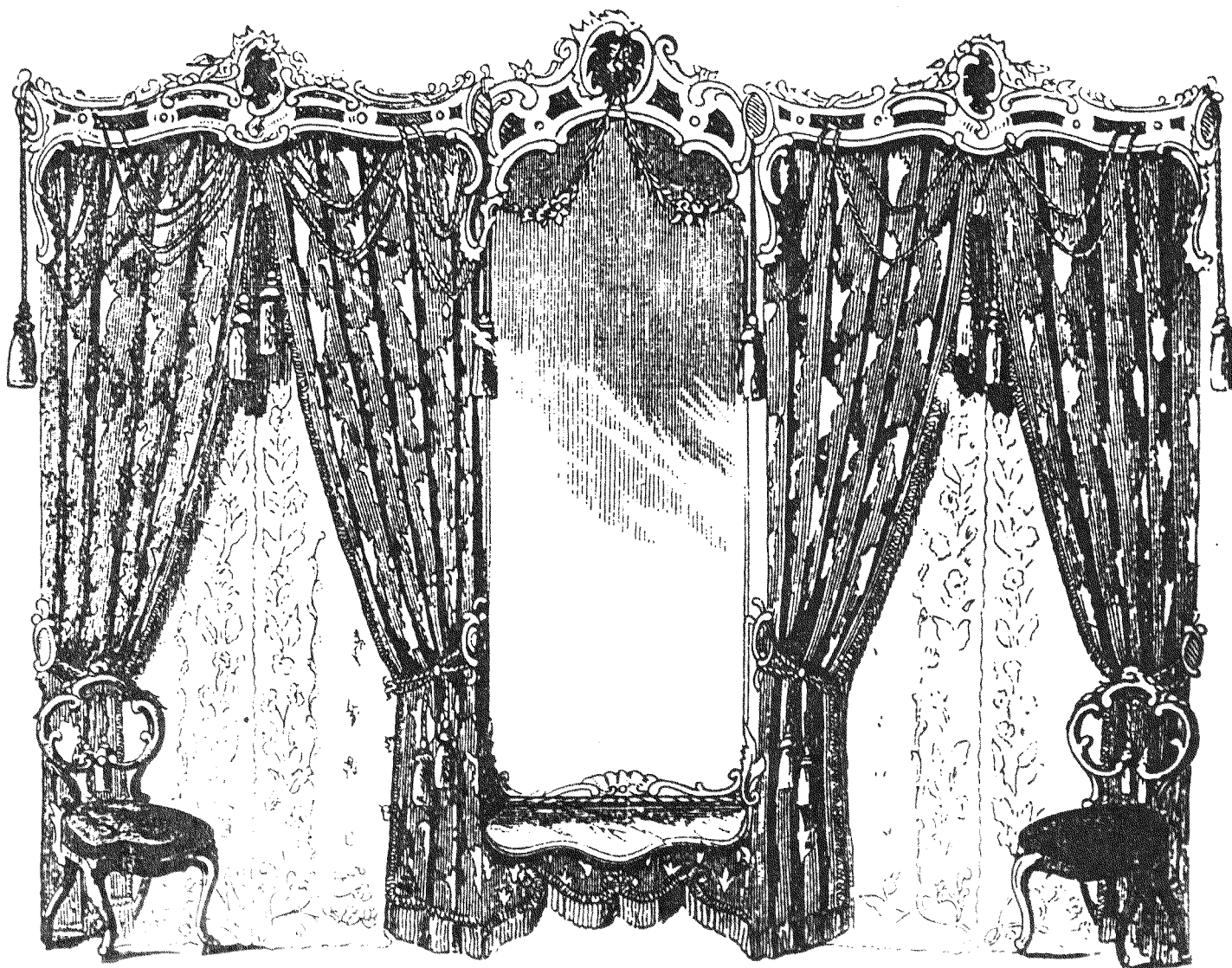
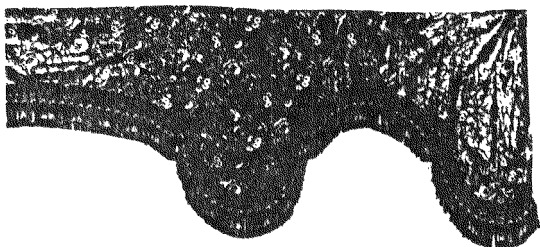
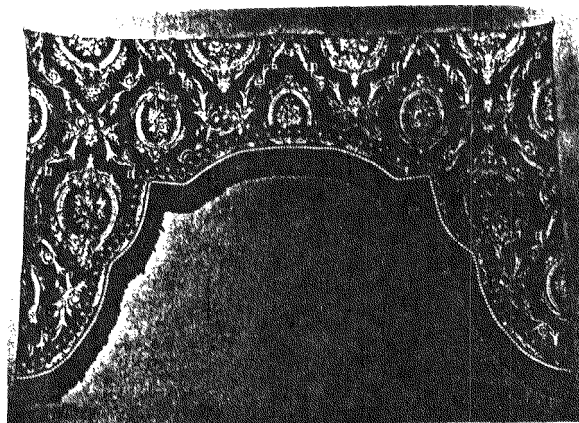


Fig. 48. Godey's Lady's Book identified this method of treating windows and pier mirror as "a recent innovation of Parisian taste, in October 1851. This same illustration was reprinted in the magazine two times, August, 1854 and August, 1858. When the curtains were drawn back, their hem just touched the floor. This window treatment with cornices, large pier mirror and marble shelf is similar to the one in the Music Room at Hampton. Illustrated in Winkler and Moss, Victorian Interior Decoration, p. 102.

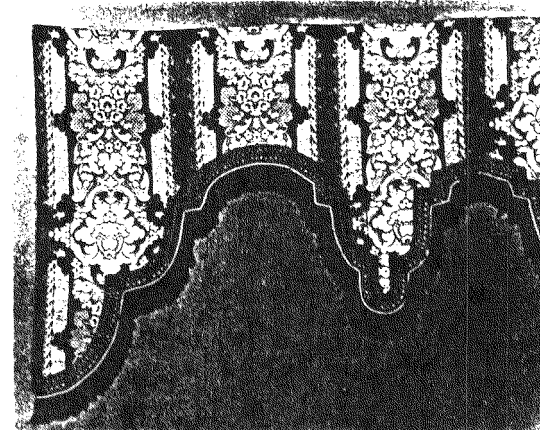
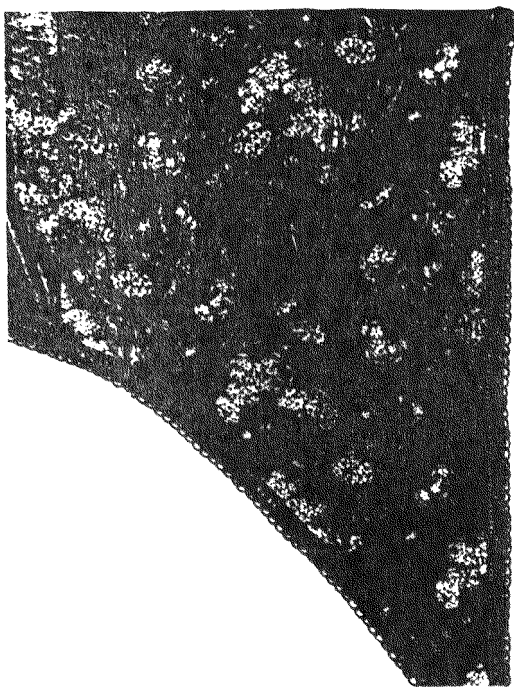


211. Lambrequin, c. 1855-1865. Glazed cotton with pink fringes. Width-160 inches, height-37 inches. Courtesy, Society for the Preservation of New England Antiquities. Photograph by Henry E. Peach.



213. Window valance, c. 1860-1880. Style of Louis XVI. Green and cream silk lampas with wool fringe. Rings appear to be original. Three valances and two curtain panels survive. Width-83 inches, height (including fringe)-57½ inches. Courtesy, Society for the Preservation of New England Antiquities. Photograph by Henry E. Peach.

212. Window valance, c. 1860. Printed glazed cotton with silk braid. Width-104 inches, height-52 inches. Courtesy, Society for the Preservation of New England Antiquities. Photograph by Henry E. Peach.



214. Window valance, c. 1868-1880. Green and gold damask with wool fringe. Two straight panels and another valance that has been cut down in size also survive. Width-115 inches, height-40 inches. Courtesy, Essex Institute. Photograph by Henry E. Peach.

Fig. 49. Four window valance documents in the collection of the Society for the Preservation of New England Antiquities (211-213) and the Essex Institute (214). Illustrated in Jane Nylander, "Bed and Window Hangings in New England," in Cooke, Upholstery in Europe and America from the Seventeenth Century to World War I (New York and London: W. W. Norton & Co., 1987), p. 216.



Fig. 50. Section of a pair of two swags (a,c) and a festoon (b) of red brocade lined being linen with red silk tassel fringe (HAMP 10583 a-c). b: L 37 " x W 45"; c: L 78" x W 34."

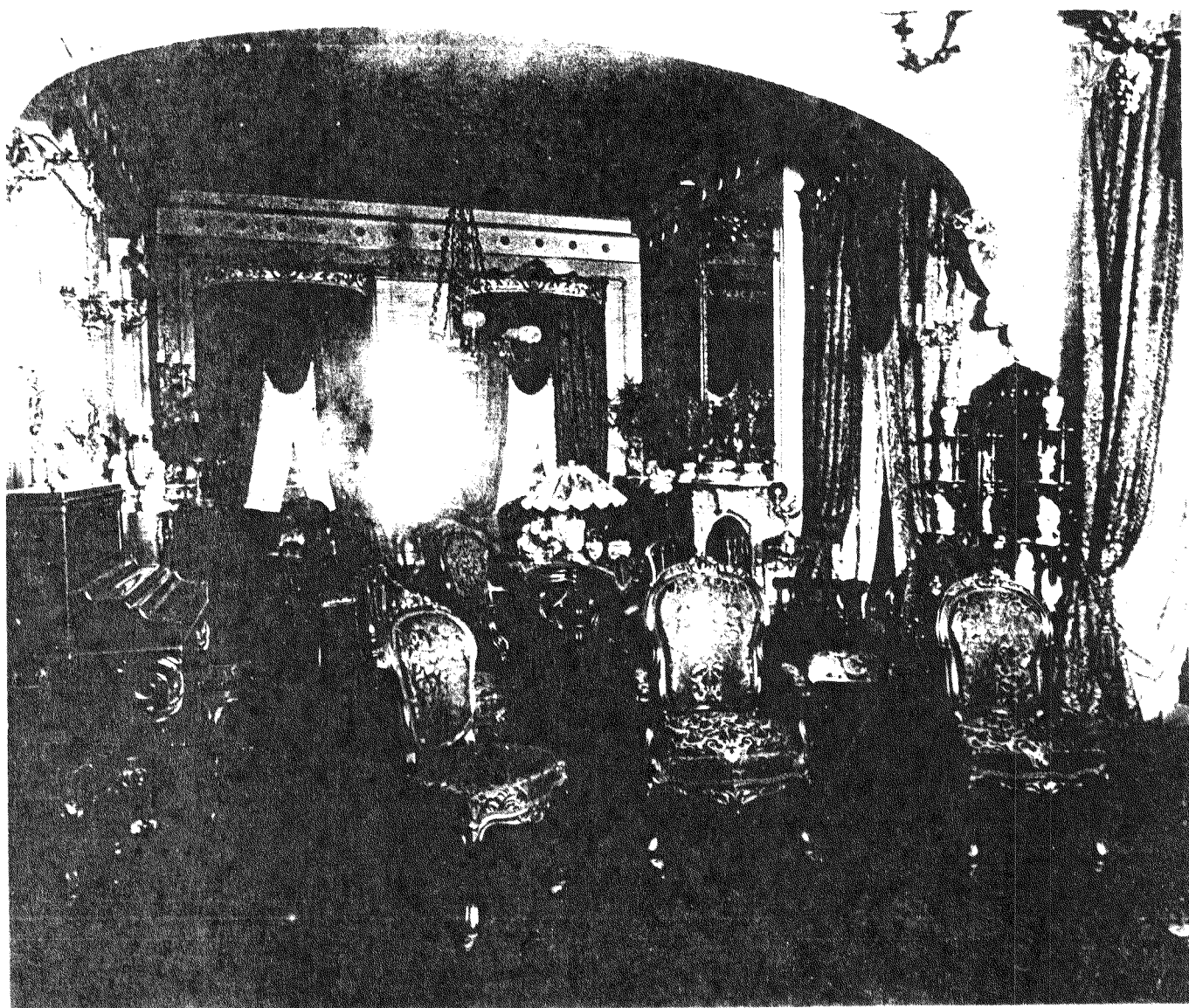


Fig. 51. Parlor, House of James D. Denegre, 133 University Place, New Orleans, Louisiana, 1880, looking much as it did in the mid-1850's. Illustrated in William Seale, The Tasteful Interlude, p. 261. Behind the curtains are lace panels and painted window shades.

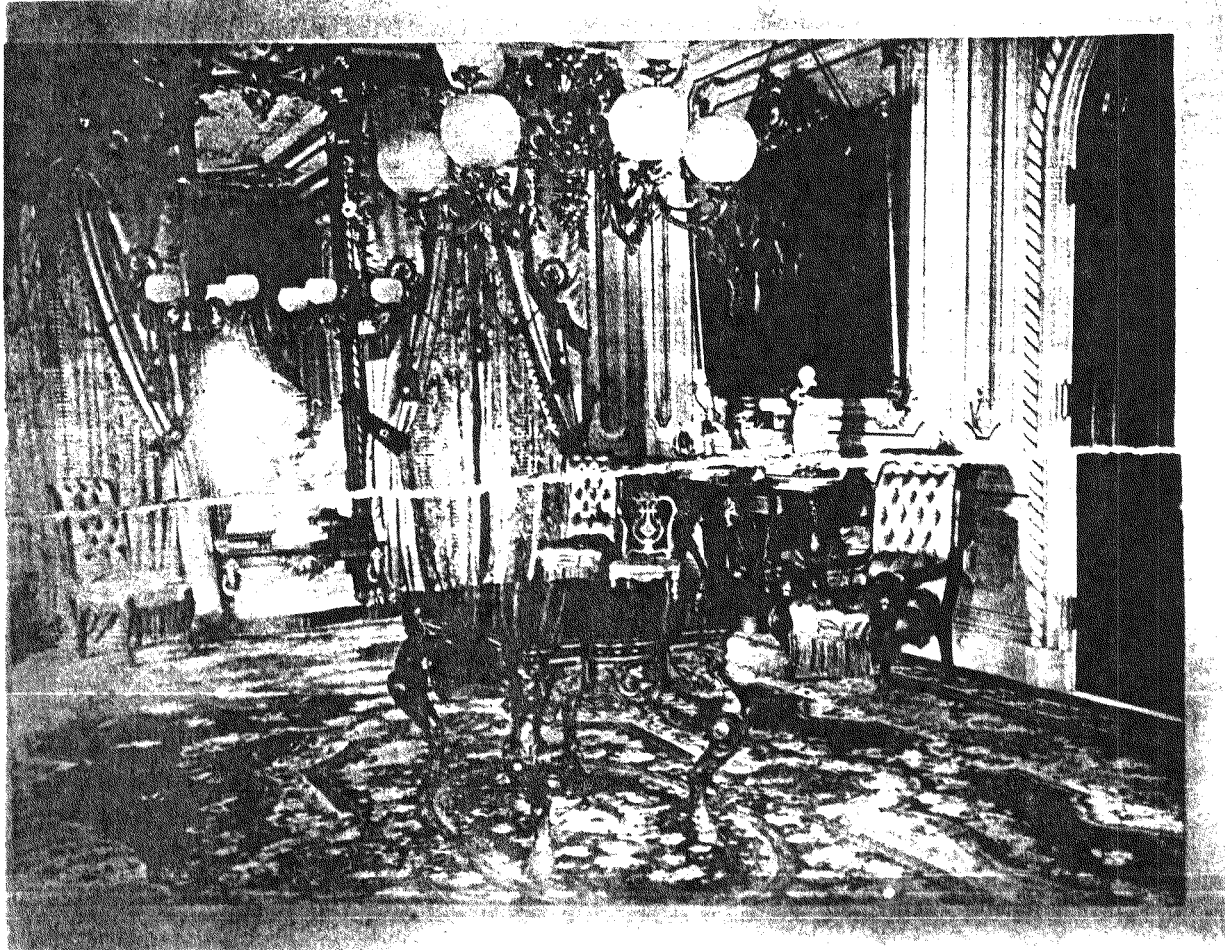


Fig. 52. Drawing room, Morse-Libby House, Portland, Maine, c. 1890. The windows were hung with satin valances and draperies, embellished with fringe and tie backs in contrasting colors, with lace curtains. Illustrated in Grier, Culture and Comfort, p. 35.

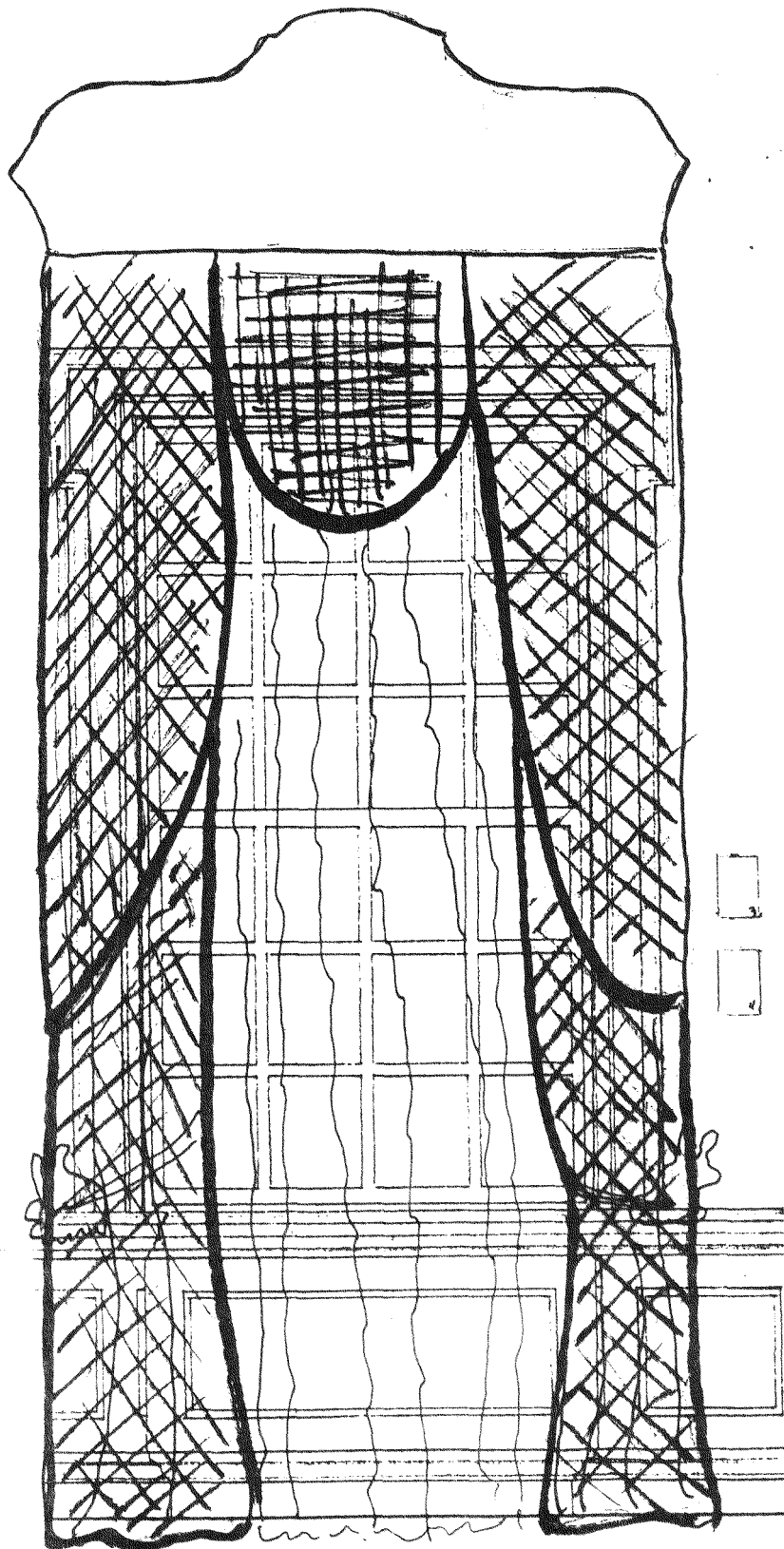


Fig. 53. Author's schematic drawings of proposed Music Room curtain design.

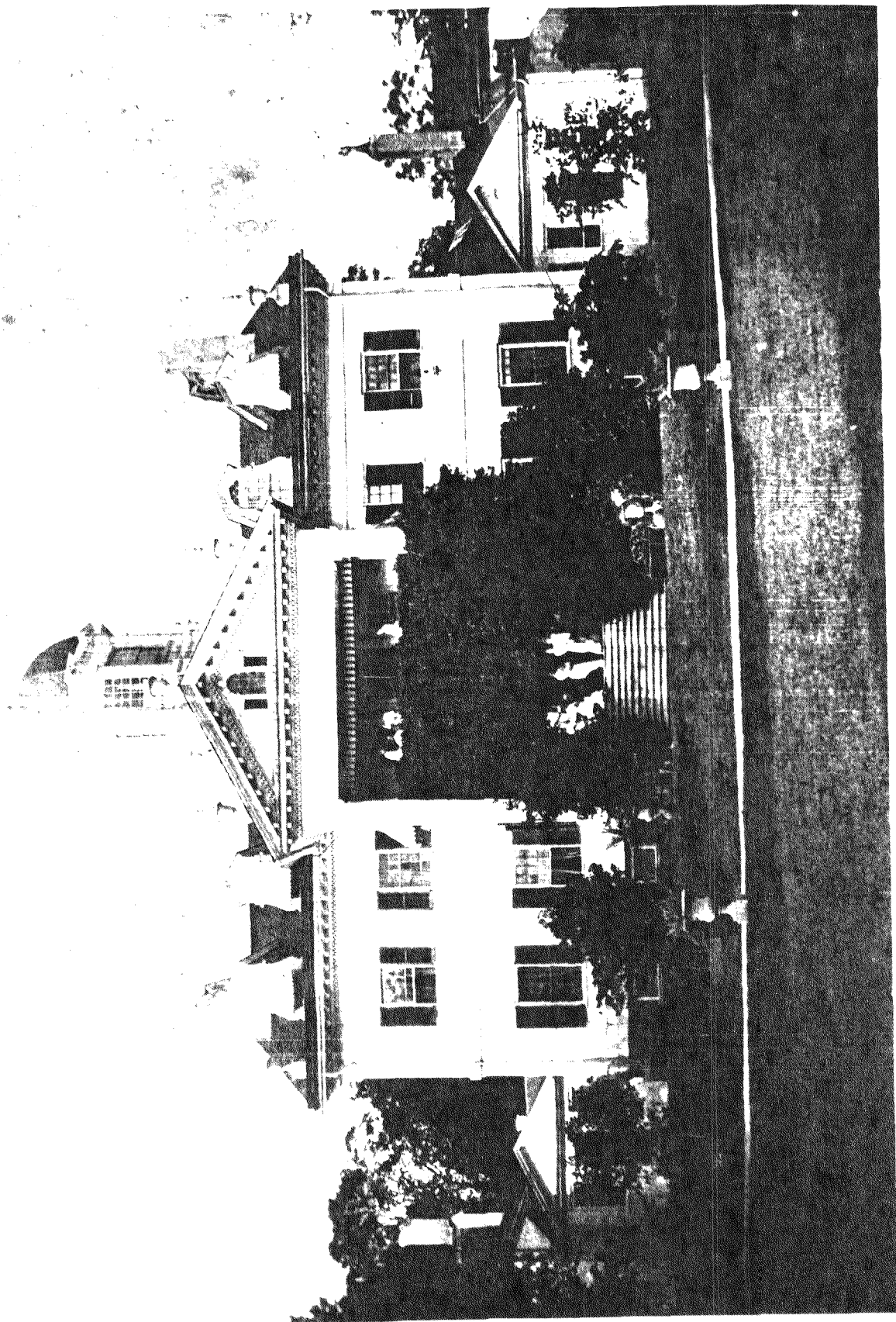


Fig. 54. Exterior photograph of the south elevation of Hampton. The signature on the original photograph reads "Helen S. Ridgely, 1878. Note the lace curtains in the music room windows (left). **HAMP 15475.**

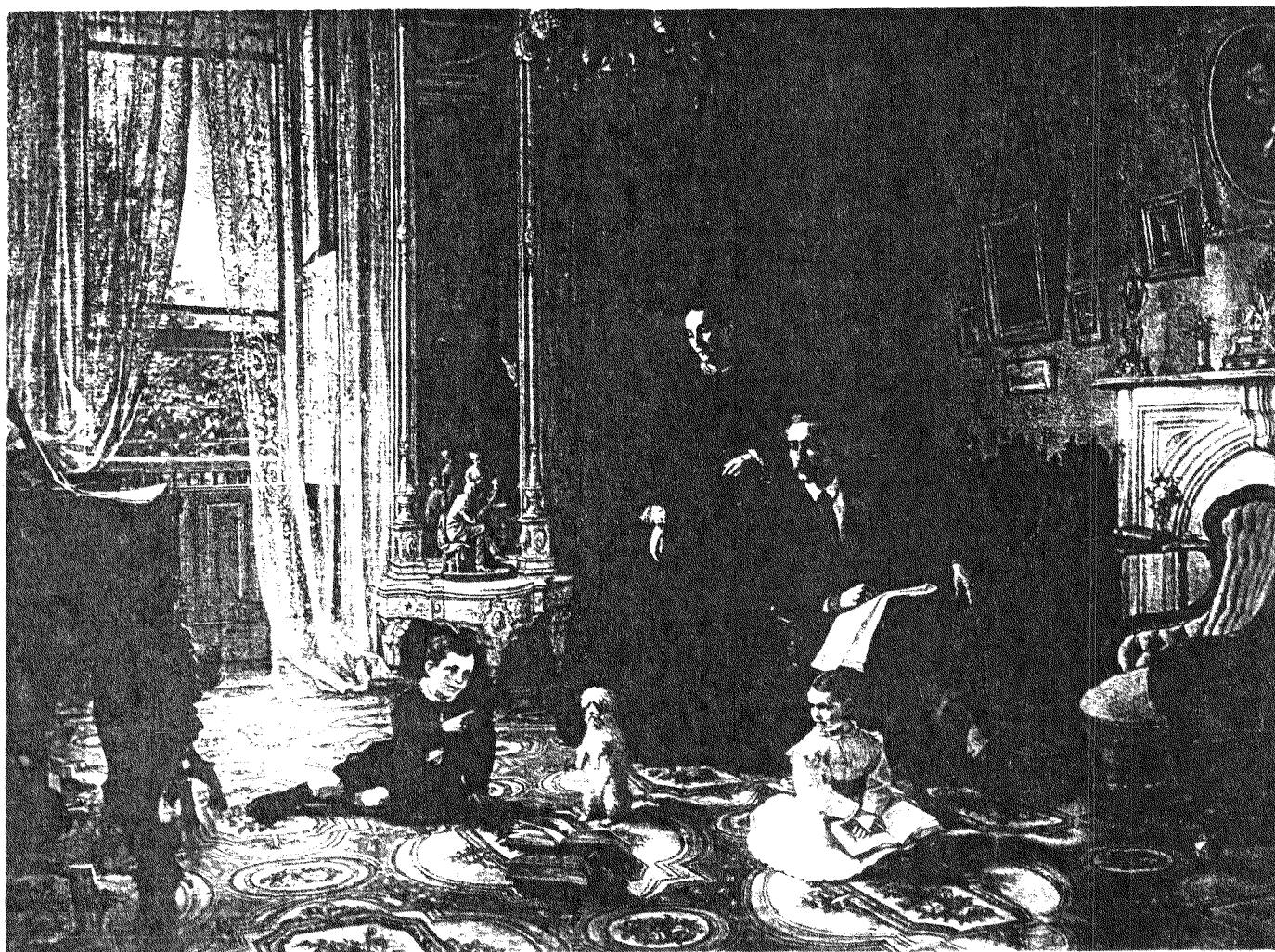
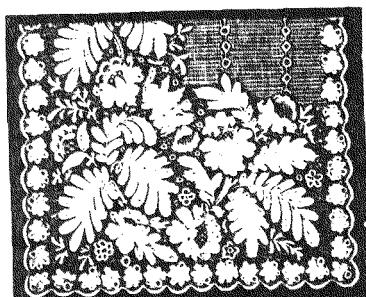
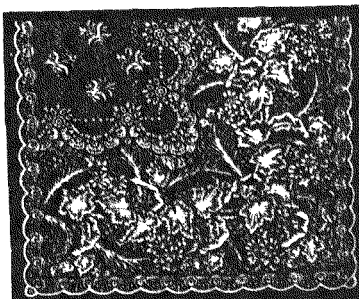


Fig. 55. "The Lesson; or the John Ewart Tousey Family Home in Brooklyn, New York." Oil on canvas, by John Barnard Whitaker. 1871-72. The diaphanous lace curtains are blowing in the summer breeze, resting on the elaborate Brussels carpet. Illustrated in Elisabeth Donaghy Garrett, At Home, The American Family 1750-1879 (New York: Harry N. Abrams, Inc., 1990), p. 59.

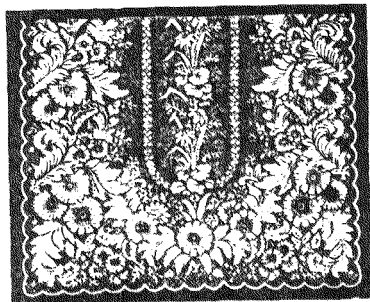
Lace Curtains.



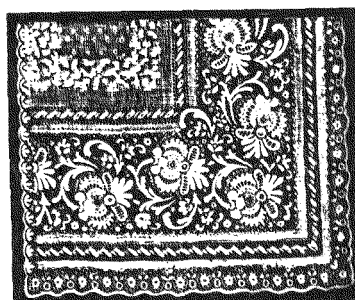
No. 78 Nottingham Lace Curtain, in white or ecru, 42 inches wide, 3 1/2 yards, per pair, \$1.75.



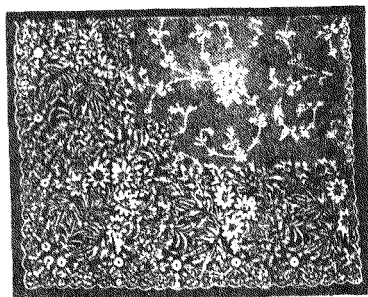
No. 79 Handsome Lace Curtain, Brussels Lace effect, in white or ecru, 42 inches wide, 3 1/2 yards long, \$4.25.



No. 80 Scotch Lace Curtain, new designs, 3 1/2 yards long, 52 inches wide, in white or ecru, per pair, \$3.25.



No. 81 Scotch Lace Curtain, in white or ecru, 3 1/2 yards long, 52 inches wide, special value, per pair, \$1.85.



No. 82 Brussels Lace Curtain, 3 1/2 yards long, 42 inches wide, per pair, \$5.00.



No. 83 Nottingham Lace Curtain, 3 yards long, 42 inches wide, in white or ecru, per pair, \$3.50.

When ordering, mention number of article desired and number of page. Do not cut the book.

Fig. 56. "Lace Curtains," engraving in Daniell and Sons Catalogue, New York, 1888. This plate shows the selection of machine and hand-made curtains ranging in price from \$ 1.10 to \$ 7.25 a pair. Illustrated in Grier, *Culture and Comfort*, p. 246.

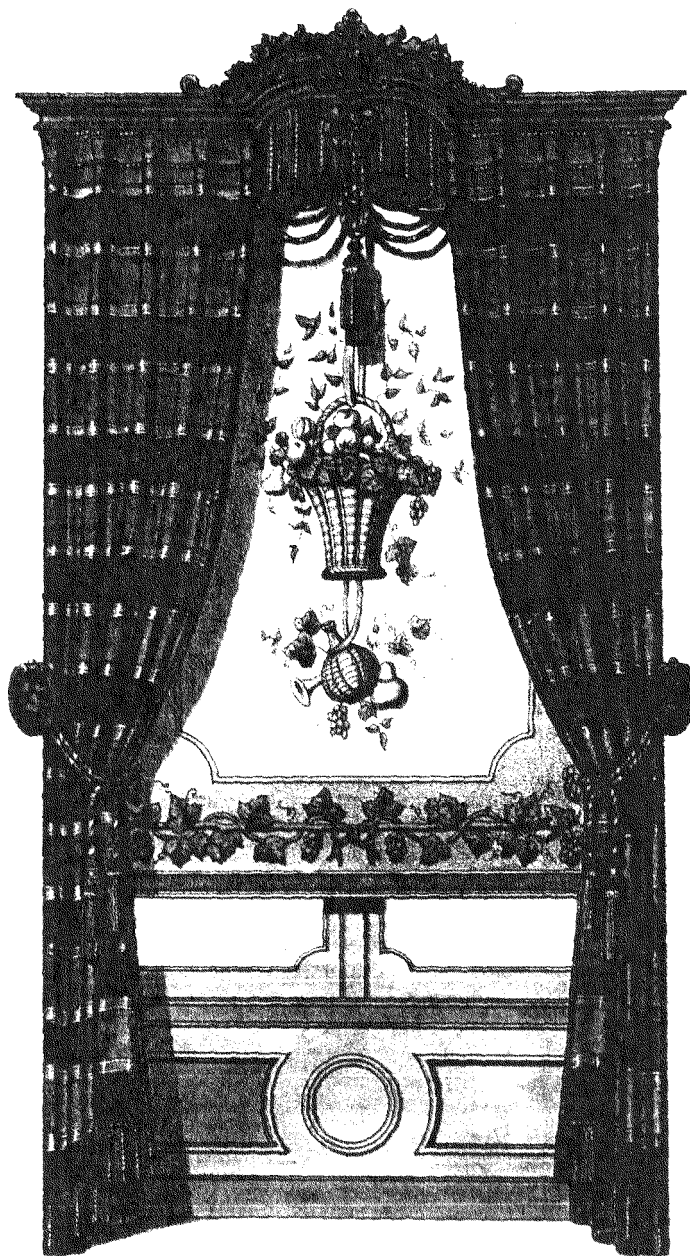


Fig. 57. Design for dining room curtains and painted window shade, *Desiré Guilmard, Le Garde-Meuble ancien et moderne* (Paris, 1853) in the Samuel J. Dornsife Collection of the Victorian Society in America at The Athenaeum of Philadelphia.

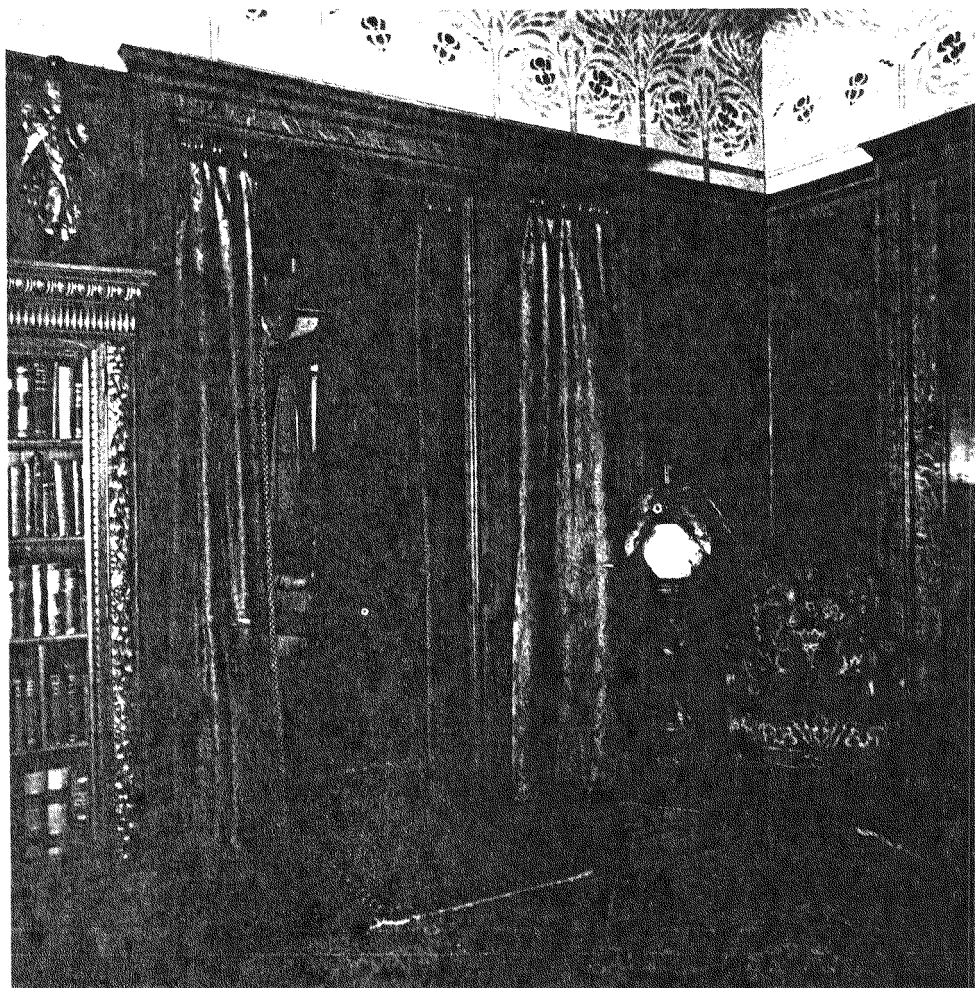


Fig. 58. Double portieres between the library and the hall in the Voigt House, Grand Rapids Michigan, c. 1897-1907. Silk damask and cotton velour. Illustrated in Grier, Culture and Comfort, p. 253. The fabric of these portières resembles that in the surviving portières for the Music Room.

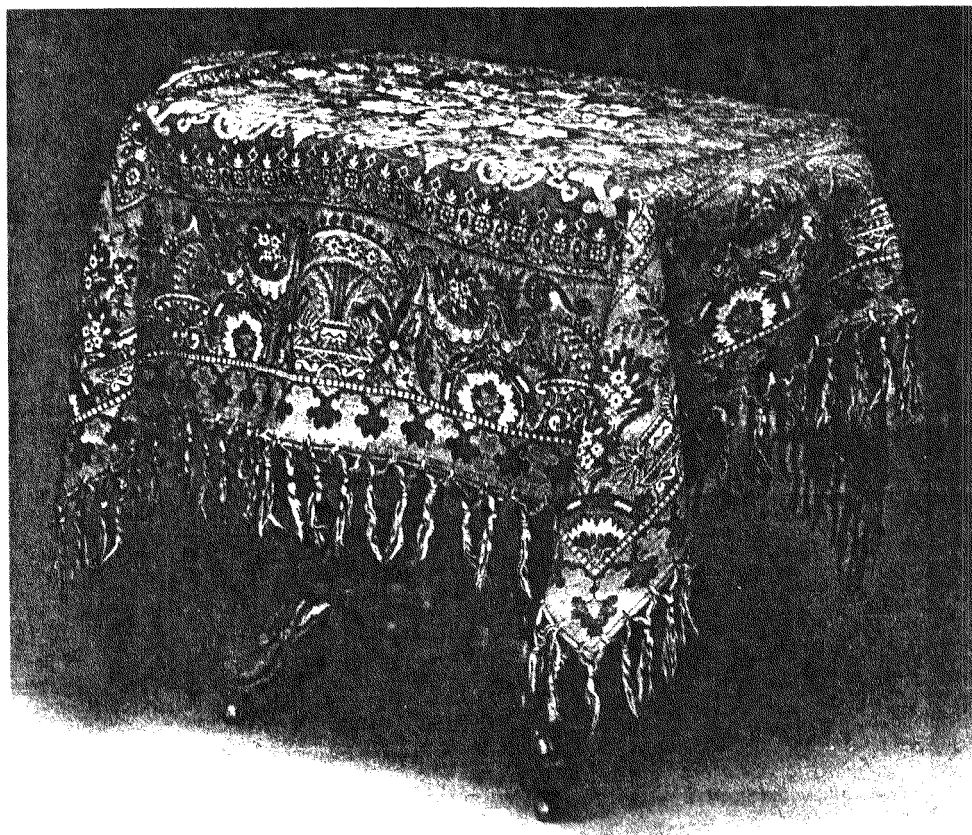


Fig. 59. Center table cover, reversible figured cotton with metal threads, United States, c. 1895. This table cover appears to closely resemble the one on the Music Room center table, visible in **Fig. 13**. Illustrated in Grier, Culture and Comfort, p. 88.

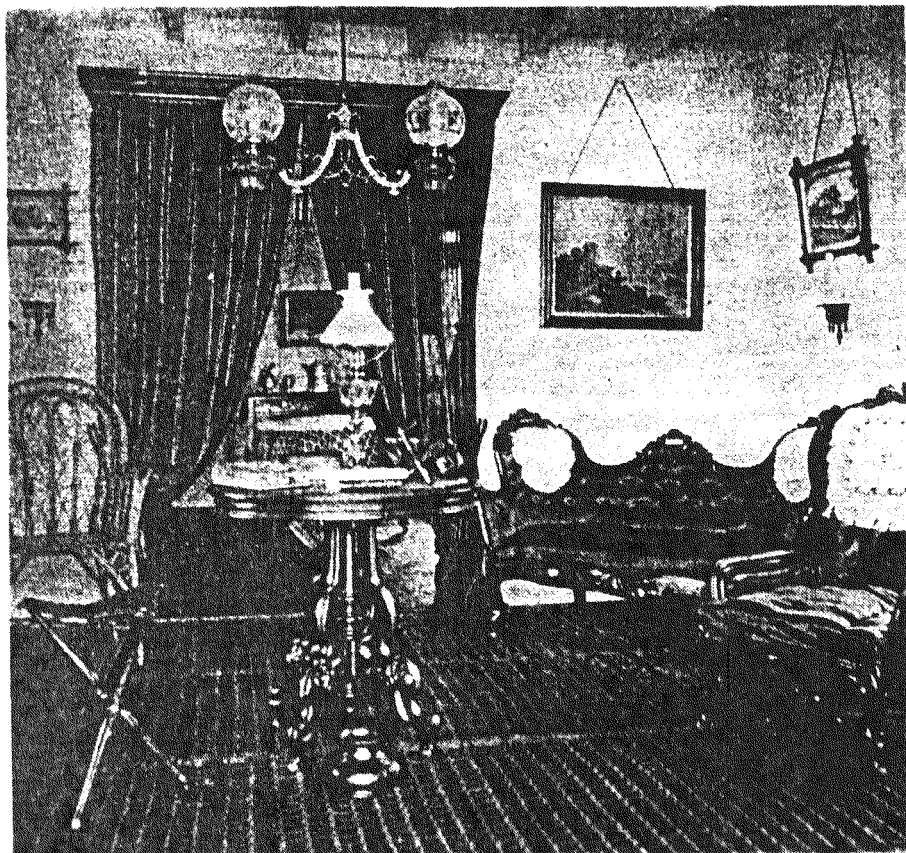


Fig. 60. Parlor, Summer Cottage, Oak Bluffs, Martha's Vineyard, Massachusetts, ca. 1875. The horsehair covered furniture is outfitted with antimacassars even in the summertime in this view. Illustrated in Seale, Tasteful Interlude, p. 38.

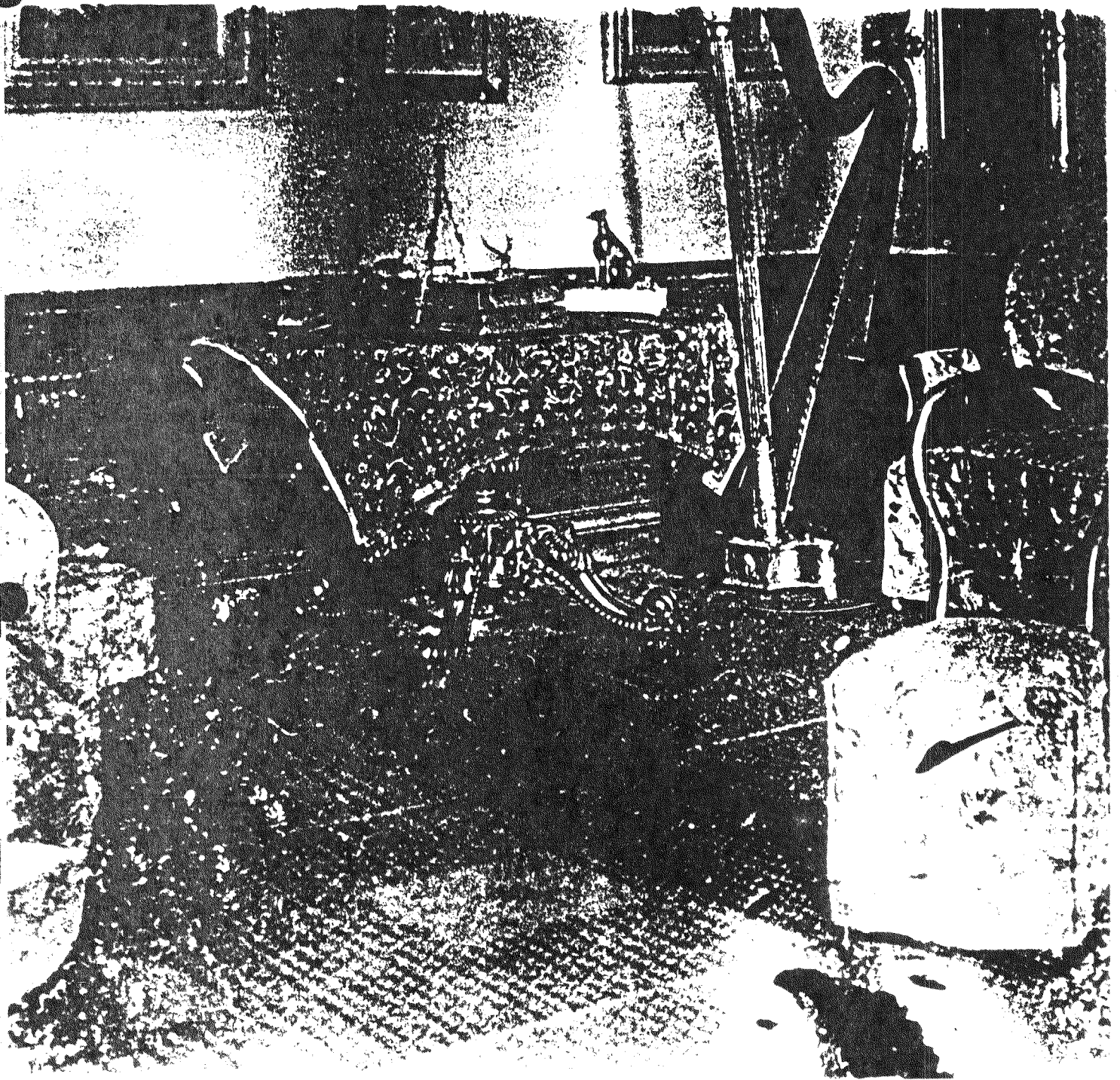


Fig. 61. Detail of HAMP 3449, showing the diamond-pattern floor covering under the table.

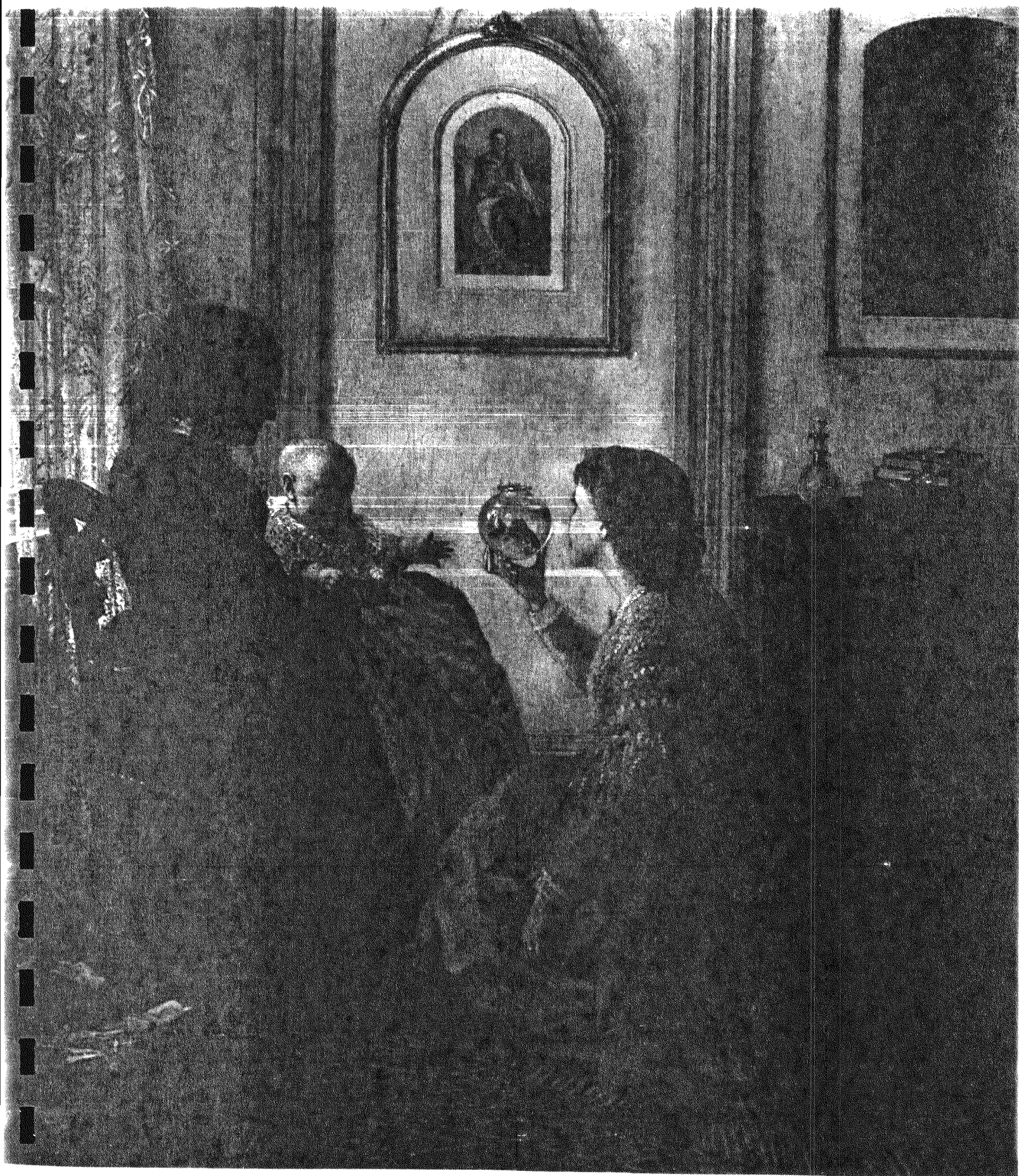


Fig. 62. A.D. Shattuck, "The Shattuck Family," 1865. Oil on board. Collection of the New Britain Art Museum.

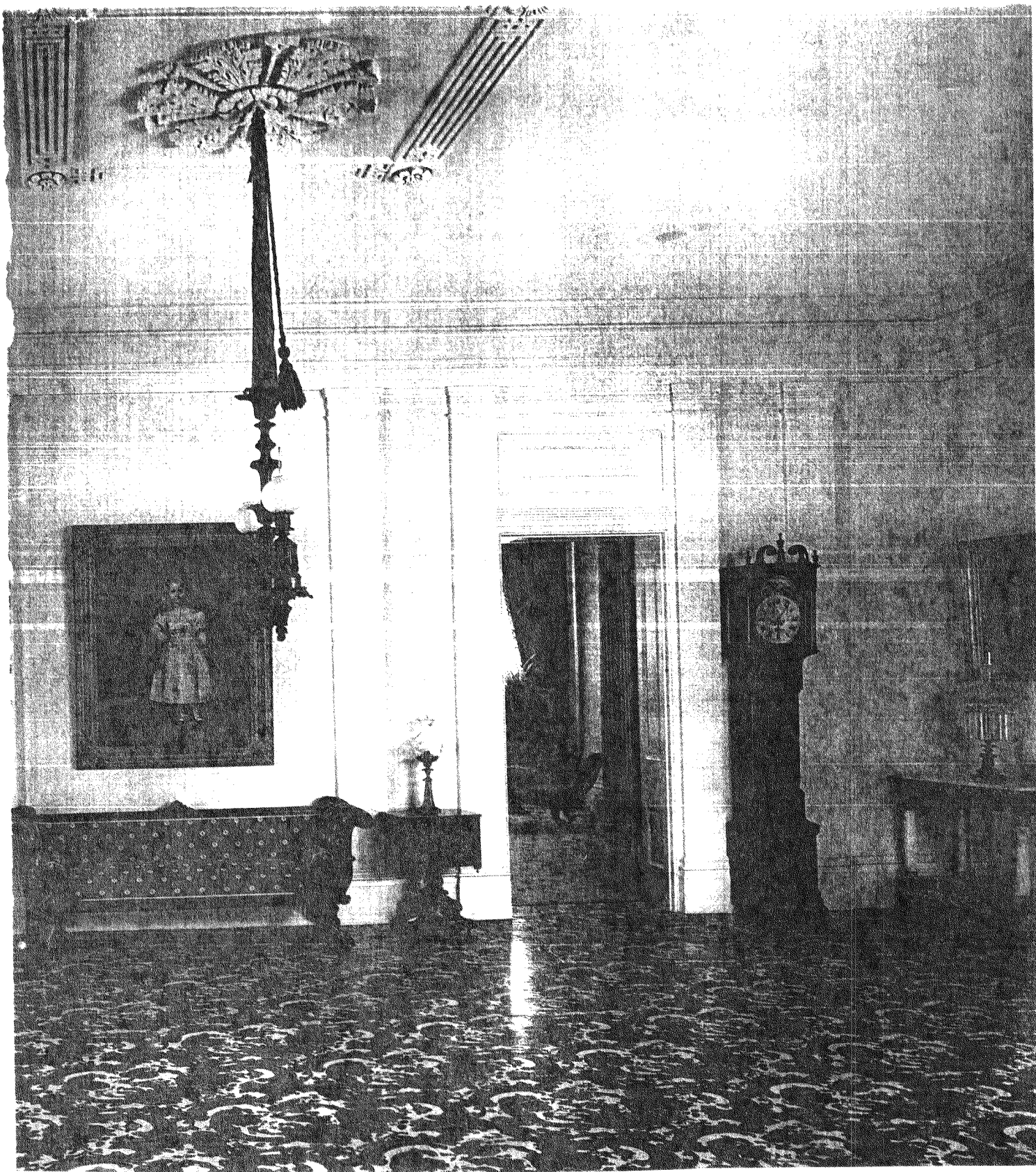


Fig. 63. A painted floor cloth in a Brussels carpet pattern survives on the floor of the Great Hall at Melrose in Natchez, MS, where it was originally laid in 1845. Illustrated in Allen Freeman, "Pride of Natchez," Historic Preservation , p. 35.

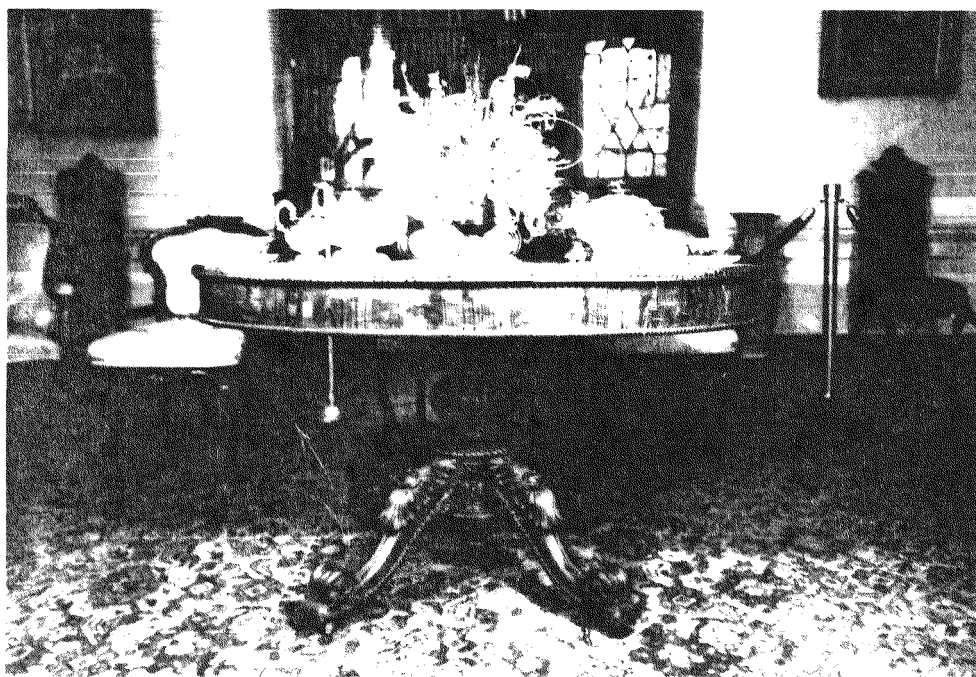


Fig. 64. Oval marble top center table in a gadrooned frame, Baltimore, c. 1845-1855.
HAMP 2274. The heavy reeded urn baluster with gadrooning is a motif seen on other Baltimore tables. Rosewood; 28.25" H x 50.75" W x 34.9" D.



Fig. 65. Evening prayer in an anonymous library, ca. 1860-65. The family is gathered around the center table, "the emblem of the family circle." Illustrated in Seale, *Tasteful Interlude*, p.33

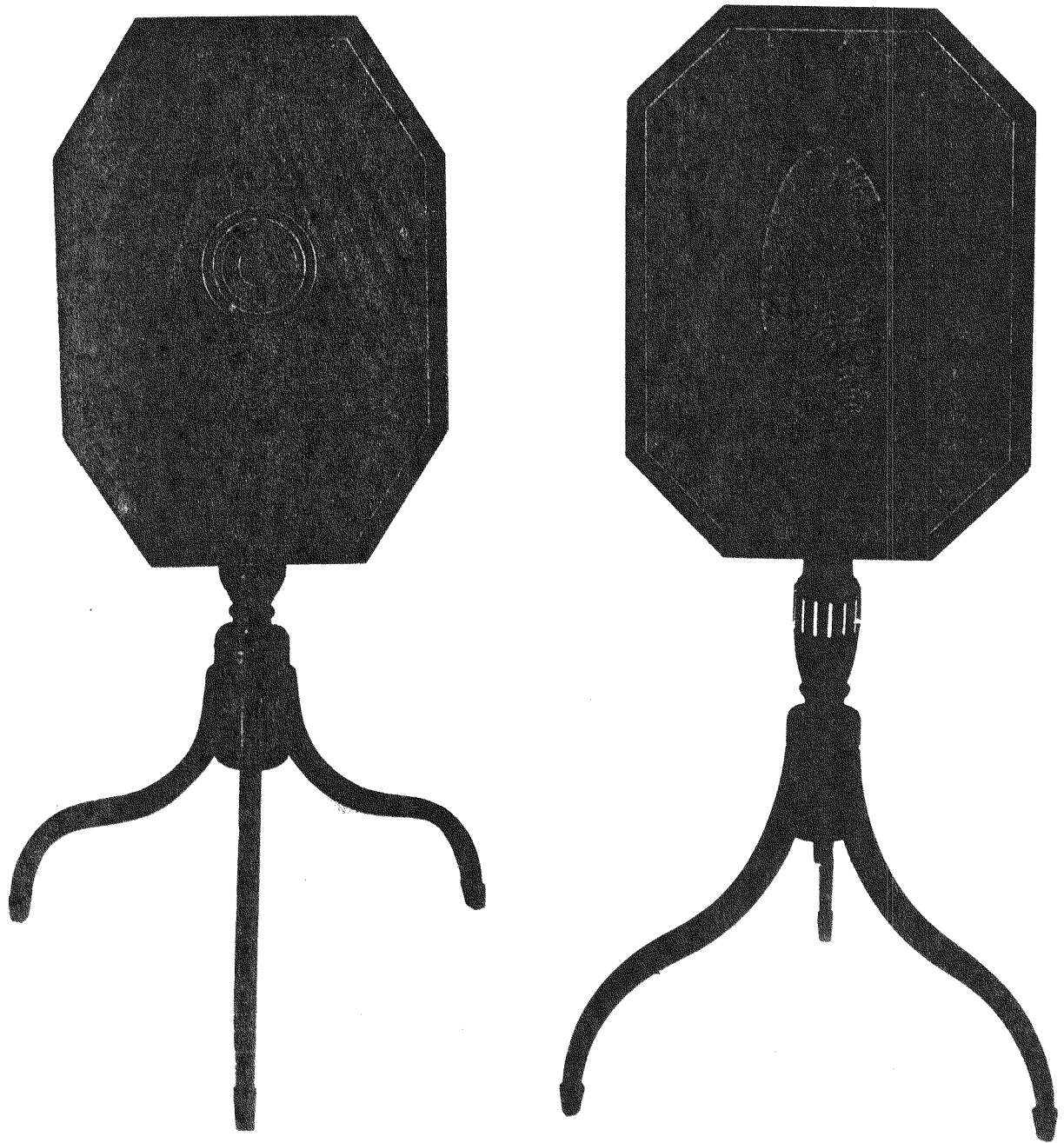


Fig. 66. Two tilt-top candlestands, the top inlaid with satinwood, the bottom painted in simulation of grain and inlay. American, c. 1790-1810. The overall form and proportions of these tables resembles those of the small stands that flanked the fireplace in the Music Room at Hampton. Illustrated in Marshall Davidson, The American Heritage History of American Antiques from the Revolution to the Civil War (New York: American Heritage Publishing Co., 1966), p. 183.

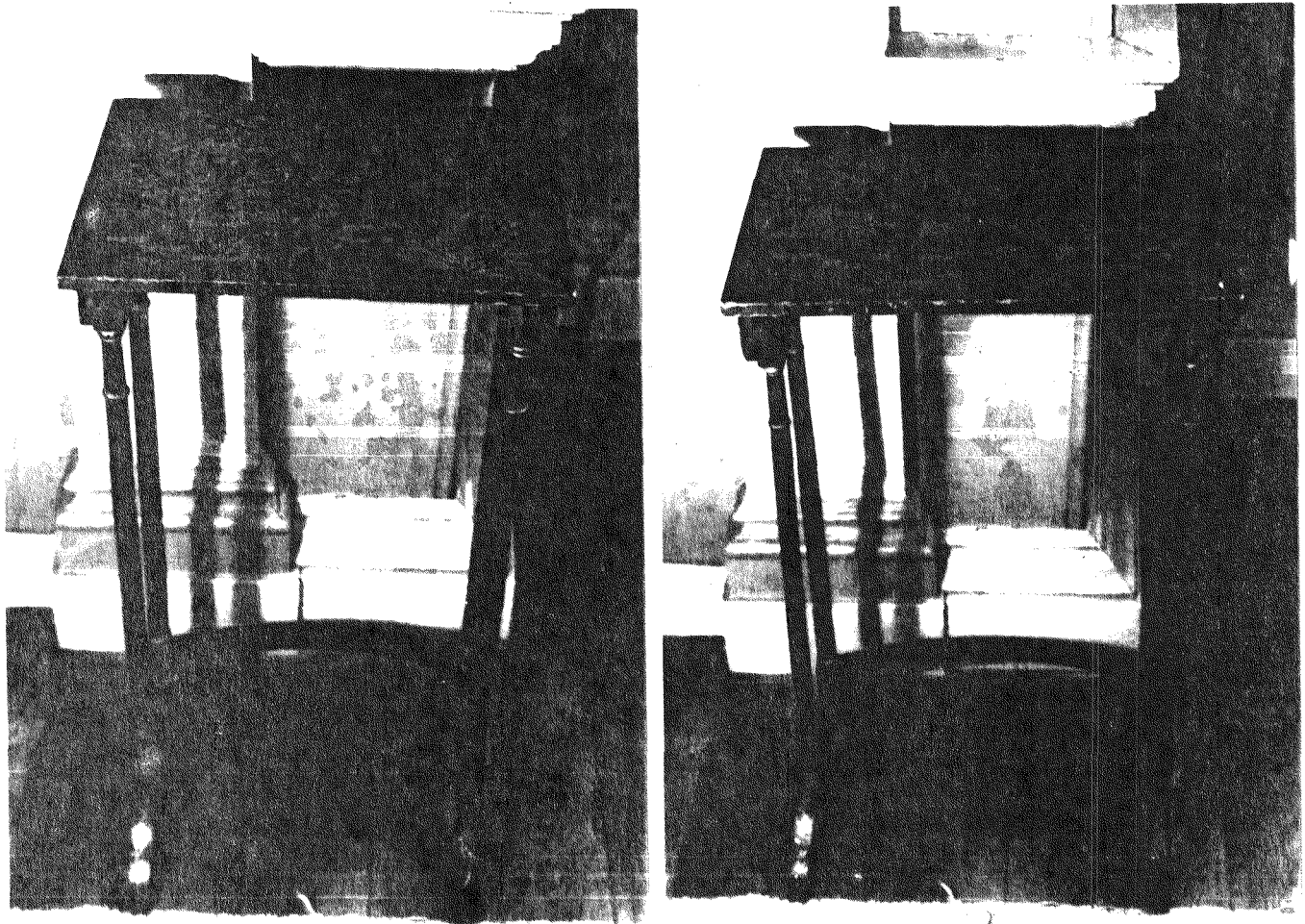


Fig. 67. Set of japanned nesting tables, England, c. 1870. Wood and lacquer. 27.66" H x 16.2" W x 10.75" D. **HAMP 922-925.** The similar set of tables, now in storage (**HAMP 1156-1159**) measures 27.4" H x 14.75" W x 13.4" D and is catalogued as being Chinese, c. 1800-1820. The jewel box which might have rested upon a set of these tables (**HAMP 19972**) is 8" W x 9 1/2" D.

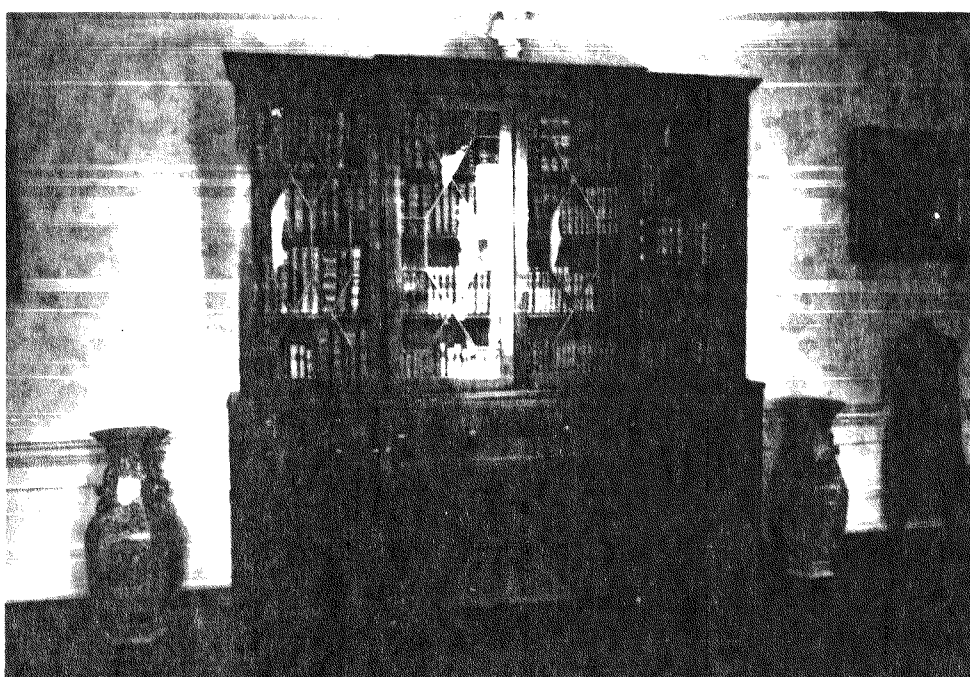


Fig. 68. Library bookcase attributed to William Camp, Baltimore, c. 1815. **HAMP 1148.** A three part recessed upper section has a bookcase with two glazed doors in the center section, 13 panes each and brass escutcheons, and a single glazed door on each side. The lower section is in one piece - two shallow, full-width drawers and a drop front desk flanked by two drawers over a double-doored cupboard. 94.5" H x 94.4 " W x 19.5" D.



Fig. 69. Photograph, c. 1891, showing five people perched on the three part armchair-end sofa in front of the Camp bookcase, then crowned by a mahogany pierced cornice. HAMP 20499.

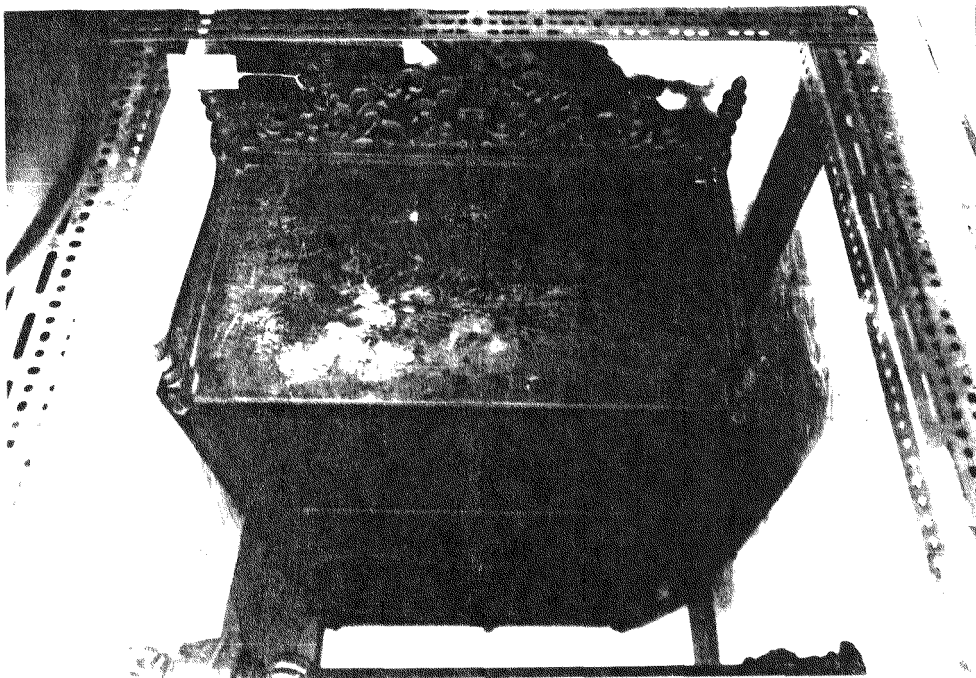
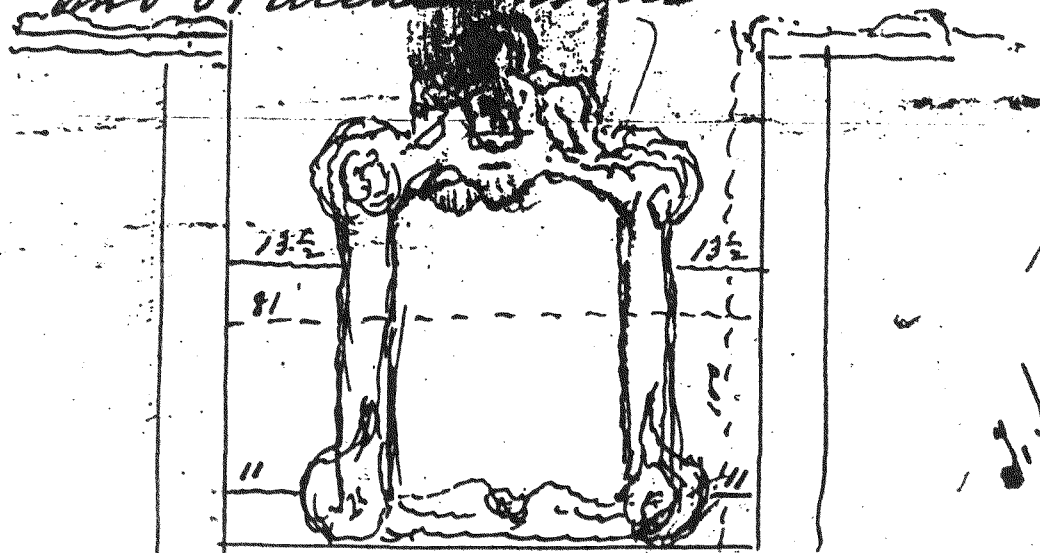


Fig. 70. Drop-front desk with one shaped shelf and shallow bottom drawer, topped with a fretwork crest and four turned finials. Turned stiles support a shelf below the desk, possibly for book storage. **HAMP 8520.** 51.25" H x 26.88" W x 15 " D.



Fig. 71. View towards southeast corner of the Music Room, c. 1945, showing the Cariss pier glass, cornices, console table and tie-backs in place. **HAMP 20500.** Note also the piano against the east wall, is probably location in the nineteenth century as well.

Side of Pier to top of mirror cornice is
100 inches high from chair board
and 81 inches wide

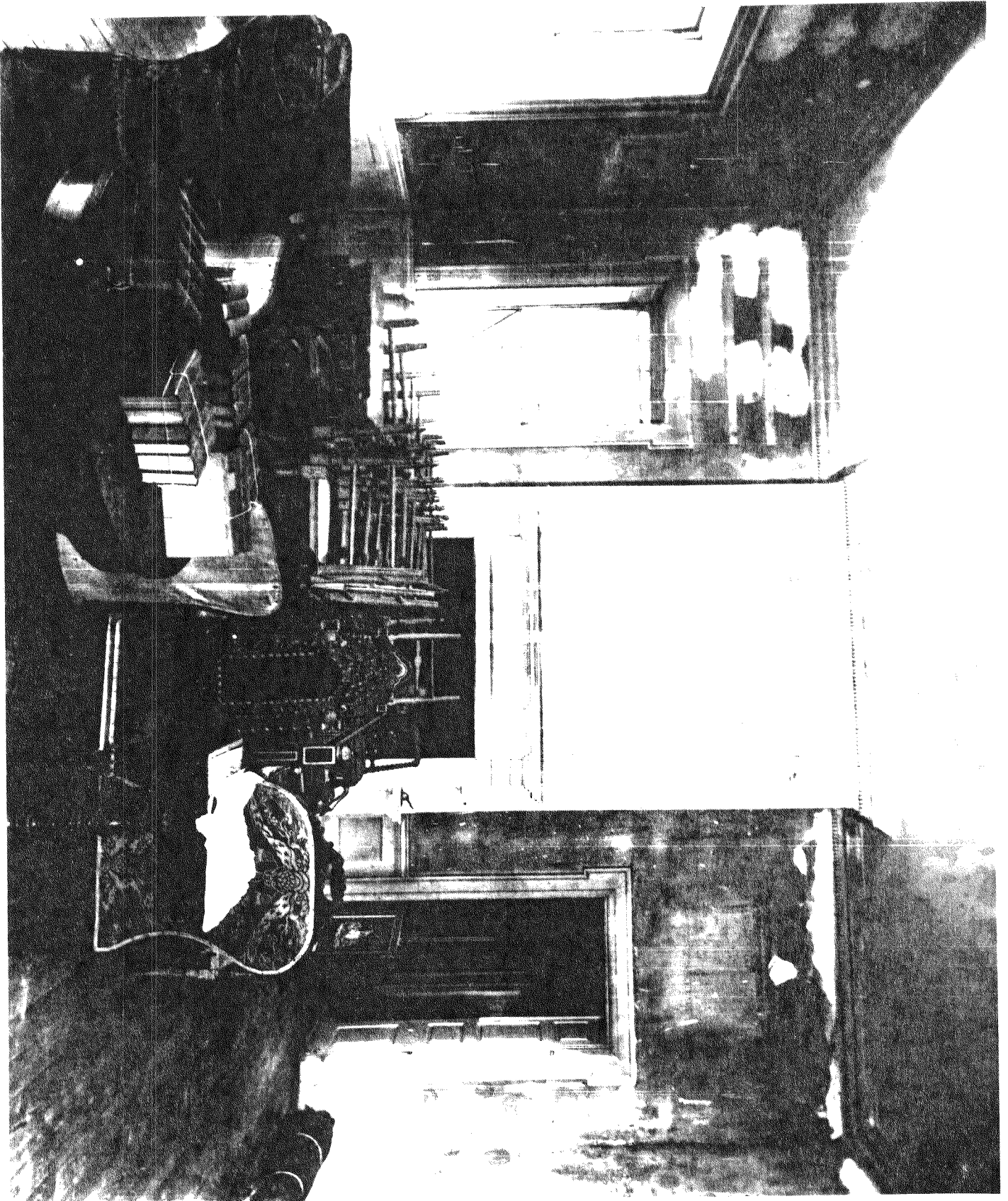


J. Mrs. J. M. Ragley Esq

Glass 46 x 54 would leave 13 1/2 inches each side of
frame, space to mirror frames as drawing and
11 inches each side from ornament. The top
would be above the glass 22 inches and bottom
of frame 3" making in all 25 added to plate
40 would be just 100 inches high and would

Fig. 72. Design for Pier Mirror (HAMP 1227) for the Music Room at Hampton by
Samson Cariss, Looking Glass and Picture Store, 140 Baltimore Street, 1851.

Fig. 73. Music Room during restoration, c. 1949. HAMP 20139. Looking toward the north wall with furniture piled in the middle of the room. The location of the cornices above the two windows is clearly visible.



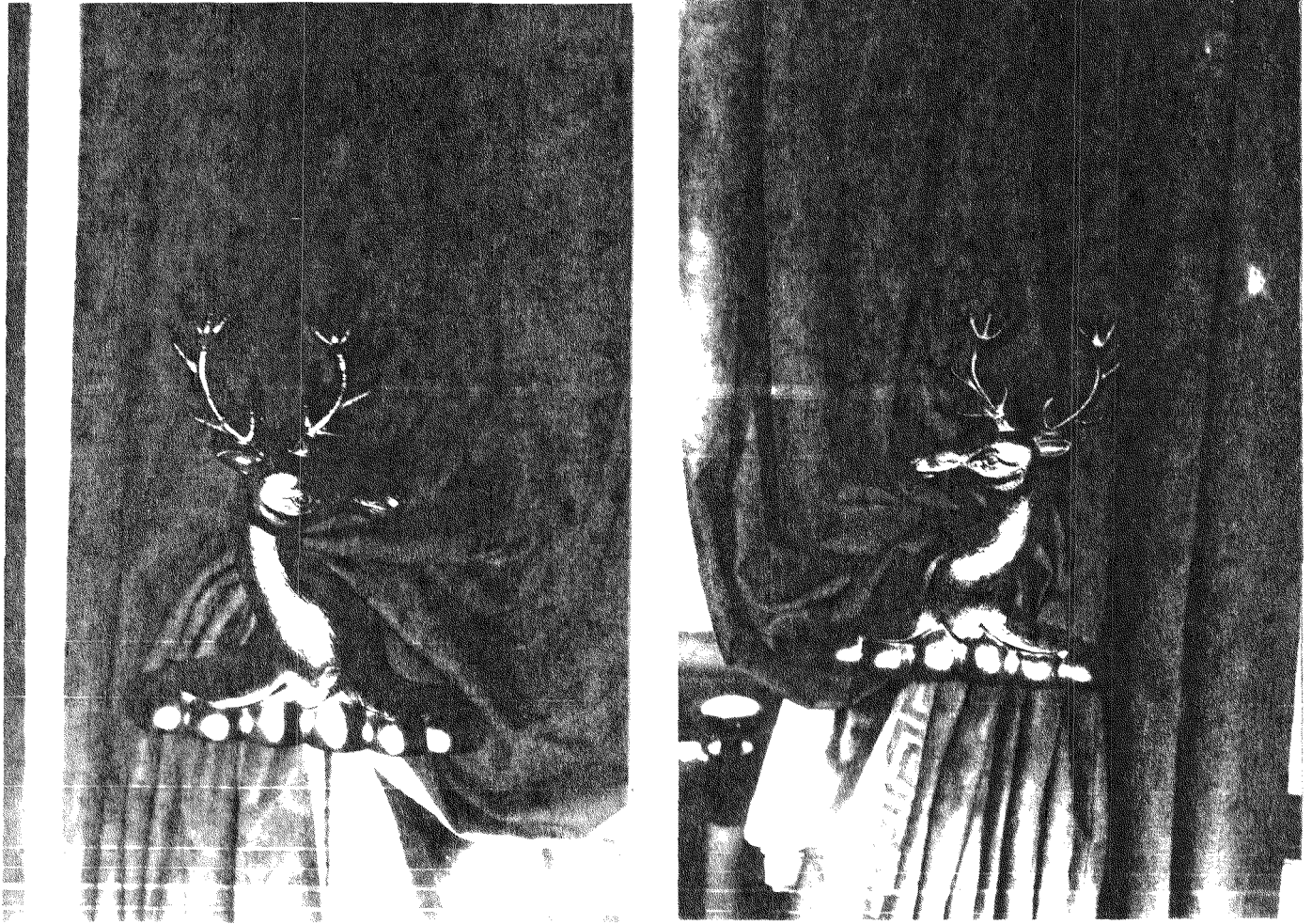


Fig. 74. Stag's head curtain bands: facing right and left. **HAMP 1192-3.** While these are of gilt bronze, the ones in the Music Room may have made of wood and gilt, less expensive versions of these earlier, imported examples. The Music Room curtain bands seen in historic photographs appear to be metal castings however. 9.75" H x 8.25" W.

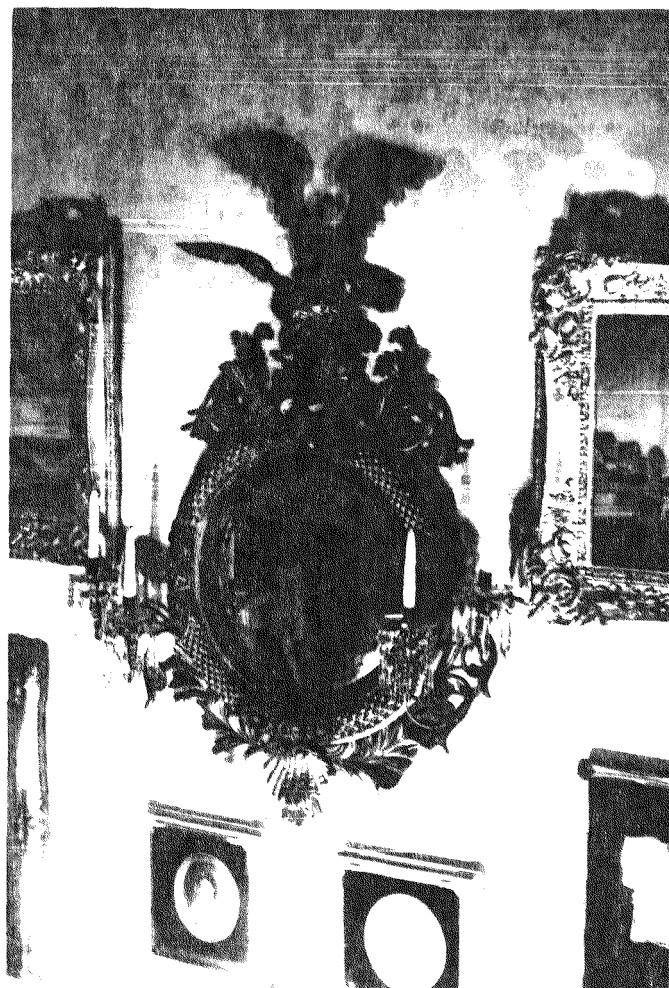


Fig. 75. One of a pair of convex wall mirrors with carved eagles. **HAMP 1180, 1181.** The circular convex mirror plate is surrounded by ebonized reeding. The frame is gilt wood and gesso, decorated with 4 flowerhead and scroll reserves, separated by diamond quilting. In the center of the top and bottom of the frame is carved flower and scrolling leaf ornamentation. Below at the bottom is a shell with bellflower drop and at the top is a carved spread winged eagle. To either side are 4 scrolled candle brackets, two per side, with removable cut-glass prisms. 45" H x 37 " W.

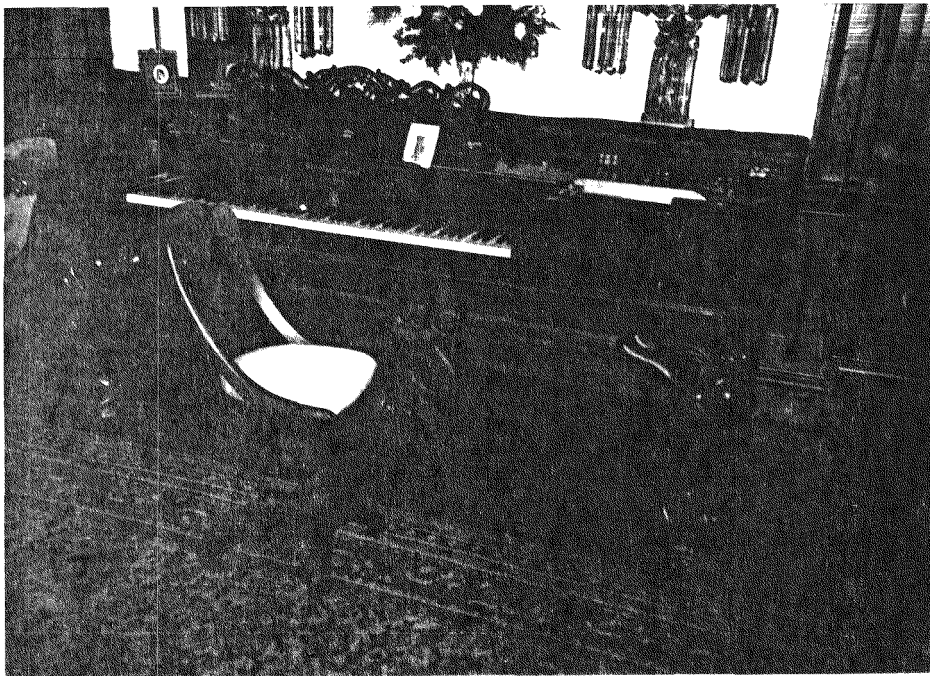


Fig. 76. Steinway and Sons piano, **HAMP 4804**, completed in 1878 and shipped to Mr. Otto Sutro of Baltimore, Maryland on October 4, 1878. 37 1/4" H x 79 3/4" W x 31.88" D. Author's photo.

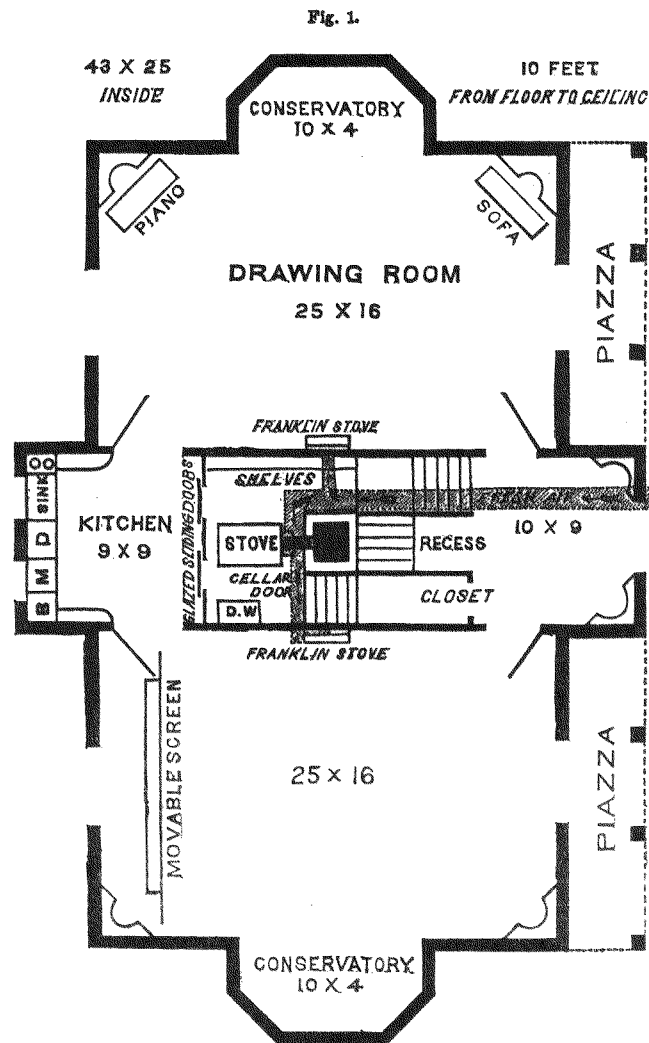


Fig. 77. The ideal American drawing room as envisioned by Catherine Beecher and Harriet Beecher Stowe in *American Woman's Home* (New York: J.B. Ford and Co., 1869), Fig. 1, p. 26.). The piano was one of three necessities for that most important of all public rooms, along with a sofa and a Franklin stove.

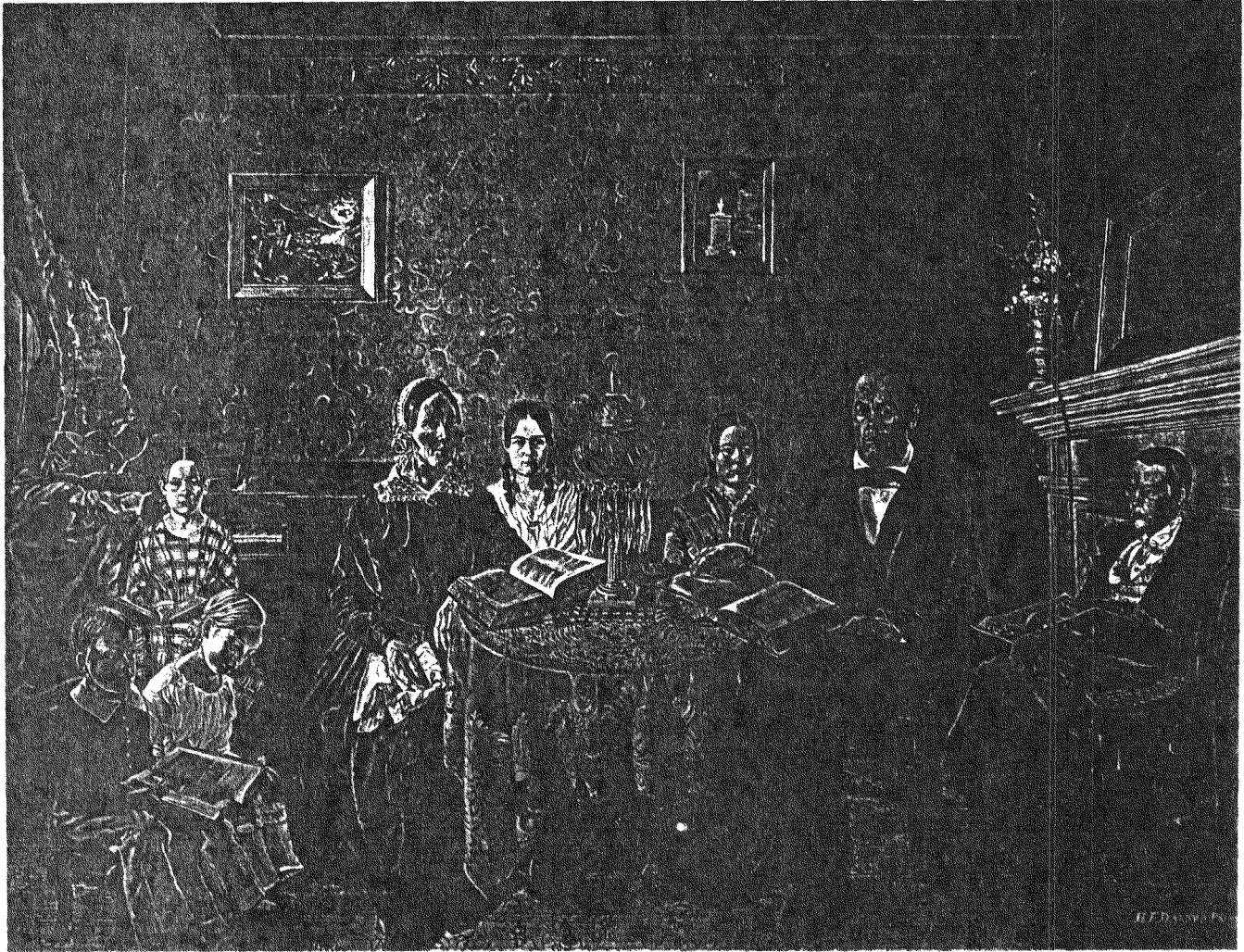


Fig. 78. Henry F. Darby, "The Reverend John Atwood and His Family," 1845. Concord, New Hampshire. Oil on canvas. Museum of Fine Arts, Boston ;gift of Maxim Karolik to the M. and M. Karolik Collection of American Paintings, 1815-1865. Illustrated in Garrett, *At Home*, p. 151.

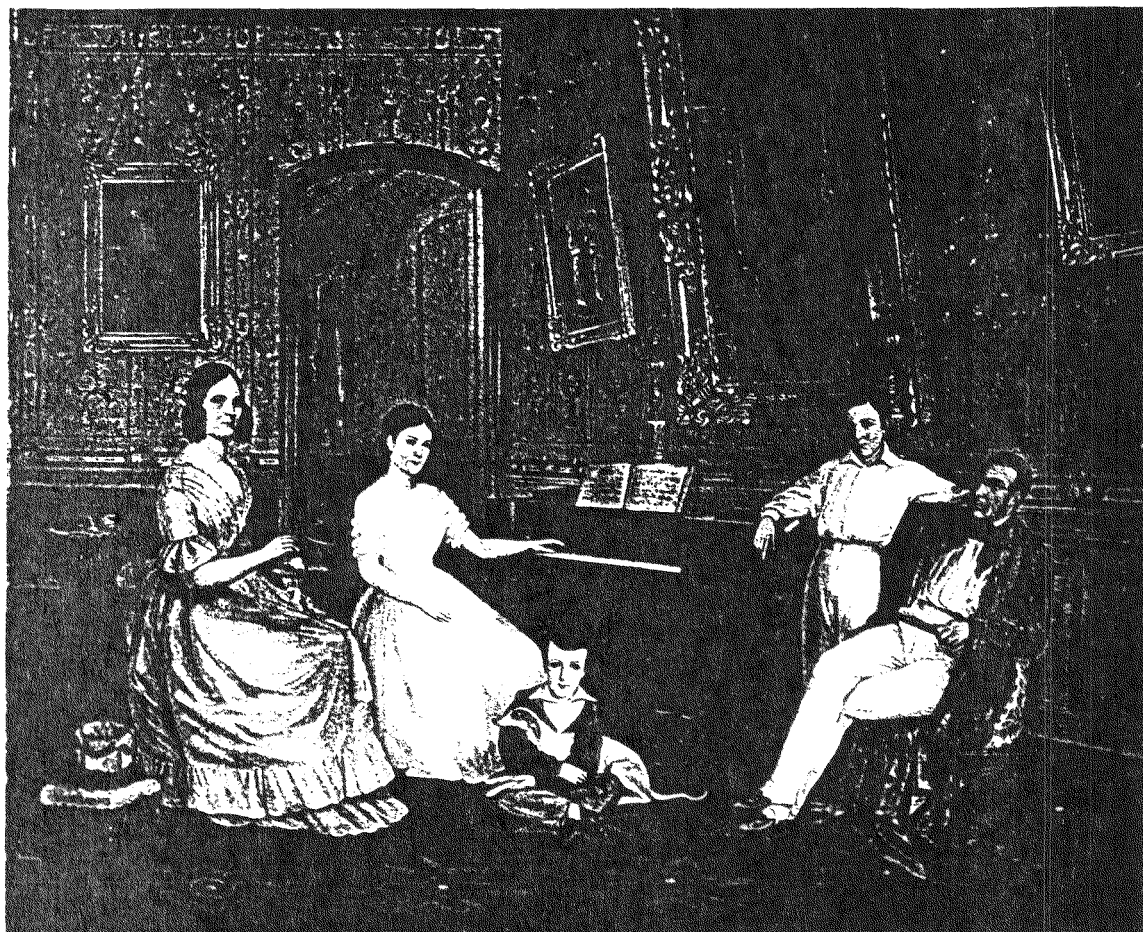


Fig. 79. Unknown artist. Conversation Piece ("Hartford Family"). 1840-1845. Oil on canvas. The White House Collection, Washington, D.C. Elizabeth Garrett describes the mid-nineteenth century attention to elegance, light and cheerfulness: "Indeed, the delicate colors and the abundance of gilding in woodwork, wallpaper, and frames suggest that there would be considerable sparkle when the paired lamps were lit before the extravagant expanse of mirror glass." Illustrated in Garrett, *At Home*, p. 41, and discussed on p. 40.



Fig. 80. Thomas Charles Farrer, "Woman Seated at a Piano, Looking into a Mirror," 1859. New York City. Oil on canvas. The Pierpont Morgan Library, New York City; gift of Mr. Charles Ryskamp. The mirror serves to reflect existing light in the room upon the piano. Illustrated in Garrett, *At Home*, p. 212.



Fig. 81. HAMP 2598. Sebastian Erard patent double movement harp, London, England, 1817. 66.75" H x 31.5" W x 15" D. Author's photographs.



and makers of products

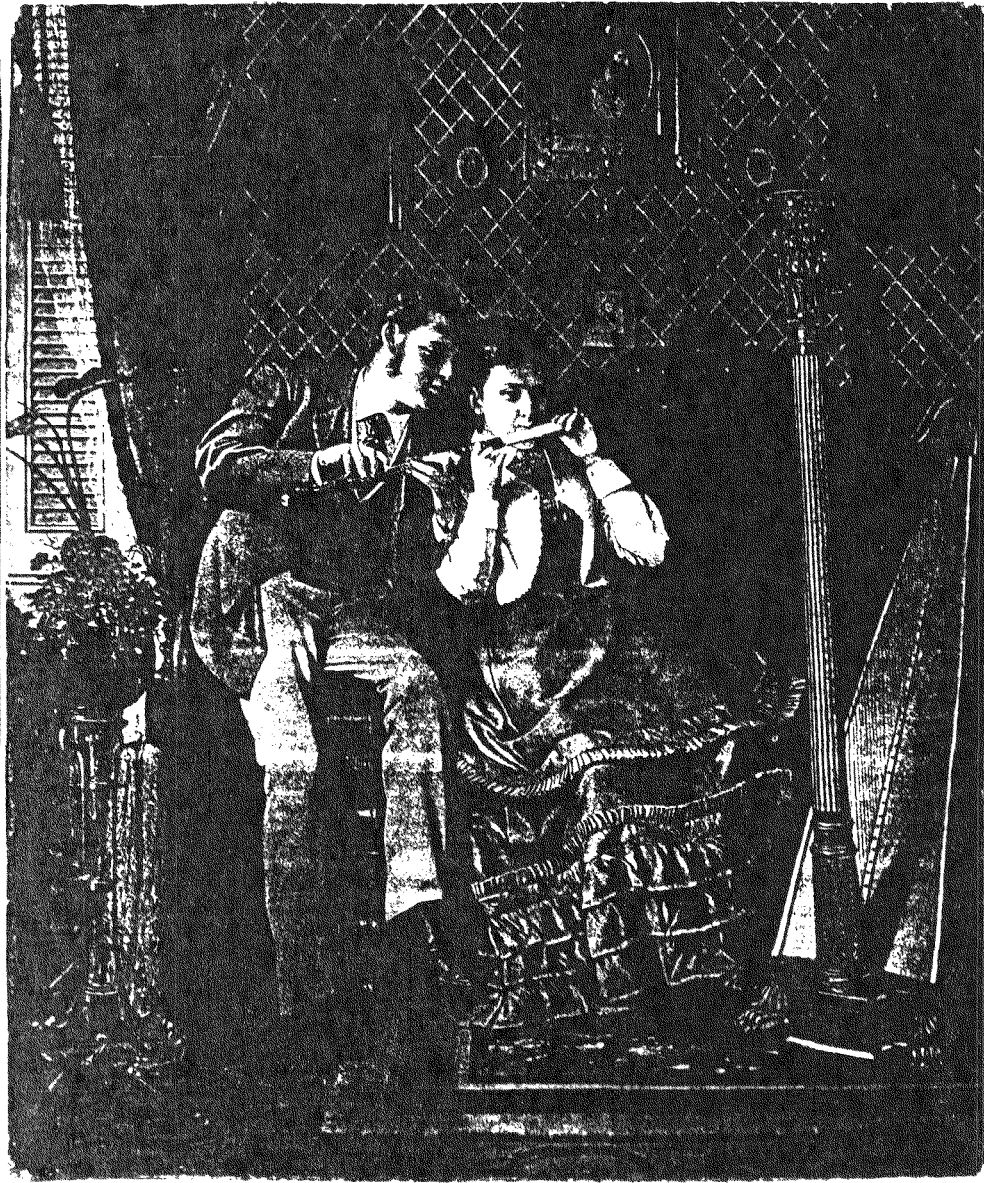


Fig. 83. John George Brown. "The Music Lesson." 1870. Oil on canvas, 24 x 20 inches. The Metropolitan Museum of Art, New York, Gift of Colonel Charles A. Fowler, 1921. Illustrated in Patricia Hills, *The Painters' America Rural and Urban Life, 1810-1910* (New York, Washington: Praeger Publishers, 1974), fig. 108.

"John George Brown's *The Music Lesson* of 1870 focuses on middle-class involvement with cultural self-improvement. Here, though, music is the occasion for a flirtation, and Brown dwells on the sociability of two people rather than their self-involvement in making art." (Hills, p. 84) Note also the houseplant in the pot on the plant stand and the small vase on the wall bracket, holding a small vine, both reflecting the great interest in horticulture in the second-half of the nineteenth century).



Fig. 84. Young Charles Ridgely Howard lies on the three part rococo sofa in front of the bookcase in the Music Room. To the right is the harp, partially encased in its leather cover. HAMP 20462.

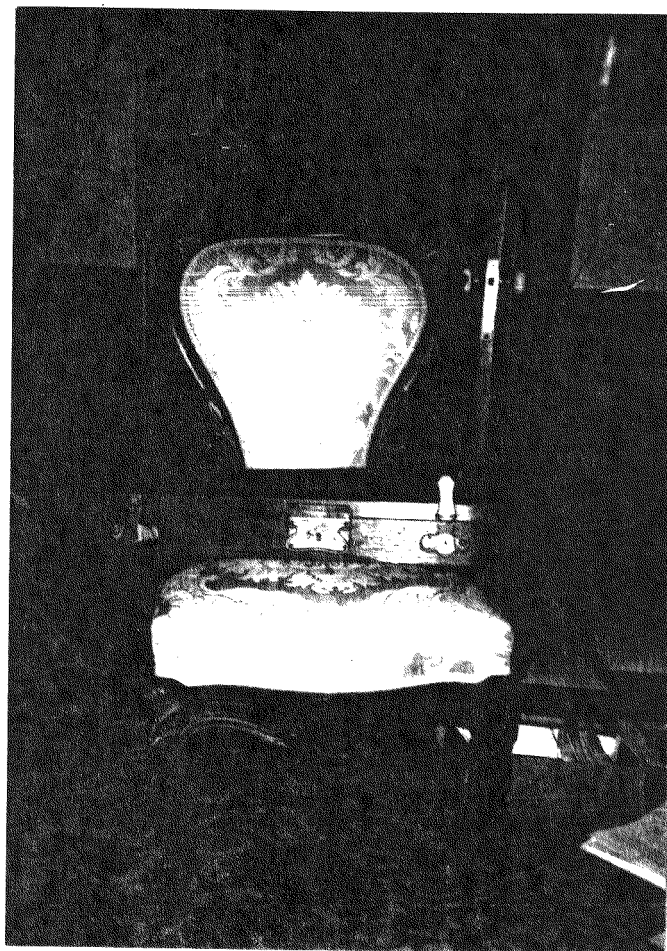


Fig. 85. Six string guitar and case, c. 1879. **HAMP 8657, 8658.** Purchased from "Carusi's Piano Forte Music Store," in Baltimore, and was purchased by the Ridgelys around 1870. It is housed in its original wood case, bearing the label of the "Southern Express Company, Thomson, GA." Guitar: 36 " L x 11.5" W x 3.25" D; Case 39.5" L x 15.25" W x 5.4 " D.

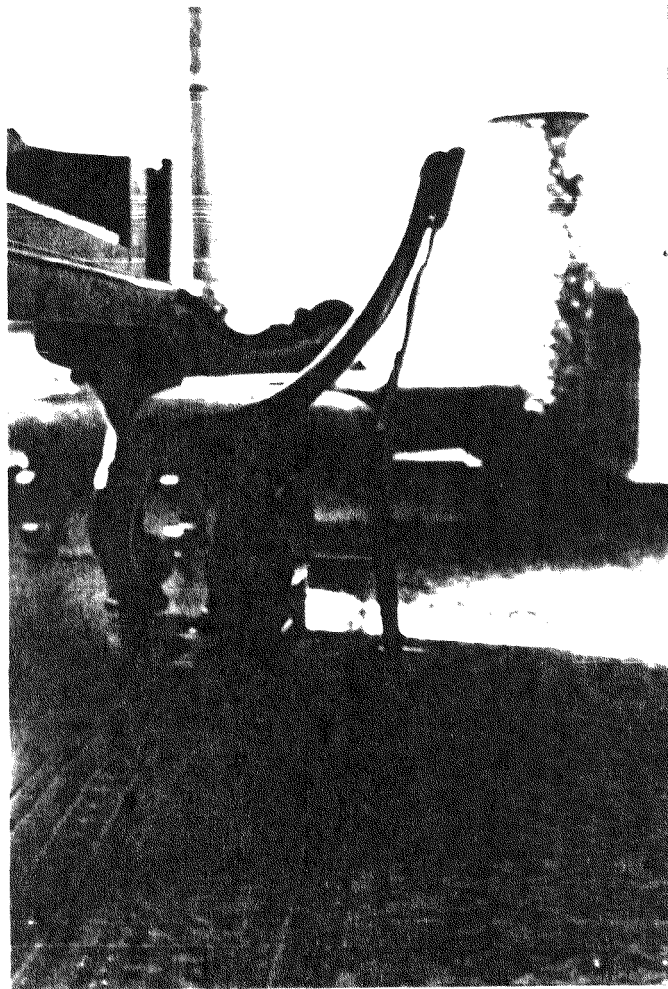


Fig. 86. A rosewood veneered "Gondola" style piano stool with back support. **HAMP 4805.** Paper label under the seat reads: "JOURNEYMEN/CABINETMAKERS'/ WAREROOMS/ WATER ST./ [BA?] LT." Because this firm advertised in the Baltimore directories only in 1841-2, the Ridgely's are assumed to have purchased it at this time, although the name of this cabinetmaker does not appear in the Ridgely papers. 34.25" H x 15" W x 19" D.

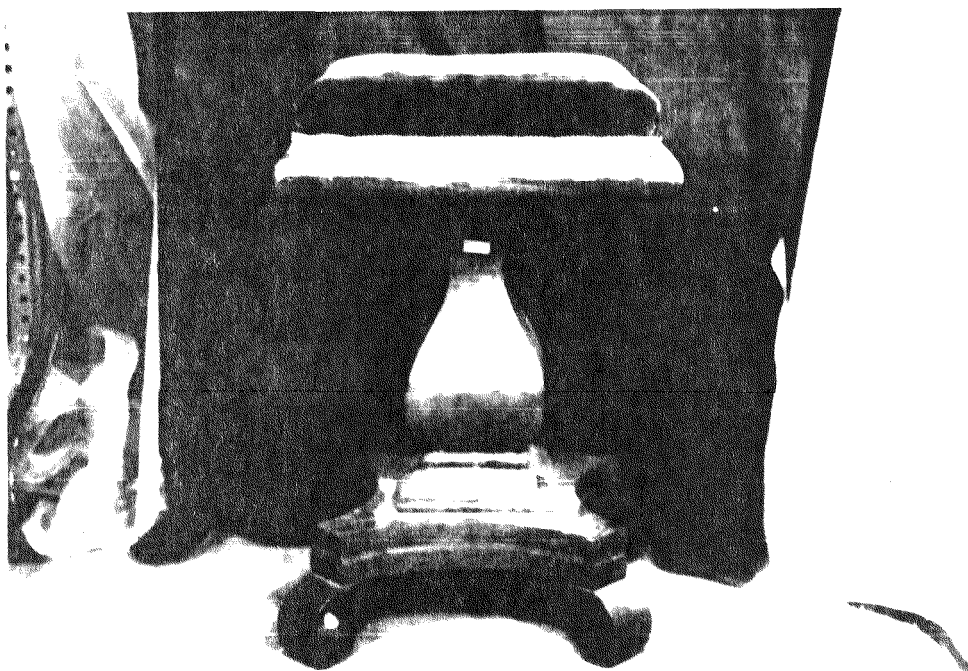


Fig. 87. Square piano stool with 4-sided convex base and scrolled feet. Prob. Baltimore, c. 1840. **HAMP 926.** 22" H x 14.66" W x 14.5" D.



Fig. 88. Round seat stool with three turned, splayed legs. American, c. 1820. **HAMP 2528.** 20" H x 13" W.

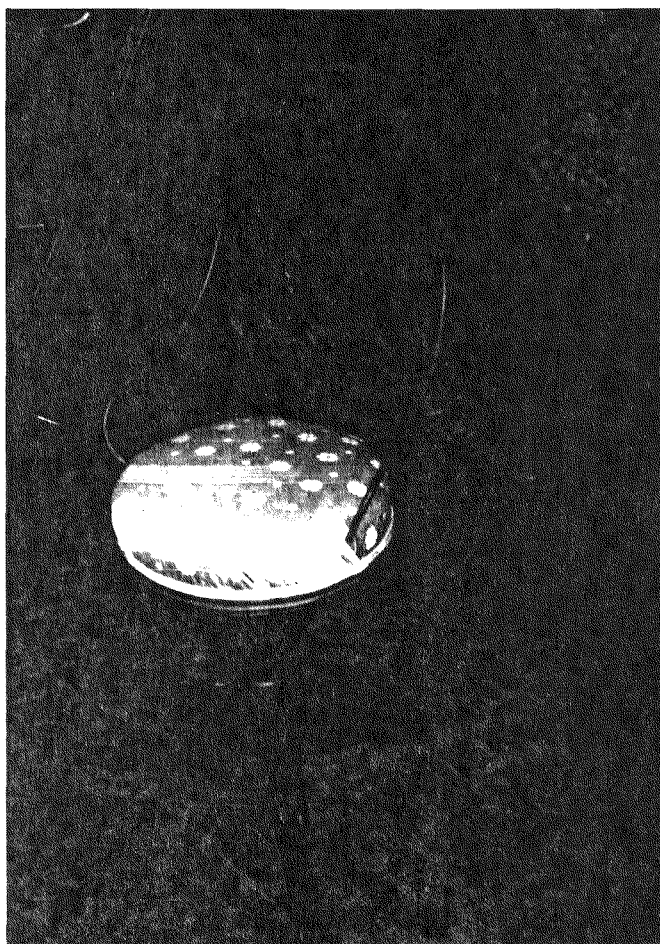


Fig. 89. Harp stool, prob. Baltimore, c. 1830-1840. **HAMP 21433.** Wood painted black with gilt decoration; cast iron and brass mountings. Originally owned by the Lowndes family of Annapolis; formerly in the collection of the Colonial Dames of America, Chapter I. 36" H x 19.5" W. Illustrated in William Voss Elder, III. Baltimore Painted Furniture 1800-1840. (Baltimore: Baltimore Museum of Art, 1972), pl. 57.

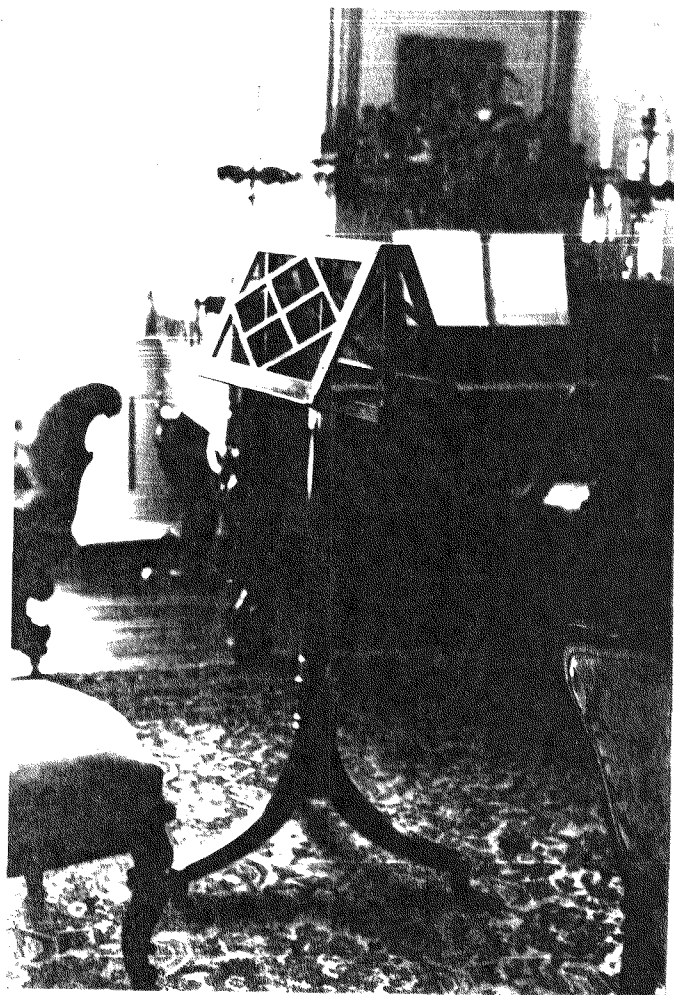


Fig. 90. Music stand, American or English, c. 1820. HAMI' 4806. Rectangular rack with open diamond fretwork, columnar pedestal with brass collars and turned base with tripod saber legs on ball feet. 48.5"H x 19.5"W.

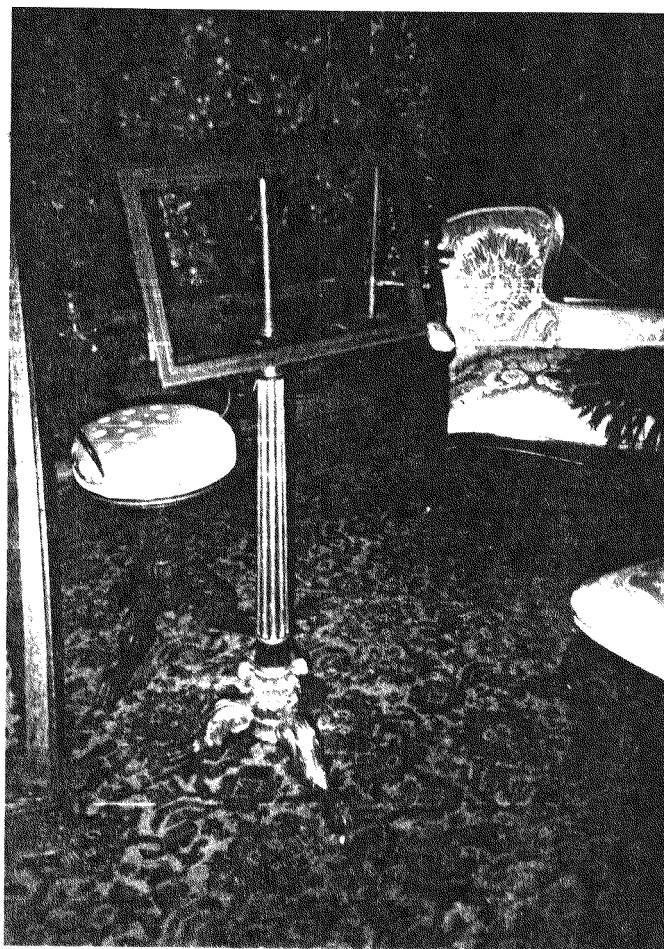


Fig. 91. Music stand, Baltimore, c. 1820. **HAMP 3936.** Rectangular music rack painted black with gilt lines, fluted column pedestal with richly carved bobèches and 3 black animal paw feet. Brass candle arms probably were originally gilded. 48" x 19.5" W.

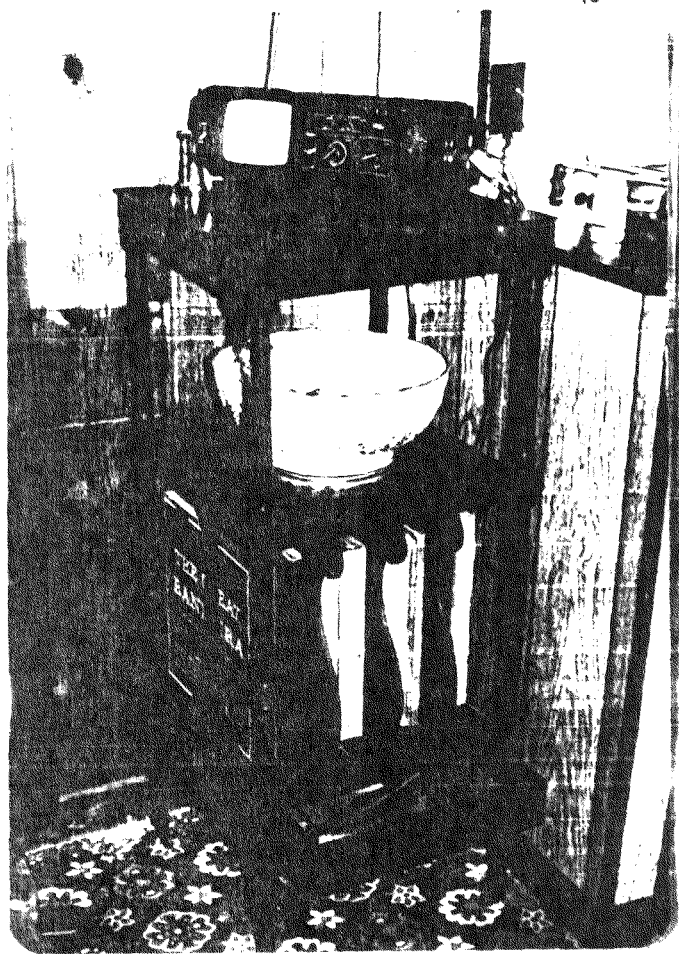


Fig. 92. Sheraton-style tiered music stand, owned by a Ridgely descendant. WY-LRB
Ridgely treasures, # 10.

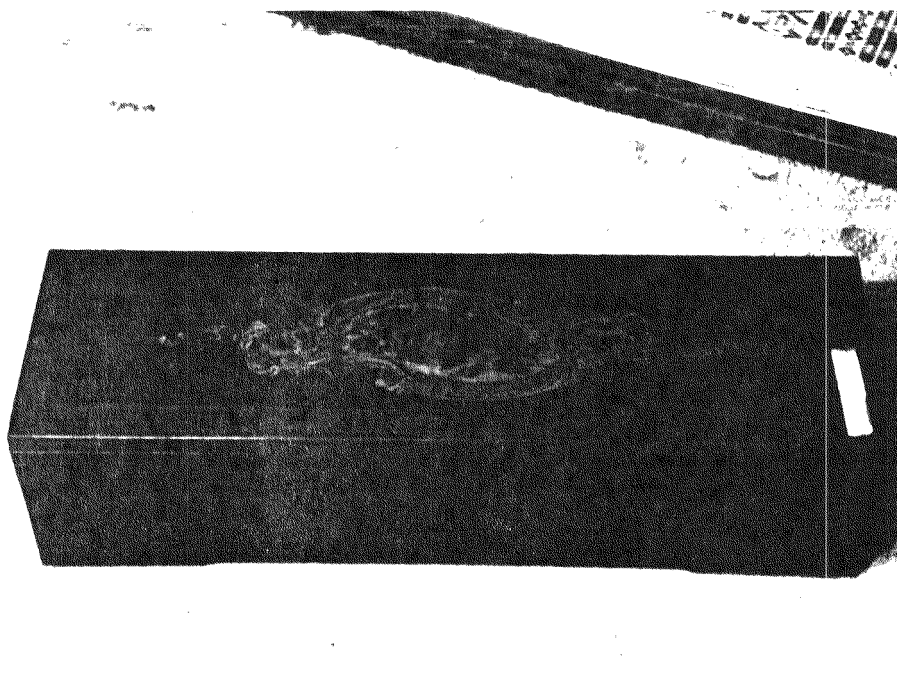


Fig. 93. Swiss cylinder style music box in a rectangular rosewood case. Geneva, Switzerland, c. 1800-1870. **HAMP 2961.** Rosewood, brass, glass, steel. Brass works are labeled "29410 DUCOMMON-GIROD" Paper label on lid reads "Fabrique de Genève/ 6 airs/musique mandoline." Also written on the lid are titles of five pieces of music played by the music box. 5.5" H x 7 3/8" W x 24" D.

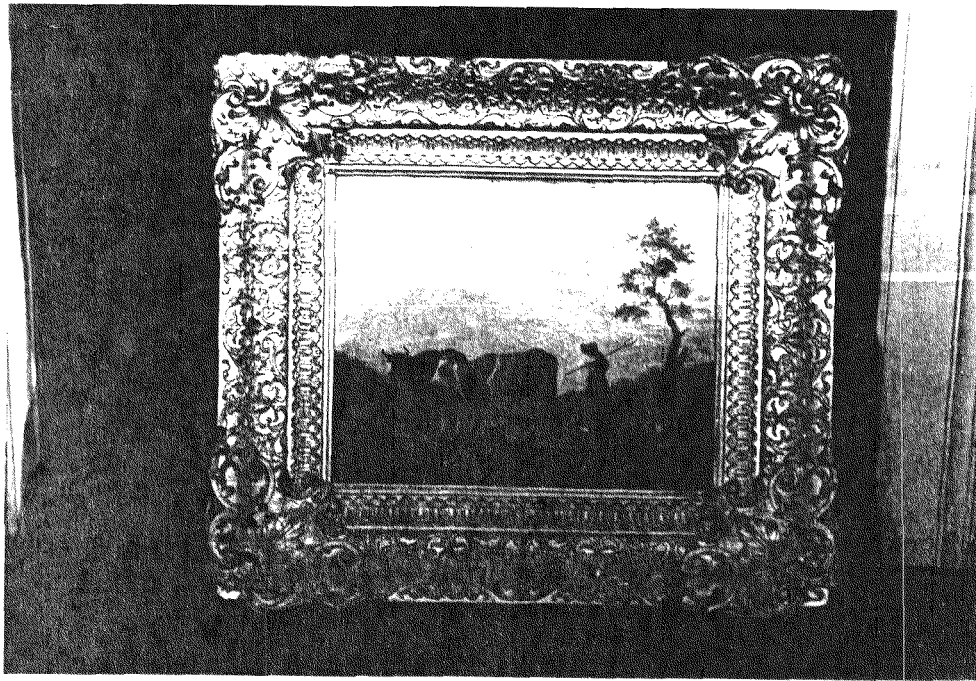


Fig. 94. P-E. 1. Landscape, oil, showing cows herded by dog and peasant girl with goat following behind. Possibly Baltimore, c. 1880. Painting: 12.75" H x 16" W. Frame 22" H x 25 " W x 4 " D. **HAMP 10055/10056.** [See also **Fig. 22.** The exact painting which hung in this spot may no longer be in the collection. This landscape was chosen for this location because of its size and subject matter, both of which fit the space where it has been assigned.]

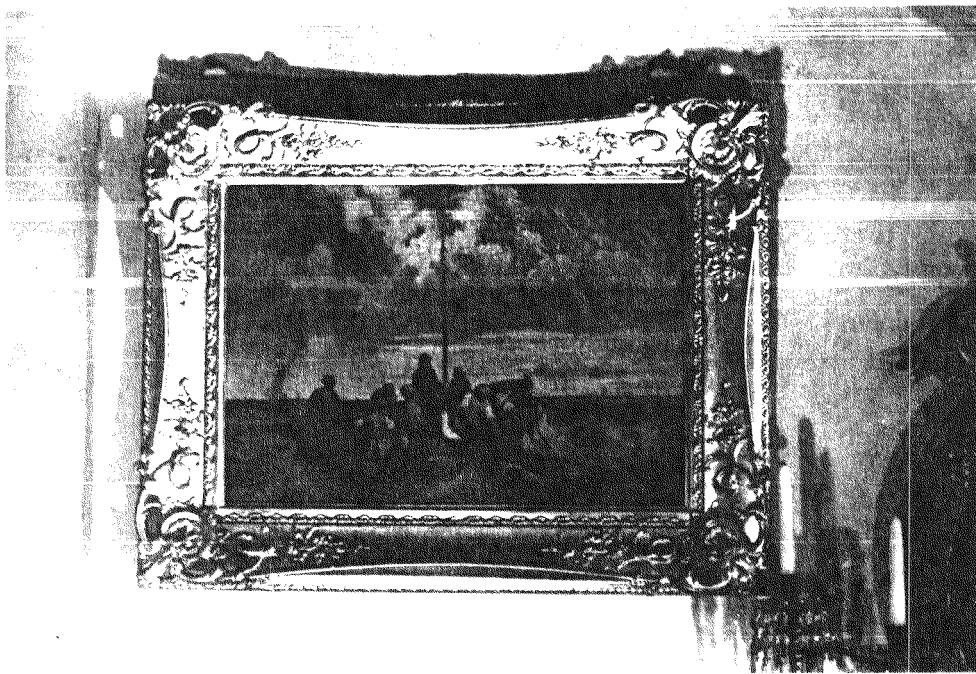


Fig. 95. P-E. 2. Seascape, oil, with wooden boat in center foreground filled with fishermen, some casting nests. Possibly Dutch, c. 1860. Possibly by same artist as HAMP 867, HAMP 868 and HAMP 1093. The frame is labeled "William S. Conely, Carver and Gilder - Plain and Ornamental Framer/19 Essex St./ New York (partially illegible). Painting:: 18" H x 25.66" W . Frame: 26.66" H x 34.5" W x 2" D. **HAMP 1092/4835.** See also Fig. 13, Fig. 22, Fig. 27.



Fig. 96. P-E. 3. Portrait, oil, of John Ridgely (1790-1867). Full-length, leaning against a stone wall, holding black hat in his left hand. Strongly attributed to William James Hubbard. Hampton may be in the background. Baltimore (?), c. 1832. Painting: 20.75" W x 15" H; Frame 29.5 " H x 23.66 " W x .38" D. **HAMP 1099/4831.** See also **Fig. 13, Fig. 27.**

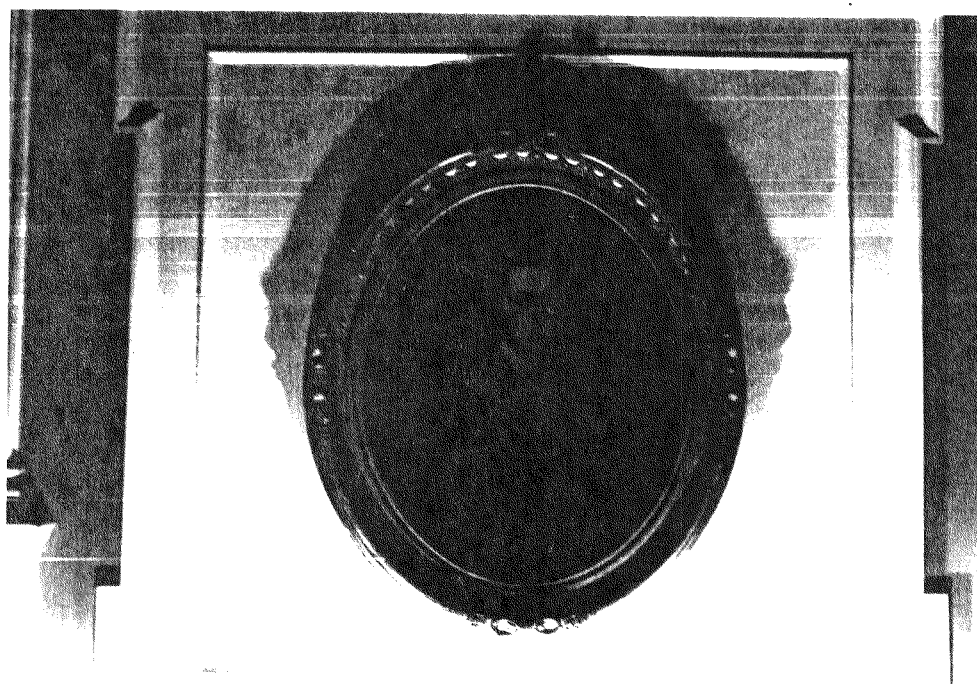


Fig. 97. P-E. 4. Portrait, oil, oval format, of Priscilla Dorsey (Mrs. Charles Ridgely), showing head and shoulders to waist. Copy by Rembrandt Peale of one of his own portraits, now at the Maryland State House. Baltimore, 1810. Painting: 29.5" H x 24.5" W. Frame: 37.5" H x 33.5" W x 4" D. **HAMP 1094/5695.** See also **Fig. 22.** [see also p. 102].



Fig. 98. P-E. 5. Portrait, oil, of Diana the Huntress, to waist in oval format. European, c. 1815-30. Painting: 5.88" H x 4.75" W. Frame: 14" H x 12.5" W x 2.5" D. HAMP 4838/4839. See also Fig. 13, Fig. 22, Fig. 27.



Fig. 99. P-E. 6. Portrait, oil, on marble, oval format of young girl seated playing harp: Identified on back as "Sophia Gough Ridgely Howard/ D of Governor Charles Ridgely of Hampton/ wife of James Howard, son of Colonel John Eager Howard." Baltimore, c. 1818. Painting: 6.5" H x 5.5" W. Frame: 13.25" H x 12.5" W x 2.5" D. HAMP 4827/4828. See Fig. 13, Fig. 22, Fig. 27. [see also p. 103].

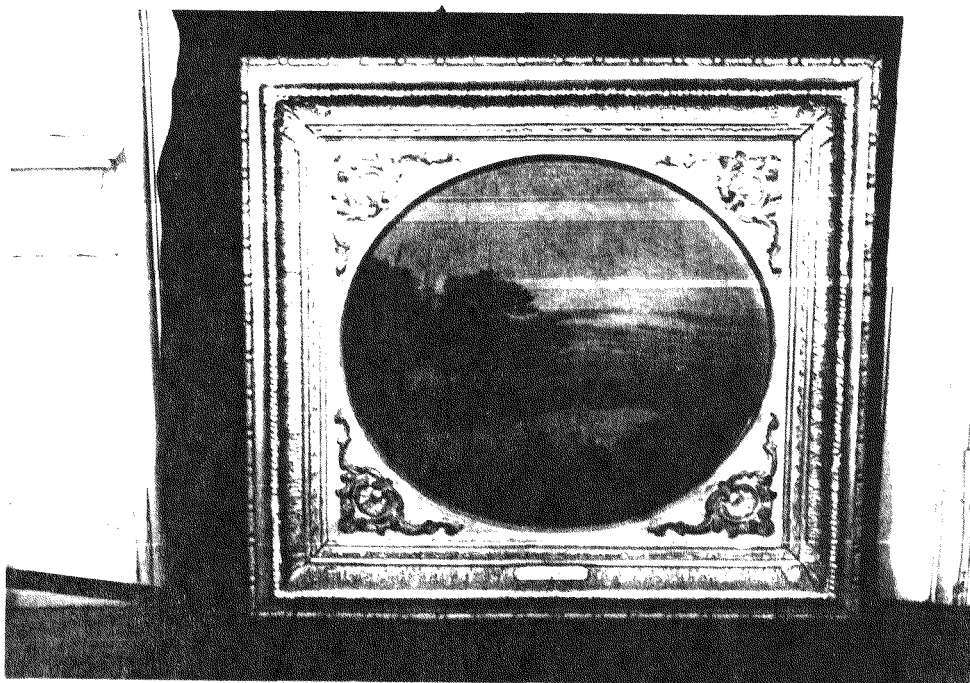


Fig. 100. P-E. 7. Landscape, oil, showing deer approaching stream with trees. Plate on frame says, "CH. Volkmar, Jr." Baltimore, c. 1870. Painting: 20" H X 24" W. Frame: 26.66" H x 29.75" W x 2.75" D. **HAMP 10051/10052.** See also **Fig. 22.**

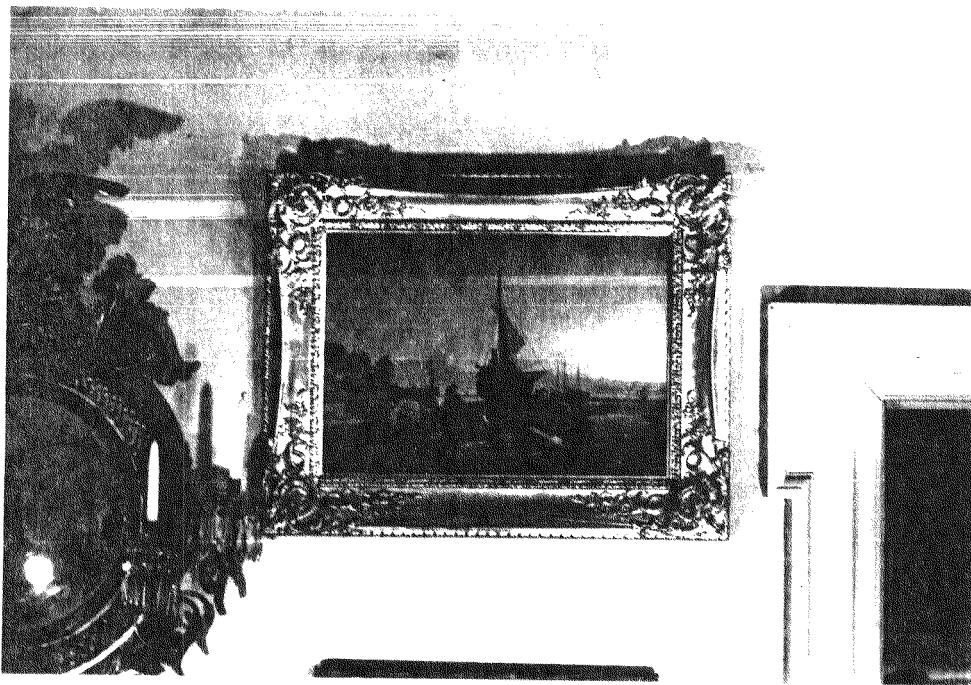


Fig. 101. P-E. 8. Seascape, oil, of fishermen with recent catch and two women mending baskets. Possibly Dutch, c. 1860. Possibly by same artist as HAMP 868, HAMP 1092 and HAMP 1093. The frame is labeled "William S. Conely, Carver and Gilder - Plain and Ornamental Framer/19 Essex St./ New York (partially illegible). Painting:: 18" H x 25.75" W . Frame: 26.66" H x 34.5" W x 2.25" D. HAMP 867/4834. See also Fig. 13, Fig. 22, Fig. 27.

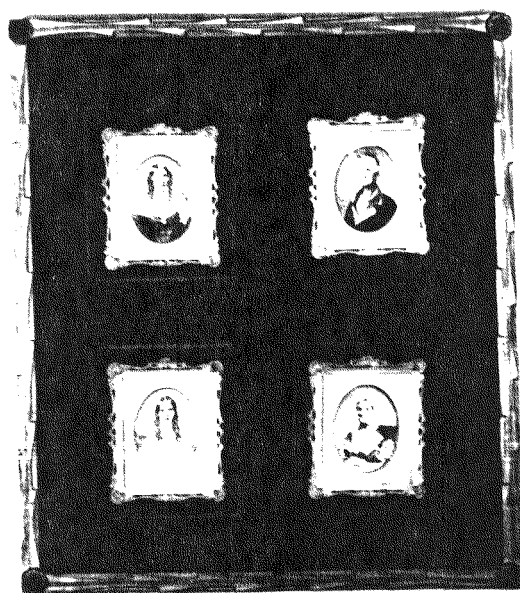


Fig. 102. P-E. 9. Four framed miniature portraits framed within one large frame HAMP 4813. See also Fig. 13, Fig. 22, Fig. 27 [see p. 100]:

Top left: Portrait, watercolor of Eliza Ridgely, wife of Mrs. John, 3rd Master of Hampton. Attributed to George Saunders, c. 1840. [photographic reproduction on display of the original in Hampton collection] Painting: 4.25" H x 3.25" W. Frame: 9" H x 7.5" W x 1.13" D. **HAMP 4819/4818.**

Top right: Portrait, watercolor on ivory, of John Ridgely (1790-1867), 3rd Master of Hampton. Attributed to George Saunders, c. 1840. [photographic reproduction on display of the original in Hampton collection] Painting: 4.25" H x 3.25" W. Frame: 9" H x 7.5" W x 1.13" D. **HAMP 4821/4820.** Label on back of frame: "J. Guy/manufacturer of/ Ormolu/ miniature frames/mats morocco cases and Glasses/ ??L St. John St. Rd./Clenerwell/Trade supplied.

Bottom left: Portrait, watercolor on ivory, of Eliza (Didy) Ridgely White Buckler. Attributed to George Saunders, c. 1840. [photographic reproduction on display of the original in Hampton collection] Painting: 4.25" H x 3.25" W. Frame: 9" H x 7.5" W x 1.13" D. **HAMP 4825/4824.**

Bottom right: Portrait, watercolor on ivory, of Eliza Welsh (Mrs. Martin) Eichelberger. Attributed to George Saunders, c. 1840. [photographic reproduction on display of the original in Hampton collection] Painting: 4.25" H x 3.25" W. Frame: 9" H x 7.5" W x 1.13" D. **HAMP 4823/4822.**



Fig. 103. P-E. 10. Double portrait, oil over paper solar enlargement photograph, mounted to canvas, of John Ridgely and Julian White, showing full figure of two boys, one with bow and arrow. Signed "AR 1864" in lower left corner. Baltimore, 1864. This picture was also referred to as Tyrolean boys. Painting: 30.25" H x 25" W. Frame: 39" H x 34.25 W x 4" D. **HAMP 826/10320.**
[see also p. 104-5]

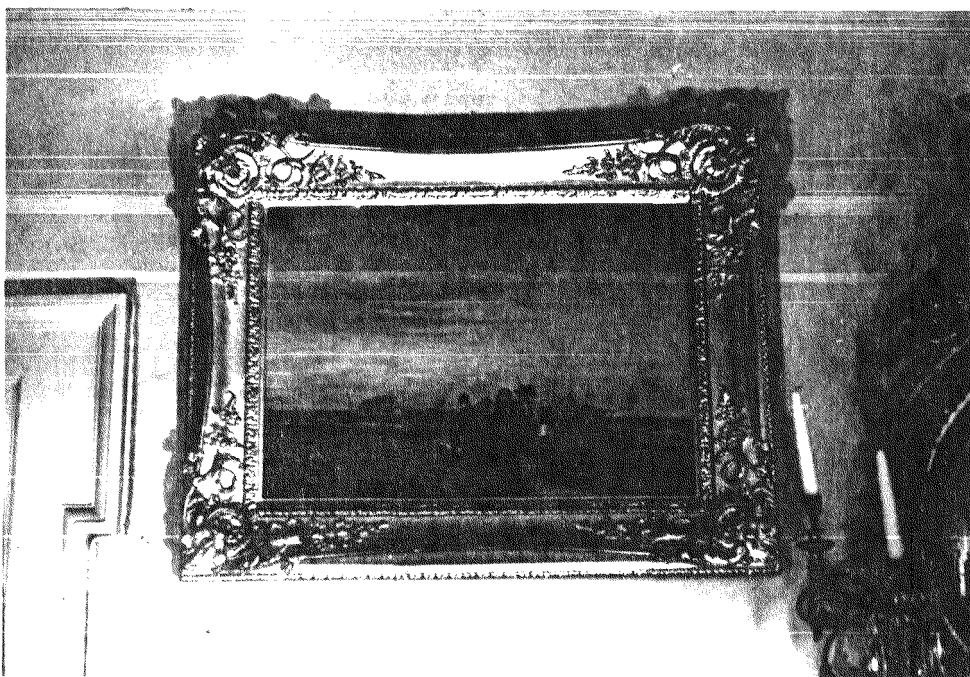


Fig. 104.P-E. 11. Seascape, oil, view fishing boats pulled up on shore, several figures in various poses in front of boat. Possibly Dutch, c. 1860. Possibly by same artist as HAMP 867, 868, and HAMP 1092. Painting: 18" H x 25.75" W . Frame: 27" H x 35" W x 3" D. HAMP 1093/4836.



Fig. 105. P-E. 12. Pastoral scene, oil on canvas in original stretcher, little girl in peasant costume with female dog and four puppies. European, c. 1870. Painting: 16" H x 12.75" W . Frame: 23.75" H x 20.75" W. **HAMP 7469/7470.**



Fig. 106. P-E. 13. Religious figure, oil, oval format of woman praying, head and shoulders shown to waist. Oval frame has label on back: "Samson Cariss, No. 140 Baltimore St. Balt. ect. Baltimore, c. 1850. Painting: 20" H x 15.5" W . Frame: 23.75" H x 19.75" W x 1.5" D. **HAMP 846/10324.**



Fig. 107. P-E. 14. Portrait , oil on wood, oval format of young woman, perhaps Sophia Ridgely Howard (b. 1830). Attributed to Hubbard, but style is different from his other work. Baltimore, c. 1830. Painting: 7" H x 5" W . Frame: 13.25" H x 12.5" W x 2.5" D. **HAMP 4842/4843.**

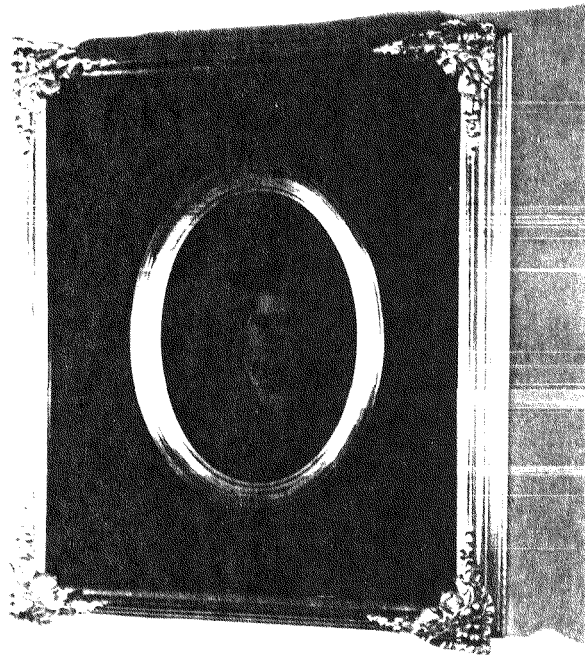


Fig. 108. P-E. 15. Portrait , oil on wood, oval format of head and shoulders of James Howard (b. 1797). Attributed to William James Hubbard. Very similar stylistically to portrait of James Howard, HAMP 1100 (P-N. 18). Baltimore, c. 1837. Painting: 7" H x 5" W . Frame: 14" H x 12.5" W x 2.5" D. **HAMP 4840/4841.**

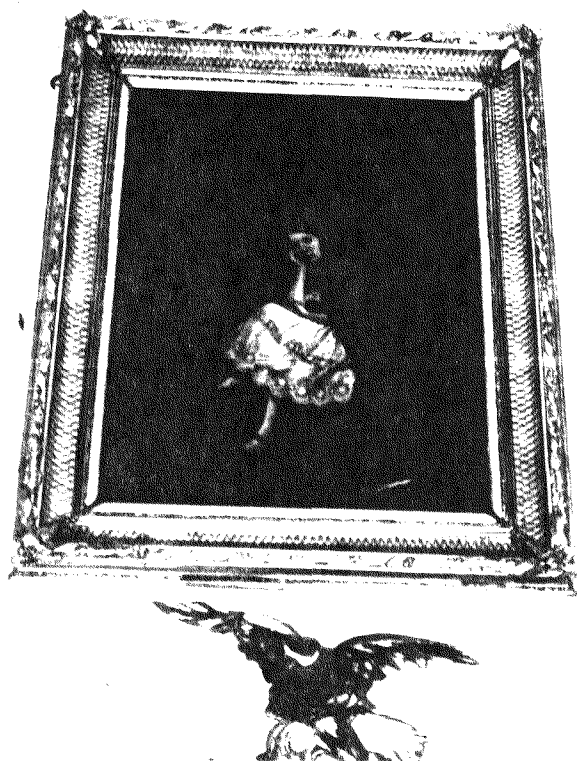


Fig. 109. P-E. 16. Portrait, oil over paper solar enlargement photograph, mounted to canvas, of Eliza Ridgely (1858-1954) as Little Red Riding Hood.. Signed "AR 1864" below her right foot. Baltimore, c. 1864. Painting: 30" H x 25" W. Frame: 39" H x 34.5 W x 4" D. **HAMP 856/4846.** [see p. 103].

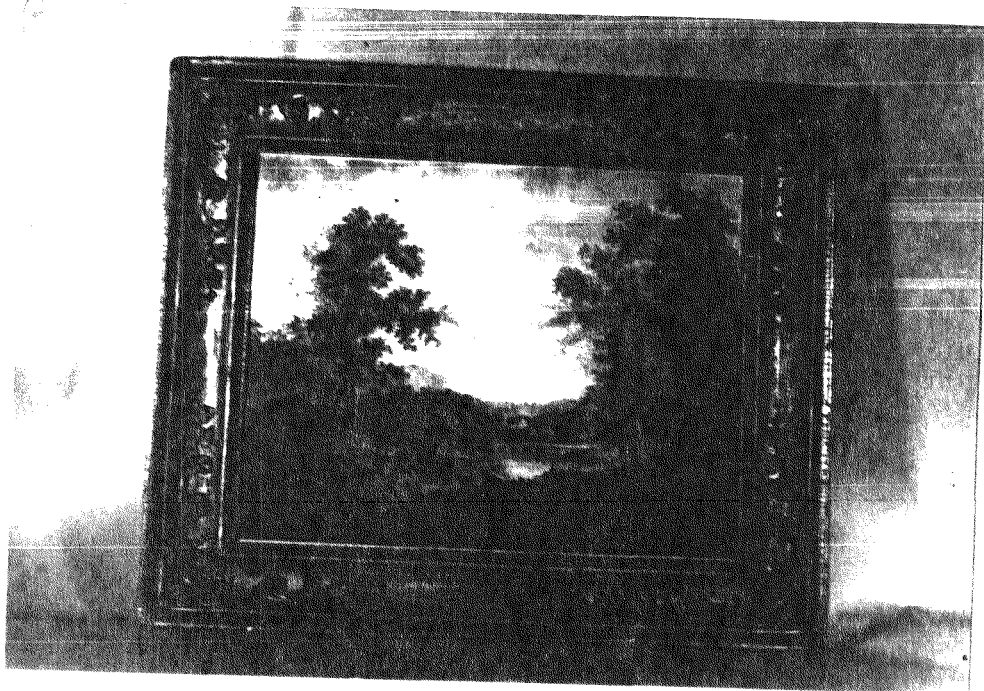


Fig. 110. P-E. 17. Landscape, lithograph, with figures and cows in foreground, with stream, bridge and castle in mid ground. American (?), c. 1880. Lithograph: 14.75" H x 19" W . Frame: 21.25" H x 25.75" W x 2.25" D. **HAMP 9917/9918.**

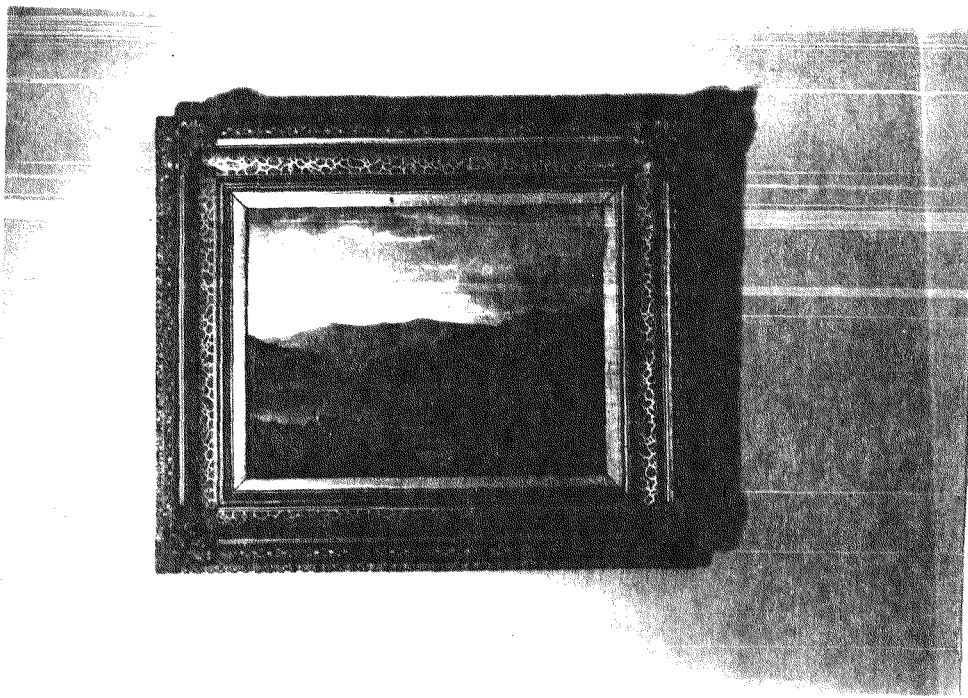


Fig. 111. P-E. 18. Landscape, oil, river with man fishing, boat on a river. In pencil on canvas stretcher, "View on Shenandoah River near Harpers Ferry." Maryland, c. 1850-70. Painting: 12.25" H x 16" W . Frame: 19.5" H x 23.25" W. **HAMP 1098/4803.**

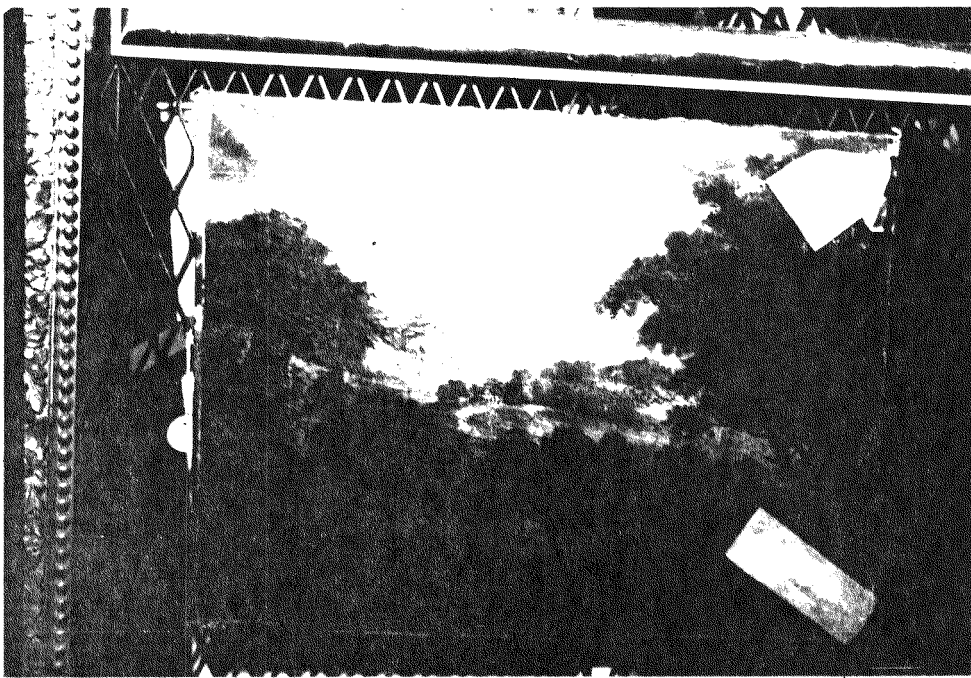


Fig. 112. P-N. 1. Landscape, oil, View of the Matterhorn with trees, milkmaid and cow in foreground. Possibly Baltimore, c. 1794 (?). Painting: 18" H x 23.75" W. Currently unframed. **Need frame** approximately 22" H x 28 " W. **HAMP 827/unfr.** [See also Fig. 27.]

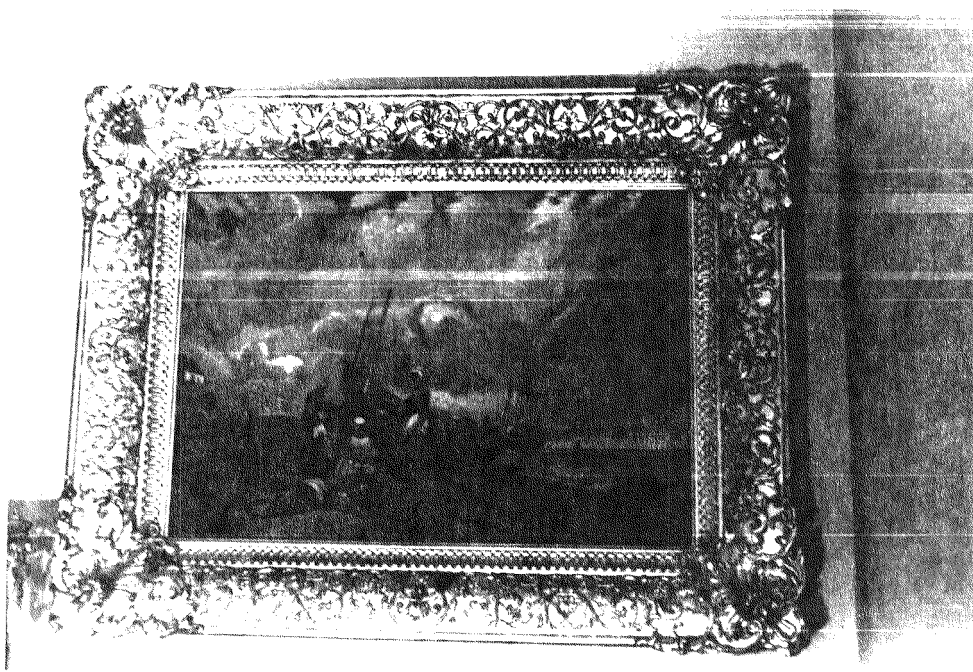


Fig. 113. P-N. 2. Seascape, oil, of various figures including child, dog and man with sword. Possibly Dutch, c. 1860. Possibly by same artist as HAMP 867, HAMP 1092 and HAMP 1093. Painting:: 18" H x 25.5" W . Frame: 27" H x 35" W x 3" D. **HAMP 868/4833.** See also Fig. 13, Fig. 27.

Fig. 114. P-N. 3. Landscape, oil, showing stream or lake with reeds and grasses in foreground. Baltimore (?), c. 1880. Painting: 14" W x 18" H; Frame 21" H x 25" W x .38" D. HAMP 2514/10057. See also Fig. 13, Fig. 27.

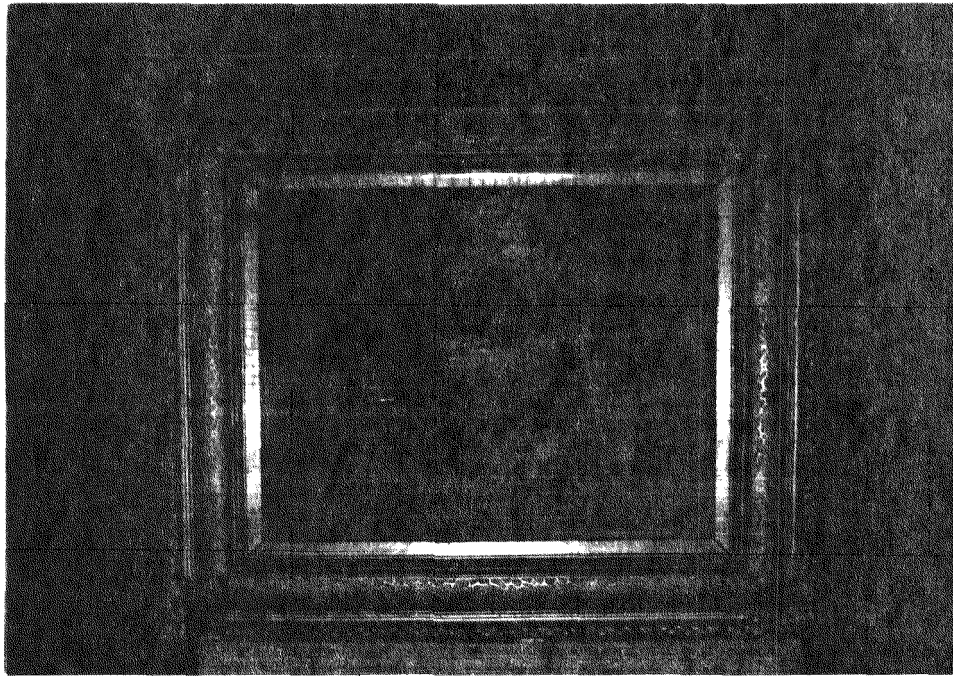




Fig. 115. P-N. 4. Exterior scene, oil, two young men in Renaissance costume in gothic ruin. Italy, c. 1840. Painting: 18" H x 15" W; unframed. **Need frame** approximately 24" H x 21" W. **HAMP 7425/unfr.** See also **Fig. 27.** The original frame can be seen quite well in this photograph, but it is apparently no longer in the collection.



Fig. 116. P-N. 5. Portrait, watercolor of young Charles Ridgely holding a rifle on his lap. Baltimore, c. 1845. Attributed to George Saunders. There is an illegible signature at the bottom. Painting: 10.88" H x 8.75" W; unframed. **Need (wooden) frame** approximately 19" H x 17" W. **HAMP 10011/unfr.** See also **Fig. 13, Fig. 27, Fig. 84.** [see p. 103]



Fig. 117. P-N. 6. Seascape, oil, showing figures in various poses on rocky shoreline in foreground, sailing ships in background. European (?), c. 1780. Painting: 23" H x 36" W. Frame: 32" H x 44.5" W x 3.5" D. **HAMP 2508/10058.** See also **Fig. 69.**

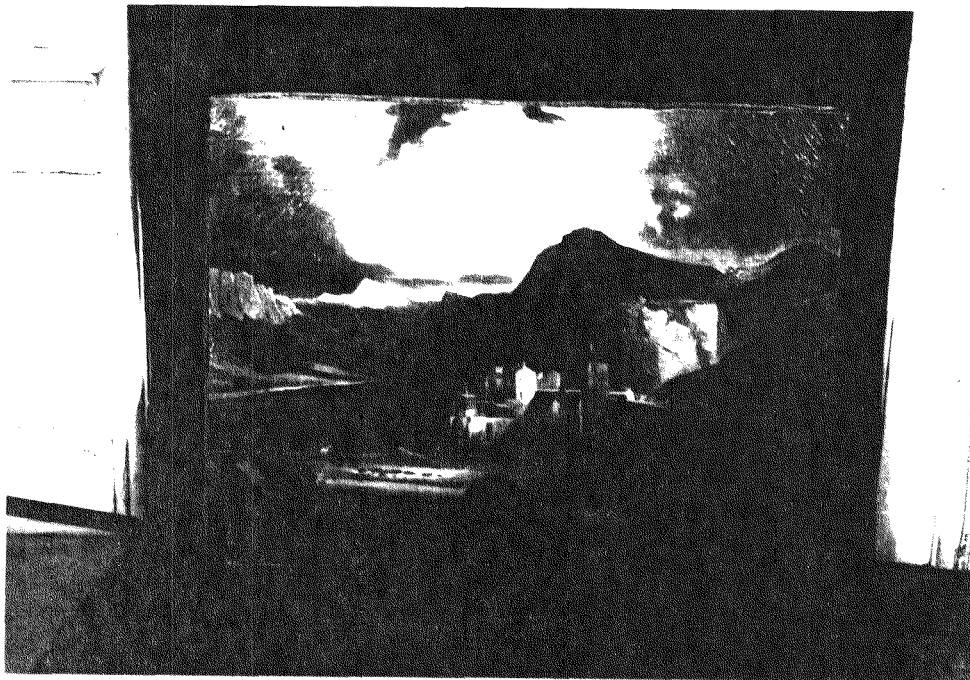


Fig. 118. P-N. 7. Landscape, oil, showing village, bridge, stagecoach with stream under bridge, mountains in background. European (?), c. 1870-90. Painting: 21" H X 28.75" W. Frame: 30.5" H x 37.5" W x 3.75" D. **HAMP 864/10073.** See also **Fig. 13, Fig 69, Fig. 84.**



Fig. 119. P-N. 8. Religious scene, oil, of the Madonna and child and Joseph. Half-figure of Mary and Joseph, full figure of baby Jesus. European (?), c. 1760-1790. Painting: 15" H x 19" W . Frame: 23.75" H x 27.75" W x 3" D. **HAMP 884/10309.** See also Fig. 13, Fig. 84.



Fig. 120. P-N. 9. Portrait, oil, showing head and shoulders of a young girl with blonde curly hair and hazel eyes. Identified in the 1875 Catalogue of Paintings as "Amy Watson a "friend of Maggie Ridgely. Signed in lower left corner "T.B. Walsh (?), Paris". Paris, c. 1872. Painting: 18" H x 15" W; unfr. **Need frame** approximately 24" H x 21" W. **HAMP 1108/unfr.** The original frame on this painting matched the one on **P-N. 10 (HAMP 1106)**. Neither of these frames survive, but they can be seen clearly in Fig. 69, and could, therefore, be reproduced as a pair. [see p. 102]

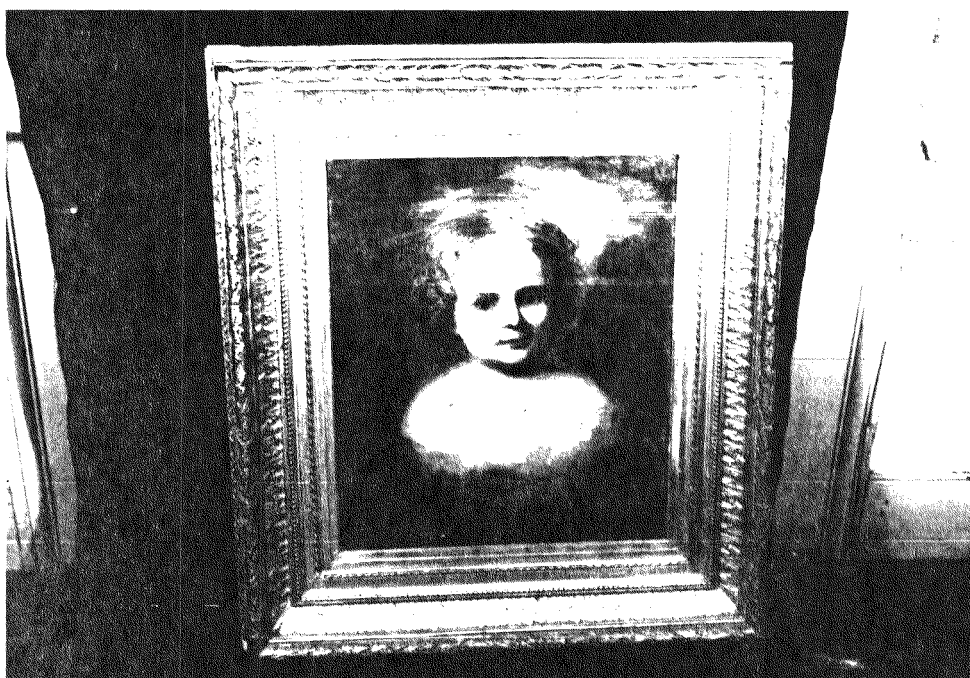


Fig. 121. P-N. 10. Portrait, oil, of Margareta Ridgely (b. 1869) as a child, shown to shoulder with short blonde curly hair and blues. Attributed to T.B. Walsh, Paris". Possibly Paris, c. 1872. Painting: 18.25" H x 15.25" W. Frame: "H x "W x "D. Not the original frame, see P-N.9. **HAMP 1106/10318.** [see p. 102].

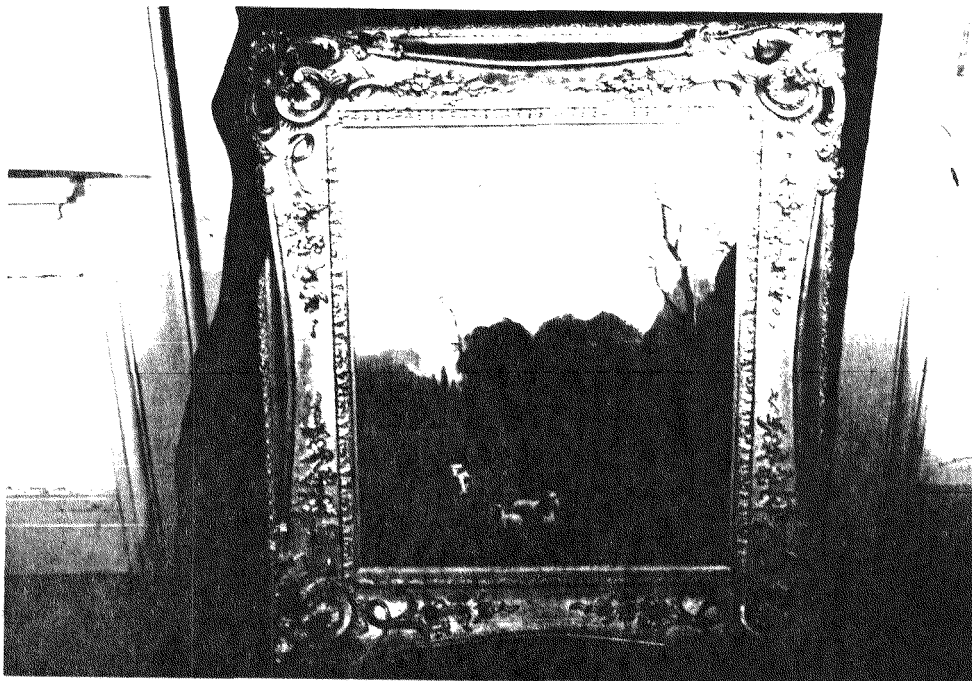


Fig. 122. P-N. 11. Pastoral landscape, oil, showing cows, goats and a horse in foreground. European (?), c. 1860-1880. Painting: 22" H x 18.5" W . Frame: 30.25" H x 27" W x 3.25" D. HAMP 855/11773. See also Fig. 69.



Fig. 123. P-N. 14. Landscape scene, oil, cupid reclining. Bow rests on the ground and quiver of arrows hangs on tree. Red wax seal on back of canvas, hard to read. European (?), c. 1825. Painting: 18.5" H x 15" W . Frame: 26" H x 22.5" W x 2.5" D. **HAMP 832/10091.**



Fig. 124. P-N. 15. Double portrait, oil, oval format within square frame of Charles Morton Stewart (b. 1779) on right and John Stewart (b. 1881) on left. Dressed in green suits with wide white collars and black bows. Baltimore, c. 1840. Painting: 26.5" H x 26.5" W . Frame: 34.38" H x 34.38" W x 4" D. **HAMP 1130/4815.**



Fig. 125. P-N. 16. P-N. 16. Portrait, oil, in gilt frame, of Margarettia Sophia Howard Ridgely (b. 1824), fourth mistress of Hampton, by Pollack. Portrait was adapted from two photographs also in the Hampton collection. Painting: 30" H x 25" W. Frame: 40.5" H x 35.38" W. **HAMP1105/5765.**



Fig. 126. P-N. 17. Portrait, oil, of James Howard (1797-1870, head and neck only. Written on back of frame: "Probably James Howard, son of John Eager Howard and Margaretta Chew Howard, his wife." Attributed to William James Hubbard. Baltimore, c. 1832. Painting: 20.75" H x 15" W. Frame: 27.66" H x 23.66 W x .38" D. **HAMP 1100/4814.**



Fig. 127. P-N. 18. Portrait, oil, in oval format of Achsah Ridgely Carroll (1792-1841), daughter of Charles Carnan Ridgely and wife of James Carroll, wearing a black dress with ruffled muslin collar and cap. Painting: 30" H x 23" W . Frame: 39" H x 34" W x 4" D. **HAMP 880/4816.** [see p. 102]



Fig. 128. P-W. 1. Landscape, oil, scene showing pond with waterfall, trees and cows. Lake and mountains in mid-ground. Attributed to Charles Volkmar, Baltimore, c. 1840. Painting: 39" H x 66" W. Frame: 48" H x 75" W x 4.75" D. **HAMP 871/4832 a.b.** [See also Fig. 35.]

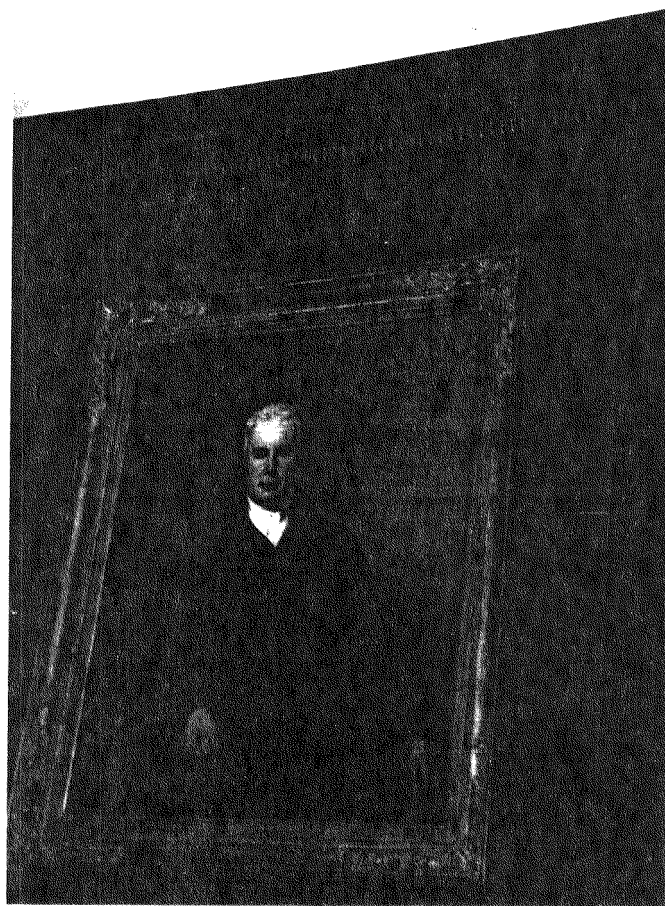


Fig. 129. P-W. 2. Portrait. oil, 3/4 length of Charles Carnan Ridgely (b. 1790), shown sitting in an elaborate gilded and carved chair. Copied after the original 1820 portrait by Thomas Sully, donated by John Ridgely to the National Gallery of Art, Washington, D.C. Copied by C.G. Stapko, c. 1950. Painting: 48" H x 38.25" W . Frame: 57.25" H x 47.5" W x 3.5" D. HAMP 1189 a-b/4844. See also **Fig. 19, Fig. 35.** [see p. 101]



Fig. 130. P-N. 3 and 4. Opalotype (hand-colored photograph on milk glass support) of Helen West Ridgely (Mrs. John), c. 1873. Photograph: 2.5" W x 2.5" H; Frame 6 " H x 4.75" W. **HAMP 22318/4809.** See also **Fig. 35.** [see p. 106]; **and P-N. 4.** Opalotype (hand-colored photograph on milk glass support) of John Ridgely of Hampton, c. 1872. This photograph was possibly taken in England, upon his graduation from Cambridge. Photograph: 2.5" W x 2.5" H; Frame 6 " H x 4.75" W. **HAMP 22317/4810.** See also **Fig. 35.** [see p. 106]



Fig. 131. P-S. 1. Group portrait, oil, of 4 small boys: John Ridgely (b. 1851), far left; Charles Ridgely, second from left; Henry White, third from left; Julian White, on right. Signed and dated in lower right corner, "John Carlin 1856," Baltimore. Painting: 17.88" H x 24" W. Frame: 28" H x 32" W x 3.38" D. HAMP 1128/4817. [see also p. 105].



Fig. 132. P-S. 2. Portrait, hand colored lithograph of Evangeline. Kneeling female figure in white garment grasping a garland of roses. France, c, 1870. Print: 16.5" H x 12.75" W . Frame: 22.75" H x 19" W x 1.5" D. **HAMP 7401/7402.**

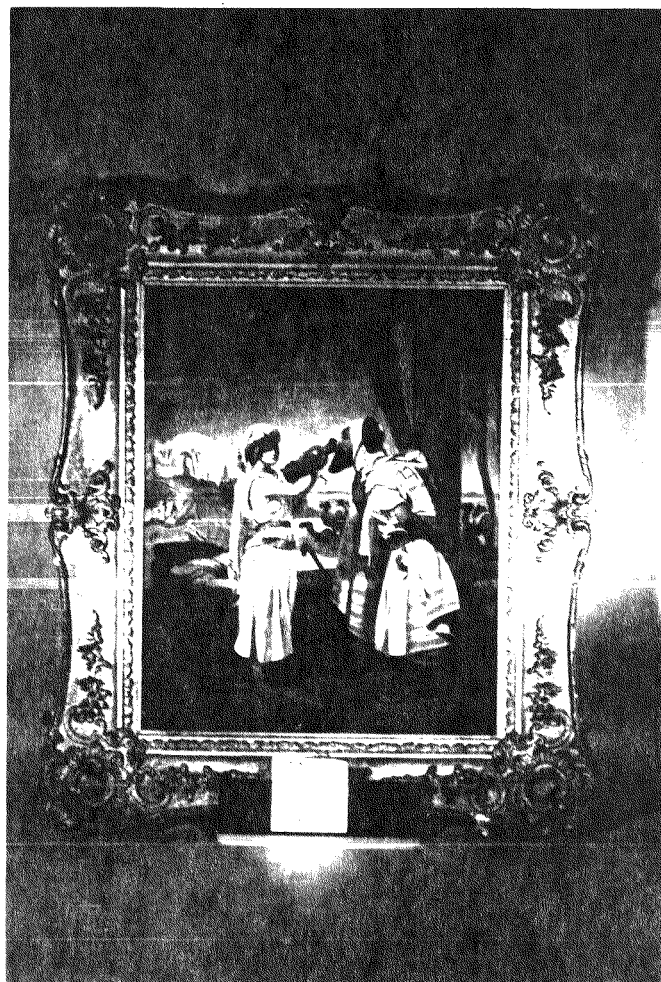
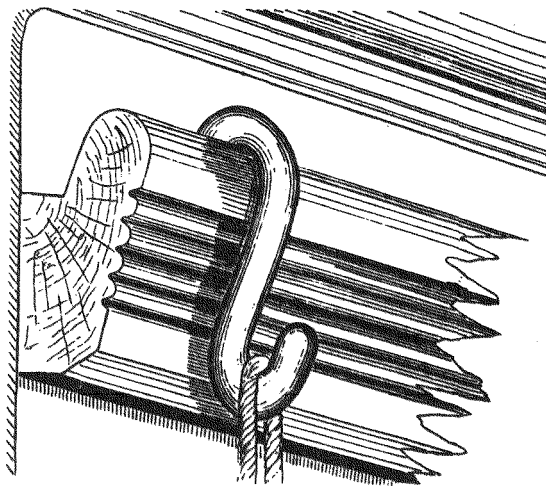


Fig. 133. P-S. 3. Genre scene, oil, of young woman giving water to bearded man. Egyptian scene with desert town and camels in background. English (?), c. 1870. Painting: 18" W x 14.25" H. Frame 25" H x 22" W. HAMP 7396/7397.

and nailed along the wall at any height desired. Ordinarily, it will be best to fasten it directly under the cornice; but this depends upon the height of the room. If the room is a very lofty one, by fixing the strip some distance below the cornice, we avoid the monotony of a number of cords or wires spreading over the wall, and we can utilize the space thus left between the strip and the cornice by hanging there some casts, or pieces of armor, or objects of



Strip and Hook for Hanging Pictures.
No. 50.

any kind that will bear being hung above the level of the eye. Very few things do bear this—I mean, of things that are of a size to bring into our houses at all; but there may be such, and while we should like to have them on the wall of our living-room, we do not want them to drive

things away that need nearer looking at. No picture ought to be hung higher than the height of the average

Fig. 134. Strip and hook for hanging pictures. Illustrated in Clarence Cook, *The House Beautiful* (New York: Scribner, Armstrong, 1878), p. 144. This picture illustrates Cook's recommendation for hanging pictures, the addition of a wooden molding at the desired height somewhere lower than the cornice of the room. It urged homeowners to hang pictures at the height of the average human eye. But previously most people, including the Ridgelys, followed the other alternative described by Cook: "The first device for getting more liberty was that of fixing a permanent brass or iron rod along the upper part of the wall just under the cornice, and hanging the pictures from that, moving them back and forth till we had them where we wanted them." (p. 143)

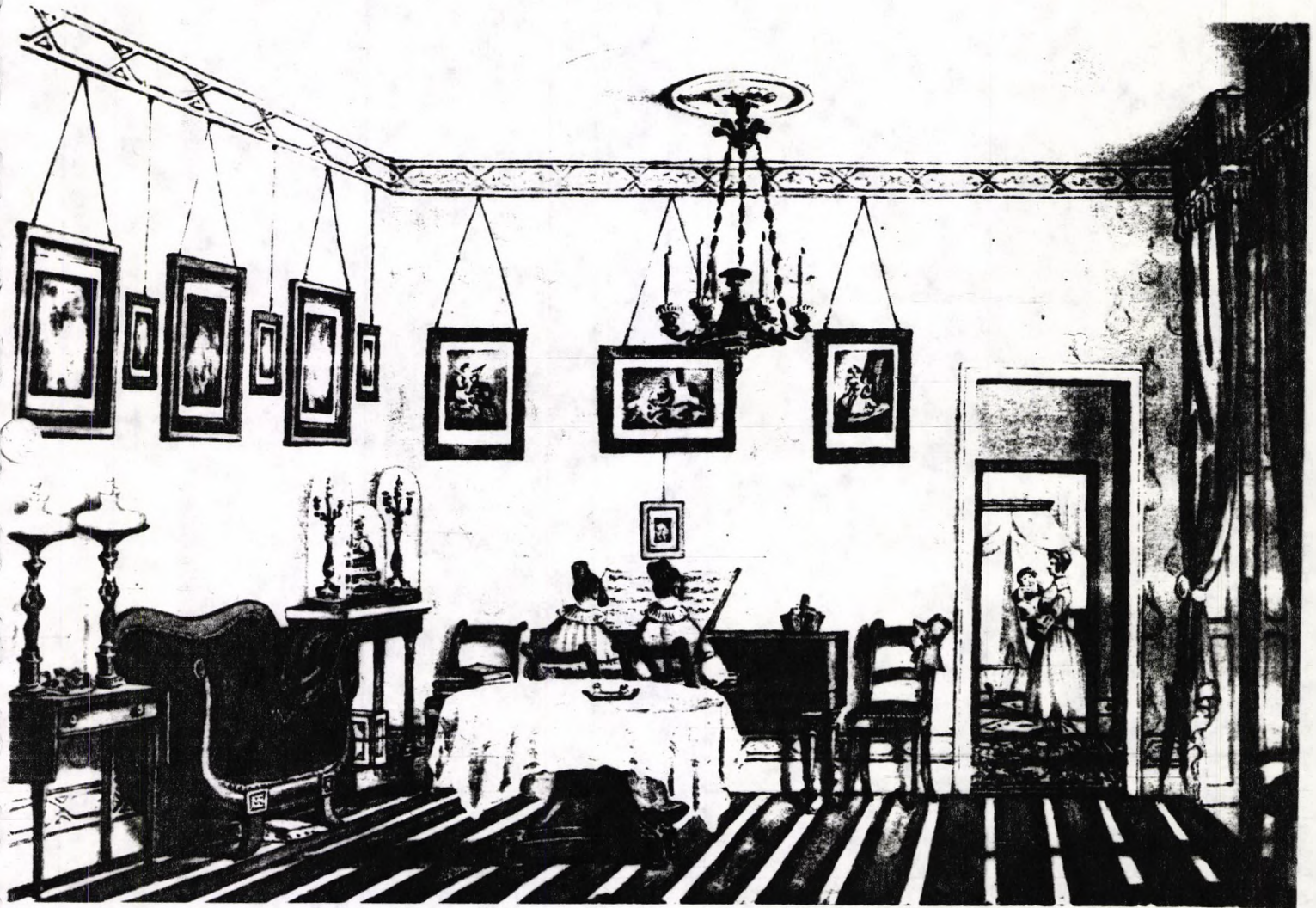


Fig. 135. A. Vrolik, "Interior of Dr. A. Vrolik's House," Holland, 1837. Illustrated in Mario Praz, An Illustrated History of Interior Decoration (New York: Thames and Hudson, Inc., 1981), p. 314. This interior seems to have been governed by symmetry. The prints, hung in simple wooded frames, are arranged symmetrically from stiff cords fixed with hooks to a wooden molding under the frieze.



Fig. 136. The drawing room at Mrs. Valpy's, 3 The Close, Winchester. Watercolors by B. O. Corfe, c. 1900. The easy-chairs are covered in matching chintz and are surrounded "by skillfully grouped watercolors hung at eye level to harmonize with the Georgian proportions of the room." Illustrated in Susan Lasdun, Victorians at Home (New York: The Viking Press, 1981), p. 128, quote p. 130.

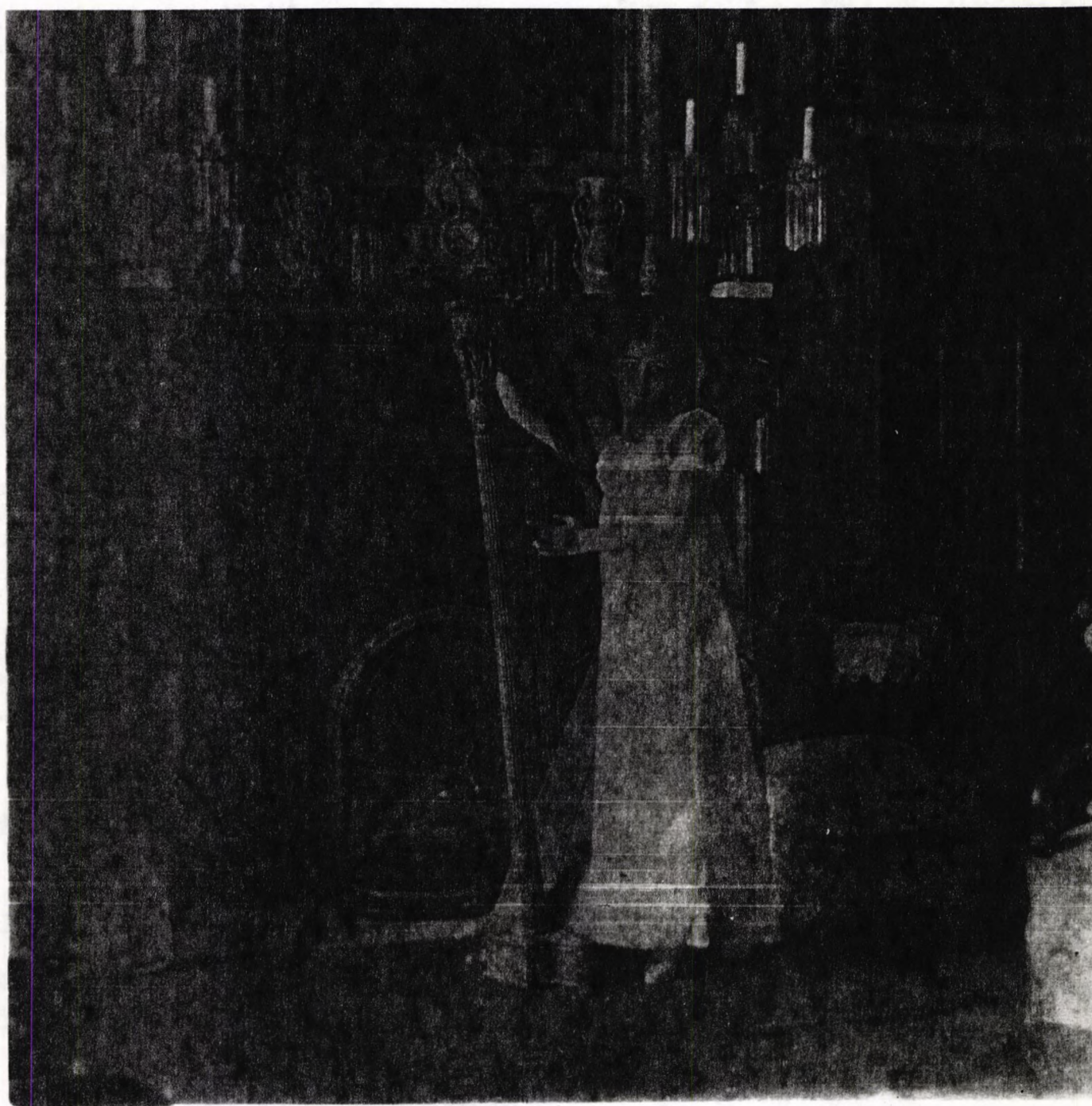


Fig. 137. Margaret H. Ridgely (Leidy) standing behind the Erard harp, c. 1886-7. **HAMP 3498.** The screen and fender can be seen clearly in the fireplace behind her. See also **Fig. 41** and **Fig. 43**.

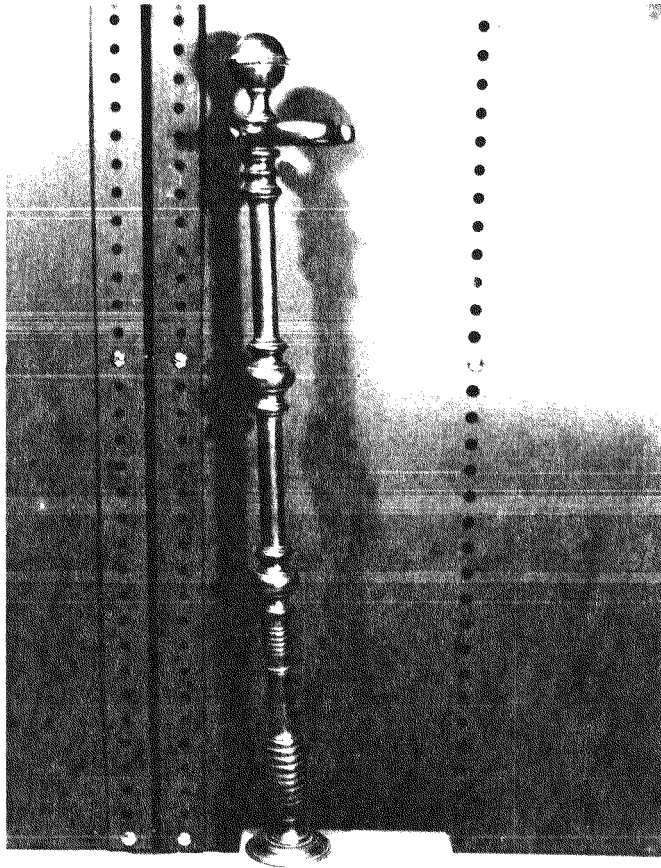


Fig. 138. Marble fireset stand with shaped and turned brass columnar standard and two "S"-curved holders. American, c. 1840-1860. 31.25" H. **HAMP 9106.**

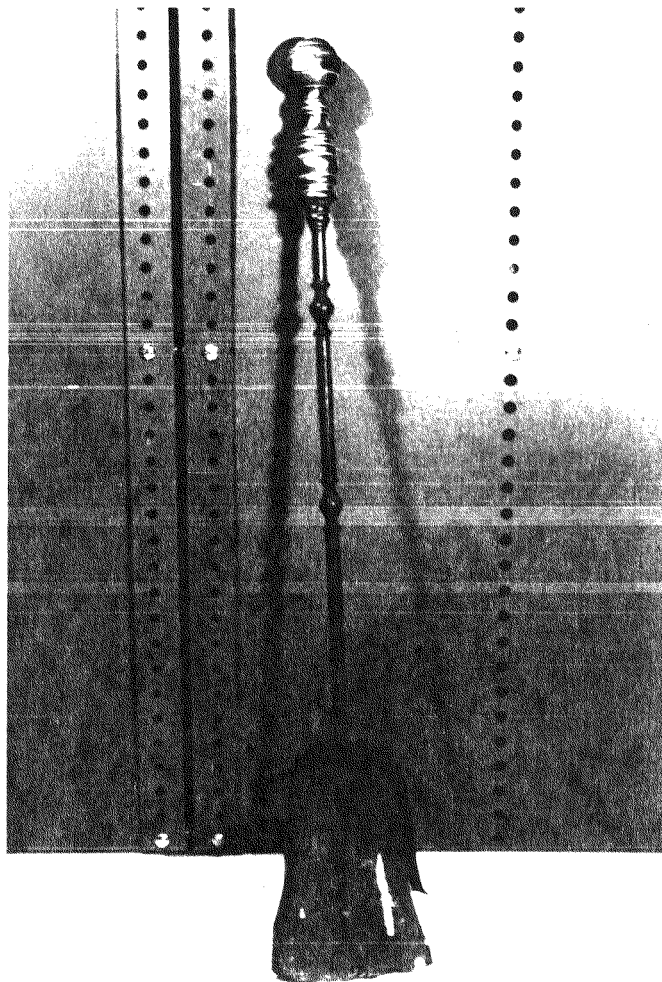


Fig. 139. Iron fireplace shovel with turned brass handle and bulbous terminal. **HAMP 9107.** Part of a set with **HAMP 1906.**

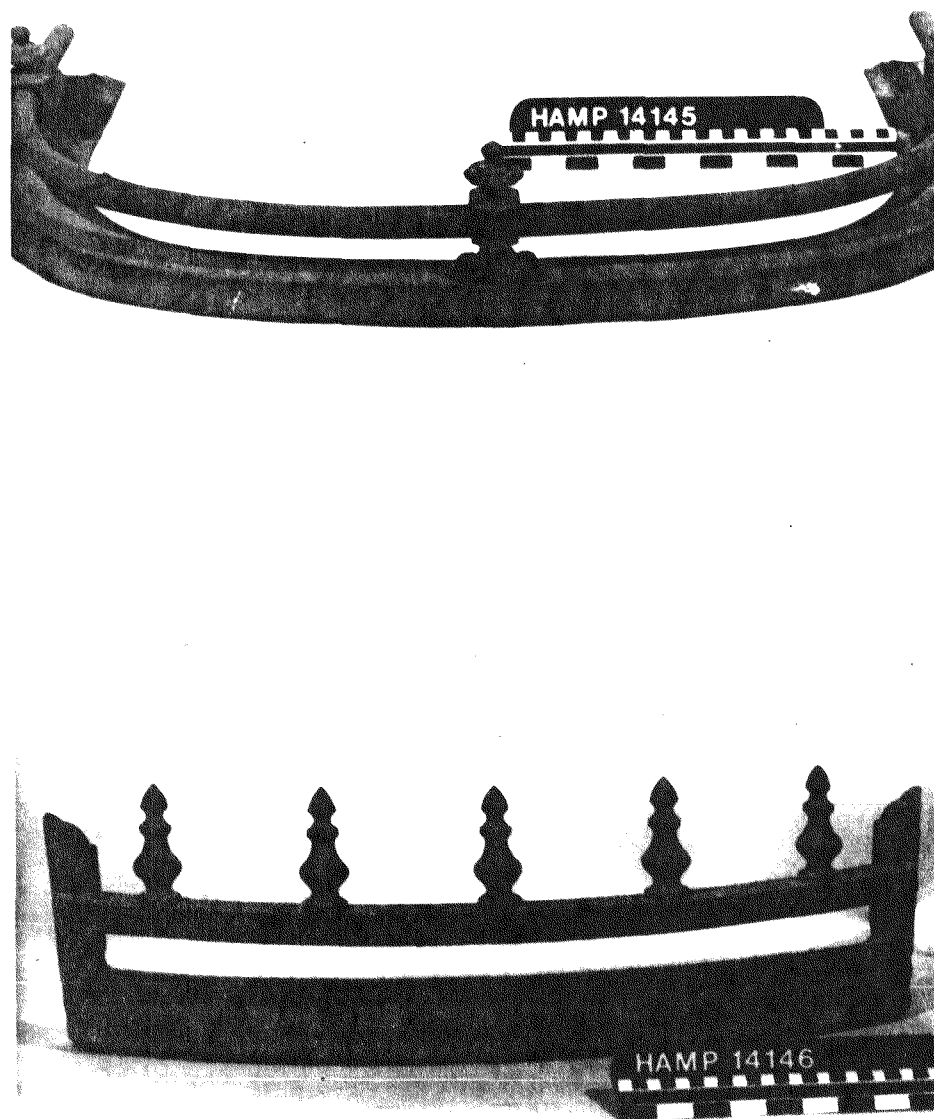


Fig. 140. (Outer) iron fender for fireplace, consisting of a long curved iron rail round incross-section and hollow, threaded through 3 ornate, possibly brass, finials. American, c. 1850. 4 1/2" H x 15" W x 31" L. **HAMP 14145**; (Interior) iron fender, slightly bowed out, having 5 finials inserted into the top square in the cross-section rail. A projecting L-shape bracket is centered on the back for attaching the fender to the stove. (See **Fig. 137**)

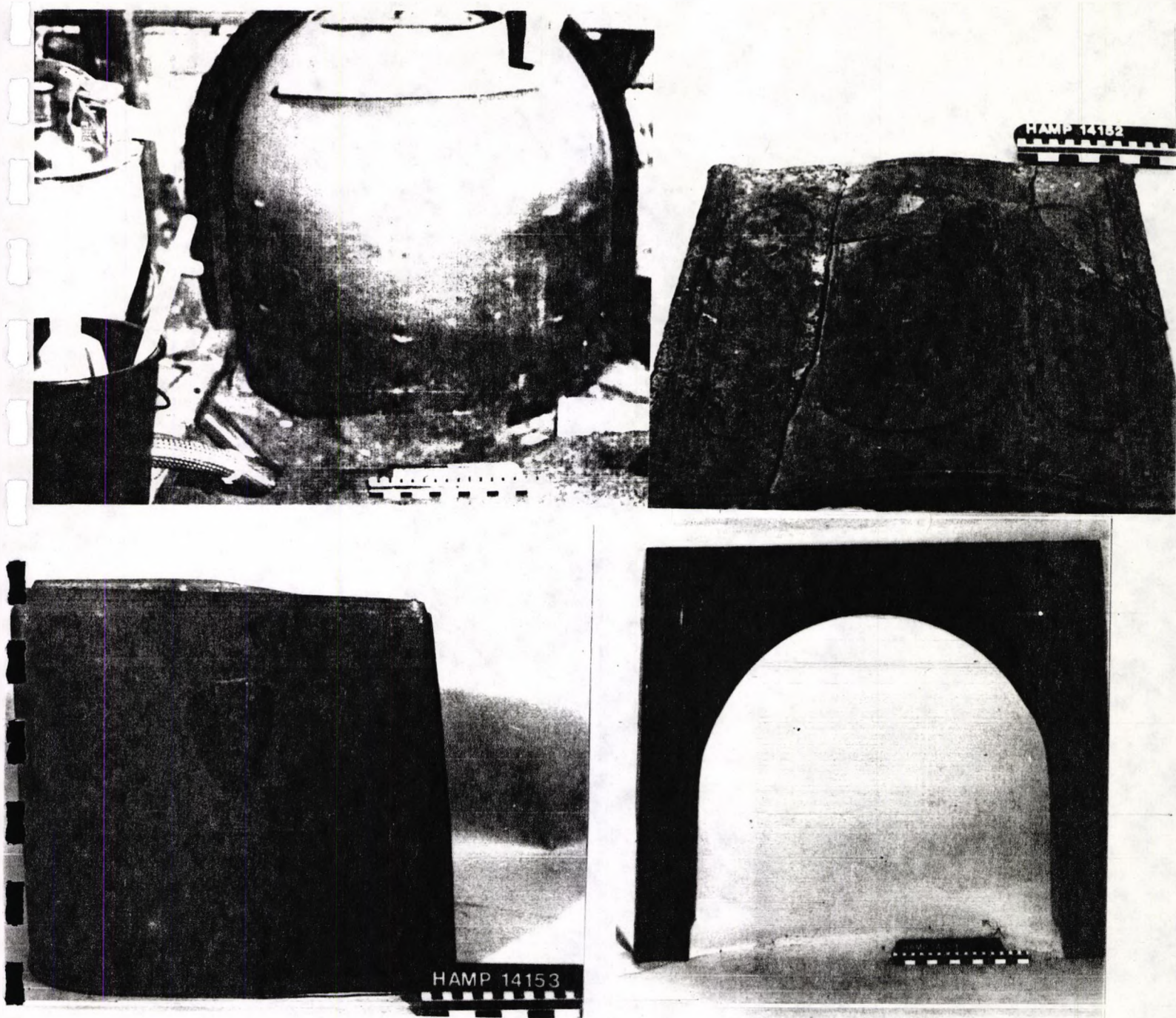


Fig. 141. Sections of fireplace insert including: **HAMP 19993:** cast iron and round hooded fireplace stove with crescent-like cut-out on back of the top with a projecting ledge just below. In raised lettering (vertically on back) reads "THOS S. DIXON [...] / PHILAD [...] / 3." Philadelphia, c. 1870-1885. 33" H x 32" W. **HAMP 15152.a-d:** set of four broken pieces of cast iron fireback which once formed rectangular plat. Overall dimension of reassembled fireback: 22 $\frac{3}{8}$ " H x 21" W.; **HAMP 14153:** tin sheet fireplace cover having shallow gabled top below which the sheet bends to form narrow ledge. 17 $\frac{1}{4}$ " H x 17 $\frac{3}{4}$ " W.; and **HAMP 14158:** Cast iron rectangular fireplace surround with round arch opening. Surround has applied roll molding set in from and following outer edges of rectangle. 39" H x 43 $\frac{7}{8}$ " W.

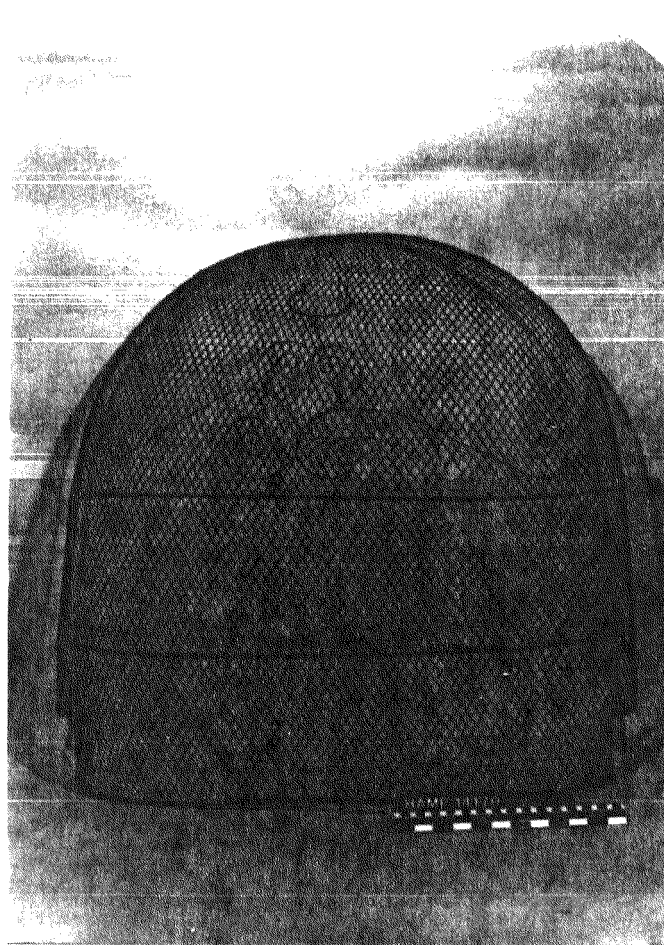


Fig. 142. Metal wire fire screen with rounded top and curbed front. The screen is formed of thin-gauge wavy wire criss-crossed in diamond-shaped lattice mesh. 2 wide U-shaped handles are centered vertically. Lengths of thin-gauge wire were applied to the screen to form decorative scrolls. **HAMP 14170.** 31 3/4" H x 33 1/2" W. See **Fig. 137.**

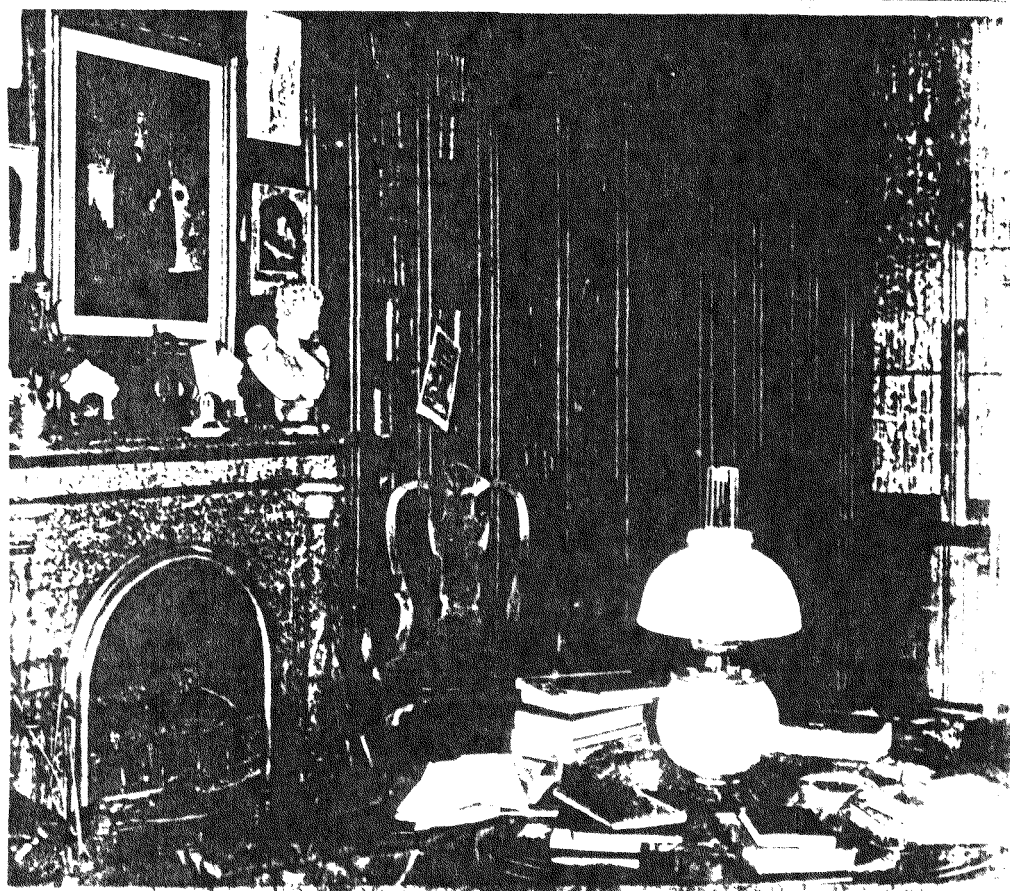


Fig. 143. Library, home of Reuben Haines, 1902-1904. Wyck, Germantown, PA. Reuben Haines, photographer. The fireplace arrangement is virtually identical to that at Hampton. Illustrated in Ellen M. Rosenthal, The Interior View: Photographs of Wyck 1871 - 1906 (Winterthur thesis, 1979), p. 109.

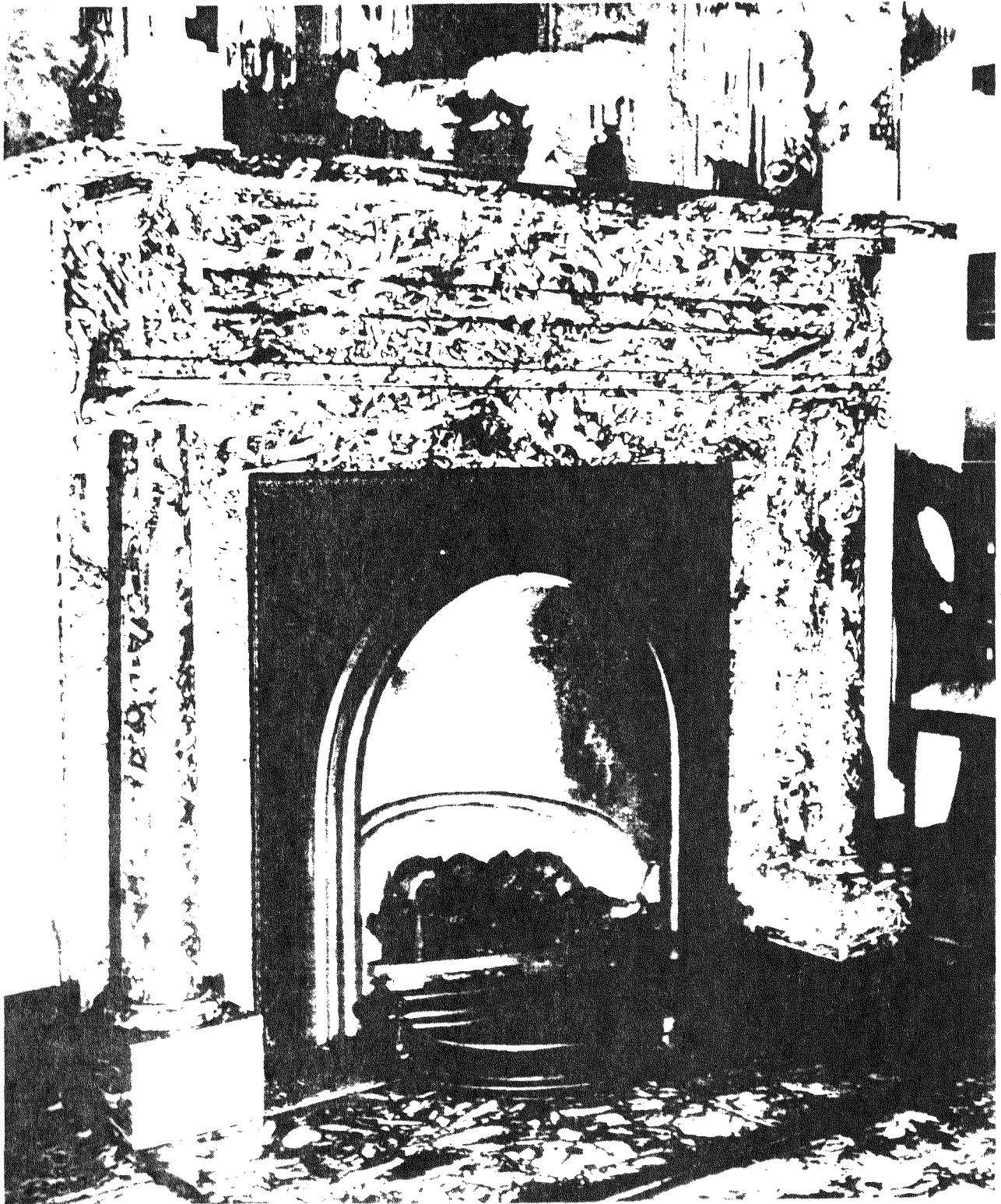
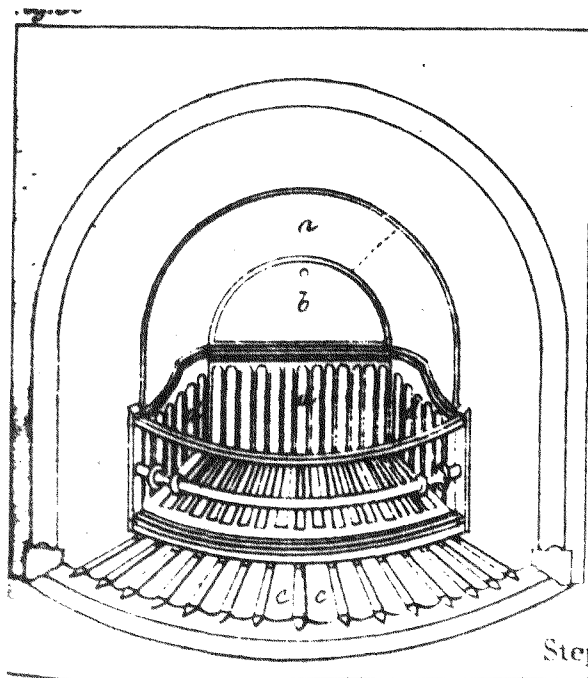


Fig. 144. Fireplace at Wheatland, home of James Buchanan from 1840's to 1868, in Lancaster, Pennsylvania. Illustrated in Henry Kauffman, The American Fireplace (New York: the author, 1972), p. 153.



Stephen's Patent Grate

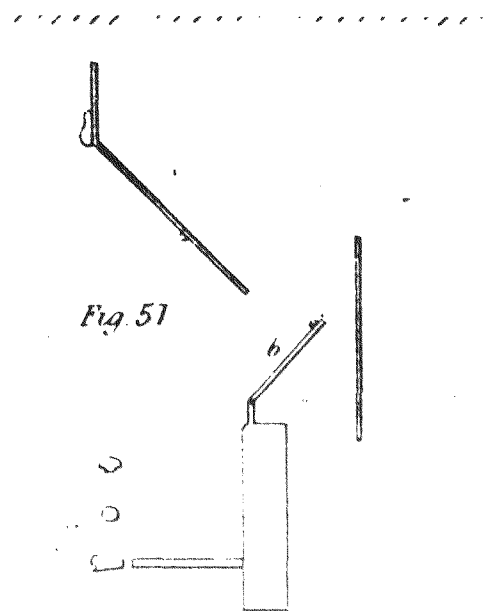


Fig. 51

Fig. 145. Stephen's Patent Grate illustrated in Frederick Edwards, Our Domestic Fireplaces (London: Longmans, Green & Co., 1870), p. 137, Fig. 50 and Fig. 51. The illustration 50 shows a; an arched recessed plate over the fire; b, the door opening into the chimney by which the smoke escapes; c, an ornamental cover to ash-pan; d, fire brick.



Fig. 146. 12 light French chandelier, c. 1840-1850, first oil, then gas, now electrified. A central column with leaf and scroll gilded collar is linked to the body with 4 link decorative chains. A large Chinese export porcelain font supports 3 leaf and scroll arms with glass bobèches and candles. 5' H x 2' W (sight). **HAMP 1124.**

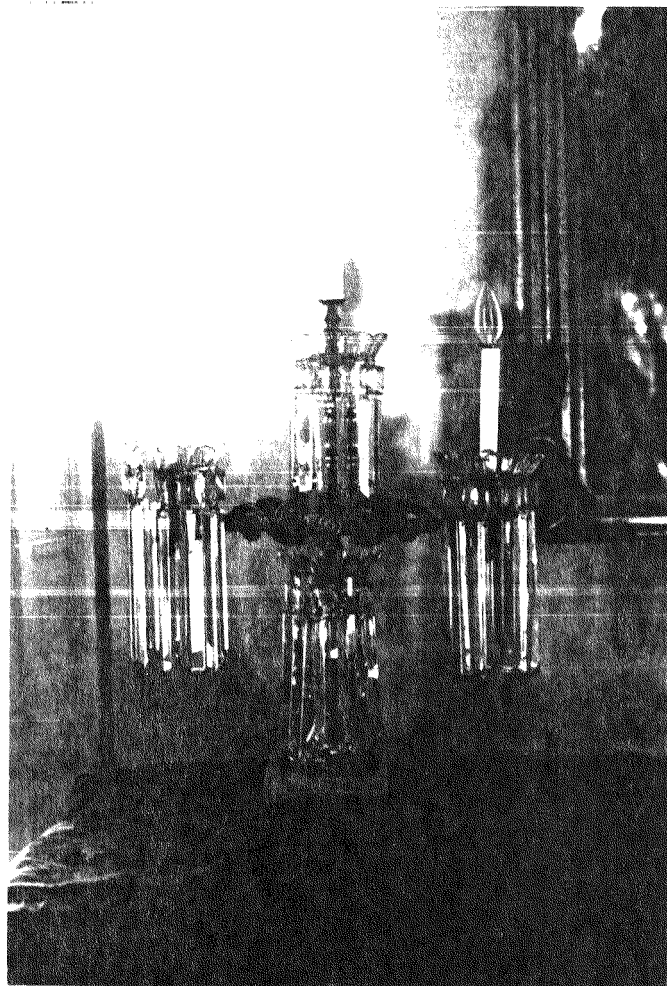


Fig. 147. Pair of three light girandoles, originally for gas and now electrified. On the central column with stepped shoulder is a turning key for gas. Each candle has a scalloped glass bobèche supporting 10 prisms. A fourth bobèche with prisms sits below the juncture of the arms. Poss. Cornelius and Sons, c. late 1830's to 1860. 34" H x 20" W x 10" D. **HAMP 4807, 4808.**

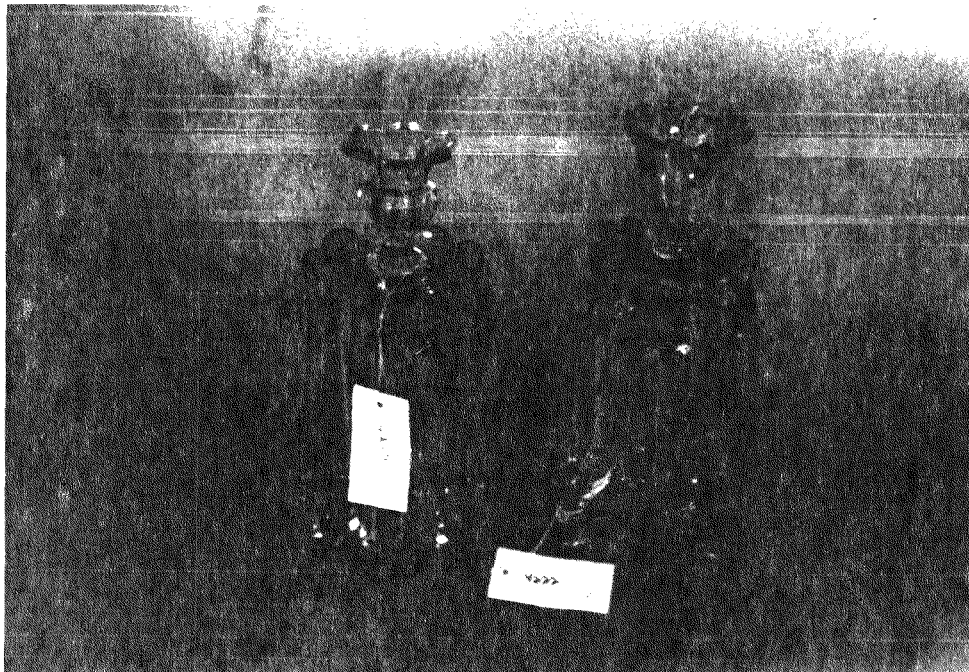


Fig. 148. Two unmatched clear glass candlesticks with tulip-shaped nozzles. A petal-shape bobèche holds ten faceted teardrop prisms. English, c. 1850-60. Approx. 11.38" H x 4" Diam. **HAMP 4222, 4223.**

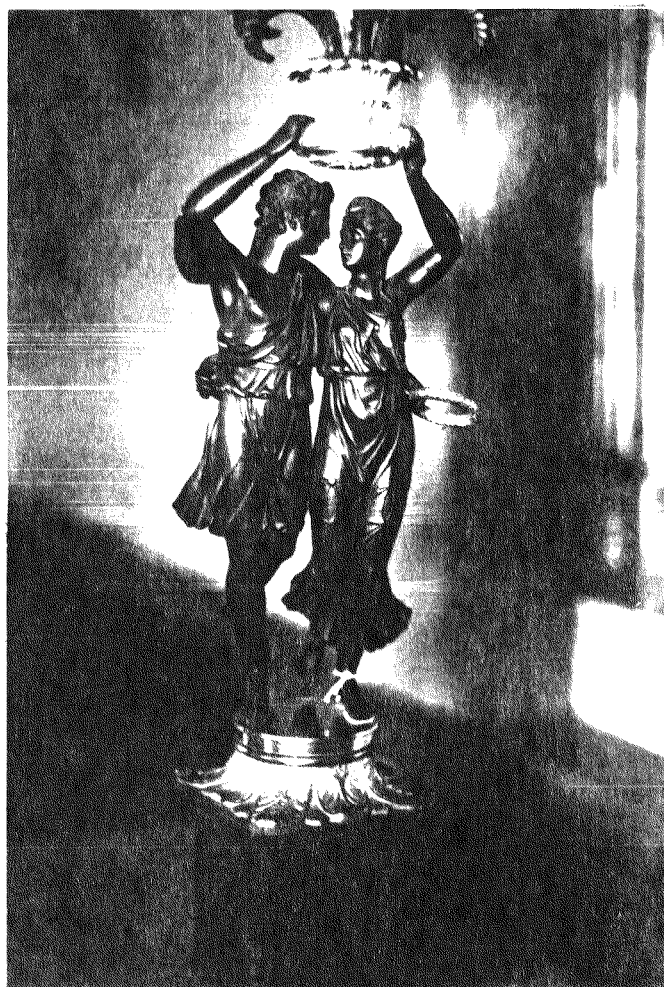
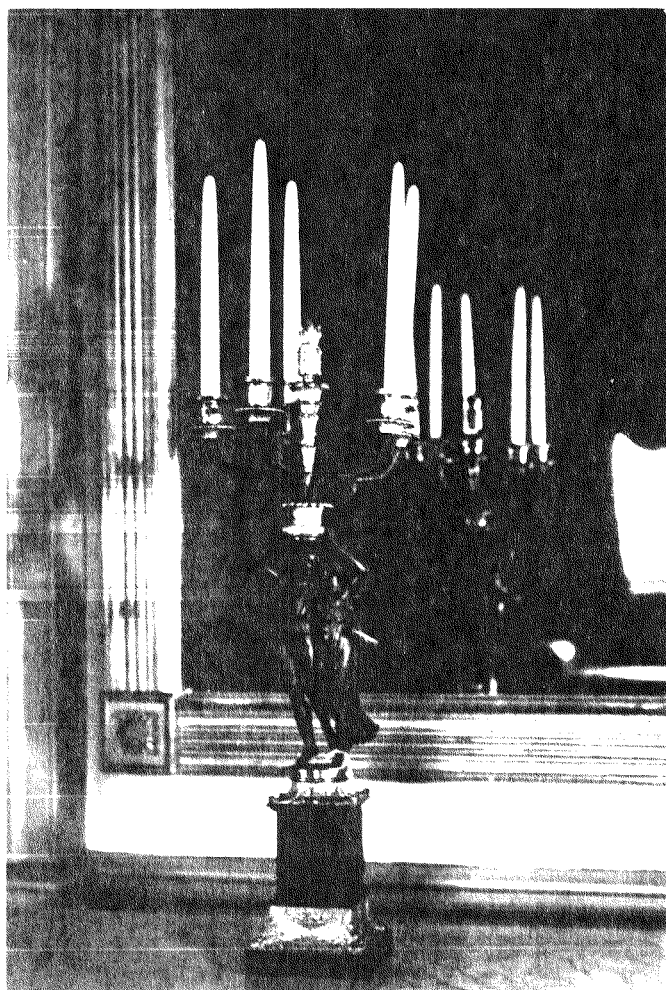


Fig. 149. Pair of candelabra featuring patinated brass winged Cupid and Psyche. Four patinated brass foliated Greek scroll branches with ormolu candle cups are decorated with an anthemion motif in relief rising from the ormolu cup-shaped foliated base. France, c. 1820. 30.75" H x 10.66" W. **HAMP 9043, 9044.**

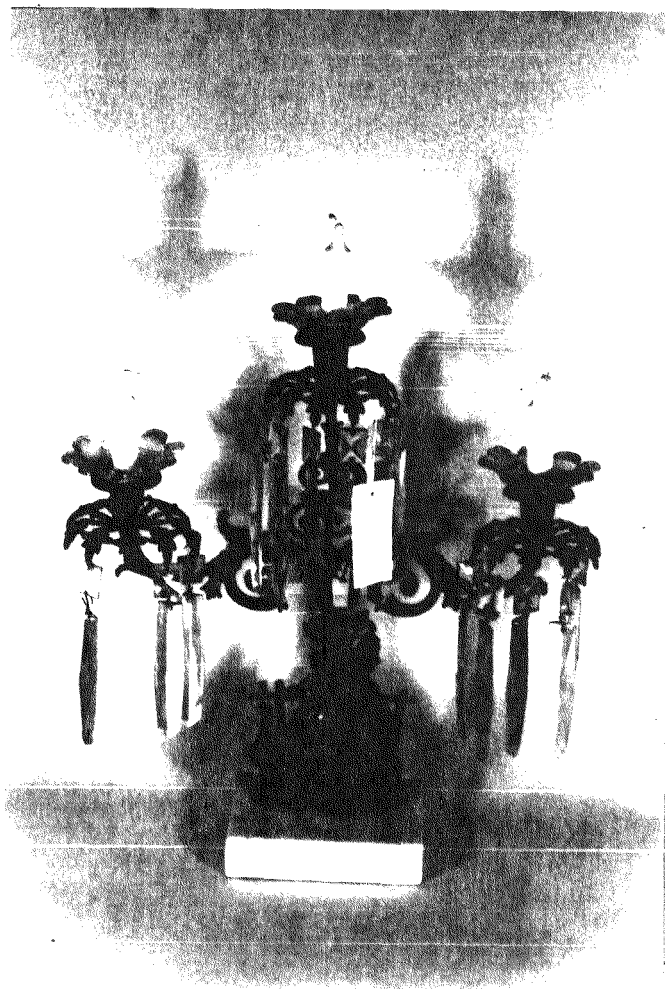


Fig. 150. Pair of cast brass-plated white metal girandoles on marble bases. Two figures rest in front of a fence in a rural setting. Above are two candle arms and a central candle support, each consisting of cast metal rings, clear glass bobèches and ten prisms (some missing). These sat on the eagle brackets on the north wall of the Music Room (see Fig. 13). American, c. 1840-1860. 17.25" H x 16.25" W x 4" D. HAMP 4217, 4218.

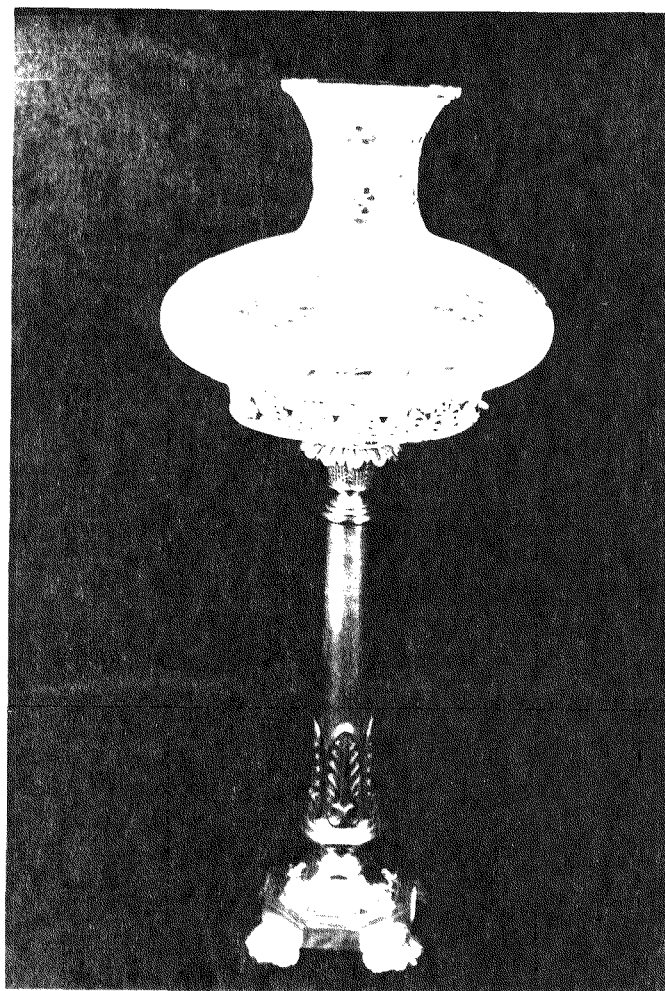


Fig. 151. Brass oil lamp with etched and cut glass shade. The shade has a faceted rim and narrow neck which fits into a collar of pierced anthemias and scrolls. The brass column shaft is headed by an acanthus leaf capital and ends with applied palm leaves above an octagonal base with cast band of acanthus leaves and 4 acanthus leaf feet. American, c. 1830-1850. 25.2" H x 11.25" W (shade). 4.88" W (base). **HAMP 5759.** a,b.

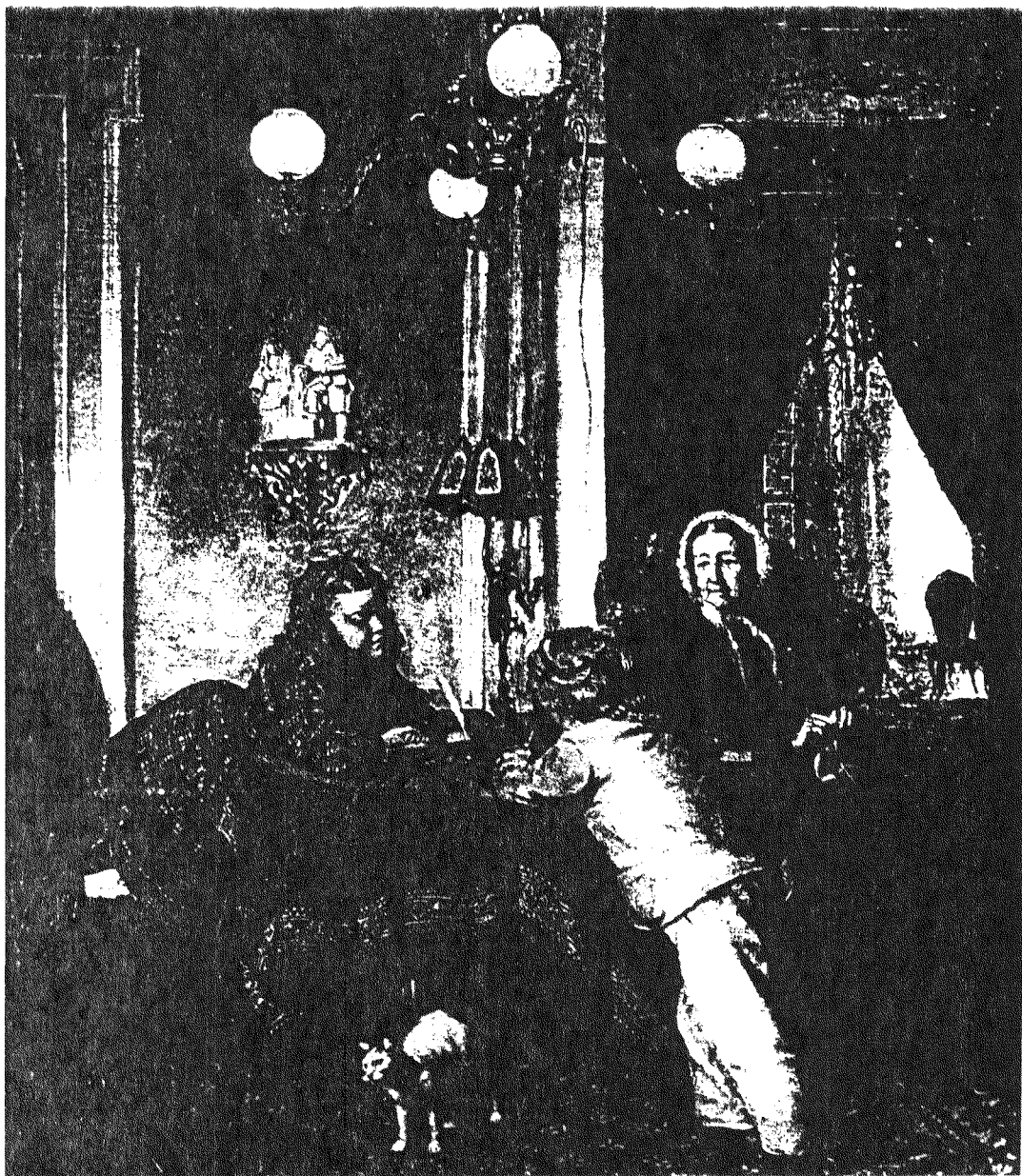


Fig. 152. Johannes Adam Simon Oertel. "Visiting Grandma." 1865. Oil on canvas, 24 x 20 inches. The New York Historical Society, New York. Illustrated in Patricia Hills, *The Painters' America Rural and Urban Life, 1810-1910* (New York, Washington: Praeger Publishers, 1974), fig. 106. "Oertel's *Visiting Grandma* of 1865, painted the year the war ended, contains references to both the old and the new. Grandma herself is well along in years, but she surrounds herself with her youthful grandchildren and objects of modern affluence. Symbolizing eclectic taste and modern convenience is the technologically up-to-date lamp on the center table, fashioned from a reproduction of Giovanni da Bologna's *Mercury*. A rubber hose extending from the chandelier above feeds gas into the lamp. The John Rogers sculpture *The Town Pump* and the fringed and overstuffed furniture were all part of recommended, contemporary interior decor." (Hills, p. 84) Note the patterned rug or drugget under the center table. Also illustrated in Peterson, *Americans at Home*, pl. 126.

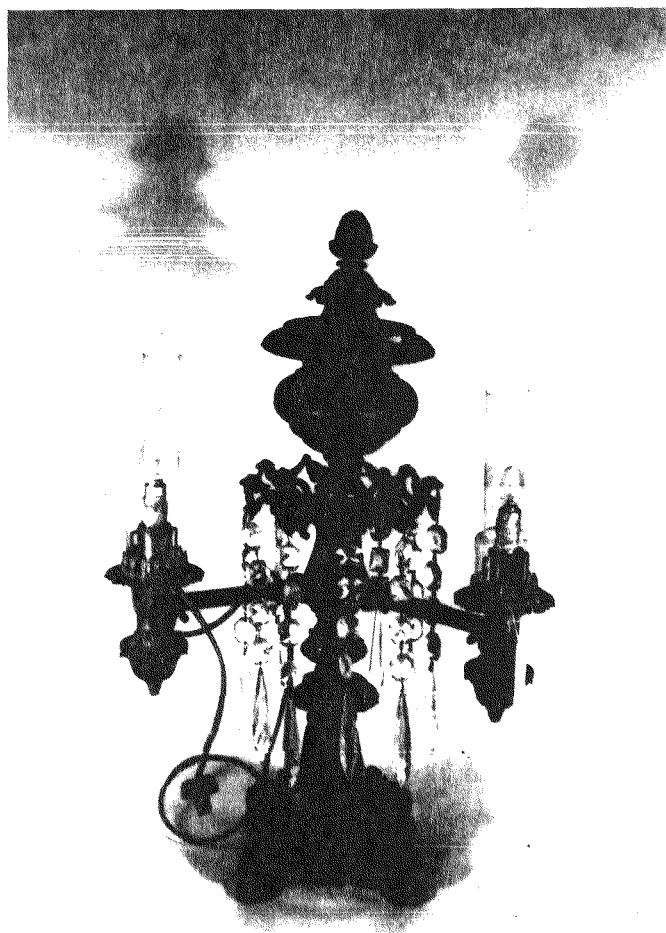


Fig. 153. Pair of Argand-type double armed lamps, subsequently electrified. Patinated and gilded brass with pineapple finial surmounting an urn-shaped oil reserve with acanthus leaf flanged decoration. American, c. 1830. 24.5" H x 15" W. **HAMP 2953, 2954**). These lamps would have been fitted with globes (see **Fig. 31**).

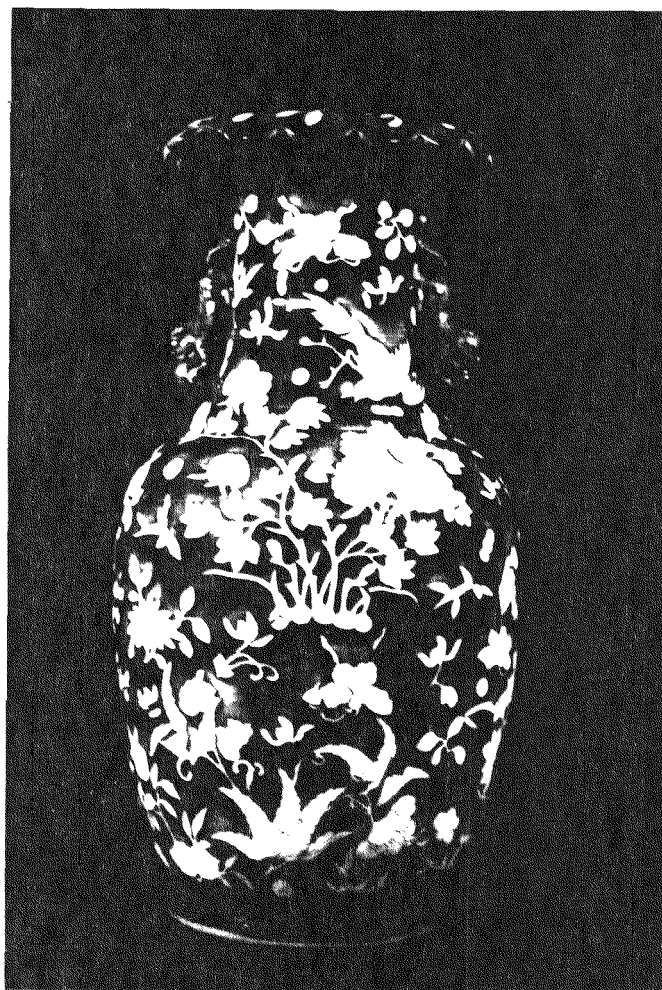


Fig. 154. Pair of Chinese vases, c. 1800-1830, with baluster shape body and out-turned scalloped rim. The vases have a blue background and are ornamented overall with white designs of flowers, leaves, birds and insects with applied Food dog handles. 16 3/8" H x 8.75" W. (HAMP 1117, 1118) (see Fig. 27)



Fig. 155. Chinese vase, c. 1850, with flared and upturned rim, tapered neck, bulbous body and flared base. The vase is blue, embossed overall with white leaf and floral decoration. 15.38" H x 10.66" D. (HAMP 4233) (see Fig. 27)

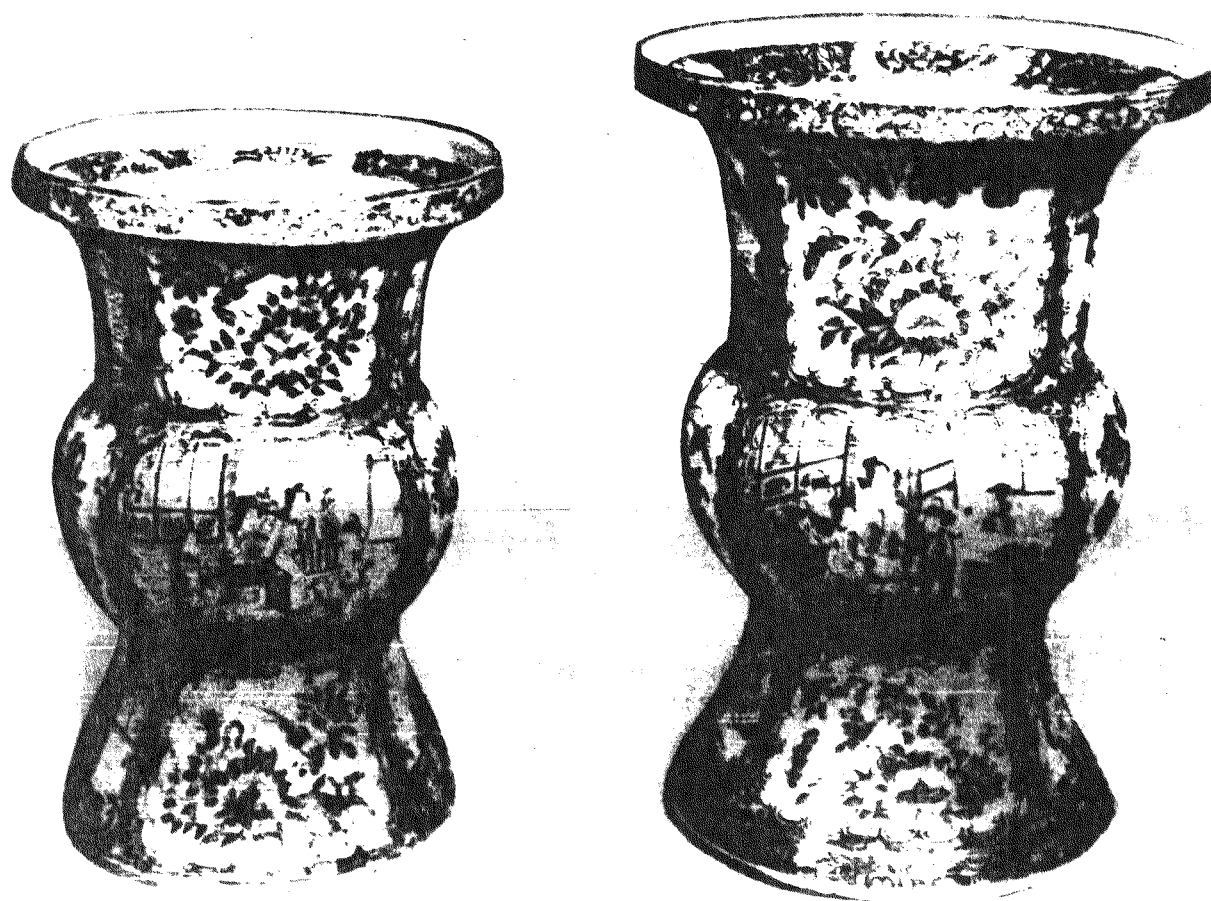


Fig. 156. Two Rose Medallion vases of the form of **Fig. 155**. These may be similar to those which sat under the marble console. They were made in a variety of sizes. Illustrated in Herbert, Peter and Nancy Schiffer, Chinese Export Porcelain Standard Pottery Forms 1780-1880 (Exton,PA: Schiffer Publishing Ltd., 1975), p. 240.

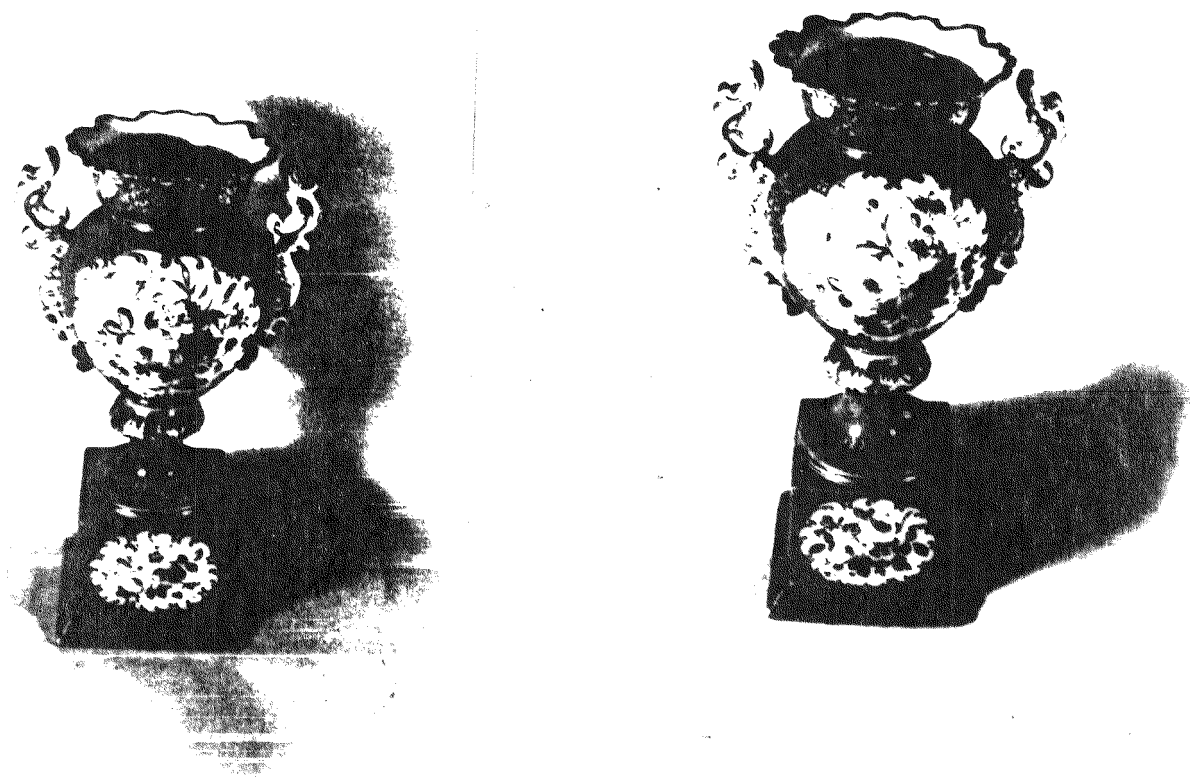


Fig. 157. Pair of French porcelain vases, 12.75" h., urn-shaped on square plinth bases, turquoise with gilt leaf, vine, flower and geometric embellishment. Bases have gilt molded rims and handpainted polychrome floral decoration, surrounded by gilt scrolling on two sides. **HAMP 10246, 10247.**

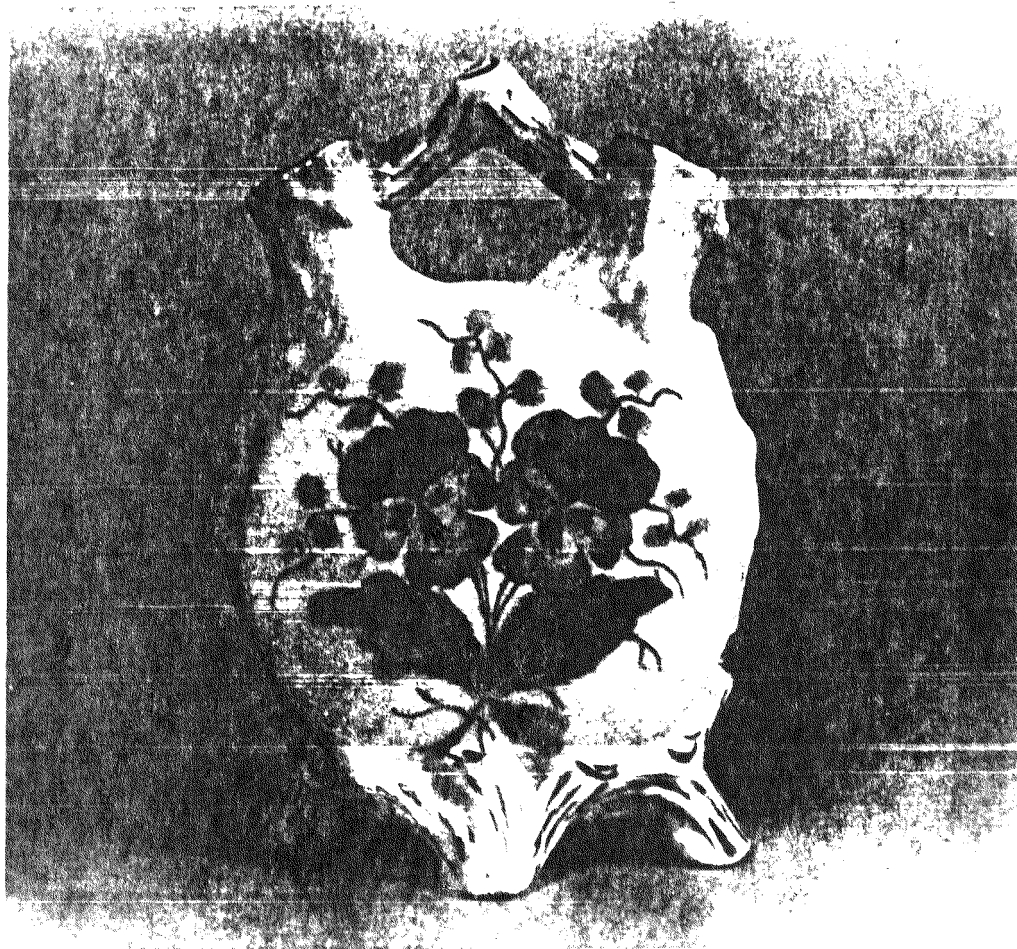


Fig. 158. Small porcelain standing vase, French or German, c. 1850-1880. **Not in the Hampton collection.** This vase is currently owned by a descendant of the Ridgely family. 5" H x 3 1/2" W. (Private collection, ACC. 206. R. # 20). It sat on a ridge on the panelling surrounding the fireplace and can be see in **Fig. 28.**



Fig. 159. Majolica pottery flowerpot with raised and molded fence panel decoration with raised and embossed flower and vine. Colors throughout are pink, yellow, green and brown. American, c. 1870-1900. 6.5" H x 7.13" W. **HAMP 9598.**

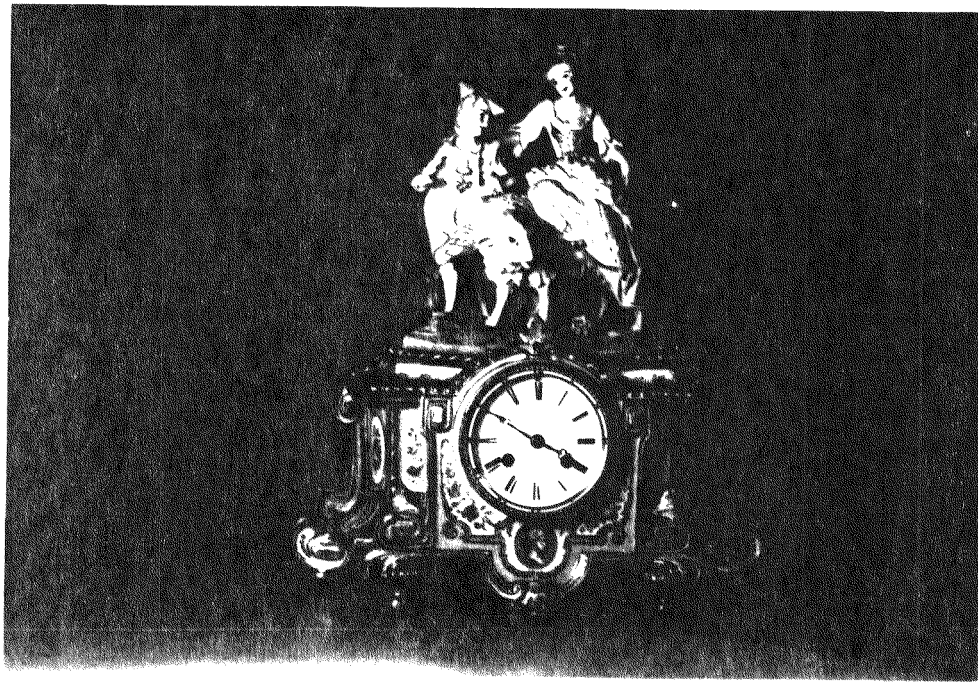
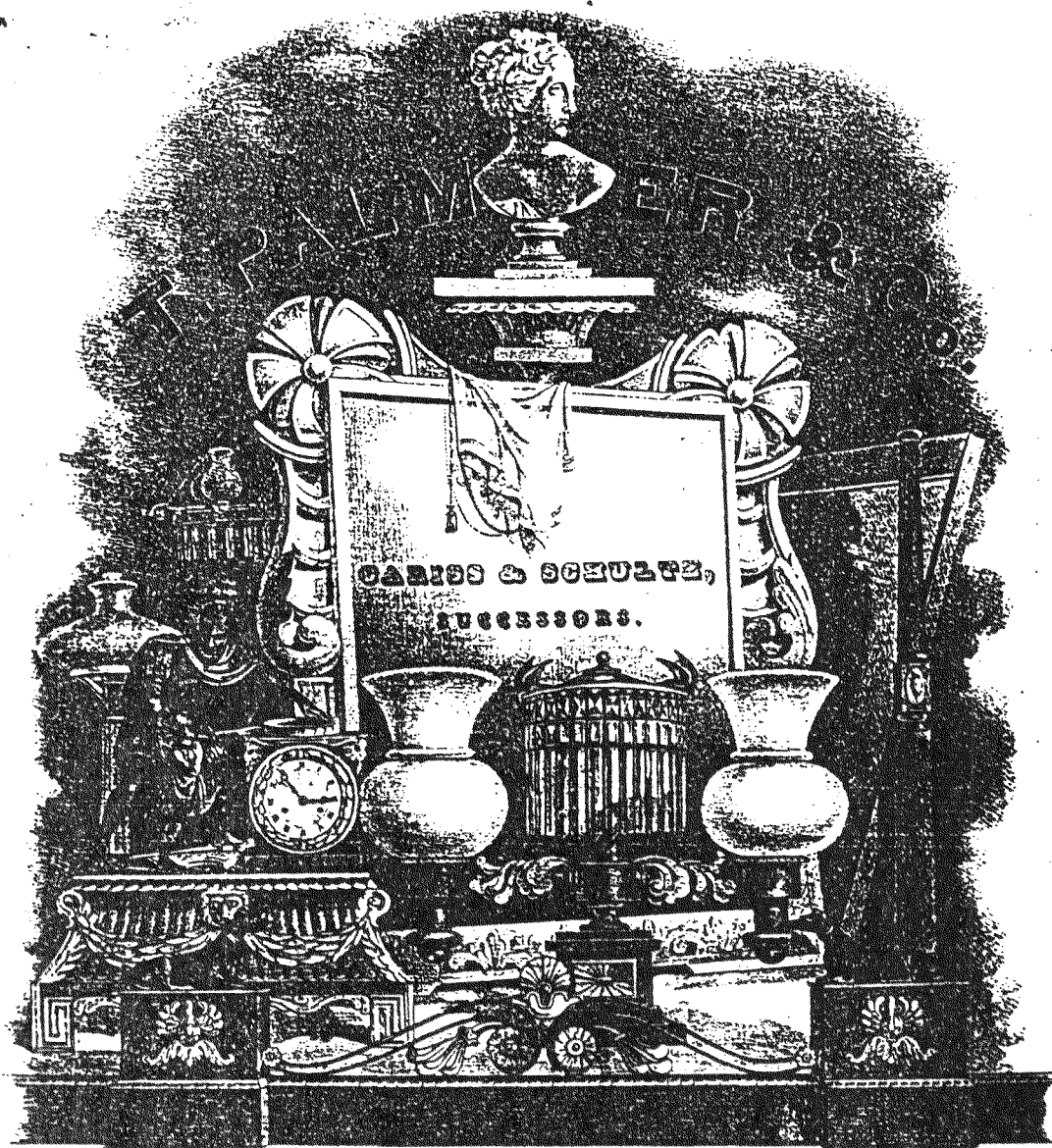


Fig. 160. Porcelain mantel clock with separate figurine group which fits on top. Figurines depict a male and a female in dress of the period resting on a sheep. All three figures are mounted on a base with rock formation, tree trunks, leaves and flowers. The base of the clock is rectangular with curved ends and has gilt embellishments throughout in the form of classical motifs such as scrolling, fluting, acanthus leaves and reeding. France, c. 1850-1875. 17" H x 14" W x 7" D. **HAMP 4280. a,b).**



Litho. Designed & Drawn by J. PENNIMAN, 1832.

**LOOKING GLASS & FANCY HARDWARE STORE,
& IMPORTERS**

of French and German Looking-glass Frames

No 108 Baltimore St.

102 N. E. Corner of Baltimore St.

Fig. 161. Trade advertisement for T. Palmer & Co., Cariss & Schultz successors, illustrated in Cooper, *Classical Taste in America*, Fig. 179. Note the French figural clock at the bottom left of the design. While the Ridgelys bought their Cincinnatus clock directly from France, they could have purchased one such clock in Baltimore through these importers.



1981 (UPPER) ANONYMOUS.
 1984 (CENTRE) MR. H. T. TIFFANY.
 1987 (LOWER) MISS H. R. CHEW.

Fig. 162. A clock that relates to the Music Room Cincinnatus clock was once owned by Harriet Ridgely Chew, a direct descendant of Charles Carnan Ridgely, and was illustrated in Edgar G. Miller, Jr., American Antique Furniture, v. 2. (1937; reprinted, New York: Dover Publications, Inc., 1966), p. 984.

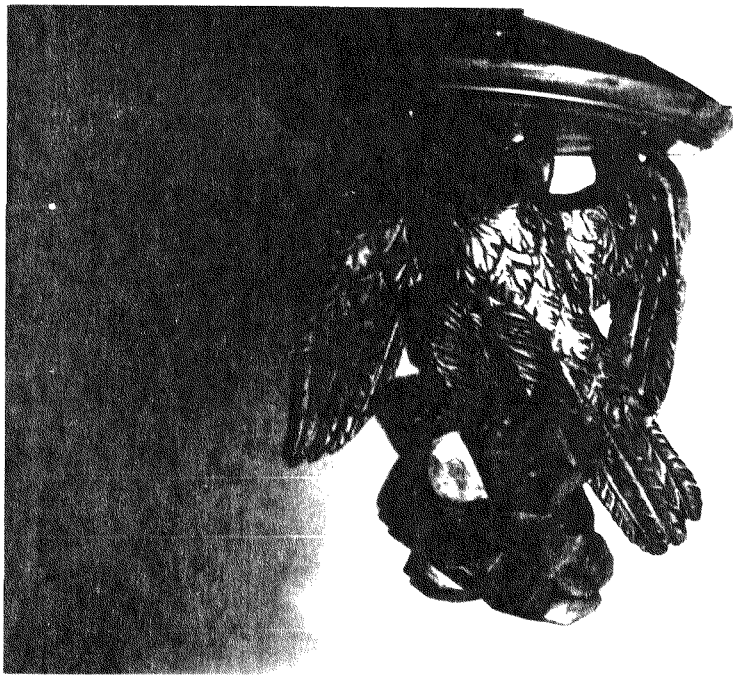


Fig. 163. Pair of carved and gilded wood brackets with semi-circular top with molded edge, supported by a carved spread-winged eagle perched on a rock pile. American, possibly Philadelphia, c.1820. 15.5" H x 14.5" W. **HAMP 1170, 1171.**



Fig. 164. Porcelain stag's head plaque painted in appropriate colors having real (or wood) antlers, mounted on a shield-shaped wood plaque. Three rabbits are hung on the plaque, backed by grapes, pomegranates, rifle stock and a small portion of rifle barrel. 41" H x 18" W x 18 1/2" D. HAMP 19968.



HAMP 9341

Fig. 165. One of a pair of cast metal stag's head paperweights. American, c. 1870. 4 1/2" H x 3 1/8" W. HAMP 9341. a,b.

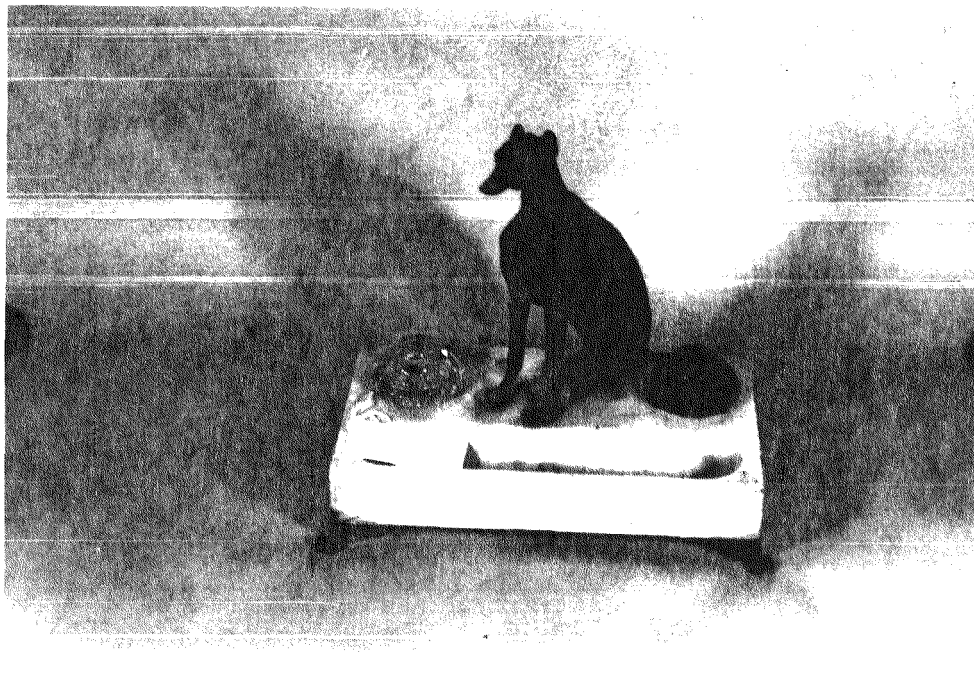
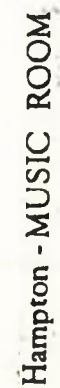


Fig. 166. Marble inkstand mounted with bronze statue of a greyhound with four bronze paw feet. Set in the marble base are two glass jars, one for ink, the other for stand, with mushroom-shaped lids. At the front of the marble is a trough for pens. 10.5" H x 6.5" W x 11.5" D. **HAMP 10399. 1-c.**



Fig. 167. Painted leather fire bucket inscribed "John Tyler-Prompt in Danger," illustrated in Marshall Davidson, The American Heritage History of Antiques from the Civil War to World War I (New York: American Heritage Publishing Co., 1969), p. 372.

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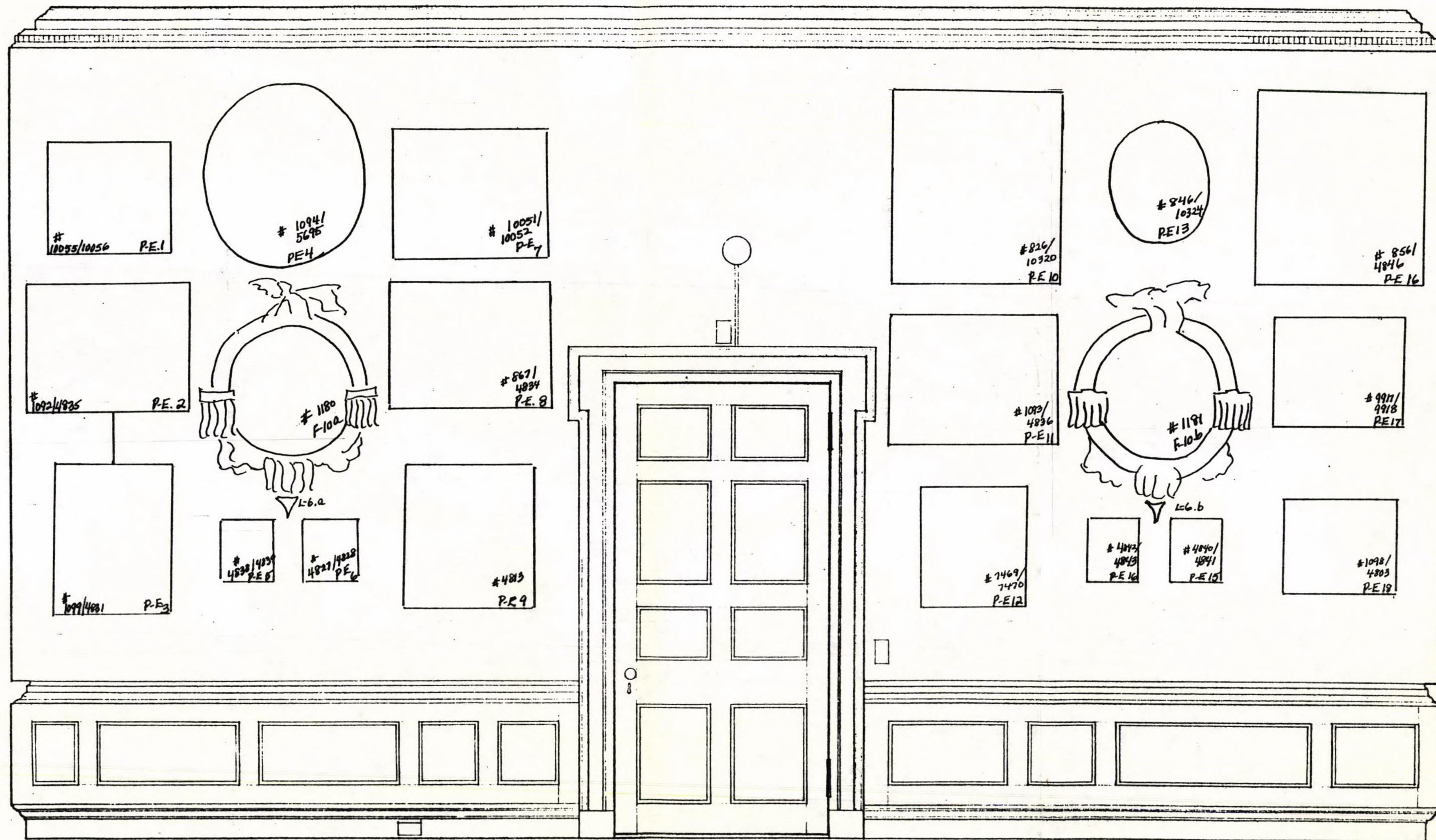


Fig. 169. Sample furnishing plan, Music Room, East elevation.

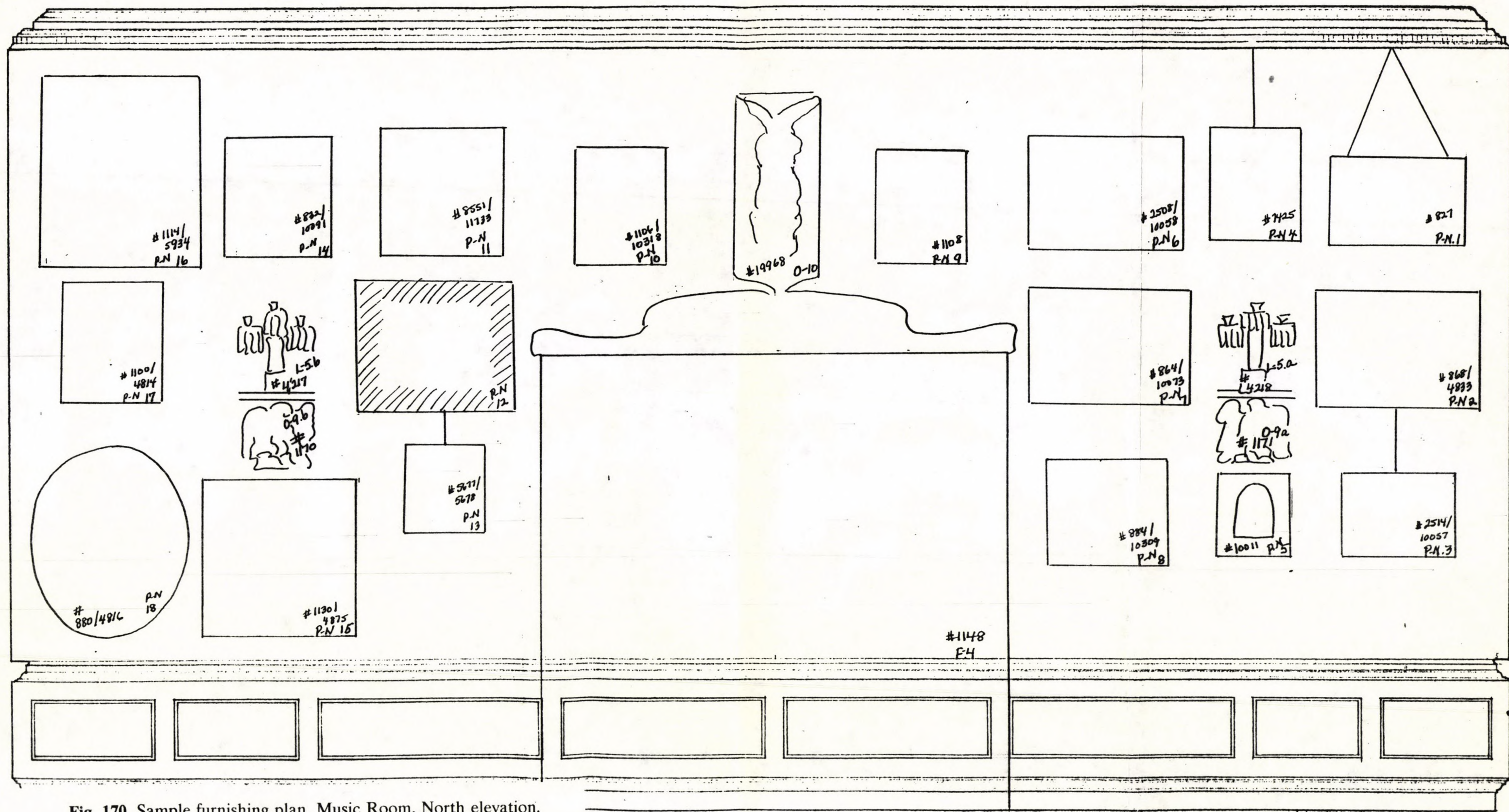


Fig. 170. Sample furnishing plan, Music Room, North elevation.

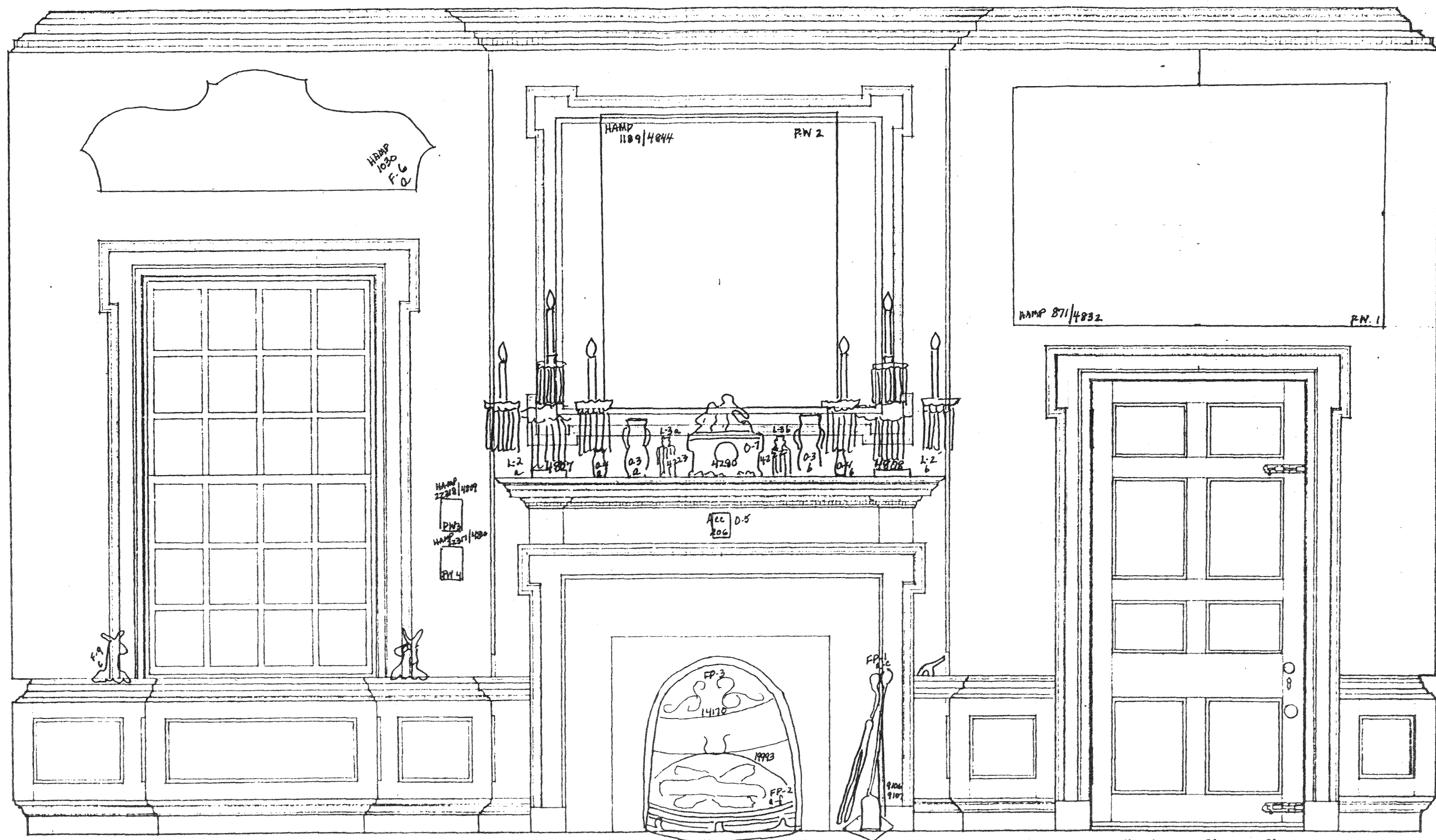


Fig. 171. Sample furnishing plan, Music Room, West elevation.

WEST WALL

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



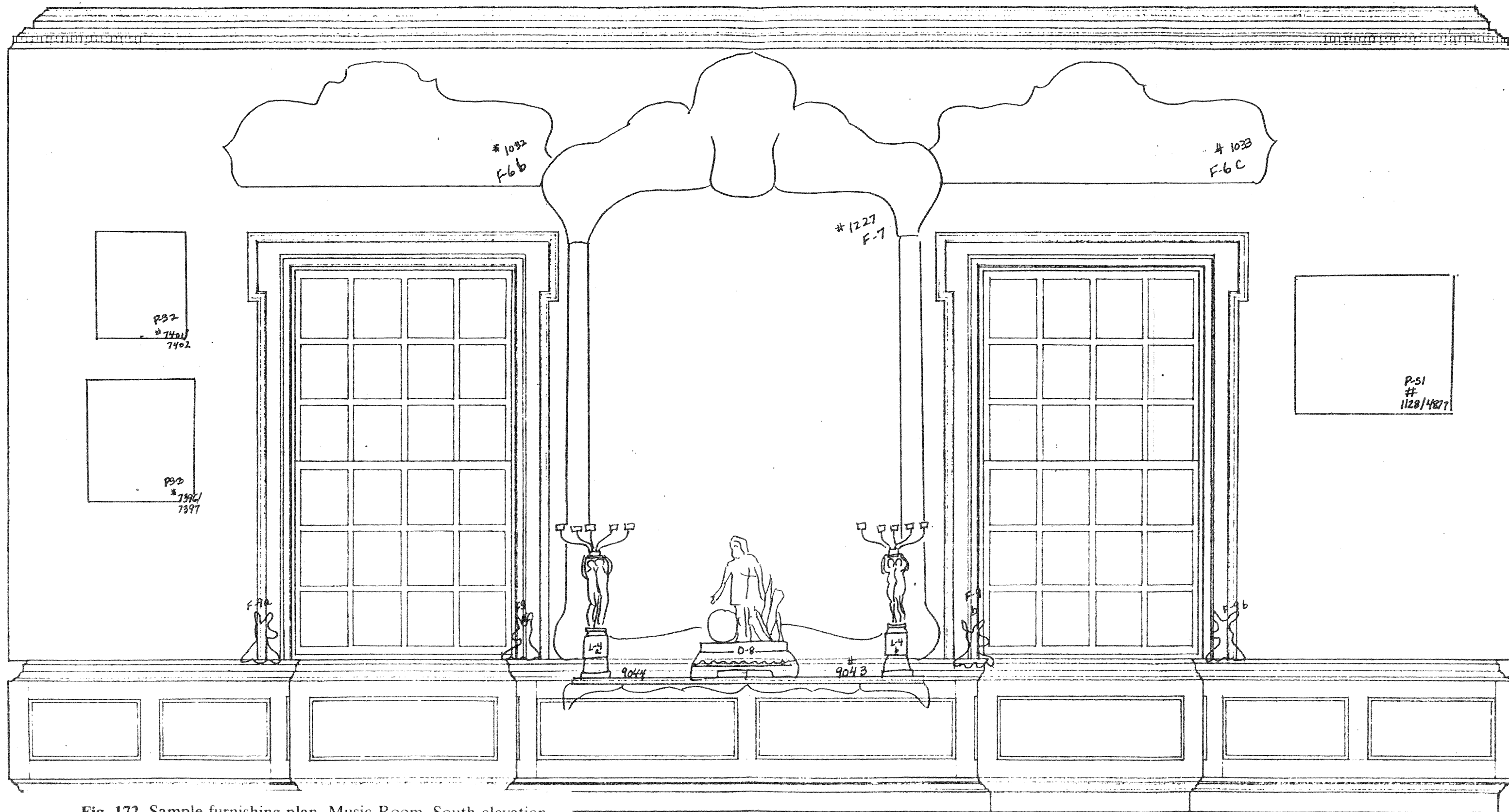


Fig. 172. Sample furnishing plan, Music Room, South elevation.

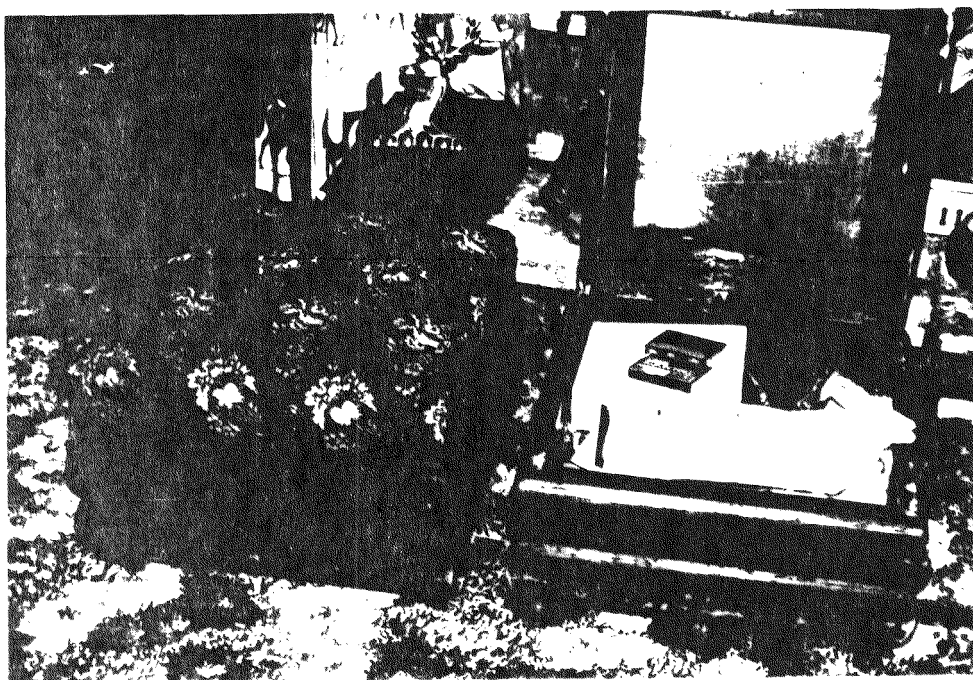


Fig. 173. Pair of upholstered ottomans with lift tops for storage. Mahogany bases and feet. Baltimore, 1840-1860. By direct descent to the last master of Hampton. Private Collection. LRB 8-36A # 92.

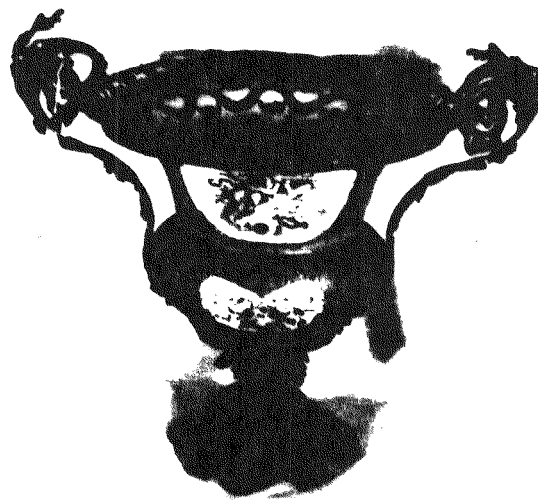


Fig. 174. Metal-mounted porcelain vase on a metal base. **HAMP 4228; Fig. 174; see also Fig. 36.** France, c. 1870. This vase can be seen in the Music Room in the late nineteenth century, resting on the center table directly under the chandelier.

ILLUSTRATIONS

Scene 1 - Scene 3

Fig. D-1. Vilhelm Marstrand. "Musical Evening," 1834. Frederiksborgmusset, Copenhagen, Denmark. Illustrated in Mario Praz, Interior Decoration, # 278. While the pianist is the famous Danish composer C.F. Weyse, this scene does reflect a domestic setting.

Fig. D-2. "Christmas in the South," woodcut after a drawing by William L. Sheppard, from Harper's Weekly, December 31, 1870. Illustrated in Peterson, Americans at Home, pl. 142.

Fig. D-3. Worthington Whittredge, "A Window, House on Hudson River," 1863. New York Historical Society. Illustrated in Peterson, Americans at Home, pl. 124. It is summer and the carpet has been removed, leaving the floor bare except for the single Oriental rug. The heavy drapes have been removed from the window, with only light lace curtains left to soften the direct sunlight and to keep out insects.

Fig. D-4. Library by window, showing a library which also served as a conservatory, suggesting "both the intellectual achievements and the aesthetic sensibilities of the owners." Illustrated in George Talbot, At Home: Domestic Life in the Post Centennial Era 1876-1920 (Milwaukee: State Historical Society of Wisconsin, 1976), p. 23.

Fig. D-5. Currier and Ives, lithograph, "The Four Seasons of Life: Middle Age, 1868. Illustrated in Peterson, Americans at Home, pl. 130. Writes Peterson, "In the doorway is a pot of plants with a vine growing upwards that presages the profusion of vines and other greenery that came to dominate the interiors of the next decade."

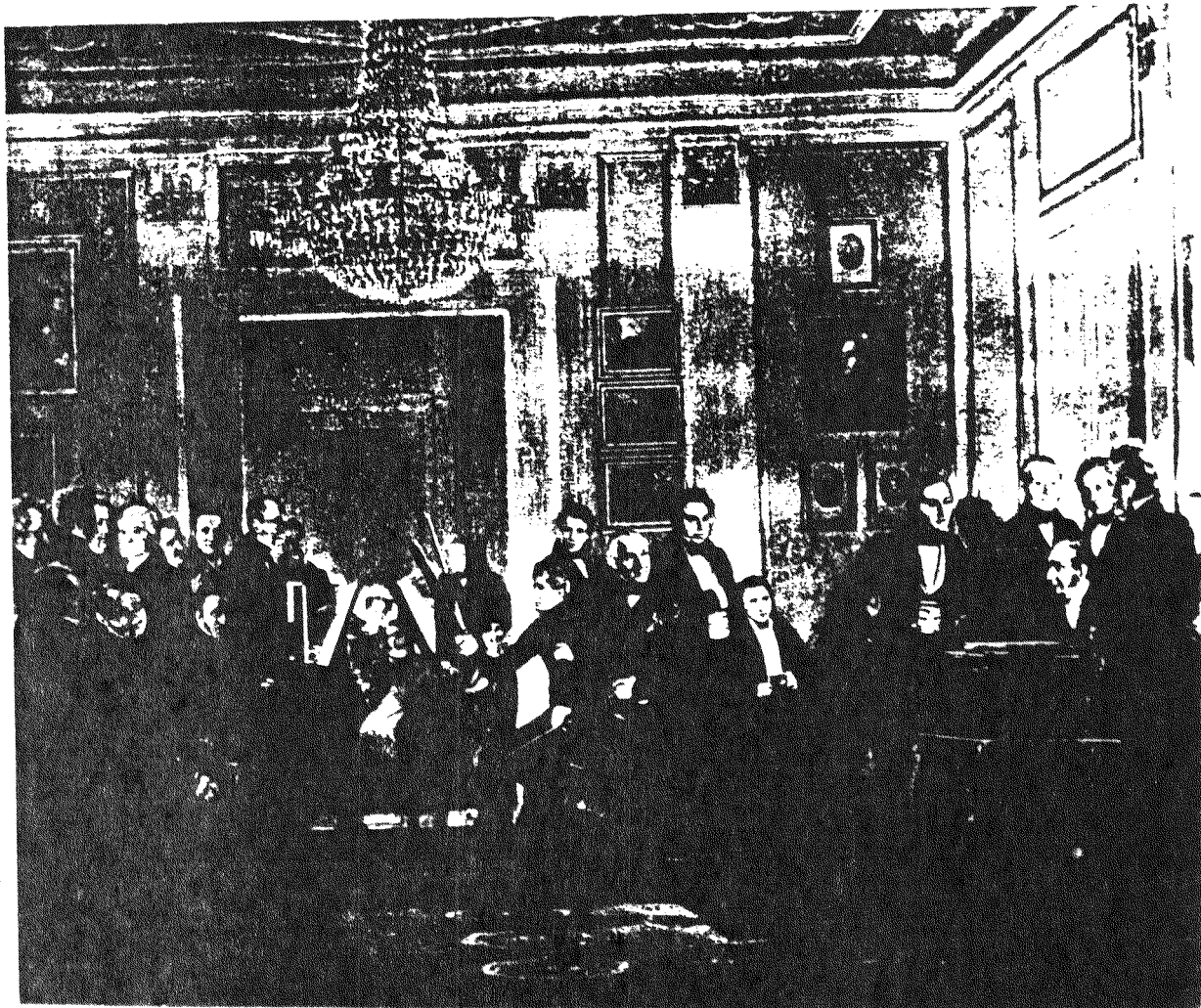


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CHRISTMAS IN THE SOUTH - EGG-NOG PARTY. - (DRAWN BY W. L. SHEPPARD.)

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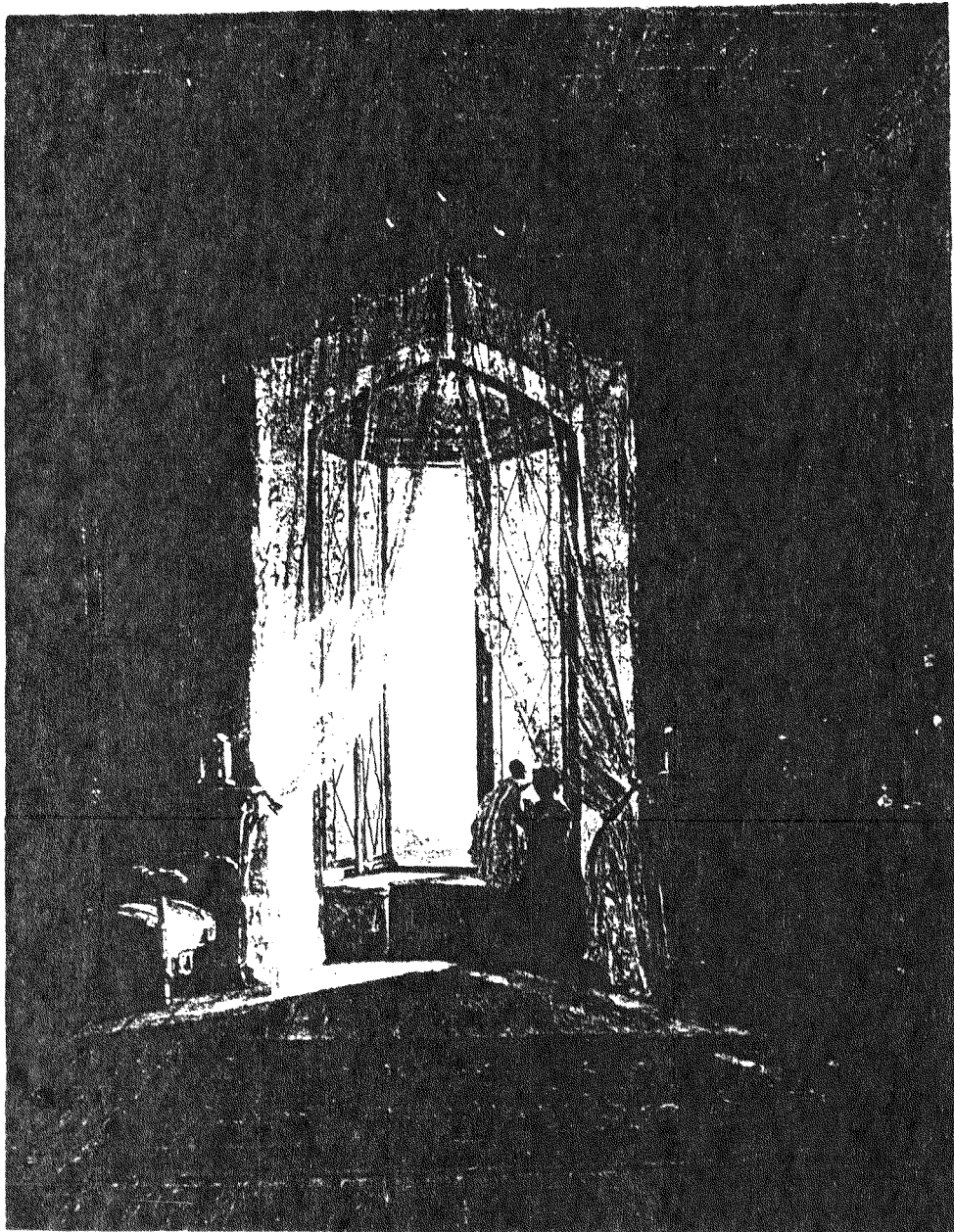


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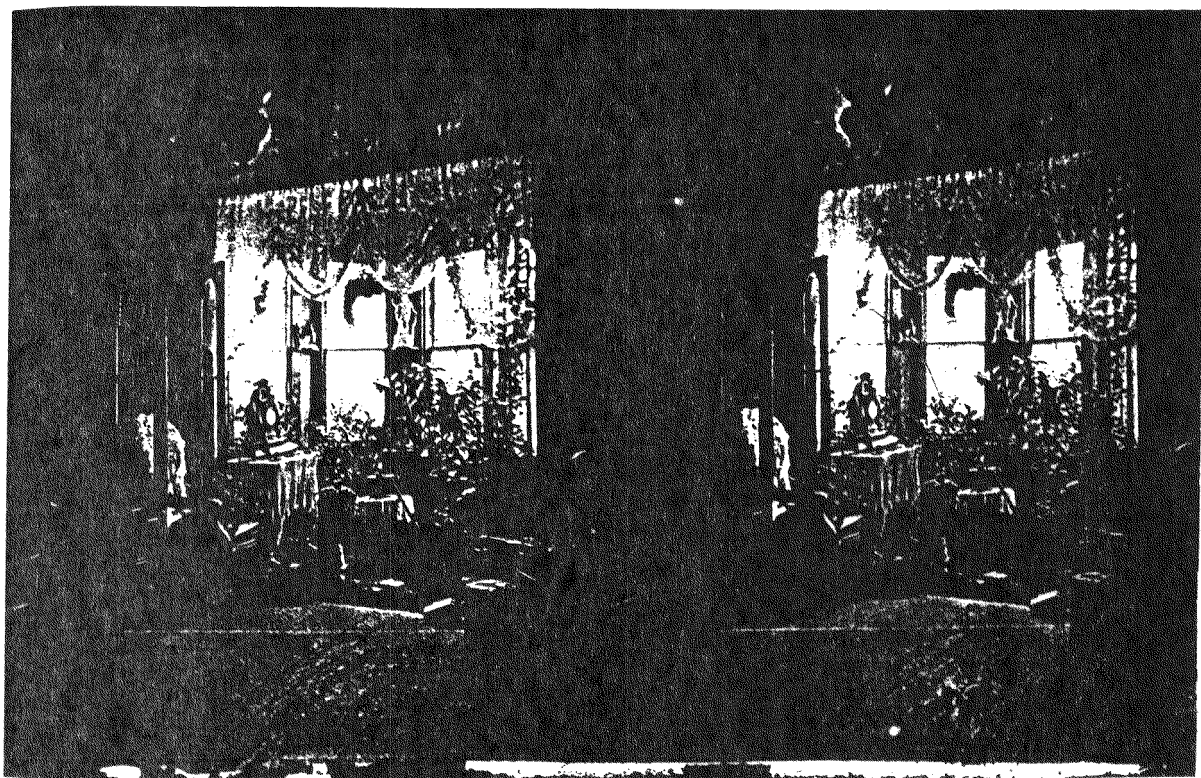


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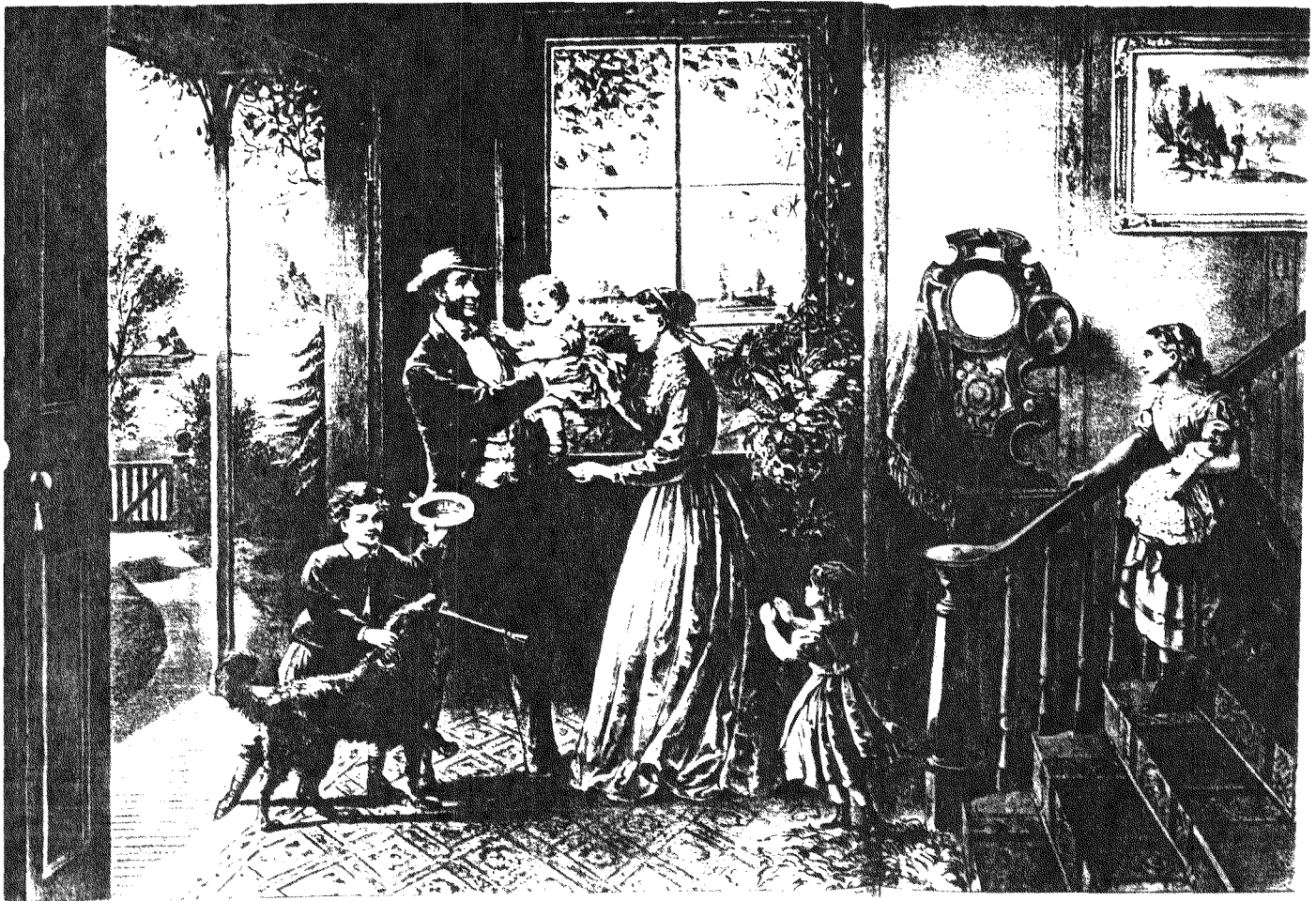


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Fig. C-1. The center table in the Music Room at Hampton is laid with refreshments upon a lace cloth decorated with red ribbons in preparation for a Christmas musicale.



Fig. C-2. The Christmas tree in the Music Room at Hampton is decorated with Victorian types of ornaments, including cornucopias filled with treats for the children, paper angels with gilded ginkgo leaf wings, peanut men, popcorn and cranberry stringing, silk flowers, and paper cut-outs.

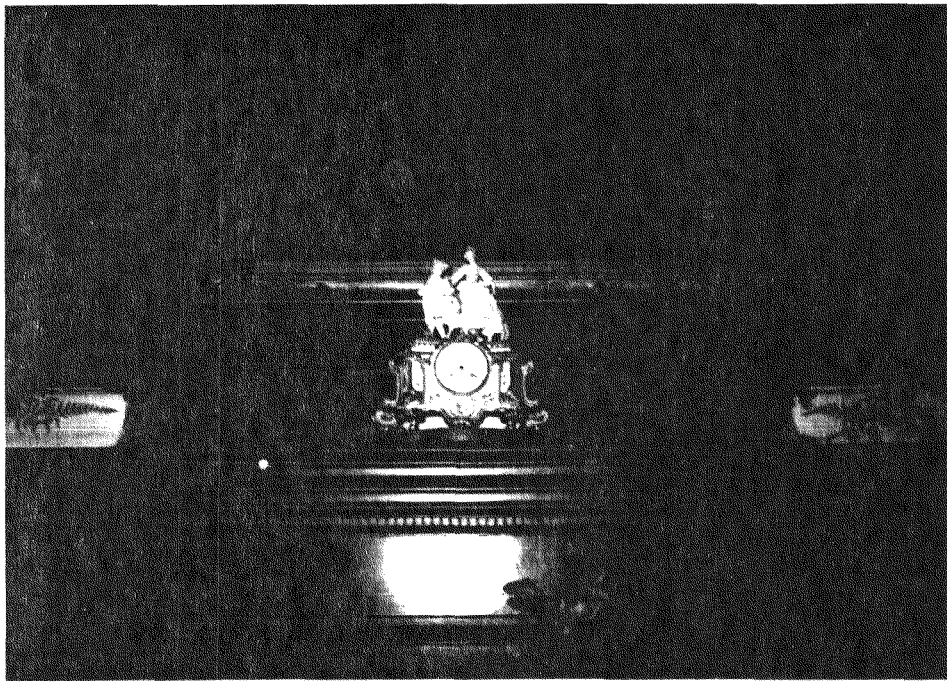


Fig. C-3. On the mantel in the Music Room trailing ivy gracefully compliments the decorations already upon it. The wreathes in the room are also made of ivy.

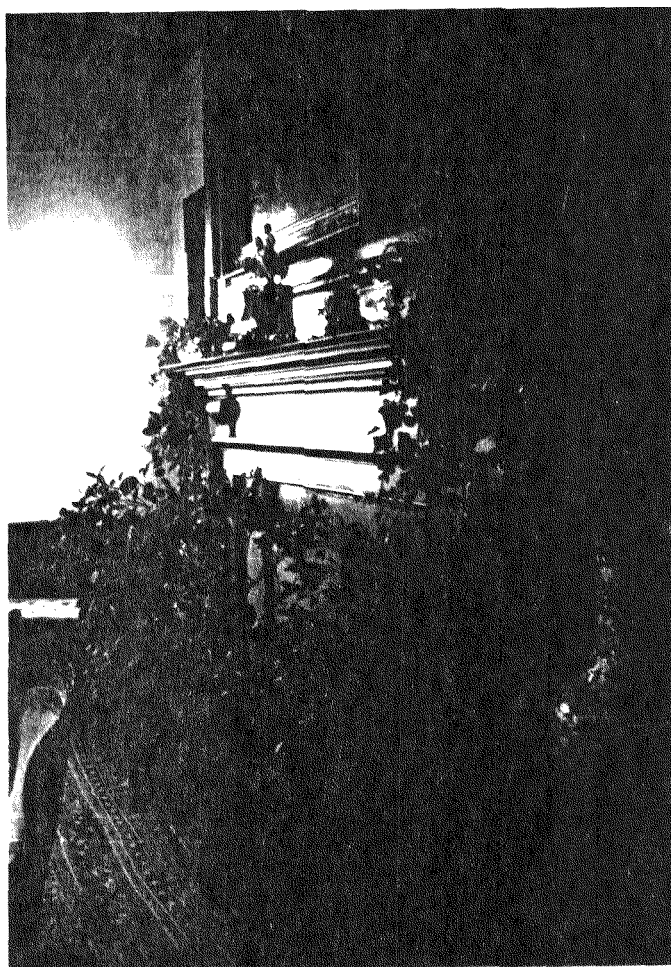
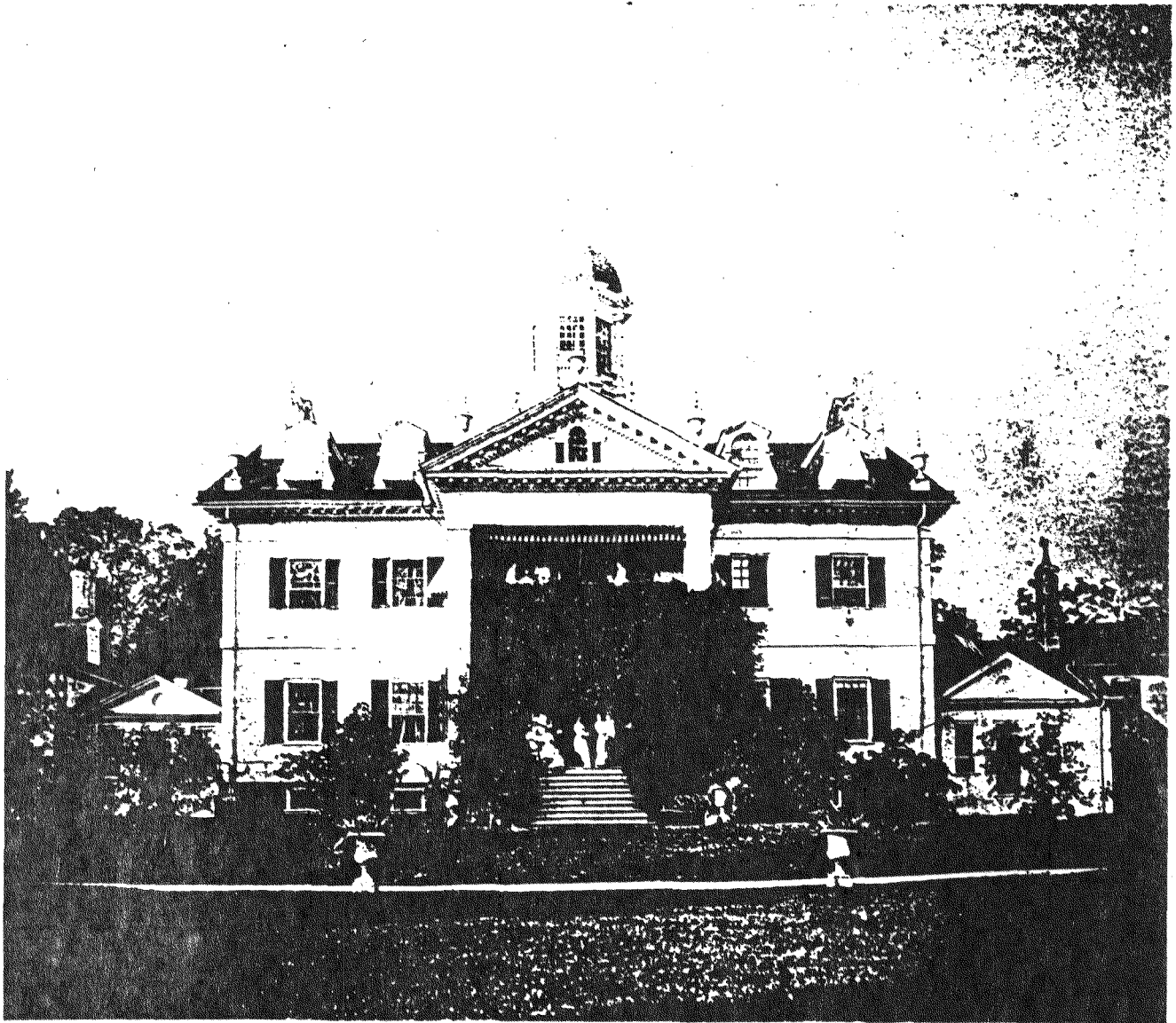


Fig. C-4. The tree in the center of the banked poinsettias in front of the fireplace is an orange tree, which would have been transferred from the Orangery to the Mansion to provide a point of greenery during the winter periods.

THE END



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APPENDIX A:

Music Room Photographs

Fig. # are those assigned in this report (see illustrations)

Hamp 3498 C: View of fireplace, no people. Ottoman to right of fireplace seems only slightly torn, if at all. c. 1885. **Fig. 41**

Hamp 21960: Margaret H. Ridgely (Leidy) kneeling behind the harp, age 10 or 11, c. 1886-7. **Fig. 43.**

Hamp 3498 B: Margaret H. Ridgely (Leidy) standing with harp in front of fireplace, age 10 or 11, c. 1886-7. **Fig. 137.**

Hamp 19782: from small photograph (1 1/2 x 2 1/2) view towards fireplace, showing plants in foreground. Chair and sofa pulled in front of fireplace. c. 1895-1905. Gelatin print. **Fig. 28.**

Hamp 3497 C: console table with marble top under pier glass, couch with slip cover to right of mirror, lace curtains drawn back from window and from mirror. c. 1885-7. Can see n.e. corner reflected in mirror. **Fig. 27.**

Hamp 3449: Harp in n.e. corner; north wall showing table; east wall with sofa with slipcover, Hampton chair; balloon back chair towards center of room. Can see diamond-pattern carpet (or floor cloth) and matting. c. 1885-7. **Fig. 13.**

Hamp 3460: West hyphen looking towards the Music Room. In guide book is identified as c. 1885-7, but on back of original says after 1880. Room looks much as it does in **Hamp 3497 C** and **Hamp 3440**, described above. **Fig. 22.**

Hamp 20499 (also identified as 2968): Facing north wall, bookcase with ornamental carving. Seated or perched on sofa are five people: Far left: ?; then Leonice, approx. 17; middle: ?; next is Margaret, approx. 15; far right:?. c. 1891. **Fig. 69.**

Hamp 20402: Gentleman reclining on sofa, identity unknown, taken same day as **Hamp 20499**, c. 1891. Shows harp with leather cover. Written in notes: "Charles Ridgely Howard and three part sofa in front of bookcase. From Album 4151,

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labeled "Helen Ridgely - Hampton." Fig. 83.

Hamp 3497B: three part sofa, two chairs with ears, table with turned vase support, chair with foliated top. View towards west wall. No slip covers visible. c. 1885-1887. Woodwork still grained. (Radiators installed in 1910) Fig. 19.

Hamp 20502: View towards fireplace. Woodwork is white now. The rococo table is in the center of the room and the slip covers are on the furniture. The eared chairs have only bottom-half-covers on. This was from one of the tiny photographs, 1 1/2 x 2 1/2. Can still see picture rods next to the ceiling moldings, as well as the portiere rods. c. 1910-30? (see radiator pipes) Fig. 37.

Hamp 15475: Exterior photo. South elevation. Signature on original photo: Helen S. Ridgely, 1878. Can see lace curtains in the music room. Fig. 54.

Hamp 12952: Looking towards northeast corner. The three part sofa is on the north wall in that corner. The wall looks mottled. The center table is in the center of the room with the four chairs around it. Labeled on back of original: "V. Orfield, 1943."

Hamp 9297: Similar to **Hamp 12952**, but probably somewhat later. The furniture seems to be more-or-less in the same location, but some of the pictures have been switched, and the room appears to be less cluttered. Taken before the room was replastered: April, 1948.

Hamp 20250: Taken in same direction as **Hamp 9297**, but farther back so more furniture is visible. Can see through the door into the hall. Taken before the room was replastered: c. 1945-1948. Fig. 20.

Hamp 3450: View towards northwest corner. Taken before the room was replastered and cornices still in place. 1945-1948. Fig. 16.

LC 1A-17: View of music room looking towards fireplace. Can see the eared chairs quite well in this view, plus one detail. Valances still mounted on the wall. Can see two miniature photographs of Helen and John on the wall. Fig. 36 (detail) c. 1930.

Hamp 20139: Music room during restoration. Looking toward north wall with furniture piled in middle of room. (plus two details: one showing the way the cornices were mounted above the north window; the other showing a detail of the furniture, including the square music stool with vase-shaped base, and in the rear