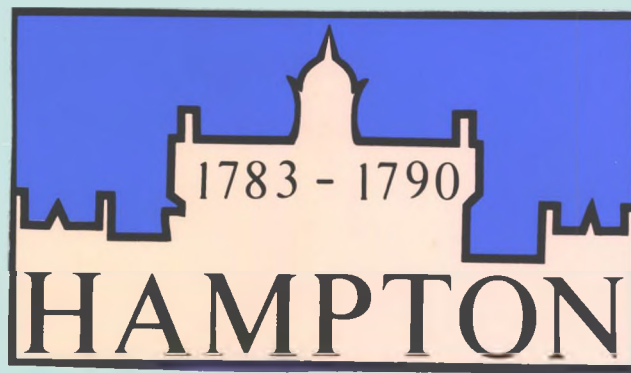


***FURNISHING
THE MASTER BEDCHAMBER
(1790 - 1815)***



*Hampton National Historic Site
National Park Service
U. S. Department of the Interior
1993*

HAMP-M-71-02

CLBIB #401588

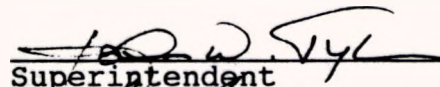
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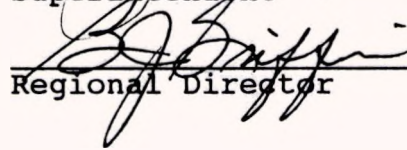
Prepared by: Lynne Dakin Hastings, Curator

Recommended by:


Superintendent

8-24-93
Date

Approved by:


Regional Director

9/13/93
Date

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SAMPLES

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Lynne Dakin Hastings
 Curator
 Hampton NHS
 December 1992

MANAGEMENT SUMMARY

The purpose of this document is to provide a furnishings study for the Master Bedchamber, Hampton Mansion, Hampton National Historic Site, for the period 1790-1815. The furnishings study, which includes a furnishings plan for the Master Bedchamber will provide historical documentation for architectural and fabric treatments in the room, as well as for objects exhibited for interpretation. The documentation will provide guidance for interpretation of the social and material culture during the period of Ridgely occupancy from 1790-1814. This period of interpretation was selected and approved for the General Management Plan because of the quality of original documentation for surface treatments in the Master Bedchamber, especially paint and faux graining; the amount of original furnishings surviving for this generation of ownership; and the objective of interpreting different generations of Ridgely occupancy in different rooms. While the Master Bedchamber will document the early residency, the Northeast Bedchamber will exhibit mid-19th century changes and additions, and the Northwest Bedchamber was selected to represent latter generations of occupancy.

No furnishings studies or plans exist for the Mansion to date. The Plan for the Master Bedchamber is being developed separately because of the scope and complexity of the study, as well as funding considerations. This plan will complement other room plans as they are completed. The long-range objective is to consolidate the room plans into a complete study for the preservation and interpretation of primary exhibit areas at Hampton Mansion. This complete study will combine certain sections of each plan into one entity, separating out individual room plans. Additional Furnishings Plans are anticipated for exhibit areas in Stables 1, Quarters A, and the Farmhouse.

Three major factors have imposed critical limitations on this study:

First, no archaeological survey has been conducted for Hampton NHS, and little archaeological data exist for analysis. Projects narrow in scope have accompanied specific work such as water and sewer line excavation, but monitoring has been limited and artifact recovery or documentation meager. Additionally, major ground disturbance to the farm site occurred in 1982 compromising significant archaeological potential in this area. All interpretation develops from research and study, and this evidence may provide important clues to material culture use at Hampton from fragments which curatorial staff do not have the opportunity to examine intact. These fragments may provide critical connection to the whole objects in the museum collection. Ivor Noel Hume, retired Director of the Department of Archaeology at Colonial Williamsburg, calls archaeological evidence "three dimensional additions to the pages of history."

Second, a comprehensive Historic Structure Report for HS 1, Hampton Mansion, has not been prepared to date. Many architectural questions, which would illuminate use patterns and historical context, remain unanswered.

Finally, a significant portion of Ridgely/Hampton documentation was privately owned until 1993. These papers have not been available for study. The recent deaths of their owners, and promised gift of one collection of papers to the Maryland Historical Society, should provide public access within one to two years. Significant additional primary information may alter some conclusions in this study, which should be updated as necessary to incorporate new research.

This document will remain organic, reflecting current scholarship as well as management goals, based on the best available research and documentation available regarding Hampton.

ADMINISTRATIVE DATA

STATUS OF THE MANSION ON THE LIST OF CLASSIFIED STRUCTURES

Hampton Mansion, originally called Hampton Hall, is No. 00533 01, Category A, on the List of Classified Structures, and was entered on the National Register of Historic Places October 15, 1966. (See Fig. 1 for William Russell Birch's engraving "Hampton the Seat of Genl Chas Ridgely, Maryland," 1808.)

ADMINISTRATIVE HISTORY

Hampton became a National Historic Site on June 22, 1948, by order of the Secretary of the Interior. However, a cooperating agreement signed by President Harry S. Truman on October 6, 1947 had effectively provided management for the site through a custodial organization. Because of post-war budget problems, the National Park Service agreed to accept Hampton as a donation from the Avalon Foundation (a Mellon family trust) provided a local group, the Society for the Preservation of Maryland Antiquities (S.P.M.A.), managed the site on behalf of the Department of the Interior. Following restoration work on the Mansion and the remaining Ridgely family furnishings, undertaken by the National Park Service in cooperation with the S.P.M.A., and the Avalon Foundation which donated an additional \$40,000 for repairs and \$18,000 for landscape preservation, the site opened to the public on May 2, 1949.

The S.P.M.A. continued to serve as the custodian of Hampton National Historic Site for another thirty years. During these years of S.P.M.A. administration, in 1953, the two stables and an additional 1.9 acres were acquired for the site, and the S.P.M.A. received ownership of the Hampton cemetery from the Ridgely family. The interior of the Mansion was furnished by the S.P.M.A. to represent the period of occupancy pre-1820, considered the height of Hampton's opulence. Furnishings which post-dated this period were placed in storage or rejected for acquisition. Eighteenth-century furnishings were highlighted, including pre-Revolutionary War fashions. Little attempt was made to reflect Ridgely family occupancy or document original furnishings.

The Department of Interior eventually began to provide financial assistance, in the form of annual allotments and consultation and personnel assistance from Park Service staff at Fort McHenry NM & HS and the regional office. Some museum cataloging was completed for about 2,000 objects, and climate controlled storage for the later period objects was developed at Fort McHenry NM & HS. As the perceived role of the National Park Service increased at Hampton to accomodate preservation mandates, administrative reorganization began to be investigated.

On October 1, 1979, the National Park Service assumed full administrative responsibility for Hampton National Historic Site. At this time, many of the period furnishings were removed by the S.P.M.A. In 1981, a Curator was hired by the National Park Service to begin documenting and conserving the museum collection, and to prepare furnishings plans for the Mansion and other furnished exhibit areas. Furnishings in the park were immediately reapportioned to accomodate the almost empty rooms, although no written plan was in place. Original Ridgely objects came out of storage and began to play featured roles in the interpretation. Additionally, to date almost 23,000 catalog records have been produced, documenting almost 45,000 objects. Most of these objects are original artifacts used by the Ridgelys at Hampton.

Also in 1979, a cooperating association, Historic Hampton, Inc., was established by several members of the former Hampton Committee of the S.P.M.A. to continue volunteer community support for the park. Today, Historic Hampton, Inc., is both a cooperating association and a friends' group, each with a separate charter to assist the National Park Service with preservation and interpretive goals. The cooperating association of H.H.I. manages a gift shop at Hampton to promote interpretation of park themes. Within the friends' group, a Furnishings and Conservation Committee was established, consisting of knowledgeable private collectors and local museum professionals who assist the curatorial staff with museum activities.

March 20, 1980, the National Park Service purchased 14.02 acres of farm property, including the Farmhouse, Dairy, and Quarters, from John Ridgely, III, and other heirs of John Ridgely, Jr. This acquisition expanded the mission of the park and interpretive goals. The park now encompasses 60 acres combining diverse aspects of a once vast agricultural, industrial, and commercial estate populated by several different cultures and communities.

PROPOSED USE OF THE MANSION AND PRIOR PLANNING DOCUMENTS

The Mansion will incorporate both interpretive and adaptive uses, as identified in the approved General Management Plan, 1983. Based on historical data and extant original furnishings, the furnished exhibit rooms will preserve historical periods representing seven generations of Ridgely family occupancy from 1790-1948.

The General Management Plan (1983) defines the Mansion as the centerpiece of a vast estate, symbolizing the grandiose scale of life during the more prosperous periods of habitation by the Ridgelys... commemorating a major phase in United States architectural and social history. According to the GMP, furnishings in the Mansion will reflect a mixed period approach, with individual rooms furnished to specific periods making use as appropriate of Ridgely family furnishings and other representative pieces.

In keeping with the mixed period approach for exhibit room interpretation, the Master Bedchamber was selected by the General Management Plan committee to interpret an early period of Ridgely family occupancy, from 1791 when Charles Carnan Ridgely assumed ownership of the Mansion until about 1814 when his wife Priscilla died. Early paint documentation for this room and a complement of Federal period bedchamber furnishings in the museum collection also influenced the decision.

The Statement for Management (1989) includes the following management objectives (quoted from document):

To preserve and protect the cultural and natural resources of Hampton National Historic Site that are essential to maintain its integrity and purpose, including the structures, landscape, archaeological sites and collections.

To gather and develop a sufficient information base to manage and interpret the park... This will be accomplished by an archaeological survey; archival, historical, and furnishings studies; and complete historic structure reports.

To interpret the history of the site from its late seventeenth century beginnings to 1948, as an example of an agricultural and industrial complex and family seat with its architectural features, gardens, and collections. Also to educate the public about preservation ethics.

It also states, "The museum collection defines the interior and exterior architectural space of the Mansion and supporting dependencies."

Other pertinent planning documents are as follows:

- Historic Structure Report (partial), Historical Data (1980)
- Historic Structure Report (partial), Architectural Data (1981)
- Resource Management Plan (1988)
- Scope of Collections Statement (1990)
- Statement for Interpretation (1991)
- Long Range Interpretive Plan (1993)
- Collection Management Plan (1993)

INTERPRETIVE OBJECTIVES

According to the Annual Statement for Interpretation, 1991, the park purpose is to preserve and interpret the remains of a once vast agricultural and commercial empire. The Park Purpose and Significance Statement goes on to relate (quoted from document):

The park also preserves approximately 20,000 items in its museum collection. Like everything else in the park, the collection is wide-ranging. It includes -- as one might expect -- archival documents, excellent examples of late eighteenth- and nineteenth-century furniture, silver, porcelain, and paintings by such well-known artists as Thomas Sully, John Wesley Jarvis, and John Hesselius. The collection also includes more personal items such as family photographs, hunting equipment, clothing, tools, family memorabilia, and eyeglasses.

Lending to Hampton's significance is that all of these items are original to the estate. They are not similar pieces brought in from afar to furnish the house, but are the actual ones purchased for the estate and never used anywhere else. Tying the buildings and the collections together are thousands of original documents retained in the park's collection, in the Maryland Hall of Records in Annapolis, and in the Maryland Historical Society.

The ability to put the collections and the buildings and the information into one complete, cohesive package makes Hampton significant.

The purpose of the interpretive program is to illustrate the following themes:

the history and interaction of the diverse communities that made up the changing economic, technological, and social complex that was Hampton.

the architectural history, construction, and evolution of Hampton's structures; the development of the surrounding cultural landscape; and, the acquisition and fabrication of the material culture.

The Long Range Interpretive Plan (1993) goes on to state:

Furnished period rooms illustrate the material culture, as well as the history and interaction of communities at Hampton. The primary objective of furnished rooms in the Mansion is to impart the environment in which the Ridgely family, of various generations, lived, worked, and socialized, and the environment which was instrumental in establishing their social and economic standing in the community and country. The furnished rooms will form three-dimensional exhibits, visually aiding interpretation of the Ridgely family: size and composition of the household, their daily activities, and related activities of their dependents -- free artisans and craftsmen, household staff, indentured servants, and slaves. Specifically, the Master Bedchamber will address the more private needs and activities of Hampton's Master and Mistress during the late 18th and early 19th centuries, in an area for sleeping, relaxing, bathing, and personal hygiene.

Optimal interpretation of this exhibition space will be provided through guided tours, conducted by NPS trained staff, for small groups. Personal interaction, combined with visual, three-dimensional exhibition, will spark discussion and provoke thoughtful analysis of the cultural as well as practical differences in lifestyle c. 1800 and c. 2000. Furnishings and objects will be used as tools for comparison and comprehension.

Most of the furnishings in the museum collection are original to Hampton and provide a historical complement to the natural and man-made environment. They establish a context for the interpretive story, which encompasses several themes. In furnished exhibition areas, the objects may serve as interpretive "lightning rods." Alternately, some portion of the museum collection remains in storage, to assist with primary documentation, long-term historic fabric conservation, and current and future interpretive objectives of the park.

INTERPRETIVE OPERATING PLAN

The site is open seven days a week, excepting Thanksgiving Day, Christmas Day, and New Year's Day. Visitors access the site by walk-in, automobile, or group tour (buses, etc.). No public transportation provides immediate access to the park.

The gardens and grounds are accessible from 9:00 a.m. to 5:00 p.m. During the summer, grounds tours are conducted daily at 11:00 a.m. and 2:00 p.m. The Mansion is open for guided tours between 9:00 a.m. and 4:00 p.m. Interpretation of the Mansion's interior is accomplished through guided tours, dramatic presentations, lecture programs, special events, publications, and temporary or seasonal exhibits.

Interpretive tours of the Mansion are the primary means of visitor contact on site. Tours are conducted by park rangers and trained volunteer guides. Approximately 30,000 visitors toured the Mansion in 1992. A pilot school program will begin operating in September, 1993. Given the current visitation level, anticipated use by schools and special groups, and the number of museum objects on exhibition and in storage (including archives), staffing requirements for management, interpretation, and maintenance, of the site are as follows:

	<u>Present</u>	<u>Required</u>
Superintendent	1	1
Curator	1	1
Museum Technician	1	2
Museum Aide	1	1
Chief Ranger	1	1
Rangers	2 PF, 1 TP	3 PF, 2 TP
Volunteer Guides	1-2/day	2-3/day
Maintenance	3*	6
Administrative	2*	3

*These positions are currently shared with Fort McHenry National Monument and Historic Shrine.

ACCESS

Visitors approach the Mansion from the northwest side, following the paved walkway from the visitor parking area. Currently, the tour route begins in the West Hyphen (Room 13) of the Mansion, serving two purposes: This allows groups to assemble prior to the start of hourly tours, and the hyphen contains orientation and exhibit materials. Entry and exit of visitors through the hyphen also provides a buffer zone for essential control of climatic conditions and integrated pest management in the main exhibit areas, which contain fragile primary museum collections.

Visitors approach the first story of the main block through a door to the Music Room (Room 12), proceeding through the Music Room to the Great Hall (Room 7). From here tour routes vary with each interpreter, although each tour also includes the Drawing Room (Room 11), Parlour (Room 10), Dining Room (Room 9), the Stairhall (Room 8), Second Story Stairhall (Room 18), Master Bedchamber (Room 22), the Principal Guest Bedchamber (Room 21), and the Northeast Bedchamber (Room 19). The tour is usually completed on the second story, and the visitors are returned, through the exhibit rooms, to the West Hyphen. Tour routes may also vary depending on visitation and park activities.

INTERPRETIVE SECURITY

In order to protect the cultural resources exhibited inside the Mansion, tour size restricted to 15 persons or less per tour. This number should be reduced whenever possible to enhance resource security and visitor enjoyment. Protection in the form of visible barriers in the furnished areas, should be continued; the present wrought iron barriers are unobtrusive yet large enough to be recognized and sympathetic to the interior spaces. Additional barriers are necessary for larger tour groups and special events. Continuous monitoring infra-red security protection is highly recommended for sensitive areas where small, portable, fragile, and/or valuable objects are displayed. For example, in the Dining Room infra-red detectors are recommended to cover all areas beyond the physical barricades, sounding an alarm if the protected area is entered during any part of the day. In the Master Bedchamber, infra-red detectors are recommended in a pattern which will protect any and all small artifacts or intrinsically valuable furnishings. Adequate smoke and heat detectors should be operable in this room at all times. The Collection Management Plan (1993) discusses a plan for security and fire protection in-depth.

All areas containing museum collections must be fully protected for fire and security risks in compliance with NPS and Department of Interior museum policy. Security and fire detection upgrades to the present systems are recommended, and the feasibility of a practical fire suppression should be fully explored and funded as necessary. Additionally, an Emergency Plan is required, to include concerns related to the protection and preservation of interior historic architecture and the museum collection.

RELATED MEDIA

The only related media recommended for use in the Master Bedchamber is a compilation of photographs, drawings, and other materials depicting the history of this room through seven generations of Ridgely occupancy, to assist with interpretation of the continuum, and the participation in this room, through household functions, of other Hampton "communities," including craftspeople and servants.

The compilation of information and accessory materials will be assembled in a room notebook, containing "chapters" including photographs, lists, and related materials.

The photographs will include activities such as persons lighting fires, sweeping hearths, emptying chamberpots, carrying bath water and firewood, dismantling winter bedcurtains and window treatments in late spring and reinstalling them in the fall, serving breakfast, making beds, folding linens, etc.

Historic photographs of the room in the twentieth century, both during and post-Ridgely occupancy, will also be included, as will a list of books included in the Governor's estate inventory and his estate sale, and illustrations of related design plates if useful.

Finally, fabric swatches representing reproduction textiles and floor coverings in the room will be placed in the notebook for visitors to touch and examine. Part of the problem in a "no touching" museum atmosphere is when visitors miss the learning experienced through the sense of touch. This related media will partially compensate for this lack.

A reproduction bedwarmer and other touchable bedchamber-related objects may be accessible in the room for special programs.

The Visitor Entry Area (currently the West Hyphen) will have available a notebook of photographs of the second and third stories and the cupola for visitors who cannot access these floors or rooms. Current color photographs of the Master Bedchamber will be included.

HISTORICAL DATA

LOCAL HISTORY

Hampton is located near Baltimore, Maryland, which experienced phenomenal growth in the years between the American Revolution and the War of 1812. Baltimore was officially designated a city in 1797, and began to rival New York, Boston, Philadelphia, and Charleston as a major coastal city both commercially and culturally. A locality of less than 200 persons when the Ridgelys purchased the Northampton property in 1745, the city grew to a population of over 30,000 people by the turn of the eighteenth century.

By September, 1812, the city's nationally circulated newspaper, Niles' Weekly Register, could report "There is not to be found, perhaps, in the history of any country, certainly not in that of the United States, an instance of such rapidity of growth and improvement, as has been manifested in the city of Baltimore during the last thirty years." The article went on to say there were "many magnificent private houses, which furnish, at once, proofs of the distinguished taste and opulence of their owners." ¹

Profits from commerce and business were being used to purchase fine homes, furniture, and accessories. Merchants were trading worldwide, and importing the newest and most fashionable foreign goods. Additionally, newspaper advertisements of the early nineteenth century illustrate the high quality and level of skill of Baltimore cabinetmakers, who were beginning to rival those in other American cities. "Equally fashionable and sought after were the creations of the local silversmiths and the services of upholsterers, stuccoers, painters, and other craftsmen, which indicates that the interiors of numerous Baltimore dwellings were individualistically and tastefully furnished." ²

HAMPTON 1745-1829

Colonel Charles Ridgely (c. 1702-1772), whose grandfather Robert immigrated to Maryland from England c. 1634, purchased a 1,500 acre tract of land known as "Northampton" in Baltimore County in 1745, for 600 pounds sterling. By 1750, he owned more than 8,000 acres of land in Baltimore and Anne Arundel Counties, moving his interests as a plantation owner, planter, and merchant toward the developing commercial center of the state.

Colonel Charles deeded two thousand acres, including most of the "Northampton" tract, to his younger son "Captain" Charles (who had been a mariner and ships' captain) in 1760. Portions of the Northampton property supported the Northampton Furnace and Forges, a large ironworks established in 1762, which made a substantial fortune for the Ridgelys both before and during the American Revolutionary War.

Captain Charles Ridgely (1733-1790) (Fig. 2) married Rebecca Dorsey (1739-1812) (Fig. 3) in 1760. He retired from the sea and assumed control of the family iron business, although the Captain remained an active agent for British merchants until the Revolutionary War. Captain Charles Ridgely also operated a merchandising business in Baltimore City; owned vast farms and plantations cultivating grain and vegetable crops; bred cattle, pigs, and thoroughbred horses; planted commercial orchards; and operated mills and quarries. Ridgely acquired thousands of acres of land confiscated from the British immediately following the Revolutionary War and eventually owned more than 24,000 acres. An Anti-Federalist member of the Maryland Legislature, he became the acknowledged political boss of Baltimore County.

The culmination of Captain Ridgely's "American Dream" was the construction of Hampton Hall. The centerpiece of the Hampton estate established at "Northampton", the house was built for him between 1783 and 1790. It was designed to be a powerful symbol of his wealth and stature. Unfortunately, Captain Charles Ridgely, first owner and builder of Hampton Hall, died on June 28, 1790, shortly after the house was completed.

Charles Carnan Ridgely (Fig. 4) became the second master of the Hampton estate. He was born December 6, 1760, to John and Achsah Ridgely Carnan, sister of Captain Charles Ridgely. Charles Ridgely Carnan and his brother John were apparently raised mostly by their uncle and aunt, Captain Charles and Rebecca Dorsey Ridgely. Charles was trained in business by his uncle and rose through the Ridgely enterprises to become his uncle's junior partner.

In 1782, Charles Ridgely Carnan married Priscilla Hill Dorsey (1762-1814) (Fig. 5), a younger sister of his uncle's wife, Rebecca. Charles and Priscilla occupied Hampton Hall (later known simply as Hampton or "the Mansion") with Captain Charles and Rebecca; as primary heir to Captain Ridgely, Charles Carnan, his wife, and children, took up residence in the Mansion with Captain and Mrs. Ridgely around December 1788. Their second son, John Carnan, was the first child born in the house, January 9, 1790.

Captain Ridgely died childless. By the terms of his uncle's will, Charles Ridgely Carnan inherited the Hampton Estate, excluding the house, with two-thirds ownership of the Northampton Iron Furnace, other ironworks interests and additional property, on the condition he change his surname to Ridgely.³ Captain Ridgely's will set a precedent, establishing a "courtesy" entail to protect the core Hampton Estate. The "courtesy" entail survived until the mid-twentieth century: Hampton Hall, gardens and grounds, and the Hampton Farm passed continuously to the eldest son until its transfer to the National Park Service in 1948.

By an Act of the Maryland Legislature, November 5, 1790, Charles Ridgely Carnan, his son Charles, and all of their descendants adopted the surname of Ridgely; they were also granted the right to use and bear the coat-of-arms and armorial bearings of the family of Ridgely, including the stag's head crest. Heraldic devices have long been considered status symbols. They also reflect an established and traditional approach to family recognition and association. These devices, which began as personal badges of knights and rulers, became for eighteenth-century Americans an "insignia of gentility." Perhaps nowhere in Maryland was the use of a family coat-of-arms more ubiquitous, or symbolic of the need to confer stature and a sense of ongoing tradition, than at Hampton. This symbol of prestige and family honor was an integral part of the Ridgely family's social and aesthetic milieu for more than 150 years. ⁴

Captain Charles Ridgely's widow, Rebecca, had the use of Hampton Hall for life, by the terms of his will. However, she entered into an agreement with Charles Carnan Ridgely on January 17, 1791, whereby he received the Mansion outright, with Rebecca moving to another nearby property and receiving other amenities, such as an allowance, fodder for her horses, and the use of a carriage. Rebecca Ridgely died in 1812.

Charles Carnan Ridgely, master of Hampton from 1790-1829, owned more than 25,000 acres of land in northern Maryland, over 300 slaves, and Hampton Hall, the largest house in the state. Hampton Hall was also one of the grandest and most elaborate houses in America. As an alternative to his country seat at Hampton, Charles Carnan Ridgely spent part of each year in Baltimore and Annapolis. His family's city life focused on the political and social season which began in the fall. By April, the family usually returned to Hampton, although visits to the country were also made for hunting and house parties throughout the year. In 1807, Ridgely purchased a large townhouse on Gay Street for \$10,000. ⁵ Ridgely was still listed as dwelling at "N[orth] Gay, near Fayette st" at the time of his death in 1829. ⁶

Charles Carnan Ridgely played an active role in the business, political, and social life in Maryland. In addition to his vast agricultural, industrial, and commercial interests, he served as a representative from Baltimore County in the Maryland legislature from 1790-1795, as state senator from 1796-1800, and as a three-term governor of Maryland, ending in 1819.

Known throughout his life as General Ridgely, his military record culminated with his appointment as a brigadier general in the state militia in 1796. Charles Carnan Ridgely was also a director of the National Bank of Baltimore and the National Union Bank, served on the board of the Baltimore College of Medicine, and was an incorporator of the Baltimore Orphan Asylum. He was a founder and first president of the Maryland Agricultural Society from 1824-1826.

Ridgely's business records account for frequent travel between Hampton and Annapolis, Washington, D.C., Philadelphia, and New York. He also owned land in England where he maintained business interests, and probably traveled there and to Europe.

Charles Carnan and Priscilla Dorsey Ridgely had at least fourteen children, eleven of whom lived to maturity. Priscilla Ridgely died in 1814; Charles Carnan Ridgely never remarried. Well-educated and socially prominent, their children made advantageous marriages to other respected families, including the Carrolls, Chews, Howards, Hansons and Campbells. His eldest son, Charles Carnan Ridgely, Jr., was killed in an accident June 19, 1819, predeceasing his father. Thus, John Carnan Ridgely (1790-1867), the second son, became the new heir to the entailed Hampton estate.

John Ridgely's first wife, Prudence Carroll (d. 1822), bore him six children, but none of them survived infancy. He married his second wife, Eliza Ridgely (1803-1867), daughter of Nicholas Greenbury Ridgely, a prominent Baltimore merchant, in 1828, the year before Charles Carnan's death. A link between the two Ridgely families prior to their marriage has not been established to date. John and Eliza Ridgely resided at Hampton from the time of their marriage. Their first child, Eliza, was born in 1828, and their son Charles in 1830; three other children died young.

When Charles Carnan Ridgely died in 1829, the Hampton "empire" was largely reduced. John's inheritance of the Hampton estate encompassed only about 4,000 acres. Other properties, stocks, and commercial and financial interests passed to John's siblings, and although the iron business continued to advertise at the corner of Pratt Street and Smith's Wharf⁷ it had largely declined. The Gay Street townhouse was not part of the entail, and by 1833 John's town dwelling was listed as "25 Hanover st."⁸ As Charles Carnan Ridgely's estate was probated and his property split among heirs or sold, his papers and account ledgers became divided. Some papers and accounts have found their way into public archives, as discussed below; some key elements are still missing.

Additional historical information may be found in the Hampton Guidebook, 1986, published by Historic Hampton, Inc., and the Historical Data Section of the Partial Historic Structure Report for the Mansion, 1981.

ARCHITECTURAL DATA

A complete Historic Structure Report for the Mansion has not been written to synthesize partial reports dealing with load bearings, roofing, heating, and drainage repairs with historical documents and the structure itself. However, the partial reports have been of some assistance in documenting the physical fabric, periods of development, and maintenance over time.

Copious archives including numerous account books, bills, and receipts record each phase of the Mansion's construction, including costs, materials, description of work, and in many cases individual names of workmen. These manuscripts document the progress and character of the building over time. Not all of these surviving accounts have been analyzed to date; some reside in private, inaccessible collections. Many questions regarding original features of the interior remain unresolved and have posed limitations to this study.

The country-people soon saw with amazement what was to them a palace rising in the wilderness....They called it "Ridgely's Folly"...it had too many "new-fangled notions" about it. Marble mantels, folding doors, sofas, mahogany sideboards, and chinaware, were almost unknown immediately after the Revolution. Yet Hampton must be adorned with all these....the captain would have carpets, and stoves, and carriages....⁹

The mansion house, originally called Hampton Hall, was built between 1783 and 1790 by Captain Charles Ridgely. Considered by his contemporaries to be a very ambitious undertaking, the resulting edifice was one of the largest and most ornate country residences built in the United States prior to 1850. A fourth-generation Marylander, Captain Ridgely was part of a large group of wealthy landowners who turned, in the latter half of the eighteenth century, to increased formality in their domestic architectural and living arrangements. As the elemental needs of shelter and food became less urgent, time became available to address more aesthetic interests, including classically inspired architecture.

The English Palladian influence in America is perhaps nowhere more discernable than at Hampton (see Fig. 6 for HABS drawing). The scored stucco and rusticated finish resembling cut blocks of stone, the massive scale, domed roof line with urn finials, and enclosed central pavilions or porticos, were all derived directly from English models. Eighteenth- and early nineteenth-century Americans were almost totally dependent on European precedent for style setting. The Ridgelys emulated English prototypes, especially through the use of English design books, to a marked degree. Their travels to England, broad educations, as well as their enormous wealth, empowered them to seek sophisticated models of taste for their homes and furnishings.

The vigorous exterior design of the Mansion conforms to the Georgian formula for classical detail and balanced effect: Rigid symmetry, five-part composition, axial entrances, geometric proportions, pedimented gable ends, and sash windows. A house plan, including a ceremonial center with a portico at both ends and extended wings, was very popular both in England and America for houses "at the centre of great estates where show was considered essential."¹⁰ Hampton's baronial scale and grandiose design, although not totally successful by academic standards, provided an elegant and spacious setting for entertaining and close-knit family life for seven generations of the Ridgely family. In a period when the vast majority of Americans lived in simple, one to four room dwellings, Charles Carnan Ridgely (1760-1829) and his family resided for part of each year in a country house with sixteen bedchambers, and spent their winters in a large townhouse.

The balance and symmetry of the exterior defines the interior plan (see Fig. 7). Hampton's first story contains four parlours, two on each side of the Great Hall. Typically by this period sleeping arrangements were confined to the upper stories, although according to family tradition, Charles Ridgely the Builder died in the southeast room of the first story.¹¹ The second story of the Mansion originally contained four large, principal bedchambers, and two reception rooms over the north and south portico which could be converted to sleeping chambers as needed. There were ten smaller bedchambers/storerooms for children or servants located on the third story. Slaves and other servants were usually relegated to the attic, kitchen, or separate quarters. By the end of the eighteenth century, "in the majority of houses there were no bedrooms on the ground floor at all. People began to feel that upstairs bedrooms were part of the order of things."¹² Second-story rooms in two- or three-story houses were almost universally used as bedchambers. Most houses were small, sometimes with only one chamber shared by many family members. Sleeping and sleeping space only gradually became private for individuals in the immediate household,¹³ although at Hampton this was not a concern.

Of the six principal bedchambers in the second story at Hampton, the southwest bedchamber has traditionally been the Master Bedchamber. However, it is unknown whether or not Charles Carnan Ridgely and his wife shared a chamber. It is possible husband and wife used both of the west-side chambers during the early period of occupancy.

The southwest room is one of the two largest bedchambers (along with the northwest room) and has a south and west exposure, providing considerable light and a quieter view of the gardens. This orientation was protected from the noise and bustle of the carriage drive on the north side of the Mansion and the service areas to the east. Because of its traditional use as the Master Bedchamber for several generations, and without any evidence to the contrary, interpretation will continue to focus on the southwest bedchamber as the conjugal sleeping area at Hampton.

FEATURES: SOUTHWEST BEDCHAMBER

The architectural treatment of Room 22, the Master Bedchamber (southwest position in the second story), is relatively sophisticated, constructed with an eye toward symmetry and balance (see Fig. 7 for west architectural elevation). The centerpiece is an elaborate chimneyworks. In the overmantel, tall, sturdy pedestals supporting fluted pilasters, flank a substantial broken pediment above a picture reserve framed by an architrave with crossetted backbands. The pilasters below the mantel board are simply framed and less substantial. The architrave around the fireplace opening has a backband with crossettes matching those throughout the room at door and windows.

The wooden cornice at the ceiling is embellished with shaped modillions. The ceiling and upper walls are plaster, covered at various periods by wallpaper or paint. A prominent chair-rail surmounts panelled wainscoting, typical throughout Hampton although stylistically outdated by the 1780s. The boldly projecting baseboard is flat, with a stepped-in molding at top.

The double-hung sash windows (two on the south elevation, two on the west) are well-defined, with architraves having backbands with crossettes supporting a plain frieze surmounted by a flat cornice which includes dentils. Within the dado or panelled wainscoting, projecting pilasters support window architraves. The architraves on the south wall are reflected by matching pilasters on the north wall, while the east wall pilasters reflect those of the mantel on the west wall. The spacing between the east wall pilasters suggests a natural location for the bed.

Light is more than adequate in this room, with a prominent south and west exposure. Windows on the south side are twelve over twelve lights, with nine over nine on the west. Originally, weights for the sash windows were cast at the family ironworks. The thick stone walls of the Mansion allow for recessed, folding interior shutters, which have been used continuously since the construction of the house to control heat and light, as well as provide security. Additionally, exterior shutters were an early feature of the south and west sides.

There is only one doorway for entry and exit, at the east end of the room, opening into the Second Story Center Hall. The door is a customary six-panel door, with raised panels on one side.

The floor is pine, consisting of carefully matched board widths, fitted with tongue and groove joints. Floorboards have been set in an east-west orientation.

SURFACE TREATMENTS

Paint:

It is evident from a study of original paint, both in New England and in the South, that eighteenth-century colors were for the most part strong, and inclined to be dark, featuring Indian red, yellow ochre, blue, green, and gray. ¹⁴

Payment by Charles Carnan Ridgely to Richard Jones "For Oil and Sundry Colours Used on the Great House from April 4th to June 4th 1791," ¹⁵ identifies various colours used in the interior. No specific site designations for colour use are included. However, this was almost certainly the first large scale painting of the interior and includes pigments which account for all of the colors found during physical analysis in the Master Bedchamber.

The first physical studies of the painted surfaces were conducted during initial restoration c. 1950. Analysis at that time indicated "the interiors have had only two or three coats of paint in 160 years. The bottom coat is usually very thin, but distinguishable. No prime coat seems to have been used." ¹⁶ The report of this analysis does not record the individual colors determined for each room, with the exception of the Drawing Room.

A second paint study for the Mansion was conducted in 1975 by Peter Snell of the Denver Service Center, NPS. This analysis was also very incomplete. For example, Mr. Snell states: "The southwest and northwest bedrooms of this (second) floor were not investigated. Casual inspection shows the rooms to be in good condition, however, their polychrome chimney detailing may be a misinterpretation of primer colors and first finish colors. The present scheme reflects the original blue and gray colors used in 1790." ¹⁷

The most recent paint analysis for the Master Bedchamber was conducted by Frank Welsh, in 1983 (Report dated January, 1984) ¹⁸, and included physical examination, as well as polarized light microscope and stereomicroscopic evaluation. This modern scientific study documents many layers of finish, providing direct contradiction to the misinterpretation of the number of coats in the first study. This analysis was used to find the accurate number, color and types of coatings on the architectural elements, and identify the original colors and composition of paint films, by matching to the Munsell color system. ¹⁹ A stereomicroscope also documented the observation of relative amounts of accumulated dirt, grime, and soot between layers of finish paints, which was used to help establish periods of time between repainting.

The 1985 restoration of painted surfaces in the Master Bedchamber focused on the c. 1791 finish coats determined by Frank Welsh's scientific report, as this was the period selected for interpretation. Note: Base or primary coats of paint were also documented under the finish layers.

The Master Bedchamber was repainted to correspond to the physical and microscopic analysis of coloration in Mr. Welsh's report. This present paint scheme, developed from the direct scientific and archival documents, includes Prussian blue woodwork, ochre dentils, and Spanish brown baseboards.

Although Thomas Dobson of Philadelphia, in 1798, decreed that Prussian blue is considered best when "deep, bright, and not inclined to purple,"²⁰ the Master Bedchamber is a much lighter Prussian blue than the intense coloration of the Dining Room (c. 1810), with correspondingly less pigment indicated in the white lead and linseed oil base. This may reflect earlier aesthetics, or a lesser need to impress others in a private as opposed to a public space. Yellow ochre, also called buff or straw in the period, was a favorite background color. Spanish Brown was a popular and frequently advertised color, especially desirable for baseboards which were scuffed and dirtied by daily living. Baseboards throughout the house have proven to be Spanish brown for the first several decades.

A polychromed chimneypiece of blue, grey, yellow, pink, and red, which may have originally been marbled, is still a mystery and needs additional research.²¹ A landscape painting almost certainly was located in the picture reserve over the mantel [See the ART section for further discussion of this element]. The polychromed overmantel was probably developed to highlight this painting, and emphasize the decorative element of the overmantel itself.

Faux Painting: Marbleizing and Graining

From investigation of the woodwork surrounding American eighteenth-century overmantels, by Nina Little and others, it is known that graining, marbleizing, or use of plain colors which enhanced the inset landscape painting, were usually present.²² It is very likely the Master Bedchamber's overmantel was marbleized.

The mixing of transparent colors or glazes for marbleizing was well-known, with recognized recipes available, many adapted from The Art of Painting in Oyl, by John Smith, published in London in 1701. The art of marbleizing is documented locally, e.g., Whitehall and Holly Hill in Anne Arundel County, and in contemporary accounts. A 1760 advertisement for "a convict servant man named John Winters" in Charles County, Maryland, described him as "a very compleat House Painter; he can imitate marble or mahogany very exactly."²³ James Morrison advertised in the Maryland Journal, April 5, 1793, "...Wall Painting, mock Pannelling to imitate Wainscot, and Painting in Imitation or Marble or various Kinds, done in the neatest manner..." Marbleizing was done on gray, green, off-white, and various colored bases. Even exterior marbleizing was popular in the eighteenth century.

Faux grained doors and some woodwork, especially chairrails, have been documented throughout the Mansion in the late eighteenth and early nineteenth century. The paint analysis conducted by Frank Welsh also uncovered an original graining scheme in the Master Bedchamber, c. 1791. An elaborately faux grained six-panel door and mahogany grained chairrail completed the original paint sequence.

Faux graining, or trompe l'oeil work, was very fashionable in the wealthier American homes during the eighteenth and early nineteenth centuries. "Not all paint used in the colonies prior to the Revolution was a one-tone finish. Many houses and public buildings were treated with all manner of variegated effects intended to be decorative simulations of wood, marble, and stucco." Nathaniel Whittock, a nineteenth-century observer claimed graining gave "elegance to the wood."²⁴

The pattern on the door in the southwest bedchamber, and, in fact throughout Hampton c. 1791, combines mahogany stiles and rails with "flame grain veneer" panels having "satinwood string inlay" framed by darker mahogany. This faux graining is fanciful, in keeping with the period recommendation that "all woodwork if possible be grained in imitation of some natural wood, not with a view of having the imitation mistaken for the original, but rather to create an allusion to it, and by a diversity of lines to produce a kind of variety and intricacy which affords more pleasure to the eye than a flat shade of colour." In fact, eighteenth-century graining differs from later nineteenth-century technique:

In general, the early designs were done by means of a brush with large, sweeping strokes which produced free, uncomplicated patterns. Imitation of the actual woods was merely suggested, and the resulting effects were colorful and decorative rather than purely imitative.²⁵

It is recommended that the faux graining of the door and chairrail be continued in the Master Bedchamber to match physical documentation, and that further analysis of the overmantel to determine the possibility of marbleizing be conducted as soon as possible.

Wallpaper:

...little by little, paper became the sole decorative element on all the walls of a room.²⁶

Frank Welsh's 1983 analysis also reports conclusive evidence of glue sizing and appropriate fiber content for the late eighteenth and early nineteenth centuries, documenting the use of wallpaper directly over the plaster for many years.²⁷ No physical evidence for pattern or colors survives, although an inventory of Charles Carnan Ridgely's estate in 1829 shows several lots of flowered wallpaper in the garret.²⁸

The use of wallpaper in Baltimore during the late eighteenth and early nineteenth centuries was extremely common and was the usual rather than unusual wall treatment for wealthier homes. Catherine Lynn, author of Wallpapers in Historic Preservation for the National Park Service, and Wallpaper in America, states, "[wallpaper] was an important feature of interior architecture, sometimes dominating a furnishing scheme, but more often forming a background against which other decorative arts were shown to best advantage according to the lights of then-current fashion. It is a feature too often neglected..." "Paper hangings, both imported and of domestic manufacture, were more widely used than many of our restored buildings might lead us to believe...it should be remembered that eighteenth- and nineteenth-century owners, architects, and builders may have visualized certain spatial effects of light, warmth, mood, and proportion dependent on the use of wallpaper - effects which are completely distorted when the walls are painted a solid color."²⁹

By 1795, less than half a century after wallpaper had begun to be readily usable as hangings, Houel wrote in the Journal des Inventions: 'for the view, the cleanliness, the freshness and the elegance, these papers are preferable to the rich materials of the past [i.e., fabric on walls]; they do not allow any access to insects, and when they are varnished, they retain all the vivacity and charm of their colours for a long time.

Finally, they can be changed very frequently, and by making us thus inclined to renovate our homes - cleaning them more often and making them gayer and more attractive - wallpapers add to our interest in life, and deserve to be regarded as a manufactured object of prime necessity.' ³⁰

William Seale comments, "If your only recourse is to finish the walling in some 'typical' way, take every documented possibility into account. Wallpaper, for example, may be the answer...it is believed to have been rather common even in middle class houses in the eighteenth century. A growing variety of wallpaper was widely available in the nineteenth century." ³¹

Many contemporary newspaper advertisements examined by the author confirm the popularity of wallpaper in Baltimore. They list countless types of wallpaper available both in Baltimore and Washington, D.C. in the early nineteenth century. Although most of the papers imported to this third busiest seaport in America were French or English, papers made in Philadelphia, Boston, and even Baltimore were sold locally. ³²

Just a few advertisements indicate:

PAPER HANGINGS FOR ROOMS, of several very neat patterns, and MOCK INDIA PICTURES, all entire the Manufacture of this Country in as great Perfection and sold at lower rates than imported from England, by ROBERT MOORE, Cabinet Maker in Baltimore Town.

It is hoped that all who wish to see the Manufactures of Great Britain establish in America will encourage this work. ³³

Thomas and Caldcleugh stated in 1801:

...Also have on hand, A stock of from 5 to 10,000 pieces of their own manufactured PAPERS, consisting of upwards of 200 different patterns, suitable for every part of a house, from 3s. 9d. to 7s. 6d. per piece, which they will warrant equal in neatness of workmanship, and durability of colors to any imported or other papers of the same prices. ³⁴

Another advertisement carried this message:

Exchange Auction Rooms

In addition to the sale This Day, will be sold the following superb

French Hanging Papers,

Imported by Robert Elliot, viz:--several grand Turkish Views, Don Quixote, English Hunting and Gardening Scenes and views of the Monuments of Paris, &c. all of which will be so exhibited, that the spectator may behold connected all the parts of those grand representatives of nature and of art.

O. H. Neilson, Auctr. ³⁵

A rich assortment of wallpaper was thus available in Baltimore in the early nineteenth century. Papers were usually hand colored, stenciled, block printed, stenciled and printed, or embossed. They could be spangled, flocked, striped, silvered, satined, glazed, with borders or panels, or without. Some plain color papers were popular, especially blue or green. Ebenezer Clough's advertisement in 1795 also includes "Buffs, Red, Yellow, Stone, Pinks, Purple - Purls," and he stated he also could make any plain-colored paper to order. ³⁶ Plain papers were usually combined with borders or architectural trim, most often at the cornice level.

However, floral motifs have been the dominant motif throughout the history of wallpaper manufacture. In the late eighteenth century they were quite common, usually in small-all-over figured or floral-trail patterns. These floral papers were offered with a wide selection of ground colors, including black. ³⁷

Recommendation:

Restoration of papered wall surfaces is strongly recommended to provide correct visual interpretation of this living space. Selection of a stock pattern based on an all-over floral-trail pattern appropriate to bedchambers, reproduced from a documented 1785-1800 paper, is recommended. See the portrait of Miss Mary Turnor Hog, late 1780s, on p. 180 of Authentic Decor, for an appropriate design; or, refer to Wallpaper in New England, pp. 70-71. Alternately, a plain paper with a decorative border could be applied.

Without a documented pattern in specific use in the Master Bedchamber, it would be too costly to custom order a paper; if additional documentation for a specific paper comes to light in future years, this paper could be reproduced for the room and replace that in use. Research in cooperation with Scalumandre's archivist and other scholars is proceeding for paper selection, and results will be attached to this report.

The following conclusions based on documentation will provide the basis for the selection of a wallpaper for the Master Bedchamber:

1. There are entries in Charles Carnan Ridgely's inventory for "lots" of flowered paper in the garret. Additionally, at least one reference to wallpapers at Hampton by 1815 may be found in the Ridgely papers.
2. Conclusive physical evidence exists documenting early glue sizing and rag fibers on the walls of the Master Bedchamber.
3. According to many local advertisements, a wide variety of papers was commonly available in Baltimore at the time.
4. Charles Carnan Ridgely spent freely on his interior decoration, from expensive paint pigments and elaborate graining to costly furniture, and could both afford and be inclined to purchase fashionable wallpaper.
5. Charles Carnan Ridgely entertained lavishly, and his furnishings and decorations were meant to impress his visitors, as evidenced from documented examples purchased.
6. Hampton was the largest and perhaps most elaborate country house in Maryland at that time and, as illustrated by documented furnishings, was decorated in keeping with latest and most popular taste.
7. Charles Carnan Ridgely owned part interest in a prominent mercantile firm, regularly importing many types of goods for himself and others, including wallpapers.
8. Charles and Priscilla Ridgely spent several months of each year residing in a Baltimore townhouse. Their residences were immediately adjacent to many local businesses and shops dealing in wallpapers. They could have regularly perused the latest stock and taken advantage of new arrivals.

EVIDENCE OF ORIGINAL FURNISHINGS, 1790-1829

INTRODUCTION

Harold Peterson wrote, "One cannot hope to understand American social history without at least a basic knowledge of the physical surroundings that comprised the American home and a sense of their significance."³⁸ Academic knowledge of social history and decorative arts provides the training necessary to analyze the historic house both in the context of peoples' lives, and the objects which supported their existence. Using academic scholarship as background, a furnishings study is approached through a detailed examination of a variety of primary and secondary sources. Inventories, diaries, account books, correspondence, and other archival information must be carefully studied. Advertisements and catalogs contribute additional information. Contemporary pictures include important details which assist in documentation and must not be overlooked. Finally, a review of current scholarship regarding all aspects of the project is vital.

Unfortunately, information about a family's private rooms, such as bedchambers, is extremely limited. Evidence of use, contents, habits, etc., as opposed to that available for the public areas of a home, is severely limited. These most private spaces were generally off-limits for recorded revelations.³⁹

SPECIFIC DOCUMENTATION

One prominent foreign traveler wrote in 1800:

The General's [Charles Carnan Ridgely] lands are very well cultivated, and much better than most others in the country...He is a very genteel man, and is said to keep the best table in America. I continued in friendship with him to the time of my leaving the country...I often experienced his great hospitality.⁴⁰

Evidence for the use of "luxury" furnishings in the Master Bedchamber at Hampton during the occupancy of Charles Carnan Ridgely is relatively substantial compared to documentation for most other period households. The need for informed conjecture regarding this private space is minimal.

The influence of Priscilla Ridgely, who died in 1814, is less certain. Although the bills and accounts are mostly in Charles Carnan's name, his wife occasionally purchased goods as Mrs. Carnan and later Mrs. Ridgely. She may have had profound impact on the taste and purchases of her husband. Probate records and estate sales record the material culture only in Charles Carnan Ridgely's name. It shall be assumed, however, for purposes of this study,

Priscilla Ridgely had equal interest in the furnishing style and material comforts found in her home at Hampton.

No direct pictorial evidence for the 1790-1829 period of the Master Bedchamber at Hampton exists. However, supplementary pictorial research, using extant prints and paintings of contemporary bedchambers and private apartments, provides visual guidelines for furnishings selection and placement. These references have been carefully studied and analyzed.

Immediately after gaining ownership of the estate in 1790, Charles Carnan Ridgely undertook finishing touches on the Mansion. Beginning in 1791 he orchestrated the painting and finishing of the interior.⁴¹ He also commissioned the design and implementation of formal parterre gardens on the falling terraces which had been shaped under his uncle's direction.

Existing financial and estate records confirm Charles Carnan Ridgely's wealth and spending habits; surviving furnishings document his taste and preferences, although some of the material culture associated with him was dispersed at the time of his death. What remained at Hampton or with the direct heirs is generally accountable; additional objects regularly surface, sometimes with substantial documentation.

Charles Carnan Ridgely was one of the wealthiest men in Maryland and owned considerable amounts of expensive furnishings from some of the finest craftsmen of the period. Master of the vast agricultural, industrial, and commercial conglomerate known as Hampton, his personal effects reflected his social and economic status in late eighteenth- and early nineteenth-century America.

Only the wealthiest few could afford the luxury of carpets, upholstered furniture and lavishly curtained windows that today are accepted as the standard in the majority of middle-class homes. As an English colony, America was expected to export raw materials and import finished ones. These trade arrangements resulted in high costs for finished goods, which prohibited most Americans from richly embellishing their houses...The residents of a city house or a Tidewater plantation might acquire some status from the furnishings displayed in their houses. Furthermore, because great planters, city merchants and their families formed the majority of people considered well-to-do in the 18th century, they had both the means and the access to buy luxurious materials...⁴²

Site-specific evidence for the furnishings of the Master Bedchamber consists of the following primary documentation:

Bills, Receipts, and Accounts ⁴³

Although household account books for the period 1788-1829 have not been located to date, bills, receipts, and ledger entries for furnishings are scattered throughout Charles Carnan Ridgely's general papers. Many entries, however, are for "Sundries had for Hampton," ⁴⁴ and leave more questions than answers. References, when located, have been included where relevant.

Estate Inventory ⁴⁵ :

Inventories were taken for inheritance and taxation purposes. They are listings of property, including household furnishings, bonds, real estate, farm animals, tools, and equipment, and bank accounts made by two or three appraisers appointed by the local court. The household inventory of furnishings was usually conducted room-by-room. Inventories are useful in determining the comparative value, quantity, and quality of furnishings, but do not adequately define placement or the use of objects.

The inventory for Charles Carnan Ridgely (died July, 1829) was taken in the summer of 1829. His estate inventory is not a room-by-room listing, but an accumulation of his personal effects, gathered in lots. One of the problems in interpreting an estate inventory is that some things present in a house were omitted if the appraisers believed the items had been deeded away before the decedent's death by entail or personal transfer. Also, the inventory reflects the interpretation of the appraisers, providing filtered information. ⁴⁶ In the case of Charles Carnan Ridgely, Hampton was entailed to his son John, who, with his wife and family, were also in residence at Hampton. Certainly by 1829 some property was shared. For example, many pre-1829 family portraits and documented pieces of furniture are not included on the inventory list. Also, due to the season (summer), many of the textiles, including bedhangings and carpets, are listed in obvious storage groups.

Analysis of the inventory as regards specific content in the Master Bedchamber is not feasible, but important conclusions can be drawn from the items indicated, their value, and the overwhelming size of Charles Carnan Ridgely's remaining estate. Typically, "Bedsteads and fashionable 'beds' (the eighteenth-century word for the curtains, quilts, coverlets, sheets, mattresses, pillows, bolsters, etc. that went with the wooden components), containers of different types and sizes for clothes, certain equipment for sanitation, washing, and shaving, 'toilet' or dressing tables, the ubiquitous seating furniture and the equally ubiquitous writing equipment - these were spread throughout..." ⁴⁷

When interpreting the inventory, some allowances must be made for the forty year span of ownership by Charles Carnan Ridgely, with some change almost certain after 1814 when his wife, Priscilla, died. Specific study of lesser valued or older furniture on the inventory will assist in the analysis.

Estate Sale ⁴⁸ :

For more detailed primary direction with regard to the furnishing of rooms occupied by Charles Carnan Ridgely and his family, we can specifically document objects in the room-by-room listing produced from the sale of effects from his (CCR's) estate which took place at the Gay Street House, 1 October 1829. Contemporary estate sales were more heavily advertised; it may be possible Ridgely's wealth and stature were so well recognized this was unnecessary. Two advertisements for the sale have been located. On September 24, 1829, the Baltimore Gazette & Daily Advertiser (p. 3, col. 2) announced:

By order of the Orphan's Court of Baltimore County, will be sold at public sale for cash on Thursday, the first day of October next, at 10 o'clock, the HOUSEHOLD & KITCHEN FURNITURE in the late dwelling of Charles Ridgely of Hampton, deceased, in Gay Street, consisting of Tables, Chairs, Carpets, Sideboard, Looking Glasses, Chandelier, Lamps, Plated Candlesticks, Bedsteads, Window and Bed Curtains, Piano Forte, Andirons, Fenders, Shovels and Tongs, Bureaus, Writing Desks, Wardrobe, Table and Tea Sets of China, Plate, Eperne, Cut Glass, Knives and Forks, Books, &c &c. -- a general assortment of kitchen furniture. Also some choice old LIQUORS. At the same time will be sold two first rate CARRIAGES, with the harness for two or four horses. One of the carriages is new, never having been out of the coach maker's shop. The Furniture will be arranged and may be seen the day previous to the sale.

Another advertisement, published in the Baltimore American & Commercial Advertiser the day of the sale, states:

BY WM. H. DORSEY/SALE BY AUCTION./This Morning, the 1st of October, at 10 o'clock precisely, will commence the sale and be continued through the day of . That valuable and extensive Household and Kitchen Furniture in the late Dwelling of Charles Ridgely of Hampton, deceased, in Gay st some of which is very splendid.*

W. H. Dorsey, Auct.

The House is now open for the examination of the Furniture.

*Bold added for reader emphasis.

Conclusively, the itemized estate sale at Gay Street confirms indications of upper scale furnished rooms. Surviving documentation for cabinetmakers, payments to other craftsmen, etc., fully support this assertion.

At home he [Charles Carnan Ridgely] represented the typical aristocrat of his day. He had the fortune to live like a prince, and he also had the inclination. ⁴⁹

The two "best chambers" or bedchambers listed in the Gay Street townhouse were the "Back Room Third Story No. 5" and Front Room 2nd Story No. 7. It is probable the Front Chamber 2nd Story (No. 7) was used by the Governor. Most importantly, it is the only chamber on the first or second story; it would seem to have been the largest chamber in the house, as there is only a passage (No. 6) behind this chamber to comprise the entire second floor. Also, there is an easy chair listed in this chamber and the use of this piece of furniture by the elderly is well-documented.

The itemized sale listings for the two largest bedchambers include material which seems to be somewhat in excess of what normally would have been used in one person's room, i.e., four beds (two high post, two low post) in the Back Room; three beds (one high post, two low post, and a French bed) and a sofa in the Front Room; fifteen chairs in the Front Room; and, also in the Front Room, five suits of window curtains, two suits of calico bed curtains, plus "24 Bed & Window Curtains". We can reasonably speculate the listings may include other materials which the heirs wished to dispose of by public sale, from elsewhere in the town house, from one of his other properties, or even from his country estate, Hampton.

In the Estate Sale listing, the contents of the two bedchambers include:

BACK ROOM (NO. 5)

Price Realized at Sale

1 High post Mahogany Bed Stead with Blue Cornice	\$ 10.50
1 Suit white Bed Curtains	6.00
1 Low post Mahogany Bed stead	4.00
3 White Window Curtains & Cornice	5.50
14 Cane Bottom Chairs	11.20
1 Toilet Table & Cover	.75
1 Dressing Glass	5.00
2 Mahogany Wash Stands	4.10
1 Toilet Table & Cover	1.50
1 Small Dressing Glass	2.50
1 Brass Fender	4.25
1 pair Brass and Irons	5.00
1 Shovel & Tongs	.62
3 paper Window Blinds	.50
1 Large Chest	3.25
1 High post Mahogany Bed stead	15.50
1 Suit white Bed Curtains	6.00
1 Brussels Carpet	46.00
1 Carpet Rug	2.60
1 Low post Mahogany Bed stead	7.75

Note: Room 6 is a passage.

FRONT ROOM (No. 7)Price Realized at Sale

1	Mahogany Toilet Table	\$ 2.75
2	Small Wash Stands	1.62
1	Mahogany Wardrobe	31.00
1	High post Mahogany Bed Stead	22.00
1	Suit white Curtains with Cornice	21.00
1	Suit Calico Bed & Window Curtains	5.50
1	Suit Silk Window Curtains	18.00
1	Suit Leno Curtains	3.12
11	Cane Bottom Chairs	8.80
1	Mahogany Bureau	4.50
1	Mahogany Dressing Glass	2.75
1	Pair Card Tables	4.50
3	White Window Curtains sold together	30.00
3	Cornice & pins	
1	Low post Bed Stead	3.50
1	Suit Calico Bed Curtains	4.50
1	Small Mahogany Dressing Glass	3.20
1	Mahogany Bureau	5.37
1	Small size Dressing Glass	.37
1	Easy Chair & Cover	11.50
2	Cane Bottom Arm Chairs	3.50
1	Rocking Chair with red Cover & Stool	11.00
1	Brass Fender	8.50
1	pair Brass And Irons	10.00
1	Brass Top Shovel & Tongs & 1 fire Board	3.12
1	Mantle Glass	22.50
1	Hair Sofa	20.00
1	Handsome wash Stand	4.00
1	Low post Mahogany Bed Stead	4.62
24	Bed & Window Curtains	11.00
8	Red Chair Covers	1.00
1	Large Brussels Carpet (new)	100.00
1	Hearth Rug	2.00
	Stair Carpeting	6.00

Items which may have been related to one or more bedchambers are included in the garret and third floor storage. For example:

	Flowered Paper	2.75
1	Lot old Paper	3.40
1	Toilet Table	.35
	Old Cornices	.25
	Straw Matting	3.50
1	Quilting Frame	1.50
1	Close Stool & Syringe & Box	2.25
1	Close chair & 2 pewter Bed pans	6.50
	Lot old Carpeting	7.50
1	Woden Box & Bird Cage	.12
2	Paper screens	6.75
1	High post Mahogney (sic) Bed Stead	9.10
1	Set Bed & Window Curtains & Cornice	2.25
3	Set White Window Curtains	2.10
1	Low post Bed Stead	3.25
1	Steel Fender	2.55
1	Mahogany Bureau	5.12
6	Common wash Stands	2.25
1	Pine Clothes press	10.50
1	Small Mahogany Table	2.25
4	Small Mahogany Wash Stands	6.75
1	Large Paper Blind	.12

Important: It should be noted that no small so-called transient objects such as lighting devices, boxes, ink wells, porcelains, bed warmers, etc., are listed on this record.

Contemporary inventories for persons of comparable wealth, status, and age to Charles Carnan Ridgely indicate furnishings very similar to those listed in Ridgely's townhouse, and appropriate references to these furnishings are included in this report.

A selected list of contemporary inventories and/or estate sales examined for this furnishings study includes:

Joseph Napoleon Bonaparte, Bordentown, 1847 ⁵⁰

Aaron Burr, "Richmond Hill", 1797 ⁵¹

Charles Carroll of Carrollton, Doughoragen Manor, April, 1833 ⁵²

Stephen Decatur, Decatur House, 1818 ⁵³

Stephen Decatur, Estate Sale, Decatur House, 1820 ⁵⁴

Harry Dorsey Gough, City House, December, 1808 ⁵⁵

Harry Dorsey Gough, Perry Hall (Country House) ⁵⁶

John Eager Howard, Belvidere, November, 1827 ⁵⁷

Robert Oliver, City House, July, 1835 ⁵⁸

Robert Oliver, Green Mount (Country House), July, 1835 ⁵⁹

Robert Oliver, Estate Sale, City and Country Houses,
October, 1835 ⁶⁰

Robert Patterson, December, 1822 ⁶¹

John Shaw, City of Annapolis, MD, March, 1829 ⁶²

Hugh Thompson, Country House, 1826 ⁶³

Hugh Thompson, Town House, 1826 ⁶⁴

George Washington, Mount Vernon, 1799, (Inventory recorded in
1810) ⁶⁵

White House, District of Columbia:

The "Inventory of the Furniture in the President's House,
taken February 26th, 1801" ⁶⁶

Thomas Jefferson's inventory of 1809. ⁶⁷

FURNISHINGS STUDY

OBJECT ANALYSIS

It is a function of objects that they illuminate and fill out written evidence of the minds of the persons who looked at them and used them. ⁶⁸

The research findings and analysis provided in this document will maximize use of original Ridgely family furnishings to interpret the cultural significance of the Master Bedchamber during the period of occupancy from c. 1790-1815.

Baltimore during this particular period was in its heyday. The years immediately following the Revolutionary War saw Baltimore emerge as a major seaport and thriving mercantile center. From this period until after the War of 1812, its growth was phenomenal and its citizenry prosperous. Healthy fortunes and a demand for fashionable goods attracted talented craftsmen and the latest imports. The financial panic of 1819 brought this era to a close; Baltimore's status and economic situation began to change. However, it was during its halcyon days Charles Carnan Ridgely furnished Hampton. His immense fortune enabled him to buy sophisticated pieces of quality in quantity.

The best bedchambers of the rich might be ornamented with large carpets, handsome paintings, looking glasses, polished case pieces, sumptuous easy chairs, side chairs in profusion, and resplendent beds... ⁶⁹

Although few specific archival references for bedchamber furniture at Hampton have been located to date, Ridgely/Hampton bedroom furniture remaining at the time of CCR's death, original surviving pieces from the correct period, and documented period practices, especially in comparable local homes, will be used to establish the furnishing plan. The form and function of these objects, including seasonal use, will be addressed.

Analysis of the furnishings to be interpreted within the context of the Master Bedchamber will be made on an object-by-object basis, broken down into eight major categories: The Bedstead and Bed (including hangings, fittings, etc.); Other Soft Furnishings; Floor Coverings; Other Furniture; Artwork; Fireplace Equipment; Other Accessories; and, Accompaniments.

...and our chamber is a very pleasant one--it is in the front of the house--and the furniture a large clever carpet, a bed with curtains (and very nice sheets) a sofa, some green chairs --a table, a washstand, a large looking glass--and a picture-- and there are three nice large closets... ⁷⁰

I. THE BED

Beds are an article of much importance, as well on account of the great expense attending them, as the variety of shapes, and the high degree of elegance which may be shewn in them. ⁷¹

Symbol of station and wealth, the bed was the most important object in the house. The quality of its hangings made it so. ⁷²

The primary bedchamber in houses of fashion and ambition was invariably dominated by a large and grandiloquent bed...[Beds] continued to be symbols or extensions of the social and political importance of their owner...⁷³

A. THE BEDSTEAD

Listed together on the estate inventory are: **

2 High post mahogany bedsteads	\$ 25.00 - p. 13
1 Low post French bedstead	15.00 - p. 13
2 Low post mahogany bedsteads @ 3\$	6.00 - p. 13

** Important note: Items in bold at the beginning of each object analysis are CCR estate inventory references.

Listed elsewhere on the estate inventory (for the house) are:

2 Green bed steads	\$ 3.00 - p. 16
1 Low post mahogany bedstead	.75 - p. 16
1 High post mahogany bedstead	12.50 - p. 19
1 Trundle bedstead	2.50 - p. 19
1 High post mahogany bedstead	12.50 - p. 19
2 Low post mahogany bedsteads	12.00 - p. 19
1 High post mahogany bedstead	9.00 - p. 19

Listed separately are:

3 Bed cornice - p. 19

Beds were one of the most important articles of furniture in a house. The setting for the three major rituals of life - birth, marriage, and death - beds were also considered a status symbol, largely because of the great expense of furnishing them fully. A study of the beds and bedding owned by Charles Carnan Ridgely confirms their relative importance in the household scheme. What did these beds look like?

Design books imported from England, including those of Thomas Chippendale, George Hepplewhite, Thomas Shearer, Thomas Sheraton, and George Smith were slavishly emulated in America, although generally on a reduced scale. These designs "provided a vocabulary of elements from which customer, upholsterer, and cabinetmaker could assemble a bed of impressive character." ⁷⁴ In fact, Hepplewhite's Guide, originally published in 1788, specified its intention of "depicting only accepted designs, eschewing 'mere novelty,...whim at the instance of caprice' and adhering to 'such articles only as are of general use and service' for the guidance of 'Foreigners, who seek a knowledge of English taste'..." ⁷⁵ See relevant design books for illustrations, including Hepplewhite, plates 97 and 100, and Sheraton, plates 41 and 9 [appendix].

In the period immediately following the Revolutionary War, two styles of beds, high-post and low-post, were readily available from urban cabinetmakers in America. The more elaborate high-post beds were usually made from mahogany, although the plain head-posts and headboard, covered by bed-hangings, were often made from a less expensive stained native wood such as maple or tulip (often misnamed poplar). The foot-posts could be elaborately carved. Virtually all of these high-post beds had a cornice or canopy. Beds with shorter posts usually had arched or serpentine canopies, while beds with posts exceeding six feet usually held straight canopies and cornices.

A relatively small number of eighteenth-century American high-post beds survive intact; however, a study sample of those which do offers conclusive evidence as to typical design and construction features. The bed itself consisted of two head posts, two foot posts, two side rails, a head rail, a foot rail, a head board, and a tester consisting of lath frame with cornice or canopy. The word tester originated in the French word "testiere" meaning a headpiece or helmet. It connected the tops of the four posts, and supported the bed hangings below the cornice or canopy.

Ridgely's estate sale specifically lists several beds in each of the principal chambers. For example:

Back Room No. 5 contained:

1 High post Mahogany Bed Stead with Blue Cornice	\$10.50
1 Low post Mahogany Bed Stead	4.00
1 High post Mahogany Bed Stead	15.50
1 Low post Mahogany Bed Stead	7.75

Front Room No. 7 contained:

1 High post Mahogany Bed Stead	22.00
1 Low post Bed Stead	3.50
1 Low post Bed Stead	4.62
1 Large French Mahogany Bed Stead	18.50

The "Large French Mahogany Bed Stead" was probably a couch form, situated lengthwise along the wall. Thomas Sheraton claims the bed was "so named, not from having ever seen any of theirs shaped in this manner, but on account of its being after their style of dress."⁷⁶ This same form, which Chippendale called a "Couch Bed"⁷⁷ when made for the Earl of Pembroke, was inventoried at Harewood in 1795 as "a French Couch Bedstead..."⁷⁸ Sheraton says in 1792, "Beds of this kind have been introduced of late with great success in England."⁷⁹ Gregory Weidman, Curator of Furniture at the Maryland Historical Society and author of Furniture in Maryland, has documented French beds in Baltimore as early as 1788. However, this form, known today as a sleigh bed, was used chiefly after 1820.⁸⁰ Because of its couch form, as well as its later popularity, this style will not be considered for the principal bed when refurnishing the Master Bedchamber. A high post bed is a much more certain choice with the documentation provided.

Elizabeth Garrett asserts, "Early household inventories suggest that there was usually only one bed in the best bedchamber (although secondary chambers might well be crowded with more)."⁸¹ However, Charles Carnan Ridgely's inventory and estate sale both suggest the use of more than one bed even in the Master Bedchamber. There are fourteen beds on the inventory, five of which are described as high post bedsteads. It is likely a second bed in the form of a low post or "trundle" bed would have been alternately located in the Master Bedchamber, and this will be discussed further in a later section.

To compare the number of beds used in the principal chamber at this period, a partial review of the inventories and estate sales of some contemporaries indicates the following:

John Eager Howard sale:

Room No. 1 - ⁸²

"1 High post mahogany bedstead & cornice @ \$6.25"

"1 Low post Mahogany bedstead & sack" @ \$6.50"

Room No. 2 - ⁸³

"1 high post Mahogany Bedstead @ \$8.00"

"1 Low post painted bedstead @ \$2.87 1/2"

Room No. 3 - ⁸⁴

"1 High post Mahogany bedstead @ \$11.00"

"1 Low post Mahogany Bedstead @ \$8.00"

Robert Oliver Inventory: ⁸⁵

Oliver's city house had 1 bed in each of three chambers on the second floor (the fourth chamber had no bed listed), and 1 bed in each of 3 chambers on the third floor (a fourth chamber had 2 beds, and a fifth had none). At least three of these beds were of the high post variety, as three sets of bed curtains are listed in the garret.

At "Green Mount," Oliver's country seat, there are 2 bedsteads in the downstairs Chamber, and one each in upstairs Chamber Nos. 1, 2, 3, 4, and 7. Upstairs Chamber No. 5 has two bedsteads, and No. 6 none. No textiles are listed in any category, so it is impossible to determine the types of beds in use.

George Washington, Mount Vernon:

The 1810 inventory at Mount Vernon only lists "beds" or "bedsteads" in all of the bedchambers, but Washington's original bed, in place in his chamber, is a mahogany high-post example, made in Philadelphia between 1791 and 1797. ⁸⁶ This bed is very similar, yet not as fine as the surviving Philadelphia/Baltimore bed in the Ridgely collection at Hampton discussed below.

John Cadwalader's Inventory: ⁸⁷

Again, the listing is only for a mahogany bedstead, but with chintz curtains, indicating a high post bed. Extant bills detail the elaborate textile treatment this bed received.

Additional inventories show the same patterns of use; there was "A Painted Bedstead" listed among the household goods of Charles Carroll, Jr., in 1825, along with "A Mahogany Bedstead," "Three Low Post Beds," and "A Cot Bed." The Homewood furnishings plan proposes that the value of many of the objects in the inventory appear to be low possibly indicating the furniture's poor condition due to the fact that in Charles Carroll, Jr.'s "final years, he only went to Homewood to drink, unobserved."⁸⁸

The low value of many furnishings on the estate inventory and at the estate sale of Charles Carnan Ridgely must be attributed to their probable age; after about 1820 CCR's health declined and he made fewer purchases. Some of the furnishings he and his wife had used prior to her death in 1814 were almost certainly still in use at the time of his death in 1829.

Although most bills and accounts for Charles Carnan Ridgely do not specify furniture items by name, a 1794 order for "1 mahogany Bed stead @ £14.10.0,"⁸⁹ indicates the level of furniture ordered for Hampton. In comparison, "the standard charge by Philadelphia cabinetmakers in 1796 for 'a plain high post [mahogany] Bedstead with [canopy] rails and facings' was £9.0.0. 'Reeding the foot posts' cost £1.10.0 extra, with 'any carving according to the expense of it.'" ⁹⁰ Obviously, Ridgely's order indicated an elaborate high-post bed.

The 1794 bed was purchased from Henry Nichols, a prominent Baltimore merchant; it is not known which cabinetmaker supplied the bed. In fact, in light of Henry Nichols' importation of furniture from other U. S. cities and abroad, the bed ordered could have been made in Philadelphia or even England.

One late eighteenth-century mahogany high-post bed, HAMP 2963 (Fig. 8), survives in the Ridgely collection, and was a gift to the park from the estate of John Ridgely, Jr. The design elements of other documented examples of high post beds relate directly to this bed. The bed has plain head-posts and a simply shaped, stained tulip headboard, with ornate carved and reeded foot-posts and tapered Marlborough feet. It relates closely to designs published in Hepplewhite's Guide, 1787, a copy of which was owned by the Library Company in Baltimore. Gerard Hopkins and other well-known Baltimore cabinetmakers were members of the library and thus had access to current, fashionable design sources.

Originally a full-size bed, approximately 98 inches high (slightly over eight feet) without the additional flat tester and cornice, the foot rail and head board of HAMP 2963 were cut down c. 1950 to a single bed width and the posts lowered at the top (plain tapered) by about 3" to accomodate the Ridgelys' move to the Farmhouse, which had small bedrooms and low ceilings. The bed's original height would have been more in keeping with the high ceilings and large room proportions of the Mansion.

Although the foot rail, headboard, and posts have been somewhat reduced, clear evidence survives to document their original form; only one side of each rail and the headboard have been disturbed, and the amount removed from the posts may be determined by careful study of the bed's proportions and

comparison with other beds retaining their original height. The alteration of this bed took place following the historic period of occupancy and falls outside the scope of interpretation determined by the General Management Plan and Interpretive Plan, which establish a cut-off date of 1948.

Additionally, the bed is a unique and highly significant survival of original furnishings at Hampton; an important example of an American bed, c. 1790-1805, made in Philadelphia or Baltimore. Many late eighteenth-century Baltimore cabinetmakers apprenticed in Philadelphia, and furniture of Baltimore area provenance "often shows very close stylistic relationship to Philadelphia work."⁹¹ Also, "There seems to have been relatively little Philadelphia furniture being imported into Baltimore before the War of 1812, except in 1803. In February of that year, Joseph B. Barry of Philadelphia opened a wareroom in Baltimore..."⁹² However, Barry continued in business only a few months. A similar bed of Baltimore provenance, by an unknown maker, is illustrated on page 152 (#97) in Baltimore Furniture 1760-1810.

The high style of HAMP 2963 indicates its almost certain use in the best or Master Bedchamber. Clear evidence of the bed's ornate fabric furnishings, by virtue of physical characteristics, will be discussed in the next section.

Presently, HAMP 10153 (Fig. 9), a mahogany high post bed with carved foot posts, c.1810, without Ridgely or Hampton provenance (donated to Hampton by a local family), will be furnished and exhibited in the Master Bedchamber to represent the period of interpretation, based on the documentary physical evidence regarding HAMP 2963. HAMP 2963 will be used in future interpretive exhibits in the farmhouse to demonstrate the continuity of use of both the mansion and the farmhouse.

Cornice:

The Palladian style not only influenced building architecture in England and the United States, it affected furniture design as well after about 1720. Classical, geometric forms, including fluted and reeded columns, became popular. Columns incorporated into the bed posts were surmounted by a cornice adapted from classical entablature. A cornice, or horizontal projecting molding, based on period designs must be added to complete the bed's structural integrity for the period.

Without exception, design sources of the late eighteenth and early nineteenth centuries display beds with cornices; Hepplewhite's Guide, in discussing bed parts, includes them as a matter of course, stating "The Cornices may be either of mahogany carved, carved and gilded, or painted and japanned."⁹³ Chippendale often japanned cornices to match the colorful

fabric he used, and after 1770 chintz fabrics were preferred by many of his customers.⁹⁴ Cornices were also a standard item in cabinetmakers' price lists.

The decorative cornice which surmounted the lath is rarely intact on period beds today. As tastes changed in the nineteenth century, this article was outmoded, and often discarded and replaced with a net valance. American cornice examples were sometimes made of mahogany, such as the example in Mrs. Dyckman's bedchamber at Boscobel in New York (see illustration on page 80 of Federal Furniture and Decorative Arts at Boscobel), or cat. no. 55.798 at Winterthur Museum, but American cornices also were painted, stenciled and/or gilded. At least one high-post bed owned by Charles Carnan Ridgely had a blue cornice.⁹⁵ Many other painted or decorated examples are exhibited in major museums throughout the country,⁹⁶ and the Metropolitan Museum of Art has an eighteenth century shaped cornice that is fabric-covered with a toile.

A reproduction cornice for the bed currently in use in the Master Bedchamber (HAMP 10153) has been constructed in the classical architectural style to surmount the reeded columns (Fig. 10). It has been made with stepped moldings and dentils which complement the fixed architectural window cornices original to the room. This reproduction bed cornice is painted blue, to match the color of the window cornices as well as the documented reference for a specific cornice on a mahogany high post bed owned by Charles Carnan Ridgely in 1829, cited above. This cornice will be retained for exhibition.

B. BEDDING

13 Feather beds @ 10\$	\$130.00 - p. 13
12 Hair mattresses	100.00 - p. 13
13 Bolsters	26.00 - p. 13
26 Pillows	26.00 - p. 13
1 old bed tick	- p. 21
Bags of feathers	- p. 16

The layering of a fine bed between 1750 and 1850 usually consisted of a rope or sacking bottom, or wooden slats, upon which sat a straw, wool, or hair filled "tick" or mattress, then a feather bed, a bolster, a bottom sheet, two pillows propped up against the bolster, a top sheet, blankets (usually two were recommended at this period), and a counterpane.⁹⁷

HAMP 10153 appears not to have had cording or webbing for support of the bedding. Instead, it was fitted for a frame

with stretched sacking, in the manner of the judge's bed at the Ropes Mansion in Salem, MA.⁹⁸ This sacking has not been reproduced to date, and a simple wood frame with cross members (like slats) supports the reproduction bedding at this time. It is recommended this practice continue unless the bedding is reproduced in full.

Comfort was important to wealthy homeowners by the end of the eighteenth century, and beds consisted of layered mattresses with both bolster and pillows, as indicated above. Thomas Chippendale, for example, usually furnished his best beds with "a thick bottom mattress of hair stuffed in a strong linen case overlaid by a fine white flock mattress, which supported the feather bed, headed by a bolster and two down pillows cased in Flanders ticken - a strong waxed linen."⁹⁹ At least one or two of Ridgely's beds in 1829 were not in use. Fourteen beds are listed in the house, with only twelve hair mattresses and thirteen feather beds.

Mattresses and Ticks

Mattress or tick cases were made of plain or striped linen. Those stuffed with hair were usually the bottom layer, with horsehair the most common material. Flock mattresses, like those supplied by Chippendale for Sir William Robinson at Newby @ £1.6.0 each,¹⁰⁰ were mattresses stuffed with coarse tufts and refuse of wool or cotton. On top was the feather "bed" or "tick." The feathers could be of varying quality. For example, "the State bed at Harewood was supplied with 'A fine large Bordered Bed Tick and Bolster filled with the finest and best seasoned Hudsons Bay Feathers', but Chippendale charged only half this sum for a bed and bolster stuffed with 'Dantzic feathers'."¹⁰¹ The price for the bedding often far exceeded the cost of the bed itself.

The cost of feathers was substantial...A fully outfitted bed needed almost sixty pounds of feathers to fill the mattress, bolsters, and pillows. [In the mid-eighteenth century] The total charge for such a quantity of feathers exceeded ten pounds.¹⁰²

In fact, Elizabeth Garrett asserts Americans might use up to ninety pounds of feathers for one bed.¹⁰³

There are many orders for feathers in the Ridgely account books, almost certainly used to renew the bedding. One example is a payment for "253 lbs. Feathers" for \$127.00 on November 11, 1807.¹⁰⁴ Specific weights for particular bedding have not been discovered, but at an average of \$14 for each bed, bolster, and pair of pillows, Ridgely's bedding appears to be in keeping with contemporary documentation. Early bills for bed ticks are numerous, including an account

with Richard Gittings, merchant, for "1 very large Bed Tick" @ L2.14.0 in December of 1790, and Jesse Hollingsworth, merchant, for bed ticks @ L21/6/0, July 15, 1791.¹⁰⁵

The price for feathers was not only based on the quantity ordered, but on quality, color, and grade. Each feather bed, therefore, might be somewhat unique. For example, John Eager Howard's estate sale lists the feather bedding at Belvidere by weight as well as value. The high post mahogany bedstead in "Room No. 1 upstairs" had a bed, bolster, and pillows containing seventy-nine pounds of feathers, @ twenty-eight cents per pound, while the bed in Room No. 4 used sixty-one pounds of feathers for the bed, bolster, and pillows @ twenty-nine cents per pound. In Room No. 2, there were two sets of feather bed and pillows for the high post bed, the one set with a bolster weighed fifty-five pounds @ twenty-five cents per pound, and the other set, without a bolster, weighing sixty-two pounds @ thirty cents per pound. The low post bed in this same room had a bed, bolster, and two pillows weighing ninety-four pounds (!) @ twenty-six and one-half cents per pound. Howard's feather beds, like Ridgely's, were supported by hair mattresses.¹⁰⁶

Thomas Sheraton observes in the Cabinet Dictionary, 1803, "feathers make a considerable article in commerce," adding "geese are plucked in some parts of Great Britain five times in a year, which in the cold season sometimes proves fatal to them."¹⁰⁷ Although feathers were not always available in large quantities, by the 1820s American furniture suppliers in urban areas could provide them in quantity, advertising a wide variety, "all of which are dried on their own kiln and warranted free from smell of moths."¹⁰⁸ If the feathers were not properly prepared, the oil also would begin to smell.

Health advocates noted "All sorts of Beds, specially Feather-beds ought to be changed, driven or washed, at least three or four times a year; else it is impossible to keep them sweet and clean, and to prevent the Generation of Vermin."¹⁰⁹

Feather beds tended to become lumpy after a while, especially if they were not turned and pummelled frequently...Driving is a method of separating down from feathers by blowing a current of air [with a bellows] through the beds. This also breaks up any lumps.¹¹⁰

Straw [husk, cattail, or other plant material] or wool ticks were dismantled each spring. The cover was washed and refilled with fresh materials. After a year, not only were these mattresses stale, but the straw or plant material would be crushed and broken, and the wool lumpy.

Bolsters and Pillows

The shape of the bolsters sometimes varied; Sheraton even shows French bolsters which appear square and hard. However, the purpose of the bolster seems very clear; feather mattresses would have crowned in the middle and dropped off at the edges; the bolster would have filled in the space between the headboard and the sloping mattress, to support the pillows.

The problems associated with these mounded feather mattresses could be acute:

Night and morning were made fearful to me by the prospect of having to climb up and down these 'bed steps,' as they were called. The fear was emphasized by the fact that the bed was piled up very high in the middle, so that unless I landed exactly in the centre of the mountainous island, on my first entrance, I passed my night in rolling down hill, or in vain efforts to scramble up to the top, to avoid falling out on the floor. ¹¹¹

John Ridgely III (1911-1990) said when he slept at Hampton as a child, he slept in one of the big beds with his brother, Walker. John said the older children always learned to let the younger ones jump heavily into the feather bed first, which would force the feathers out from under them, leaving a higher mound for him. He said he always practiced this, and had a higher, softer, and more snug niche in which to sleep. ¹¹²

Sheraton says specifically, "[a] Bolster, amongst upholsterers, is that part of bedding used to rest the head upon, and serves as a foundation for the pillows." ¹¹³ Design plates and period illustrations of the late eighteenth century almost unanimously seem to favor a rounded look for bolster and pillows. This form and scale will be followed on the Master Bedchamber bolster and pillows.

Although Thomas Sheraton's 1803 Cabinet Dictionary indicates "Bolsters stuffed with hair is, in my opinion, the best...", ¹¹⁴ the Ridgely bolsters and pillows may have been stuffed with feathers as compared to the Howard sale information discussed above. Although many different fabrics were used to cover both bolsters and pillows [Chippendale used different fabrics, including crimson serge (to match crimson damask) as well as linen, to cover bolster and pillows], the Ridgely inventory specifies linen covers (see below). These may have been in a check pattern, as described in detail on the Howard estate sale, p. 11.

The bed displayed in the Master Bedchamber should have a hair mattress, topped by a feather mattress, with a bolster and two pillows. These period type bedding contents and their appearance, comfort, original cost, etc., should be interpreted during certain exhibit periods.

Conservation-oriented materials reproducing the same effect at low cost may be used, but they should be carefully constructed to directly reproduce the correct appearance, to permit exhibition of the bed's foundation layers during seasonal changes. Staggered seasonal changes, involving several days labor by staff and the interpretation of feather driving, bed layering and arrangement, etc., would permit visitor participation and innovative educational opportunity. Folding back the linens during certain seasonal exhibition rotation also will permit display of the bedding layers.

If low-cost, substitute materials are used, they must be acid-free to prevent damage to any original textiles used for exhibition. The bolster and pillows should be stuffed with polyester batting to simulate feathers; according to studies conducted by the Winterthur Conservation Laboratory, cotton batting absorbs environmental pollutants whereas polyester repels them.

Patterns and specifications for these "mattresses", bolsters, and pillows have been developed by Hampton's Curator, and are on file.

C. LINENS

50 Blankets	\$100.00	- p. 11 (all)
5 New pieces patch work for quilts	15.00	
11 Calico quilts	33.00	
10 Calico bed spreads	15.00	
18 Pair Russia sheeting...sheets	18.00	
41 Pair fine Linen sheets	205.00	
10 Dimity bed spreads	10.00	
6 White Marseilles Bed quilts	42.00	
19 White dufkin (duskin?) quilts	28.50	
3 Crib quilts	4.50	
12 Fine Linen bolster cases	9.00	
32 Pair fine pillow cases	16.00	
15 Pair fine old pillow cases	1.50	
7 Pair Russia sheeting pillow cases	.88	
63 New Towels	9.45	
36 Old Towels	.37	1/2

"1 piece Russia sheeting @ \$19.50" ¹¹⁵

"Paid Jas. Stone for 3 pair Extra Size Blankets
\$45.00" ¹¹⁶

In September of 1790, CCR purchased Russia Sheeting, Irish linen, and ells of calico. A large textile order in October of 1790, includes the purchase of "5 pair of Rose Blankets" at £14.7.6. In July, 1791, CCR received 46 yards of dimity and 3 additional pairs of "Rose Blankets @ £11.14.0". There are many other orders for linens, yardage and blankets, such as: April of 1792, when CCR purchased several large "pieces" of linen, totalling 121 yards, 3 yards of Marseilles, and 15 yards of white dimity, from Andrew Buchanan. In September, 1792, in preparation for another winter season, Andrew Buchanan sold him "2 pr. Duffill Blanketts" @ 7.15.0. By 1802, Ridgely was buying Marseilles counterpanes at \$25.00. In 1804, a bill for "4 pieces of Blanketing" indicates a rather large amount of £36.18.9.¹¹⁷ Substantial sums for linens continue throughout the accounts; for example, in December, 1811, Ridgely paid \$45 cash to James Stone for "3 pair Extra Size Blankets."¹¹⁸

Table linens and bed linens were often stored in the room with the best bed...Security and convenience may have prompted this. But whatever the reasons, it must have been soul-satisfying to the mistress of the household to know that the chests and clothes presses in her room were replete with clothing, bed linens and table linens, quilts, coverlets, towels, and even clouts, alias diapers.¹¹⁹

It is certain not all of the Ridgely linens were stored in one piece of furniture. The amounts are prodigious, and valuable.

Sheeting

Linens required great effort, another duty supervised by Mrs. Ridgely and/or the housekeeper. The Ridgelys purchased sheeting already woven, but it still had to be fitted, hemmed, and maintained. Washing, bleaching, and ironing were primitive at this period, yet snowy white linens were highly prized. The common, back-breaking work associated with laundering was almost certainly undertaken by slaves; the ladies of the household would mend and sew, embroidering identifying marks on each piece for inventory purposes. Homemade sachets and perfumed potpourri or "sweet bags," usually assembled by the ladies of the house, were kept with the linens. These aromatic leaves, herbs, and spices created a pleasant bedchamber environment.¹²⁰ Hampton's considerable gardens would have provided a variety of herbs and flowers for this purpose.

Some people, however, were not fond of scented linens. Nicholas Ridgely of Delaware wrote to his wife, in 1818:

I had arrived at Smyrna (Delaware), about 6 o'clock on Tuesday afternoon very well. When I went to bed, about 10, I perceived a very powerful Perfume in the Room, like a large Collection of highly scented Washballs. I hunted but could not perceive from whence the Scent came. I heard Ann Wakeman below & called her up. She came, and informed Me that the Clothes had been laid in a Drawer among Rose Leaves. I told her I could not bear it. She said if the Windows were hoisted for a few Minutes the Scent would be soon gone. She went down and I had not Sense enough to have the Sheets etc. taken off & others put on; but I hoisted the Window and went to work fanning the Clothes, and at last shut the Windows down, & went to bed. I lay there, and tossed and tumbled til past 12 o'clock, then I took the Sheets and Pillow Case off the Bed, and lay on the Bed without Sheets or Pillow Case, with an additional Counterpane which I got from another Bed. ¹²¹

Ridgely was convinced the fever he suffered the next day was directly attributable to these scented linens. ¹²² It was more probably caused by damp sheets, the very thought of which brought considerable consternation to persons in the eighteenth and nineteenth century. The Ridgelys would have made certain their sheets were well aired regularly, and stored in a dry location. ¹²³

Russia sheeting appears to have been a fine quality linen sheeting. Great quantities of linen came from Russia in the eighteenth and early nineteenth centuries. By 1760, the fertile farms in Russia were producing high grade flax, which was being exported for sheeting materials. Russia linens were available in Boston by 1735, and in Portsmouth, New Hampshire by 1757. It is alternately listed as "Rushia sheeting" by the early nineteenth century. ¹²⁴

In addition to Russia sheeting sheets on the inventory, there were even more valuable "fine Linen" examples, with forty-one pair valued at \$205.00. Although these sheets are probably not those purchased in the 1790s, they represent the quality of sheeting owned by Charles Carnan Ridgely and family at Hampton. This fine linen was probably Irish, which was recognized as "very good quality, creamy white, light-weight cloth." ¹²⁵

Several early linen sheets survive in the Hampton museum collection, including HAMP 10569, 10570, and 10571, all approximately 87.5" x 74" with a center seam, and HAMP 10572 and 10573, embroidered 1816; 92" x 69.5" also with a center seam. These sheets should be used for comparison in reproduction efforts.

Blankets

The word blanket comes from the Medieval French "blanchet" or "blanc" meaning whiteness. Blankets were most commonly white woolen cloth in eighteenth-century America, although silk and cotton were also used. Blankets were imported, generally from England.

English blankets were exported and sold in pairs, the two lengths of blanketing woven together with a stripe between, indicating where they were to be cut in two. Witney blankets, from Oxfordshire, were considered the best, for their thickness and softness...Both here and abroad, these plain white blankets were often decorated in the corners with simple embroidered designs...In the colonies and in England, another embroidered motif was the compass rose, divided like a compass into as many as thirty-two points and resembling a stylized rose...Embroidered with long, loose stitches in multicolored wools, the roses were easily torn, and few that are found today have remained intact. ¹²⁶

In England these medallions [sewn into corners] are of very simple design in red; in America they are generally sewn in herringbone stitch (or a variation) in rose, olive green, brown, and gold... ¹²⁷

The production of these "rose" blankets was a cottage industry, manufacturing a napped blanket, which was then farmed out for embroidery in the corners. Although the embroidery consisted of only relatively simple stars or wheels, rose blankets were commonly ordered by wealthy Americans. George Washington ordered rose blankets for the executive mansion in 1792, and five are listed on the estate inventory of Aaron Burr in 1797. ¹²⁸ Robert Oliver had at least one pair of rose blankets in each bedchamber. ¹²⁹ And, in an early Hampton reference, as cited above, Peter Hoffman sold Mrs. Carnan "5 pair 10/4 Rose Blankets" in October, 1790.

Three rose blankets of Ridgely family provenance and original to the site remain in the Hampton collection, HAMP 5595, 5596, and 5599 (see Fig. 11). Their date of manufactory is uncertain, although early (1780-1840). The "rose" embroidery has largely deteriorated, but these examples are an important survival of this typical form. The Baltimore Museum of Art also has examples for additional study.

Note: 100% wool rose blankets, 80" wide and 100" long in "a plain weave with a narrow black stripe at each end and embroidered medallions in each corner" ¹³⁰ are currently reproduced by Janene Charbeneau, and may also be woven to specifications.

"Duffill" blankets as ordered by Ridgely in 1792 (see above), were made of a heavy, napped woolen cloth. Made at Witney, in Oxfordshire, England, the blankets were "of 'ordinary and middle' wool. When mixed with 'the courser Locks of Fleece-wool, a sort of Stuff they call Duffields' is made." ¹³¹ The blankets were exported through London and purchased from a local Baltimore merchant.

Counterpanes and Bed Spreads

"Counterpane," like coverlid, is generally agreed today to refer to the outermost and most elaborate bedcover, the one used for decoration rather than warmth. ¹³²

Webster's Dictionary (1st edition) of 1806, defines:

- Counterpane (noun) "a fine upper covering of a bed"
 - Coverlet or coverlid (noun) "an upper bed covering"
 - Bed cloathes (noun) "the blankets and quilts & c. on a bed"
 - Bedding (noun) "all the material belonging to a bed"
- [Note: Bedspread is not listed]

Four types of outer bed coverings are listed on the estate inventory, including calico, dimity, dufkin, and Marseilles (see above). We know from early textile orders that Charles Carnan Ridgely certainly used calico, dimity, and Marseilles from the earliest periods of his occupancy.

Calico is defined as "cotton cloth of many grades and varieties first made in India and later in the West," ¹³³ and dimity as "a kind of cotton cloth originally imported from India...ornamented in the loom, either with stripes or fanciful figures, and when woven is seldom dyed, but commonly bleached of a pure white." ¹³⁴ Striped dimities were the most common. The definition of "dufkin" has not been discovered to date, although these items are the most numerous on the inventory.

Marseilles or Marcella has been defined as "a heavy, corded cotton fabric with a pattern woven in the goods; usually white, it resembled hand quilting. Used primarily for bed coverings from the late 18th to the early 20th century..."¹³⁵ Originally Marseilles work was quilting "made from two layers of cloth closely stitched by hand with pattern areas raised by being stuffed through the coarser backing."¹³⁶ Later this hand work was imitated in "loom-woven patterns of double cloth with an extra heavy cording weft between the layers."¹³⁷ By the 1780s Marseilles was available by the yard in America.

Estate sales for John Eager Howard and Robert Oliver, for example, also list Marseilles quilts in the bedchambers, as well as other chintz, dimity, and other types of counterpanes. In fact, Howard's sale is very specific, indicating sizes for each piece.¹³⁸

RECOMMENDATIONS

The bed should be made up with a pair of linen sheets, reproduced from original Ridgely examples in the collection, to conserve original objects. A reproduction linen bolster case will be made, with two matching linen pillowcases.

Based on Ridgely documentation, at least two reproduction rose blankets should be acquired for winter display. Blankets were layered for warmth, and several would have been required in the period. The original rose blankets should be preserved for study, documentation, and possible temporary exhibition only due to their very fragile condition.

The winter bed covering should be a reproduction calico bed spread, matching the bedhangings, as recommended by design books in the period and as indicated in fabric purchases and inventory entries. Even as late as 1838, Eliza Leslie states, "It is usual to have a quilt or bed-spread of the same chintz as the curtains."¹³⁹ She also recommends cotton fringe for chintz bed furniture and further says, "The best sort of chintz curtains are generally lined with coloured glazed muslin."¹⁴⁰ A counterpane matching the bed hangings has been made for the Master Bedchamber and edged with fringe.

The summer bed covering should be a white Marseilles bed quilt or dimity bed spread, as per purchase records and inventory documentation. Although display of a c. 1810 whitework quilt (HAMP 2603) of Ridgely provenance is desirable for short periods, a reproduction Marseilles work covering should be acquired and used principally, to extend the life of the original resource which is extremely fragile.

During periods of the year, the calico bed spread should be folded back to exhibit the blankets with their embroidery, and the linen sheets. This will also allow viewing of linen bolster case and pillowcases.

In the summer, with the bed curtains removed and only netting or leno curtains on the bed, the bed should remain made-up, although some of the bolsters, pillows, and mattress may be seen from the back (see furniture arrangement recommendations.)

Scented potpourri, pomanders, or sachet bags should be kept in the room to create the environmental smells of a bedchamber at this period, to foster a discussion of chamber pots and unwashed clothes and bodies (see Accompaniments).

D. BED FURNISHINGS

3 Suits white bed and window curtains	\$80.00
1 Suit white bed and window curtains	5.00
2 Suits blue & flowered bed and window curtains	8.00
2 Suits calico flowered bed and window curtains	8.00
(all listed on p. 11 of inventory)	

The best chamber was elegant with gay patch [colored calicoes or chintzes] hangings to the high square post bedstead, and curtains of the same draped the windows.¹⁴¹

The elaborate and expensive bedhangings seem extravagant by today's standards, but their importance to a prominent household is illustrated by their primary placement on many estate inventories. They are the first items listed on Charles Carnan Ridgely's inventory of 1829.

Soft furnishings, or textiles, performed multiple functions in the American home. They have always been a luxury, or non-essential aspect. "Since fabric furnishings were not essential for maintaining human life, their introduction represented an important step in the elaboration of living standards."¹⁴² Textiles created comfort by cushioning hard surfaces, and insulating from the cold. They protected from dirt, muffled sound, isolated mosquitoes and other pests, kept out light, and ensured privacy.¹⁴³ They also, by virtue of their value, conferred status and aesthetic beauty.

A high-post bed hung with yards of expensive textiles was considered a status symbol in eighteenth-century America, and a prerogative of the wealthy. In addition to providing privacy, the curtained enclosure kept one warm at night, keeping out draughts and helping to maintain body temperature. When the Ridgelys retired to bed at night, the sheets were toasty from the application of a bed warmer filled with hot coals from the fire. The bed curtains were let down, and the fire banked and allowed to die out in the fireplace. The difference between the temperature inside and outside of the bed could be considerable, as much as perhaps 40 degrees. The human body produces over 400 BTUs of heat per hour in thermal energy, and enclosing the sleeping space retained this heat inside the smaller environment.

Catching cold in the pre-antibiotic era could be fatal. Margaret Izard Manigault wrote October 6, 1814 that her daughter's cold had been "brought on by sleeping in a bed without curtains,"¹⁴⁴ and as late as 1841, Catherine Beecher approves high post beds as still the best, saying the curtains "would protect from cold currents of air."¹⁴⁵ Bedchambers were to be "well aired," however, and Catherine Beecher states bed curtains were not needed in the summer and should be taken

down because they collect dust.¹⁴⁶ Presumably they would overheat the space as well.

Emulating English designs, Americans required from twenty-five to seventy yards or more of fabric for the bed furniture. With such large amounts of fabric, the bed could be totally enclosed. Fringe and other trims were added embellishments creating a splendid effect. In 1770, the bed of John Cadwalader in Philadelphia was billed as "a phestoon bed full trim'd, with plumes, laces, & head board, fringed," with Venetian curtains at the windows (see later references for additional description).¹⁴⁷ In 1775, H. Taylor of Philadelphia offered for sale "a genteel four post Bed, with very fine flowered cotton furniture, fringes, and ornamented with a cornice."¹⁴⁸ Advertisements from Boston, New York, and Baltimore, indicated similar wares.

[Even] Low post beds might be shrouded in hangings suspended from hooks in the ceiling. Temperature control, privacy, fashion, and tradition all played their roles in this desire for bed hangings... The richness and expense of some of these hangings are startling to us today, yet the best bed was, as Anne Grant noted in 1808, frequently 'considered the family Zeraphim, secretly worshipped.'¹⁴⁹

Caroline King of Salem wrote:

Some one describes one of these beds as 'a room in itself, with four carved posts, flowered curtains for walls, a chintz tester for ceiling, and steps conducting one into an acre of billowy bolstered bliss'...The bedstead in our own spare room was a very beautiful mahogany one, with richly carved posts and legs, and hung with a canopy and curtains of lovely soft India cotton, with counterpane and valances to match. The ground was a deep cream color with small bunches of bright flowers scattered over it, but its glory was its border...¹⁵⁰

"From the point of view of the status symbol...the curtains were the most important part of the bed [in the eighteenth century]...They were always as good in quality, and as showy, as the owner could afford. In large houses the main bedroom, at least until the end of the eighteenth century, was used as a reception room."¹⁵¹

At the time of the birth [of a child], this room [master bedchamber] became something of a reception room, as neighboring women came to help at the delivery, and there followed days of formal 'sitting up' visits, during which female friends came to congratulate or condole, depending upon the health of mother and child...expectant mothers often went to considerable trouble to ensure that their chamber present a handsome appearance at this 'public' time. Those who delivered in the summer months, when the bedstead was often devoid of curtains, had the curtains hung especially for the occasion and taken down about a month later at the conclusion of the visits...The hanging of the bed curtains specifically for birthings had something to do with concerns for health and, perhaps, privacy, but it had much more to do with pride. Women naturally wished to have their chambers appear to advantage at these social times and compare favorably with those of their friends. A handsomely draped bed in color harmony with other chamber furnishings would have played a strategic role in this.

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Often women spent weeks prior to the birth of a child confined to their chamber. Then, a month was "the standard interval between delivery and resuming household duties, but complications could keep the new mother chamber-bound for much longer. As many women of childbearing age might expect to spend a month in this way about every two or three years, a goodly portion of their married life was thus spent confined to a bedchamber." ¹⁵³ Priscilla Ridgely (d. 1814), wife of Charles Carnan Ridgely, bore at least fourteen children ¹⁵⁴ between 1783 and 1803:

Charles Carnan	b. 26 Aug 1783	
Rebecca	b. 5 Feb 1785	d.y. 20 May 1785
Rebecca Dorsey	b. 5 Mar 1786	
Prudence Gough	b. 18 Feb 1788	d.y. 20 Jun 1790
John Carnan	b. 9 Jan 1790	
Prudence	b. 15 Jun 1791	
Achsah	b. 20 Aug 1792	
Henry Nicholas	b. 17 Feb 1795	d.y. 27 Apr 1795
Priscilla Hill	b. 17 Mar 1796	
Eliza	b. 24 May 1797	
David Latimer	b. 19 Nov 1798	
Sophia Gough	b. 3 Jul 1800	
Mary Pue	b. 13 Feb 1802	
Harriet	b. 13 Feb 1803	

Thus, Priscilla Dorsey Ridgely was bearing or nursing an infant almost continually for twenty years; much of her time would have been spent in her bedchamber.

In addition to serving as a reception room, the bedchamber could also promote privacy, particularly in the summer when gathering together in communal clusters for warmth was not necessary. Lighting and maintaining a fire in each room was expensive, and in the summer, when this was not necessary, the time spent in bedchambers increased. Sarah Anna Emery relates, "with the warmer weather Aunt Betsy transferred our work to her chamber, where it escaped the espionage of the curious eyes and gossiping tongues that during the winter had at times been excessively annoying." ¹⁵⁵

One hazard in the practice of using bedhangings was the very real risk of fire. The use of a light source such as a chamberstick near bedhangings or window curtains could be dangerous, and sometimes fatal. "A distracted servant putting a child to bed, a nursing mother tending her infant, a midnight reader: all are documented scenarios for a bedchamber conflagration." ¹⁵⁶

THE MECHANICS

It might be thought that the simpler fabrics would have led to simpler hangings, but on the whole this was not the case. The fabrics themselves might often be and often were less ornate, but due to their comparative lightness and draping qualities, and in tune with the emergence of the great cabinetmakers and upholsterers, bed hangings became more and more intricately draped with...complicated arrangements of rings and pulleys, making the bed into a whirl of drapery, as eye-catching as it was dust-catching. ¹⁵⁷

The bed as an insulated unit was a complex space composed of many elements. Most high-post beds came with cornices, some of which were covered with matching fabric. By the end of the eighteenth century, however, mahogany, painted, or gilded cornices were more fashionable. John Cadwalader's bed had a cornice of carved wood surmounted by plumes, in the manner of a State Bed. ¹⁵⁸

Below the cornice hung a tester or "ceiling" for the bed, with cloth stretched over a wooden frame. A headcloth hung down from the back of the bed, covering the headboard. Outer valances added decorative treatment below the cornice, and inner valances camouflaged the rings and hardware used to draw

the curtains from the bed's occupants. The bed curtains, which hung to the floor, were made in sets of four to six, depending on whether or not the foot curtains were split at the foot post. Between the mattresses and the floor were base valances.¹⁵⁹

Valances and bases were usually nailed to the bed frame, although some were held up by L-shaped studs attached to the frame, which slipped through thread eyelets sewn into the valances and bases; this allowed them to be easily removed for cleaning.¹⁶⁰ More elaborate beds included valances forming draped festoons, with curtains that drew up in drapery style. These required a bedstead with pulleys at the top through which cords (called 'lines') ran. the cords ran through small rings - sometimes called 'Os' - stitched to the back of each curtain in a curving path; the cords proceeded up over the pulleys and back down for access. When the cords were pulled, the curtains were drawn up in single or double swags, the latter called 'double drapery.'

In the third quarter of the eighteenth century, Thomas Chippendale designed and implemented beds in the drapery style. He published several prototypes of these designs in his Gentleman and Cabinet-maker's Director showing the placement for pulleys and lines, and his accounts detail the work involved. This fashionable treatment persisted in the designs recorded by Hepplewhite and Sheraton among others. American beds with surviving pulley mechanisms and cloak pin holes indicate the prevalence of this mode for high style beds before and after the Revolution. By the second quarter of the nineteenth century working drapery curtains were obsolete, and the pulley laths and cloak pins disappeared.

Few tester boards or laths which may be documented as original survive for eighteenth-century high-post beds. One example in the collection of Colonial Williamsburg clearly illustrates the pulley mechanisms for adjusting bed curtains.¹⁶¹ Instructions for operating these pulley systems are outlined in period design books, with specific contemporary instructions in Hepplewhite's Guide, for plates 96, 97, and 100. Hepplewhite specifically directs the drapery should be "drawn up and fastened by lines (cords) at the head..." Thomas Malton, in A Compleat Treatise on Perspective (2nd ed.; London, 1778), plate 34, illustrates the mechanism.¹⁶²

"Draping" a bed required cloak pins or knobs on the posts on which to tie off the cords when the curtains were drawn up; these pins have usually been removed on antique bedsteads, but still show up as filled holes in the bedposts - clear evidence the bed was once hung in drapery style.¹⁶³

The head-posts of HAMP 2963 clearly display physical evidence of holes for cloak pins (Fig. 12) which have since been filled. Double holes on each pole demonstrate the former use of drapery curtains on this bed. In the manner directed by Hepplewhite, all lines were drawn to the head of this bed. Purchase of "4 doz. cloak pins" @ L2.0.0. by Priscilla Ridgely from Hodgson and Nicholson (merchants), Baltimore, 1791, also supports the physical evidence for drapery treatment on beds and windows at Hampton. ¹⁶⁴

Bed and window curtains were often complicated arrangements and difficult to hang. The Workwoman's Guide recommends bed and parlour draperies, at least, "should be put up by regular upholsterers, as it requires much correctness of eye, added to taste and knowledge of the prevailing fashion." ¹⁶⁵ Many account books document that wealthy and urban households availed themselves of this professional assistance although Charles Ridgely's records are generally not this specific.

FABRIC

...because of this intense interest in all things English, great quantities of English furnishings fabrics were imported during the eighteenth century, along with hardware and a great variety of trimmings.¹⁶⁶

The growing importance of cotton fabrics from the fourth decade of the eighteenth century onwards can be seen especially in the furnishings for beds, which throughout this period were the principal vehicle for displaying the art of upholstery.¹⁶⁷

Ridgely still had two sets of "calico" bed and window curtains on his inventory in 1829 (see above).¹⁶⁸ The low value of these suits, at \$4.00 each, probably indicate their deteriorated state, age, or obsolescence after almost forty years of Hampton occupancy by CCR. In 1829 the suits of white bed and window curtains were of much higher value; American popularity of white dimity and other white fabrics for bedchambers grew in the early nineteenth century, in keeping with design book recommendations. The inventory entries for white suits almost certainly indicate newer and more fashionable furnishings than calico by 1829. The white suits were probably not present, however, in the initial period of furnishing Hampton, c. 1790-1795.

A Charles Carnan Ridgely account with Robert Courtenay, June 17, 1791, indicates the purchase of 3 pieces or 84 yards of "Furniture Callico" at £16.16.0.¹⁶⁹ This account, coupled with an order billed from Hodgson and Nicholson in December of 1790, for "Bed Fringe, Tassels &c. @ £19.19.6,"¹⁷⁰ indicate the style of bed furnishings intended for Hampton. The amounts indicate elaborate treatments, in the fashionable mode c. 1790.

Other significant purchases for calicoes and India calicoes between 1787 and 1790, India chintz in 1787, a rich striped chintz in 1790, and fine chintz in 1792, certainly indicate an early preference for patterned cotton hangings by Charles Carnan Ridgely, one which continued until his death as indicated by his inventory and estate sale entries.

As early as September 5, 1663, Samuel Pepys illustrates the interchangeable nature of the terms calico and chintz, noting in his diary, "Creed, my wife, and I to Cornhill, and after many tryalls bought my wife a chintz, that is, a painted Indian calico, for to line her new study, which is very pretty..."¹⁷¹ In his 1804 Encyclopedia, page 235, Thomas Sheraton says by way of definition, "Calicos are of different kinds, plain, printed, stained, dyed, chintz, muslins, and the

like, all included under the general denomination of calicoes. Some of them are painted with various flowers of different colours; others are not stained, but have a stripe of gold and silver quite through the piece...The printing of calicoes was first set on foot in London about 1676, and has long been a most important article of commerce." ¹⁷² As seen in Sheraton's definition above, the terms calico and chintz were often interchangeable. The word chintz comes from the Hindu word "chint," meaning coloured or variegated. ¹⁷³

Florence Montgomery relates, "these referred to block-printed, polychrome materials printed in vertical repeating patterns suitable for window curtains, bedhangings, and matching slipcovers." ¹⁷⁴ "The vibrant colors and exotic imagery of these printed cottons had an intense impact on the imaginations of many youthful republicans. Together with scenic wallpaper they were picture books of the period, offering a fantastical world of vibrant color to children whose books were scantily illustrated with small, staid, black and white engravings." ¹⁷⁵

As the eighteenth century advanced, such brightly colored, fanciful tableaux became generally available through the introduction of copperplated-printed cottons and block-printed chintzes. The aspect of the bedchamber was, in fact, transformed by these startlingly large-patterned cottons... ¹⁷⁶

There were calicoes being produced in eighteenth-century America, ¹⁷⁷ but most were imported. A constant supply arrived from England and elsewhere. More than half of England's cotton fabric production was exported to North America by 1795, encouraged by the industrial revolution which made its manufacture easier and less expensive, and also more popular. France, a major competitor to Britain in the American market, was less dominant until the early nineteenth century when its political problems were resolved. ¹⁷⁸

For those who could afford decorative textiles, imported goods were always chosen. Throughout the 18th century, because of protective British mercantile law, British textiles were used almost exclusively in the American colonies for both clothing and household furnishings. Cotton, wool, and linen fabrics were imported in large quantities. Imported cottons from England or India offered an alternative to wool for upholstery purposes. Cotton textiles were prized for their brilliant colors and vibrant designs. They were also easier to clean, and did not harbor moths or other vermin." ¹⁷⁹

Cotton fabrics were washable, which was a definite advantage. "As splendid as the velvet, damask and woollen beds must have looked when new, candle-grease and smoke from bedroom fires would have tarnished and dirtied them quickly." ¹⁸⁰ "After the middle of the eighteenth century, washable fabrics appear with increasing frequency in American inventories, and larger and more varied orders from America to England for these materials are found." ¹⁸¹

Charles F. Montgomery, in American Furniture: The Federal Period, asserts "After 1780, cottons were most fashionable: dimity, calicos, chintzes or prints..." ¹⁸² Hepplewhite, in 1794, recommends several different fabrics for beds, stating "Printed cottons and linens are also very suitable; the elegance and variety of patterns of which, afford as much scope for taste, elegance, and simplicity, as the most capricious fancy can wish." ¹⁸³

Contemporary inventories decidedly display the same preference for printed cottons at the end of the eighteenth and beginning of the nineteenth centuries. Harry Dorsey Gough's inventory of 1808 shows a set of calico hangings; John Eager Howard owned several chintz sets, as did Charles Carroll and other local wealthy homeowners. ¹⁸⁴

Thomas Jefferson used chintz curtains in many of the principal rooms in the White House after 1801, and striped calico at Monticello. He had ten chintz and calico counterpanes on his estate inventory in 1826, along with six sets of curtains and draperies not otherwise described. ¹⁸⁵

The auction sale in 1816 at the residence of the Honorable William Pinckney on Frederick Street in Baltimore listed contents "the most of which is new and made by the first workmen in London and of superior style and elegance...", and included "1 elegant patent Bedstead, 3 mahogany high post do [ditto] all with rich chintz Curtains, cornices & c. complete." ¹⁸⁶

At the home of General John Cadwalader in Philadelphia during the latter part of the eighteenth century, Plunket Fleeson, an upholsterer, supplied the hangings for five beds, and curtains for windows, for the principal bedchambers. In the second best chamber he provided chintz bed hangings with a dozen tassels. The Master Bedchamber had "Venetain" window curtains, and bedhangings, which cost £48.16.6 made up. The fabric in this room was red and white copper plate cotton, lined with linen. ¹⁸⁷

Additional documentation in the Cadwalader papers shows these hangings were removed to storage in the summer months, and rehung in October. ¹⁸⁸ The date of this inventory (1786), and the comparable wealth and social status of Cadwalader and Ridgely, considered with the extensive purchases of printed cottons, fringes, and other trimmings by Charles Carnan Ridgely, provide parallel documentation for the c. 1790 bed styles at Hampton.

RECOMMENDATION

Based on:

1. Direct physical evidence of the bed HAMP 2963, for the use of double cloak pins at each head post, iron pins at the top of the posts to support tester and cornice, and the high style and expensive nature of the bed itself.
2. Surviving bills indicating Charles Carnan Ridgely purchased at least 84 yards of furniture calico at one time, and extravagant amounts of bed fringe and tassels.
3. Careful study of period designs including Chippendale, and Hepplewhite, which were available to cabinetmakers and upholsterers in Baltimore in the period. ¹⁸⁹
4. Comparison of surviving period textile documents in the collections of Winterthur Museum, The Victoria and Albert Museum, The British National Trust, Baker Archives (London), and Colonial Williamsburg.
5. The logic of using a fabric already in commercial production, due to cost, and lack of specific knowledge regarding the printed cottons ordered by CCR.

the curatorial staff of Colonial Williamsburg, in collaboration with Hampton's Curator, have produced a design for bed hangings to satisfy every aspect of scholarship and known documentation for this room. The design is in the double drapery style which was the most fashionable style of the 1790s. The pattern was copied from period documents and adapted to the scale of Hampton bed HAMP 10153 (Fig. 13).

FABRIC SELECTION

The fabric selected for use is an English (or possibly French) polychromed floral block printed calico or chintz, with an import stamp of 1785-1795.¹⁹⁰ (Sample 1). It has a 26 3/4" repeat. The original fabric fragment is in the collection of Colonial Williamsburg, Acc. No. 1978-128, and is currently commercially reproduced by Schumacher Fabrics under the name "Botanical Chintz", #72990. Cost prohibits the commission of an exclusive fabric copied from period document; this reproduction meets our research criteria, and is affordable. It is used at Hampton in its documented period colorway. A fabric sample is attached to this study.

Interestingly, this and many other documented chintzes and calicos contain significant amounts of green; at the end of the eighteenth-century green was considered "very refreshing to the eye" and was often recommended for the prevailing color of bedhangings.¹⁹¹

LINING OF FABRIC

Many surviving period textile documents are lined, while other treatments are not. Surviving documented Ridgely hangings, although of slightly later periods, are lined. References in Chippendale's accounts and Hepplewhite's Guide include frequent use of lining fabric for both bed and window hangings, particularly printed cottons. Chippendale often advocates silk lining (green persian),¹⁹² but also used plain calico to back the "Extra superfine Chints" for Ninian Home of Paxton.¹⁹³

Although John Cadwalader's bed was lined with linen in 1770, by 1794 Hepplewhite states, "In general, the lining to these kinds of furniture [printed cotton bed furniture] is a plain white cotton."¹⁹⁴ A Christie, Manson, and Wood auction in London, 1802, specifically references "fine chintz [bed] furniture bordered and lined, and a dress counterpane" in one room, "cotton furniture, lined" in another, and "green silk damask, lined" in another.¹⁹⁵

Conservation needs of Hampton as a historic site with a limited budget also support the logic of using linings. Lining provides extra protection from light damage and general deterioration, and will extend the life of the textile furnishings. Damage due to exposure to light was recognized in the period, and may have been a consideration when lining costly fabrics was affordable.

Based on the above, the bedhangings and the window treatments were lined, using a plain white or off-white cotton calico. A piece of the fabric (Sample 2) is attached to this study.

SUMMER HANGINGS

Bishop White of Philadelphia had green gauze curtains on his bed,¹⁹⁶ and green gauze has been used for summer hangings in the Governor's Palace at Colonial Williamsburg, based on the Botetourt inventory.¹⁹⁷ "A Suit Muskitto Curtains" are a rare listing on the estate inventory of Mrs. Katherine Kepple, taken September 24, 1794.¹⁹⁸ Quantities of leno were ordered by Charles Carnan Ridgely for multiple use, again chiefly in the summer. Although the color is not specified in CCR's orders, green was very popular, as seen above in Philadelphia and Williamsburg. Later Ridgely orders specify "green leno for covering."¹⁹⁹

During the summer the heavy curtains at bed and window would have been removed and replaced with leno or gauze curtains. Leno is defined as "... A structure in which rows or areas of gauze weave are separated by, or combined with, areas of plain weave."²⁰⁰ These light curtains would have provided protection from mosquitoes and other insects in a period without modern window screening, and allowed the free circulation of air in the hot weather.

The festooned valances of bed and windows probably would have remained fixed throughout the year; the common period practice was to nail them in place. The same practice should be implemented in the Master Bedchamber at Hampton; velcro is used to attach them, allowing for periodic cleaning. However, the lined calico curtains should be replaced seasonally with green leno or gauze curtains for summer interpretation.

FRINGE, TASSELS, CORD

Charles Carnan Ridgely's 1790 bill for £ 20 worth of "Bed Fringe, Tassels, &c." cited above indicates both impressive quality and quantity during this early furnishing period at Hampton. Additional bills for fringe and tassels confirm this thesis. The same bill, for example, lists additional bed fringe among "sundry goods." Another bill addressed to Mrs. Carnan Ridgely from Hodgson and Nicholson in May, 1791, describes "5 doz. (60) White Prussian Tassels" @ L5.12.6 and "12 doz. (144) yds. fringe" @ L11.5.0.²⁰¹ Another receipt, dated September 27, 1797, documents "18 doz (216) [yds.] white Cotton fringe" @ L27.0.0 and "6 doz (72) white Cotton Tassels" @ L7.4.0.²⁰² The evident quantity in these orders suggests use in a bedchamber, where many yards of fringe and tassels would be needed for one complementary room treatment.

In 1803 William Stables provided upholsterer's services to the Ridgelys, charging for making and hanging window curtains, including 9 1/2 dozen (114) yards of Binding for window curtains and matching easy chair slipcovers, etc., 2 dozen (24) yards of fringe, 4 1/3 dozen (52) rings, and putting up bed furniture.²⁰³ Another bill from Staples in 1808 is for unspecified services.²⁰⁴ Staples' skills were not uncommon for an "upholsterer" in the period. Samuel Bengé, a Philadelphia upholsterer, states in his advertising:

Upholsterer, and Paper-Hanger,...makes in the neatest Fashion, all sorts of Bed Furniture, Window Curtains, Soffa and Chair Covers, curled Hair and Wool Matrasses, Carpets, & c. Umbrellas, repaired and covered. Likewise an Office is opened at the above Store, for Hiring Servants - where servants of both sexes, and any age, may be provided with Places, and Apprentices with Masters...And likewise Persons may be supplied with a Private or Public House, and any kind of shop.

Bengé also advertised himself as a "Venetian Blind Maker."²⁰⁵

Fringe, often with a tape heading and tassels for drapery treatments, was commonly illustrated in period designs, and readily available from Baltimore, Philadelphia, New York, and Boston merchants. John Cadwalader's master bed trimmings included 118 yards of fringe, 57 tassels, 25 yards of silk lace, and 32 yards of white twilled lace.²⁰⁶ Cadwalader's entire suite, trim and fabrics, made up for both bed and windows, totalled almost £50. The amount of Ridgely's separate bill for fringe, tassels, &c., without an upholsterer's execution of the order, thus indicates a very significant amount of trim.

The luxuriant trimmings along the edges of bed curtains and valances were important to the visual effect and were often of boldly contrasting color or material.²⁰⁷

A wide variety of colors, as well as fibers, were popular. Silk, linen, and wool were used, as was cotton. Although silk fringe was considered to give the richest appearance, the absence of this adjective in the Ridgely bill probably indicates the fringe and tassels were cotton. Cotton fringe would also complement the printed cotton fabric selected for the hangings, although cotton fabric with silk trimmings were also referenced for the period.

A mixed or multi-colored cotton fringe was designed for the Hampton Master Bedchamber (Sample 3) based on (1) its frequency of use during the period, (2) relative cost in relation to the above cited Ridgely bill, and (3) its known availability in America at that time. Thomas Chippendale frequently refers to the use of "mixed" fringes and tassels in his accounts.²⁰⁸ The documented use in America, particularly of calico or chintz fabric, may be seen in surviving examples in several public collections. Cotton "mixed" fringe and tassels were analyzed for use in the Master Bedchamber through the physical study of fringe documents at Winterthur Museum, the Essex Institute, Society for the Preservation of New England Antiquities, and the Scalamandre' archives - in particular, a contemporary cotton document fringe, illustrated in Jane Nylander's "Drapery Documents..."²⁰⁹ Color and fiber construction for the reproduction fringe are consistent with this documentation.

Accompanying tassels and cords were scaled to period examples in the above collections, and the fiber and colors remain consistent with the fringe documentation. Fringe, tassels, and cord were fabricated for the Master Bedchamber by Scalamandre' [Pattern FC1101, Color 001, Dye Lot 053779], based on the archival examples, colors and proportions.

For a discussion of the hardware for both bed and window treatments, see below under Window Curtains.

IN SUMMARY:

The bed furnishings will consist of the following components, all in the Schumacher furniture calico, #72990, lined with white calico:

- Tester or "ceiling", in straight seamed pieces
- Inner and outer festoon valances, fringed, with ten tassels
- Straight headcloth
- Double drapery bedcurtains, fringed
- Panel bases, fringed
- Festooned base valances, fringed

This treatment was initiated in 1990 and completed in 1992.

II. OTHER SOFT FURNISHINGS

A. MATCHING WINDOW TREATMENTS

Earlier in the eighteenth century, window curtains were less common. In fact, research based on New England inventories indicates less than 15% of households had window curtains at all. A number of estate inventories list window curtains in only one room, generally a bedchamber.²¹⁰ However, after the Revolution, window curtains became much more common, particularly in the more opulent homes of the mid-Atlantic and South, and would have been indispensable for the Ridgelys at Hampton.

When Americans studied the English pattern books, or upholsterers copied the latest English designs, which outlined in detail the look of fashionable rooms, "fashion dictates were often followed quite precisely. For example, Chippendale advocated furnishing materials match...and colonists tried to match...when possible."²¹¹ This fashion decree that furnishings materials match throughout a room is verified from the surviving Ridgely documentation. All of the inventory and estate sale references for Charles Carnan Ridgely conform to this practice of coordinating bed and window fabrics, in fact listing them together as complementary sets (see above, under Bed Furnishings).

Physical evidence located on the frieze of the architectural window entablature and the side moldings for each window indicate the placement of hardware for curtain rods, valances, and pins. The period of these placements cannot be confirmed, but they conform to design elements in harmony with the recommended bed treatment. Additionally, they confirm extensive documentation that virtually all eighteenth- and early nineteenth-century window treatments extended to the outer edge of the architrave.

"For large window openings double festoons, or double drapery, with two sets of cords, were made. Embellishments of fringe, cords, tassels, and tapes were prevalent. Valances concealing the mechanics of pulleys and lines were shaped and ornamented in accord with bed valances in the room."²¹² As late as 1803, Thomas Sheraton indicated festoon or double drapery curtains are still in use in bed rooms, "notwithstanding the general introduction of the French rod curtain in most genteel houses."²¹³ In fact, Thomas Webster fully described them, still in use, as late as 1845.²¹⁴

Based on period documentation, a double drapery design for the windows, with festooned valances to match the bed furnishings as mandated in the period, was designed by Colonial Williamsburg and the Hampton Curator (Fig. 14). Fabric, lining, fringe, cord, and tassels conform to the above bed treatment.

The curtain portion of the window treatment should be replaced with leno or gauze curtains for summer use, as documented. Gauze secondary curtains should be retained in the winter as well, as an adjunct to the chintz drapery treatment. In keeping with period practice, these secondary curtains will inhibit light damage to expensive primary textiles and fringe.

HARDWARE

Iron curtain rods with brackets attached at the original screw hole sites have been mounted in the Master Bedchamber to hang the window curtains. It was decided not to mount a board for the festoon valances (believed to be the original treatment from the extant physical evidence), but to velcro them in place to prevent further damage to the original woodwork. The velcro may be removed at any time, and the adhesive dissolved with solvent. On the bed, curtains and upper and lower valances are hung from velcro attached to the tester or sacking frame instead of nailed in place, to accomodate modern cleaning and conservation needs.

Pull-up curtains required cord for each panel or section, which ran through rings mounted on tapes on the backs of the curtains onto pulleys on the tester. The cords were wrapped around brass cloak pins at each side of the window frame - four per window, two on each side, and at the head post of the bed - two on the left proper side, one above the other, to cleat them when the drapery was drawn up.²¹⁵ Curtains were let down by releasing the cords from the pins.

Rings have been mounted on tapes both for the window and bed curtains, copying the application and spacing on an original textile document at Colonial Williamsburg (illustration in the research files, Hampton NHS). The cords are cotton, like many of the documented originals examined. For the bed, the pulley mechanisms have been imitated with screw-in hooks applied to the original tester, due to the prohibitive cost of constructing a tester with incorporated pulley systems. At the window, additional rings attached to the iron curtain rods have been used for this purpose.

Early drapery pins for Hampton do not survive within the museum collection. A Set of pins & knobs for Curtains @ \$12.00 is listed on the 1829 inventory, but their present whereabouts are unknown. These were probably an unmounted set at the time of the inventory. However, some or most of the sets already installed by 1829 probably remained in situ as semi-permanent fixtures for John and Eliza Ridgely's continued use, not considered for inclusion in the 1829 inventory.

The pins indicated on the 1791 bill, quoted on page 50 above, were probably of a stamped design as seen in contemporary trade catalogs of manufactories in Birmingham, England, although cast brass pins were still available. The catalogs illustrate the latest and most fashionable designs, including a wide variety of patterns and styles: Symmetrical neoclassical roundels, rococo cartouches, three-dimensional animalia and embossed silhouettes of Washington, Jefferson, and Franklin were only a few of the designs offered at this period.²¹⁶ The Ridgely bill is not specific as to design or type. Both Colonial Williamsburg and Winterthur Museum have period cloak pins in their collections for study and comparison.²¹⁷

Reproduction pins of stamped design, conforming to period documentation with regard to size and style, have been installed to tie off the drapery treatments for both bed and windows; see sample in research files. These reproductions, although economical and easily acquired, are not of comparable quality to Ridgely documentation, and should be replaced with a set of eighteen adequate period examples, preferably of Ridgely/ Hampton provenance when acquisition permits.

B. SLIPCOVERS

In the eighteenth century, handsome furnishing materials were protected by cases or slipcovers as they are today. Later in the eighteenth century, with less formality of living, costly materials were increasingly supplanted by lighter, less permanent textiles. Washable slipcovers became popular...it was long customary to use lighter, washable materials for slipcovers during summer months.²¹⁸

Slipcovers were a standard part of room furnishings, and considered acceptable even for company, as seen in many portraits and conversation pieces. See for example: "A Gentleman at Breakfast," attributed to Henry Walton, c. 1775, in the Toledo (Ohio) Museum of Art; "Israel Israel," by an unknown artist, c. 1775, Colonial Williamsburg; "Sergeant-at-Arms Bonfoy, His Son, and John Clementson, Sr.," by John

Hamilton Mortimer, c. 1770, Yale Center for British Art; and, "A library in Scotland (Miss Mary Turnor Hog at Newliston)," late 1780s, privately owned but illustrated in Authentic Decor, p. 180.²¹⁹

We find scattered references for slip covers or furniture cases in Ridgely family papers. Through examination of Charles Carnan Ridgely's bills and accounts, for example, there is an 1803 payment to an upholsterer for "matching easy chair slipcover."²²⁰ There are also inventory listings of "covers" for different chairs,²²¹ and purchases of furniture "with two sets of cases for all."²²² Several sets of slightly later slipcovers remain in the Hampton collection.

Easy chairs and backstools were in constant use in bedchambers, and their expensive upholstery would certainly have been protected by washable slipcovers. There were usually at least two or three covers for each chair, so there was always a fresh one at hand.

Although striped or checked covers were popular during the period of Chippendale's Director, his later bills show a preference for slip cases of decorative printed cottons, sometimes lined with calico. For example, at Paxton Chippendale supplied two sets of "Superfine Chints Cotton Cases".²²³

A number of decorative printed cotton slipcovers documented for American homes during the late eighteenth century survive in public collections,²²⁴ along with a proliferation of pictorial sources. Sets of calico or chintz covers are common on contemporary inventories.²²⁵

As late as 1838, the Workwoman's Guide, stated:

When chairs and sofas are fitted up with damask, merino, stuff, horse hair, or other material that does not wash, they are generally covered with Holland, chintz, or glazed calico, which protects them from dust and dirt, and are easily removed...²²⁶

Following the 'en suite' fashion of the period, printed cotton slipcovers matching the bed hangings and window treatments will be used for the easy chair, backstool, and sidechairs in the Master Bedchamber, during the summer months, from May to October. Patterns for slipcovers conforming to period descriptions and proportions, as seen in pictorial documentation, were prepared under the supervision of Colonial Williamsburg, and made up in the botanical chintz pattern for the seating furniture in the Master Bedchamber.

C. TOWELS

The towels remaining on the inventory by 1829 were almost certainly not those used in the Master Bedchamber, but do indicate the probable quantity in the house (over 100 in the inventory in 1829) even in the early period. Towels were small by today's standard and made of linen. They were not very absorbent, and several would have been necessary when bathing.

Charles Carroll's inventory shows 136 towels, and 32 Oznaburg towels. Robert Oliver had 42 Chamber towels, and John Eager Howard had 21 towels in Chamber No. 1 alone. ²²⁷

Towels were usually made from "huckaback" or "huck", which was described by Beck in The Draper's Dictionary: A Manual of Textile Fabrics (London, 1882) as "a linen for towels with raised figures." A further description quoted by Montgomery indicates "a self-patterned weave with a tabby ground with small all-over motifs in off-set rows formed by warp floats on one face and weft floats on the other." ²²⁸ Montgomery goes on to say the floats gave the huck greater absorbency. "Russia hucaback", "Rusha diaper or huckaback", and "English huckabag", were all available in the late eighteenth century. ²²⁹

The huckaback towel examples surviving in the Hampton collection, although mid-nineteenth century, are ornately embroidered, with fringe. They are numbered as part of large sets, confirming the significant amounts of towels present at Hampton from the earliest period. With sixteen bedrooms, the need for towels would have been prodigious.

Selected Ridgely towels from the textile collection at Hampton should be exhibited seasonally in the Master Bedchamber, and substituted with reproductions periodically for conservation purposes.

III. FLOOR COVERINGS

A. BRUSSELS CARPET

Carpets were considered healthful in eighteenth-century chambers, as they rendered washing the floor unnecessary and thus avoided dampness, but the hygiene of chamber carpets came under scrutiny in the following century.

²³⁰

Although relatively unnoticed by those persons whose rooms they graced, carpets, which covered the plain board floors of eighteenth- and early nineteenth-century houses, were an important acceptable luxury, and a symbol of pride and prosperity. ²³¹ Documentation detailed below supports the extensive use of English "Brussels" carpeting by the Ridgelys both at Hampton and in their city house.

During the period 1770-1820, "In the field of floor covering no very great change took place...Carpeting became much commoner but the types that were available were no different technically to those which had existed before, except that 'Brussels carpeting' now joined the repertoire. This was not very different from the cut-pile carpeting of the Wilton type, but the pile was left uncut so that it consisted of loops." ²³²

Brussels carpets, which were made of wool, were imported to America from England through the major ports. Many advertisements for the sale of Brussels carpets are found in U. S. city newspapers from the last quarter of the eighteenth century ²³³ and post-Revolutionary War advertisements in New York, Philadelphia, Baltimore, and Annapolis newspapers are common.

Brussels carpets were woven in a loop-pile technique, in 27-36 inch wide strips which were carefully matched for pattern and sewn into larger rugs. Most Brussels carpets were laid as fitted carpets, usually wall-to-wall and cut out around fireplaces. The manufacture was introduced at Wilton, near Salisbury, under the protection of Lord Pembroke, and at Kidderminster, Worcestershire, about 1740. There were more than 1,000 looms weaving Brussels carpet in Kidderminster by 1807. ²³⁴

When referring to Brussels carpets, a contemporary source states "when well made they are very durable, and being at the same time elegant, they are at present much in request for the good apartments." ²³⁵ "Brussels carpets and carpeting provided a wool-pile floor covering that was long-wearing and easy to care for and at the same time was available in 'elegant patterns'." ²³⁶ Brussels and Wilton carpets were

available in America in the 1750s, and considered a luxurious improvement; cutting off draughts, softening the footfalls of a busy household, and lending an air of bright attractiveness to hitherto bare or partially covered floors. ²³⁷

Brussels carpets were expensive, and beyond the reach of the average American household. ²³⁸ "Research in American inventories reveals a basic pattern: By the last quarter of the eighteenth century, a majority of middle class houses had inexpensive Scotch carpeting, floor cloths, or straw mats; only the wealthier possessed more elegant and serviceable British-made Brussels or Wilton carpets, and only the very well-off had Turkey carpets or imported British hand-knotted carpets from Axminster or Moorfields." ²³⁹

Because great planters, city merchants and their families formed the majority of people considered well-to-do in the 18th century, they had both the means and the access to buy luxurious materials such as carpeting...Brussels and Wilton carpets remained fairly expensive until production was mechanized in the 19th century. ²⁴⁰

In 1791, William Peter Sprague of Philadelphia was conducting a local carpet manufactory, making Turkey and Axminster carpets. ²⁴¹ However, most carpeting was still imported. Advertisements for all sorts of carpeting are plentiful. For example: A Baltimore woman in Fells Point, in 1801, offers a reward for a stolen Wilton carpet, ²⁴² and in 1810 R. Hayes indicates he has taken over the carpet business of Messrs. William and Joseph Wilkins of Baltimore, and has a large stock of Brussels, Venetian and Kidderminster carpeting on hand, "and expect[s] by the fall arrivals, a very large supply of new and elegant PATTERNS, which cannot fail to please..." ²⁴³

Primary documentation for luxury carpets in the Ridgely household includes bills and accounts, estate inventory references, and estate sale lot descriptions.

Although few specific items are mentioned in bills preserved in the Ridgely papers examined to date, Ridgely is known to have purchased: Unspecified carpeting in 1791 from Andrew Buchanan; ²⁴⁴ two Turkey carpets April 9, 1792; ²⁴⁵ \$390.03 for "carpeting, baize, & rug," from I. or J. Blackwood in 1793; ²⁴⁶ £22.2.6 worth of carpeting from George McElhiney in April, 1795; ²⁴⁷ and more unspecified carpeting in 1812 from Norris and Moreland for \$51.00. ²⁴⁸ Additionally, carpeting was passing through the accounts of Ridgely's mercantile business, and any amounts of this may have been requisitioned for personal use.

A November 1815 reference to payment for the shaking of household carpets also documents the use of multiple carpets at Hampton. ²⁴⁹

The inventory for Charles Carnan Ridgely was taken in the summer of 1829. Summer housekeeping in the early nineteenth century dictated the removal of wool carpeting to storage, and the use of straw (India) matting and painted floor cloths throughout the house. CCR's inventory conforms to this tradition. However, as discussed previously, the inventory is not a room-by-room listing, but an accumulation of his personal effects, gathered in lots because his son (heir) and family were already living at Hampton and some property was shared or entailed. Most carpets, listed together, appear to have been stored in the garret for the summer. Additionally, any summer floor coverings seem to have been excluded from the listing, and must have been "assigned" to the present owner.

The carpeting on Charles Carnan Ridgely's estate inventory, which appears to have been in one central storage location (the garret?), includes (exclusive of straw matting, floor cloths, etc.):

5 Large Carpets	@ \$ 240.00 - p. 26
3 Passage Carpets	30.00 - p. 26
1 Stair Carpet	15.00 - p. 26
1 Venetian Carpet	4.00 - p. 19
4 Rugs	5.00 - p. 26
8 Pieces old carpet	4.00 - p. 26
6 Pieces stair carpet	8.00 - p. 26
3 Old carpets & 7 pieces	5.00 - p. 26

No specific types of the better carpets are indicated, with the exception of the Venetian carpet for the stairs. However, appraisal prices conform to comparable prices for Brussels carpets on other inventories, both for new and old carpets. For example, the five large carpets on the inventory are valued in 1829 at \$240.00; John Eager Howard's estate sale, of November, 1827 ²⁵⁰, lists Brussels selling at \$53.46, \$52.65, a smaller Brussels @ \$17.29, etc. An average of \$50.00 each for five would total \$250.00.

The eleven old carpets would indicate extensive use of carpeting in all of the major rooms throughout the house for many years, especially in light of the very depreciated values indicated, and the substantial amounts expended in early bills for carpeting. When carpets are mentioned by type, only Brussels, Wilton, or Venetian are specified during this period at Hampton.

Ridgely also was not adverse to previously owned carpeting. For example, at the estate sale of John Eager Howard, Charles Ridgely purchased the Drawing Room Brussels carpet @ 58 1/2 running yards (\$52.65), and the matching hearth rug for \$7.00.²⁵¹ The price paid for this carpeting, comparable to the values listed for Ridgely's carpets above, indicates similar fashionable goods.

Note: John Eager Howard, also a governor of Maryland, was a close friend, distant relative, and social equal, whose sons married two of Charles Ridgely's daughters. Howard was one of Washington's officers and a hero at the Battle of Cowpens during the Revolution, the son-in-law of Chief Justice Chew of "Cliveden", and the brother-in-law of Charles Carroll of Homewood.

The itemized Gay Street sale includes for the two bedchambers: "1 Brussels Carpet @ \$46.00 and 1 Carpet Rug @ \$2.60" in the Back Room, and "1 Large Brussels Carpet (new) @ \$100.00, 1 Hearth Rug @ \$2.00, and Stair Carpeting @ \$6.00" in the Front Room.²⁵² Most rooms in the townhouse had floorcovering listings, generally Brussels or Turkey carpets with hearth rugs and straw rugs. The passages and staircases also were carpeted. Additionally, the garrets and storerooms contained:

Back Garret No. 2	
Straw matting	@ \$ 3.50
Lot old Carpeting	@ \$ 7.50
Room No. 13	
1 Oil Cloth Carpet	@ \$10.00
Room No. 14	
1 Oil Cloth Carpet	@ \$ 2.20
Back Room 2nd Story No. 17	
18 pieces old Carpeting]	@ \$15.00
1 old Eagle Carpet	
6 pieces Straw Matting	@ \$ 2.00
2 Lots Green Baize	@ \$ 7.25
1 Turkey Carpet	@ \$31.00
1 Rug	@ \$ 1.15
Miscellaneous Items	
1 Lot old Carpeting & Baize	@ \$ 4.00 ²⁵³

Some contemporary inventories for Americans of comparable wealth, status, and age to Charles Carnan Ridgely indicate floor coverings for bedchambers as follows (listed for bedchambers, not necessarily broken down room-by-room in the documentation):

The inventory of the contents of John Cadwalader's house in Philadelphia in 1786 shows "1 old Wilton carpet" in the master bedchamber, which may be from a 1771 order to his London agent for several Wilton carpets of the "best and most fashionable" type.²⁵⁴

Aaron Burr, "Richmond Hill", 1797 inventory: ²⁵⁵

Bed rooms only show "carpets" without defining type. There are, however, carpets in every bed room except the "Little Bed room West Corner," which only contained "1 Bedstead" and "1 Feather Bed and Pillow."

White House, District of Columbia, 1801: ²⁵⁶

The "Inventory of the Furniture in the President's House, taken February 26th, 1801," recorded Brussels carpeting in most rooms (including chambers). The "President's Bed Room," on the second floor, had "1 Brussels carpet... in tolerable order."

White House, 1809: ²⁵⁷

Thomas Jefferson's inventory in 1809 indicated Brussels carpets in the Large Room - north side (a bedchamber), the President's Bed room and the Passage adjoining it, the Large Bed Room - South front, Small bed Room - South front, the Bed chamber - North front, and a second Bed Chamber - North front, as well in eight other rooms.

Harry Dorsey Gough, City House, December, 1808: ²⁵⁸

Listed in his chamber:

- 1 Floor Carpet
- 1 Hearth Carpet

Harry Dorsey Gough, Perry Hall (Country House): ²⁵⁹

All carpeting in storage

John Eager Howard, Belvidere, November, 1827: ²⁶⁰

- 1 Carpet
- 1 Carpet
- 1 Brussels Carpet and two pieces
- 1 Carpet
- 1 Brussels Carpet
- Lot Brussels Carpeting
- 1 Brussel Carpet
- Brussels Bordering

Charles Carroll of Carrollton, Doughoragen Manor, April, 1833: ²⁶¹

- Carpeting, rug & mat
- Oil cloth & lot of carpeting
- Lot of matting
- 1 Old carpet

Robert Oliver, City House, July, 1835: ²⁶²

(in the Garrett for summer)

"All the Brussels and woollen carpets in the said dwelling house."

Note: At the sale of Robert Oliver' estate property, ²⁶³
each bedchamber has a Brussels carpet, listed as follows:

- Chamber No. 1 - 48 yards Brussels Carpet
 yards India Matting
 1 Brussels Rug
- Chamber No. 2 - 55 yards Brussels Carpeting
 1 Brussels Rug
- Chamber No. 3 - 1 Brussels Carpet (worn) and Rug

Robert Oliver, Green Mount (Country House), July, 1835: ²⁶⁴
All carpet again in storage as "carpeting"

Architectural documentation also supports the continued use of carpeting at Hampton in all rooms of the main block, first and second stories, from the earliest period of occupancy. Preservation architects have determined this from primary evidence; the original floor boards are in immaculate condition with little or no signs of wear previous to modern use as a historic site. Traffic patterns would have been established throughout the Mansion if floors had been left bare for any period of time. All flooring appears to be original to the construction period, with the exception of minor repairs.

From an examination of inventories of the Gay Street town house of Charles Carnan Ridgely, those from comparable houses, and reference to sales advertisements of the period, we can prove Brussels carpeting was the preferred carpet during this period in foremost Maryland houses. Financial and estate records show Charles Carnan Ridgely was one of the wealthiest men in Maryland, and owned considerable amounts of expensive furnishings from some of the finest craftsmen of the period. And, during this time (1790-1830), in the houses of families of substantial wealth and social stature (commensurate with the Ridgelys), Brussels carpets were frequently used in the bedchambers. They certainly were by Charles Carnan Ridgely himself, as evidenced by the Gay Street townhouse sale list of 1829. In fact, Brussels is the carpet of choice when a type is indicated. Therefore, the selection of a Brussels carpet for the Master Bedchamber at Hampton during the period of Charles Carnan Ridgely's occupancy is fully supported by all available primary and secondary documentation.

Evidence for the use of a "luxury" carpet on the floor of the Master Bedchamber at Hampton during the occupancy of Charles Carnan Ridgely is substantial, especially in comparison to other period households. However, the particular pattern or design is unknown. Certain patterns appear repeatedly depending on the function of a room, i.e.: Larger geometric patterns in eating rooms or dining rooms, libraries, and halls; elaborate floral or turkey patterns in parlours; and smaller scale, less complex floral, geometric, or combination patterns for private chambers.

Unfortunately no direct pictorial evidence for the 1790-1829 period of the Master Bedchamber at Hampton exists. However, pictorial research, using prints and paintings documenting contemporary bedchambers and private apartments, provides solid clues for the design selection. These references have been carefully studied prior to final pattern selection.²⁶⁵

A reproduction room-size Brussels carpet will be acquired, utilizing an extant period point paper in a moderate floral design, Cat. No. 92 - Woodward Grosvenor Archives, England, c. 1793. The selection of this design was carefully based on all available pictorial documentation for bedchamber carpeting c. 1790 - 1805, a complete examination of the Woodward Grosvenor archival materials, and other primary evidence discussed above, including compatibility of original colorway which will be retained. (See Figs. 15 and 16 for recommended design.)

B. HEARTH RUG

A small rug complementary to the room-size carpet was standard for use in front of the fireplace to guard the carpet from possible fire damage.

Analysis of CCR's estate sale shows "1 Carpet Rug @ \$2.60" in Room No. 5 (with Brussels carpeting), and "1 Hearth Rug @ \$2.00" in the Front Chamber (also with Brussels carpeting). Almost without exception these small rugs are listed with the Brussels carpet on every contemporary estate inventory or sale examined. Additionally, print documents show smaller rugs in front of the fireplace as standard. "Supposed in these Days a Necessary Article to lay before the hearth over a good Carpet," wrote Williamina Cadwalader to Ann Ridgely in 1801, while Ephraim Bowen, Jr. sending his sister four hearth rugs from London in March, 1799, stated, "they are used here by every lady to preserve the carpet about the fire place."²⁶⁶

The first, more specific reference on CCR's estate sale, indicates a "carpet rug," almost certainly made to match the carpet. The second entry "hearth rug" also could have matched the carpet, or been a handmade rug with a complementary pattern and color scheme. Both types are seen equally in period print sources.

A matching hearth rug should be included with the order for the Brussels carpet in a complementary design, based on more complete descriptions provided in other documentation.

C. DRUGGET OR BAIZE

Druggets, baize, and other fabrics were put down to protect expensive and more fragile carpet. Drugget was used both over and under carpets; a coarse durable cloth it was also used under the dining table as a crumb cloth, and is sometimes referred to by this name in inventories.²⁶⁷ Baize appears on the inventory of Charles Carnan Ridgely, and in his accounts. "A Carpet of Blue Bays" was used to cover Aaron Burr's "Elegant Turkey Carpet," in 1797;²⁶⁸ and, Margaret Izard Manigault rented a house in Philadelphia in October, 1807, saying, "the house is clean & it is completely covered with green baize - & I hope it will be warm."²⁶⁹

A piece of drugget or baize should be kept in the doorway visitor traffic area, to protect the carpet from modern traffic patterns. This should also be incorporated to interpret carpet protection of the period.

D. STRAW MATTING

1 Straw carpet & pieces	@ \$ 3.00 - p. 17
1 Straw carpet	@ \$ 1.00 - p. 19
1 Lot stair matting (Straw)	@ \$ 1.00 - p. 19
1 Straw carpet	@ \$15.00 - p. 20
1 Straw (passage carpet)	@ \$ 3.00 - p. 20

In Palladian and neoclassical interiors matting was generally confined to particular areas such as passages and halls, but it enjoyed a certain revival during the Regency period and once again became widely acceptable in late Victorian and Edwardian days when cheap Oriental mats flooded the European market.²⁷⁰

Straw matting was also used for carpet padding and to protect better carpets from wear and soil. It was extremely popular throughout the seventeenth, eighteenth, and nineteenth centuries for summer use, and as a heavy traffic area floor covering. Although more of a fire hazard than wool carpeting, it was cheap and provided some floor protection. Straw matting, also known as "India", "Dutch", "English", or "Royal" matting was often indicated for under the Brussels carpeting, which would have been convenient carpet padding. Then, when the carpet was rolled up and taken to storage for the summer, the matting would already be installed. In fact, a rare early nineteenth century survival at Raby Castle, a country house in Durham, England, is a finely woven matting "in yard wide strips seamed together to form a planned floor covering edged on three sides with a linen twill binding through which nails

have been driven." ²⁷¹ It was shaped to fit the hearth and a doorway or window recess.

Although some mats were brightly coloured, plain ones were equally acceptable, their thinness, delicacy and exotic origin being sufficient novelty. ²⁷²

Matting of several types is documented in use at Hampton from the earliest period, and was used continuously until 1948, and may serve as an alternate summer floor covering in the Master Bedchamber, in a documented pattern and style. However, conservation tenets suggest the use of a painted floor cloth, several examples of which are also listed in CCR's bills and inventory, during summer months because a floor cloth was easier to keep clean, did not trap dust and potentially insects, and was more durable.

E. PAINTED FLOOR CLOTHS

1 Oil cloth carpet @ \$5.00 - p. 14
1 Lot oil cloth @ .25 - p. 20

Floor cloths or oil cloths are made from a durable, oil painted canvas, which was varnished. This hard wearing material was a popular floorcovering, and has been used in American interiors since the early eighteenth century. William Burnett's 1729 inventory (colonial Governor of New Jersey, New York, and Massachusetts) includes three floor cloths, two of which are described as old.

Floor cloths were available in plain colors or in a wide variety of painted patterns. Often they were painted to imitate another medium, e.g., marble pavement. Anne Grant, in Memoirs of an American Lady (London, 1808), in describing Madam Schuyler's house, relates "...the lobby had oil-cloth painted in lozenges, to imitate blue and white marble." Although no eighteenth-century geometric checker pattern floor cloths survive in England, there are period examples of this type both at Winterthur Museum and Colonial Williamsburg. ²⁷³

Floor cloths painted to imitate carpet, including rush or India matting (as described in Chippendale's accounts), Turkey carpets, and other orientals were also much favored. Macauley's Floor Cloth Manufactory in Philadelphia, described as the principal oil cloth manufactory in the United States c. 1830, included patterns "well selected to imitate Brussels and other carpeting - colours rich and bright." ²⁷⁴ A late eighteenth-century oil cloth fragment seen by the author at Audley End, England, imitates a matting pattern in brown and green, ²⁷⁵ and the Victoria & Albert Museum in London also has an early fragment simulating matting seen by the author.

Roman mosaic pavements contributed another important design source by 1761, when noted by Horace Walpole as "tesselated pavement," and were popular at least until the Great Exhibition in 1851 where several examples were displayed.²⁷⁶ An important fragment of a tessellated floor cloth with Roman mosaic design derivatives is the only original floor cloth example in the Hampton museum collection;²⁷⁷ this fragment was located under one of the floor boards in the second story of the pantry hyphen, to where the floor cloth may have been retired when old and no longer fashionable for the family apartments. The pattern appears to be of early nineteenth-century origin, but mostly for a passage or first story room.

An important period reference for floor cloths is a scrapbook made by Robert Barnes in the 1850s to preserve a record of his grandfather's eighteenth-century business. It contains among other things design sketches, illustrations of the tools used, notes on the technical processes, old trade cards, and price lists.²⁷⁸ Another design source influential in the period was Various Kinds of Floor Decorations Represented Both in Plano and Perspective, by John Carwithian, 1739.²⁷⁹ Patterns from this reference are repeated in American portraiture.²⁸⁰

Floor cloths were both decorative and functional. Barnes recommended the floor cloth for the following reasons: "It will not spoil by dirt or neglect and is easier to clean than boards; by covering joints in boards it prevents draughts; it hides a bad floor; gives a variety of tints and figures in its patterns."²⁸¹ Because of their painted and heavily varnished surface, floor cloths were virtually waterproof. They were very durable and considered suitable for heavy traffic areas which received a lot of wear; and for halls, entries, and passages where wet shoes and mud might collect. Floor cloths were also very popular for dining rooms, near sideboards and under tables; for bedchambers, near washstands and commodes; and, later for bathrooms. Of the eighteenth and early nineteenth century Christopher Gilbert writes, "small pieces are often noted in bed or dressing rooms where they may well have been put under wash-stands."²⁸² Eliza Leslie, although writing somewhat later, continues to recommend "that a breadth of 'oil-cloth' be nailed down upon the carpet before the washstand."²⁸³

Painted floor cloths were comparatively light weight for summer use, insect resistant, and usually brightly colored, adding interest to the interior. They were also easy to clean in comparison to other floor coverings.²⁸⁴

By 1754, heavy canvas could be woven seamless up to 113 yards long by 8 yards wide.²⁸⁵ In 1792, Charles Ridgely purchased a large quantity of floor cloths from Hodgson & Nicholson, Baltimore merchants and importers, for use at Hampton. These

floor cloths are specified as "___ square yards... without seam." ²⁸⁶ That these floor cloths were imported is evidenced by reference of Mr. Nicholson in this same invoice; he says, "our correspondent writes us...they are always cut agreeable to the shape of rooms," and also refers to the case for the cargo being damaged, "on getting it out of the Ship." The measurements for several of the larger floor cloths relate directly to the size of principal first story rooms at Hampton, including 53'0" x 20'9" (Great Hall), 24'4" x 21'0", 23'21" x 21'0", and three other carpets of similar dimensions. Additionally, Mr. Nicholson comments he also imported a 12'x 11' piece as well, "which I intended for a Bed Chamber...but you may have it..." The first three floor cloths are listed as 'Norfolk Pattern'. This pattern type has not yet been determined. ²⁸⁷

Floor cloths are listed on countless other American estate inventories, and are present on Hampton inventories throughout the nineteenth century. ²⁸⁸ Several lots of oil cloth are listed on Charles Carnan Ridgely's estate inventory of 1829. The location of these floor cloths at that time is unknown.

The cost of floor cloths indicates their important status, although less expensive than woven carpets. Charles Ridgely's 1792 floor cloth purchases range from £4 to £30 depending on their size. Two "Turkey Carpets" purchased by him in 1792, cost £36 and £48 respectively. ²⁸⁹

A floor cloth should used in the Master Bedchamber during summer interpretation, and stored under the Brussels carpet in the winter. Its pattern must reflect a period design appropriate for Hampton given the extensive documentation for floor cloth use and specific design usage. Research to locate the 'Norfolk Pattern' should continue; this pattern would be the most desirable.

A small piece of painted floor cloth should be used under the washstand, the bathing or washing area of the room, and perhaps the dressing area during the winter months when the Brussels carpet is exhibited, to protect the carpet according to contemporary practice, and in keeping with the inventory references for "lot of oil cloth."

IV. OTHER FURNITURE

Elegance, comfort, utility, and health were important considerations in the decoration of eighteenth-century and early-nineteenth-century bedchambers. Furniture for sleeping, resting, washing, nursing, writing, and eating proclaimed the multifunctional aspect of these rooms, although their primary function was made clear in the towering presence of the curtained bedstead.²⁹⁰

A. CRIB

1 Crib Bed & mattress @ \$2.00 - p. 13

The inventory reference for this crib, due to its low value, probably represents an older piece of furniture. This correlates with the use of a crib during the residency of Charles Carnan Ridgely. His first child, Charles Carnan Ridgely, Jr., was born in 1783, and the last of Charles Ridgely's surviving children, Harriet, was born in 1803. Grandchildren may have resided at certain periods at Hampton, and the family crib would probably have been retained and used for these temporary arrangements. A cradle, last used at Hampton c. 1804, would have been passed down to one of the grandchildren, or was perhaps destroyed by this time.

Cribs are often found in principal bedchambers in homes of the period, indicating at least for the first few months the infants were kept with their mothers. Nursing children often slept in their mother's bed, and trundle beds were sometimes kept ready in the master bedchamber to care for sick children in this period when the loss of children was common. Sarah Logan Fisher brought her son Billy into her chamber in December, 1787. He was suffering from "inflammatory fev[e]r," and she noted in her diary seven weeks later that he went back to his nursery for the first time since becoming ill.²⁹¹

The crib was placed convenient to the parents' bed so there could be access at night without a light. Constant vigilance was necessary. The twenty year span from 1783 to 1803, saw at least fourteen children born to Charles and Priscilla Ridgely; three of these did not survive infancy. The second son and third surviving child, John, was the first Ridgely born at Hampton Hall, in January 1790.

An American Hepplewhite style mahogany baby crib with canopy top (SPMA 56-TL-272) was located in pieces in the old Carriage House across from the stables c. 1950. This crib, original parts of which date c. 1785, was given to a local collector by John Ridgely, Jr. This local collector later offered it to

the NPS but "they refused it at that time because of its condition." ²⁹² The crib has been fully restored by the present owner, and was loaned to Hampton periodically between 1956 and 1979 (see Fig. 17). The loan was withdrawn in October, 1979, and the crib is presently being used by the collector's grandchildren. This crib, by family tradition, belonged to Charles Carnan Ridgely, and John Ridgely (1790-1867) used it as an infant.

The crib has tapered square legs below the lower bed rail. Its stiles continue above the bed rail, becoming turned Doric columns. The stiles are tapered above the column capitals, to the canopy connection; they taper to approximately 1/2". Metal pins support the tester. The lower bed rails are notched with 1"x3" pieces of wood approximately 4 inches apart, to support the mattress.

This four-poster crib was turned into a rocking cradle, minus tester, c. 1830, and the legs were cut off to the top of the capitals on the columns. The present tester was reproduced based on Nellie Custis's crib at Mount Vernon. The bed sides are original, however, approximately 8" high, with narrow railing tapered bottom to top, thinner than they are wide.²⁹³

A period canopied crib matching the Ridgely crib as closely as possible should be acquired for the Master Bedchamber, or alternately, a crib be reproduced from the original. It may also be desirable to exhibit a cradle for newborn infants during seasonal changes.

Until such time as a canopied style crib matching Ridgely documentation may be acquired, it may be desirable to continue the exhibition of HAMP 4622, a mahogany crib, c. 1810 (Fig. 18). However, this crib is a unique form, the bed being raised off the floor only a couple of inches. The crib may have been cut down, although evidence of this treatment cannot be substantiated. Use of a crib and cradle provides interpretative opportunity regarding the documented need for these furniture forms at Hampton between 1790 and 1805, child-birth and child-rearing c. 1800, and the number of off-spring produced by Charles Carnan and his wife Priscilla between 1783 and 1803.

B. LOW POST OR TRUNDLE BED

Chambers that by day looked relatively unencumbered might by night be littered with supplemental pallets, mattresses, trundle beds, cradles, and cribs. ²⁹⁴

At least two beds are listed in each chamber of the Ridgely townhouse, as described above. This was a common practice.

Rosalie Calvert of Riversdale, Prince George's County, Maryland, writing to her mother in Belgium, 1804, states, "I wrote you how I had furnished the bedrooms; in the back [bedroom] I am going to put the two beds I had at Mount Albion. That is the fashion, and it is sometimes very convenient to have two beds in a bedroom..."²⁹⁵

During the early years of Charles Carnan and Priscilla's occupancy, it is almost certain a low post or trundle bed would have been kept ready in the Master Bedchamber for nursing sick children. "When children were ill they were regularly promoted to the master chamber, where it would be easier to nurse and keep a close watch on them, and where there might be a light by which to administer medicines and a fire to keep them warm."²⁹⁶ Additionally, when the house was crowded with family and guests at certain periods, some of the children or younger relatives may have been moved in with their parents to augment space. Supplemental pallets and mattresses may also have been brought in and out as needed. Mrs. Ridgely almost certainly had a maid stay with her when Charles Carnan was away.

Consideration should be given to the acquisition and installation of a low post trundle bed in the Master Bedchamber for discussion of the above, and in keeping with Ridgely documentation regarding the number of beds at Hampton.

C. CHAIRS

Ranged against the walls of the bedchamber there were often a considerable number of side chairs, frequently old fashioned ones and thus relegated to the bedroom.²⁹⁷

Prosperous households treated them [chairs] not just as seating furniture but as items of repetitive display; they lined them up along the walls of parlors and sitting rooms, and put them in entryways and even in bedchambers. When inventoried in 1801, Elias Hasket Derby's opulent Salem house had over one hundred chairs marshaled in its rooms and corridors.²⁹⁸

In the eighteenth century, guests were often received in the bedchamber, day or evening, when generally the bed curtains were closed, unless one were an invalid and received from one's bed. Friends, neighbors, and other guests might also be received during the wife's "lying-in" after the birth of a

child. The entertainment function and semi-public nature of a bedchamber of a bedchamber accounts for the number of chairs in the CCR estate inventory, and specifically noted in the principal bedchambers at Gay Street.

There were eleven chairs, one easy chair, two arm chairs, and one rocking chair in the front bedchamber on the 1829 Gay Street Sale listing, and fourteen chairs in the back bedchamber (see above).

CCR's estate inventory on the other hand, is not specific to the number of chairs in each bedchamber due to the scattered nature of entries. This problem has been discussed before, and is compounded by ongoing use of the house by multiple and continuous generations, without a break.

Some CCR estate inventory listings for chairs, other than dining, parlour, or easy chairs (discussed separately below), include:

1 Arm chair, cushion & 2 covers	@ \$ 1.00 - p. 12
11 Cane seat Chairs (Yellow)	@ \$ 5.50 - p. 13
2 Yellow Arm chairs	@ \$ 2.00 - p. 13
6 Green Winsor chairs	@ \$ 2.00 - p. 14
6 Light coloured Winsor chairs	@ \$ 1.00 - p. 16
1 Lot old chairs & c	@ \$ 1.00 - p. 17
3 Leather bottom chairs	@ \$.75 - p. 19
13 Red cane seat chairs	@ \$ 3.25 - p. 19
2 Mahogany chairs	@ \$.50 - p. 19

Additionally, among the items of CCR's property listed in the use of his daughter Rebecca Ridgely Hanson at the time of his death there were:

2 Doz. Green & Gold chairs	@ \$13.50 - p. 44
2 Doz. Chamber chairs	@ \$14.40 - p. 44

Although painted fancy or Windsor chairs were popular for bedchambers in fashionable houses, and Charles Carnan owned several sets by 1829, old-fashioned or "neat and plain" sets of mahogany chairs were almost certainly in place, on both the first and second story at Hampton. The inclusion of sets or partial sets of mahogany chairs in chambers during the period between 1790 and 1800 is most likely.

No late eighteenth- or early nineteenth-century sets of painted (or unpainted) Windsor chairs survive at Hampton today. However, there are two sets of mahogany chairs, made between 1785 and 1805, with a history of continued ownership by the Ridgely family at Hampton. These chairs passed directly from heir to heir, and are not listed on any of the inventories as one man's property. They were owned by John Ridgely, Jr. at the time of his death in 1959.

A Charles Carnan Ridgely account entry to Henry Nichols, merchant, for "12 Mahogany chairs @ £63", July 14, 1795,²⁹⁹ may represent one of these sets, probably the more elaborate one with inlay work in the splat. The two sets are very similar in form, with serpentine stiles and bottom rail at back, referred to today as a "modified shield-back". This form is believed to be unique to Maryland.³⁰⁰ The pierced splats are derived from English examples, some of which have Maryland provenances. Both sets have square tapered legs, supported by stretchers. The splat formations differ slightly, and one of the sets is inlaid and more ornate. This primary set, upholstered over the rail, may have been intended for a parlour or first floor reception area. Hampton owns four of this primary set of chairs, with the remaining chairs still in private ownership at this date.³⁰¹

Eight sidechairs, and two armchairs of the secondary, or less elaborate set c. 1795, were given to the site by John Ridgely III, who inherited them by direct descent from his father.³⁰² This less costly form, which also has slip seats, typically would have been used in bedchambers or hallways in a house like Hampton.

WILLIAM ASKEW, Cabinet and Chair Maker, Hereby informs the Public in General, and his old Customers in particular, that he hath removed his shop from Mr. Gerard Hopkins's, over to his own house, a few doors from Mr. Griffiths's bridge, at the sign of the Tea-Table and Chair; where he proposes prosecuting his business as usual, and hopes his uniform endeavors to please his customers, by the goodness of his work, and the moderation of his prices, will entitle him to the encouragement of those who may stand in need of his services.³⁰³

Early multiple account entries of payments to William Askew,³⁰⁴ a cabinetmaker working in Baltimore in the 1780s (d. 1794), may include the purchase of these chairs, although articles purchased are not described. A specific bill to Askew for the covering of twelve chair seats @ £4.10.0,³⁰⁵ may refer to either the slip seats of the secondary set, or the over-the-rail upholstery of the primary chairs. No type of fabric is indicated. There is no furniture which may be attributed to Askew with any certainty, making positive identification of his exact work for Ridgely impossible at this time. Construction features and the grade and type of mahogany used suggest to some experts that these chairs were made by John Shaw of Annapolis (working c. 1768-c. 1816), or someone who trained in his shop. This attribution has additional support; Shaw's greatest period of production was the 1790s, and his furniture is usually conservative and relatively plain.³⁰⁶

Payments, although non-specific, were also entered in Ridgely's account book to Gerard (or Gerrard) Hopkins (1742-1800), a prominent Baltimore cabinetmaker and chairmaker who was born in Anne Arundel County and trained in Philadelphia before settling in Baltimore in 1767. Hopkins was an influential Baltimore cabinet maker, training William Askew and William Harris among others. A versatile craftsman, he advertised himself as:

CABINET and CHAIR-MAKER, from Philadelphia,....makes and sells the following goods, in the best Manner, and in the newest Fashions in Mahogany, Walnut, Cherry-Tree, and Maple, viz. Chests of Drawers of various Sorts, Desks, Book-Cases, Scrutores, Cloth-Presses, Tables of various Sorts, such as Bureaus, Card, Chamber, Parlour, and Tea-Tables; Chairs of various Sorts, such as Easy, Arm, Parlour, Chamber and Corner Chairs, Settees, Clock-Cases, Couches, Candle-Stands, Decanter-Stands, Tea-Kettle Stands, Dumb-Waiters, Tea-Boards, Bottle-Boards, Bedsteads, &c.&c. N.B. Any of the above Articles to be done with or without carved Work. ³⁰⁷

Few documented pieces by Hopkins survive. ³⁰⁸ Three chairs made by him, images of which are included in the Decorative Arts Photographic Collection at the Henry Francis duPont Winterthur Museum, illustrate Hopkins' versatile range - from ornate to "neat and plain." It is possible he made one or more of the sets of mahogany chairs owned by the Ridgelys of Hampton and/or other so-far unattributed pieces. Certainly his range and expertise would have appealed to the cosmopolitan Ridgely.

Additional payments to Baltimore cabinetmakers, Peter Frick in 1793, Walter Crook (working 1795-1824) in 1799, and others, also remain elusive.

The number of chairs owned by CCR and documented through purchase, estate inventory, and estate sale, correlates to the known number of chairs in contemporary accounts. For example, in 1778, John Cadwalader had a number of chairs in each chamber, including seven in the back room, thirteen in the front room, and seven in the room on the left. ³⁰⁹ At the time of his death in 1786, the remaining chairs were inventoried; there were six chairs in each of the principal bedchambers - all mahogany, one set with "chintz furniture" to match the chintz hangings in the room. ³¹⁰ In the garret were many broken mahogany chairs and one large easy chair.

George Washington (d. 1799) at Mount Vernon had "6 Mahogany Chairs" in the first room on the second floor, "1 Armed Chair" and "4 Chairs" in the second room, "6 Mahogany Chairs" in the third room, "5 Mahogany Chairs" and "1 Close Chair" in the fourth room, "3 Windsor Chairs" in the Small Room, and old chairs in the garrett and lumber rooms. In the master bedchamber there were "1 Writing Chair," "1 Easy Chair," "2 Mahogany Chairs," and "1 Close Stool." ³¹¹

In 1808, upon the death of Harry Dorsey Gough of Perry Hall, (Hampton's neighboring estate), the inventory records "One Arm easy Chair" and six mahogany chairs in the best lodging room, a close stool and five painted chairs in the portico room, five mahogany chairs in Mrs. Gough's room, and five walnut chairs in the preacher's room. Gough's city bedchamber had nine chairs. ³¹²

Hugh Thompson's bedchamber had eight chairs; ³¹³ John Eager Howard's bedchamber in his country house, Belvidere, had "1 Easy Chair & 2 dimity covers," "11 white arm chairs with cushions & covers," and "19 chintz chair covers" to match the chintz bed and window hangings. ³¹⁴ Catherine Chew's estate inventory shows "18 Mahogany & Windsor Chairs" in her bedchamber. ³¹⁵

Robert Oliver, a contemporary and city neighbor of Charles Carnan Ridgely, had a significant number of chairs in his chambers: ³¹⁶

Chamber No. 1

- 10 Rush Seat Chairs
- 2 Rush Seat Arm Chairs
- 1 Rush Seat Arm Chair
- 1 Windsor Rocking Chair
- 1 Mahogany fancy Close Stool

Chamber No. 2

- 7 rush and 3 cane seat Chairs, rich satin damask cushions
- 1 cane seat Settee and Cushion, to match
- 1 high back Mahogany Rocking Chair
- 1 low back Windsor Rocking Chair
- 1 Rush Seat Rocking Chair
- 1 windsor Sewing Chair
- 1 Close Arm Chair and Pan

Chamber No. 3

- 12 cane seat Chairs
- 1 Bed Chair

In 1794, Thomas Tilestone of Boston had two rocking chairs (!), a dozen chairs, and a large easy chair in his southwest chamber.³¹⁷ Rebecca Rawle Shoemaker suggested a half a dozen chairs for the bedchamber in a letter to her daughter when she listed basic requirements for housekeeping in 1783.³¹⁸

The recently acquired secondary set of eight Maryland sidechairs, plus the two armchairs (See Accession 206) should be used in the Master Bedchamber (Figs. 19 and 20). These chairs have strong and continuous Ridgely/Hampton provenance.

Recent conservation treatment of these chairs required removal of modern upholstery fabric (c. 1965) from the slip seats. The cover fabric was bunched in the corners and thumbtacked to the frame. As a consequence, the seat rails of the chairs were separated at the joints. The structure of the chairs has been stabilized and reglued; the upholstery understructure remains on the slipseat frames. The c. 1965 cover fabric has been saved for documentation. Any remaining stuffings, tack holes, etc. are being examined and documented for surviving evidence of earlier upholstery treatments. If no additional information is forthcoming, the slip seats should be recovered in red moreen, using velcro or an alternate non-invasive upholstery technique to prevent further damage to the framing and to retain historic evidence, as discussed below under the Easy Chair heading. The selection of red moreen is based on the upholstery covering documented for the easy chair, and at the period these chairs would have been upholstered "en suite."

In terms of placement accurate for late eighteenth- and early nineteenth-century interpretation, sidechairs in bedchambers were ranged against the wall when not in use so "as not to be stumbled over in the dark, should you have occasion to rise in the night."³¹⁹

During seasonal periods, a painted Windsor chair from the Hampton collection will be exhibited for use by the children's nurse (See Appendix A).

D. BACKSTOOL

The "3 Leather bottom chairs" on the inventory may include a backstool or more comfortable desk chair. A demand for greater comfort in seating furniture provided the impetus for more upholstered chairs in the eighteenth century. Easy chairs, stuffed chairs, French chairs, and backstools became recognized forms. Prosperous citizens posed for portraits by Copley and other artists in these elaborately upholstered chairs, leaving visual evidence of form and upholstery techniques.

A backstool in the Hampton collection, HAMP 4626 (Fig. 21), was originally part of a set owned by Chief Justice Benjamin Chew, who used the chairs and a related sofa at his townhouse in Philadelphia. [Note: Chew purchased the townhouse from John Penn in 1770-1771. Penn purchased the house from William Byrd III (the dissolute William Byrd).] Chew's purchase price in 1771 was substantially higher than comparable houses at the time, and it is believed the house was purchased with furnishings; the chairs and sofa originally may have been made for John Penn at the time of his marriage in 1760, although this is a somewhat early date for the form.³²⁰

Benjamin Chew, Jr. took ownership of "Cliveden," the Chew family country estate, in 1787; however, the chairs and sofa were not moved out to the country until the mid-nineteenth century, after his death.³²¹ By this time, at least one chair was missing. It is believed this chair came to Baltimore with Henry Banning Chew (1800-1866), a Philadelphia merchant and son of Benjamin Chew, Jr., when he married Harriet Ridgely (1803-1835), daughter of Charles Carnan Ridgely, in 1822. After their marriage, Henry and Harriet Chew lived at "Epsom," the estate immediately south of Hampton (now the site of Goucher College), given to Harriet by her father.

Although originally part of a parlour set, as a single backstool of an earlier date, this form could have been relegated to a bedchamber by 1790, and would be appropriate for use as comfortable seating at a desk.

HAMP 4626 is presently upholstered in brown leather, and studded with brass nails. This early covering should be retained, and the chair used at the writing desk in the Master Bedchamber. Its form, and connecting family history, provide important interpretive opportunities not possible with an unassociated period chair. If a documented leather bottom chair original to Hampton comes to light, this recommendation may be re-evaluated.

E. EASY CHAIR

By the side of the bed was placed a high-backed so-called easy chair, with wings at the sides to protect the occupant from draughts, covered with a gay colored chintz where very long tailed birds sat upon impossible trees surrounded by gorgeous flowers, never dreamed of in our philosophy or botany.³²²

1 Easy chair & 2 Red Covers with Brass nails
@ \$10.00 - p. 12
1 Easy chair @ \$10.00 - p. 12

In January of 1785, Charles Carnan purchased "an Easy Large Chair @ £10 from William Askew."³²³ By comparison, the price for an easy chair in a January, 1786 price list for furniture available in Philadelphia shops (in manuscript form composed by Benjamin Lehman), was £2.10.0 for a mahogany easy chair with Marlborough feet and brackets.³²⁴ Even by 1796, in the Philadelphia Cabinet and Chair-Makers' Book of Prices, a common easy chair sold for about £5.³²⁵ The chair purchased from Askew must have included sophisticated upholstery treatment, probably with brass nailing or "garnishing."

Although the covering of the two easy chairs listed on CCR's inventory is not specified, documented use of red fabrics at Hampton during the earliest periods is for wools like moreen, and silk. Silk being a somewhat impractical fabric for a bedchamber easy chair, a red moreen or wool damask might have been a more likely choice, especially in light of the probable brass nail treatment. We know red moreen was used elsewhere in the house at a slightly later date because of a drapery reference in the inventory (page 1), and, therefore, this fabric should receive preferential consideration over wool damask, although future research may reveal additional information.

Moreen is "a worsted cloth which generally was given a waved or stamped finish."³²⁶ This stamped or pressed moreen is called embossed. "The name of this stuff was formerly Moireen, which gives its origin more distinctly. It is an imitation of moire [silk] in commoner materials for purposes of upholstery."³²⁷ In a peculiar linguistic twist, moreen is an English corruption of moire', which is French for the English word mohair.³²⁸ The popularity of moreen in late eighteenth-century America is well-documented on surviving furnishings. By examining pattern books of the period, we know the worsteds such as moreen and related embossed camlets, harateens, cheney, etc. were dyed in bright colors, not only red, but blue, green, and yellow.³²⁹

The earliest so-called easy chairs, completely upholstered, "were fashioned to accompany state beds [in England]."³³⁰ Their continued use in bedchambers is well-documented in America. Padding and stuffing for the easy chairs was generally hair, straw, chaff, or wool. Rolls of padding supported some features, while the outer areas were left unpadded. Feathers were expensive and were reserved for cushions.³³¹

Ornamental brass tacks were often used to finish the edges, in a continuous string, like beads. This was also referred to as "garnishing."³³² Assorted patterns of nailing were popular, and may be seen in design books, and on furniture used as backdrops for period portraiture. See Plate 15 of Hepplewhite's Guide. Matching or contrasting tapes or cords

were sometimes substituted for the tacking.

Two easy chairs listed on the inventory, and the existence of an easy chair in the Front Chamber at Gay Street, analyzed through all existing data as Charles Ridgely's chamber, confirm the need for an easy chair in the Master Bedchamber at Hampton. The easy chairs listed in both the inventory and Gay Street sale references are not present in the Hampton museum collection. Their whereabouts are unknown. It is also not certain the 1829 references include the 1785 Askew chair.

There are no easy chairs of Ridgely provenance in the museum collection to date. The search for a documented original should continue. For interpretive purposes, HAMP 3919, a mahogany easy chair of mid-Atlantic origin, 1790-1800, was transferred to the park from Morristown NHP in 1982.

This chair came to the park with overstuffed modern upholstery, c. 1940 in severely deteriorated condition. The easy chair was reupholstered, conforming to period proportions, in 1985. The design illustrated in Hepplewhite's Guide, plate 15, was used as a model. The application of "garnish" or additional trim to make the modern upholstery treatment conform to the indicated high style represented by the Askew bill, was not included at the time of treatment, due to the amount of money allocated for conservation.

The fabric applied in 1985 was an all wool reproduction moreen, from Brunswick & Fils, in a document red. The easy chair HAMP 3919 (Fig. 22), with moreen covering should be retained in the Master Bedchamber until such time as an easy chair with Ridgely/Hampton provenance is located and acquired. Brass nails or elaborate trim should be considered as an addition to the present treatment, in light of inventory amounts and the Askew account reference.

Other upholstered furniture used in the Master Bedchamber should also conform to the red moreen fabric treatment, including slipseats for sidechairs and armchairs, based on the established late eighteenth- and early nineteenth-century practice of upholstering room furnishings 'en suite.'

F. SOFA

1 Hair Sofa @ \$10.00 - p. 13

Sofas are only infrequently found in eighteenth and early nineteenth-century chambers but became a standard bedroom fixture as the nineteenth century progressed. Maria Trumbull had one in her room while she was visiting Lady Kitty Duer in New York in December 1800: 'and our chamber is a very pleasant one - it is in the front of the house - and the

furniture a large clever carpet, a bed with curtains (and very nice sheets) a sofa, some green chairs - a table, a washstand, a large looking glass - and a picture...' ³³³

Although the entry for a sofa appears on the inventory between bed linens, bureau, and bedsteads, and there is "1 Hair Sofa @ \$20.00" in Charles Carnan Ridgely's bedchamber at the Gay Street house, this may be a later form not present by 1815. The entries might refer to a couch form, several of which survive in the Hampton collection. However, the extremely low value assigned to the inventory entry suggests this sofa may be an earlier square back sofa form, perhaps present in the bedchamber for receiving guests or recovering from illness. A Salem, Massachusetts square back sofa, c. 1805, is exhibited in the McIntire Bedroom (1790-1815) at Bayou Bend, the Museum of Fine Arts, Houston.

Further research should be conducted regarding this item before final recommendations for inclusion in the Master Bedchamber are made.

G. NIGHT TABLE OR CLOSE STOOL

2 Close chairs & 1 wood box @ \$.55 - p. 17
2 Close stools @ \$.50 - p. 19

Water-closets became general in English houses of the grander sort [by the last quarter of the eighteenth century]...Bathrooms, on the other hand, were still fairly rare although...they were becoming more common at the end of the eighteenth century. ³³⁴

Another defect in the American establishments is the want of cabinets de toilette. They are certainly to be found in a few houses, but I have occupied a bed-room five and twenty feet square [almost exactly the dimensions of Hampton's Master Bedchamber!], in a house, otherwise convenient, that had not under its roof a single apartment of the sort. ³³⁵

It is important to make some mention of Hampton "conveniences" here. Anthony Willich, in 1804, states close stools have "lately been in a great measure superseded by the invention of water-closets." ³³⁶ Although water closets were installed upstairs in the White House in 1801, to be "cleansed constantly by a Pipe throwing Water through them at command from a reservoir above," ³³⁷ no such conveniences can be documented for Hampton until the second quarter of the nineteenth century. Two separate structures known as privies are located east of the Mansion, and are believed to be early

buildings. These privies exhibit private areas for both sexes, and arrangements for children as well as adults. However, John Ridgely III (1911-1990) asserted chamberpots were kept under each bed in the Mansion for use by the Ridgelys and their guests when the bathroom was occupied until 1948. He said this was a necessity in a house with 16 bedchambers and one bathroom. When asked if the privies were used, Mr. Ridgely said the servants and the Ridgely children used them, but unless his grandfather or father were already outside, the Ridgely men, and certainly the women, used the bathroom or chamberpots. ³³⁸

Chamberpots were plentiful in the early period, and were often kept in the bedchambers, especially for nighttime use. "Charles Carroll of Carrollton, who regularly ordered one, two, or three dozen whitestone chamber pots from England - suggestive of their high mortality rate as family tripped over them and servants tripped with them - needed in November 1796 '4 pewter easy chair pans.'" ³³⁹ Although a common storage space was under the bed (as illustrated in two humorous drawings entitled "Pernicious Effects of Reeding Tails," and "Jane McMulin and Mr. McEwen," by Sophie du Pont, c. 1830, ³⁴⁰) specific furniture forms were also designed to disguise this object, including cabinets, chairs, and night stands. In January of 1775, Charles Carroll of Carrollton ordered a "very neat Night Chair," specifying it be "formed with such a Deception as to appear anything but what it really is tho not troublesome to use." ³⁴¹

The low value of the close chairs and close stools on CCR's inventory in 1829, almost certainly indicates age and old-fashioned style, probably indicating 1785 - 1810 forms. Two well-documented close chairs, or what Hepplewhite referred to as "night tables" survive in the Hampton collection, having passed by direct descent to the last master. These sophisticated mahogany conveniences, although made in Baltimore, relate directly to Plate 82 in Hepplewhite's Guide. ³⁴² Several other Maryland examples are documented to prominent Baltimoreans of the period, ³⁴³ and the 1801 White House inventory lists "1 Night table" in the President's Bed-room, the Lodging Room, and the Dressing Room (West-end south front). ³⁴⁴ In 1809, in addition to commodes, Mr. Jefferson's inventory at the White House included 4 night tables in the Lady's Dressing Room, 1 night table in the Small bed Room - South front, and one night table in the Bed Chamber - South east Corner. ³⁴⁵

Thomas Sheraton defines night tables as a "useful piece of furniture for night occasions." He goes on to say they may "imitate the appearance of a small lobby chest of drawers, having the top hinged behind, so it may lift up to a perpendicular position. The front part of these, as far as from the top to the seat, is made to fold in; and when out has the appearance of drawers." ³⁴⁶

The two Ridgely night tables are of slightly different construction from one another, and may have been made as much as ten years apart. The earlier example, 1790-1800, HAMP 2955 (Fig. 23), is mahogany, with mahogany veneer, oval brass mounts with bail handles, serpentine skirt, and French feet. Its rectangular hinged top lifts to reveal a commode seat with a turned wooden cover having a button pull. The false drawers on the top half of the front fold in to form the close chair, while the lower two false doors conceal the interior storage for chamberpot.

As in the Carroll order cited above, CCR's estate sale reference to his close chair includes "2 pewter Bed pans", valued with the chair at \$6.50. The lots were stored in Back Garret No. 2 at the time of the sale. ³⁴⁷

The night table, HAMP 2955, should be retained for use in the Master Bedchamber. A pewter bed pan should be sought for exhibit with this object, as the original no longer survives.

Note: Movement of this piece within the room from season to season would have been typical during CCR's lifetime. Its portability is confirmed by the employment of a strong brass bail handle at each side. Keeping it near a window in the summer would have made life more pleasant; in 1804, Anthony Willich discusses the need to neutralize the stench from the close stools with a mixture of green vitrol and water. ³⁴⁸ During winter months its proximity to the bed would have conserved warmth during the night.

H. DRESSING TABLES

1 Toilet table & dress	—	@ \$.25 - p. 17
1 Toilet table		@ \$.20 - p. 17

The values indicated for these toilet tables or dressing tables are extremely low, suggesting age and antiquated fashion. The first entry may actually be a plain toilet table with a fabric skirt, a popular form in the eighteenth century. ³⁴⁹ English period examples of this form may be seen in portraits of Queen Charlotte and Mrs. Abington at their dressing tables, both by Zoffany, and in numerous print sources, such as the hand-colored mezzotint "Noon," dated 1758. This form, consisting of a plain table of painted or unpainted, usually

inferior wood, was "dressed" with gathered or pleated floor-length skirts of white muslin, with a white cover and ruffled, flounced, or fringed trim. They became fashionable in this country during the last quarter of the eighteenth century. American examples may be seen in the portrait of Mrs. Catherine Cuyler of New York, c. 1790, and more importantly in a painting of Mrs. John Moale and her granddaughter, Ellen North Moale, of Baltimore by Joshua Johnson, c. 1803.³⁵⁰ John Moale was a merchant, land developer, and planter; a member of the Maryland Legislature; commissioner of the tax and justice, Orphans' Court, Baltimore County; and member of the vestry, St. Paul's Parish.³⁵¹ After his death in 1798, Mrs. Moale rented a house owned by Rebecca Ridgely at 52 Hanover Street.³⁵²

Despite the fact these "dressed" tables remained popular throughout the nineteenth century, a late eighteenth-century example would have been worn and old-fashioned by 1829, fifteen years after Priscilla Ridgely's death. This would account for the extremely low value of the inventory reference. Consideration should be given to reproducing this type of toilet table with "dress" for Mrs. Ridgely's use between 1790 and 1814.

As a man of fashion and taste, Ridgely would have needed a dressing table also. Another earlier form of a dressing table, as illustrated by Hepplewhite and Sheraton among others, is defined as "a table so constructed as to accomodate a gentleman or lady with conveniences for dressing."³⁵³ Hepplewhite and Sheraton also illustrate other closely related forms labelled "Rudd's Table," "Reflecting Dressing Table," or "Shaving Table."³⁵⁴ The "Rudd's Table" or "Reflecting Dressing Table" illustrated by Hepplewhite is described as "the most complete dressing table made, possessing every convenience which can be wanted, or mechanism and ingenuity supply. It derives its name from a once popular character, for whom it is reported it was first invented."³⁵⁵ It is amusing to note that the twentieth-century name for these dressing tables is a "Beau Brummel" referring to another popular character, the English dandy and immaculate dresser George Bryan Brummel (1778-1840). Obviously, the now anonymous Mr. Rudd was supplanted by this better-known fashion leader of the Regency period.

The present location of an original Ridgely/Hampton dressing table of this type is not known. However, a description on the 1972 Farmhouse appraisal³⁵⁶ reads:

American, Baltimore, mahogany, Beau Brummel, 20 1/2" x 26 1/2", standing 34 1/4" [high], having fitted compartment in top with lidded boxes, sliding mirror, double hinge sides fold to cover top. Upper section has simulated

drawer front with satinwood fan oval having five horizontal bell flower drops - two drawers beneath having same decoration, brushing slide in between, shaped cut out shelf, case resting on four straight chamfered legs, ending in Marborough feet. Circa 1790. \$5,000.00

The same late eighteenth-century "Beau Brummel" or dressing table is referenced as late as 1977 on estate records, listed as an "Inlaid mahogany powder table."³⁵⁷ Although appraised as an Baltimore-made piece, early American examples of this form are quite rare. One important Baltimore-made example may be seen locally in the collection of The Baltimore Museum of Art. This dressing table, made between 1790 and 1810, has a Buchanan family history.³⁵⁸

It is possible the Ridgely dressing table is English. There are many late eighteenth- and early nineteenth-century English examples of the form in American collections. By the late eighteenth century, Baltimore was a thriving port and commercial center. Charles Carnan continued to import goods from England throughout the first decades of the nineteenth century, and owned land there at least as late as 1805. Although the majority of nineteenth-century furniture documented to Hampton is of local manufacture, some pieces were imported from England, and we can document others made in Massachusetts and New York.³⁵⁹

In fact, some of Charles Carnan Ridgely's largest accounts are with the Baltimore merchant firm of Hodgson and Nicholson. On November 9, 1787 they advertised in the Maryland Journal:

FINE IMPORTED FURNITURE, Hodgson and Nicholson are now opening, a great Variety of the following Articles, just imported from London, in the Ship 'Mary', Captain Bodfield; Neat Mahogany portable Writing Desks; Mahogany Cases, to hold complete Sets of Knives and Forks, Spoons, etc. Fish-Skins, a great Variety of Walking Sticks and Canes; Fine Slate Pencils; Mahogany Frame Dressing-Glasses, moulded and beaded, 5 by 4 to 10 by 8 Inches, gilt Edges; Oval and square Hanging-Glases, Toilet or Dressing Boxes...³⁶⁰

HAMP 3932 (Fig. 24), an English dressing table c. 1780-1800, was donated to the park in 1967. The dressing table is inlaid and veneered satinwood, with a lift top revealing 17 separate compartments with lidded tops, and a sliding mirror for dressing and/or shaving. A hidden cupboard for the chamberpot is disguised as a drawer, and there is a pull-out writing surface (brushing slide?), covered in green baize, making the

piece additionally useful in a bedchamber. The design for a very similar "Gentleman's Dressing Stand," published in 1788, is illustrated in Plate 9, Figure 2, of Thomas Shearer's The Cabinet-Makers' London Book of Prices..."³⁶¹

The form and period of this piece relate directly to the inventory entry for an outdated, yet still useful toilet table, which would have been newly fashionable and desirable at Hampton c. 1790, and is similar in features to the 1972 description of a Ridgely dressing table.

Search for the original dressing table matching this description of Hampton provenance will continue; if possible the item should be acquired. However, the dressing table, HAMP 3932, will be retained for use in the Master Bedchamber, as the master's toilet table until the original is available. Again, reproduction of a "dressed" table for Mrs. Ridgely should be a high priority in light of documentary evidence and provides additional opportunity for discussion of Mrs. Ridgely's activities and habits.

I. WASHSTAND

2 Mahogany wash stands	@ \$ 4.00	- p. 17
6 Mahogany wash stands	@ \$ 6.00	- p. 19
8 Pine wash stands	@ \$ 2.40	- p. 19
1 Mahogany wash stand	@ \$ 2.50	- p. 20
1 Clothes Horse	@ \$.06	- p. 14

Washhand stands began to appear with frequency in the 1750s and remained in the bedchamber, or perhaps the dressing room, with a towel horse on which to dry towels nearby, long after the chamber bathing tub had sauntered down the hall and to the back of the house, where there was a more explicit "bathroom."³⁶²

Visiting Hampton involved long-distance travel, and bedchambers on the second floor would have been made available for visitors to retire to - to wash the dust from their faces and hands, shake out their clothing, put away traveling gear, use the 'necessary', etc. Family and relatives living at Hampton also required readily available soap and water in an age before bathrooms and sinks with running water. Wash stands, or "Bason Stands" as Hepplewhite and Sheraton refer to them,³⁶³ were designed to hold a basin and ewer. There are even additional allotted space for linens, soap, and sponges.

The modest values of the inventory entries again indicate possible age and out-moded style by 1829. The last entry in the inventory for a washstand is among objects which may have been on the first floor; this entry is slightly more expensive and probably more fashionable for 1829 than the earlier entries. The other washstands are almost certainly related to the bedchambers; there are 16 bedchambers at Hampton, and 16 washstand entries (minus the last first floor entry). The pine washstands must have been relegated to the third floor secondary bedchambers, while those of mahogany composition were certainly in the principal chambers.

A washstand or "Bason Stand," c. 1790-1810, could be of several related forms. Hepplewhite insists his "design for a new one, Plate 83, on a triangular plan is a very useful shape, as it stands in a corner out of the way."³⁶⁴ Sheraton claims these "Corner Bason Stands" were best; "...the bason being brought close to the front, gives plenty of room."³⁶⁵ Sheraton goes on to say the lower shelf might hold a vessel to receive dirty water conveyed from the bason if it had a drain,³⁶⁶ but also recommends the stretcher not be fitted less than thirteen inches from the underside of the drawer "to allow sufficient height" for the water bottle.³⁶⁷ Thomas Shearer illustrates the same form, calling it a "Circular Corner Bason Stand."³⁶⁸ Many late eighteenth- and early nineteenth-century American examples of this form are known.

In fact, the 1972 inventory of the property of the last master includes:³⁶⁹

American, Baltimore-Philadelphia, Sheraton, mahogany, corner wash stand, 17" x 23", standing 37 1/2", having compartments for bowl and soap, shelf beneath, simulated drawer in waist, triangular shaped shelf with bowl ring, resting on three rounded tapered columns, unusual feature is applied brass bands to apron. Circa 1810. \$600.00

A photograph of the interior of the Farmhouse c. 1970, may show this washstand. The present whereabouts of this or any early Ridgely washstand are unknown. However, an American mahogany washstand or "Bason Stand" of the triangular form, c. 1790, HAMP 4620 (Fig. 25) was transferred to the park in 1982. Its form relates closely to Plate 83 of Hepplewhite, and is similar to the Ridgely example described in 1972 although it does not have applied brass bands.

Note: It is vital to consider patterns of use in refitting historic interiors. This will also be discussed under Furnishing Plan, but at this juncture the placement of a washstand should be considered. The corner washstand indicated above fits well into the left or right projecting

mantelpiece corner, where warmth from the fire would have been a practical consideration when washing up during the cooler months. The left or south location is also ideal for summer use, as it would have been immediately adjacent to two windows at south and west, which would have been opened for ventilation in the summer months.

As part of an interpretive discussion related to washstands, it might be noted that cleaning and preserving teeth was important even in 1800. The Domestic Encyclopaedia of 1804 recommends burnt bread, or bark, applied by the small finger, or on a piece of calico, as a "safe and useful dentifrice," going on to state Lord Dundonald recommends a weak solution of soda.³⁷⁰

A documented Ridgely example should be located and acquired. However, HAMP 4620 should be retained for exhibit until a documented Ridgely example is substituted. Also, it is recommended hygiene practices of the period be included in interpretive discussions and exhibit.

J. CLOTHES HORSE AND TOWEL RACK

In addition to the entry on the estate inventory above, a "Clothes Horse" is also indicated in CCR's estate sale³⁷¹ as part of a lot which also included a pine table, the lot selling for \$.80. The extremely low value of both clothes horse references indicates the relative unimportance of this object, at least to the appraiser, or perhaps its age and deteriorated condition.

The clothes horse form as we know it today does not appear in period drawing books or period illustrations. It is possible that in the same manner "linen" and "clothes" are interchangeable terms with regard to "presses" of the period, e.g. "clothes press" and "linen press," a clothes horse may be the form now referred to as a towel rack. These same racks could have been used to dry linens or clothing.

However, a clothes horse is also indicated on Governor Boutetourt's inventory at the Palace, Williamsburg.³⁷² And, at the White House in 1809, at the end of Thomas Jefferson's tenure, the President's Bed room contained a "machine to hang clothes on," the Small bed Room - south front - had "1 machine for hanging clothes on," and the Dressing Room attached to the Bed chamber - North front - contained "a machine for hanging clothes on."³⁷³ A visitor to the White House in 1803 described these as "odd but useful contrivance for hanging up jackets and breeches on a machine like a turnstile."³⁷⁴ Mr. Jefferson also had a unique related form at the foot of his bed at Monticello, described by his granddaughter, Cornelia

Jefferson Randolph, c. 1826, as "a convenient contrivance on which to hang clothes." ³⁷⁵ With the scarcity of closets in the eighteenth and early nineteenth centuries, these would have been very convenient. Research continues to explore the possible form of this object at Hampton; no specified period examples or illustrations have been located to date. For this device to be interpreted accurately, it should be included in this room plan.

In reference to a towel rack, included on the 1972 Hampton Farmhouse inventory (on the same page as the washstand) is:

American, Baltimore, mahogany towel rack, 28"
in length, standing 72", having three bars,
double sides with U shaped supports.
Circa 1810. \$125.00

Other towel racks are included in the 1972 appraisal, and several are retained in the Hampton collection.

The washstand should be accompanied by a period Ridgely towel rack, displaying several towels for bathing purposes. The appropriate form of a clothes horse should be documented, and sought for exhibition.

Note: Housekeeping books of the period frequently recommend a breadth of oil cloth should be placed over the carpet in front of and under the washstand. ³⁷⁶ As several pieces of oilcloth are listed on CCR's inventory (see Floor Coverings section), this use of a piece of oilcloth should be included for interpretation in the Master Bedchamber. It will also facilitate interpretive discussion of the practical applications of this material.

K. WARDROBE

1 Mahogany cupboard @ \$20.00 - p. 12
1 Mahogany cupboard @ \$ 4.00 - p. 19
1 White cupboard @ \$ 8.00 - p. 19

The term wardrobe does not appear in the main house section of CCR's estate inventory in 1829, although a wardrobe is present on page 43 of this same inventory in the section listing items "loaned to his daughter Rebecca Hanson" (see CCR estate inventory, p. 43, for "1 Mahogany wardrobe @ \$ 20.00"). Wardrobes are also listed in the 1829 Gay Street sale. At least two documented pre-1829 wing wardrobes survive in the Hampton collection.

Listed on the inventory, however, are two mahogany cupboards and a painted cupboard, as seen above. Perhaps this is an alternate term, or an earlier form related to "linen presses." Certainly the large payments made in the early nineteenth century to William Camp, a prominent Baltimore cabinetmaker working 1802-1822, although unspecified as to items purchased, may include a wardrobe. The wardrobe was a standard furnishing for principal bedchambers in the period.

HAMP 3933, a fashionable example of a wing wardrobe, attributed to the Baltimore shop of William Camp, c. 1805, was donated to Hampton in 1976. This mahogany example, with oval panels of West Indian satinwood with ebonized borders, is of relative sophistication when compared with other contemporary Ridgely furnishings.

The surviving pre-1829 examples of Ridgely/Hampton provenance include:

HAMP 3940 A circa 1820 winged mahogany wardrobe attributed to William Camp. This wardrobe is thought to be the wardrobe purchased by Eliza Eichelberger Ridgely at Camp's estate sale in 1822 for \$80.00.³⁷⁷

HAMP 6034 A 1810-1830 mahogany wardrobe, attributed to John Needles (working 1810-1852) on the basis of carving and construction details, has a strong history of ownership by Priscilla Ridgely White (1796-1868), daughter of Charles Carnan Ridgely, and passed by direct descent to George Howard White who donated it to Hampton. By family tradition, this wardrobe was an inheritance from Charles Carnan Ridgely at his death.

Further research is necessary before it is possible to conclusively date HAMP 6034. If its date of manufacture matches the period of interpretation, this Ridgely wardrobe should be substituted for HAMP 3933 (Fig. 26) in the Master Bedchamber. However, until such documentation is secured, HAMP 3933 should be retained for exhibition in the Master Bedchamber.

L. BUREAU

1 Bureau	@ \$ 3.00 - p.12
1 Bureau	@ \$ 3.00 - p.13
1 Mahogany Bureau	@ \$ 3.00 - p.16
1 Mahogany Bureau	@ \$ 2.50 - p.19
1 Mahogany chest of drawers	@ \$ 5.00 - p.16

Sheraton says a bureau "in French, is a small chest of drawers." He goes on to state, "In England it has generally been applied to common desks with drawers under them..." ³⁷⁸

In America, ever since the eighteenth century, the word bureau means a chest of drawers, with or without a mirror, and regularly used in the bedroom. ³⁷⁹

The bureau replaced the lowboy, for the same purposes. Miller says, "...some of the early chests were made without drawers and others were made with one or two drawers, all being under the box part of the chests. In the course of time it was found desirable to fill the entire chest with additional drawers, and to make the lid a stationary top. In this way a chest with drawers developed into a chest consisting entirely of drawers, that is, a 'chest of drawers,' or, as we now term it, a bureau." ³⁸⁰

Cases on bracket feet were slightly taller than commonplace bureaux; for there were either three or four long drawers, above which were two narrow ones; and these in turn were surmounted by three smaller drawers, making in all a total of five or six tiers, instead of the customary four. ³⁸¹

The inventory taker for CCR's estate in 1829 specified a difference between a bureau and a chest of drawers. Both items appear separately on page sixteen. The most valuable bureau listed on the inventory is \$3.00, while the "1 Mahogany chest of drawers" is listed at \$5.00. Perhaps this latter entry refers to the higher chest of drawers with bracket feet.

None of the values appears high in 1829 dollars, and would again appear to indicate older, probably pre-1815 furnishings. One reference in the 1972 appraisal of Ridgely property, indicates a c. 1810 Maryland Chippendale mahogany chest, with two short and three long drawers. ³⁸² The whereabouts of this chest are unknown.

HAMP 6035, a walnut chest of drawers, 1780-1795, with a step moulded top over three short and five graduated thumb-moulded drawers, having ogee bracket feet, descended to George Howard White, a direct descendent of Charles Carnan Ridgely. The

family history is not clear, but the chest of drawers was almost certainly made in Maryland in the first two decades after the Revolutionary War. The style of this chest is somewhat simple, and, if Ridgely, may indicate an early purchase by Charles Carnan prior to his inheritance. Its date of manufacture represents the early furnishing period for the Master Bedchamber, and serves as an important interpretive link between the so-called Chippendale style and the newer Neoclassical pieces which were coming into vogue.

A small bureau or chest of drawers, mahogany with string inlay, was a recent gift to the park from John Ridgely III, who acquired it by direct descent from his father at Hampton. This small chest of drawers, 1790-1810, may represent the type of item referred to in the inventory. It is somewhat similar to #69 in The Baltimore Museum of Art catalog, a Maryland example of the same date, ³⁸³ and #77 and #78 in Furniture in Maryland. ³⁸⁴

This design was a relatively common form in Maryland at the turn of the nineteenth century, relating to Plate 76 in Hepplewhite's Guide, for which he uses the term "Dressing Drawers". ³⁸⁵ The Ridgely example may in fact be an English George III piece, 1780-1790. Further detailed examination and analysis during cataloging should determine this.

A Ridgely/Hampton Federal mahogany bureau (See Miller, pages 407, 409, and 411 for examples) should be exhibited. If the small chest of drawers newly acquired is confirmed as to period and provenance it may be used. For the present, HAMP 6035 (Fig. 27) should be retained in the Master Bedchamber.

The bureau should have a worked muslin or dimity cover over the top, as indicated in period print sources and written documentation.

If, however, the term bureau used by the 1829 inventory takers referred to a desk over drawers as was common in England - an older form we now refer to as a slant-front desk, with drawers beneath - a piece of this description would be an important addition to the bedchamber. No other room in the house during the early period appears to have been a study, and therefore, a likely position for a desk or this multi-purpose piece of furniture would have been the bedchamber.

A slant-front desk with a Charles Carnan Ridgely provenance (Fig. 28), survives in a private collection (owned by a Ridgely descendent). A similar desk (Fig. 29) may be seen in late nineteenth- and early twentieth-century photographs of the Dining Room when used as a sitting room. This desk is documented in a 1972 appraisal ³⁸⁶ as:

American, Baltimore, Chippendale writing desk, 46" in height, 39" in length, 22" in depth, replaced flat top board and brass attached gallery, fall front board enclosing fitted interior of eight pigeon holes and eight drawers, two drawers enclosed by solid door in center, beize writing slide, four graduated drawers beneath, case resting on o-gee bracket feet.

C. 1800 (Brasses are replaced). \$2,500.00

Another Maryland desk, 1765-1785, thought to be the object listed as a 'desk bureau' in the 1842 "Inventory of Mrs. D. P. (Dolley) Madison's furniture in House in Washington," is strikingly similar. It was indicated in the front chamber, which also contained a mahogany bedstead with bed and window hangings of calico.³⁸⁷

Some form of writing table or desk is necessary for the Master Bedchamber, and should be of the above form, or in the form of a writing desk (see below).

M. WRITING DESK

1 Writing Desk @ \$7.00 - p. 12

The value of this desk is almost as great as that indicated for use in the block of dining room furnishings on the inventory. It may refer to a newer form, c. 1810-1820, or indicate one of the older more substantial slant-front desks discussed above.

A writing desk appears on the 1972 Farmhouse inventory³⁸⁸ as:

American, Baltimore, Federal, mahogany lady's (?) writing - butler's desk, 37 1/2" x 20", standing 42 3/4", having pull out top drawer, swing down flap, four drawers, six pigeon holes, fitted well with two pigeon holes having drawer - pull down slide door, two drawers beneath, plain fretted block corners, oval plate and bail brasses, case resting on four straight tapered legs terminating in spade feet. Circa 1815. \$5,500.00

Correspondence, study, and personal business, were important activities in the lives of Charles and Priscilla Ridgely, and must be interpreted in the correct environment.

Some form of bureau desk, slant-front desk or writing desk must be exhibited in the Master Bedchamber. A desk with strong Ridgely family provenance, of the correct period, is most desirable and should be sought actively. The present location of all but one of the desks is unknown, and the search for these should be continued.

Until a Ridgely desk is obtainable, a correct period example based on Ridgely precedent must be considered for immediate acquisition or loan.

N. TABLE

1 Mahogany Table	@ \$ 2.00	- p. 12
2 Mahogany tables	@ \$ 2.00 ea.	- p. 13
1 Mahogany table	@ \$ 1.25	- p. 17
1 Small mahogany table	@ \$ 2.00	- p. 19

The second and fourth inventory entries are listed with other bedchamber effects. A modest mahogany table, perhaps with one drawer or with drop leaves (such as that now called a Pembroke table) would have served multiple functions in a bedchamber. Tables could have been used to serve a simple breakfast for the master and mistress early in the morning, or to lay out papers, books, playing cards, sewing materials, or to set up a telescope or other scientific equipment indicated in the inventory (see below) at other times.

Note: Although these functions all revolved around a table within the bedchamber during some part of each day, it is not possible to "freeze" an interpretive moment which includes every activity. The use of seasonal changes, as discussed throughout this document, will permit exhibition of a breakfast meal and early morning room use during part of each year, and personal pursuits at other times. Likewise, this document will recommend other seasonal changes based on room function will be recommended, including a bathing exhibit and bed time activities. Photographs of the room when arranged for other seasons may be included in the room notebook to aid interpretive discussion.

One of the table entries could be a work table or sewing table. The work table was a new form during the Federal period. With an education reflecting her status as an upper class young lady, among a family of many children, Priscilla Dorsey Ridgely must have spent considerable hours with her needle even prior to her marriage. In later years, Priscilla had at least 14 children of her own, and, once becoming mistress of Hampton in 1790, had many other dependents. Certainly the presence of a set of quilting frames and a tambour frame on the inventory indicates industrious textile-related activities at Hampton. Early linens which were hand-

hemmed and embroidered for inventory and identification, and the constant need for mending and sewing for a large family, reflect a need for accomplished needlework by ladies of the household. No work table survives in the Hampton collection at this time. After Priscilla's death in 1814, her work table may have been given to one of her eight daughters.

A small Federal style mahogany Pembroke table, HAMP 4199 (Fig. 30), has a strong and continuous Ridgely/Hampton provenance, although its date of manufacture is somewhat tenuous. Its Potthast label may indicate "centennial" status, although at the period this table was labelled (c. 1890) the Potthast Company also dealt in antiques and may have sold it as such to the Ridgelys at Hampton. Another Pembroke table, Maryland, 1795-1810, has a solid history of descent from Charles Carnan Ridgely to his son Charles, Jr. and thereafter to the Campbell family. This table is of confirmed period construction, and attributed to Levin Tarr, a Baltimore cabinetmaker.³⁸⁹ The table, illustrated on p. 159 of Flanigan's book, is presently retained in the Kaufman collection. This form would have served as a breakfast table for the Ridgelys when eating an early morning repast in their chamber. It also could serve multiple functions, and is portable.

A Pembroke table should be used in the Master Bedchamber. The acquisition of the Levin Tarr table once owned by Charles Ridgely is most desirable, but until this table or an equally documented Ridgely period example may be acquired, HAMP 4199 may be exhibited.

A lady's work table should be actively sought for the Master Bedchamber. A Ridgely example should be found if possible, but a period form should be purchased or borrowed from a neighboring institution for immediate interpretive needs.

O. BED STEPS

I remember when I was a child, staying in a house in a country village, where night and morning were made fearful to me by the prospect of having to climb up and down these "bed steps," as they were called. The fear was emphasized by the fact that the bed was piled up very high in the middle, so that unless I landed exactly in the centre of the mountainous island, on my first entrance, I passed my night in rolling down hill, or in vain efforts to scramble up to the top, to avoid falling out on the floor. ³⁹⁰

A routine question from visitors is "how did they manage to get into such high beds?" This appears to be a subject of great interest to modern persons whose beds are low to the ground and modestly designed. It is a major perceptual change which should be explored through interpretive discussion.

Thomas Sheraton shows bed steps in Plate XL of The Cabinet-Maker and Upholsterer's Drawing-Book, because "... beds of this sort are raised high, and require something to step on before they can be got into." ³⁹¹ He described the illustrated version as "generally covered with carpet, and framed in mahogany." ³⁹²

Although not mentioned on CCR's inventory, bed steps would have been a necessity for gaining access to the Master Bedchamber bed with its present height. The original Ridgely bed discussed earlier is somewhat lower in height; this bed may not have required steps. Perhaps the lower height suggests a "Stool to ascend the Bed," as described on Mr. Jefferson's inventory. ³⁹³

No set of bedsteps survives in the Ridgely collection at Hampton. However, the search for original Hampton examples should continue, and the object acquired if at all possible. Otherwise, a set of steps similar to Maryland Historical Society example 66.67.2, illustrated in Furniture in Maryland, pp. 171-172 (#139), should be acquired.

P. STOOL

1 Red stool @ \$.25 - p. 19

Although the entry of this inexpensive item may refer to a bed step as indicated in Mr. Jefferson's inventory above, the stool might have been a backless seat, or a smaller form which served as a foot support, used with an easy chair. The "red"

adjective could indicate a painted wood form (see illustration p. 71 in Women's Worlds: The Art and Life of Mary Ellen Best 1809-1891), or more likely red upholstery, which would have complemented the upholstery of the Ridgely easy chairs. It may be that the stool listed on the inventory served multiple functions in a bedchamber. Sheraton called the smaller item a "foot-stool" and described it as:

A small stool to rest the foot upon.- These are generally stuffed with hair, and covered with some kind of needle-work. The frame of the stool is sometimes oval, at others square, or of an octagon shape, with turned legs mostly, as these are lighter than any other. The sizes are various; but the height of the frame, without the stuffing, runs about 6 or 6 inches, and the length from 9 to a foot, and from 7 to 8 inches wide.

"1 Rocking Chair with red Cover & Stool @ \$ 11.00," is indicated on the Gay Street sale in the Front (principal) Bedchamber. There is also an easy chair, eleven cane bottom chairs, two cane bottom arm chairs and a sofa in this bedchamber. The stool might have been convenient for any or all of these, especially as CCR became ill and infirm.

A small mahogany stool, upholstered in red moreen, should be acquired for exhibition in the Master Bedchamber. This may be used in a portable manner, or with the easy chair.

Q. LARGE CHEST

1 Leather Traveling trunk	@ \$ 1.25	- p. 12
2 Old trunks	@ \$.12 1/2	- p. 12
3 Pine chests	@ \$.75	- p. 16
4 Chests	@ \$ 1.00	- p. 17
1 Small Trunk	@ \$.18	- p. 25
1 Old Trunk	@ \$ 1.00	- addendum

Charles Ridgely travelled frequently to and from Hampton. He spent several months of each year in Baltimore and Annapolis, and payments for travel to New York, Philadelphia, and New England are recorded in his accounts with some frequency. It is not known at this time if he travelled to England after becoming master at Hampton, but he owned property there, had many British business interests, and sent his son, Charles, Jr., there on at least one occasion.

A large trunk used to transport his clothing and personal gear must have been a constant presence at least during CCR's early years up to and including his three terms as Governor of Maryland. The smaller trunks and chests were probably what we would term boxes, and were also used to store personal gear or domestic items.

A large hide-bound rectangular domed travelling trunk, HAMP 4631, with hinged top and iron bail handles, survives in the Hampton collection. It was stored for many years in the stone slave quarters behind the Farmhouse, which was acquired from the estate of John Ridgely, Jr. The trunk received conservation treatment in 1986. During this treatment, it was discovered the hide was deerskin and the trunk was lined with Baltimore newspapers, c. 1800, including the Federal Gazette & Baltimore Daily Advertiser, July, 1801. This trunk has a history of continuous ownership at Hampton and by family tradition was Charles Carnan Ridgely's personal trunk. The trunk may have been assembled by the local harness maker, and its decorative brass-headed tacks on leather strips was a ubiquitous form at the period. Almost certainly, the iron lock and handles also were made locally.

An interesting note: It is traditionally believed domed trunks not only held more items, but were a symbol of prestige. They would have been more difficult to make and, therefore, more expensive; and when travelling, the domed lid would make it the last trunk loaded onto the wagon or ship, and the first off.

The preservation of HAMP 4631 is a continuing challenge. Exposure to the fluctuating humidity levels within HS 1 and radiator heating units has seriously exacerbated its vulnerable condition. The deer hide curls and cracks during the winter, displacing the tacks and leather decoration. Humid summers relax the hide, but a conservator is needed each season to repair the winter damage. Optimally, this study would recommend the trunk be exhibited in the Master Bedchamber each spring and fall, perhaps with reproduction clothing or personal gear about to be packed or unpacked for travel. However, the condition of the object and its long-term preservation must be of primary consideration. Safe, permanent storage in climate-controlled conditions may be mandatory. Then, it is recommended a small reproduction hide-bound trunk be acquired to interpret the original type of packing cases used by CCR, as well as his travelling habits. An individual written conservation assessment should be contracted for this object.

Note: Exhibition of a trunk provides the opportunity to discuss alternative means of storage in the eighteenth and early nineteenth century, before the advent of built-in closets, and may be expanded to include discussion of Charles

Carnan Ridgely's varied career as Brigadier General in the Maryland Militia, State Legislator, State Senator, Governor, and traveller on behalf of his industrial and commercial interests. Ridgely, a leading thoroughbred horse-breeder, also travelled to see his horses race on courses throughout the east.

The means to travel extensively, collecting furnishings, art, and gardening ideas, while being exposed to diverse cultures, is an important theme in the lives of Hampton's occupants.

R. DRESSING GLASS AND LOOKING GLASS

(Apart from Parlour or Dining Room Looking Glasses, or Mantel Glasses)

2 Looking glasses	@ \$ 2.50 - p.	12
1 Chamber looking glass	@ \$ 2.00 - p.	13
1 Chamber glass	@ \$.50 - p.	16
1 Looking glass	@ \$.50 - p.	17
1 Looking glass	@ \$.30 - p.	19
1 Looking glass	@ \$ 2.50 - p.	19

A looking glass was either suspended over the dressing table or placed upon it...In 1783 Tom Shippen described his modish bedchamber at Westover, the Byrd estate in Virginia, where in addition to handsome family portraits there was 'a rich scotch carpet, and...the curtains and chair covers are of the finest crimson

silk damask, my bottle and bason of thick and beautiful china, and my toilet which stands under a gilt framed looking glass, is covered with a finely worked muslin.' ³⁹⁴

Large numbers of looking glasses and dressing glasses were imported for use in American homes in the seventeenth, eighteenth, and nineteenth centuries. Merchant records and newspaper advertisements document imports from England, as well as France, Germany, and Holland:

Perhaps the most frequent British exports to Baltimore, as before the Revolution, were looking glasses. Many advertisements record the arrival from London of 'a large assortment of Dressing and Pier Looking-Glasses of all sizes...' or 'a handsome Assortment of elegant LOOKING-GLASSES: Consisting of oval Pier Looking-Glasses, burnished Gold Frames; neat japann'd Ditto, Black and Gold, Mahogany Ditto; Mahogany serpentine Dressing-Boxes, with oval Glass; square Ditto...' ³⁹⁵

After the Revolution importation of these articles continued as evidenced by advertisements in Baltimore, Philadelphia, and New York. "The manufacture of frames in the United States seems to have increased dramatically about 1800, but even then the custom of importing looking glasses was apparently so prevalent that American looking-glass makers normally sold imported examples along with those of their own making...there were comparatively few craftsmen in American who had the necessary skills...and none who could produce glass plates suitable for looking glasses of the first quality." ³⁹⁶ However, the New Bremen Glass Manufactory of Maryland reportedly did make some glass for looking glasses c.1790. ³⁹⁷

Note: The term mirror appears to have been used solely for what today are called girandole mirrors. Sheraton, in his Cabinet Dictionary says, "from the French miroir, is generally applied to a particular kind of glass, either of a convex or concave surface." ³⁹⁸ However, he goes on to note, "Strictly considered, all polished bodies which are impervious, or which repel and reflect light, may be called mirrors." ³⁹⁹ "Glass", "looking glass," "dressing glass," etc., were the more accepted period terms for furnishings objects with silvered glass.

In addition to the vague references on his estate inventory, more specific descriptions of chamber glasses owned by Charles Carnan Ridgely appeared in his bedchamber at the time of the Gay Street sale. For example, in the Front Chamber are listed:

- 1 Mahogany Dressing Glass (listed immediately after the mahogany bureau) @ \$ 2.75
- 1 Small Mahogany Dressing Glass (listed immediately before another mahogany bureau) @ \$ 3.20
- 1 Small Size Dressing Glass (listed immediately after the above mahogany bureau) @ \$.37
- 1 Mantle Glass @ \$ 22.50

The differences indicated here with regard to "dressing glass" and "small dressing glass" may denote one which hung on the wall versus one on a small stand or with drawers (now called a shaving stand) which sat upon the bureau. See illustrations in plates 70 and 71 of Hepplewhite, and #248-258 in Montgomery's American Furniture: The Federal Period, pages 284-290.

George Hepplewhite illustrates dressing glasses in the manner now called a "shaving stand", that is a small box of drawers surmounted by a swivel glass, "the ornaments to which may be inlaid with various coloured woods, or painted and varnished." ⁴⁰⁰ Sheraton defines these as "various species... Some are fixed to a box containing three drawers, about 3 inches deep, standing either upon small brackets, or knobs for feet. The glass part is suspended in the centre, between two upright or curved standards, and turns to any position." ⁴⁰¹

In the English books these [dressing] glasses are called 'toilet glasses.' In our country they are sometimes called 'shaving stands,' a term which is unsuitable, as it limits their usefulness to masculine purposes. The words 'dressing glasses' seem to be appropriate. ⁴⁰²

A glass was a necessary adjunct for dressing. Usually the "looking glasses" were hung on a wall, in a mahogany or gilt frame. A "dressing glass" could be used on a table, a dressing table, or bureau.

It should be remembered that the bureau was produced as an alternative for the lowboy, and was destined for the same purposes. Pier-glasses, or else so-called shaving stands, therefore, accompanied the low chests....Damask, diaper and calico scarves were placed on the bureaux. ⁴⁰³

...dressing glasses were a favorite form of mirror for the dressing room. They were intended to stand on the top of dressing tables or chests of drawers and were made in many shapes; but all of them have the same general character, being small mirrors swinging between two upright posts which were attached to a box-like group of small drawers in which toilet requisites could be placed. ⁴⁰⁴

This appears to indicate the dressing glasses, at least in the townhouse, were of the table-top variety. Variations of this form, from those illustrated in portraits by Zoffany in the 1760s to one pictured in a watercolor of a chamber by Mary Ellen Best, are consistently found atop the dressing table. ⁴⁰⁵

The only account entries located to date, rare for any furnishings, include: "for Glass got by Jas. Carnaghan @ \$25.60," and "1 Small looking Glass \$75.00" both in 1809. ⁴⁰⁶ These more expensive items do not appear to be those referenced above due to their value. However, sizeable

purchases of unidentified "sundry articles" from Hodgson and Nicholson certainly included some smaller gilt or mahogany frame looking glasses and dressing glasses; the firm's advertisements during this period list many types. The present whereabouts of a Ridgely table-top dressing glass are unknown.

An "assortment of three mirrors, approximately 4' x 2'" with gesso and gilt frames (no decoration indicated)" are listed on the 1972 appraisal,⁴⁰⁷ but it is highly unlikely these are the dressing glasses referred to above.

A chamber looking glass and dressing glass should be of primary importance for acquisition in the bedchamber. At least one small mahogany dressing glass on stand, c. 1785-1810, must be located, preferably of Ridgely family provenance. This dressing glass should be placed on the "dressed" toilet table for Mrs. Ridgely. A larger, wall-mounted Ridgely or period chamber looking glass is also required, and should be located on the south wall (see elevation plan).

V. ARTWORK

The dozen antique views [in Judge Lemuel Shaw's chamber] are indicative of the large number of prints and paintings found in luxurious bedchambers.⁴⁰⁸

A. OVERMANTEL

The introduction of pictorial panels into colonial America was not a surprising development, since landscape painting as an integral part of room decoration was much in vogue in England...⁴⁰⁹

The bills for the construction of the Mansion indicate payment for several "architrides Round land skips."⁴¹⁰ This account certainly refers to the period practice of placing landscape paintings within the picture reserve over a fireplace. The blank space inside the molded frame over mantels was designed to hold a painting;⁴¹¹ "most of these pictures were painted on canvas and set into the woodwork, some were on wood panels, and still others were executed directly on the plaster walls and framed by architectural moldings."⁴¹²

Captain Charles Ridgely would have been familiar with overmantel paintings during his travels in England, and through examination of contemporary architectural guides. "Isaac Ware, in A Complete Body of Architecture..., published in 1756, has this to say of the chimneypiece: 'A principal compartment should be raised over it to receive a picture.' In The City and Country Builder's and Workman's Treasury of Designs, issued by Batty Langley in London during the same year, is the contemporary name for the architectural enframing: 'Designs for Chimney-Pieces and their Ornaments, Containing great Variety of Tabernacle Frames.'"⁴¹³ Charles Carnan, Ridgely's heir, would have found the molded picture reserves awkward without the insertion of appropriate artwork.

Additional paint analysis which specifically addressed the overmantel in the Master Bedchamber was carried out by a paintings conservator in 1986. This study failed to uncover any primary evidence of landscape treatment directly onto the wooden boards over the mantel in the Master Bedchamber or any other room.⁴¹⁴ However, since the techniques for installing the landscapes varied - the landscapes could be painted directly on the boards in the reserve, but were more commonly painted on canvas which was glued or tacked into place on the boards, or framed and hung like other paintings - the results of the investigation were not unexpected and cannot be used to negate the existence of a landscape in this space.

The artists who came to Baltimore and Charleston directly from England probably did many of their overmantels on canvas which were then set into handsome 'tabernacle frames' similar to that at Mount Vernon.⁴¹⁵

The landscapes referred to in the original bills at Hampton most likely were applied to canvases glued into place and later removed. This technique was the most popular, and may indicate why the boards in the overmantel reserves at Hampton are somewhat rough in finish. If they were to be immediately covered their appearance would not matter. In fact, the size and shape of the picture reserve (46 " high by 48 " wide) makes the picture reserve a dominant feature, requiring some form of painting.

Perhaps the most important contemporary survival of this element may be found at the Museum of Fine Arts in Boston, in the installation of rooms from "Oak Hill," at Peabody, MA, built between 1800 and 1801 by Elizabeth Derby West and her husband Nathaniel. Two overmantel paintings, in the parlor and dining room, have been preserved in their original architectural settings. The landscapes are entitled "Saturday Evening," and "Sunday Morning," and are attributed to Michele Felice Corne (c.1752-1845), who immigrated to America in 1799.⁴¹⁶

A landscape painting which was executed for Harry Dorsey Gough of "Perry Hall," Hampton's neighboring estate, is now exhibited at Winterthur Museum, with its canvas applied directly to the overmantel boards.⁴¹⁷ Another overmantel painting, a rectangular landscape scene with three figures, c. 1760-1780, by English artist William Williams, is also exhibited over a mantel at Winterthur.⁴¹⁸

John Cadwalader (d. 1786) commissioned Charles Willson Peale to paint landscape views to form part of his overmantel decorations. Peale's schedule, however, did not permit their completion, and landscapes from England were acquired for the purpose. "It was customary to use landscapes in this way, fitting them into the panel over the mantel. A number of itinerant artists devoted their primitive talents to delineating appropriate subjects for this purpose."⁴¹⁹

Alexander Stewart, who trained as an artist in Glasgow and Edinburgh, worked in Philadelphia. He painted landscapes, seascapes, and views of country seats. He advertised "Those gentlemen, either in town or country, who have picture pannels over their chimney pieces, or on the sides of their rooms, standing empty, may now have an opportunity of getting them filled with pictures at a very moderate rate."⁴²⁰ Artists such as Stewart were present in Baltimore after the Revolutionary War, and it seems clear one or more of them

plied their trade at Hampton. Hugh Barkley and Patrick O'Meara advertising in the Maryland Journal, April 13, 1792, announced the availability of "...many other things relating to the Decorations of elegant Rooms - such as Fancy Pattern-Cloths for Floors and Passages, transparent Blinds for Windows, Flowers, and rural Scene-Pieces for Chimney..." ⁴²¹

During the 1790s, four British landscape painters were also working in Baltimore, including George Beck, William Winstanley, and William Groombridge, "the last a seceder from [Charles Willson] Peale's Columbianum." ⁴²² These three used academic British landscape art, Groombridge and Beck having exhibited at the Royal Academy, "painting America as if it were England." ⁴²³ The fourth British painter, Francis Guy, sold landscapes by the hundreds, "manufactured" his paintings, painting scenes from nature by means of perspective transfers from chalked black gauze set up in a tent at the scene. Guy served as a landscape illustrator on painted furniture for the Finlays, ⁴²⁴ and worked in Baltimore from 1797 to 1817. Guy and Groombridge exhibited together in 1807. A contemporary critic stylized Baltimore as "the Siberia of the arts," ⁴²⁵ and she went on to say about Guy "if [he] is a diamond, it is without polish," and Groombridge, "real connoisseurs will say that...he views nature with an artist's eye; that he is familiar with good schools; that he has a great deal of felicity; and that to produce paintings really fine" he only needs encouragement. ⁴²⁶ However, after almost two centuries artistic judgement seems to favor Guy as the more natural, spontaneous painter. The Maryland Historical Society owns three landscapes by Francis Guy, and one by Groombridge entitled English Landscape, 1811, 36-1/2" x 49-1/2". Francis Guy and his contemporaries provided a ready source of local talent.

Other notable regional painters such as William Russell Birch visited Hampton and are known to have recorded it. ⁴²⁷ A landscape by Birch for John Penn's home "Solitude," near Philadelphia, was painted prior to its publication in print form in 1808. It is likely a similar painting, serving as the model for Birch's engraving "Hampton..." was executed, but its whereabouts are unknown.

(1) A framed landscape should be acquired for the picture reserve over the mantel, preferably by a recognized artist working locally in this medium before 1800, or (2) a reproduction landscape, oil on canvas, should be painted for this space, and applied directly to the overmantel.

B. PAINTINGS

A group of family portraits which have descended directly from master to master at Hampton are also not included in CCR's estate inventory. For example, portraits of Captain Charles Ridgely and his wife, Rebecca, by Hesselius, and a pair of Dorsey family portraits by John Wollaston inherited by Rebecca, continued in ownership at Hampton until the 1940s. The Hesselius portraits were donated to the site by the last master, but the Wollastons were sold, along with the Thomas Sully portraits of Eliza Ridgely and Charles Carnan Ridgely, c. 1945.⁴²⁸

Other important family portraits of the early period remain in the Hampton collection, and additional portraits are held by direct Ridgely descendents. The accumulation and display of family portraits throughout the house is a critical visual aspect of the interior. However, the late eighteenth- and early nineteenth-century location of specific portraits at Hampton is unknown. George Washington's inventory, however, has "6 Paintings of Mrs. Washington's family" in the Master Bedchamber (see below).

Some family portraits should be exhibited in the Master Bedchamber. The placement of HAMP 1094 (Fig. 5), Priscilla Dorsey Ridgely (Mrs. Charles Carnan Ridgely, 1762-1814), attributed to Rembrandt Peale, c. 1810, in the Master Bedchamber, is recommended. This permits interpretation of the generation occupying the room during the period, as well as a discussion of Priscilla's clothing, a reflection of her religious persuasion, an important element in the Ridgelys' lives at that period. The frame on this portrait is not original, but should be retained until the period example is located or reproduced.

The original portrait of Charles Carnan Ridgely, c. 1810, by John Wesley Jarvis, should also be acquired, and hung in the Master Bedchamber as a companion piece. This portrait was inherited from CCR by his younger son, David Latimer Ridgely; its whereabouts are unknown at this time.⁴²⁹ An engraving of the portrait is in the Hampton collection, HAMP 5929 (see Fig. 31) and may be used for reference in locating the original.

The Dorsey portraits by Wollaston, if they can be acquired, may also be located in this room. These Dorsey family members were important to both the first and second mistresses of Hampton, and would be significant representations of family portraiture.

B. PRINTS

1 Gilt frame & picture @ \$.50 - p. 16
19 Gilt frame pictures @ \$70.00 - p. 18

Although not specifically referenced by room, a collection of framed pictures is mentioned on the estate inventory, although not identified as to subject or theme. Unfortunately, we are unable to identify the precise prints or paintings used in the Master Bedchamber through contemporary descriptions of Hampton or other archival reference. Many of the prints originally selected by CCR may have remained in place for John and Eliza Ridgely, and would not have been included on the 1829 inventory.

Even pictorial documentation for paintings, portraits and prints in bedchambers is rare. However, inventories of Charles Carnan's contemporaries shed light on appropriate subjects and themes. They reflect typical popular themes c. 1800: Classical, botanical, heroic, romantic, and literary. The scientific subjects found on the Cadwalader inventory would also have appealed to CCR, owner of a telescope and electrical machine among other apparatus.

In 1786, the inventory of John Cadwalader's house in Philadelphia listed 10 prints in the master bedchamber, as well as a white and gold looking glass; in the back bedchamber there were 6 prints.⁴³⁰ Prints owned by Cadwalader included:⁴³¹

Angelica & Medora
Pyrrhus by West
Sterling Farm and Inn Yard
Morning & Evening
Premiums
Flemish Entertainment & Colation
Garick between Tragedy & Comedy
Time clipping the Wings of Love
Love in Bondage
Niobe & Pheaton
Bellafarious
Jocond Peasants
Cotagers
Danie
Diana and Action
Diana and Colisto
Lecture on ye orery
Lecture on Air Pump
Salvator Monday
Elijah Raising the widow's son
Garick in Lear
Studios Philosopher
Rembrandt's Mother

Rubins 3 children
Holy Family
Virgin Teaching
Rubin's Family
Susana
Farmer's return
Old Age
Isaac Blessing
Absalom's submission

George Washington's bedchambers included the following prints: ⁴³²

Bedroom on first floor

"1 large gilt frame 'a battle fought by Cavalry'"

First room second floor

"1 Print 'Gainsborough forest'" (Boydell)

"1 Print Nymphs bathing" (Boydell)

"1 Print Hobimas Village" (Boydell)

"1 Print 'Storm'"

Second room second floor

"Likeness of Genl Fayette [Lafayette]"

Third room second floor

"1 Print 'the Young Herdsman'"

"1 Print 'The flight'" (Boydell after Claude)

"1 Print 'Morning'"

"1 Print 'Evening'"

Fourth room second floor

"1 Print 'Sun rising'" (Boydell after Claude)

"1 Print 'Sun setting'" (Boydell after Claude)

"1 Print 'Cupid's Pastime'"

"1 Print 'Cottage'"

"1 Print 'Herdsman'"

In the Master Bedroom

"6 Paintings of Mrs. Washington's family"

"5 Small drawings"

"1 Picture 'Countess of Huntingdon'"

"1 Picture 'General Knox'" (Edward Savage)

"1 Picture 'A Parson'"

"5 Small pictures"

The last two entries in the Master Bedroom include "a classical composition after a painting by Angelica Kauffmann"; two others are scenes from Laurence Sterne's popular Sentimental Journey Through France and Italy. The remaining three depict moments in Johann Wolfgang von Goethe's novel Sorrows of Werther, one of them a scene in which Lotte and Werther visit a parson." ⁴³³

In the garret were "23 Pictures 'Seasons'"

The wall decorations of Mount Vernon changed substantially after Washington's large purchase of prints in 1797. The great majority of these consisted not of portraits and historical scenes but of landscapes, either dramatic ones of nature, ruins, and mythological scenes, or picturesque views peopled with herdsmen, shepherdesses, and country girls...In 1761 John Boydell, tired of paying cash for importing French views, commissioned William Woollett to engrave a dramatic scene...In short order English engravers were producing large, decorative landscapes after English paintings, and Boydell found himself exporting rather than importing prints.

Boydell's extensive trade with America was facilitated by a series of catalogues listing his stock. From the evidence...it seems safe to assume that the prints Washington purchased in 1797 were all published by Boydell...Most of the bedrooms at Mount Vernon were also ornamented with large Boydell landscape prints (see above)."⁴³⁴

John Eager Howard had unidentified engravings and small prints in bedchambers at Belvidere, and Catherine Chew's inventory lists two large and two small portraits framed in her bedchamber.

Eighteenth-century prints which were in constant use rarely survive. Few Hampton examples remain in the collection for documentation, and the inventory is unspecific as to titles. However, a group of four to eight prints is required for the Master Bedchamber. Two early mezzotints entitled "Summer" (HAMP 4376) and "Spring" (HAMP 4377) (Fig. 32) survive in the Hampton collection, and should be used - see Washington reference for "seasons" above. The present locations of the "Winter" and "Autumn" components of this set are unknown, but every attempt to obtain them should be made. Other selections should be based on above documented prints used by contemporaries in the Chesapeake region during this period.

Framing

Paintings and prints should be encased in original or period frames whenever possible. If necessary, frames should be carefully reproduced from period examples, preferably in the Hampton collection. Prints and paintings may be hung directly on the wall, or with screw eyes at either side of the top of the frame threaded with colored silk cord and suspended from a decorative "pin".

VI. FIREPLACE EQUIPMENT

They usually had open fireplaces, furnished with brilliant brass andirons which were replaced in summer by green blinds or wooden fireboards decorated with gay pictures.⁴³⁵

During the eighteenth century, the use of coal became general in English urban homes; however, coal was not used in America in any significant quantities until the nineteenth century.⁴³⁶ Although the use of coal for fireplaces may have been practiced in Baltimore in the early nineteenth century at country houses including Homewood, documented inventory entries for Charles Carnan Ridgely and most of his wealthiest contemporaries do not support this practice.

Early references to Hampton mention stoves in use⁴³⁷, and the Northampton Ironworks, owned by the Ridgely family, produced stoves in quantity⁴³⁸. Hampton's initial restoration architect stated, "Nothing would seem more logical than for an iron-maker, whose furnace had probably been taxed to capacity during the Revolution to be looking for a post-war outlet for his castings and nothing more logical for promoting the use of stoves than to use them in his own house."⁴³⁹ Purchases of stoves are recorded in the account books as well as supplying stoves to others;⁴⁴⁰ in addition to a patent oven and several "stoves", there is a bill for "2 Stoves brass nobbs &c. @ \$45.87" from Fredrick & Snyder in 1816.⁴⁴¹

However, at least in relation to furnishings related to the Master Bedchamber, the estate inventory is not specific regarding the use of a stove, which may indicate just the wood burning fireplace in use. Bills for firebacks from the Northampton ironworks support this thesis.

Inventory references include many pairs of brass andirons, brass top shovel and tongs, steel shovel and tongs (slightly less expensive), brass fenders, and steel fenders. They are listed as follows:

1 Pair Brass and irons	\$ 2.50 - p. 12
1 Pr. Steel shovel & tongs	1.50 - p. 12
1 Pair And irons	5.00 - p. 15
2 Shovels, 1 Pr. tongs,...	3.25 - p. 15
1 Pr. And irons shovel & tongs	1.00 - p. 16
5 Brass fenders	50.00 - p. 17
1 Steel fender	1.00 - p. 17
3 Pair brass and irons	10.00 - p. 17
1 Pair brass top shovel & tongs	.75 - p. 17
2 Pair steel shovel & tongs	.75 - p. 17
1 Pr. Iron shovel & tongs	.30 - p. 19
1 Pr. and iron dogs	.60 - p. 19
1 Pair brass and irons	20.00 - p. 20

1 Pair steel shovel & tongs	5.00 - p. 20
1 False and iron	.75 - p. 26
1 Pr. Brass and irons	6.00 - p. 26
1 Pr. shovel, shovel & tongs	1.50 - p. 26

Thus, at least nine pairs of andirons are accounted for, in a house with eight fireplaces in the first and second story of the main block. There are also large open fireplaces in each of the two wings (first story), and a small fireplace in the second story of the wings. Also, a minimum of ten shovel and tong sets are listed, along with six fenders.

Andirons, Fender, and Fireplace Tools

More specific information regarding this classification of objects may be obtained from the Gay Street sale list, wherein the Front Chamber thought to belong to Charles Carnan Ridgely contained "1 Brass Fender @ \$8.50," "1 pair Brass And Irons @ \$10.00, and "1 Brass Top Shovel & Tongs & 1 Fireboard @ \$3.12 1/2" in 1829.⁴⁴²

Several pairs of brass andirons and fenders dating to the early nineteenth century survive in the Hampton collection. It is not known which of these objects were used in the Master Bedchamber. In January, 1824, CCR purchased "2 new Brass Fenders" from William Hubbell for \$61.75.⁴⁴³ These brass fenders seem to have been a later addition at Hampton, with earlier brass-topped iron wire fenders pre-dating this change. Several of these wire fenders with brass railing survive in the Hampton collection, c. 1790-1820. Fewer complete sets of early fireplace tools survive; blades of shovels and hinges of tongs are easily broken and may have been replaced in later years.

Fireback

Repeated accounts for iron firebacks, billable to the family iron business, indicate their use in the fireplaces at Hampton. As early as September and October of 1788, Charles Ridgely ordered 5 "Chimney Backs," one at £4.7.4, two at £3.5.9, and two at £3.7.4.⁴⁴⁴ A fragment of one fireback survives in the museum collection, HAMP 2601, and as late as February, 1817, "4 Firebacks" were charged "to my private account."⁴⁴⁵ These never appear on any inventory, but probably were considered architectural rather than "furnishings."

Chimney Board

1 Fire board @ \$.25 - p. 19

A popular method of hiding the gaping black hole of a fireplace in spring and summer months when it was not in use, was to install a chimney board, also known as a fire board. These should not be confused with fire screens which were not designed to cover the fireplace but used to protect ladies' fashionably pale complexions from the effects of a fire when it was in use (such as in Hogarth's The Lady's Last Stake, 1758-9). Chimney or fire boards were constructed to fit the fireplace opening exactly. These boards could be decorated with panels of fashionable wallpaper to match the walls or create additional decoration, or painted especially by a decorative painter ⁴⁴⁶ such as 'Matt's Darly Painter, Engraver, and Paper Stainer at the Acorn facing Hungerford, Strand', whose trade-label, dated 1791, advertised:

'Ceilings, Pannels, Staircases, Chimney Boards etc. Neatly fitted up with Painting, or Stainings in the modern, Gothic or Chinese Tastes for Town or Country.' ⁴⁴⁷

Chimney boards could also be commissioned through a retailer such as the upholster John Potts, who in the third quarter of the eighteenth century provided 'Ornaments for Halls, Ceilings, Stair-cases and Chimney Boards.' ⁴⁴⁸ Louvered and architectural examples of chimney boards are also documented in American homes. ⁴⁴⁹ These allowed for ventilation through the chimney during the warm summer months.

Ayres asserts that in America a large number of late eighteenth- and early nineteenth-century fire boards survive..."the reliable North American summers meant that the fire board could be used confidently in the knowledge that it would remain in situ for six months," whereas in Britain the climate is less predictable and surviving fire boards are rare. Additionally, the introduction of coal-burning grates and narrower chimneys in eighteenth-century England made the draught-proofing properties of the fire board less essential. In fact, American examples date to the very period when their use in England was declining. However, the mobile nature of the fire boards encouraged their destruction. ⁴⁵⁰

Fireplace openings were best filled with a chimney-board in summer or when the fire was unlit; this hindered draughts and held back soot falling down the flue. The common pattern comprised a canvas stretched on a frame and painted. These boards were sometimes decorated 'en suite' with the room, and some of those that survive do provide evidence of how the original decor looked. ⁴⁵¹

Therefore, fire boards were often made of wood or canvas and decorated with a hand-painted design. The 'en suite' examples sometimes were covered with wallpaper. "From existing evidence it appears that the fireboard was considered an integral part of the decoration of the room, and that the painter who executed the overmantel, grained the woodwork, or frescoed the walls, might also have been expected to supply a chimney board in harmony with the rest of the decoration."⁴⁵² In the Derby family papers, in the Essex Institute, Salem, Massachusetts, is a bill dated 1791, "to painting a landscape for a chimney board,"⁴⁵³ and many examples of this sophisticated form of decoration survive. Another popular motif was an illustrated vase of flowers. Some decorations were stock patterns, with numerous similar examples.

There was at least one fireboard in the house according to the 1829 inventory, valued at \$.25.⁴⁵⁴ The value probably indicates a not very ornamented example of some age, perhaps painted or simply covered with wallpaper. However, a louvered example might also be expected in a house with louvered exterior shutters and doors, and secondary interior louvered doors in the third story.

Based on written and physical documentation, the following Ridgely/Hampton objects should be used at the fireplace in the Master Bedchamber:

Pair of brass andirons, c. 1800, HAMP 19973 a,b (Fig. 33), which were acquired directly from John Ridgely III who received them from his father at Hampton c. 1948. The urn shaped form is similar to a Baltimore/Philadelphia pair pictured in The Brass Book, by Peter, Nancy, and Herbert Schiffer (Exton, PA, 1978), p. 51. This form, with panelled plinth and ball feet typical in the late 18th century, is somewhat earlier than the ball topped form of 1800-1825.

Brass topped shovel HAMP 5680, and tongs, HAMP 19975, c. 1800 (Fig. 34), which may presently act as a set similar to the form of the andirons, although none of these pieces are matched. The andirons and shovel in particular have related acorn or urn-like tops. The matching Ridgely tongs should be actively sought.

Brass and wire fender, HAMP 19977 (Fig. 35) or alternate Ridgely example of comparable date. This fender fits the fireplace opening well, but is somewhat shallow, placing the andirons in close proximity to it. However, the fender's condition is good, and its height would have discouraged young toddlers from getting too close to the fire.

Iron fireback, preferably reproduced according to fragment of HAMP 2601.

A fireboard, reproduced from a period louvered document, or one covered with wallpaper to match wall treatment, for use in the fireplace during the summer months (see also section on seasonal changes.)

A pair of period brass jamb hooks must be installed at each side of the fireplace opening, to support the shovel and tongs. This practice is supported through direct physical evidence on the fireplace, including jamb hook backplates still in place, and by pictorial representation of the period-see for example details in "The Dinner Party," by Henry Sargent, c. 1821, and "Rhode Island Interior," c. 1800-1810. Hardware catalogs of the period illustrate many examples of this form. ⁴⁵⁵

A small spill jar, preferably porcelain, should be exhibited on the mantel during the heating season, with spills to light the fire as needed. This will aid discussion of lighting and the tending of fires. This type of ubiquitous small object was overlooked on inventories.

Heat Source

The heat source for the Master Bedchamber between 1790 and 1815 was a fireplace or possibly a Franklin type stove. Radiator heat was an unknown technology at this early date, and is anachronistic in this room. Hampton's radiators were installed c. 1910. The radiators heating the Master Bedchamber should be removed, and replaced with an alternate, non-intrusive heating system which assists with temperature control throughout the Mansion. The objectives for the system should be to provide minimal heat, and safe humidity ranges, without modern visual intrusion, and without significant damage to the structure.

A revised HVAC and humidity/dust control heating system, based on conservation criteria and careful architectural planning, is required for HS 1. The Master Bedchamber will be an important component within the larger context of environmental control in the Mansion. When a revised system is installed, removal of the radiators from the Master Bedchamber is recommended for the following reasons:

1. Radiators are an exaggerated anachronism in a room interpreting the period 1790-1815.
2. Objects within the Master Bedchamber do not require extensive heating, and should be stabilized at a lower temperature. Additionally, radiator heat creates a very dry atmosphere. Conservation needs of the collection as mandated by NPS policy justify removing the dry heat source of radiators which is detrimental to long-term preservation.
3. Window recess space is needed for correct interpretation of chair placement at this period.
4. The period carpet will not retain dimensions with radiator placement, and will be damaged by continued folded exhibition in immediate proximity to heat source.
5. The removal of modern heating equipment would allow more clearly focused interpretation of original heating methods and associated daily living problems. The present anachronism is one of the primary focus areas of visitors' attention.
6. The 1910 installation of radiator heat may be interpreted in more appropriate furnished spaces within the Mansion.

VII. OTHER ACCESSORIES

With furniture you build the basic framework of the historical room. After the furniture...come the transient objects...an object placed in a room for a special purpose - either use or ornament - and that would not be there otherwise. This does not include furniture, such as chairs, tables, sofas, and beds, but it does include needlework frames, andirons, vases, ceiling fans, and the other sorts of accessories that contribute to liveability or enhance the room's appearance...Transient objects are often small; they can be very plain or elaborate; they can be mechanical; they can be as enduring as a marble statue or as perishable as a dish of chocolates. Many of your historical themes in interpretation will be developed through transient objects. Each object tells a story in itself, and also, by its presence, implies a role in the life of the household.

Inventories, it seems, frequently fail to include objects of use, and one suspects that this is because they were so ordinary as to have no value...Even those kitchen inventories, however, that provide the largest listings of objects of use, rarely mention mousetraps..or the many ordinary things that we can be certain were there. ⁴⁵⁶

A. BAND BOXES AND OTHER CONTAINERS

1 Mahogany Medicine cupboard	@ \$ 5.00	- p. 12
1 Box	@ \$.06	- p. 14
7 Empty boxes	@ \$.25	- p. 16
4 Wooden boxes	@ \$ 8.00	- p. 17
1 wood box (listed with 2 Close chairs)	@ \$.55	- p. 17
1 Carriage liquor box	@ \$.50	- p. 17
1 Back-gammon box	@ \$.50	- p. 20
1 box (listed with misc.)	@ \$.50	- p. 21
1 Ivory Case	@ \$.50	- p. 25
1 Medicine Box & Medicine	@ \$ 1.00	- p. 25

Boxes, of all domestic objects that furnished the American home, have always been the most useful and exhibited the most interesting variety of materials and forms. Because many of the purposes for which they were made have become obsolete, they help in the understanding

and appreciation of life-styles that have now disappeared...For general convenience, personal use, domestic purposes, and special needs boxes have always proved indispensable, because despite lack of drawer space, dearth of closets, and crowded rooms they enabled those who so desired to keep their household possessions neat and tidy. ⁴⁵⁷

The word "band box" is recorded on an estate inventory as early as 1636 in Massachusetts. ⁴⁵⁸ Men and women used band boxes to store or carry items of apparel, such as hats or clothing.

Boxes were among the earliest furnishings used in this country, and examples for all sorts of personal use were manufactured from the mid-eighteenth century onward. ⁴⁵⁹ In the bedchamber some might contain delicate finery or trinkets, while others held snuff, jewelry, games, spectacles, sewing materials, linens, medicine, or liquor. In other parts of the house, boxes might be used for food, books, candles, and money. However, often no record is left of the container itself.

Many boxes, as well as their contents, were imported to the United States, even after the Revolutionary War. Game boxes, such as backgammon, would have been a popular diversion for the Ridgelys during quiet, private times; sewing and medicine boxes were a necessity.

A game box, sewing box, and/or medicine box, in addition to reproduction band boxes, are needed for seasonal display in the Master Bedchamber as adjuncts of everyday Ridgely life.

B. TOILET ARTICLES

Toilet tables and dressing boxes were common although they seldom appear on inventories. There was often a dressing box on a table if not a case piece for dressing. Ephraim Chambers, in his Cyclopedia; or, An Universal Dictionary (1783) listed representative contents, including paints, pomatums, essences, patches, pincushion, powder box, and brushes. ⁴⁶⁰ Combs, colognes, pins, and other necessities were often included, and some case pieces included a writing surface, with compartments for paper, ink, and pens. Combs were available in horn, ivory, and tortoiseshell in Baltimore shops; most were straight until after 1800, when fancy side and back combs became fashionable. ⁴⁶¹ Colognes, in bottles, included Florida Water, Rose Water, and Lavender Water.

Several of these items should be exhibited seasonally on or near the dressing tables for discussion of dressing and grooming habits.

C. BATHING TUB

9 Tin chamber buckets & 2 Wash basons @ \$ 1.50 - p. 16
7 Tubs, 3 Buckets, &c. @ \$ 4.50 - p. 26

Although the only receipt for this article located to date is one entry dated September 6, 1817, for a "Bathing tub @ 14.00," ⁴⁶² a bathing tub for the Master Bedchamber would have been one of the transient objects moved in and out as needed. A growing emphasis on personal cleanliness began to manifest itself in the second half of the eighteenth century. ⁴⁶³

To our knowledge, no separate 'cabinet de toilette' was located at Hampton before 1829. However, a bath house is located on early maps of the estate during CCR's occupancy, and remnants of one remain at the foot of the formal gardens, near a spring. This bath house may have been similar to the one at Whitehall, near Annapolis, built in 1764 for the royal governor of Maryland. ⁴⁶⁴ However, some bathing would have taken place in the bedchambers prior to the addition of separate bathrooms in the house after Charles Carnan Ridgely's death.

A bathing tub, with two buckets, should be used in the Master Bedchamber seasonally to interpret personal hygiene. HAMP 6037 (Fig. 36), a c. 1800 bathing tub should be restored for exhibition in this room. This object was a gift from a lineal Ridgely descendant to whom it descended, although its use at Hampton is uncertain.

Additional research regarding Ridgely bathing facilities may be appended to this study as research is continued.

D. BASIN AND EWER

4 Blue wash pitchers & 3 bason @ \$ 3.50 - p. 19
7 White wash bowls @ \$ 2.10 - p. 19

The first entry gives us some idea of the type of basin and ewer present in the house in 1829, but little confirmation of whether or not they were present in the early period. However, the amount for these sets is very small, indicating older objects. A bill from Peter Frick, dated 1803, indicates several sets of "basons and pitchers" purchased by Charles Carnan Ridgely. ⁴⁶⁵ George Washington called these items "Wash hand Guglets & Basons" in 1785. They were often listed in his invoices from London. ⁴⁶⁶ The term "guglet" is very descriptive, evocative of the sound water must have made when being poured from the ewer into the basin. Note: On CCR's inventory there are ten bowls or basins and only four pitchers; the newer sets do not seem to be listed, retained by the entail heir, while old, broken or partial sets were included.

An eighteenth-century Chinese blue and white porcelain basin and ewer set, HAMP 4646 and 4647 (Fig. 37), with river scenes and landscapes painted in underglaze-blue, is on loan to the park from Historic Hampton, Inc. The set was purchased to represent the early type of basin and ewer indicated in the Frick bill and the color blue on the inventory. This set may be exchanged for more correct examples based on original Ridgely objects, or early Ridgely pieces if they become available.

An original Ridgely/Hampton basin and ewer set, 1785-1810, should be actively sought. Basin and ewer HAMP 4646 and 4647 should be retained for the present, on the corner washstand.

E. BREAKFAST SET: PORCELAIN

The Peter Frick bill also indicates "3 doz. Breakfast China plates @ £3.7.6," as well as "2 Set Cups and Saucers and 2 Creampots." ⁴⁶⁷ The bill does not indicate a pattern, however. Other account entries, e.g., "pd M. Smith for China had 17th Nov. 1811 @ \$58.38," and "1 Dining set of China @ \$50.00 " in 1808, ⁴⁶⁸ are also non-specific.

One of the documented sets of porcelain owned by Charles Carnan Ridgely is known as the French "Sprig" pattern. This set of porcelain, c. 1785-1810, with small floral decoration having blue cornflowers with green leaves on white, with gilt trim, is presently represented in the collection by a few Ridgely serving pieces (see Fig. 38) . The set was originally quite large, and could have been augmented with breakfast plates, cups, and saucers. Many factories, both French and English, produced variations of this pattern. It was extremely popular and customers in a large port city such as Baltimore would have found it easy to replace or increase pieces in a related "Sprig" pattern.

In fact, ownership of this rather expensive yet ubiquitous pattern displays the mainstream taste of Charles Carnan Ridgely, as well as his sense of the fashionable mode. The largest remaining portion of this set was donated by a Ridgely descendent to the Maryland Historical Society. Only representative pieces were given to Hampton by a sibling; these include a large soup tureen, sauceboat, and several dishes.

During some period of the year, the small table should be set for early breakfast for Mr. and Mrs. Ridgely. Plates, egg cups, cups and saucers, creampot, and other accessories including linens will be needed (see below for details). Pieces of porcelain representing the French "sprig" pattern are recommended for use.

If necessary, period examples of blue "sprig" breakfast dishes should be acquired until Ridgely pieces are located for gift or purchase.

F. BREAKFAST SET: SILVER

A silver tea service (Figs. 39 and 40) made in Philadelphia by Chaudron and Rasch, c. 1810, is retained in the collection. This service, owned by Charles Carnan Ridgely, consists of:

- HAMP 2921 - Coffeepot
- HAMP 2922 - Teapot
- HAMP 2923 - Teapot
- HAMP 2924 - Sugar bowl
- HAMP 2925 - Cream pitcher
- HAMP 2926 - Waste bowl

HAMP 5632 (Fig. 41), a silver tea caddy made by William Ball of Baltimore c. 1795, is also documented to Charles Carnan Ridgely's ownership. The tea caddy is engraved with the Ridgely shield, conforming to the same decoration on an important set of silver salvers by Standish Barry also owned by Charles Carnan Ridgely. Although non-specific, several account entries for significant payments to both Ball and Barry survive to document purchases of some note. See for example, an entry for Standish Barry dated July 1, 1805 in the amount of £29.1.0,⁴⁶⁹ and a payment to William Ball, May 2, 1807 for \$350.⁴⁷⁰

Two silver teaspoons: HAMP 4934 by Standish Barry, 1784-1810, engraved "R"; and HAMP 4935 (Fig. 42), a c. 1795 English teaspoon with undecipherable marks, engraved "CR", survive in the collection to document flatware use. Additionally, a set of green stained ivory handled knives and forks original to Hampton should be used if meat or bread are exhibited.

HAMP 4940 (Fig. 43), a sugar tongs engraved with an "R" and made by Standish Barry of Baltimore, 1794-1810, is also attributed to Charles Carnan Ridgely's ownership.

Pieces from the silver tea service, HAMP 2921-2926, along with the documented tea caddy, HAMP 5632, should be exhibited seasonally in the Master Bedchamber with two silver teaspoons, HAMP 4934 and HAMP 4935, and other breakfast items.

A small linen tablecloth (breakfast cloth) and two napkins are also required for exhibition for the breakfast display. These should be reproduced from period documents in the collection, which should only be exhibited for very short periods of time, or not at all, due to conservation concerns.

G. LIGHTING DEVICES

Exclusive of lamps, mantel lamps, chandeliers, and ornate candlesticks almost certainly used in the principal first story rooms, the inventory includes:

8 Plated Chamber candle sticks	@ \$ 2.00	- p. 12
6 Pair Steel snuffers	@ \$.48	- p. 12
2 Pair Iron snuffers	@ \$.12	- p. 12
1 Pr. Brass candle sticks	@ \$.37	- p. 12
1 Pr. Tin candle sticks	@ \$.12	- p. 12
2 Tin candle sticks & iron snuffers	@ \$.10	- p. 16
1 Lot Tin illuminating apparatus	@ \$ 5.00	- p. 18
1 Pair branches for candle sticks	@ \$.50	- p. 18
10 Plated candle sticks	@ \$25.00	- p. 21
2 Plated snuffer stands	@ \$ 1.00	- p. 21
1 Pair snuffers	@ \$.75	- p. 21
1 Steel	@ \$.25	- p. 21

The value for many of these objects may indicate their age and obsolete form. Lighting for the bedchamber would have been minimal. People lived by natural light at this early period, and use of the bedchamber was restricted to daylight hours for bathing, dressing, writing, reading, sewing, or visiting. They moved their furniture near the windows, and followed the sun around the house.⁴⁷¹ At night one undressed in semi-darkness, and went to bed.

"Plated Chamber candle sticks" almost certainly refer to the ubiquitous form with removable conical shaped douter (snuffer) and a dished rectangular pan having rounded corners. Sometimes these chamber candlesticks were also accompanied by a pair of snuffers or wick trimmers. Chamber candlesticks varied in size, with saucers ranging from 2" to 5" wide.⁴⁷² "Plated" refers to fused-plated items imported from England from about 1760 - 1840, made of copper rolled between and fused with films of silver, known today as "Old Sheffield Plate."

The value of the pair of brass candlesticks almost certainly denotes their age. No pairs of early Ridgely-documented candlesticks have been located. However, one pair of English brass candlesticks, HAMP 4197 & 4198, c. 1780-1800, having fluted, tapered, square columns and square domed stepped bases with multiple beaded borders, was acquired for exhibition in the Master Bedchamber. The earlier date and form of these candlesticks conforms to known documentation.

It is recommended two plated chamber candlesticks, English, 1780-1810, with removal conical snuffer, and scissor type trimmer - be acquired for exhibit in the Master Bedchamber, conforming to inventory documentation. Location of original Ridgely objects is desirable but unlikely. Until such chamber candlesticks are located, HAMP 4650 (Fig. 44), a brass chamber candlestick c. 1780-1810 with snuffer and trimmer, should be substituted for use next to the bed or at the desk.

Additionally, the pair of brass candlesticks, HAMP 4197 & 4198 (Fig. 45), discussed above, should be retained and displayed on the mantelpiece without candles in the summer, but ready for use, and with candles in the winter, because darkness comes so early. Ridgely candlesticks should be substituted if located.

H. BOOKS

Weekly Register, 12 Volumes @ \$.50		\$ 6.00
American Farmer 4 Do.	"	2.00
Life of Washington 3 Do.		1.50
History of France 4 Volumes		2.00
Livermore on agency 2 "	@ 100¢	2.00
Smith's History of Virginia 2 "	75	1.50
American Revolution 2 "	25	.50
Wars of Europe 1 "		.50
4 Dictionaries 100¢		4.00
Hutchinson's Xenophon 1 "		.75
Ashley's Ditto 1 "		.50
Blackstone's Commentary		.50
Virgilii Delphini 1 "		1.00
Morse's Geography 1 "		.50
Quarterly Review 1 "		.25
Cæsar Delphini 1 "		.50
Cicero Delphini 1 "		1.00
Land Holder's Assistant 1 "		1.00
Sporting Magazine 1 "		.37 1/2
Port folio 1816 Bound 1 "		.50
Ditto pamphlets 13 "		.25
Gummery's Surveying 1 "		1.00
Elements of Geometry 1 "		.05
Murray's Grammar 1 "		.25
Buds Foot of the Horse 1 "		.25
Racing Calendar 1 "		.20
Fool of Quality 1 "		.05
Recul Choisi 1 "		.25
Abercromby on Catechism 1 "		.25
Abdess 1 "		.05
Riley's (?) Evidences 1 "		.25
Shakespeare 3 "	5¢	.15
Histori Romain 1 "		.15
Pope's Works 1 Volume		.10
Geographical Dictionary 1 "		.10
National Calender 1 "		.03
Key to Mair 1 "		.05
Homer's Iliad 1 "		.25
Blair's Lectures 1 "		.10
Darby's Louisiana 1 "		.25
Lensden's (?) Testament 1 "		.06
Wanastroct (?) Recueil 1 "		.10
Goldsmith's England 1 "		.05
Laurens Biography 1 "		.05
American Museum 1 "		.03
History of the U. States		1.50
French Grammar 1 "		.12 1/2
American Nepas (?) 1 "		.05
Horace Delphini 1 "		.05
Prince Eugene 1 "		.02
Extracts in Prose & Verse 10 "		.18

Dictionary of Arts & Sciences	6	Voll.	3.00
Elegant Extracts	1	"	.25
Baily's Ovid	1	"	.05
Miscellanie in Prose	8	"	.40
Letters from St. Hellena	1	"	.05
Napoleon in Exile	1	"	.05
Philadore's Chess	1	"	.06
The Book	1	"	.06
Baltimore Directory	1	"	.02
Annals of Baltimore	2	"	.25
Laws of Massachusetts	8	"	.08
Quarterly Review	10	"	1.00
Humes England	2	Volumes	.25
Heedons Geological Essays	1	Do.	.25
Quarterly Repository	1	"	.05
Rambles in Italy	1	"	.05
The Inspection House & 1 Atlass	2	"	1.50
The General History of the late War	1		.05
Select Review	5	"	.10
The Analectic Magazine	3	"	.05
Analyses on Mineral Water	1	"	.12 1/2
Laws of Maryland	1	"	.02
A lot of pamphlets in all	15	"	.50

The "Delphini" books were a set of the chief Latin authors, The Delphine Classics 'In usum Delphini' originally edited between 1670 and 1680 by Pierre Huet for the French dauphin (Fr., lit., dolphin. Latin, lit. for dolphin is Delphini). This edition contained, "in the margin of the text, the 'interpretatio' in italic type, and at the bottom of each page a cometary which explains every allusion and difficulty. At the close is a verbal concordance of great value, added chiefly by the Daciers." ⁴⁷³ Charles Carnan Ridgely almost certainly owned the republished version by Valpy (in 186 volumes), published between 1819 and 1830. ⁴⁷⁴

Research into the other specific authors and editions listed above continues, and will be matched to books surviving in Hampton and Ridgely collections.

A rotating exhibit of several books owned and used by Charles Carnan Ridgely will provide additional interpretive opportunity to discuss his interests and knowledge. More than sixty books currently in the Hampton collection either have CCR's autograph or bookplate inside. ⁴⁷⁵ A selection of these books should be exhibited at the desk, or on the table next to the easy chair at particular seasons. Appropriate titles will be rotated on and off exhibit to provide long-term conservation of these fragile original objects. When funding permits, reproduction leather-bound books should be substituted for particularly fragile originals, and a list of titles included in the room notebook for visitor discussion as desired.

I. TAMBOUR FRAME

1 Tam-Bor frame & 2 pr. stays @ \$ 1.06 - p. 18
1 Pair quilting frames @ \$.50 - p. 17

A small table top tambour needlework frame is needed to represent this important inventory reference. Examples of this form in the collection of Winterthur Museum provide guidance as to appearance, size, and style of the original object.

Occupations of the ladies of the house are important discussion points, and sewing represents a major aspect of their training and daily activities. Needlework not only provided a recreational outlet, but was an important skill for marking linens for regular inventory and repairing clothing and other textiles for continued long-term use, due to their expensive nature.

A table-top tambour frame should be acquired for exhibition and interpretation in the Master Bedchamber. It should be exhibited seasonally for discussion of Mrs. Ridgely's daily duties.

J. TELESCOPE

On July 15, 1793, Charles Carnan purchased "1 Telescope" from R. Courtnay.⁴⁷⁶ This reference probably relates directly to HAMP 18000, a brass telescope complete with brass stand having cabriole tripod legs with Queen Anne feet, with original box and lenses. The telescope was a recent gift to the park from John Ridgely III, who acquired it from his father at Hampton. He affirmed strong family tradition linking this telescope directly with Charles Carnan Ridgely. Its approximate date of manufacture corresponds to the above archival entry.

The eighteenth century was marked by a complete transformation in the methods of instrument construction, as well as by the production of the first usable reflecting telescopes. The majority of the instruments in use had already been tried out by one or other observer in the seventeenth century...remained virtually unused for a considerable period of time until, at last, the ideas were taken up again and exploited under the impulse given to the activity of the constructors by rapid progress in the field of astronomy.⁴⁷⁷

Charles Carnan Ridgely's scientific interests are well-known. He owned an electrical machine and a refrigerator (on inventory); was the first president of the Maryland Agricultural Society; was an amateur gardener who exchanged seeds and plant materials for study and cultivation; a breeder of horses, pigs, and cattle; and a farmer who actively encouraged modern cultivation and farming methods. These interests may be interpreted in part through his use of what was at the time a sophisticated telescope.

Contemporary interest in astronomy was high during the Age of Enlightenment, although it was a part-time activity for most. This interest "assumed such great importance precisely because of the central position assigned to astronomy in the thought of the Enlightenment."⁴⁷⁸ Thomas Jefferson was president of the American Philosophical Society and a major supporter of American scientific endeavors while David Rittenhouse and the American Philosophical Society in Philadelphia were leaders in this developing science. Rittenhouse's scientific contributions were so significant he was elected a Fellow of the Royal Society of London. The American Academy of Arts also highlighted astronomy in its first publication, Memoirs.

Andrew Ellicott was Rittenhouse's successor, and among his many accomplishments were the surveying of the new capital in 1791, assisted by Benjamin Banneker, the African-American almanac maker, who "worked in the field observatory tent, tended the astronomical instruments, and made periodic observations of the stars," and running the northern boundary of Florida from the Mississippi to the Atlantic coast.⁴⁷⁹

A gentleman astronomer, Ridgely's interest was probably two-fold, intellectual curiosity and practical applications. First, celestial events including the transit of Venus in 1761 and 1769, transits of Mercury and Venus in 1769, and a transit of Mercury in 1789, probably excited Captain Charles Ridgely as much as everyone else. Charles Carnan Ridgely was probably been encouraged in his astronomical interests by this uncle, a former sea captain, whose telescope, and portrait with same, are also in the Hampton collections. The solar eclipses of 1778, 1780, 1791, 1805, 1806, and 1811 were widely covered and discussed, as were meteor and comet events. Spectacular or dramatic events such as these were popular intellectual exercises.

Secondly, however, astronomy was used to establish latitudes and longitudes, and was applicable to navigation and surveying. From the establishment of the Mason-Dixon line to the defining of provincial boundaries and laying out large parcels of land, astronomy had great utility for landowners and agriculturalists. "In a sense, astronomy seemed the key to the wisdom of the ages. The concept of natural law, the

rational religion of the time, the faith in human progress, and the swelling comprehension of infinity all seemed somehow to follow from the ordered nature of the heavens with its precisely predictable events." ⁴⁸⁰

HAMP 18000 should be exhibited seasonally in the Master Bedchamber. The Pembroke table which is used for breakfast may be relocated near the southwest window during certain months, with the telescope, books, papers, pen and ink, etc. laid out for CCR's use.

K. PORTABLE OR TRAVELLING DESK

1 Small box (Brass mounted) @ \$ 2.00 - p. 24

The whereabouts of Charles Carnan Ridgely's portable desk are not known at this time, although family members maintain it was formerly owned at Hampton prior to 1948. A portable desk, HAMP 10458 (Fig. 46), owned by Charles Goodwin Ridgely, his cousin, was a gift to the park, and may be substituted for the original. The exhibit use of this c. 1810 English mahogany traveling desk with brass fittings also allows discussion of Charles Carnan Ridgely's travelling habits and active correspondence and business management. Additionally, display of this desk, owned by another heir to Captain Ridgely, builder of Hampton, permits discussion of the name changes to inherit portions of Captain Charles Ridgely's estate.

Note: Charles Goodwin Ridgely was one of the three other nephews who inherited property through Captain Ridgely's will if his name were changed to Ridgely. Thus, Charles Ridgely Carnan, Charles Ridgely Goodwin - son of William, Charles Ridgely Goodwin - son of Lyde, and Charles Ridgely Sterett - son of John, all became Charles Ridgely.

Although perhaps not as prominent as his cousin, Charles Goodwin Ridgely went on to command the U.S.F. Constellation, and was second on the U. S. naval lists during this period.

This traveling desk should be exhibited in the Master Bedchamber, on top of the chest of drawers or bureau.

L. WARMING PAN

2 Warming Pans @ \$3.00 - p. 16

These warming pans refer to the ubiquitous form of a brass or brass and copper bedwarmer with a long wooden handle, filled with hot coals and passed between the sheets to warm them before persons retired for the night.

A brass bedwarmer with wooden handle, c. 1800, HAMP 5683 (Fig. 47) has recently been donated to the collection by John Ridgely III. It has a strong Ridgely/Hampton provenance, descending to Mr. Ridgely from his father, the last master. Bed warming pans were another of the "transient" objects seldom listed on estate inventories.

HAMP 5683 should be retained in the Master Bedchamber seasonally, for interpretive use during fall-winter months.

VIII. ACCOMPANIMENTS

A. PACKETS OF LETTERS, PAPER, PEN, INK, ETC.

A desk is documented for use in the bedchamber (see above). Items essential to use on or in this desk would have included paper, pen, and inkwell. Additionally, recently received letters or outgoing mail might clutter the desk along with books and notes. An exhibit of some of these objects, in original or reproduction form is essential. Rag paper, quill pens, and an inkstand with accessories, should be located and exhibited.

The paper could be gilt, plain, or bordered with a solid color such as black. Quill pens are available in reproduction form. The inkstand should be a period piece, preferably Ridgely if one may be located.

Various kinds of inkstands were available in Baltimore at this period. One used by Ridgely probably included: An inkpot; sand-box; pounce-box; space for pens, wafers, sealing-wax, pen-knife; and, perhaps a bell and candle. An English Sheffield (silverplate on copper) inkstand, 1795-1810, in the Winterthur Museum collection (#65.1385A-E), consists of a rectangular tray with boat-shaped ends supported by four scroll legs and gadrooned rim. This inkstand has a wafer box, and glass inkpot and quill holder with silver covers. This inkstand should be used as a representative model for acquiring an inkstand to use at the Master Bedchamber desk or seasonally on the small table with the telescope and working papers.⁴⁸¹

B. BOWL OF POTPOURRI/POMANDER BALLS

Aromatic leaves, herbs, and spices mixed together may form a potpourri for scenting linens and even the bedchambers as a whole. Recipes for these mixtures were numerous, with some including plants which repelled insects. The mixtures were stuffed into sachets or small bags and stored with linens and clothing, or often left open in a bowl. Recipes for oranges and lemons studded with cloves and spread with ground orrisroot as a preservative were known as pomander balls. These scented balls were also popular and might have been kept hanging in cupboards, or displayed in bowls.

The display and interpretation of potpourri and/or pomander balls, mixed by hand using appropriate traditional ingredients, is desirable.

C. OPENING OF WARDROBE TO SHOW SOME PART OF LINEN STORAGE

Valuable clothes and linens were usually kept folded in secure, well-ordered storage. The chests, closets, and wardrobes used for textile storage were kept locked. The drawers and shelves were usually lined with marbled paper, blue paper, or wallpaper, "to promote cleanliness and deter insects... Camphor, shredded tobacco, cracked black pepper, aromatic herbs, dried rose leaves, and lavender were also scattered in trunks as preventatives to insect damage."⁴⁸² During some part of the year, one drawer of a chest or wardrobe should remain open to display reproduction textiles folded and stored on marbled paper with scattered herbs or dried lavender. The textiles might include a sheet embroidered with inventory number and "R of H", to indicate their value and the conscientious housekeeping practices associated with their inventory and maintenance. The growing of santolina, a natural insect repellant, in the parterres may also be discussed.

However, original textiles stored in the wardrobe as part of the museum storage system should not be subjected to acidic paper or plant materials; only reproduction fabrics should be exhibited this way.

D. MOUSETRAP

Mousetraps and rattraps were essential, and are documented in America as early as 1757.⁴⁸³ Families with birdcages, pet squirrels, and other exotics, might be extremely reluctant to own an indoor cat. The discussion of pest and insect control, related to our modern museum methods, provides expanded interpretive opportunity in keeping with period practices for the bedchamber. Many persons will be able to empathize with Anne Eliza Clark Kane's lamentation in October, 1811, "tomorrow I shall have all my blankets shaken I find they are eat into holes through and through by the moths."⁴⁸⁴

A period or reproduction mousetrap should be acquired for exhibition and interpretation in the Master Bedchamber. Additionally, insect control, especially flies and mosquitoes, should be addressed through the display of honey cups (fake) and other interpretive methodology. These may be compared to our modern methods, which may also be seen in the room.

E. CLOTHING

The use of some articles of clothing is desirable for interpretive purposes. These articles, such as breeches, shirt, and vest, or chemise, dress, and cap, with shoes, should be reproductions, copied where possible from Ridgely family originals.

Documented original clothing should be maintained in the museum collection, in safe storage for future reference. Preservation of original textiles is paramount, and unnecessary exposure to light and dust is contrary to NPS museum policy.

F. FLOWERS - DRIED AND FRESH

Horticultural interests were of paramount importance to early generations of Ridgelys, particularly Charles Carnan Ridgely. Greenhouses, acres of gardens, and professional gardeners were present from the time the house was conceived. Flowers and plants would have been available almost all year. Their use in interior spaces was encouraged. Small, compact arrangements of flowers in vases may be seen in period print sources, especially on mantels. Dried or silk flowers should be exhibited in one or a pair of small vases on the mantel, substituted with forced flowering bulbs (narcissus or hyacinth) during some winter months. Forcing of bulbs took place in the Hampton greenhouses and could be routinely transferred to the house when in bloom. Care should be taken to monitor these plant materials on a daily basis.

FURNISHINGS PLAN: ARRANGEMENT RECOMMENDATIONS

There is more to recreating a room, however, than gathering up original objects. Even if all the original materials happen to be found and brought together, they must be combined in the room in a valid way, and supporting objects are likely to be needed, for both interest and emphasis. This requires intense historical investigation into details of the way the room was used, contemporary practices in furniture arrangement, means of heating and lighting, types of floor covering, and window hangings...⁴⁸⁵

The use of reproduction soft furnishings is appropriate. They will appear relatively new, as they were when Charles Carnan and Priscilla Dorsey Ridgely lived here. As discussed previously, the textiles will be changed seasonally, including floor coverings, curtains, and slipcovers.

It is also important to remember late eighteenth-century furnishings arrangements. Judging by the inventory and estate sale contents, the rooms of Charles Carnan Ridgely were rather full; in the early period represented in the Master Bedchamber the furniture would have been aligned along the walls, with transient objects moved where needed, shutters would have been adjusted as necessary, and seasonal changes would be critical. How different from our modern homes - fuel for interpretation.

So accustomed are we to modern climate control and closed-up houses that we sometimes forget how houses underwent seasonal transformations, being "disrobed" in the summer, and "dressed" in the autumn...Basically summerizing involved removing rugs, curtains, and objects that tarnished, and the slipcovering (or "casing" or "sheeting") of upholstered furniture. This was common in the eighteenth century and familiar to some Americans at least until World War II...Straw matting seems to have had its greatest use in the summer, sometimes as a protective cover for carpeting, but usually as a seasonal replacement...Cotton screening was hung ungathered in openings and served as mosquito netting on beds, for protection against insects. It was also wrapped over gilt and glass surfaces - lamps, pictures, mirrors - for protection against fly-speckin and dust...Metal "rolling screens" and other sorts of window and door screens could be bought in the 1780s from "wire weavers" in the more populous cities...Slipcovers of chintz, linen, or muslin...were much more loose...and were usually fastened in back with tied tabs...⁴⁸⁶

The impact of these seasonal changes on our modern consciousness is enormous, and should be encouraged through active interpretation of these obsolete practices.

Additionally, changes should occur during the year in the placement of so-called transient objects, particularly the objects of use. Seating groups and furniture placement should change as well.

For example, it is recommended the bed be moved away from the wall during summer months, to allow the air to circulate. This practice was widely followed in the period, and especially important in climates such as Baltimore where summer heat and humidity were of major impact.

The easy chair might have been nearer to the bed, or a window, in the summer, but moved close to the fire in winter.

Also, the angle of the dressing tables should be changed according to season, to maximize light reflected to the mirrors' surface when dressing. They should be out, in a cross-ventilated area in the summer, and nearer the washstand and fireplace in the winter.

The night table, while close to the bed for convenience and warmth in winter, would be more tolerable near window ventilation in the summer months.

The rooms, first of all, must live, as they would have when the house was occupied. Let the room arrangements vary from time to time; this breathes life into a house, and keeps the interiors interesting to your interpreters and to the community...The active and apparently functioning interior strengthens interpretation by limiting its verbal requirements.

Rooms should tell visually as much of the everyday story as they can. Though the room and the visitor may be two hundred years apart in time, the visitor himself lives in a house, an apartment, a room; he knows more about his own manner of living in rooms than he knows about anything else, though he may never have considered the matter before. Contrast and identity confront him in the historical interior on a more personal basis than would be the case on a preserved battlefield, in a ship, before the facade of a building, or in a museum gallery. His own experience becomes the seed of a historical imagination. The nourishment of that seed is the primary function of the historic interior. ⁴⁸⁷

Above all, this furnishing plan must be organic. Research and study of the Ridgelys and their use of Hampton's interiors is a dynamic, ongoing endeavor. New documented information and relevant scholarship both at Hampton and in the museum community at large, with regard to social history and the decorative arts, as well as changing perceptions of the past, should be continually reviewed, and appropriately incorporated into this document on an ongoing basis.

As part of this organic effort, this plan presents four different seasonal variations for room arrangements. We have tentatively called this "setting the stage." Appendix A outlines four scenes, providing guidance for full interpretive development of several themes in each setting. Objects required for these scenes have been included in the List of Objects. Other objects which may be required to supplement interpretive endeavors will be evaluated on a case-by-case basis, and appended to this report.

SEE SAMPLE FURNISHINGS PLAN (Figure 48)

FURNISHINGS PLAN: COMPREHENSIVE LIST OF OBJECTS

Architectural:

Paint
Graining
Wallpaper
Radiator Removal

Furnishings:

Bed
 bed furnishings
 bed coverlet
Low post bed
 bed coverlet
Linens
 sheets
 blankets
 pillowcases
 towels
 diapers and other baby linens
Window treatments
 curtains
 valances
 hardware
Leno curtains
 bed
 window
Slipcovers
Carpet
Hearth Rug
Drugget
Straw Matting
Piece of painted floor cloth
Crib
 crib quilt
Child's "runabout" or "walker"
Chairs
 8 Sidechairs
 2 Armchairs
 1 Backstool
 1 Easy Chair
 Child's chair
Sofa (?)
Nighttable
Pewter bed pan
Dressing table - CCR
Dressing table - PDR
Washstand
Towel Rack
Wardrobe

List of objects (furnishings), con't

Reproduction textiles

Bureau

Writing desk

Small table

Bed steps

Stool

Large chest

Looking glass

dressng glass

Overmantel painting/landscape

Prints

Paintings (?)

Band boxes and other containers

 backgammon box

 medicine box

 sewing box

Andirons

Fender

Fireplace Tools

Fireback

Chimney Board

Jamb hooks

Toilet articles

 combs

 bottles

 pins

 brushes

Boot jack

Spill jar

Bathing tub

Two water buckets

Basin and ewer

Breakfast china

 plates

 cups and saucers

Silver

 tea set

 tea caddy

 sugar tongs

 teaspoons

Small linen tablecloth

Two plated chamber candlesticks

Pair of brass candlesticks

Four to six books

Tambour frame

Telescope

Portable or Traveling Desk

Warming pan

Paper, pen, & ink

Inkwell

Potpourri/Pomander balls

List of objects (furnishings), con't

Mousetrap

Clothing, including men's, women's, infant's

Men's spectacles

Dried or artificial flowers

Children's toys, including doll, top, pull toy, hobby horse,
rattle, and/or teething rings

Infant feeders (ceramic or glass feeding bottle, pap boat, spoon,
etc.)

FURNISHINGS PLAN: COST ESTIMATES

Cyclic:

Architectural:

Painting	10 - 15 year cycle, beginning in 1986	@ \$ 12,000
Graining	10 - 15 year cycle, beginning in 1986	@ 2,500
Wallpaper	15 - 20 year cycle NEW INSTALLATION	@ 15,000

Soft furnishings: ALL REPRODUCTION MATERIALS

Carpet	20 year cycle NEW INSTALLATION ESTIMATED AT	\$25,000
Hearth rug	20 year cycle NEW INSTALLATION ESTIMATED AT	1,000
Drugget	1 year cycle NEW INSTALLATION ESTIMATED AT	1,000
Matting	10 year cycle NEW INSTALLATION ESTIMATED AT	4,000
Floor cloth:	Pieces - 15 year cycle NEW INSTALL. EST. AT	1,200
	Room - 15 year cycle NEW INSTALL. EST. AT	8,000
Bedhangings	10 year cycle, beginning in 1990	15,000
Windows	10 year cycle, beginning in 1990	10,000
Bed covers		
high post	10 year cycle, beginning in 1990	1,000
low post	10 year cycle NEW INSTALLATION ESTIMATED AT	1,000
crib	10 year cycle NEW INSTALLATION ESTIMATED AT	200
Slipcovers	10 year cycle, beginning in 1990	5,000
Dressing Table	10 year cycle, NEW INSTALLATION ESTIMATED AT	1,500
Linens		
sheets	20 year cycle NEW INSTALLATION ESTIMATED AT	1,000
pillowcs	20 year cycle NEW INSTALLATION ESTIMATED AT	500
blankets	20 year cycle NEW INSTALLATION ESTIMATED AT	2,000
tablecl.	20 year cycle NEW INSTALLATION ESTIMATED AT	500
napkins	20 year cycle NEW INSTALLATION ESTIMATED AT	100
baby linens	20 yr. cycle NEW INSTALLATION ESTIMATED AT	2,500

Other reproduction items

Potpourri/Pomander	- no cost	DONATED
Dried Flowers	- no cost	DONATED
Paper (rag)	2 year cycle	NEW INSTALLATION ESTIMATED AT 100
Quill pens	10 year cycle	NEW INSTALLATION ESTIMATED AT 20

Furnishings conservation

Immediate needs:

10 Chairs	@ \$ 150 each for slipseat upholstery
6 Chairs	@ \$ 50 each for slipcovers
1 Trunk	@ \$ 1,000 for stabilization of hide and leather
1 Telescope	@ \$ 1,000 for cleaning and conservation
1 Bathing Tub	@ \$ 2,000 for repairs and surface restoration

Future needs:

Must be determined on an ongoing basis as need arises. See Housekeeping section for monitoring schedule.

One Time Expenditures/Donations:

The active participation of the Furnishings and Conservation Committee of Historic Hampton, Inc., should be solicited for assistance in acquiring the necessary missing objects to complete the furnishings of the Master Bedchamber through donation of appropriate objects or materials. Additionally, some exchanges for items in the Hampton collection which do not fit the Scope of Collection should be actively pursued. These alternatives should alleviate a significant portion of the costs indicated below.

Priority should be given to the acquisition of original Ridgely objects if available at the present time.

Low post bed (trundle)	\$	7,500		
Crib		5,000		
Baby walker		2,500		
Baby rattle, bottle, etc.		5,000		
Sofa (?)		10,000		
Toilet articles				
comb		100	(reproduction)	
bottles		500	ea.	
brushes (reproduction)		300	ea.	
pins		100	(repro w/cushion)	
bed pan		500		
Towel rack	1,500 -	2,000		
Writing Desk	15,000 -	25,000		
Ink Stand		2,500		
Bandboxes or other containers		1,200	ea.	100 ea./repro
backgammon box		5,000		
medicine box		2,500		
Dressing glass - small	5,000 -	8,500		
Dressing glass - large		15,000		
Painting for overmantel		10,000	(reproduction)	
	150,000 -	250,000	(period/Baltimore)	
Prints		2,000	ea.	
Reproduction fireback	2,000 -	3,000		
Reproduction chimneyboard		2,000		
Jamb hooks		1,000		
Spill jar		2,000		
Bed steps		3,500		
Stool		4,500		
Breakfast china		5,000		
Two plated chambersticks		3,500		
Tambour Frame		5,000		
Mousetrap		500		
Reproduction clothing		5,000		

Illustrations

LIST OF ILLUSTRATIONS

- Figure 1 Engraving, north view of Hampton, 1808
William Russell Birch
- Figure 2 Portrait of Captain Charles Ridgely (1733-1790)
John Hesselius, c. 1765
- Figure 3 Portrait of Rebecca Dorsey Ridgely (1739-1812)
John Hesselius, c. 1765
- Figure 4 Portrait of Charles Carnan Ridgely (1760-1829)
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- Figure 6 HABS Drawing, north elevation of Hampton Mansion
- Figure 7 First and Second Story Floor Plans, Hampton Mansion
- Figure 8 HAMP 2963, tall post bed, c. 1790
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- Figure 10 Detail of bed cornice reproduced for Master
Bedchamber
- Figure 11 HAMP 5595 and 5596, details of two Ridgely "rose
blankets" showing deteriorated embroidery patterns
- Figure 12 HAMP 2963, detail of cloak pin holes on headpost
- Figure 13 Sketch of bedhangings design and photograph of
project installed
- Figure 14 Sketch of window treatment designs, with photograph
of project installed
- Figure 15 Brussels carpet design - computer enhancement of
point paper, repeated for suggestion of overall
pattern
- Figure 16 Original point paper design for proposed Brussels
carpet, Cat. No. 92, Woodward Grosvenor Archives,
England
- Figure 17 Ridgely crib, exhibited in MBC, c. 1975; presently
in private collection
- Figure 18 HAMP 4622, mahogany crib
- Figure 19 HAMP 3925, mahogany arm chair
- Figure 20 HAMP 3924, mahogany side chair
- Figure 21 HAMP 4626, backstool
- Figure 22 HAMP 3919, easy chair
- Figure 23 HAMP 2955, night table
- Figure 24 HAMP 3932, dressing table
- Figure 25 HAMP 4620, washstand
- Figure 26 HAMP 3933, wardrobe
- Figure 27 HAMP 6035, chest of drawers
- Figure 28 Desk, of Ridgely/Hampton provenance; presently in
private collection, with detail of desk interior
- Figure 29 Photograph of part of the southeast parlour in
Hampton Mansion, showing a desk owned by the
Ridgelys, c. 1945
- Figure 30 HAMP 4199, Pembroke table
- Figure 31 HAMP 5929, engraving of Charles Carnan Ridgely,
after a portrait by John Wesley Jarvis
- Figure 32 HAMP 4376 and 4377, mezzotints entitled "Summer" and
"Spring"
- Figure 33 HAMP 19973, pair of brass andirons, c. 1800

Illustrations (con't)

- Figure 34 HAMP 5680, fireplace shovel, and HAMP 19975, fireplace tongs
- Figure 35 HAMP 19977, fireplace fender
- Figure 36 HAMP 6037, bathing tub
- Figure 37 HAMP 4646 and 4647, Chinese basin and ewer set
- Figure 38 HAMP 10111 and 10112, "Blue Sprig" porcelain plates original to Hampton
- Figure 39 HAMP 2923, 2921, and 2926, Ridgely silver tea service, Philadelphia, c. 1810
- Figure 40 HAMP 2922, 2925, and 2924, Ridgely silver tea service, Philadelphia, c. 1810
- Figure 41 HAMP 5632, Ridgely tea caddy, c. 1795
- Figure 42 HAMP 4934 and 4935, two Ridgely silver teaspoons
- Figure 43 HAMP 4940, Ridgely silver sugar tongs
- Figure 44 HAMP 4650, brass chamber candlestick
- Figure 45 HAMP 4197, one of a pair of brass candlesticks
- Figure 46 HAMP 10458, travelling desk belonging to Charles Goodwin Ridgely
- Figure 47 HAMP 5683, bedwarmer
- Figure 48 Sample Furnishings Arrangement

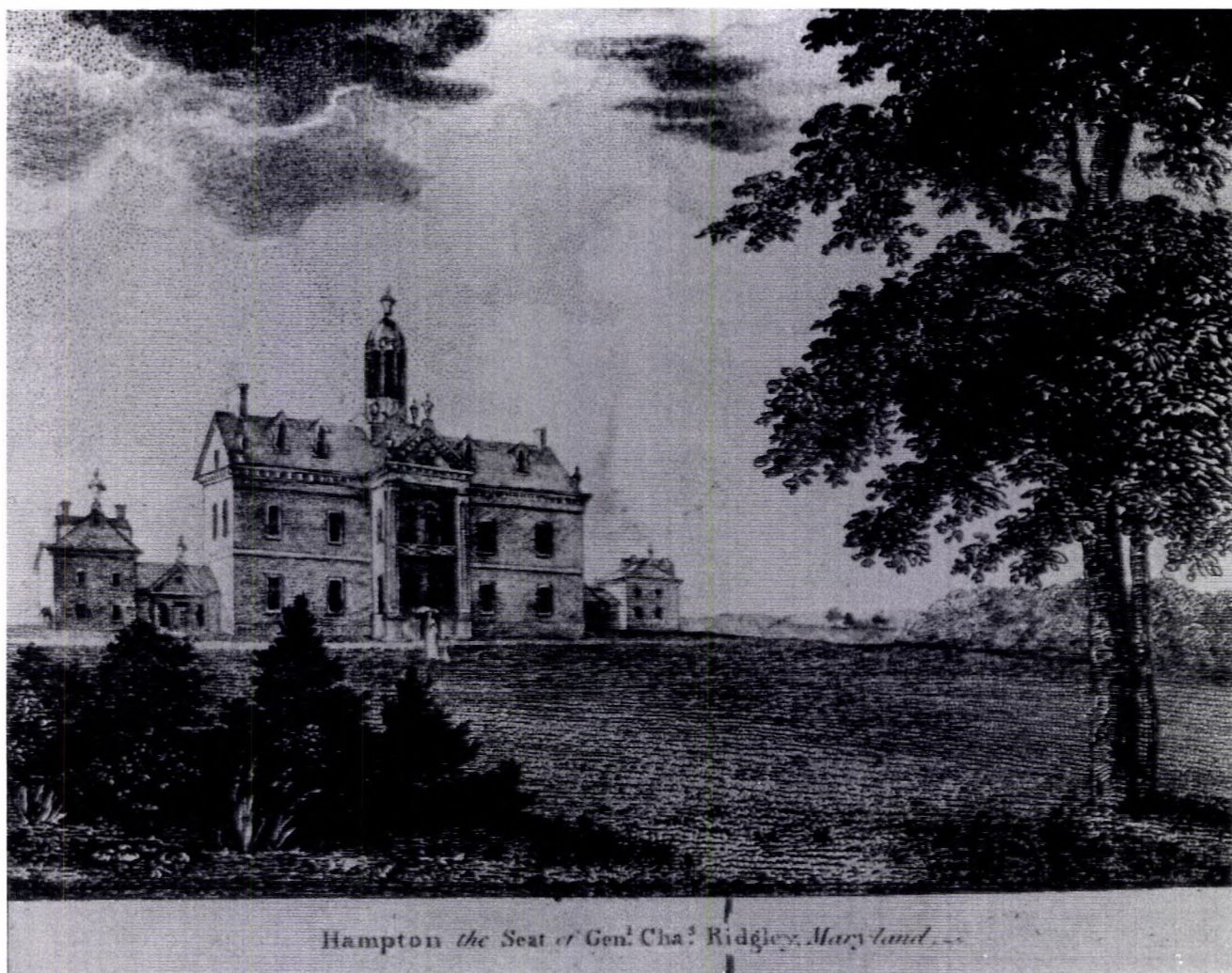


Figure 1



HAMP 1144

Figure 2



HAMP 1145

Figure 3



HAMP 1189

Figure 4



HAMP 1094

Figure 5

Figure 6



North elevation of Hampton

Historical American Buildings Survey

North elevation of Hampton Mansion, *Historic American Buildings Survey*.

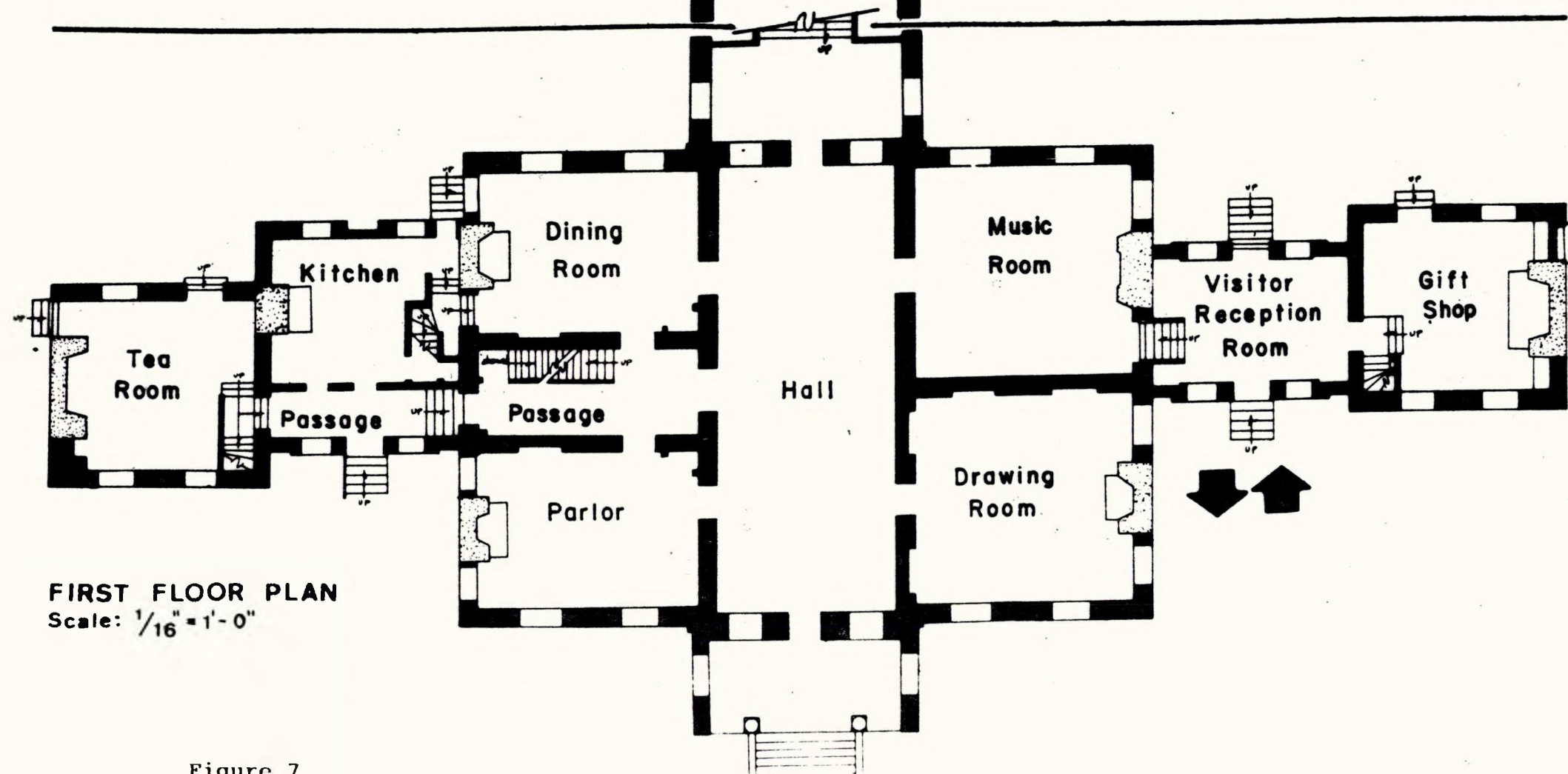
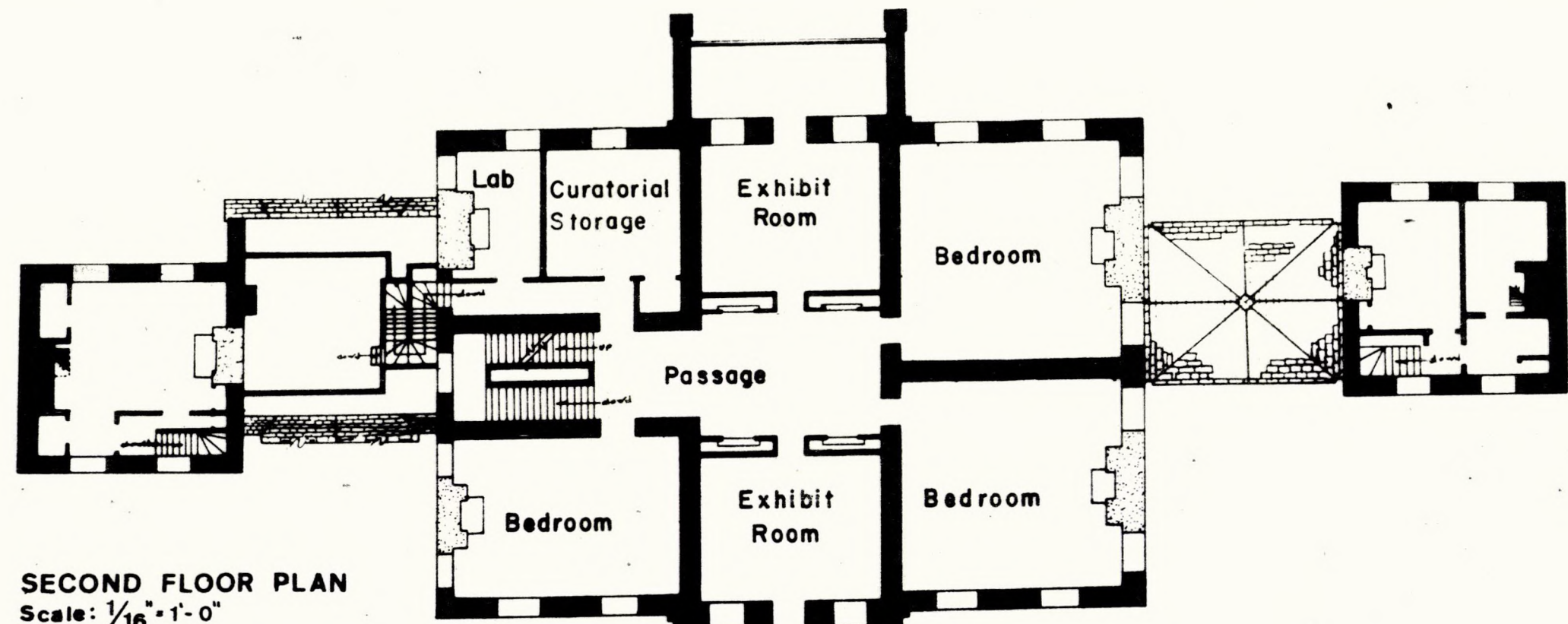
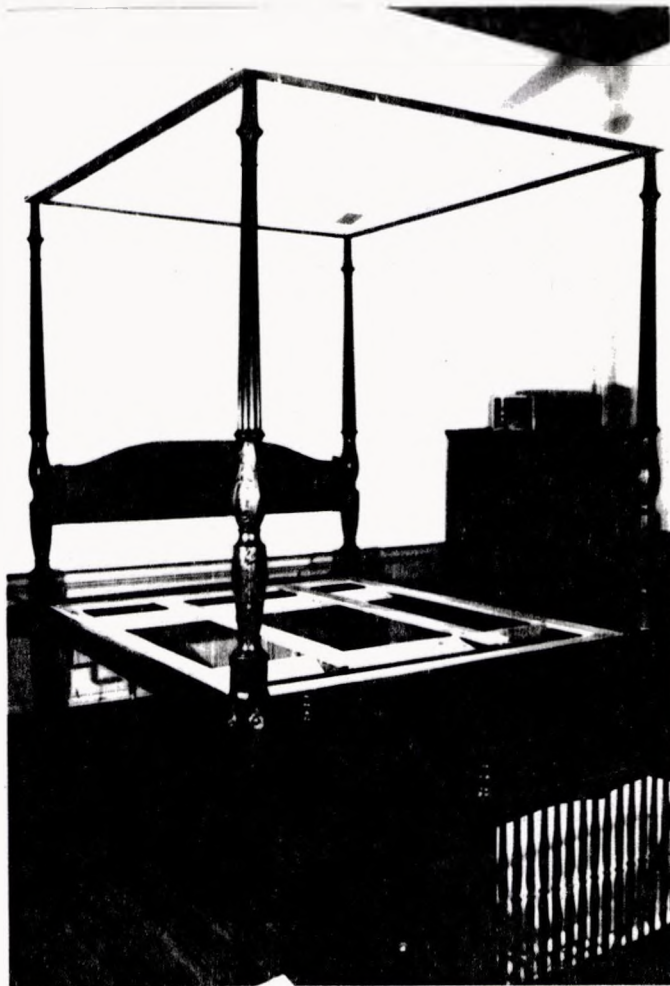


Figure 7



HAMP 2963

Figure 8



HAMP 10153



Figure 9

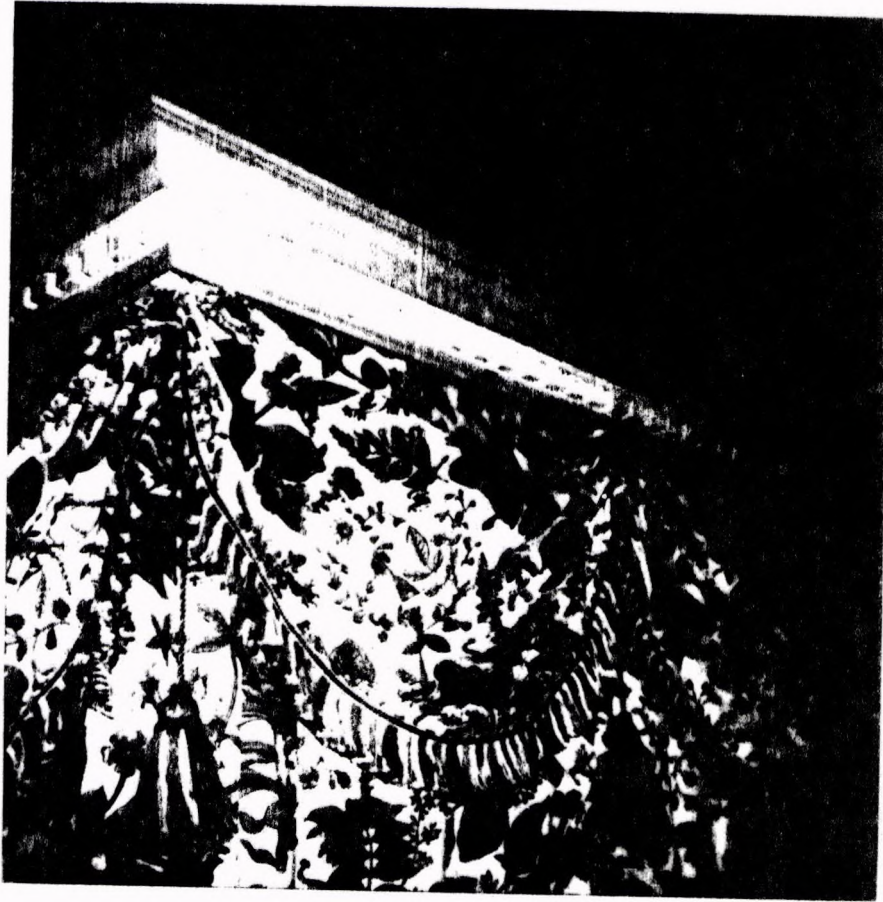


Figure 10

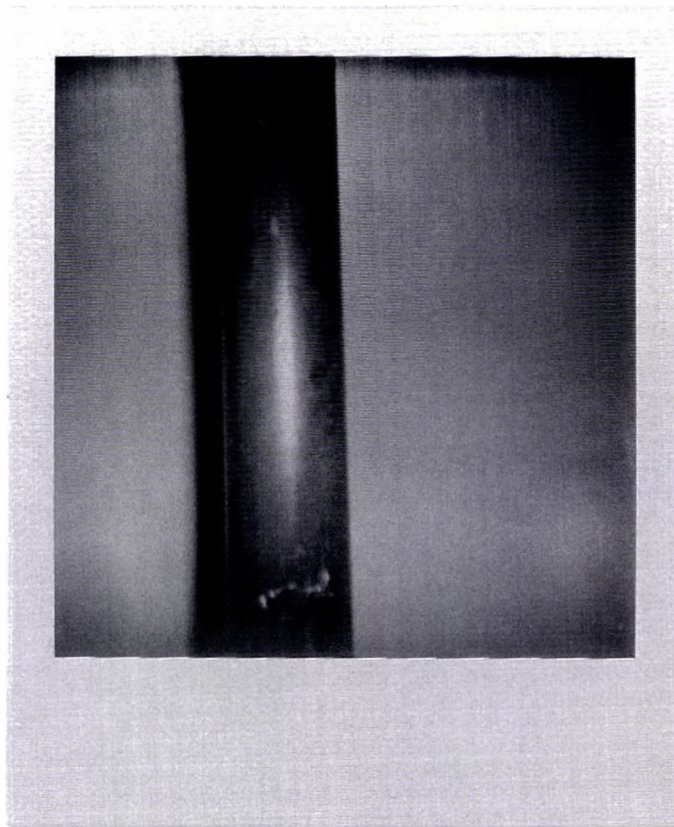
HAMP 5595



HAMP 5596

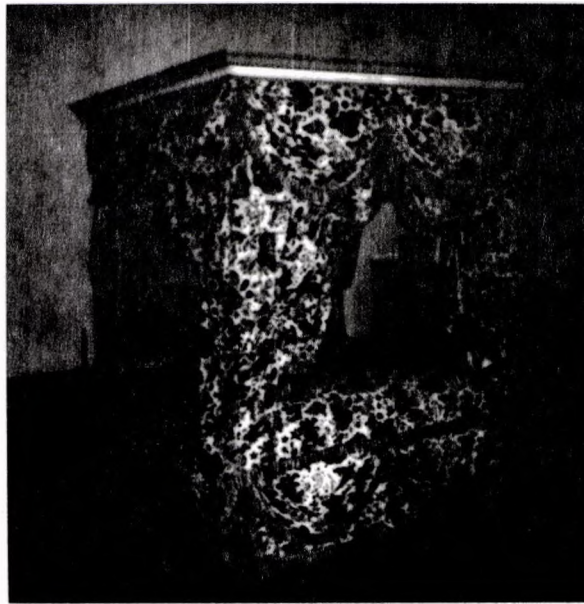


Figure 11



Photographic detail showing filled cloakpin holes
Headpost of HAMP 2963

Figure 12



Bedhangings installed

Design for bedhangings, Master Bedchamber

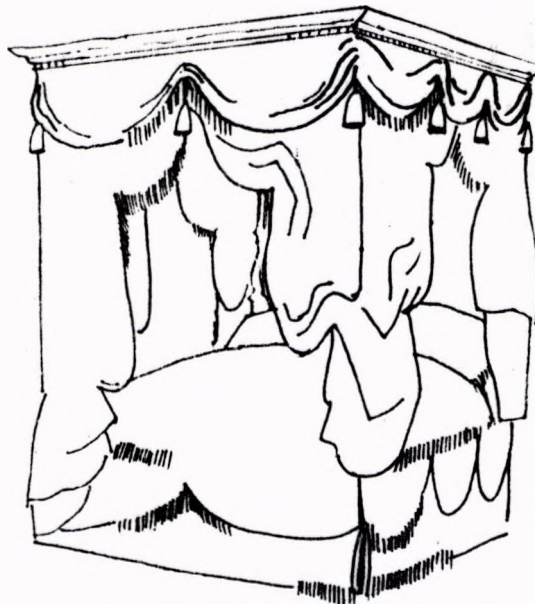
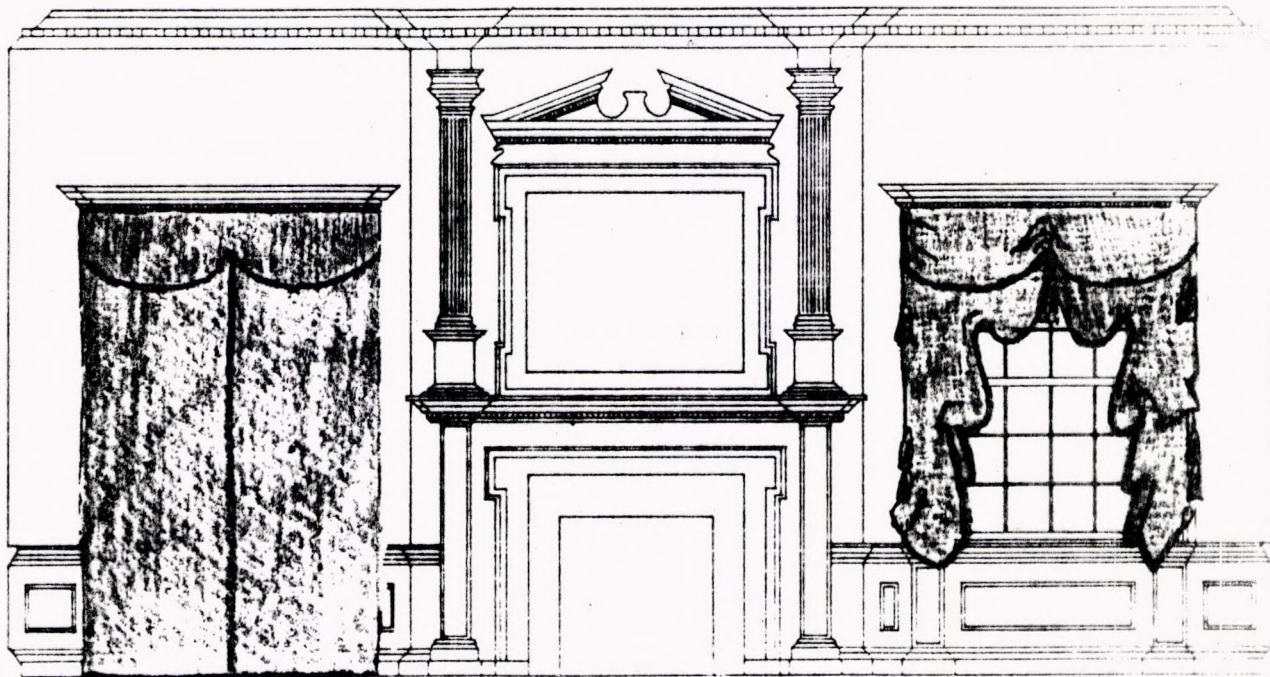


Figure 13



Curtains closed

Design for window treatment

Curtains pulled up

Window treatment as executed



Figure 14

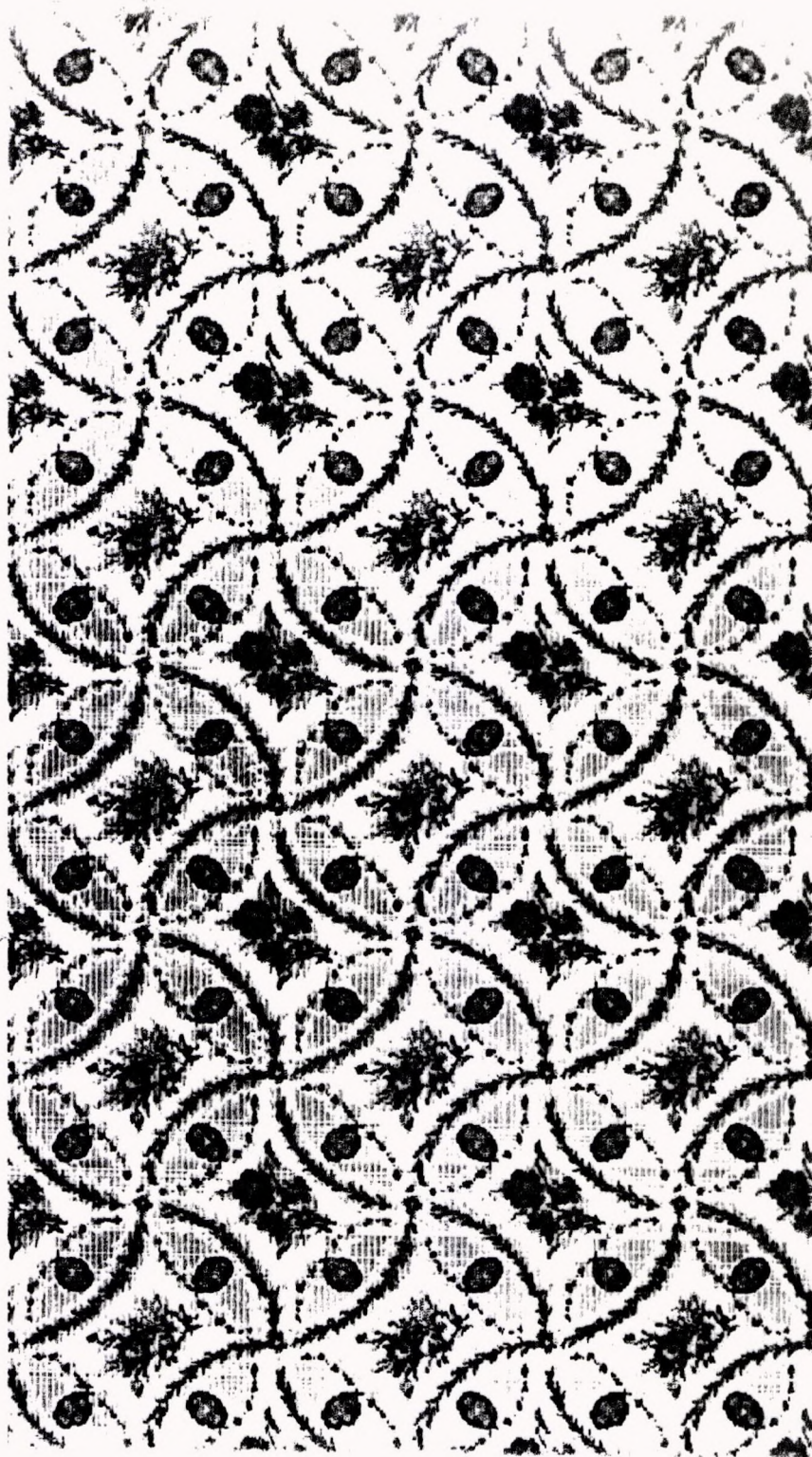


Figure 15



Figure 16

1 thread 5 Harnessable Lumber 136 cords by 120 lashes. —
or 2 th. Lumber

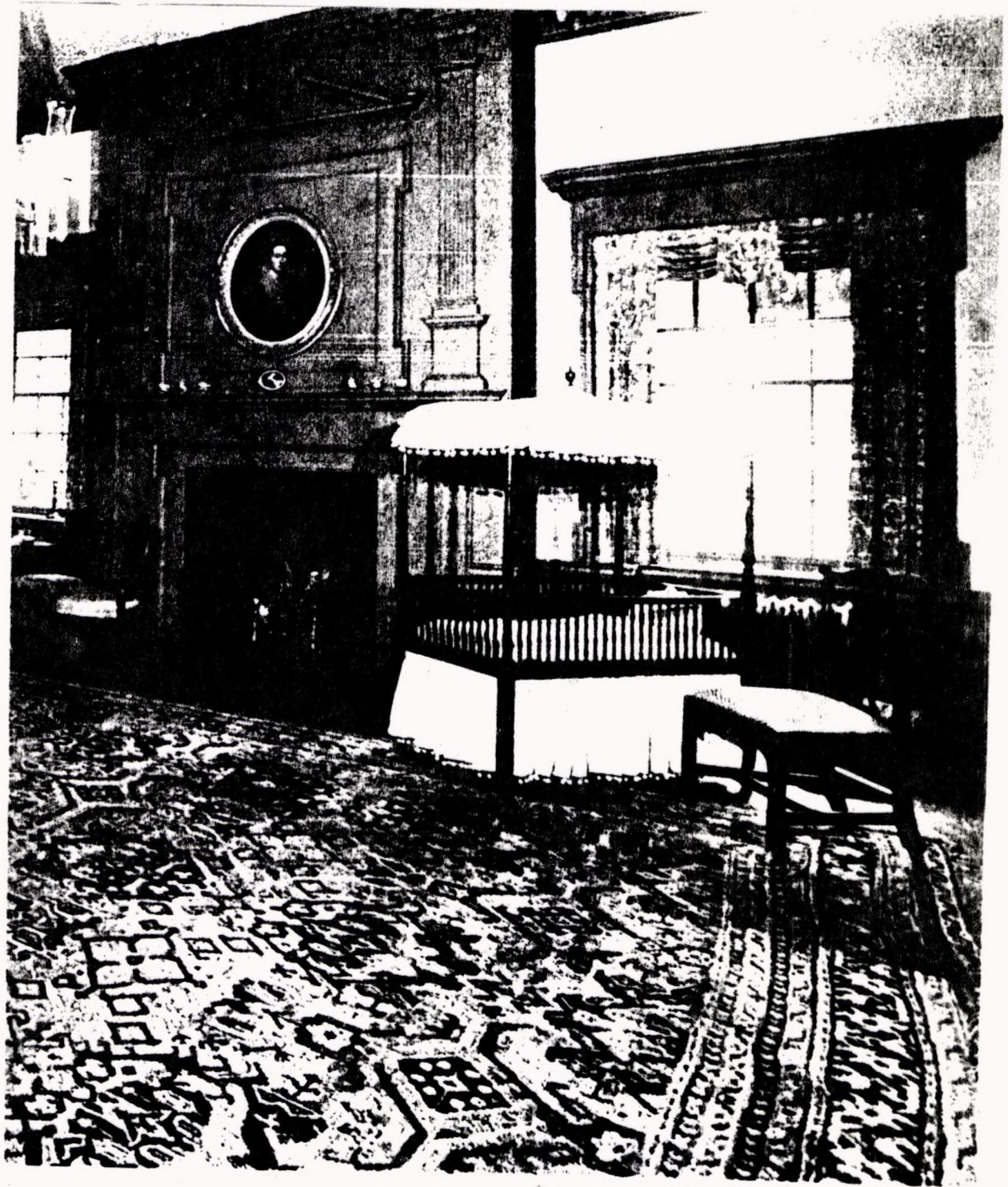
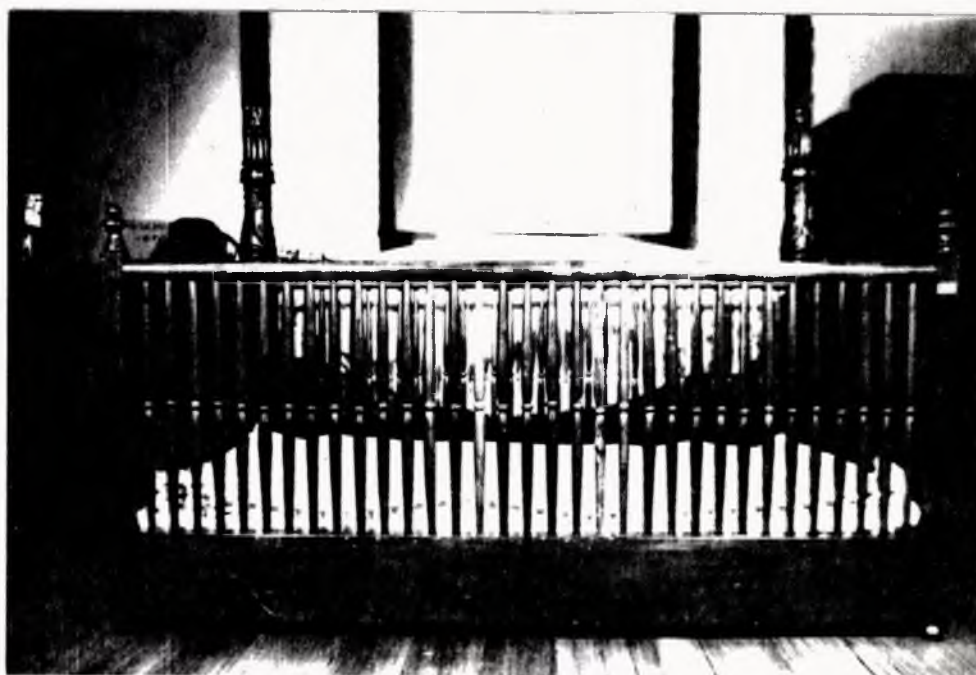


Figure 17



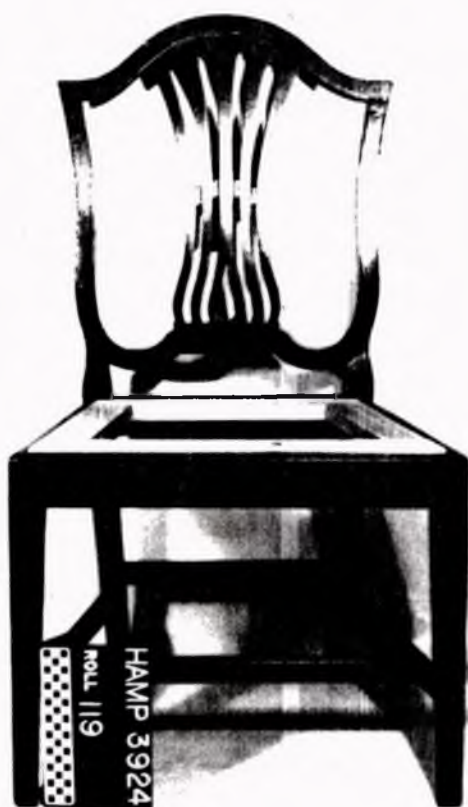
HAMP 4622

Figure 18



HAMP 3925

Figure 19



HAMP 3924

Figure 20



HAMP 4626

Figure 21



HAMP 3919

Figure 22



HAMP 2955

Figure 23



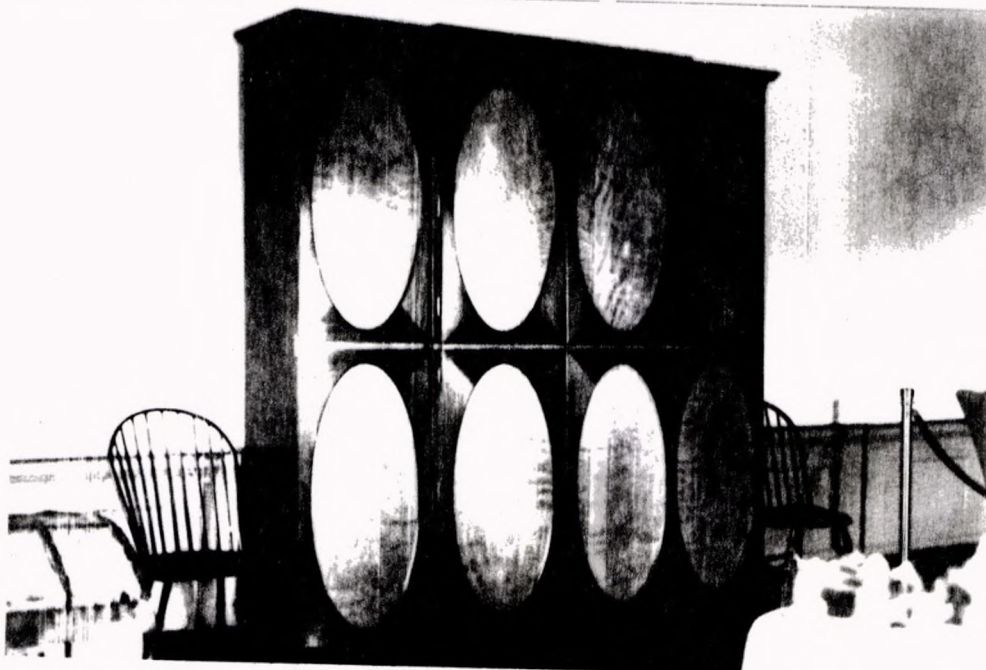
HAMP 3932

Figure 24



HAMP 4620

Figure 25



HAMP 3933

Figure 26



HAMP 6035

Figure 27

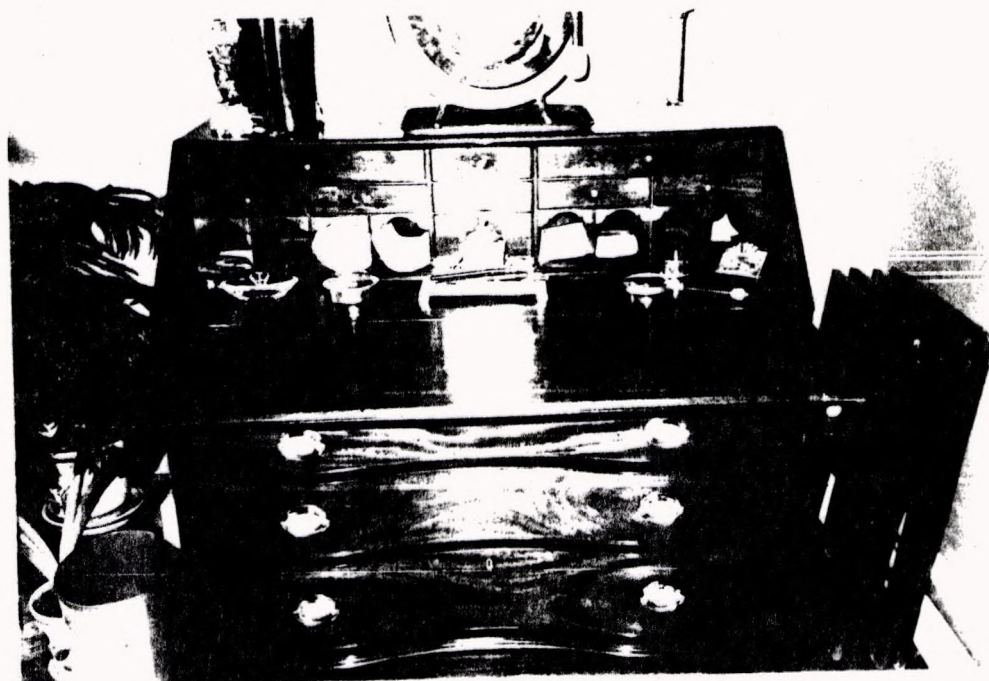
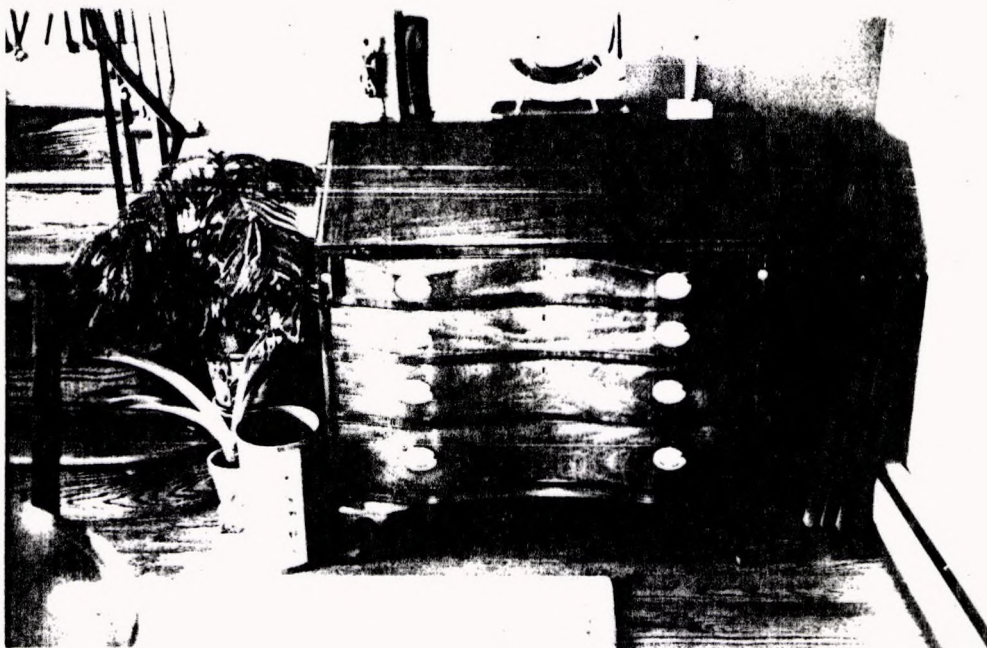


Figure 28



Figure 29



HAMP 4199

Figure 30



HAMP 5929

Figure 31

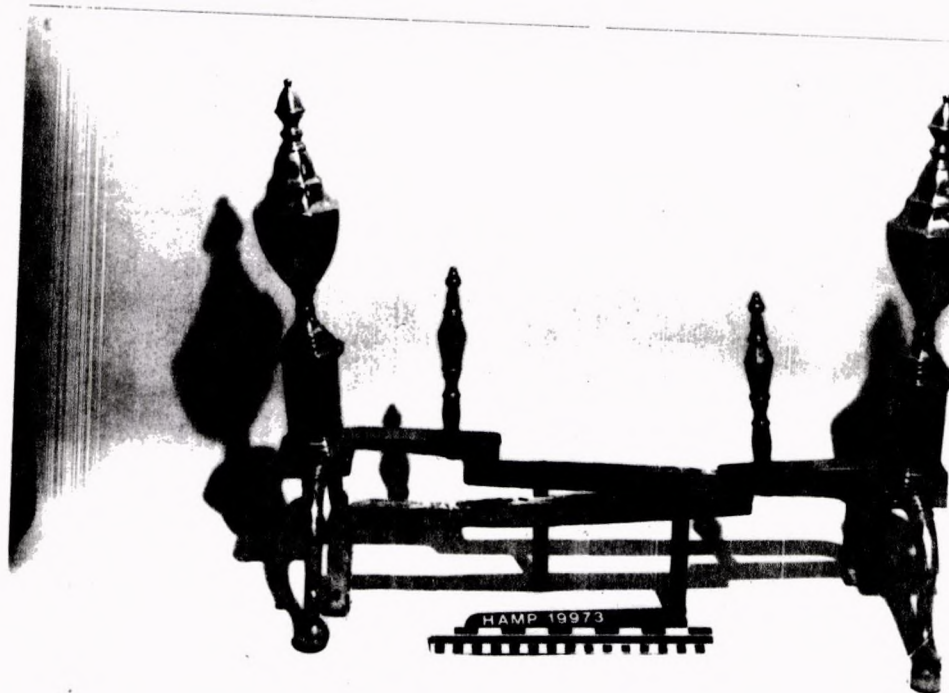


HAMP 4377



HAMP 4377

Figure 32



HAMP 19973

Figure 33

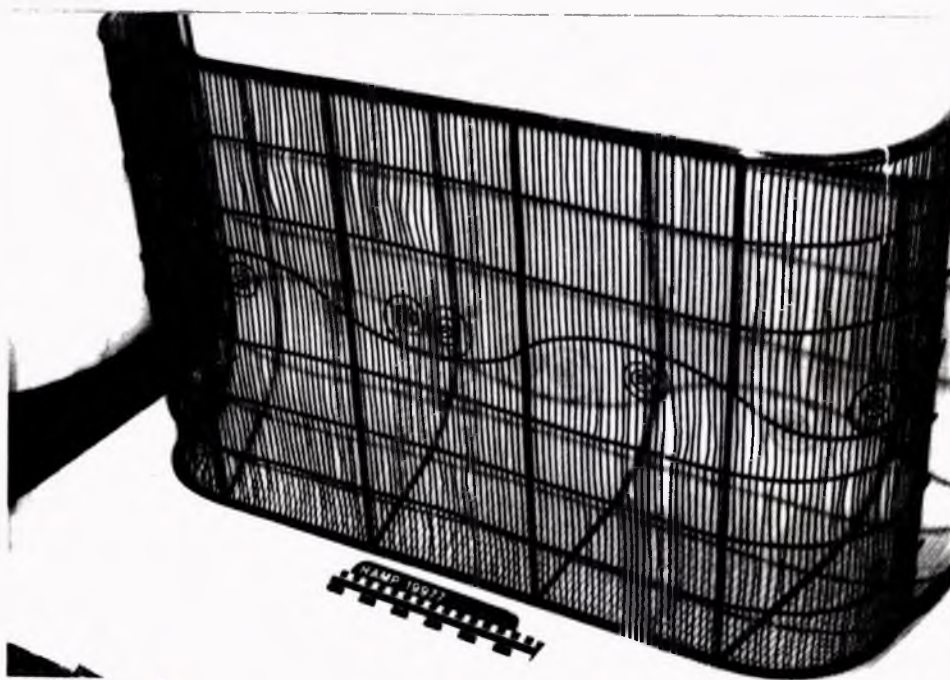


HAMP 5680



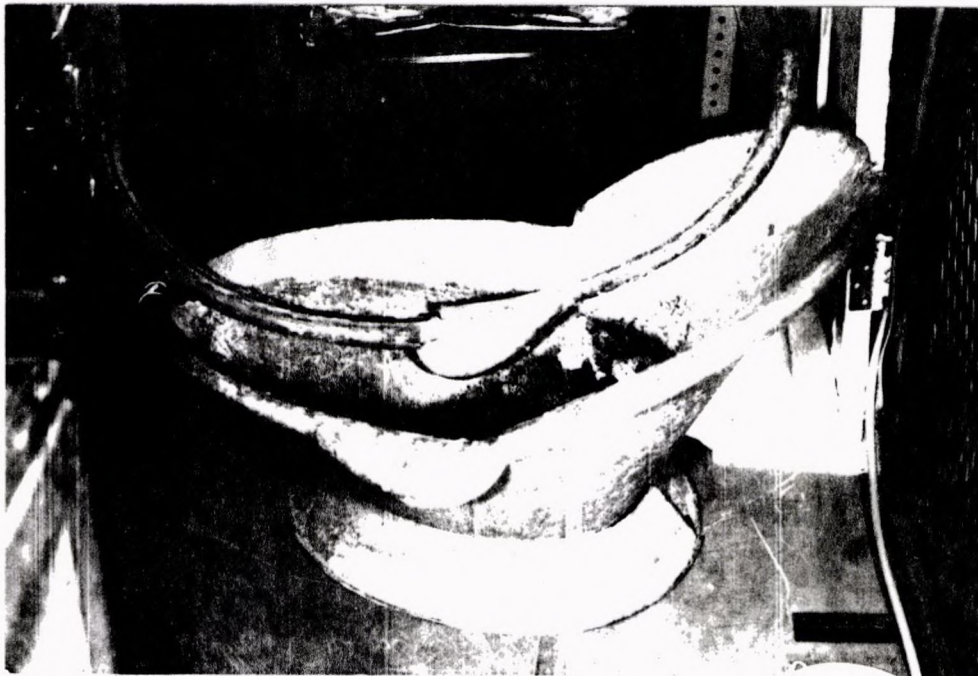
HAMP 19975

Figure 34



HAMP 19977

Figure 35



HAMP 6037

Figure 36

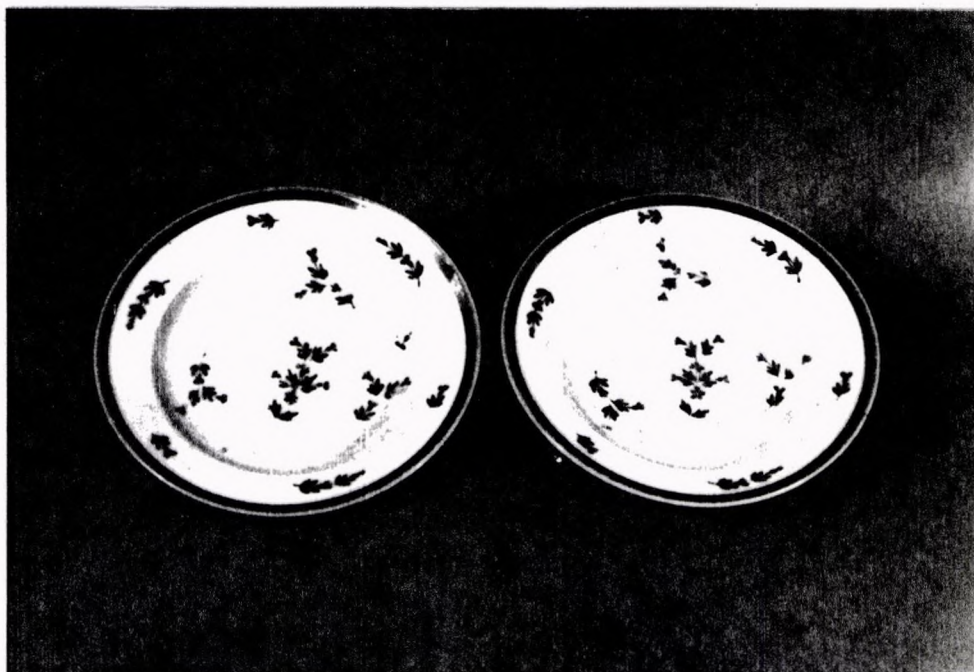


HAMP 4647

HAMP 4646



Figure 37



HAMP 10111, 10112

Figure 38

HAMP 2923



HAMP 2921



HAMP 2926

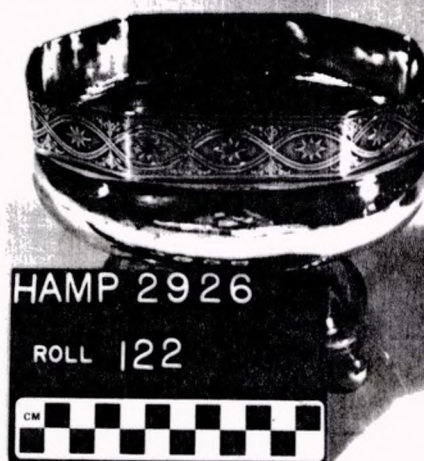
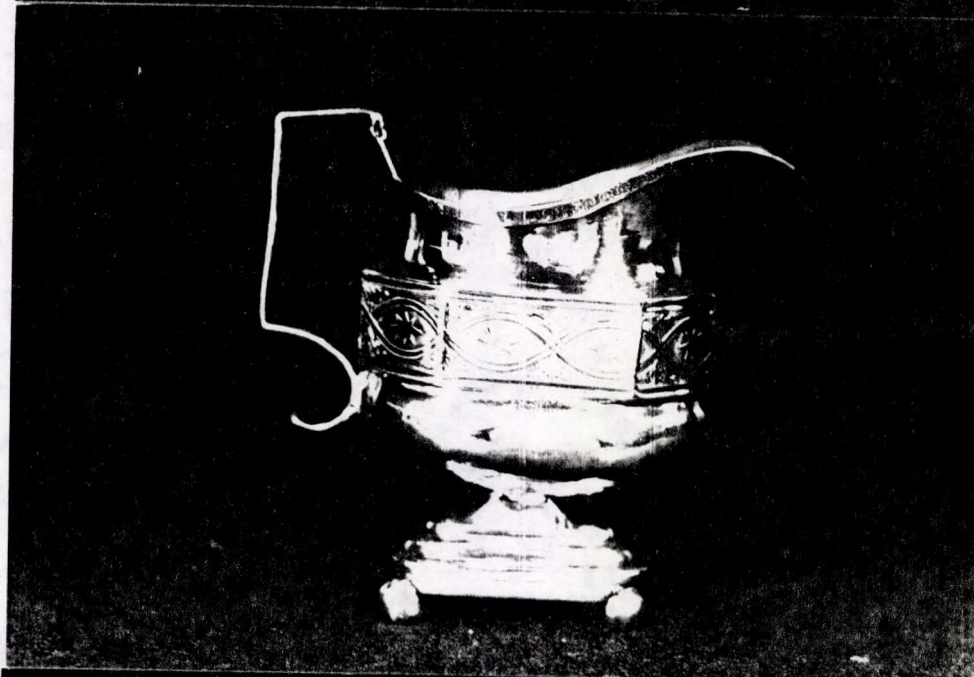


Figure 39

HAMP 2922



HAMP 2925



HAMP 2924

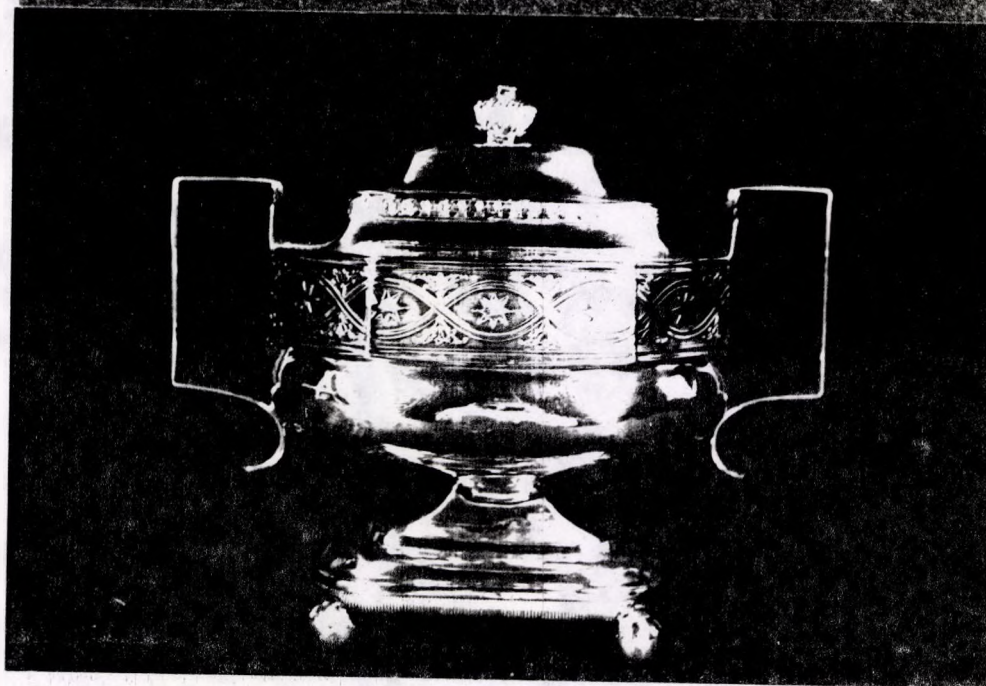


Figure 40



HAMP 5632

Figure 41



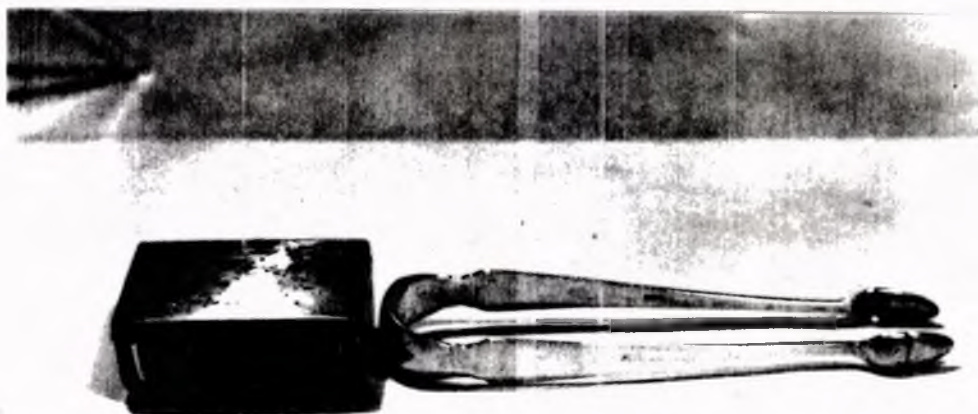
Found under the
floor of the lower
house, built in
1734. When Capt
Charles Matthews (1702
1772) lived & perhaps
used.

HAMP 4934



HAMP 4935

Figure 42



HAMP 4940

Figure 43



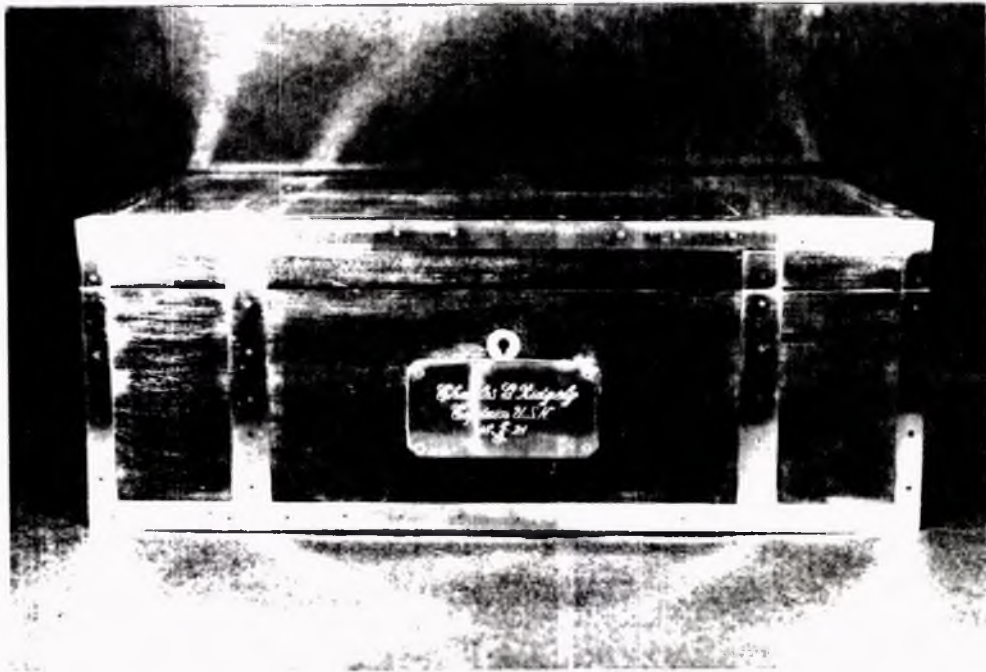
HAMP 4650

Figure 44



HAMP 4197

Figure 45



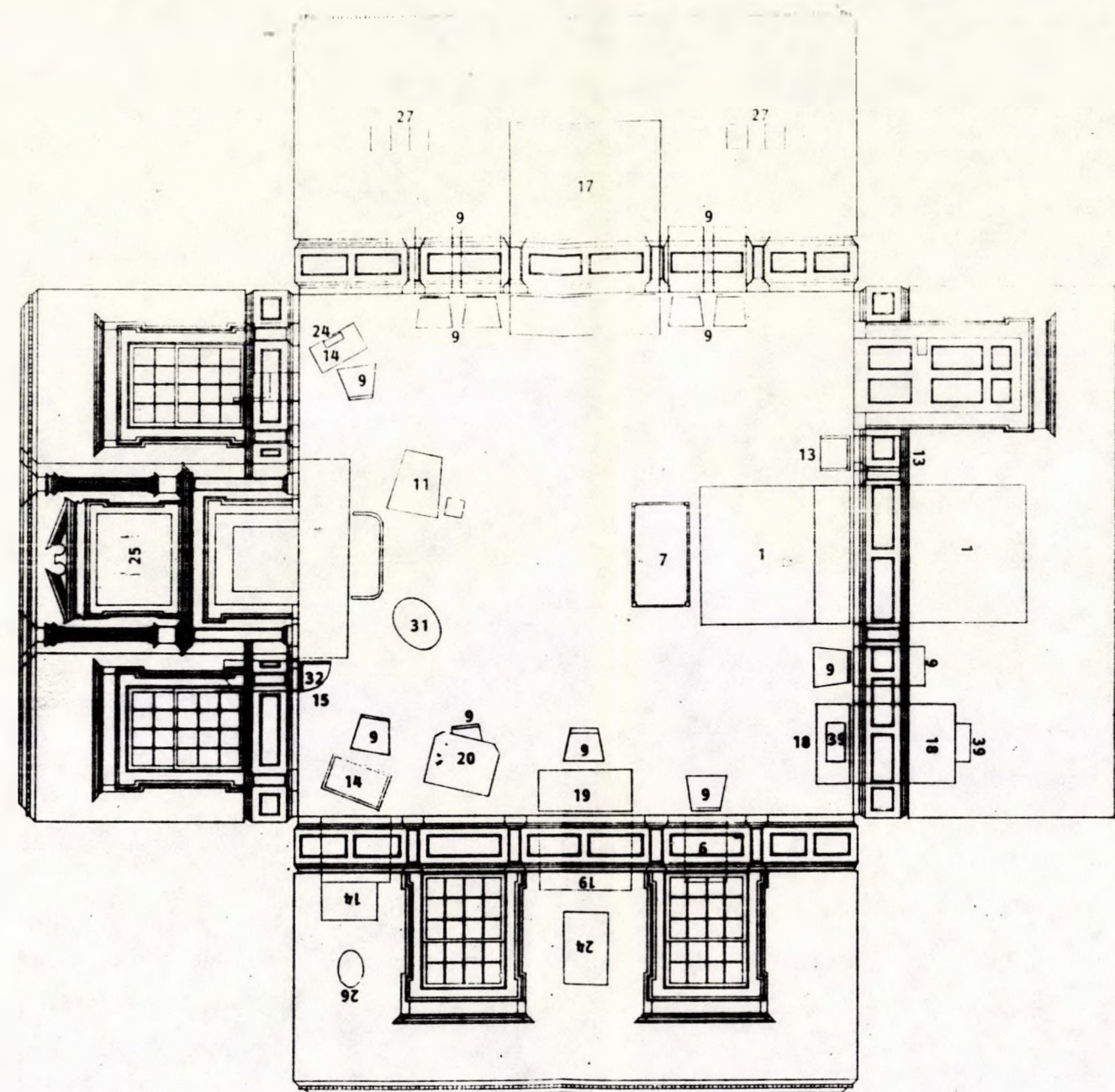
HAMP 10458

Figure 46



HAMP 5683

Figure 47



- 1. Bed
- 7. Crib
- 9. Chair
- 11. Easy chair
- 13. Night table
- 14. Dressing table
- 15. Washstand
- 17. Wardrobe
- 18. Bureau
- 19. Writing desk
- 20. Table
- 24. Dressing glass and looking glass
- 25. Ornamental painting
- 26. Painting
- 27. Prints
- 31. Bathing tub
- 32. Basin and cover
- 39. Portable desk

HAMPTON N.H.S.
BALTIMORE COUNTY, MARYLAND

MASTER BEDCHAMBER

0 2 4 6 8 10 feet


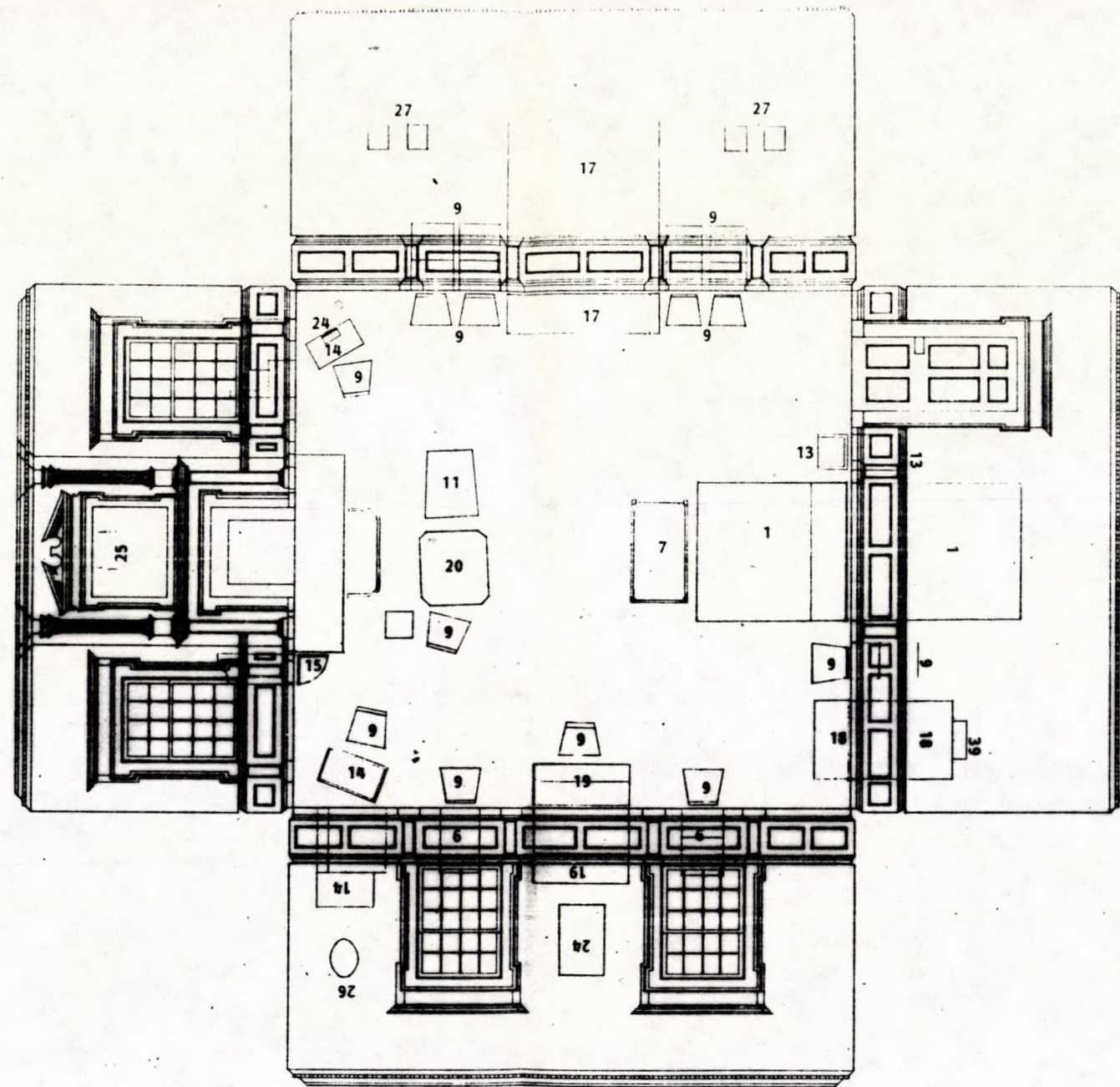
A very faint, hand-drawn architectural plan of a room, likely a summer house or a seasonal residence. The drawing is centered on the page and shows a rectangular layout with several internal divisions, possibly representing furniture or room partitions. The lines are light and sketchy, typical of a preliminary plan. The overall impression is that of a light pencil sketch on aged paper.

Figure 48: Furnishings Plan
Summer



- 1. Bed
- 7. Crib
- 9. Chair
- 11. Easy chair
- 13. Night table
- 14. Dressing table
- 15. Washstand
- 17. Wardrobe
- 18. Bureau
- 19. Writing desk
- 20. Table
- 24. Dressing glass and looking glass
- 25. Overmantel painting
- 26. Painting
- 27. Prints
- 32. Basin and ewer
- 39. Portable desk

HAMPTON N.H.S.
BALTIMORE COUNTY, MARYLAND

MASTER BEDCHAMBER



Figure 49: Furnishings Plan
Winter

Endnotes

1. "The City of Baltimore," Niles' Weekly Register, III (Sept. 19, 1812), pp. 45-46.
2. Rodris Roth, "Interior Decoration of City Houses in Baltimore: The Federal Period," Winterthur Portfolio 5 (Charlottesville, VA: University Press of Virginia, 1969), pp. 62-63.
3. Will of Captain Charles Ridgely (1733-1790). Baltimore County Wills, Will Book 4, pp. 478-479, Hall of Records, Maryland State Archives. Copy in the research files of the Museum Services Division, Hampton NHS.
4. Two words in quotation marks from Jacqueline Fearn, Discovering Heraldry (Aylesbury, Bucks., England: Shire Publications, Ltd., 1980), p. 7. Paragraph taken from Lynne Dakin Hastings, "Furnished with 'Gentility': The Use of the Ridgely Arms at Hampton," Heraldry in Maryland (Baltimore: Maryland Historical Society, 1987), p. 93.
5. MS.691, Ridgely Account Books, The Maryland Historical Society. It should be noted there are several extant collections of Ridgely family papers. Major repositories include the Maryland Historical Society, the Maryland State Archives, Hampton National Historic Site, and two private collections as yet unavailable for examination. One of these private collections contains vital early documentation which may effect current analysis. See bibliography for listing of known repositories.
6. Matchett's Baltimore Director, Corrected up to June 1829, Baltimore, 1829, p. 268.
7. Matchett's Baltimore Director, Corrected up to May 1833, Baltimore, 1833, p. 155.
8. Ibid.
9. J. C. Carpenter, Appleton's Journal, No. 320, Vol. XIII (May 8, 1875). Although this quotation comes from a source written almost 90 years after the Mansion's construction, it is an interesting perspective on Hampton's image in the nineteenth century.
10. Mark Girouard, Life in the English Country House (New Haven and London: Yale University Press, 1978), p. 158.
11. James McHenry Howard, Memoirs of the Ridgelys of Hampton, c. 1895, annotated typescript copy by Helen West Stewart Ridgely, Archives, Hampton National Historic Site, p. 104 (unnumbered in original, but determined by placement). Quote reads, "Captain Charles Ridgely was taken with paralysis in the "little Office" between the main building and the bathroom, and was carried into his bed room--now used as the

sitting room- opposite the dining room at the foot of the stairs. After being put to bed he fell into a coma...& so he died!"

12. Ibid., p. 230.
13. Jack Larkin, The Reshaping of Everyday Life 1790-1840 (New York: Harper & Row, 1988), p. 123.
14. Nina Fletcher Little, American Decorative Wall Painting (New York City: Studio Publications for Old Sturbridge Village, 1952), p. 5.
15. MS.1127, Ridgely Family Papers, Maryland Historical Society.
16. Memorandum to the Chief of Development, NPS, from Architect Peterson, October 27, 1949. Taken from Charles E. Peterson, Notes on Hampton Mansion, Hampton National Historic Site (Denver: National Park Service, 1970), p. 143.
17. Peter Snell, "Revised Paint Color Research, Hampton Mansion," Report for Denver Service Center, National Park Service, 1974, p. 7.
18. Frank S. Welsh, "Hampton Mansion: Comparative Microscopic Paint & Color Analysis of the Music Room, Drawing Room and Master Bedroom to Determine the Nature and Color of the Original Architectural Surface Coatings." Report submitted to National Park Service, 1984. Copy retained in the research files of the Museum Services Division, Hampton National Historic Site.
19. Frank S. Welsh, "Microchemical Analysis of Old Housepaints with a Case Study of Monticello," Microscope, 1990, p. 247.
20. Quoted in Roth, "Interior Decoration of City Houses...", p. 67.
21. Deliberation of the color sequences, and their locations in comparisons to other interior decorating schemes of the period, lead the historic architects and paint scholars consulted to believe the polychrome treatment served as a base for faux marbleizing. The thin glazing layers which were used for marbleizing over the ground coat would be fugitive and very difficult to detect. Although Mr. Welsh did not locate any physical evidence for marbleizing during his analysis, Reed Engle, former Historic Architect, MARO; Bonnie Halda, Historic Architect, MARO; Jim Wollon and Michael Trostel, Baltimore historic architects (AIA); and Ian Bristow, foremost paint analyst in Great Britain, believe marbelizing would solve the mystery of the polychrome scheme present in the Master Bedchamber. All of these experts have recommended additional investigation, to be carried out by another

independent qualified paint researcher, to further analyze this important element as soon as possible, with the intention of marbleizing the overmantel. This plan hereby recommends this course of action.

22. See discussion in Little, American Decorative Wall Painting, p. 18.
23. Ibid., p. 7.
24. Both quotes taken from Little, American Decorative Wall Painting, p. 6.
25. Both quotes ibid., pp. 6-8.
26. Odile Nouvel, Wallpapers of France 1800-1850 (New York: Rizzoli, 1981), p. 14.
27. Frank Welsh, MBC Paint Analysis Report.
28. "A True and perfect Inventory of all and singular the goods chattel and personal estate of Charles Carnan Ridgely of Hampton late of Baltimore County deceased...1829," Inventories, Liber 38, Baltimore City Archives, p. 10. Original clerk's copy (HAMP 16739) is in the museum collection; this copy was owned by James Carroll, Jr., Charles Carnan's son-in-law, who was named as one of CCR's executors in the will. Photocopy and transcribed copy are located in the research files of the Museum Services Division, Hampton NHS.
29. This author's quotes were combined from two sources: (1) Catherine Lynn, Wallpaper in America (New York: Cooper-Hewitt Museum Book, W. W. Norton & Company, Inc., 1980), p. 12. and, (2) Catherine Lynn Frangiamore, Wallpapers in Historic Preservation (Washington, D. C.: Technical Preservation Services Division, National Park Service, U. S. Department of the Interior, 1977), p. 1.
30. Nouvel, p. 11.
31. William Seale, Recreating the Historic House Interior (Nashville, TN: American Association for State and Local History, 1979), p. 30.
32. The author examined newspaper advertisements from Baltimore, Washington, and Philadelphia, c. 1790-1830. See also references to Philadelphia and Boston advertisements in Roth, "Interior Decoration....," pp. 68, 69.
33. Dunlap's Maryland Gazette; or the Baltimore General Advertiser, 3 [actually 4] July 1775, 3-3. Courtesy of the Museum of Early Southern Decorative Arts, whose indexed early

newspaper archives were used by the author in this study.

34. Federal Gazette, May 29, 1801. Also quoted in Roth, "Interior Decoration...", p. 69.
35. American & Commercial Daily Advertiser, Baltimore, Maryland, 27 October 1815, 3-1. Courtesy of M.E.S.D.A. files.
36. Quoted in Richard C. Nylander, Elizabeth Redmond, and Penny J. Sander, Wallpaper in New England (Boston: Society for the Preservation of New England Antiquities, 1986), p. 72. From Independent Chronicle, April 20, 1795.
37. Richard Nylander, "English Wallpapers in New England," Country Life, London, April 26, 1979, p. 1307.
38. Harold L. Peterson, Americans At Home (New York: Charles Scribner's Sons, 1971), p. XII.
39. See related discussion by Graham Hood in The Governor's Palace in Williamsburg: A Cultural Study (Williamsburg: The Colonial Williamsburg Foundation, 1991), p. 198.
40. Richard Parkinson, A Tour in America in 1798, 1799, and 1800 [2 volumes] (London, 1805), pp. 72-73.
41. The earliest bill known regarding painting of the interior is from Richard Jones "For Oil and Sundry Colours Used on the Great House from April 4th to June 4th 1791." The bill specifies pigments used as well as hours worked. MS.1127, Box V, Ridgely Family Papers, Maryland Historical Society, Typescript copy of bill may be found in Charles W. Snell, Historic Structure Report - Historic Data Section: Hampton Mansion and Garden (Denver: National Park Service, 1980), Appendix B.
42. Helene Von Rosenstiel and Gail Caskey Winkler, Floor Coverings for Historic Buildings (Washington, D.C.: The Preservation Press, 1988), pp. 41, 47.
43. See bibliography for listing of archives with Ridgely materials.
44. See for example Ledger I, Folio 116 and 123, G. Howard White Collection, Maryland State Archives, for sundry purchases from James Dall & Co., 1803-1806, of almost £1,600; and, see Folio 125 for accounts with Andrew and Lloyd Buchanan, 1794-1796, including sundry goods at almost £1,000. NOTE: The Maryland State Archives are located at the Hall of Records in Annapolis. The G. Howard White Collection is a large group of ledgers, account books, and manuscripts pertaining to Charles Carnan Ridgely (1760-1829) and Captain Charles Ridgely (1733-1790). Mr. White was a direct descendant of CCR's daughter

Priscilla, who married Stevenson White. A complete genealogy tracing G. Howard White's descent is available in the research files of the Museum Services Division, Hampton NHS.

45. Estate Inventory, Charles Carnan Ridgely (CCR), 1829.
46. For a good discussion of the "built-in shortcomings" of estate inventories, see Catherine Masetti's unpublished masters thesis, Bed Form and Placement in Chester County, Pennsylvania 1683-1751 (University of Delaware, 1987), pp. 7-8.
47. Hood, p. 211.
48. Account Sales of the Personal Estate Sale of Charles Ridgely of Hampton Deceased, Which Was Sold at Public Sale...Oct 1, 1829 for Cash Late Residence North Gay Street. Baltimore. Account Sales 1832-1833, Liber D.M.P. No. 14, Baltimore City Court House. Photocopy and transcribed copies in the research files of the Museum Services Division, Hampton NHS.
49. Heinrich E. Buchholz, Governors of Maryland from the Revolution to 1908 (Baltimore, 1908), p. 85.
50. Catalogue of the estate sale of Joseph Napoleon Bonaparte, 1847, from an original copy of the catalogue at the archives of the Metropolitan Museum of Art, Files 46.67.77 and 46.67.78.
51. "The Furnishings of Richmond Hill in 1797. The Home of Aaron Burr in New York City," The New-York Historical Society Quarterly Bulletin (April 1927), vol. 11, pp. 17-23.
52. Estate Inventory for Charles Carroll of Carrollton, 1833. Baltimore County Register of Wills (Inventories), Book 42, folios 46-91 (Inventory #1), Hall of Records, Maryland State Archives. Copy retained in the research files of the Museum Services Division, Hampton NHS.
53. Stephen Decatore (sic.) Inventory, Inventory and Sales, No. 1 - J.H.B., H.C.N., Office of Register of Wills. July 1, 1818 to April 20th, 1821. Probate Court Records of the District of Columbia. Record Group 21, National Archives. Typescript copy in Decatur House (Washington, D.C.: National Trust for Historic Preservation, 1967), pp. 92, 94.
54. Stephen Decatur Estate Sale, Probate Court Records of the District of Columbia #807 O. S. Legal, Diplomatic and Fiscal Section. Record Group 21, National Archives. Typescript copy in Decatur House (Washington, D.C.: National Trust for Historic Preservation, 1967), pp. 93, 95.

55. Estate Inventory for Harry Dorsey Gough, 1808. Baltimore County Register of Wills (Inventories), Book 25, Folios 447-463, Hall of Records, Maryland State Archives. Copy retained in the research files of the Museum Services Division, Hampton NHS.
56. Gough Inventory, section for "Perry Hall" (country house).
57. Estate Sale of John Eager Howard of Belvidere, MS.2450, Maryland Historical Society.
58. Estate Inventory for Robert Oliver of Baltimore, 1835. Baltimore County Register of Wills (Inventories), Book 44, Folio 425, Hall of Records, Maryland State Archives. Copy retained in the research files (cabinet 1) of the Museum Services Division, Hampton NHS.
59. Oliver Inventory, section for "Green Mount" (country house).
60. Robert Oliver Estate Sale, 1838. Baltimore County Register of Wills, Book 27, Folios 493-496, Hall of Records, Maryland State Archives.
61. Estate Inventory for Robert Patterson, 1823. Baltimore County Register of Wills (Inventories), Book 34, Folios 46-52, Hall of Records, Maryland State Archives.
62. Estate Inventory of John Shaw, Anne Arundel County Register of Wills (Inventories), 1828-1831, T.T.S. No. 1, Folios 177-181, Hall of Records, Maryland State Archives.
63. Estate Inventory for Hugh Thompson, 1826. Baltimore County Register of Wills (Inventories), Book 36, Folios 205-212, Hall of Records, Maryland State Archives.
64. Thompson Inventory, Townhouse section.
65. Inventory of the Contents of Mount Vernon 1810, (Mount Vernon, VA: Mount Vernon Ladies Association of the Union, 1909).
66. Copy in Museum Services Division research files, courtesy of The White House Archives, Curator's Office, NPS. See also Roth, Floor Coverings, pp. 36-37.
67. Thomas Jefferson Papers, Vol. 186, Library of Congress. Copy in Museum Services Division research files.
68. Susan H. Anderson, The Most Splendid Carpet (Philadelphia: National Park Service, 1978), p. ix.
69. Elizabeth Donaghy Garrett, "The American Home, Part III: The bedchamber," The Magazine Antiques (New York, March, 1983), p. 621.

70. Helen M. Morgan, ed., A Season in New York 1801: Letters of Harriet and Maria Trumbull (Pittsburgh: University of Pittsburgh Press, 1969), p. 52.
71. George Hepplewhite, The Cabinet-Maker and Upholsterer's Guide, (2nd ed.; London, 1789), p. 17.
72. Florence M. Montgomery, Textiles in America 1650 - 1870 (New York: W.W. Norton & Company, 1984), pp. 15, 17.
73. Hood, pp. 212-213.
74. Ibid., pp. 17-18.
75. Introduction by Joseph Aronson to George Hepplewhite's The Cabinet-Maker and Upholsterer's Guide (3rd ed., London, 1794; reprint ed., New York: Dover Publications, 1969), p. vi.
76. Thomas Sheraton, The Cabinet Dictionary (London, 1803; reprint ed., New York: Praeger Publishers, 1970), p. 213.
77. See Figures 60 & 61 in vol. 2 of Christopher Gilbert, The Life and Work of Thomas Chippendale (New York: MacMillan Publishing Company, Inc., 1978), p. 38.
78. Ibid., vol. 1, p. 53.
79. Thomas Sheraton, The Cabinet-Maker and Upholsterer's Drawing-Book (London, 1793; reprint ed., New York: Dover Publications, 1972), p. 82.
80. Edgar G. Miller, Jr., American Antique Furniture: A Book for Amateurs, Vol. 1 (Baltimore: The Lord Baltimore Press, 1937), p. 596.
81. Elizabeth Donaghy Garrett, At Home: The American Family 1750-1870 (New York: Harry N. Abrams, Inc., 1990), p. 120.
82. Howard Estate Sale, Lots 253 & 251.
83. Howard Estate Sale, Lots 428 & 432.
84. Howard Estate Sale, Lots 462 & 465.
85. Oliver Inventory, op. cit.
86. Christine Meadows, "The Furniture [at Mount Vernon]," The Magazine Antiques, February, 1989, pp. 485-486, with color illustration.
87. Nicholas B. Wainwright, Colonial Grandeur in Philadelphia: The House and Furniture of General John Cadwalader (Philadelphia: The Historical Society of Pennsylvania, 1964),

- p. 72. Note: Inventory was taken in 1786.
88. References extracted from a letter to the author from Anna Gruber, Curator of Homewood, November 24, 1992. See research files, Museum Services Division, Hampton NHS.
 89. MS.692, Ridgely Papers, Maryland Historical Society, and also August 27, 1794 entry, Ledger I, G. Howard White Collection, Maryland Hall of Records.
 90. Quoted from The Philadelphia Cabinet and Chair-Makers' Book of Prices, 1796, pp. 25-26, Charles F. Montgomery's American Furniture: The Federal Period (New York: Bonanza Books, 1978), p. 65.
 91. Gregory R. Weidman, Furniture in Maryland 1740-1940 (Baltimore, MD: The Maryland Historical Society, 1984), p. 46.
 92. Ibid., p. 71.
 93. Hepplewhite, 3rd ed., p. 18.
 94. Gilbert, p. 53.
 95. CCR Estate Sale, Back Chamber, Second Story, Lot No. 1.
 96. See for example the c. 1795 bed attributed to Duncan Phyfe in the collection of the Museum of the City of New York, and a Samuel McIntire (attrib.) bed, c. 1795 made for Parker Cleaveland of Massachusetts, presently at the Harrison Gray Otis House, Boston (collection of SPNEA). Both beds are illustrated in Helen Comstock's American Furniture (Exton, PA: Schiffer Publishing, Ltd., 1962), p. 211.
 97. Garrett, At Home, p. 109.
 98. This canvas bottom or sacking was reproduced for a bed at Oak Hill (Museum of Fine Arts, Boston), and is illustrated in Wendy Kaplan, "The Reinstallation of the Oak Hill Rooms," Boston Museum of Fine Arts Bulletin 81 (1983), p. 51.
 99. Gilbert, vol. 1, p. 54.
 100. Ibid., p. 145.
 101. Ibid.
 102. Brock Jobe, "The Boston Upholstery Trade," Upholstery in America and Europe from the Seventeenth Century to World War I (New York: W.W. Norton & Co, 1987), p. 71.
 103. Garrett, At Home, p. 110.

104. M4695, G. Howard White Collection, Hall of Records, Maryland State Archives.
105. Bills and Receipts of Charles Carnan Ridgely 1784-1820, MS.692, Ridgely Papers, Maryland Historical Society.
106. Howard Estate Sale, pp. 11-18.
107. Quoted from Gilbert, vol. 1, p. 54.
108. Eagle Furniture Warehouse, Boston, receipt on printed billhead, 27 December 1830. Courtesy of the Winterthur Library, Joseph Downs Collection. Also quoted in Garrett, At Home, p. 110.
109. Ibid., quoted from L.O.J. Boynton, "The Bed Bug and the Age of Elegance," Furniture History, 1965, p. 23.
110. Pamela Clabburn, Furnishing Textiles (London: Viking, in association with the National Trust, 1988), p. 103.
111. Caroline Howard King, When I Lived in Salem, 1822-1866 (Brattleboro, VT: Stephen Daye Press, 1937), p. 186.
112. Conversation with the author, May 4, 1989.
113. Sheraton, Cabinet Dictionary, p. 64.
114. Ibid.
115. M4695, G. Howard White Collection, Hall of Records, Maryland State Archives.
116. M4695, G. Howard White Collection, Hall of Records, Maryland State Archives.
117. All of these receipts may be located in MS.692, Ridgely Papers, Maryland Historical Society, in Charles Carnan Ridgely's Bills and Receipts for 1784-1820.
118. M4695, G. Howard White Collection, Hall of Records, Maryland State Archives.
119. Garrett, At Home, p. 127.
120. Sweet bag is defined in The Compact Edition of the Oxford English Dictionary (Oxford: Oxford University Press, 1971), Vol. II, p. 310, as "a small bag or sachet filled with a scented or aromatic substance, used for perfuming the air, clothes, etc." See also Garrett, At Home, pp. 112-113.

121. Mabel Lloyd Ridgely, ed., The Ridgelys of Delaware and Their Circle (Portland, Maine, 1949), pp. 177-178. Also quoted in Garrett, At Home, p. 114.
122. Ibid.
123. See discussion in Garrett, At Home, p. 114.
124. Information regarding Russia sheeting extracted from All Sorts of Good Sufficient Cloth: Linen Making in New England 1640-1860 (North Andover, MA: Merrimack Valley Textile Museum, 1980), pp. 5-24.
125. Gilbert, vol. 1, p. 305.
126. Judith Reiter Weissman and Wendy Lavitt, Labors of Love: America's Textiles and Needlework, 1650-1930 (New York: Alfred A. Knopf, 1987), pp. 26-31.
127. Pamela Clabburn, The Needleworker's Dictionary (New York: William Morrow & Company, Inc., 1976).
128. Weissman and Lavitt, p. 27.
129. Oliver Estate Sale.
130. Jane C. Nylander, Fabrics for Historic Buildings, revised edition (Washington, D.C.: The Preservation Press, 1990), p. 214.
131. Montgomery, Textiles in America, pp. 228, 375.
132. Weissman and Lavitt, p. 26.
133. Montgomery, Textiles in America, p. 184.
134. Abraham Rees, The Cyclopaedia; or, Universal Dictionary of Arts, Sciences, and Literature (Philadelphia, 1810-1824), as quoted in Montgomery, Textiles in America, p. 219.
135. Nylander, Fabrics For Historic Buildings, p. 279.
136. Montgomery, Textiles in America, p. 289.
137. Ibid., p. 291.
138. Howard Estate Sale.
139. Miss Eliza Leslie, The House Book; or, A Manual of Domestic Economy (Philadelphia: Carey & Hart, 1840), pp. 311-312.
140. Ibid., pp. 306-307.

141. 1798 remembrance from Sarah Anna Emery's Reminiscences of a Nonagenarian (Newburyport: William H. Huse & Co., 1879), p. 32.
142. Susan Prendergast Schoelwer, "Form, Function, and Meaning in the Use of Fabric Furnishings: A Philadelphia Case Study, 1700-1775," Winterthur Portfolio, 1979, p. 26.
143. Ibid.
144. From the Ralph Izard Family Papers, The Library of Congress, Manuscript Division, quoted in Garrett, At Home, p. 114.
145. Catherine E. Beecher, A Treatise on Domestic Economy: For the Use of Young Ladies at Home and at School (1841, reprinted New York: Schocken Books, 1977), p. 361.
146. Ibid.
147. Wainwright, pp. 40, 42-43.
148. Advertisement of H. Taylor, upholsterer, Pennsylvania Journal, May 31, 1775, as quoted in Montgomery, Textiles in America, p. 37.
149. Garrett, "The American Home, Part III: The bedchamber," The Magazine Antiques, March 1983, pp. 614, 616. Includes quote from Memoirs of an American Lady (London, 1808).
150. Caroline Howard King, When I Lived in Salem, quoted in Garrett, "The American Home, Part III....," p. 616.
151. Clabburn, pp. 104-105.
152. Garrett, At Home, p. 126.
153. Ibid.
154. Fourteen children are recorded in various published genealogical references. The number of miscarriages or stillbirths is not known. Refer to Ridgely Family Genealogy in the research files of the Museum Services Division for additional information.
155. Emery, p. 28.
156. Garrett, At Home, p. 118.
157. Clabburn, Furnishing Textiles, p. 111.
158. Wainwright, p. 40.

159. See discussion of these parts in Linda Baumgarten, Craft House Catalog (Williamsburg: The Colonial Williamsburg Foundation, 1989), and numerous other references.
160. Garrett, "The American Home, Part III...", p. 616.
161. See research files of the Museum Services Division, Hampton NHS, for photocopies of this cornice and its mechanical aspects.
162. Montgomery, Textiles in America, p. 29.
163. Ibid.
164. MS.692.1, Box 6, Ridgely Papers, Maryland Historical Society.
165. Garrett, At Home, p. 194.
166. Florence M. Montgomery, "18th-Century American Bed and Window Hangings," Upholstery in America & Europe from the Seventeenth Century to World War I (New York: W.W. Norton & Co., 1987), p. 163.
167. Mary Schoeser and Celia Rufey, English and American Textiles: from 1790 to the present. (London: Thames and Hudson, 1989), p. 30.
168. CCR Estate Inventory, p. 1.
169. M4691, G. Howard White Collection, Hall of Records, Maryland State Archives.
170. MS.692, Ridgely Papers, Maryland Historical Society.
171. Quoted in Frank Lewis, English Chintz: From Earliest Times Until the Present Day (Benfleet, Essex, England: F. Lewis Ltd., 1935), p. 16.
172. Thomas Sheraton, The Cabinet-Maker, Upholsterer and General Artist's Encyclopedia (London, 1804-1806), p. 235.
173. Lewis, p. 13.
174. Montgomery, Textiles in America, p. 37.
175. Garrett, "The American Home, Part III...", p. 616.
176. Garrett, At Home, p. 115.
177. See references in Frances Little, Early American Textiles (New York: The Century Co., 1931), chapter IX.
178. Schoeser and Rufey, p. 30.

179. Jane Nylander, Yankee Magazine, October, 1981, p. 105.
180. Clabburn, Furnishing Textiles, p. 110.
181. Florence M. Montgomery, Printed Textiles: English and American Cottons and Linens 1700-1850 (New York: The Viking Press, 1970), p. 52.
182. Charles F. Montgomery, American Furniture: The Federal Period (New York: The Viking Press, Inc., 1966), p. 58.
183. Hepplewhite, 3rd ed., p. 18.
184. See estate inventories cited above.
185. Fiske and Marie Kimball, "Jefferson's Curtains at Monticello," The Magazine Antiques, October, 1947, pp. 267-268.
186. American and Commercial Daily Advertiser, Baltimore, Maryland, 7 May 1918, pp. 3-4. Courtesy of the Research Files, Museum of Early Southern Decorative Arts, Winston-Salem, NC. Copy in the research files of the Museum Services Division, Hampton NHS.
187. Nicholas B. Wainwright, Colonial Grandeur in Philadelphia: The House and Furniture of General John Cadwalader (Philadelphia: The Historical Society of Pennsylvania, 1964), pp. 42-43.
188. Ibid.
189. The author has documented numerous volumes of Chippendale's Director in America, and William Buckland's Maryland estate inventory in 1774 lists the Director among many 18th century design books in his library. Baltimore's Library Company had at least one copy of Hepplewhite in the 1790s. Shearer and Sheraton were also owned locally. For a fuller discussion of this subject, see Weidman, p. 77.
190. Colonial Williamsburg's Department of Collections identifies this fabric as a block printed calico or chintz. However, Jane Nylander, in Fabrics for Historic Buildings, specifically identifies this document fabric as an unglazed chintz 1765-1800 (page 58). The import stamp, of course, tightens the date to 1785-95. A similar French polychrome printed cotton is at the Victoria and Albert Museum (cat. no. T202-1919) and is illustrated in a black and white photograph in European Printed Textiles (London: His Majesty's Stationery Office, 1949), fig. 28. See also an additional related example, cat. no. 1973-51-105 at the Smithsonian's Cooper-Hewitt Museum, illustrated in Printed Textiles 1760-1860 (Washington, D.C.: Smithsonian Institution, 1987).

191. Garrett, At Home, p. 115.
192. See for example the bed indicated for Mersham in purple and white printed cotton lined with green persian, described in Gilbert, and copied by Colonial Williamsburg for the Governor's Palace.
193. Gilbert, p. 53.
194. Hepplewhite, 3rd ed., p. 18.
195. A Catalogue of Household Furniture, (London: Christie, Manson and Wood, February 22, 1802). NK 2265 C55, Winterthur Library [Rare Book Collection], The Henry Francis duPont Winterthur Museum.
196. See furnishings plan for the Bishop White House, INDE (Philadelphia: Staff, Independence National Historical Park, 1961).
197. Botetourt inventory.
198. Furnishings Plan for Bishop White House, appendix.
199. MS.691, Box 30, Ridgely Account Books, Maryland Historical Society. This entry is in Eliza Ridgely's Account Book, and dated June 9, 1843.
200. Montgomery, Textiles in America, p. 276.
201. MS.692.1, Box 6, Ridgely Papers, Maryland Historical Society.
202. MS.1127, Ridgely Family Papers, Maryland Historical Society.
203. MS.692, Box 7, Ridgely Papers, Maryland Historical Society. See further discussion in Hill, p. 224.
204. M4695, Allen Dorsey Ledger, 1804-1818, G. Howard White Collection, Hall of Records, Maryland State Archives.
205. First advertisement is taken from the Pennsylvania Packet, Aug. 18, 1789. Second reference is from the Federal Gazette (Philadelphia), May 11, 1793. See Prime, Series Two, pp. 216-217.
206. Wainwright, pp. 42-43.
207. Garrett, At Home, p. 115.
208. See for example Chippendale documents among the Burton Constable Papers, for "mixt Fringe and mixt Tossells", Gilbert, pp. 279-280.

209. Jane C. Nylander, "Drapery Documents in the Study Exhibition, Upholstery in America and Europe from the Seventeenth Century to World War I" (New York: W.W. Norton & Co., 1987), p. 210 (#195).
210. Anna Brightman, Fabrics and Styles of Colonial Window Hangings as Revealed Through Boston and Salem, Massachusetts, Records, 1700-1760 Ph.D. dissertation (Florida State University), 1962.
211. Montgomery in Upholstery in America and Europe, p. 163.
212. Montgomery, Textiles in America, p. 52.
213. Sheraton, The Cabinet Dictionary, pp. 208-209.
214. Quoted in Montgomery, Textiles in America, p. 52.
215. See for example the mechanics illustrated in Thomas Malton's A Compleat Treatise on Perspective, 2nd ed. (London, 1778), plate 34.
216. See photocopies of illustrations from contemporary Birmingham, England manufactories in research files: From RBR NK7899 B6lg, a metalwork trade catalog, Eng., c. 1790; and, RBR NK7899 B6lfa, a brass catalog of John Barker, Birmingham, Eng., c. 1780, both in the collection of the Henry Francis du Pont Winterthur Museum Library. See additional discussion of technology in Donald L. Fennimore, "Brass Hardware on American Furniture, Part II: Stamped Hardware, 1750-1850," The Magazine Antiques, Vol. CXL, No. 1 (July, 1991), pp. 80-91.
217. See for example #1989-135 and #1984-35 in the Department of Collections files at Colonial Williamsburg. Photographs of these objects (photocopies) are in the research files of the Museum Services Division, Hampton NHS.
218. Montgomery, Textiles in America, pp. 123-126.
219. Published copies of these illustrations are in the curatorial library, Hampton NHS; photocopies may be found in the research files.
220. MS.692, Ridgely Papers, Maryland Historical Society.
221. CCR Estate Inventory, pp. 12, 20.
222. John Eager Howard Estate Sale, Lot #47.
223. Gilbert, pp. 57-58.

224. See for example: Illustration #250, Nylander, in Upholstery in America and Europe, p. 252; Figure #30, Montgomery, Textiles in America, p. 124.
225. See for example the estate inventories of Charles Carroll of Carrollton and John Eager Howard cited above.
226. The Workwoman's Guide (1838; 2nd ed., London: Simpkin, Marshall; Birmingham: Thomas Evans, 1840.) Quoted in Montgomery, Textiles in America, p. 127.
227. See Carroll and Oliver estate inventories, and Howard estate sale, op. cit.
228. Montgomery, Textiles in America, p. 261.
229. Ibid., p. 262.
230. Garrett, At Home, p. 138.
231. Ibid.
232. Anderson, p. 11.
233. Rodris Roth, Floor Coverings in Eighteenth Century America (Washington, D. C.: U. S. National Museum Bulletin 250, Smithsonian Institution, 1967), pp. 35-37. See also newspaper files of the Museum of Early Southern Decorative Arts, Winston-Salem, NC. Copies and correspondence in the research files, Museum Services Division, Hampton NHS.
234. Christopher Gilbert, James Lomax, and Anthony Wells-Cole, Country House Floors 1660-1850 (Leeds, England: Temple Newsam, 1987), p. 61.
235. Montgomery, Textiles in America, p. 181.
236. Roth, Floor Coverings..., p. 37.
237. Anderson, p. 12.
238. Peter Thornton, Authentic Decor: The Domestic Interior 1620-1920 (New York: Viking, 1984), p. 155.
239. Anderson, p. 11.
240. Von Rosenstiel and Winkler, pp. 41, 47, 49.
241. The City Gazette, or the Daily Advertiser, Charleston, S.C., 1 July, 1791, 3-1.

- 242. American and Daily Advertiser, Baltimore, Maryland, 17 January, 1801, pp. 3-4.
- 243. American and Commercial Daily Advertiser, Baltimore, Maryland, 8 September, 1810, pp. 3-4.
- 244. MS.692, Ridgely Papers, Maryland Historical Society.
- 245. Ibid. (Also purchased from Andrew Buchanan)
- 246. M4691, Ledger I, Folio 100, G. Howard White Collection, Hall of Records, Maryland State Archives.
- 247. Ibid.
- 248. M4692, Ledger L, G. Howard White Collection, Hall of Records, Maryland State Archives.
- 249. M4695, G. Howard White Collection, Hall of Records, Maryland State Archives.
- 250. Howard Estate Sale.
- 251. Ibid., p. 4.
- 252. CCR Estate Sale, pp. 2-3.
- 253. CCR Estate Sale. See individual rooms in sale for specific lot references.
- 254. Wainwright, pp. 50, 72.
- 255. Roth, Floor Coverings..., p. 36.
- 256. Ibid., pp. 36-37.
- 257. Thomas Jefferson Papers, Vol. 186, Library of Congress.
- 258. Gough Inventory.
- 259. Gough Inventory, section for "Perry Hall" (country house).
- 260. Howard Estate Sale.
- 261. Carroll Inventory.
- 262. Oliver Inventory.
- 263. Oliver Estate Sale.
- 264. Oliver Inventory, section for "Green Mount" (country house).

265. Photocopies of print and painting sources are located in the research files of the Museum Services Division, Hampton NHS.
266. Both of these quotes may be found in Garrett's At Home, p. 194. The first is extracted from the Ridgely Family Papers, Delaware State Archives, and the second from Joseph K. Ott, "John Innes Clark and His Family - Beautiful People in Providence," Rhode Island History, vol. 32, no. 4 (November, 1973), p. 129.
267. Garrett, At Home, p. 193.
268. "The Furnishings of Richmond Hill in 1797: The Home of Aaron Burr in New York City," New-York Historical Society Bulletin, vol. 11, no. 1 (April, 1927), p. 17.
269. To Mrs. Alice Izard, 25 October 1807, Ralph Izard Family Papers, The Library of Congress, Manuscript Division.
270. Gilbert, et.al., Country House Floors, p. 96.
271. Ibid., p. 100.
272. Ibid., p. 97.
273. Gilbert, et.al., Country House Floors, p. 101. Winterthur's primary example is #61.1031. It was made of hemp between 1750 and 1775, and is cataloged as American. A long rectangular fragment, it has a painted design of alternate cross rows of brown and yellow diamonds. The paint seems to have been mixed with a rosin, for waterproofing. Another example in the Winterthur collection, #62.0574, 1750 - 1800, exhibits painted yellow diamond shapes alternating with painted blue-grey diamond shapes.
274. Philadelphia in 1830-1: Or, A Brief Account... (Philadelphia: E. L. Carey and A. Hart, 1830), p. 32.
275. See illustration in Gilbert, et.al., Country House Floors, p. 103.
276. Ibid, p. 101.
277. HAMP accession #70.
278. This manuscript document in the original is deposited at the Victoria and Albert Museum, London, England, in the rare book library (V & A Library II RC H 19). It was examined personally by the author. Portions of this manuscript have been widely published.

279. Also located at the Victoria and Albert Museum, London, and examined by the author. Selected illustrations are reproduced in Country House Floors, pp. 14-17.
280. Nina Fletcher Little, Floor Coverings in New England Before 1850 (Old Sturbridge Village; Sturbridge, Massachusetts, 1967), p. 17.
281. Quotation is taken from Country House Floors, p. 102.
282. Gilbert, et.al., Country House Floors, p. 102.
283. Leslie, p. 178.
284. As early as 1760, Hannah Glasse addresses this issue in her The Servant's Directory. Robert Barnes and many household diaries also provide thoughtful directions.
285. Little, Floor Coverings, p. 17.
286. MS.692, Ridgely Papers, Maryland Historical Society. The receipt, with a note from Mr. Nicholson attached, was sent to Charles Ridgely at Hampton, June 8th, 1792.
287. I have tried to locate the source for this pattern, examining the Barnes and Carwithian manuscripts at the Victoria and Albert Museum, London; checking personally with Wendy Hefford, Keeper of Textiles at the V & A; Christopher Gilbert, Director of Art Galleries, Temple Newsam, Leeds, England (and author of Country House Floors); John Martin Robinson, the archivist for the Duke of Norfolk (hereditary archives); and leading American floor covering scholars. No one has been able to identify this pattern to date.
288. Including estate inventories for Charles Carnan Ridgely, died 1829; John Ridgely, died 1867; and, Charles Ridgely, died 1872.
289. MS.692, Ridgely Papers, Maryland Historical Society.
290. Garrett, At Home, p. 138.
291. Sarah Logan Fisher's diary, 30 December 1787, 17 February 1788, Historical Society of Pennsylvania. Quoted in Garrett, At Home, p. 122.
292. Conversation between author and owner, 28 November 1990.
293. Description of crib by present owner. His children and grandchildren have used the crib. One of the crib's legs had had to be removed during restoration. This furniture remnant was donated to the park for documentation [see Accession File #209].

294. Garrett, At Home, pp. 120-121.
295. Margaret Law Calcott, ed., Mistress of Riversdale: The Plantation Letters of Rosalie Stier Calvert 1795-1821, (The Johns Hopkins University Press, 1991), p. 81.
296. Ibid., p. 122.
297. Garrett, "The American Home, Part III....," p. 619.
298. Larkin, p. 137.
299. MS.692, Ridgely Papers, Maryland Historical Society.
300. Weidman, p. 104.
301. Eight of these sidechairs are owned locally, and are a promised future gift to Hampton. The sidechairs were part of the contents of the Hampton Farmhouse, dispersed to the family (after Jane Rodney Ridgely's death) in 1981. They were acquired from the Farmhouse by Gertrude Farwell (formerly Mrs. James Walker Humrichouse Ridgely), who sold them to a prominent local collector.
302. The chairs are illustrated in Miller, American Antique Furniture, Volume 1, illustrations #192 & 193 (secondary set) and #218 (primary set).
303. Maryland Journal, Feb. 22, 1780.
304. MS.692, Ridgely Papers, Maryland Historical Society.
305. Ibid.
306. As per conversations with Gregory Weidman, William Voss Elder, and Ridgely Kelly, conservator who treated the Hampton chairs and has worked on many Shaw pieces. Also, Weidman, p. 82.
307. Maryland Gazette, April 9, 1767, Courtesy of the Museum of Early Southern Decorative Arts reference files; also quoted in Weidman, p. 46.
308. See The Magazine Antiques for September, 1934, p. 110; American Collector, May 1944, pp. 6-7, 14; and the D.A.P.C. files at Winterthur Museum for further discussions related to Gerrard Hopkins and his known work.
309. Wainwright, pp. 66-67.
310. Ibid., p. 72.
311. Inventory of the Contents of Mount Vernon.

312. Gough Estate Inventory.
313. Thompson Estate Inventory.
314. Howard Estate Sale.
315. Estate Inventory of Catherine Chew, 1831, Register of Wills, Philadelphia County, PA, Will #110.
316. See Oliver Inventory, op. cit.
317. Inventory of the Estate of Thomas Tilestone, 17 October, 1794, Docket Book 93, Probate Court, Suffolk County, Massachusetts. Referenced in Garrett, At Home, p. 124.
318. Rebecca Rawle Shoemaker to Anna Rawle, 4 June 1783, "Letters and Diaries of a Loyalist Family of Philadelphia. Written between the Years 1780 and 1786," typed transcript, Historical Society of Pennsylvania. See this reference and additional discussion in Garrett, At Home, pp. 123-124.
319. Period illustrations represent this treatment, documented by Eliza Ware Farrar in The Young Lady's Friend (Boston, 1837), p. 130.
320. Joseph Downs, in American Furniture: Queen Anne and Chippendale Periods in the Henry Francis du Pont Winterthur Museum (New York: The Macmillan Company, 1952), plate 163, states the chairs were made for Governor John Penn by Thomas Affleck between 1763 and 1766.
321. My thanks to Elizabeth Laurent, Curator of Cliveden for sharing some of the above information from the National Trust research files.
322. Caroline King, quoted in Garrett, "The American Home, Part III...", p. 617.
323. MS.692, Ridgely Papers, Maryland Historical Society.
324. William Macpherson Hornor, Jr., Hornor's Blue Book [of] Philadelphia Furniture (1935; reprint ed., Washington, D.C.: Highland House Publishers, 1977), p. 228.
325. Ibid., p. 229.
326. Montgomery, Textiles in America, p. 300.
327. S. William Beck, The Draper's Dictionary: A Manual of Textile Fabrics (London: Warehousemen & Drapers' Journal Office, 1882), quoted in Montgomery, Textiles in America, p. 302.

328. John Gloag, A Short Dictionary of Furniture (London: George Allen & Unwin, 1952). See Montgomery, Textiles in America, p. 302.
329. Montgomery, Textiles in America, p. 103.
330. Ibid., p. 97.
331. Ibid., pp. 97, 107.
332. Ibid., p. 107.
333. A Season in New York 1801; Letters of Harriet and Maria Trumbull (Pittsburgh: University of Pittsburgh Press, 1969), p. 52.
334. Thornton, Authentic Decor, p. 150.
335. James Fennimore Cooper, Notions of the Americans, p. 151.
336. Anthony Florian Madinger Willich, The Domestic Encyclopaedia (Philadelphia: W. Y. Birch and A. Small, 1803-1804), vol. 2, p. 144.
337. William Seale, The President's House (Washington, D. C.: White House Historical Association, 1986), pp. 90-91.
338. Conversation between the author and John Ridgely III, May 4, 1989.
339. Garrett, At Home, p. 135, from Charles Carroll of Carrollton letterbook, 4 November 1796, 9 February 1784, 8 January 1775, Arents Collections, New York Public Library.
340. Betty Bright Low and Jacqueline Hinsley, Sophie du Pont, A Young Lady in America: Sketches, Diaries, & Letters 1823-1833 (New York: Harry N. Abrams, Inc., 1987), pp. 50-51.
341. Charles Carroll Letterbook, 8 January 1775, Arents Collection, New York Public Library. Information courtesy of Homewood, The Johns Hopkins University.
342. Hepplewhite, 3rd ed., plate 82.
343. See for example the night table at Homewood, with a history of ownership by Charles Carroll of Carrollton; or #95 in Gregory Weidman's Furniture in Maryland.
344. Inventory of the Furniture in the President's House...., 1801.
345. Thomas Jefferson Papers, Vol. 186, Library of Congress.
346. Sheraton, Cabinet Dictionary, pp. 274-275.

347. CCR Estate Sale, Back Garret No. 2, Lots 14 & 15.
348. Willich, vol. 2, p. 144.
349. Colonial Williamsburg has recreated a dressing table of this type in the Northwest Bedchamber at the Brush-Everard House, and in the Chamber over the Dining Room at the Peyton Randolph House. Both tables are draped with a "toilet" cover similar to those in print sources. For illustrations, see Jan Kirsten Gilliam and Betty Crowe Leviner, 'Upon Going to Housekeeping': Furnishing Williamsburg's Historic Buildings (Williamsburg: The Colonial Williamsburg Foundation, 1991), pp.36-45.
350. For illustrated examples of this form, see Garrett, At Home, pp. 128, 129, 130, 133.
351. These are only a few of the highlights of Moale's career, from Edward C. Papenfuse, et. al., A Biographical Dictionary of the Maryland Legislature, 1635-1789, Vols. 1 & 2 (Baltimore: The Johns Hopkins University Press, 1985), pp. 600-602.
352. Carolyn J. Weekley and Stiles Tuttle Colwill, Joshua Johnson: Freeman and Early American Portrait Painter (Baltimore: Maryland Historical Society, 1988), pp. 101-102.
353. Sheraton, Cabinet Dictionary, p. 202.
354. Hepplewhite, 3rd ed., plates 79 & 80; Sheraton, Cabinet Dictionary, plate 69 (following p. 304). See also Sheraton, Drawing-Book, plate VII.
355. Hepplewhite, 3rd ed., p. 14.
356. William Tarun Fehsenfeld, Partial Inventory and Appraisal of Chattels and Personal Property Belonging to Mrs. John Ridgely of H., Hampton Farmhouse, (The London Shop, May, 1972), p. 32, Lot #215. Copy retained in the research files of the Museum Services Division, Hampton NHS.
357. List of the contents of the Hampton Farmhouse taken at the death of James Walker Humrichouse Ridgely, 1976, and entitled Estate of: James Walker Humrichouse Ridgely Hampton Lane Towson, Maryland 21204, pages not numbered - see Bedroom No. 2. Copy retained in the research files of the Museum Services Division, Hampton NHS.
358. William Voss Elder III and Jayne E. Stokes, American Furniture 1680-1880: From the Collection of The Baltimore Museum of Art (Baltimore: The Baltimore Museum of Art, 1987), p. 92.
359. For example, Ridgely purchased two dozen white and gold fancy chairs from William Palmer of New York in 1797, as quoted in John Hill, The Furniture Craftsman in Baltimore, 1783-1823

- (unpublished master's thesis, University of Delaware, 1967), p. 14.
360. Quoted in Weidman, p. 70.
361. Thomas Shearer, The Cabinet-Makers' London Book of Prices (3rd ed., London, 1803). Description of plate 9, fig. 2, is on p. 17.
362. Garrett, At Home, p. 130.
363. Hepplewhite, 3rd ed., plates 83 and 84. Sheraton, Drawing-Book, plate XLII.
364. Hepplewhite, 3rd ed., p. 15.
365. Sheraton, Drawing-Book, p. 92.
366. Ibid., p. 91.
367. Sheraton, The Cabinet Dictionary, p. 36.
368. Shearer, Plate 12, Figure 1.
369. Fehsenfeld, 1972, p. 31, #212.
370. Willich, vol. 3, p. 98.
371. CCR Estate Sale, Articles Sold October 7, 1829, Lot #18.
372. Conversation with Ron Hurst, Curator of Furniture, Colonial Williamsburg. Mr. Hurst is forwarding a photograph of their reproduction clothes horse for our research files.
373. Thomas Jefferson Papers, Vol. 186, Library of Congress.
374. From article by Marie Kimball, The Magazine Antiques, July, 1929.
375. Included in an annotated floor plan of Monticello by CRJ, c. 1826, a copy of which was supplied to the author courtesy of Suzanne Olson, Assistant Curator, Monticello, Thomas Jefferson Memorial Foundation, Inc.
376. Garrett, At Home, pp. 132-134.
377. Weidman, p. 198, from Baltimore County Accounts of Sale, Vol. 8, pp. 248-523.
378. Sheraton, Cabinet Dictionary, p. 111.

379. L.G.G. Ramsey, F.S.A., ed., The Complete Encyclopedia of Antiques (New York: Hawthorn Books, Inc. for The Connoisseur, 1967), p. 341.
380. Edgar G. Miller, Jr., American Antique Furniture (New York: M. Barrows & Company, 1937), pp. 344, 346.
381. Hornor, p. 117.
382. Fehsenfeld, p. 33, #220.
383. Elder and Stokes, p. 96.
384. Weidman, p. 123.
385. Hepplewhite, 3rd ed., plate 76 and p. 13.
386. Fehsenfeld, 1972, p. 21, #151.
387. Katherine Conover Hunt, The White House Furnishings of the Madison Administration 1809-1817, unpublished masters thesis, University of Delaware, 1971, pp. 155, 156, 241.
388. Fehsenfeld, 1972, p. 32, #218.
389. J. Michael Flanigan, American Furniture from the Kaufman Collection (Washington, D.C.: National Gallery of Art, 1986), p. 158.
390. Caroline Howard King, When I Lived in Salem, quoted in Garrett, "The American Home, Part III...", p. 622.
391. Sheraton, Drawing-Book, p. 79.
392. Ibid., p. 80.
393. White House Inventory of 1809, Thomas Jefferson Papers, Vol. 186, Library of Congress.
394. Quoted in Garrett, "The American Home, Part III...", pp. 619-620.
395. Weidman, p. 71. Includes quote from Maryland Journal, January 7, 1785.
396. Charles Montgomery, American Furniture, pp. 254-255.
397. Ibid.
398. Sheraton, Cabinet Dictionnary, p. 271.
399. Ibid.

400. Hepplewhite, 3rd ed., plates 70 and 71 and p. 13.
401. Sheraton, Cabinet Dictionary, pp. 202-203.
402. Miller, p. 685.
403. Hornor, p. 116.
404. Miller, p. 685.
405. See illustrations in Gilliam and Leviner, pp. 41-42, and Davidson, p. 30.
406. M4695, G. Howard White Collection, Hall of Records, Maryland State Archives.
407. Fehsenfeld, 1972, p. 33B, #225E.
408. Garrett, "The American Home, Part III...", p. 622. A view of the bedchamber is also included there.
409. Little, American Decorative Wall Painting, p. 17.
410. William D. Hoyt, Jr., "Bills for the Carpenter Work on 'Hampton'," Maryland Historical Magazine, Vol. XXX, No. 4 (Baltimore: The Maryland Historical Society, December, 1938), pp. 352-371.
411. Thornton, p. 31 and plate 37.
412. Little, American Decorative Wall Painting, p. 17.
413. Ibid.
414. Report of analysis submitted by Geoffrey Lemmer, painting conservator. Copy in research files (Master Bedchamber Paint Analysis) of Museum Services Division, Hampton NHS.
415. Little, American Decorative Wall Painting, p. 18.
416. See discussion by Jonathan Fairbanks in Boston Museum of Fine Arts Bulletin 81 (1983), pp. 5-6, and illustrations on pp. 8, 9, 22, 49, and 54 of this same volume.
417. Stiles Tuttle Colwill, Francis Guy 1760-1820 (Baltimore: Maryland Historical Society, 1981), p. 111. Note: This application is not original to the woodwork, but was installed in situ by Henry Francis duPont after relocation of the Blackwell Parlour to Winterthur. Wainwright's Colonial Grandeur in Philadelphia, p. 105, has a good illustration of the Blackwell Parlour at Winterthur.

418. Registration No. 58.3298, The Henry Francis duPont Winterthur Museum.
419. Wainwright, p. 47.
420. Pennsylvania Journal, July 13, 1769, as quoted in Wainwright, p. 47-49.
421. Quoted in Little, American Decorative Wall Painting, p. 17.
422. James Thomas Flexner, History of American Painting: The Light of Distant Skies, 1760-1835 (New York: Dover Publications, Inc., 1969), pp. 117-118.
423. Ibid.
424. Colwill, pp. 23-25.
425. Eliza Anderson, in Flexner, p. 120.
426. Flexner, p. 120.
427. Hampton is one of two Maryland houses included in Birch's The Country Seats of the United States of North America with some Scenes connected with Them, 1808, issued in five parts, each containing four plates. It is titled, "Hampton the Seat of General Charles Ridgely, Maryland." An original print of Hampton from this series is Accession 132, collection of Hampton NHS.
428. The Wollaston portraits were sold at a Christie's auction several years ago, for over thirty thousand dollars, and were acquired by an anonymous collector.
429. The latest documented location for this portrait was Paris, 1949.
430. Wainwright, p. 72.
431. Bill from Robert Kennedy, quoted in Wainwright, p. 50.
432. Inventory of the Contents of Mount Vernon.
433. This quote, and the parenthetical notes of artists in the list above are taken from Wendy Wick Reaves, "The Prints [of Mount Vernon]," The Magazine Antiques, February, 1989, p. 509.
434. Ibid., pp. 507-508.
435. Caroline King, quoted in Garrett, "The American Home, Part III....," p. 617.

436. James Ayres, The Shell Book of the Home in Britain: Decoration, Design and Construction of Vernacular Interiors, 1500-1850 (London: Faber & Faber, 1981), p. 50.
437. Charles E. Peterson, "Interim Report on Stoves at Hampton" (Richmond, VA: United States Department of the Interior, National Park Service, Region One, September, 1949). Copy in the research files of the Museum Services Division, Hampton NHS.
438. For example, in the Maryland Journal and Baltimore Advertiser, January 14, 1783, Charles Ridgely advertises stoves available from Northampton Furnace. This was the same year he began Hampton Hall.
439. Peterson, "Report on Stoves," p. 3.
440. M4692, Ledger L, Folio 119, G. Howard White Collection, Hall of Records, Maryland State Archives.
441. M4695, G. Howard White Collection, Hall of Records, Maryland State Archives.
442. CCR Estate sale, Front Room 2nd Story, No. 7, Lots 24, 25, 26.
443. M4694, G. Howard White Collection, Hall of Records, Maryland State Archives.
444. M4669, Folio 100, G. Howard White Collection, Hall of Records, Maryland State Archives.
445. M4695, G. Howard White Collection, Hall of Records, Maryland State Archives.
446. Ayres, p. 49. See also a painted or papered example in photograph #12698 of the Landall Barnard Mansion, Northend Collection, Decorative Arts Photographic Collection, the Henry Francis duPont Winterthur Museum.
447. Ibid., quoted from Ambrose Heal in The London Furniture Makers (London: Batsford, 1953), p. 143.
448. Ibid.
449. See photographs #17997 and #9970 of Massachusetts interiors in the Northend Collection, Decorative Arts Photographic Collection, the Henry Francis duPont Winterthur Museum.
450. Ayres, pp. 49-50.
451. Thornton, p. 153.
452. Little, American Decorative Wall Painting, p. 66.

453. Ibid., p. 68.
454. CCR Estate Inventory, p. 19.
455. Sargent's "The Dinner Party" is in the collection of the Boston Museum of Fine Arts, and is illustrated in At Home, p. 81. "Rhode Island Interior" is in a private collection, but illustrated on p. 83 of Mayhew and Myers, A Documentary History of American Interiors: From the Colonial Era to 1915 (New York: Charles Scribner's Sons, 1980). For period design source, see plate 87 of John Barker's brasses catalog, Birmingham, England, c. 1780, call no. RBR NK7899 B61fa, Trade Catalog Collection, the Henry Francis du Pont Winterthur Museum library.
456. Seale, Recreating..., p. 57.
457. Little, pp. xvi, xviii.
458. Little, p. 98.
459. Little, p. 98.
460. Ephraim Chambers, Cyclopaedia; or, An Universal Dictionary of Arts and Sciences (London, 1783). Quoted in Garrett, At Home, p. 128.
461. Nina Fletcher Little, Neat and Tidy: Boxes and Their Contents Used in Early American Households (New York: E.P. Dutton, 1980), p. 99.
462. M4695, G. Howard White Collection, Hall of Records, Maryland State Archives.
463. Garrett, At Home, p. 130.
464. The architectural drawings and records relating to Whitehall are now part of the collections at the Henry Francis du Pont Winterthur Museum library. These records, and the bath house at Whitehall, have been examined by the author.
465. Original bill is in a private collection. A transcribed copy is in the research files of the Museum Services Division, Hampton NHS.
466. Susan Gray Detweiler, George Washington's Chinaware (New York: Harry N. Abrams, Inc., 1982), p. 161.
467. Frick bill is in a private collection. Copy in the research files of the Museum Services Division, Hampton NHS.
468. M4695, G. Howard White Collection, Hall of Records, Maryland State Archives.

469. Ibid.
470. Ibid.
471. Larkin, p. 136.
472. Fennimore, Donald L. The Knopf Collectors' Guides to American Antiques: Silver & Pewter (New York: Alfred A. Knopf, 1984), #180.
473. E. Cobham Brewer, LL.D. The Historic Note-Book (Philadelphia: J. B. Lippincott Company, 1907), p. 249.
474. See Brewer's additional discussion of this edition.
475. See list in research files of Museum Services Division, Hampton NHS.
476. MS.692, Ridgely Papers, Maryland Historical Society.
477. Maurice Daumas, Scientific Instruments of the Seventeenth and Eighteenth Centuries (New York: Praeger Publishers, 1972), p. 173.
478. Brooke Hindle, The Pursuit of Science in Revolutionary America 1735-1789 (Chapel Hill: University of North Carolina Press, 1956), p. 166.
479. John C. Greene, American Science in the Age of Jefferson (Ames, Iowa: The Iowa State University Press, 1984), pp. 128-144.
480. Hindle, p. 167.
481. For additional information, see research files for letter and catalog information from Winterthur Museum, and photocopy of a research report from Colonial Williamsburg entitled "Writing Equipment in 18th Century Virginia," which includes period illustrations.
482. Garrett, At Home, pp. 176-177.
483. Garrett, At Home, p. 103.
484. To Lydia Bowen Clark, 11 October 1811, John Innes Clark Papers, Manuscript Collection, The Rhode Island Historical Society. As quoted in Garrett, At Home, p. 178.
485. Seale, Recreating..., p. 197.
486. Ibid., pp. 100-101.
487. Ibid., pp. 101-102.

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Ridgely-Pue Papers, MS.693, The Maryland Historical Society

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Appendices

APPENDIX A: SETTING THE STAGE

SCENE ONE: EARLY MORNING, WINTER

Mr. and Mrs. Ridgely are finishing breakfast alone in their room, as Mr. Ridgely prepares to leave for a winter "hunt". His clothes are laid out in preparation, including boots, riding crop, and hat.

At breakfast, coffee, bread, meat, eggs, fruit, etc. were consumed. In contrast, the slave assisting Mr. Ridgely to dress probably ate corncakes with water or cider. Coffee and meat were unavailable for a slave's morning meal and he would probably not sit at a table for breakfast. Utensils for slaves consisted of handmade wooden or tin bowls with horn or wooden implements. Breakfast for the slaves was at sun-up, to maximize work hours during daylight.

The cook would have been allowed to eat at an uncovered wooden table in the pantry, probably set with earthenware and bone-handled steel flatware. Her meal would have included bread, porridge, and perhaps cold meat, eggs, and milk or cider.

Setting and clearing a table for meals in the Master Bedchamber, a second story room, was complicated and required a great deal of work on the part of the servants. Additionally, they had to try to keep the food warm on the trip from kitchen to bedchamber.

For hunting clothing and accessories, see:

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For hunting information, see:

Cox, Nicholas. The Gentleman's Recreation. London: N. C. ___, 1721.
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For details related to setting the table, polishing the silver, etc., see Robert Roberts, The House Servant's Directory.

INTERPRETIVE THEMES:

- eating habits of different classes at Hampton, e.g., time, table settings, food
- immed. housekeeping tasks for servants
 - hot food to second floor
 - dishes and linens to remove and clean
 - laundry practices
 - silver care, etc. (egg stains, storage, etc.)
- leisure activities of wealthy men and women
- importance of horses
- ongoing themes, e.g.,
 - heating
 - furnishings arrangements at period
 - private sanctum of the MBC

ROOM ARRANGEMENT:

During this period of interpretation, from approximately December 1 to February 1, the bed and windows are fully dressed. The bed is freshly made, with CCR's clothing laid out, including a hunting jacket and cravat. CCR is already dressed in breeches and shirt. His riding boots sit near the bootjack ready to be donned.

The table is set with linens, porcelain, and silver for breakfast. Mrs. Ridgely is still seated; she has almost finished her repast. One chair is pushed back from the table with a napkin on the seat, as if CCR has just risen. A small table or stand holds dishes with food remains next to the breakfast table. A laundry basket sits near the dressing area to hold the dirty linens when breakfast is finished.

The desk is open, with some correspondence and books sitting out, accompanied by a riding crop and hat. The candle in the desk candlestick is burned about half of the way down, not yet removed for the day. Other candlesticks also contain half used candles with burned wicks. CCR's dressing table is open and in use; shaving equipment is at the washstand. The nighttable is open. Wood is in the fireplace and another stack is ready for burning. A basket of soiled linens sits, waiting to be removed.

Note: Additional research which will assist with the interpretation of this setting will be added to this appendix.

SCENE TWO: WINTER/SPRING, 1806

Mr. Ridgely is preparing some notes with regard to a solar eclipse anticipated in June. He is also jotting down astronomical readings he took the night before in the cupola where he had his telescope set up. The light from the window allows him to work without additional artificial light.

Mrs. Ridgely is sitting in the easy chair doing needlework, with her sewing table and tambour frame at the ready, and a basket of mended linens and clothing which she is examining to check the workmanship of the housekeeper, children's nurse, and seamstresses.

Linens were one of the standards by which a person's wealth and status were determined, as well as a housewife's proficiency. They were carefully inventoried on a regular basis, so they were embroidered with identifying symbols indicating their owner, quality, number within the set, and the year purchased or made. The wealth at Hampton permitted the Ridgelys to have several sets of sheets for each bed and surviving examples are marked for identification as Ridgely of Hampton linens. Mrs. Ridgely or the housekeeper were probably the only persons entrusted with marking and inventorying the best linens.

Quality and quantity were each important, and literature of the late eighteenth and early nineteenth century is replete with the imagery of a snow-white abundance.¹

In 1798, a New York newspaper mentions a musical washing machine: which performs several favorite airs, during the operation of purifying the foul linen. This, one may suppose will prove a useful profection [perfection]: as the persons thus occupied, may be charmed with their work, by a succession of harmonius strains: and the sense of labor, through a repetition of 'Water parted from the Sea,' may be relieved by 'My Chloe left me in the suns.'"²

Usually, however, laundry was done once per week, by hand, with soap and water, although during the hot summer months it was often done several times per week. Cotton and linen was also bleached; snowy white being the objective. Irons, mangles, and linen presses provided the finishing touches. Without electricity, several irons were needed at one time; at least two would be heating at the stove while another was in use.

The heavy flatirons were heated over a very hot fire, and the combined temperatures of fire and irons on a July day called for grim endurance. When I learned that flatirons were once called sadirons, I assumed that the name reflected the ironer's state of mind.³

Laundry and ironing were probably tasks relegated to the slaves. It was hot, demanding work which never ceased.

Many women worked long and hard to present all furnishings to advantage. Not only were the linens snowy white, owing to judicious laundering and bleaching, but the pewter was scoured until it shone like silver and the furniture buffed bright, while doors, floors, and walls were subjected to the same vigorous rubbing. When the prince de Broglie took tea with Mrs. Robert Morris in Philadelphia in 1782, he was intrigued not only by her own neat appearance but by the "curiously bright" brass locks and hinges and the doors and tables, which were of "a superb mahogany, and beautifully polished." ...bedchambers were to be tidied daily and cleaned **thoroughly** once a week - meaning airing, sweeping, scrubbing, dusting, and polishing. Metal and wooden wares were to be cleaned every Saturday. ⁴

Although Priscilla Ridgely had a large work force at Hampton, and a highly paid housekeeper, it is likely she supervised the housekeeping schedule and the quality of work, making adjustments where necessary. Rosalie Calvert, although not quite as wealthy as Priscilla, described her daily routine "beginning a little before sunrise when both she and her husband rose, and he went out to check on the workers. Breakfast was between six and seven, after which she attended to her children and household duties until ten or eleven. She then dressed for the day, worked or strolled in the garden, or read. Before sunset she and her husband took a walk together and retired by nine in the evening." ⁵ Charles Carnan's activities were more diverse and complex than George Calvert's, and Ridgely owned many more slaves. Labor, however, could still have been a problem. Rosalie Calvert, in her own words says:

I have a lot of work now, but it is because I don't have a single good servant. Were it not for that, I wouldn't have anything to do, but to keep everything in good order one has to watch them continually, and it is a great torment which I hope you have rid yourself of...In my opinion, there is only one objection to this country, but that one is dreadful and without remedy - the difficulty we have with servants. Except for that inconvenience, which destroys all other pleasures, America would certainly be the more pleasant country in which to live. ⁶

Slaves were trained for specialized tasks, and watched closely. Rosalie Calvert dismissed a slave gardener for insolence. He probably was returned to labor in the fields. She also complained her male cook was difficult to deal with. She complimented her slave coachman, though, and said she preferred young slaves "because they were more docile." ⁷

Rooms, cupboards, closets, and chests were fitted with an enormous variety of trustworthy locks, and the keys that dangled from the housewife's chatelaine or weighed heavily in her pockets or jingled in the basket she carried were a symbol of her control over the entire household...It was no easy task even to keep the keys counted and polished, and "as for losing one, or forgetting which was which, that would indicate a mind so utterly frivolous that one could hardly conceive of it." ⁸

When Maria Silliman Church wrote home on 2 July 1833, she apologized for the monotony of her life; she had no incidents to relate, "nothing but the daily dog-trot routine of domestic duties." But in a few months she would be busy enough preparing the house for winter, for the burden of year-round repetitive tasks was enormously complicated by the supplementary demands of winter and summer. ⁹

Priscilla Ridgely not only marked linens with needle and thread. Most ladies also made clothes for their family and dependents, executed decorative embroidery and needlework, and mended. Samplers served as a young girl's training for the more complex needlework demanded as a housewife. In a letter to her sister in 1804, Rosalie Calvert recounts:

I am sending you a little baby dress of the latest style which I made myself. I made it with pleasure, hoping it would remind you of me... I don't know why I have so much work because I now have two excellent seamstresses and a white children's nurse who also sews very well. I pay her high wages - five dollars a month - but she is worth it. Never have I seen such patience and good humor about everything. I don't have the least trouble with the children now - she even makes their clothes with very little help from me..." ¹⁰

Charles Carnan Ridgely's scientific interests were an indication of his educated approach to the Age of Enlightenment. Besides his astronomical interests discussed earlier, he owned an electrical machine and his uncle's octant among other scientific devices. The study of electricity and its possible applications was also popular at this time.

Managing large tracts of land used for multiple purposes, owning ships, ironworks, quarries, and farms, was more effective with the application of science. Science, from astronomy and its surveying applications, to agriculture and the crop rotation and cross-breeding of animals, had its impact on Ridgely's property and the activities of his dependents. This is an important part of Hampton's story in the late eighteenth and early nineteenth centuries.

INTERPRETIVE THEMES:

scientific pursuits of CCR
appropriate" ladies activities at period
compared to servant activities
housekeeping responsibilities of PDR
responsibilities of housekeeper, e.g.,
- textile management
- supervision of female slaves
difference in needlework tasks from Mrs. Ridgely to
housekeeper to slave seamstresses
involvement of entire estate in keeping clothes and linens
manufactured, repaired, and clean for all members of
Hampton community
ongoing themes

ROOM ARRANGEMENT:

During this period of exhibition, from approximately February 1 to May 1, the bed and windows are fully dressed. The crib is at the foot of the bed. The table is placed near the window and is set with telescope, papers, books, etc. The desk is open, with other books, paper, pen, and ink stacked up and in use. The nighttable and dressing tables are closed and neat. The easy chair sits near the fireplace next to the sewing table and tambour frame. A large basket with folded linens and clothes sits next to the chair. A small stand with a list and a pencil on it also sits by the chair. The wardrobe is partially open to display a linen drawer.

Preliminary Additional Bibliography:

- Bennett, J. A. The Divided Circle: A History of Instruments for Astronomy... Oxford: Phaidon, 1987).
- Low, Nathanael. An Astronomical Diary, or, Almanack for the Year of Christian Aera. Boston: Kneeland & Adams, 1772 -
- Moxon, Joseph. A Tutor to Astronomy & Geography..., reprint of 1674 edition. New York: Burt Franklin, 1968.
- Porter, Robert. Elementary Definitions and Exercises, in Astronomy, & c. Wilmington: 1818.
- Swan, Susan Burrows. A Winterthur Guide to American Needlework. New York: Crown Publishers, 1976.

Note: Additional research which will assist with the interpretation of this setting will be added to this appendix.

SCENE THREE: APPROXIMATELY 12:00 P.M., MAY 9, 1812

Mr. and Mrs. Ridgely are dressing for a dinner party which they are giving for 50 people in the Great Hall. One of the guests, Henry Thompson, will record the event in his diary. Mrs. Ridgely has just bathed, and is ready to don her gown. Mr. Ridgely is seated at the desk reviewing the menu for the party which Mrs. Ridgely has been planning with the housekeeper and cooks (at one time a French chef!) all week. Mr. Ridgely takes special note of the wines to be served; he has just come upstairs from talking with the butler about the champagne and madeira, and will take his bath when the maid or valet has cleaned up Mrs. Ridgely's mess. His clothes have not yet been laid out.

INTERPRETIVE THEMES:

- dress habits compared
 - Ridgelys
 - butler, housekeeper, chef
 - common labor force
- food consumption differences
 - classes at Hampton
 - compared to today
- organization of household
 - Mrs. Ridgely and the cooks
 - cook's assistants
 - butler's duties
 - maid's duties
 - special events, entertaining
 - division of labor
- bathing habits
- housekeeping in the bedchambers
- ongoing themes

Henry Thompson's diary excerpt should be available for quotation:

Rode up to Hampton at 12 o'clock...Fifty one
People sat down to Dinner in the Hall and had
plenty of room. ¹¹

Felix de Beaujour felt that the conspicuous qualities which distinguished all Americans were "the love of freedom, of industry, of order, and of cleanliness," going on to say that in America it was "impossible not to admire the polish of the furniture, and even the extreme cleanliness of the floors." ¹²

Thomas Jefferson wrote to his daughter, Patsy, in 1783:

Nothing is so disgusting to our sex as a want of cleanliness and delicacy in yours. I hope, therefore, the moment you rise from bed, your first work will be to dress yourself in such a style, as that you may be seen by an gentleman without his being able to discover a pin amiss. ¹³

ROOM ARRANGEMENT:

During this period of interpretation from approximately May 1 to September 1, the chintz bed and window curtains are removed to storage for the summer. Leno curtains are substituted to allow a breeze to circulate yet keep out the insects, as there are no screens at the windows.

The bath tub is in front of the fireplace, with several buckets and a towel rack nearby. Bath items are disarranged and ready for clean-up. Mrs. Ridgely's clothes are laid out on the bed, and the wardrobe door is partially open to retrieve last-minute items. Her dressing table is disarranged.

Sidechairs line the walls, not in use. The desk is open, and there is a menu, a wine decanter, and a glass (partially filled), on the desk, with pen and ink. Spectacles are also present for CCR's use.

Preliminary Additional Bibliography:

See various contemporary household guides, including Robert Roberts, for organization of household discussions.

Trostel, Michael F. Wines and Other Potables Consumed in Maryland in the Colonial and Federal Periods. Baltimore: The Bolton Press, 1984.

Note: Additional research which will assist with the interpretation of this setting will be added to this appendix.

SCENE FOUR: APPROXIMATELY 6:00 P.M., November 22, 1798

Charles Carnan Ridgely has an extremely busy and complex schedule. He has recently been in Washington, attending a race meet and negotiating the purchase of another thoroughbred. Presently he is away on business related to his position as brigadier general in the State Militia. He will be returning to Baltimore in the next few days via Hampton, where he will stop to see his wife and new son and meet with several overseers of his various properties. He must also review the progress of his ironworks, the quarries, and his mills. In Baltimore, he will meet with his factor and several merchants regarding business dealings, and then will be in Annapolis by the beginning of December when the Legislature convenes. Charles Carnan Ridgely is a state senator at this time (1796-1800).

Mrs. Ridgely has just delivered her eleventh child, David Latimer, on November 19. She will remain at Hampton for a recovery period of approximately one month, before moving into the city for the winter. If her health remains fragile after a month of rest, she may spend Christmas at Hampton. If Priscilla were a slave instead of the mistress, she would be expected to go back to work almost immediately, with little assistance even during delivery of the child.

For most women, slave or mistress, a large family was almost inevitable in this period. Priscilla Ridgely has already borne at least eleven children in fifteen years:

Charles,	b. 1783
Rebecca,	b. 1785/d. 1785
Rebecca Dorsey,	b. 1786
Prudence Gough,	b. 1788/d. 1790
John,	b. 1790
Prudence,	b. 1791
Achsah,	b. 1792
Henry Nicholas,	b. 1795/d. 1795
Priscilla Hill,	b. 1796
Eliza,	b. 1797
David Latimer,	b. 1798

At present Priscilla Ridgely is confined to bed, and is receiving neighboring and visiting women in her bedchamber while her year-old daughter, Eliza, plays near her in a walker, supervised by a slave nurse who is also the wet nurse for the new baby at this time. A baby bottle, a pap boat, used when the child moved on to solid or semi-solid foods, doll, pull toy, and other infant items are clustered near the nurse's chair. The other children are elsewhere, the younger ones supervised by slave nannies until old enough to have a white tutor or governess, the older children already attend school. The crib or a cradle is shown in active use, with related child care items in the room. Chairs are grouped near the bed, firewood is stacked near the fireplace to keep the fall chill away from Mrs. Ridgely in her delicate condition.

Mothers were also concerned about keeping their young children and infants warm in draughty houses, although the hazards presented by the fireplace for crawling babies were also a very real threat.¹⁴

Child mortality was high, and Priscilla and Charles Ridgely were extremely fortunate that eleven of their fourteen children attained adulthood. Illnesses in the "Big House" were often transmitted to or from the slave quarters by working parents. This "complicated the life of the southern housewife, relegating her to weeks of nursing duty when a contagious disease struck."¹⁵ Although the Ridgelys employed a doctor to treat the slave population, living conditions and labor requirements would have retarded recovery. Slave children were a valuable financial asset, however, and the Ridgelys would have had strong interest in keeping them healthy.

Childbirth was dangerous. Apprehension would have been even greater for servant women, who lacked the care and nutritional advantages Priscilla Ridgely received.

The dread of their own demise in childbed far outweighed their dread of dying in any other manner. And although many tried to be rational, to cheat apprehension and anxiety, endeavoring to face their confinement with equanimity, realism, faith, and cheerful good spirits, yet it was a troublesome and not always successful effort. Whether the danger was real or imagined, the apprehension was genuine, and to many it was deep obsessive, and prolonged...This trepidation did not necessarily diminish with subsequent pregnancies, and in some cases was even intensified.¹⁶

Rosalie Calvert of Riversdale, a contemporary of Priscilla Ridgely, records the following regarding the birth of her fourth child in 1806:

I had engaged a lying-in nurse for one month, but due to my miscalculation she couldn't come as she was attending another woman. So I was obliged to send for an old negress and I had the doctor in the house in case of mishap. I have an excellent white chambermaid who is accomplished at dressing and caring for a baby and is a good nurse. From the beginning my little darling has been, and continues to be, so good and in such fine health that she causes me no trouble. She is so robust and happy, always in motion, and a delight to me. Of course I am nursing her - I would not want to deprive myself of such an interesting occupation. Miss Stuart... was to have come for my confinement, but [could not]. I wasn't annoyed because I prefer being alone at these times, as long as I have good servants. Too many visitors tire me. ¹⁷

This was the first child Rosalie successfully nursed. In 1805, she complained:

I had planned so much pleasure this summer breast-feeding my little Louise, who is the most delightful child possible. My first two cried from morning till evening and gave me only trouble, but this one smiles the moment I take her. [Yet] I fear I will be obliged to wean her or take a wet nurse, since I think I am pregnant again. It's that depressing. I am afraid to continue nursing her for long [for fear] of hurting the other one, and it is hard to get a wet nurse whom you really know. I never want to have a black one again - they are not capable of attachment to a child... ¹⁸

Artificial feeding was considered dangerous in the period before Pasteur, although bottle feeders were used. "In the minds of many until comparatively recent times, at least one terrible risk was avoided by the use of the feeder, that of the nursling inheriting the character of his foster-mother through her milk. This is continually stressed in books on the subject." ¹⁹ Pap consisted bread and water or of cereals and Lisbon sugar, often mixed with beer or wine. Other "recipes" include soap as a digestive material. ²⁰

Even women of Rosalie Calvert's and Priscilla Ridgely's status were very restricted in their activities during childbearing years. Rosalie Calvert complained "I live as retired as a hermit." ²¹ In 1812 she delivered her seventh child, recording "...our family has increased again by a daughter who is doing very well. Our factory does not grow feeble - it seems to me that each child is more perfect than the last. I hope, however, that we won't have any more now..." ²² But, Rosalie and George Calvert had two more

children, in 1814 and 1816. Four of their nine children died young. After the death of two in 1820, Rosalie lamented "...now I regard the others in fear and trembling. It seems to me that they are all walking continuously along the edge of a precipice..."²³ Her grief may have hastened her own death; Rosalie died in 1821 at the age of only forty-three.

Many women spent two decades pregnant or nursing, confining them to the house and restricting travel and long-range plans. Neighbors and friends helped one another before, during, and after delivery; this could be a blessing or a curse.

The constant arrival and departure of well-wishers paying their obligatory sitting-up visits were addling to the household, exhausting to the new mother, and, according to Esther Burr, often uncomfortable to the visitor as well, for when she fulfilled her obligation at a neighbor's home on 7 August 1755, she found "a house full of people (as there always is as soon as a woman is a Bed) and a deal of confusion, and I had not much comfort, but wished my self at home 10 times in half an hour."²⁴

Slave children lived with the oldest members of their community, removed almost immediately after birth from their parents' supervision because of labor demands. Additionally difficult were instances where slave children had half-siblings at the "Big House," while their lives were diametrically opposed.

Like many other slaveowners, like some of his own ancestors, George Calvert had another family. We can be sure of at least one slave mistress, and he probably had others. There were children from his liaisons, and Calvert, a man not given to freeing his slaves, set them free. There is no evidence that Rosalie knew of his relationships with his female slaves; certainly she never mentioned anything of the sort in her letters. It is difficult to imagine, however, that she did not know. Her slaves knew, and for a number of years Calvert's wife and his mistress lived on the same plantation.²⁵

There is no evidence, however, Charles Carnan Ridgely fathered children by any of his slaves.

Although Priscilla Ridgely had servants and slaves, and a great deal of help with household chores as well as the children, her time away from supervising the household probably led to lower work productivity on the part of the servants and a certain amount of domestic chaos. The limitless demands on Priscilla's time and energy would have been complicated by each successive birth.

We can be sure that there was precious little quiet on those rainy and snowy days when a houseful of energetic children [no matter how well-supervised] left mothers light-headed with their noise. In fair weather there were the "safety valves of open doors & windows" and the resource of romping outdoors in the yard or frolicking on the piazzas, which did, indeed, reverberate with the running feet and lively laughter of children. ²⁶

Even the youngest children of the wealthy were entertained. They were taught to walk with "walkers", described as "a circular light frame work, supported on legs and castors and raised to the level of the child's waist, so that being in the middle, a fall cannot take place." ²⁷

Baby walkers, also known as go-carts, go gins, or baby cages, have been known since the Middle Ages. A number survive from the 17th century and they sometimes appear in 17th Century portraits...Their purpose was to teach the baby to walk safely. ²⁸

Behold the child, by Nature's kindly law,
Pleased with a rattle, tickled with a straw...
Alexander Pope, Essay on Man

The Ridgely children would also have had silver rattles with bells and a coral teether. The red coral component of these "bells and whistles" was believed to have mysterious sacred properties and was highly prized from ancient times. The Romans used coral as an amulet to save their children from harm. It also was said to reduce fevers and soothe sore gums. ²⁹ Other silver or ivory rattles and teethers without the bells and whistles were also popular among the wealthy.

The infants of both sexes were dressed alike, in long dresses and caps of fine cotton or linen. Boys were not "breached" (put into trousers) until at least four or five years of age and even then the long tunics which went over the trousers resembled dresses more than shirts. Cloth diapers, also called "clouts" were used, but modern velcro or even safety pins were unknown.

Clothing for slave or servant children differed dramatically.

INTERPRETIVE THEMES:

CCR's travel habits

CCR's multiple responsibilities

- government
- business
- agriculture
- industry
- military

PDR and childbearing

- compare to that of other women on the estate

care of very young children - compare status of Ridgelys with
slave children or the children of craftsmen and servants

comparable status of wet nurses, nannies, and governesses at
the period

tasks such as hauling firewood, setting table, infant laundry
ladies' visiting habits

neighboring families and estates

ongoing themes

ROOM ARRANGEMENT:

During this period of exhibition, from approximately September 1 to December 1, the bed and windows are fully dressed, with the bed cover folded back to expose the sheets, blankets, and mounded pillows, as if Priscilla is receiving from her bed. Several of the sidechairs will be grouped at the bed for neighbors and friends. Tea is laid out on the table, with cups, saucers, and other accoutrements. The desk, nighttable, and dressing table are closed. A Windsor sidechair is near the fireplace, with the crib or a cradle and a child's chair, for the nurse and Eliza. A few toys are scattered in this area, along with "clouts" or diapers, infant blankets, a nursing apron, teething rings, a bottle, and other infant care related objects. A child's walker or "runabout" is also nearby. A "slop jar" containing dirty diapers and linens sits near the nighttable. Firewood is in the fireplace with another stack nearby. Books and sewing things are on hand for Priscilla's use during periods of quiet.

Preliminary Additional Bibliography:

- Brant, Sandra, and Elissa Cullman. Small Folk: A Celebration of Childhood in America. New York: E. P. Dutton, 1980.
*Contains excellent bibliography.
- Children's Furniture. Burnley, England: Towneley Hall.
- Earle, Alice Morris. Child Life in Colonial Days. New York: The Macmillan Company, 1899.
- _____. Two Centuries of Costume in America, 1620-1820. New York: B. Blum, 1968.
- Haskell, Arnold, and Min Lewis. Infantilia: The Archaeology of the Nursery. London: Dennis Dobson, 1971.
- Mackay, James. Childhood Antiques. New York: Taplinger Publishing Company, 1976.
- McClinton, Katherine Morrison. Antiques of American Childhood. New York: Clarkson N. Potter, Inc., 1970.
- Proceedings of the Maryland Legislature, 1790-1820.

Preliminary Additional Object List:

Note: Photographs of some of these suggested objects are in the research files of the Museum Services Division, Hampton NHS.

Cradles:

See Furniture in Maryland, p. 60, # 20, and p. 134, #93.

Rattles (Coral, bells, and whistles):

See Winterthur DAPC photographs for -
Annapolis, MD example, attr. Wm. Faris, c.1780
Boston, MA example, Paul Revere, c. 1780
Philadelphia example, attr. Wm. Bartram, c. 1780
Haskell and Lewis, p. 63

Baby Walker:

See Winterthur DAPC photographs for -
Pennsylvania example, 19th century
New England example, 17th - 18th century
McClinton, p. 143, for three examples
Mackay, p. 12
Children's Furniture, p. 19, #11.

Baby Feeders (bottles, pap boats, etc.):

Mackay, page following 19.
Haskell and Lewis, pp. 23, 24, 32, 36,

Toys:

See Winterthur DAPC photograph for -
New England Hobby Horse, 18th century
McClinton, p. 155 (hobby horses)
p. 251 (pull toy)
p. 293 (dolls)
Collection of Hammond-Harwood House, Annapolis (MD doll,
c.1800)

Note: Additional research which will assist with the
interpretation of this setting will be added to this appendix.

Note: In most rooms, a few days each spring and fall will exhibit seasonal changes (beds, window treatments, floor coverings, etc.) taking place, with related discussion of the staff needed to accomplish this work (housekeeper, maids, footmen, upholsterer, carpenter, etc.) Additional research which will aid interpretation during these changes will be added to this appendix.

APPENDIX B: SPECIAL PROGRAMS

YULETIDE AT HAMPTON

Little if any special decoration occurred in bedchambers during the holiday season. Considerable documentation exists, however, for the display of bundles of greens on window sills during winter months, to represent the winter solstice. It is recommended this practice be continued in the Master Bedchamber during the annual Yuletide at Hampton exhibition.

Minimal additional artificial lighting should continue to supplement natural light as necessary for adequate interpretation during winter months and evening programs.

APPENDIX C: HOUSEKEEPING PLAN

Museum objects shall be exhibited and stored according to the specific environmental needs and vulnerabilities of individual objects. Preventive conservation measures shall include monitoring and controlling light levels, relative humidity, temperature, airborne pollutants, and biological infestations. Preventing or retarding deterioration will also entail proper housekeeping procedures, adequate security measures, and the careful handling, packing, and transporting of museum objects. Environmental controls and security and fire protection systems appropriate to the collection, and the structure in which it is housed shall be installed. ³⁰

Preventive Conservation Measures

LIGHT:

Continued exposure to light in any form - sunlight, incandescent, or fluorescent - will permanently harm artifacts. Damage is caused by ultraviolet and infrared rays, as well as concentrated heat. The amount or intensity of light exposure is critical, but so is the duration or cumulative amount of time the object is exposed. Several months of exposure to a very low level of light creates the same damage as a few days of full sunlight. Damage is cumulative, and non-reversible. Wood, paper, textiles, organic materials (e.g., leather, wool, ivory, bone, etc.), and paint pigments and coatings, are particularly sensitive to light. ³¹

To control light levels within the Master Bedchamber insofar as possible:

- Room shutters will remain closed until immediately prior to the first scheduled tour. Shutters will be opened only far enough to provide minimal light levels as needed for adequate interpretation.
- The shutter positions will be monitored frequently throughout each day, to ensure minimum exposure to light for the museum collection while interpreting the space.
- Shutters will be closed as soon as possible following the last tour, especially in the summer months when the light levels remain high until late in the day. The shutter immediately adjacent to the bed and bed furnishings will remain closed at all times.
- Light meter readings will be recorded quarterly for this exhibit space, and records maintained for ongoing comparison.

- Fade strips will be installed for continuing data comparisons.
- HAMP Standard Operating Procedures for environmental light control will be updated as necessary and complied with for the preservation of the resource.

TEMPERATURE AND HUMIDITY:

Adequate control of temperature and humidity is one of the most important conservation measures to slow down the deterioration of museum objects. The present system at Hampton is inadequate, and requires some modernization for the protection of the cultural resources.

The Mansion is heated from approximately October to May each year utilizing a 1910 radiator system, with concurrent dryness and fluctuating temperatures. Sudden and/or frequent fluctuations within safe levels of temperature and humidity can cause serious damage; even gradually escalating changes can be damaging if not corrected.³² There is no cooling or air-filtration system for the Mansion, or humidity controls.

Humidity is a prominent factor in the deleterious conditions effecting Hampton's artifacts. "Whatever your relative humidity is, within the 45 to 60 percent range, the important thing is to maintain it with as little daily or seasonal fluctuation as possible."³³ Humidity stabilization is critical in the Mansion, and should be maintained no lower than 40% and no higher than 60% at all times. Humidity levels above 60% promote insects and mold and mildew growth. Below 40% organic materials shrink and crack.

The safe range of 40 to 60 percent relative humidity is impossible to maintain at Hampton given the present system. Hygrothermographic records are kept for each exhibit room, documenting hourly changes in temperature and humidity. These records confirm the need for some form of stabilizing temperature and humidity controls.

For further discussion of these critical issues, see The Report of Documentation for the Preservation, updated in May, 1992, which details requirements for the environmental control of the exhibit spaces at Hampton NHS.

To provide minimal environmental protection for cultural resources at Hampton this plan recommends:

- Maintainance of constant hygrothermographic readings of exhibit rooms.
- Submittal of funding requests to upgrade environmental systems in HS1, HAMP.
- Routine daily inspections of exhibit space with regard to these threats.

AIR POLLUTION:

This plan recommends windows in the Master Bedchamber be kept closed at all times to minimize pollutants from outside air and automotive exhaust fumes from the Baltimore Beltway (Interstate 695). Additionally, it is recommended an air purifying system be installed.

SECURITY:

Security of the museum collection is also critical to preservation efforts. Protection from theft, vandalism, and fire, are preservation priorities, as well as mandated by NPS policy.

Continued daily monitoring of the exhibit space is mandatory, and a routine inventory of all museum property exhibited in the Master Bedchamber must be conducted semi-annually. Perimeter and intrusion detection devices are recommended for use in this area, and fire detection systems must be present and kept in working order at all times.

A Visitor Impact Study is recommended, and should be routinely updated to examine use patterns and potential threats to the resource, including barriers currently employed.

IN-HOUSE CONSERVATION:

A regular housekeeping routine must be followed to preserve the museum collection exhibited in the Master Bedchamber and continue its display. Adequate museum personnel, equipment, and supplies, are essential for exhibit maintenance, and funding must be maintained to support museum services to the level of mandated NPS standards. Additionally, professional conservation needs must be programmed for funding, and programming updated as necessary to reflect current requirements.

Object specific instructions are provided in the NPS Museum Handbook, and in the Housekeeping Files of the Museum Services Division, Hampton NHS. The following schedule, specifically adapted for the Master Bedchamber, Hampton NHS, should be adhered to on a routine basis, using standards established in the Museum Handbook, Part I: Museum Collections.

DAILY:

- Check room for any special cleaning needs or problems, monitoring as indicated above.

WEEKLY:

- Dust all objects on exhibit, except oil paintings and gilded objects, following procedures specified in the Housekeeping Guide.
- Vacuum floors, floor coverings, and woodwork, using brush attachment where necessary to prevent scratching or other damage. Use Rainbow or HEPA vacuum to keep dust at a minimum.
- Change hygrothermograph paper; checking equipment, including ink and calibration as necessary, to keep in good working order. Routine recalibration with electronic psychrometer, at least once a month, is mandatory.
- Document evidence gathered from examination of insect traps and fade strips in housekeeping journal.

QUARTERLY:

- Make "scene" adjustments by judicious movement of furnishings and accessories by trained museum staff.
- Rotate especially sensitive materials such as textiles and books, on and off exhibit, for adequate preservation.
- Inspect textiles stored in this room (in wardrobe), as well as those currently on exhibit, for insect damage or infestation.
- Wipe silver with treated silver cloth - only as necessary.
- Change acid-free paper placed on top of bed hangings to collect accumulated dust.

SEMI-ANNUALLY OR MORE FREQUENTLY IF NECESSARY:

- Make seasonal changes as indicated in Furnishings Plan. Trained staff, under the supervision of curatorial personnel, will implement these seasonal changes, including:
 - o Remove or install window and bed curtains. When chintz curtains are removed for spring/summer exhibition, install leno or gauze curtains.
 - o Vacuum all textiles on exhibit, including bed hangings, window treatments, upholstery, slipcovers, and hide-bound trunk. Vacuum any and all textiles before packing for seasonal storage.
 - o Rotate fireplace equipment in or out of room; On or about April 15, remove fireplace equipment and install chimney board, on or about October 1, remove chimney board and install fireplace equipment. Polish equipment as necessary prior to fall installation.
- Damp wipe floors as necessary.
- Dust walls.
- Polish brass, copper, and other metals on exhibit, as necessary, and document in housekeeping journal.
- Change potpourri or pomander balls if necessary.
- Change fade strips and pest traps.
- Damp wipe interiors of all drawers.
- Dust books.
- Use HEPA vacuum on carpet, to eliminate all dust.
- Wash windows.

ANNUALLY:

- Wash or wipe glass and ceramic objects as directed by Curator.
- Clean silver and dust gilded objects and paintings, as necessary only.
- Wax furniture, as necessary only. This may only be necessary every two to five years.
- Review Housekeeping Plan for Master Bedchamber, revising and updating as necessary.
- Review object conservation needs for possible Object Treatment Request submittals or other professional assistance.

SPECIAL:

During the Yuletide exhibition, it is necessary to install heavy mylar sheeting on windowsills under greens arrangements to protect graining from scratches, etc.

The area must be cleaned daily during Yuletide due to drying greens and heavy visitation.

Foodstuffs, if dried or fresh, must be checked daily and discarded as soon as necessary to eliminate any hazard.

PROFESSIONAL CONSERVATION REQUIREMENTS:

The furnishings within the Master Bedchamber will require some form of preventative conservation on a cyclic basis due to their organic nature. Deterioration will be accelerated without some form of temperature and humidity moderation. Some objects, especially soft furnishings, will need infrequent replacement.

The curatorial staff will be responsible for ongoing monitoring of object condition, programming for conservation funding, and supervision of conservation treatments whether undertaken by Harpers Ferry Center through Object Treatment Requests, or private contractors.

1. Elizabeth Donaghy Garrett, At Home: The American Family 1750-1870 (New York: Harry N. Abrams, Inc., 1990), p. 166.
2. Ibid., p. 167.
3. Quoted from Anne Gertrude Sneller, A Vanished World (Syracuse, NY, 1964), p. 155, in Garrett, p. 169.

4. Garrett, pp. 170-171.
5. Margaret Law Callcott, ed., Mistress of Riversdale: The Plantation Letters of Rosalie Stier Calvert 1795-1821 (Baltimore: Johns Hopkins University Press, 1991), pp. 104-105.
6. Ibid., pp. 82-83.
7. Ibid.
8. Garrett, pp. 173-174.
9. Ibid., p. 182.
10. Callcott, p. 100.
11. MS.820, Thompson Diaries, in nine volumes, 1802-1830, The Maryland Historical Society.
12. Louis Auguste Felix Beaujour, baron de, Sketch of the United States of North America, at the Commencement of the Nineteenth Century, from 1800 to 1810..., translated by William Walton (London: J. Booth, 1814). Quoted in Garrett, At Home, pp. 181 and 182.
13. Thomas Jefferson, quoted in Sarah N. Randolph, The Domestic Life of Thomas Jefferson, 3rd ed. (Charlottesville, VA, 1947), pp. 45-46.
14. Garrett, p. 232.
15. Ibid., p. 240.
16. Ibid., p. 230.
17. Callcott, p. 162.
18. Ibid., p. 111.
19. Arnold Haskell and Min Lewis, Infantilia: The Archaeology of the Nursery (London: Dennis Dobson, 1971), p. 33.
20. Ibid.
21. Callcott, p. 245.
22. Ibid.
23. Ibid., p. 359.
24. Garrett, p. 231.

25. Callcott, p. 379.
26. Garrett, p. 240.
27. J. H. Walsh, A Manual of Domestic Economy, 1879, quoted in Children's Furniture (Burnley, England: Towneley Hall), p. 15.
28. Children's Furniture (Burnley, England: Towneley Hall, n.d.), p. 15.
29. Haskell and Lewis, p. 55.
30. NPS 28, Cultural Resources Management Guideline, as quoted in The Museum Handbook, Part I (Washington, D.C.: National Park Service, 1990), p. A:13. This section will comply with the regulations as set forth in The Museum Handbook, Parts I and III.
31. Guldbeck, Per E. and A. Bruce MacLeish, The Care of Antiques and Historical Collections (Nashville, TN: The American Association for State and Local History, 1985), pp. 26-27.
32. Ibid., p. 19.
33. Ibid., p. 22.

Samples