

CRBIB # 016563

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v. 2

"THE BEST TABLE IN AMERICA:"

**FURNISHING
THE DINING ROOM
AT HAMPTON
(1810-1829)**

VOLUME II:

Illustrations, Bibliography, & Appendices

**Hampton National Historic Site
National Park Service
U. S. Department of the Interior
1994**

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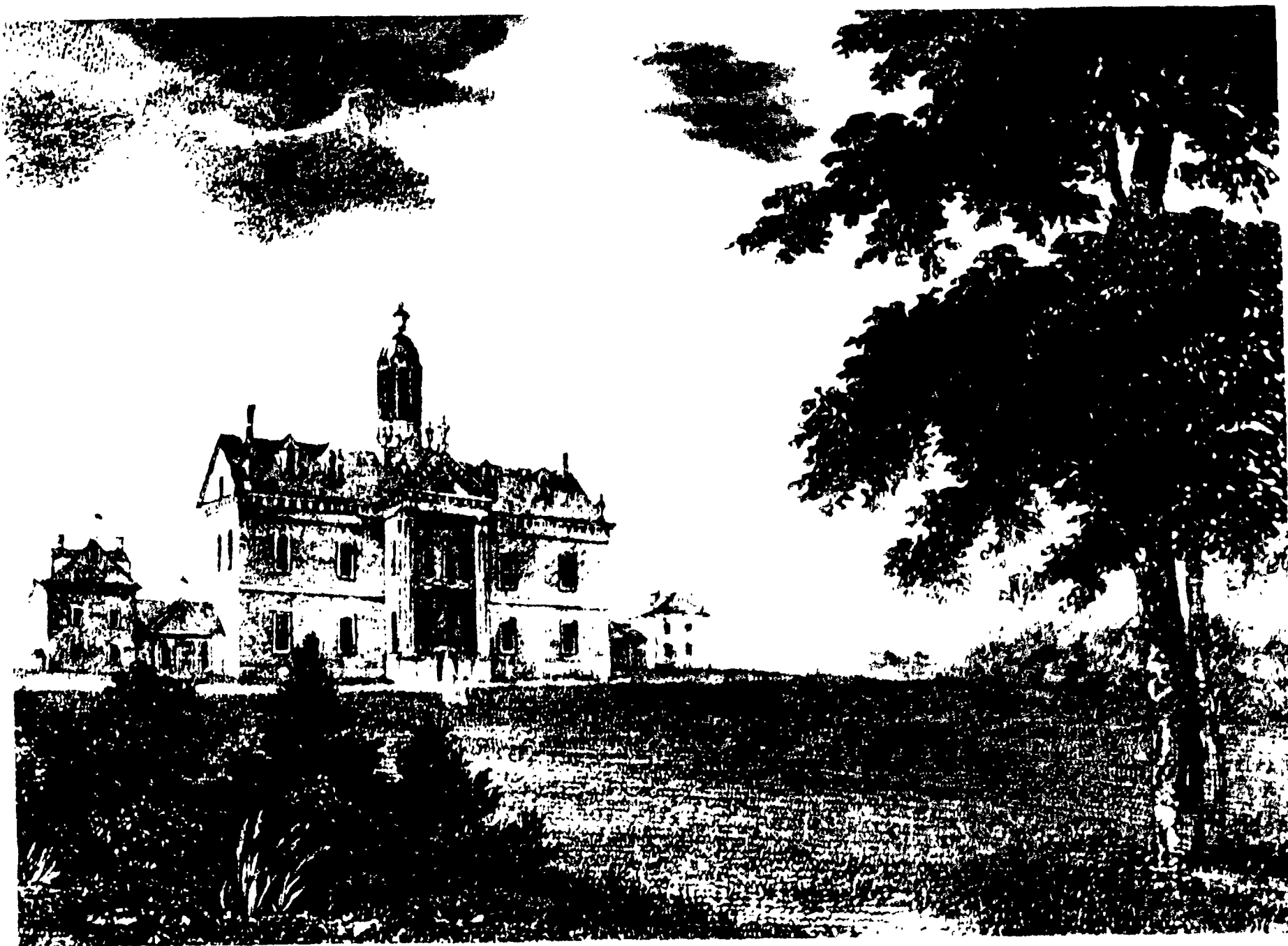
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ILLUSTRATIONS

Figure 1



HAMP 4645. "Hampton the Seat of Genl Chas. Ridgely, Maryland"
William Russell Birch, 1808.



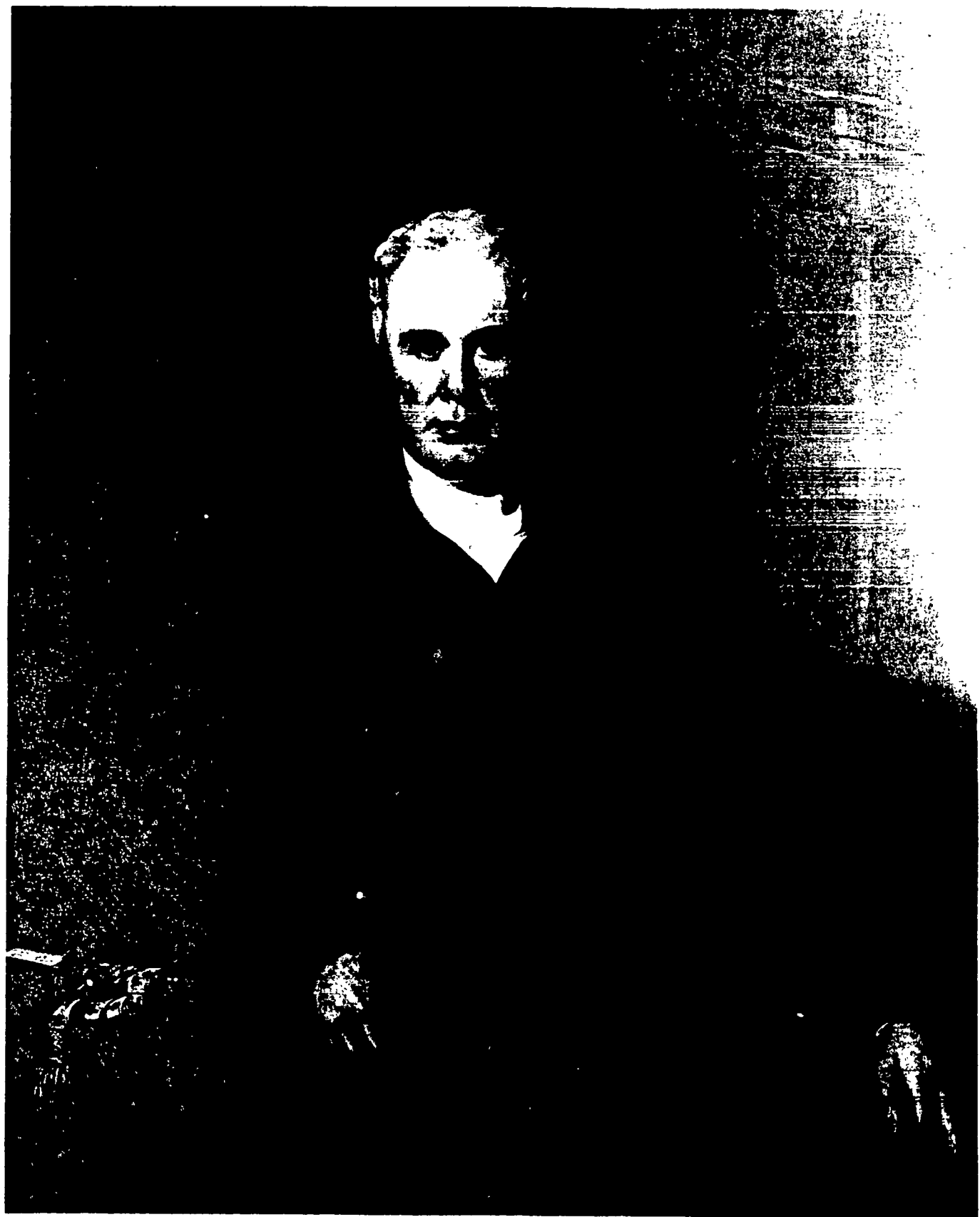
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Figure 2



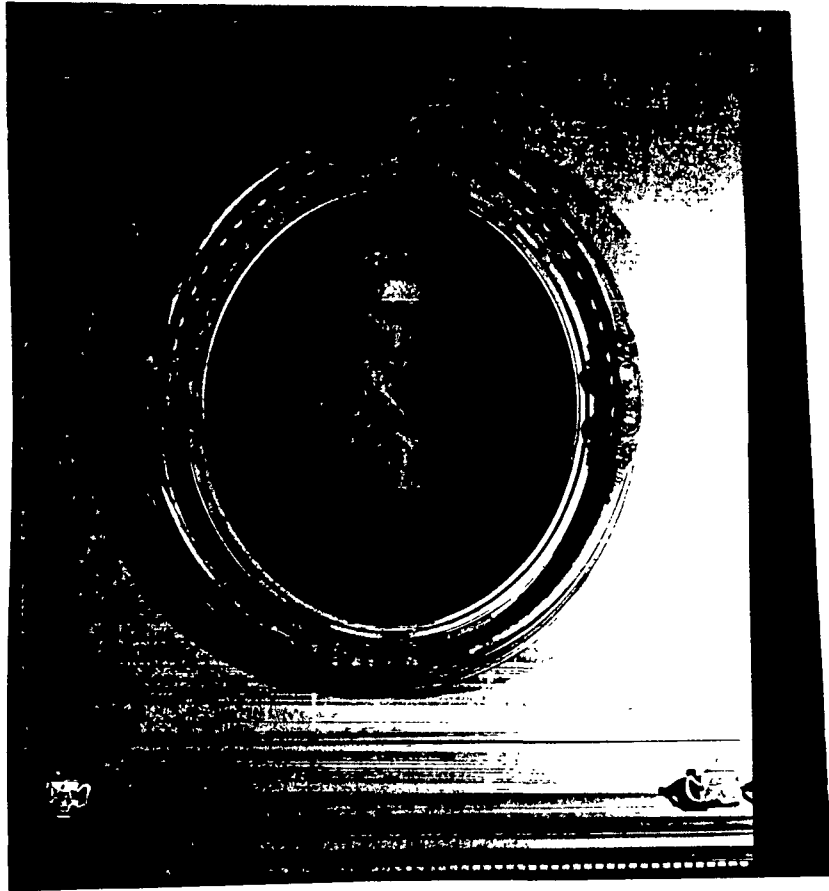
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Figure 3



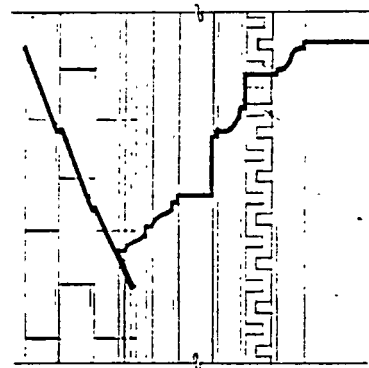
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Figure 4

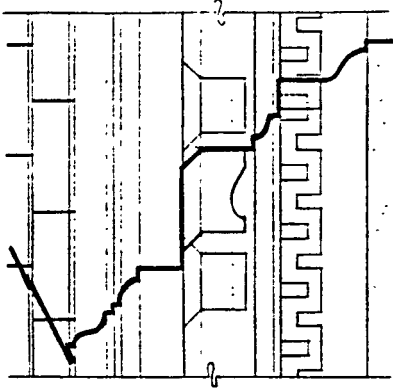


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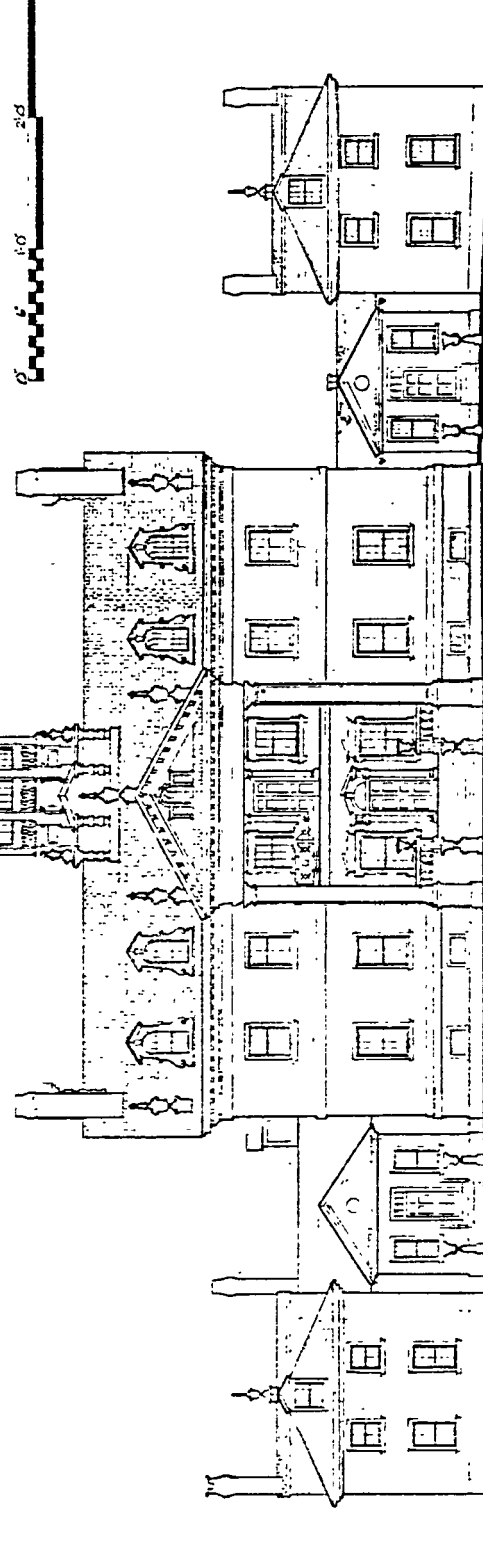
Figure 5



WING CORNICE
SCALE 1 1/2" = 1'-0"



MAIN CORNICE
SCALE 1 1/2" = 1'-0"



NORTH ELEVATION
SCALE 3/32" = 1'-0"

NOTE
EAST HYPERION STAIR ENCLOSURE ADDED BETWEEN 1889 AND 1897.
ORIGINAL SHINGLES WERE NORTHERN WHITE CEDAR 24 LONG 5 1/2 BUTT, 1/2" THICK, FLASHING OF SHEET LEAD, RED CEDAR SHINGLES OF STOCK SIZE SUBSTITUTED IN 1947.
THE RUBBLE STONE MASONRY IS STUCCOED.
ROUNDELS IN HYPERION PEDIMENTS ARE NEEDED.
THE TURNIRON AND BELVEDERE BASE ARE INDICATED WOOD.

DRG. WILLIAM C. HANCOCK

HAMPTON PROJECT 1959

UNDER DIRECTION OF NATIONAL PARK SERVICE DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE BRANCH OF PLANS AND DESIGN

NAME OF STRUCTURE

HAMPTON MANSION

HAMPTON NATIONAL HISTORIC SITE, TOWSON

BALTIMORE COUNTY

MARYLAND

SURVEY NO.

MD. 228-A

HISTORIC AMERICAN BUILDINGS SURVEY

SHEET 5 OF 7 SHEETS

DATE OF SURVEY

3-10-59

Figure 6

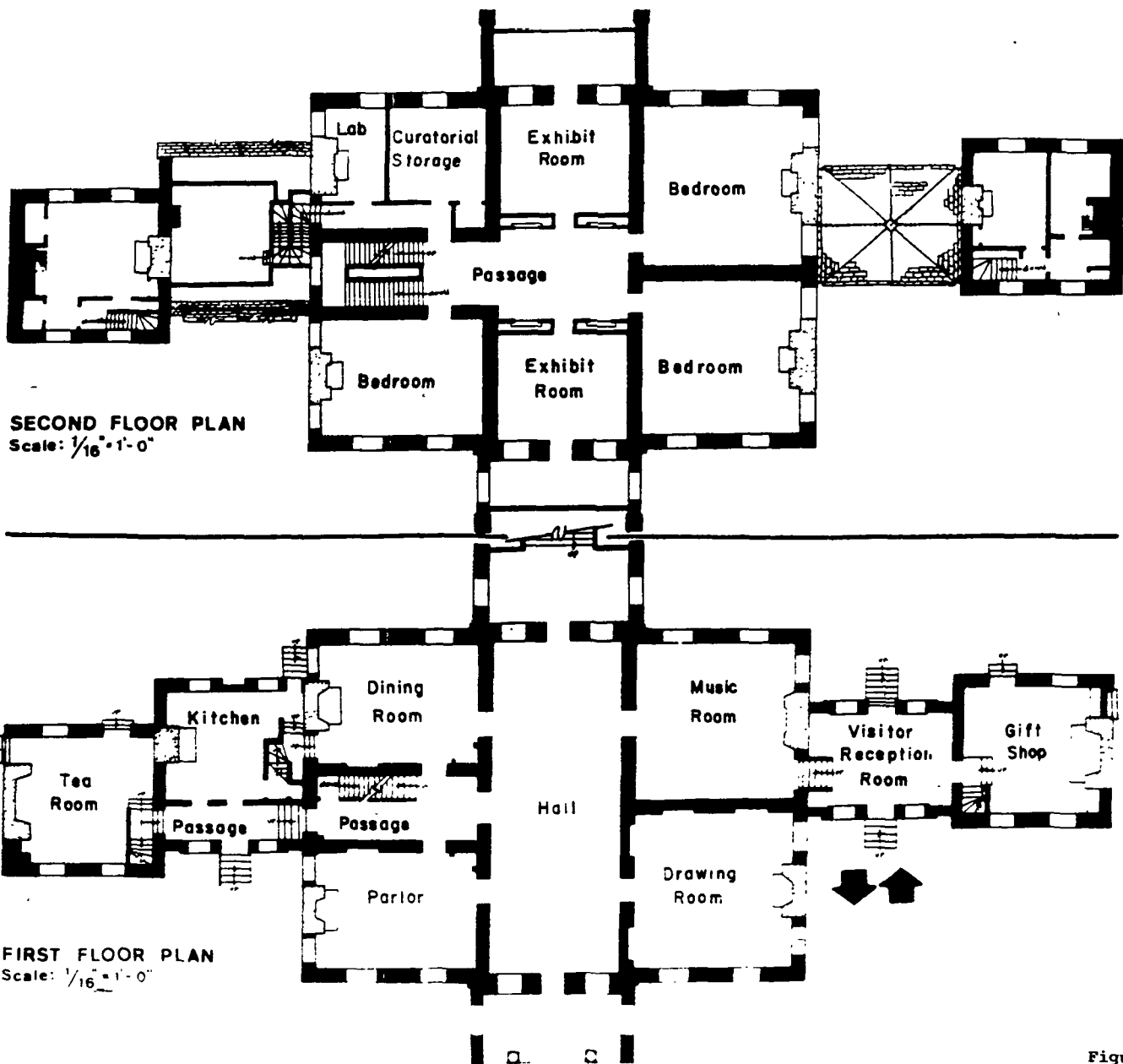
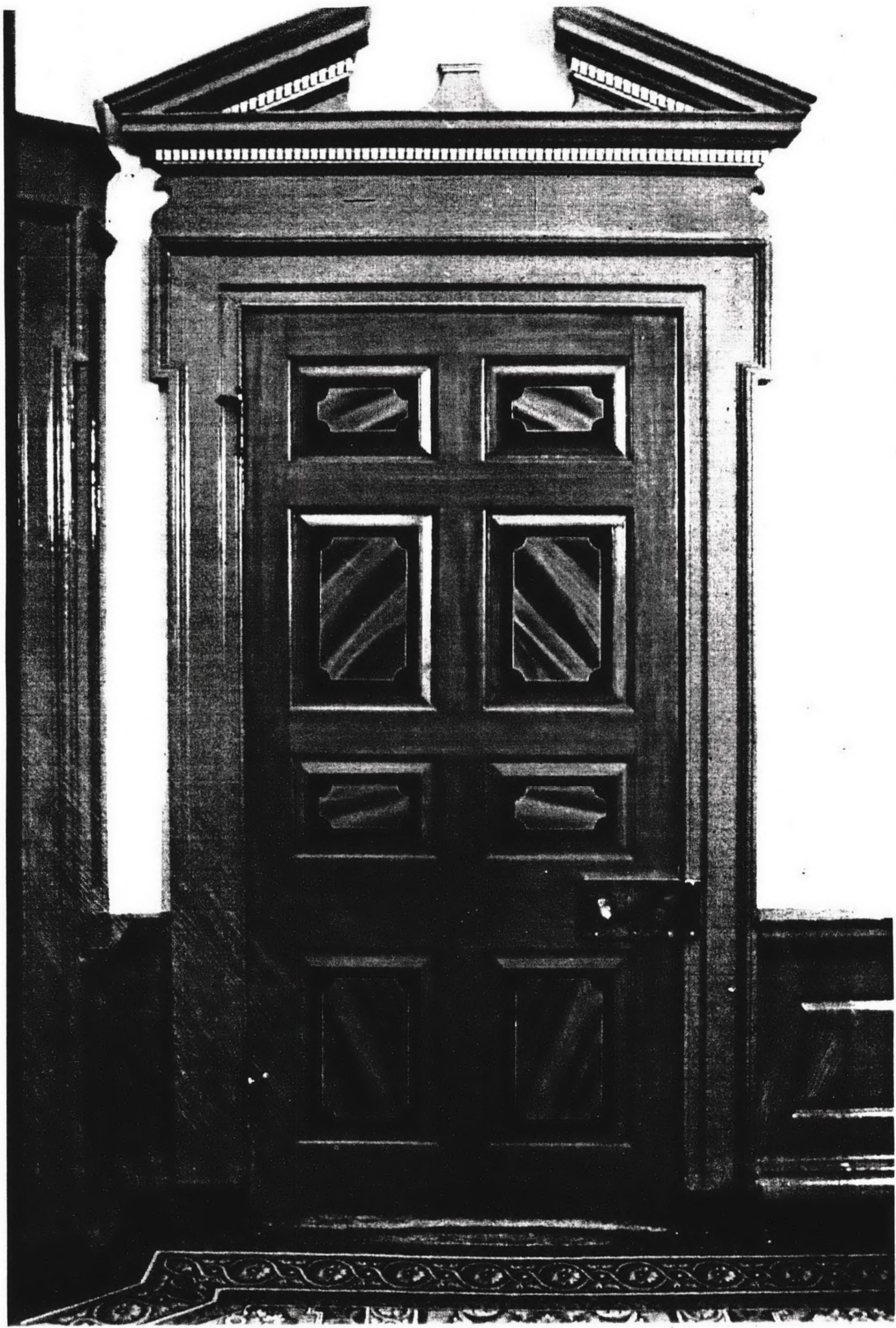


Figure 7



North Door, with reproduced faux graining which duplicates original graining preserved in Drawing Room.
Figure 8

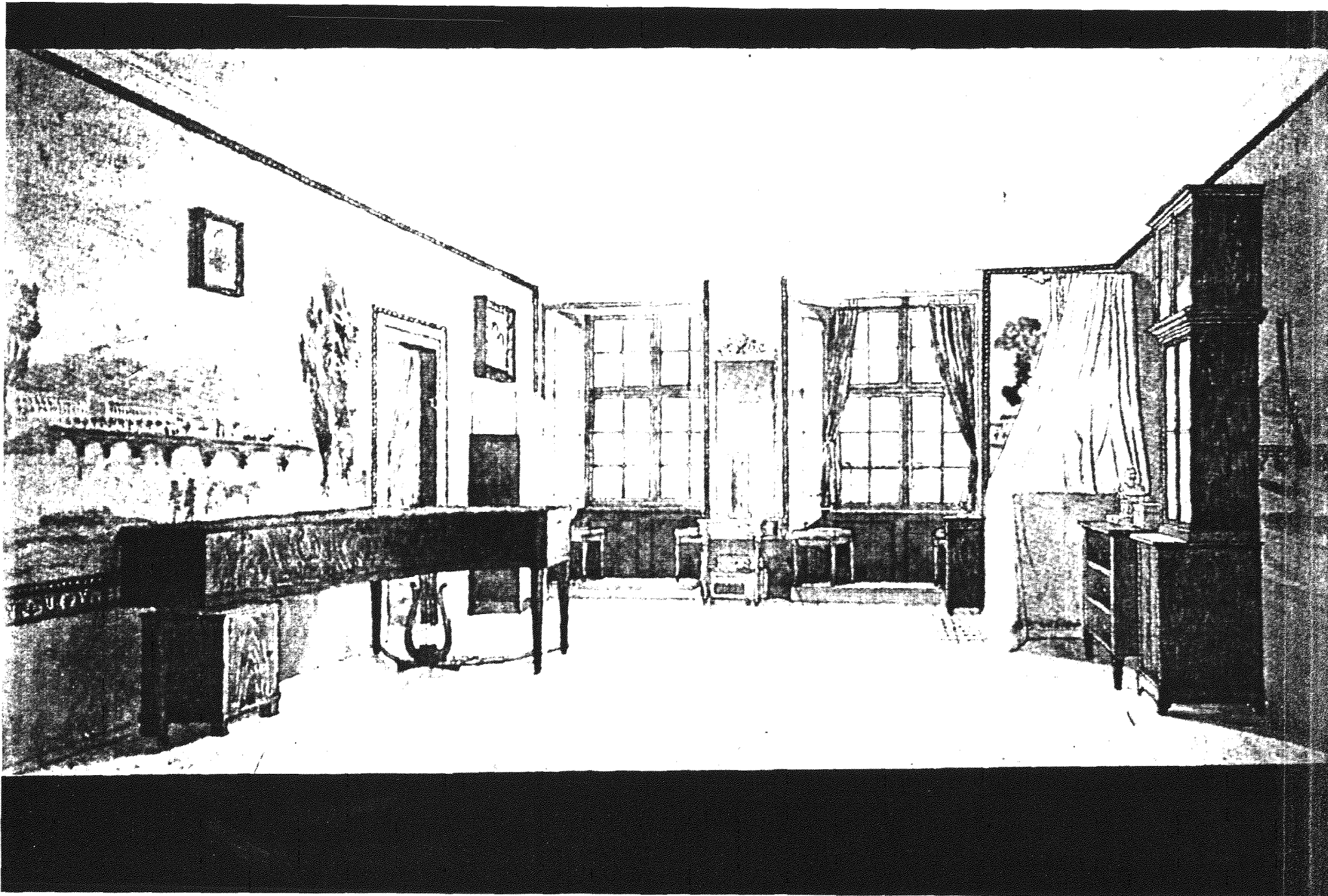


Illustration of French panoramic wallpaper in period setting, Papiers Peints Panoramiques, p. Preface.

Figure 9



Place de la Concorde and St. Louis d'Orléans

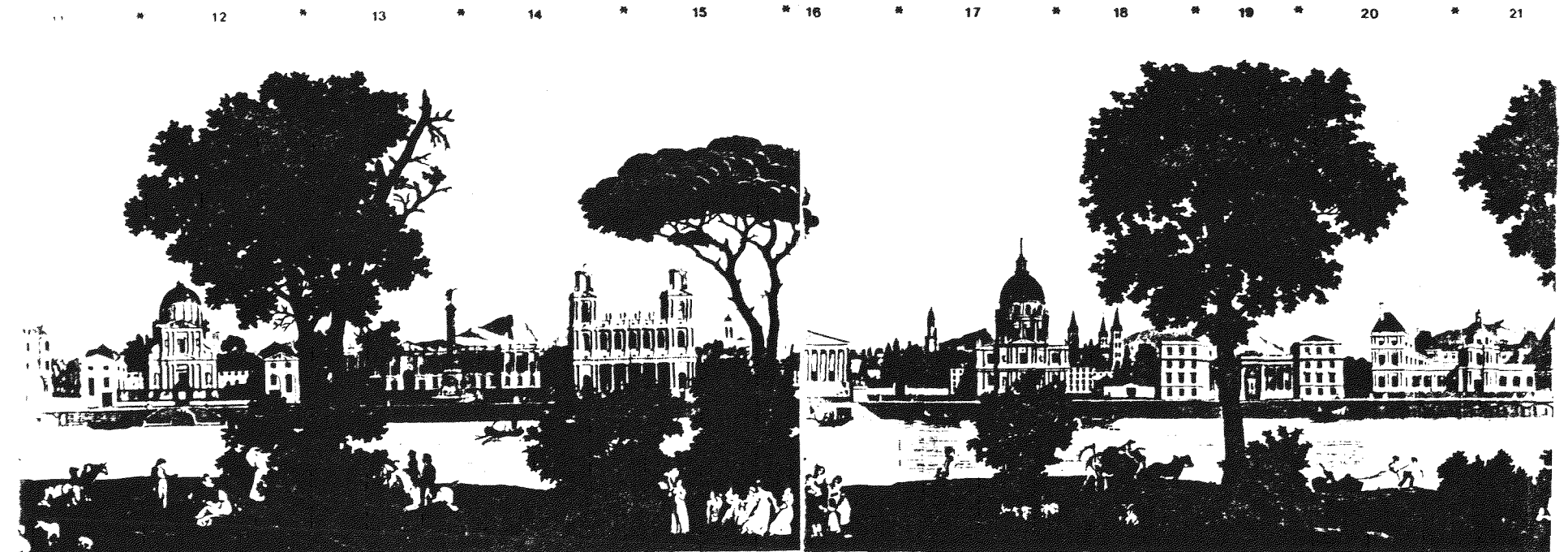
Porte Saint Denis

Palais Royal

Saint Jacques du Haut Pas

Le Pantheon

Place de la Bastille



Place de la Bastille

Saint Germain des Pres

Place de la Bastille

Place de la Bastille

Scenic Wallpaper, "The Monuments of Paris," first manufactured in 1814.

Figure 10



Detail of wallpaper section, "Monuments of Paris," from Papiers Peints Panoramiques, p. 110.

Figure 11



Creamware dessert stand, England; Wedgwood, Mankowitz, Illus.10

10 Creamware Shapes from the 1774 Catalogue

Design 52

Figure 12

A private supper, Paris 1781

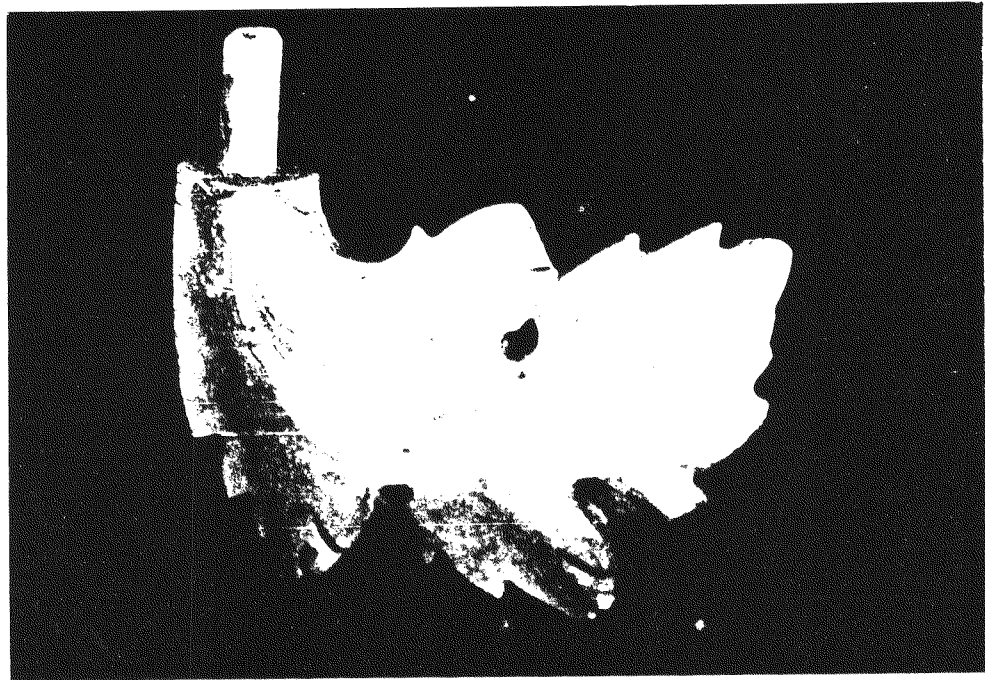
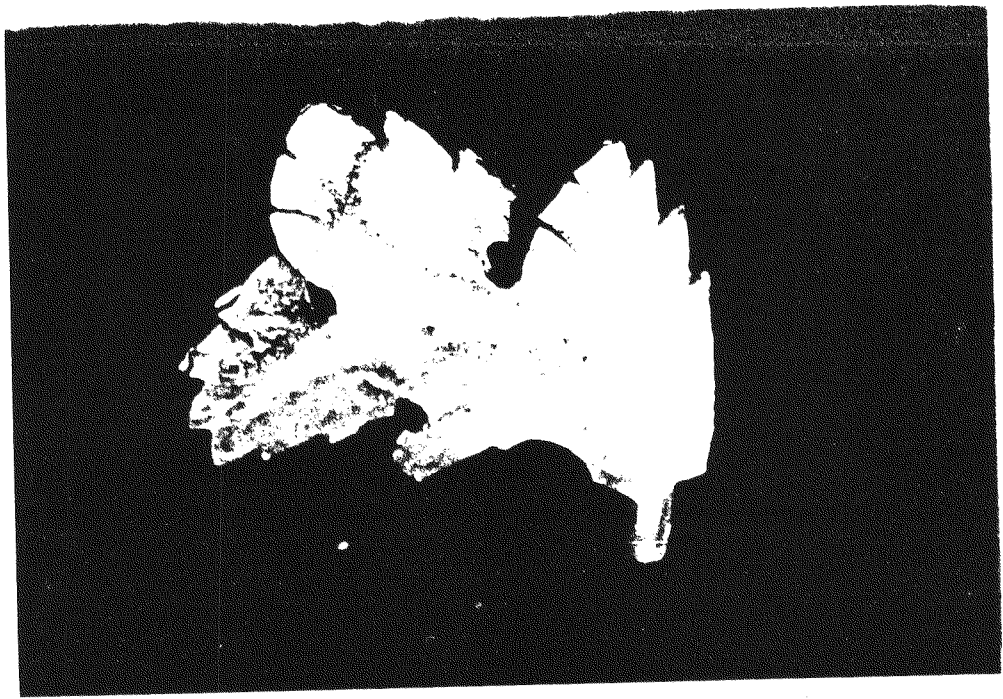
This well-known engraving after a drawing by J.M. Moreau is worth close study because the details are so meticulously rendered. It would seem that these four young people are dining in a closet or small private bedchamber, because the curtained niche behind is of the form usually made to contain a bed or *méridienne* and it seems fair to assume that this is what one could see if the man on the right were to move his chair. The table has almost certainly been brought in for the occasion. The table-cloth entirely hides the legs but, since it is square, the corners have been knotted up off the ground. The two small *tables servantes* have casters and are designed for just such occasional use; their tops each contain a built-in ice-bucket. On one may be seen a vessel for cooling glasses; one can see their rims held in the slots, and their bowls resting in the cooled water. Note the elegant centre-piece topped by a pineapple. The central illumination is provided not by a chandelier but by a decorative lantern containing several candles. It has a disc above to protect the cord and tassel from heat. Presumably it can be raised and lowered to make it easy to service the candles. While the small tables still have curved legs, the oval-backed chairs are totally Classicized. The arrangements indicate that the presence of servants would be unwelcome; it was no doubt a '*souper fin*' as the title claims, but it must also have been – or so it would appear – a very private party indeed. Apart from the opened letter and a bouquet of flowers, on the floor there lies a bow which one can only suppose the man on the left has plucked from his friend's corsage. (From *Le Monument de Costume, Paris*.)

Victoria and Albert Museum, London



Thornton, Authentic Decor, p. 171.

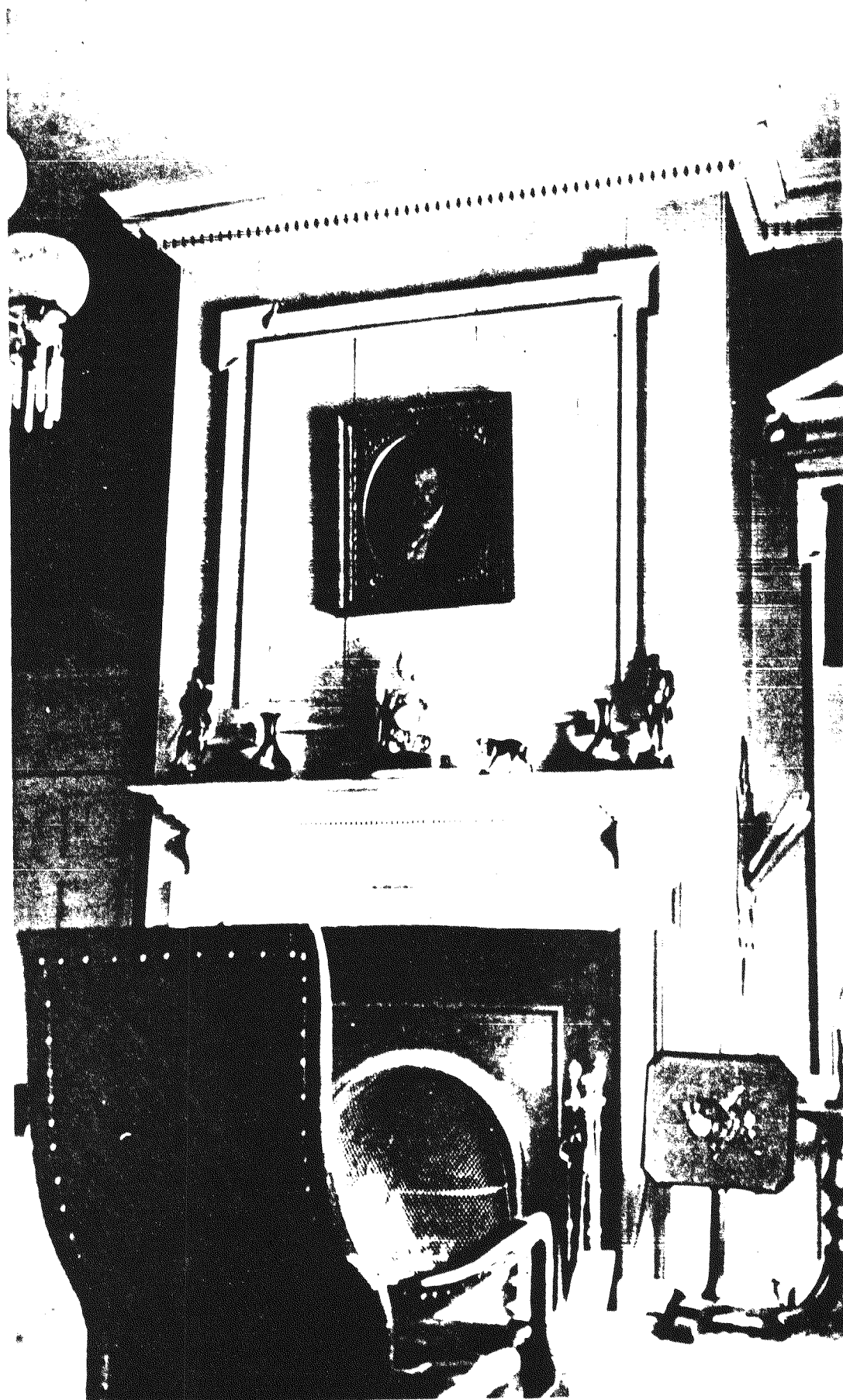
Figure 13



Carved leaf pole ends, HAMP 12399



View of East Window, Dining Room, late 19th century(image reversed in printing). Note gilded poles & pole ends in frieze. Figure 15



LC-HABS 1A-16
Dining Room, c. 1935
Figure 16

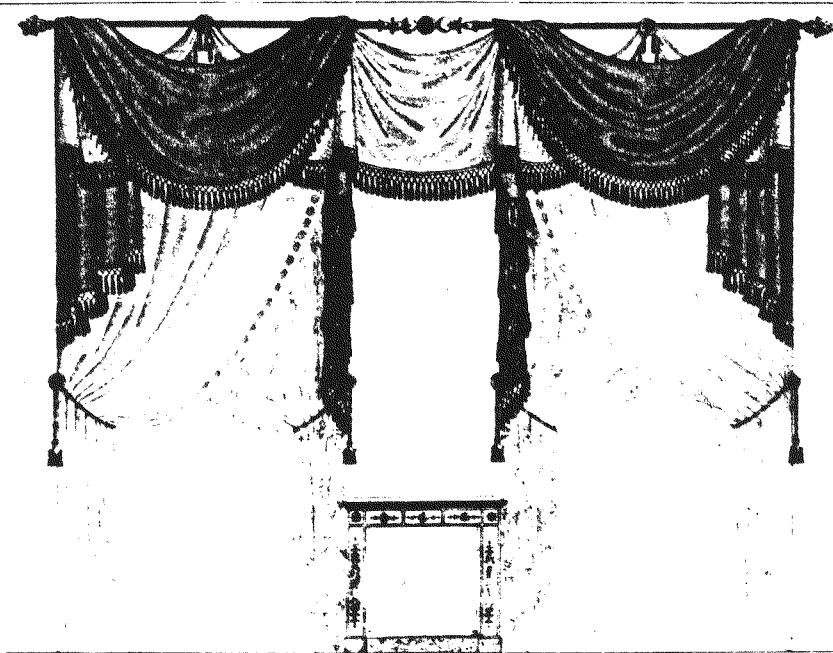


FIG. 5. *Draperies jumelles*. From Pierre de la Mésangère, *Meubles et objets de goût* (Paris: Au Bureau de Journal des Dames, 1809), pl. 304. Shown in grass green and lemon yellow, an early example of tying windows together with draperies. (Photo, Winterthur.)

Dornsife, "Design Sources for Nineteenth-Century Window Hangings," p. 77.

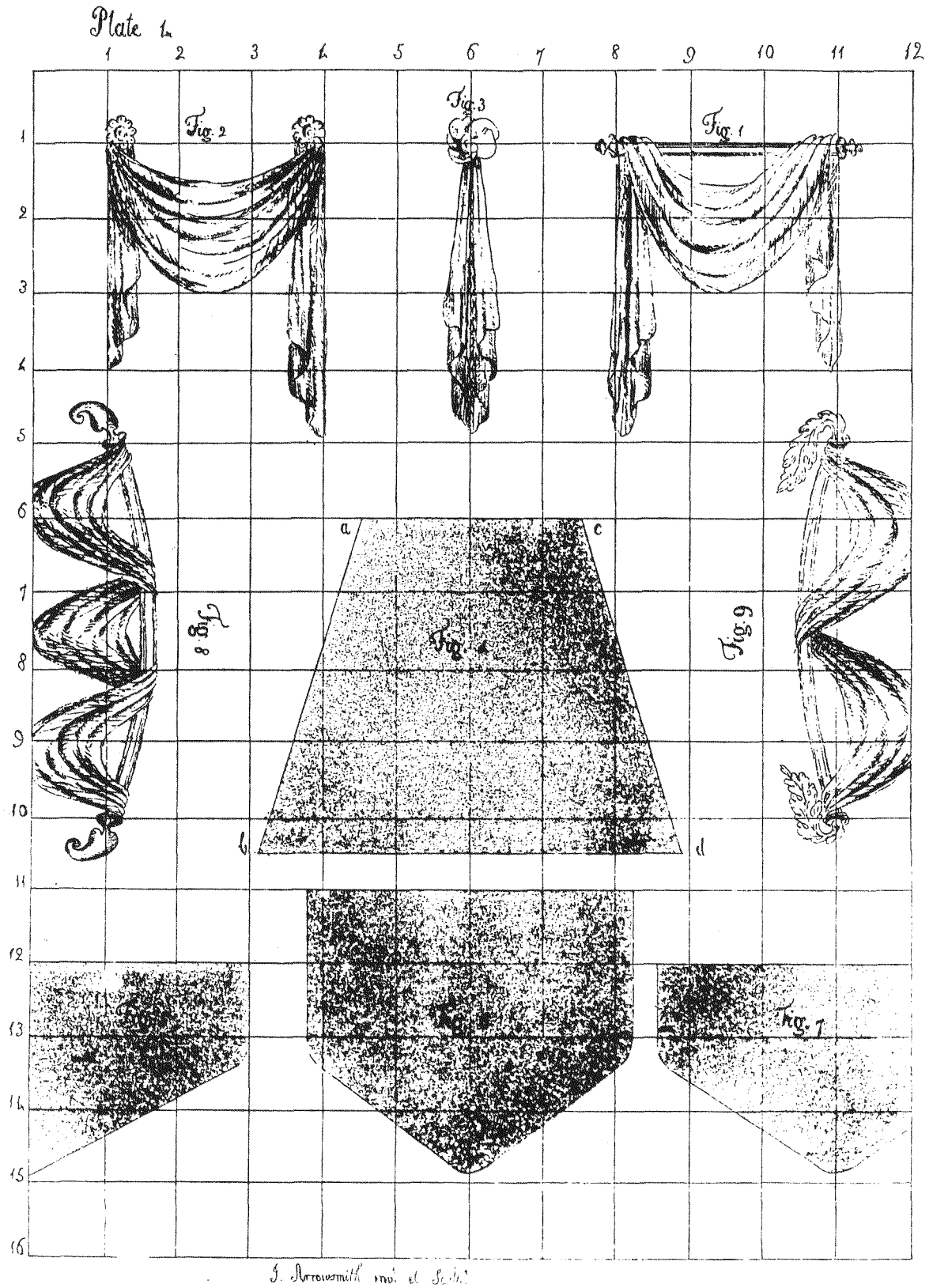


Figure 18

Plate 5

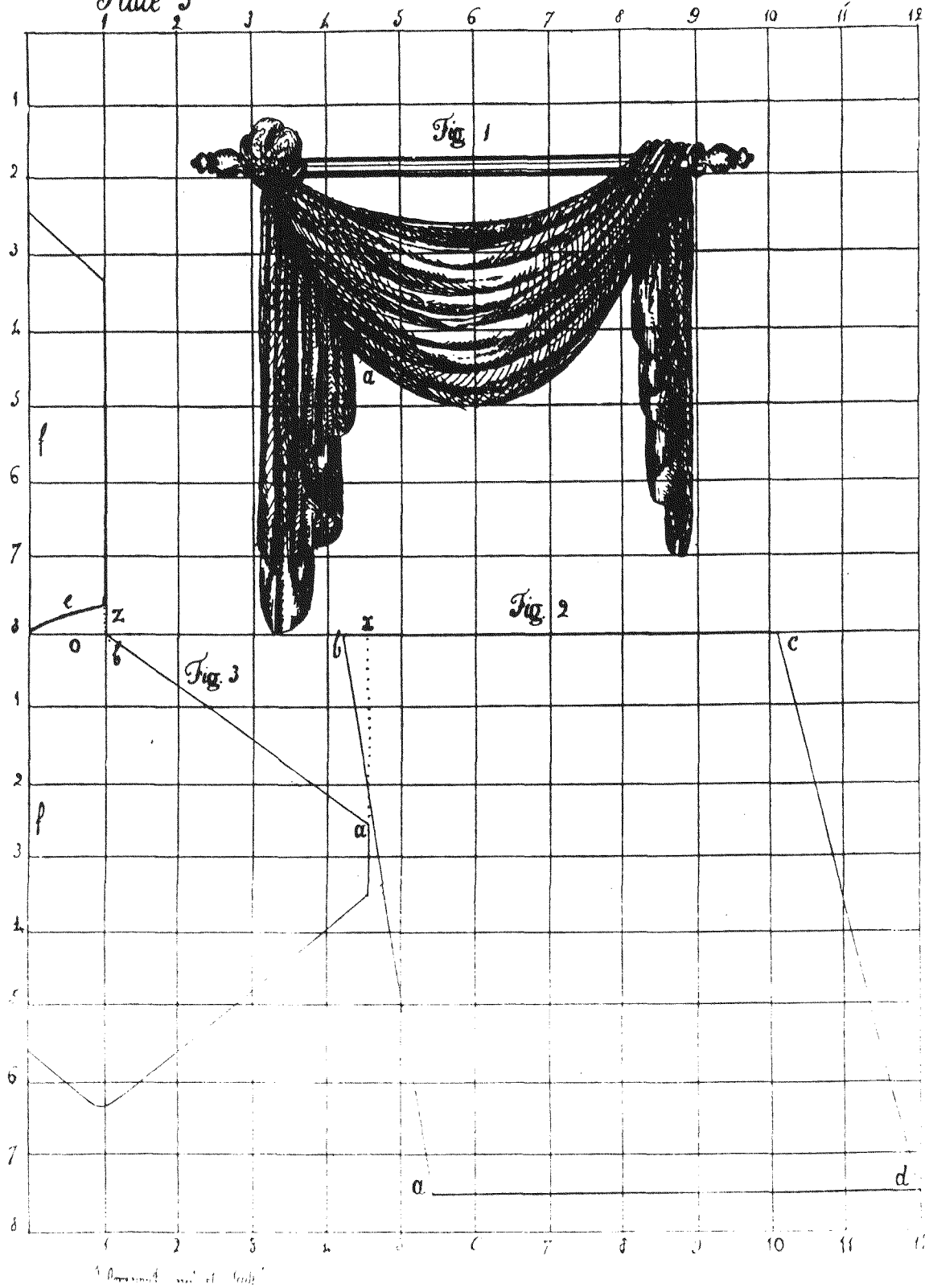


Figure 19

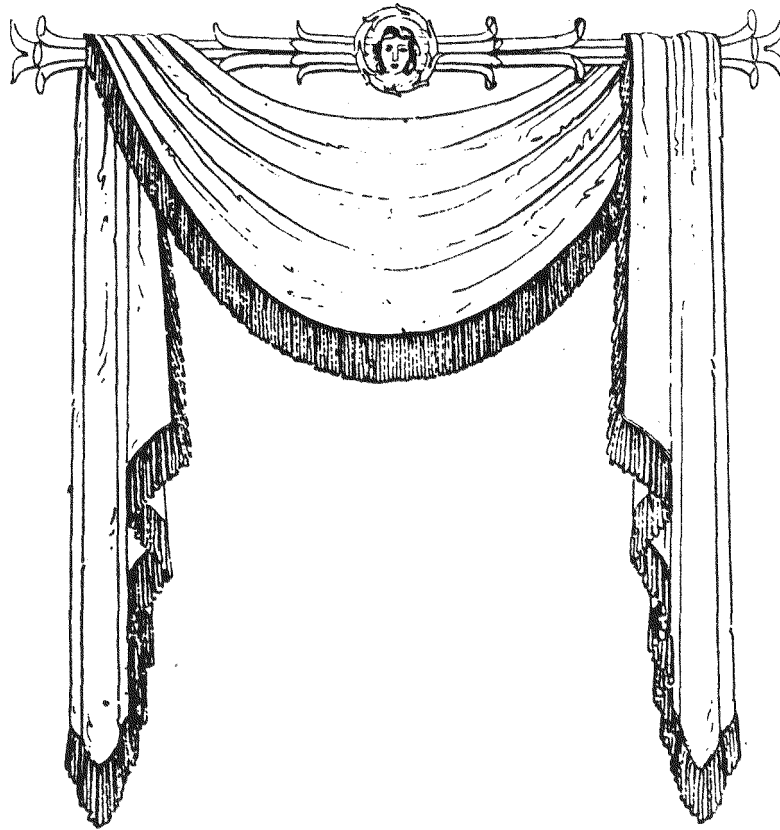


Figure 20

2 .

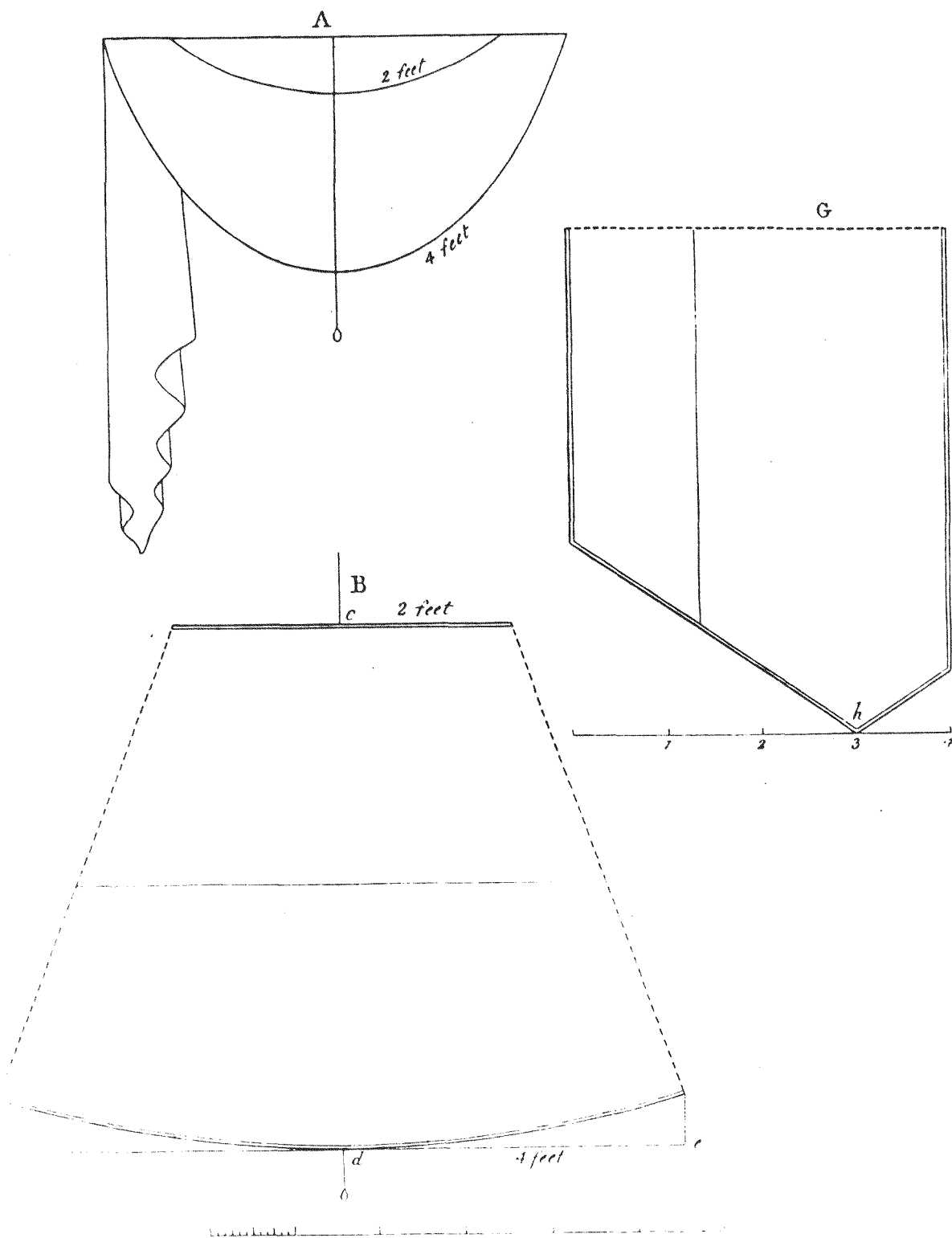


Figure 21



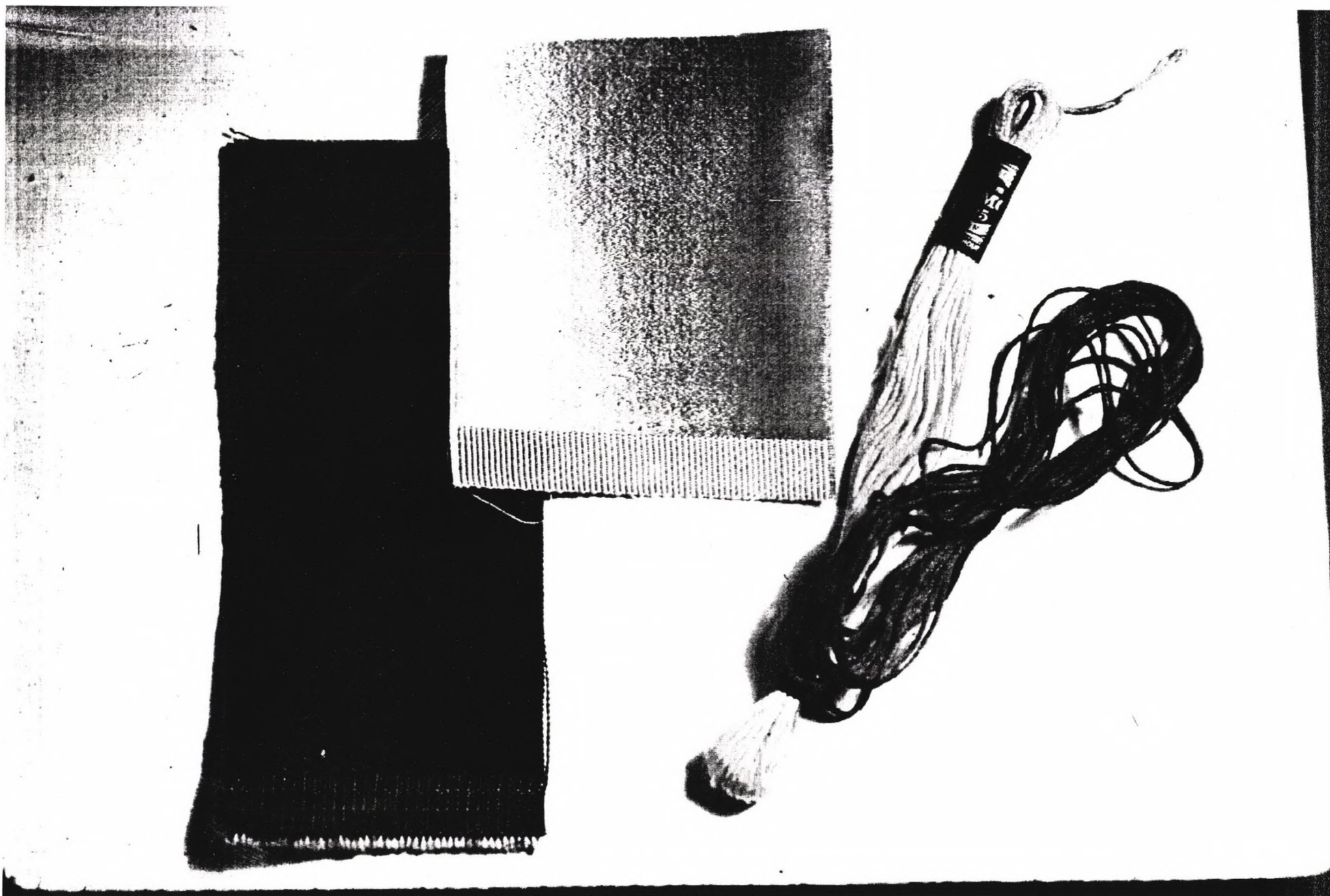
The Repository

Of Arts, Literature, Commerce, Manufactures, Fashions, and Politics

MANUFACTURERS, Factors, and Wholesale Dealers in Fancy Goods, that come within the scope of this Plan, are requested to send Patterns of such new Articles as they come out; and if the requisites of Novelty, Fashion, and Elegance, are united, the quantity necessary for this Magazine will be ordered.

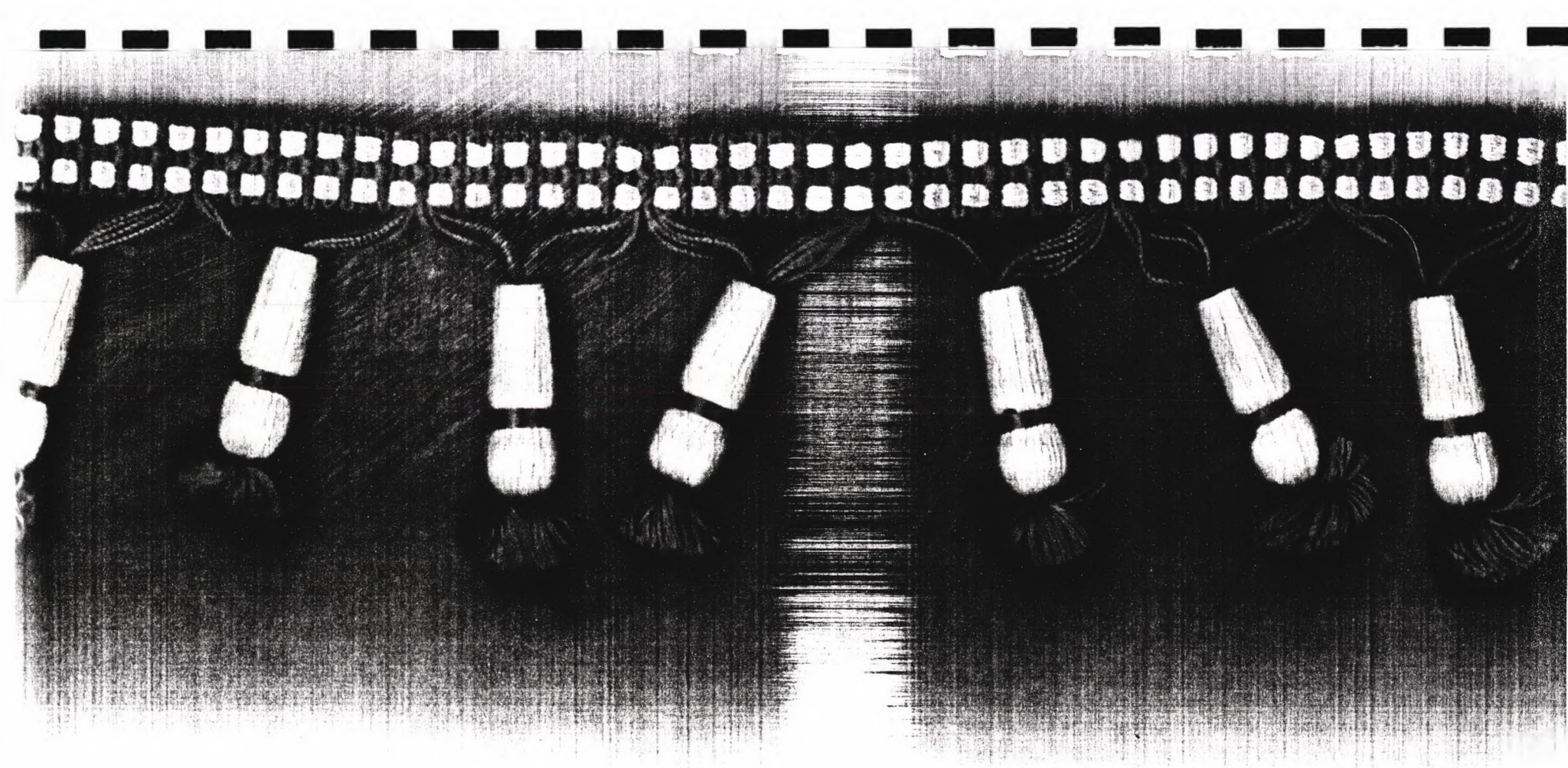
R. Ackermann, 101, Strand, London.

Pl. 1D-88. (1) Fawn-colored luster for evening or half dress; (2) seaweed print on cotton; (3) merino; (4) cassimere of wool. From Repository 6, no. 35 (November 1811): facing 305. (Winterthur Museum Library.)

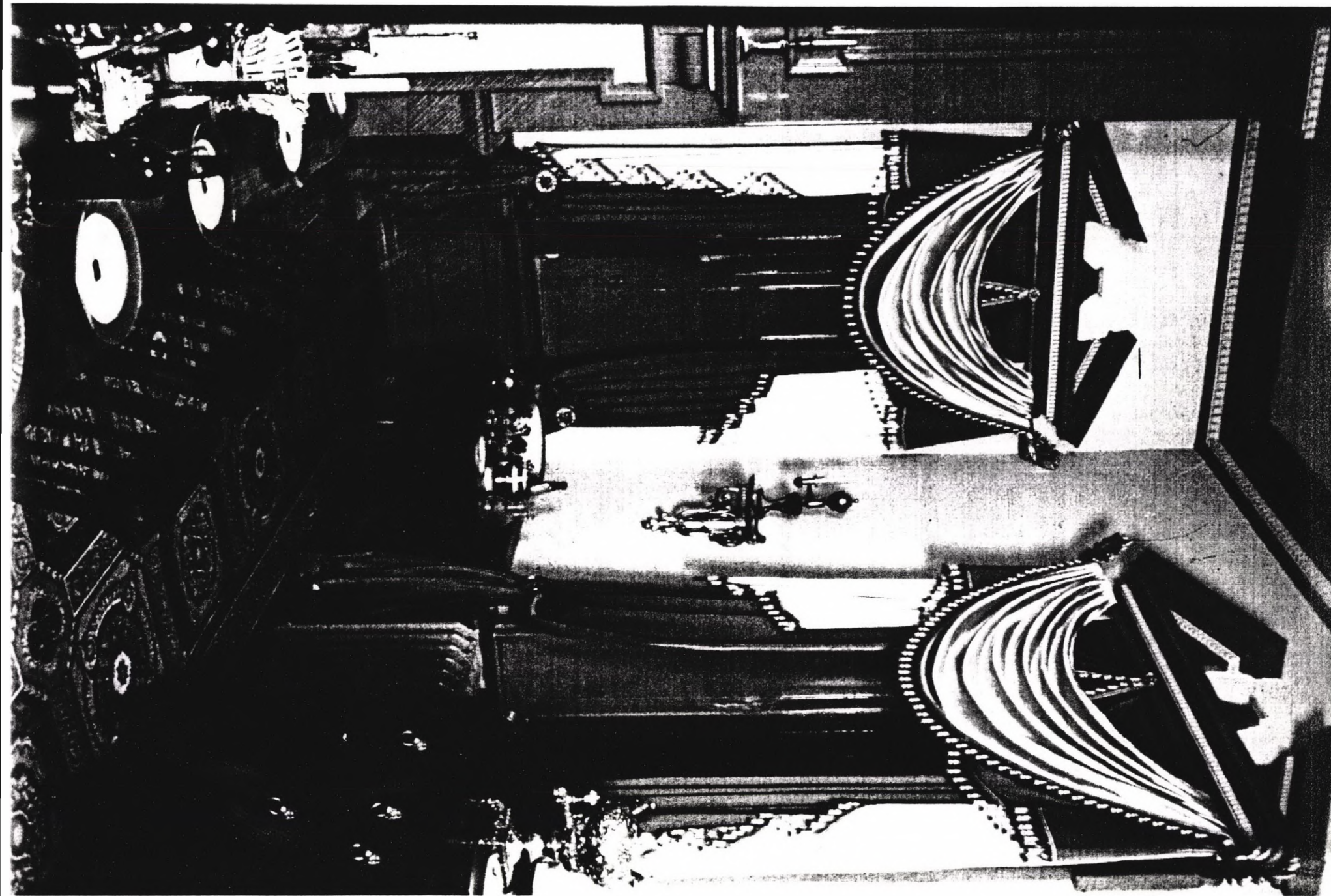


Clarence House fabrics and Scalamandre silks selected for initial installation of Dining Room window treatments. Colors based on period examples.

Figure 23



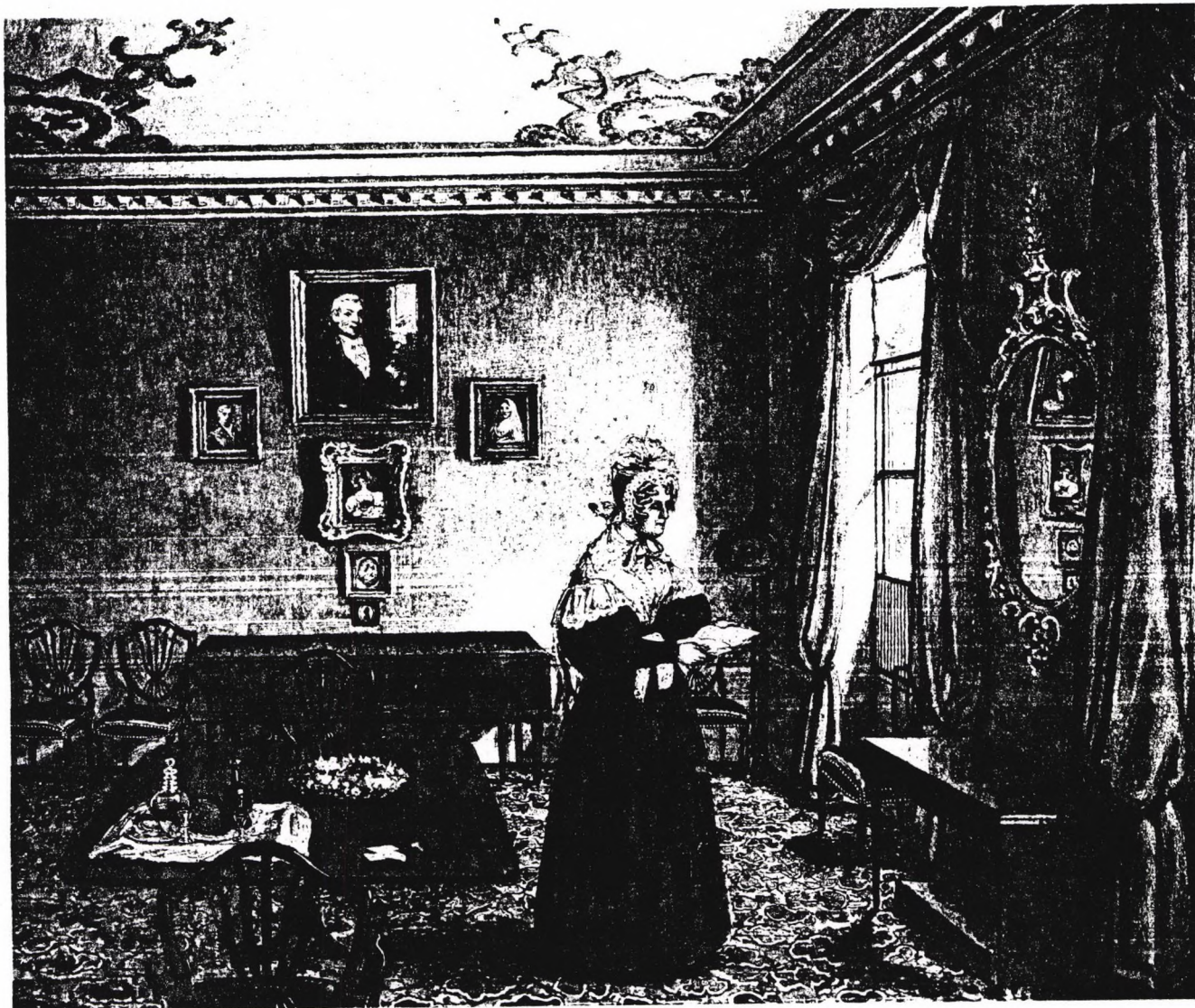
Sample of silk bobbin fringe manufactured for use in Hampton Dining Room by Standard Trimmings, a division of Scalamandre.



Detail showing reproduced window treatments, Hampton Dining Room. Also note Brussels carpet in place.



Detail, Sargent's Dinner Party, MFA (Boston) Acc#19.13. See use of interior and exterior shutters for light control.



25

25 Mrs. Drake's room, 1870

Davidson, Women's Worlds..., p. 27.

Figure 27

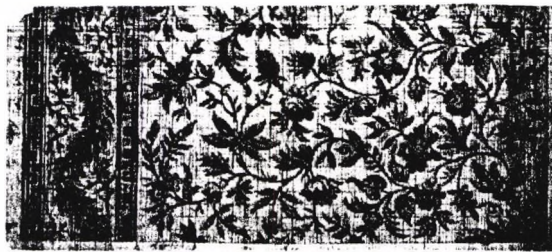


Detail of carpet and drugget, Sargent's Dinner Party, MFA (Boston) Acc#19.13.

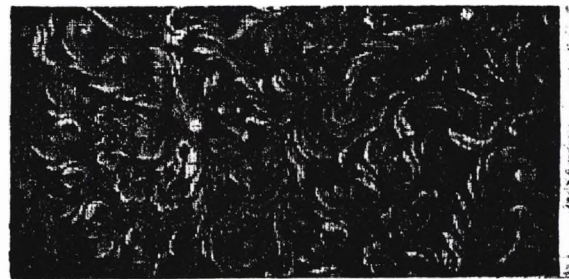


Hand-colored point paper, 1807, Woodward-Grosvenor archives, London. Selected for use in Dining Room.
#478

Figure 29



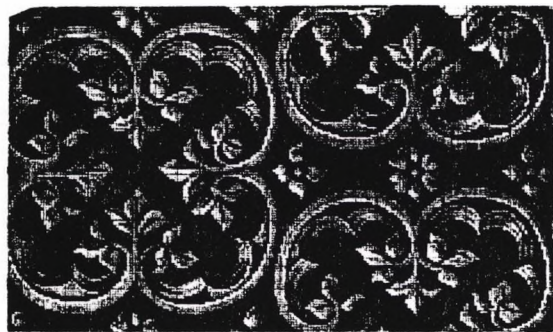
A (Cat. 20) 'Sept 1800'



B (Cat. 21) 'Nov 12 1808'



C (Cat. 22) 'Dec. 1819'



D (Cat. 23) 'Nov. 1827'



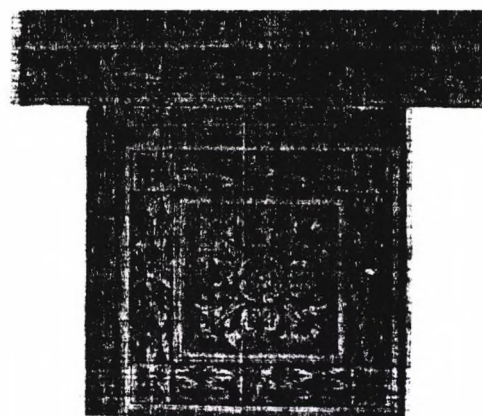
E (Cat. 24) c. 1830s



F (Cat. 25) 'Aug.' 1830/1834'



G (Cat. 26) 'Dec 1833'



H (Cat. 27) 'Oct 1834'

Gilbert, Country House Floors, p. 78, pl. 6.

Plates 6 and -

Print papers for Wilton and Brussels carpets from the archives of Wood and Crossman & Co. Ltd

Figure 30

Marble, Octagon Marble, Alex Pavement: 7s 10d; Patera, Tessellated Mble, Fancy Flower: 8s 2d; Persian 9s 2d'. The cost of repainting old floor cloths was 2s 6d per square yard less than the price of new cloth according to the pattern.

Because unusually large seamless sheets of canvas or duck (up to eight yards wide) were needed for the foundation of painted floor cloths many manufactories were located in ports where immense looms for weaving sails were to be found. A reference in the Scottish Record Office (GD 44/51/385/138) is typical of many:

October 1773:

Paid for 54 yards Sail Duck, & Making for a floor Cloth Sent to Gordon Castle £3 7s 6d

To Painting Do Chocolate Collr One Side & marble Pavement the other measuring 44½ sqr yds @ 2s 2d 5 7s 6½

John Hare & Co. of Bristol was established in 1782; Nairns built a large factory at Kirkcaldy in 1847 and there were of course many firms in London. Some of Nairns early sample books survive (Figs 88 and 89).

The coarse canvas was first stretched tight on a frame, coated with size to stiffen it and then any fibre not 'laid' by the process was sheared off, leaving a completely smooth surface. Both sides then received a coat of paint

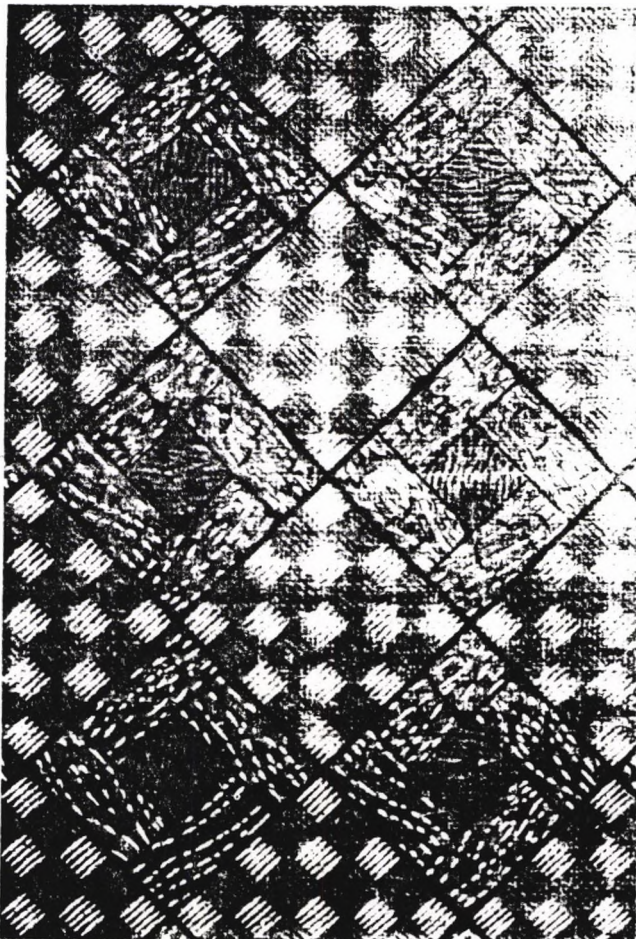


Fig. 87 Matt pattern floor cloth in brown and green from a window box in the saloon at Audley End, Essex, probably late 18th century

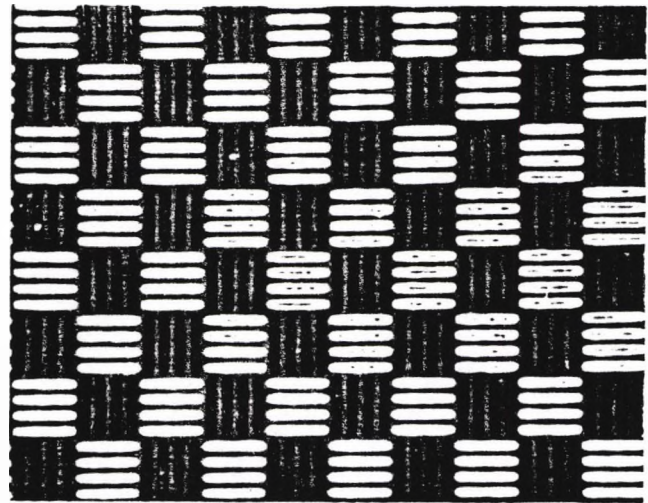


Fig. 88 Swatch of floor cloth by Nairns of Kirkcaldy, Scotland, c. 1850, printed in white and black on a blue ground

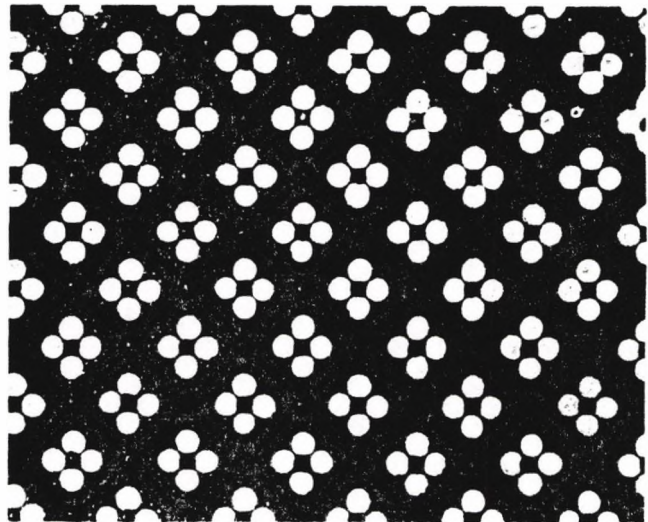
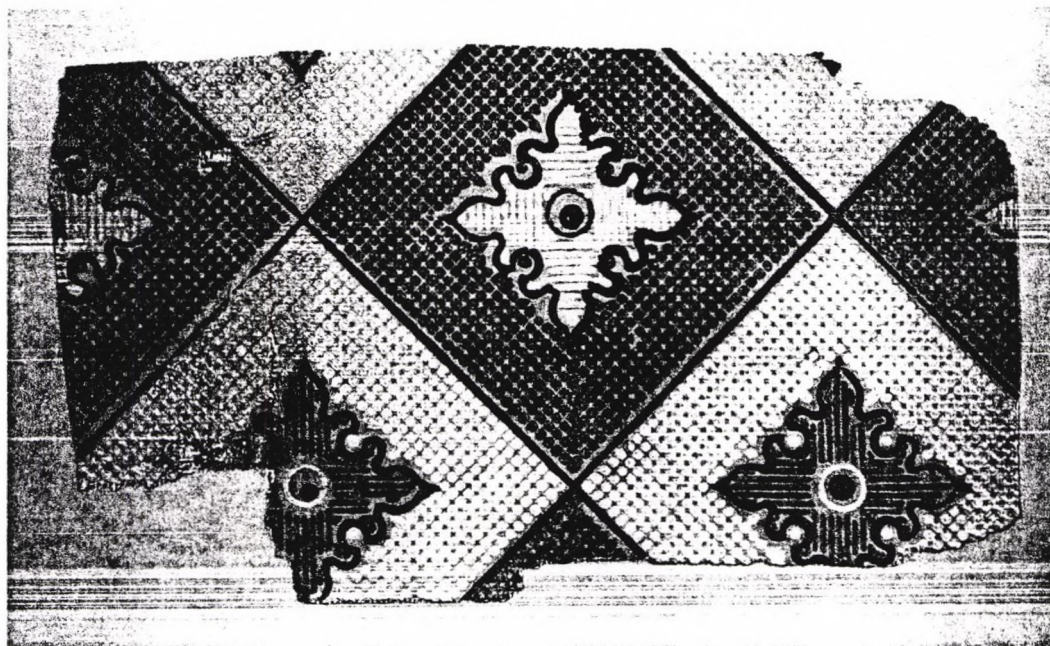


Fig. 89 Swatch of floor cloth by Nairns of Kirkcaldy, Scotland, c. 1850, printed in three colours

consisting of finely ground ochres or leads mixed with linseed oil. After being allowed to dry the face was smoothed down with pumice stone and then received up to a dozen further coats of treacle paint, each of which was laid on with a trowel, allowed to dry and rubbed down between applications. This process might take three or four months. The summer season was best for drying and hardening the paint layers. Crompton & Spinnach advertised 'Painted Floor Cloths of all Sorts & Sizes Painted in the Summer at their Manufactory in Knightsbridge, dry & fit for immediate use' (E. Entwisle, *A Literary History of Wallpaper*, 1960, p. 35). The final coat was originally applied freehand with a brush, later on designs were stenciled (Figs 83 and 84) and during the 1770s Nathan Smith devised a method of printing patterns in squares from pear wood blocks (Fig. 85). This work was usually performed on long tables in the printing loft and created patterns composed of raised dots of



A (Cat. 74) Painted floor cloth, tile pattern, mid 19th century, from Belton House

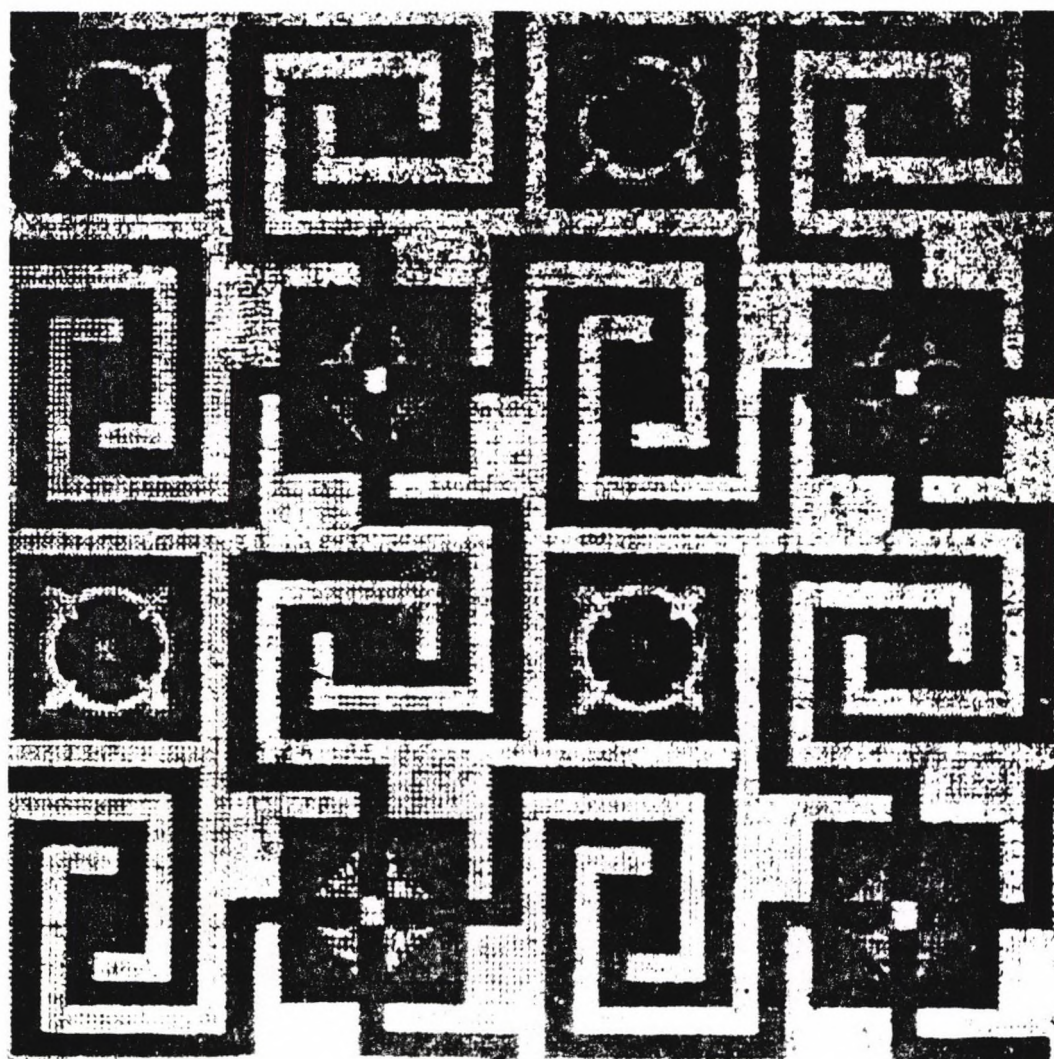
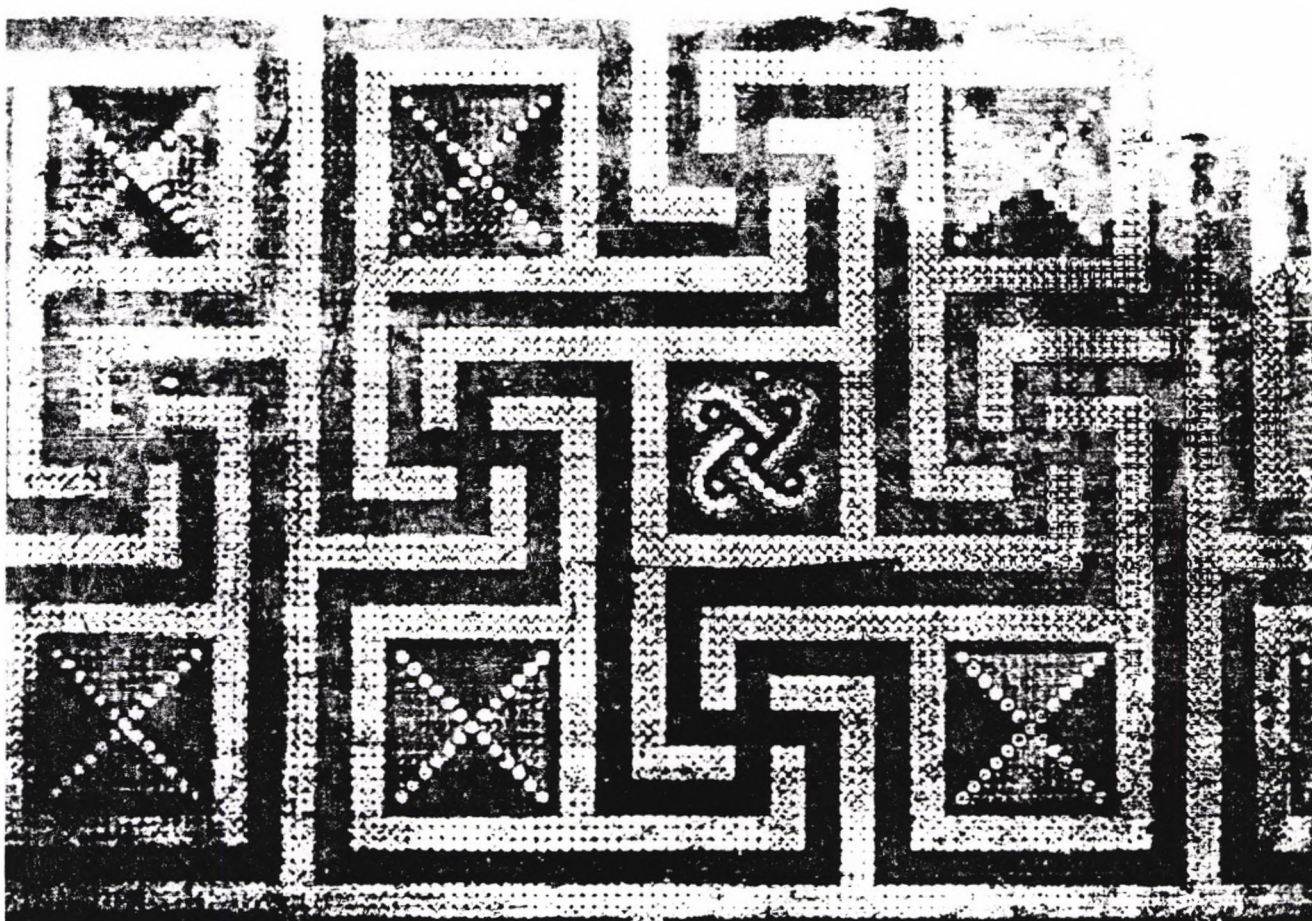


Figure 32

Gilbert, Country House Floors, p. 87.



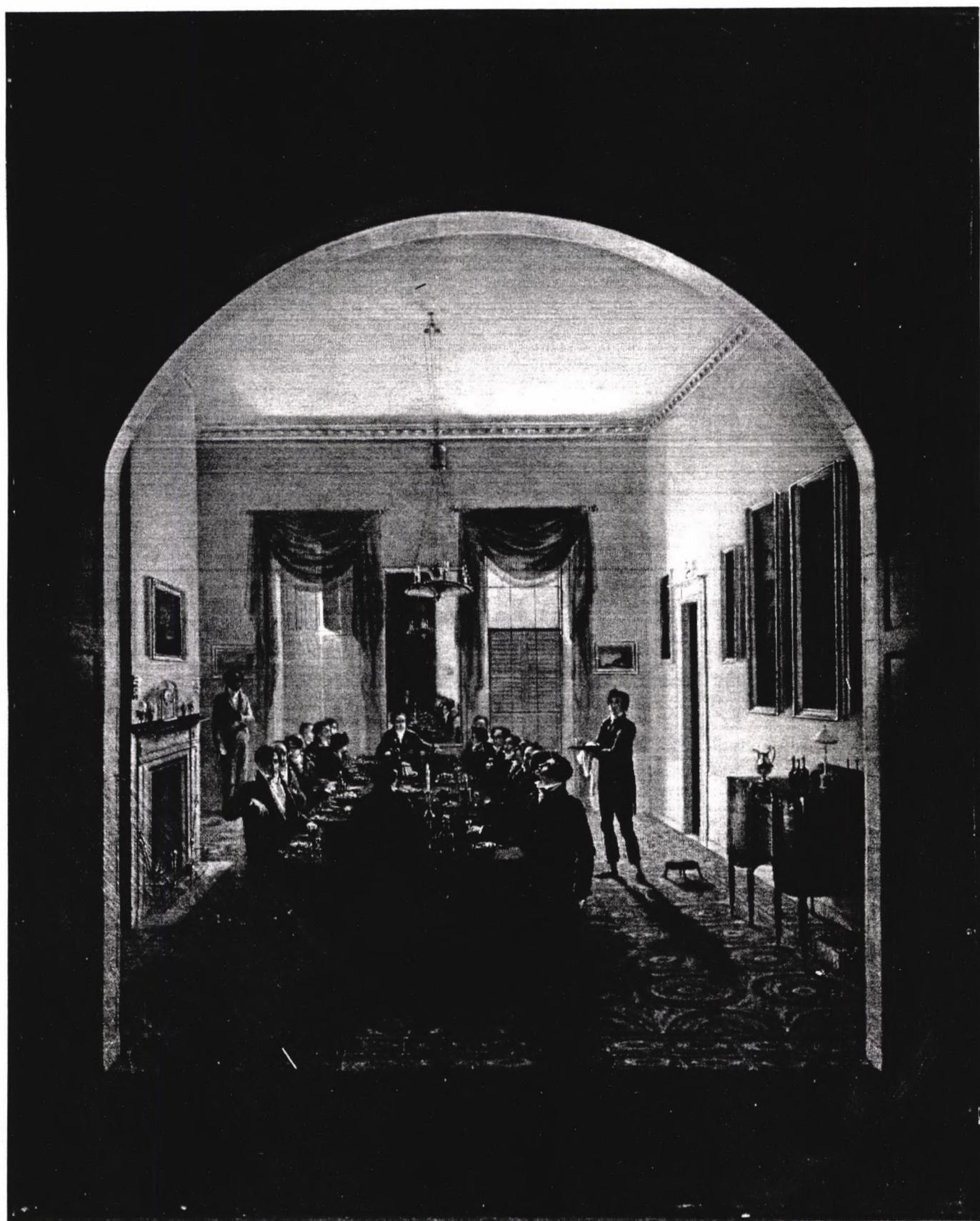
#71 Tessellated marble floor cloth, early 19th c.
Gilbert, Country House Floors, p. 104.

Figure 33



HAMP 22180

Figure 34



The Dinner Party, 1821 Henry Sargent. Courtesy, Museum of Fine Arts, Boston.

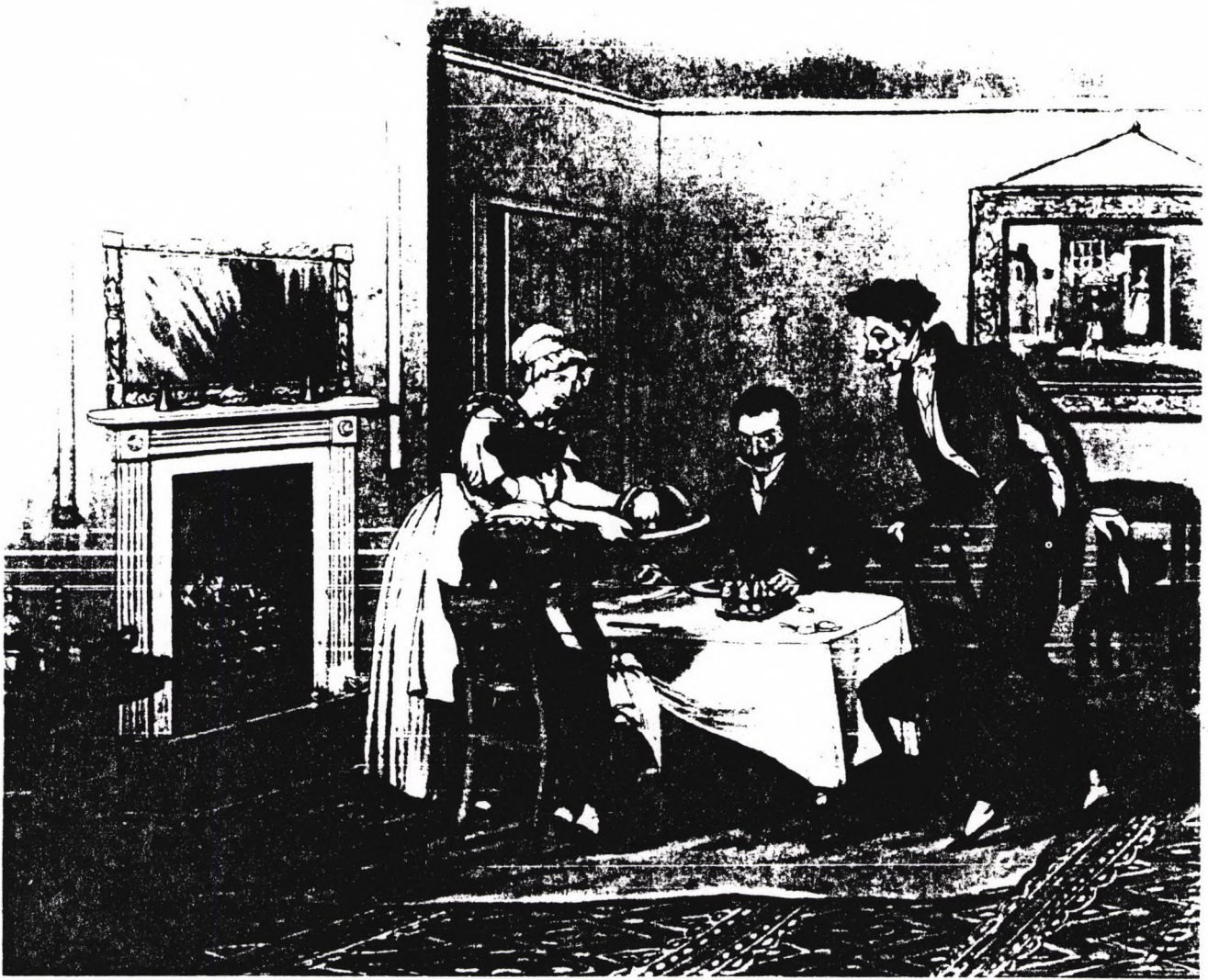
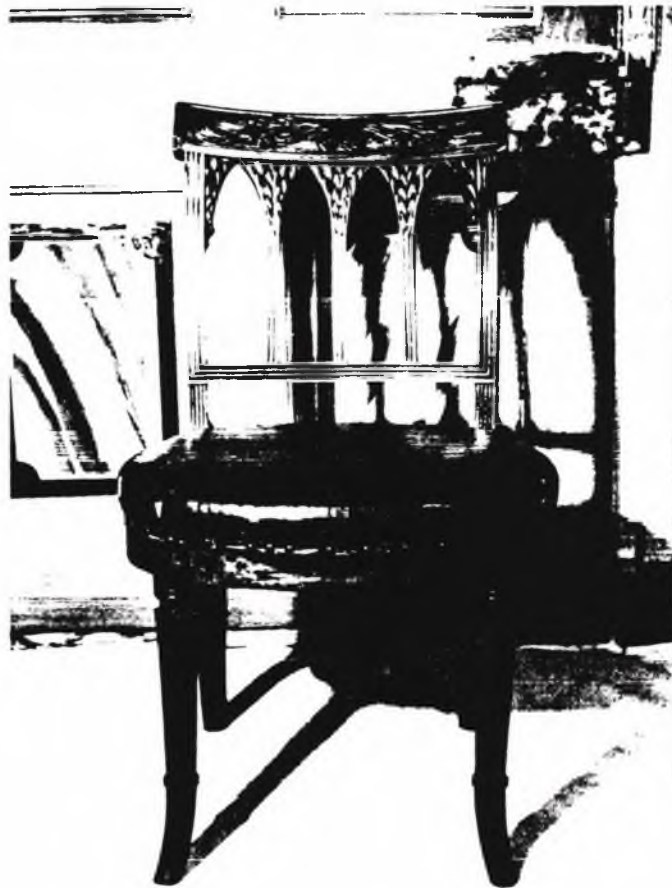


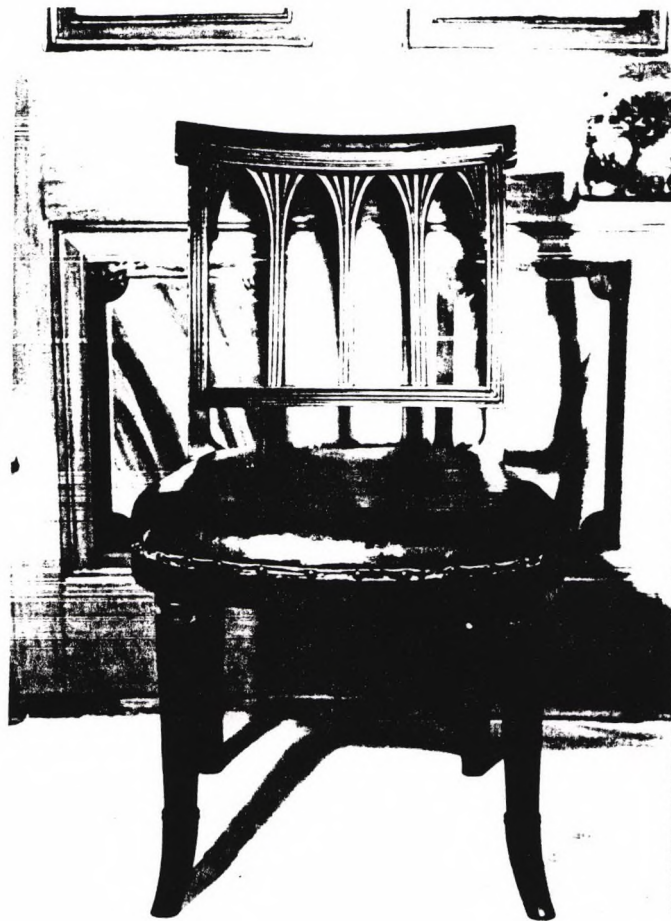
Fig. 90 'The Dinur Locust', engraved after E. F. Lambert, c. 1815. The print shows a crumb cloth

Gilbert, Country House Floors, p. 106



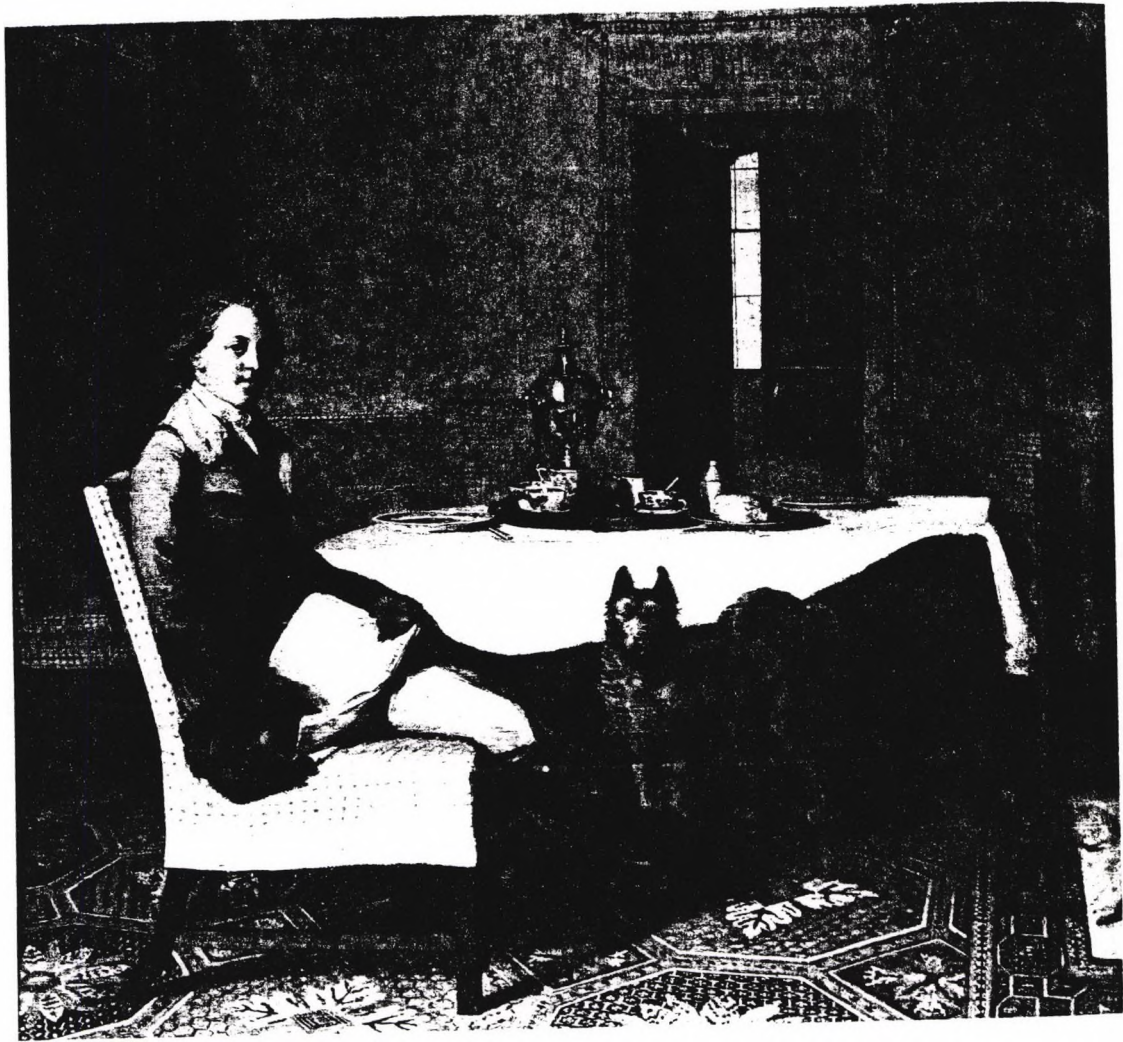
HAMP 4096

Figure 37



HAMP 1138

Figure 38



An Englishman's breakfast, attributed to Henry Walton, c. 1775(?)
Thornton, Authentic Decor, p. 160.

Green and white cotton check case covers reproduced
from eighteenth-century originals, Wythe House.
From Furnishing Williamsburg's Historic Buildings, Fig. 15



Figure 40



Slipcovers; reproductions made for the Governor's Palace.
From Furnishing Williamsburg's Historic Buildings, Fig. 16.

Red linen check with white gimp.

Slipcovers, England, 18th century.
From Furnishing Williamsburg's Historic Buildings, Fig. 17.

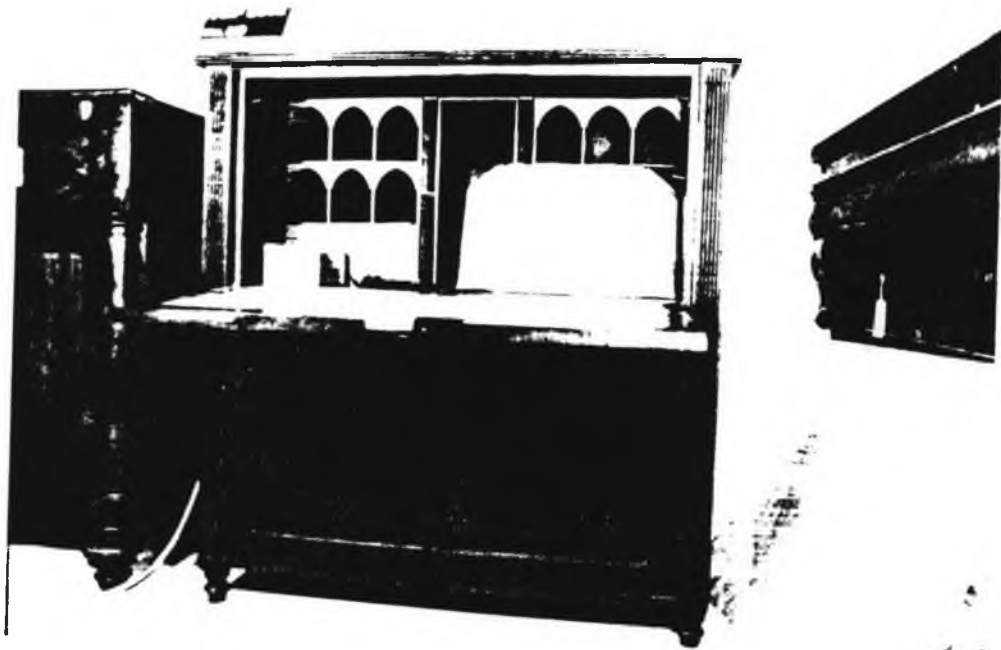


Figure 42



HAMP 3920

Figure 43



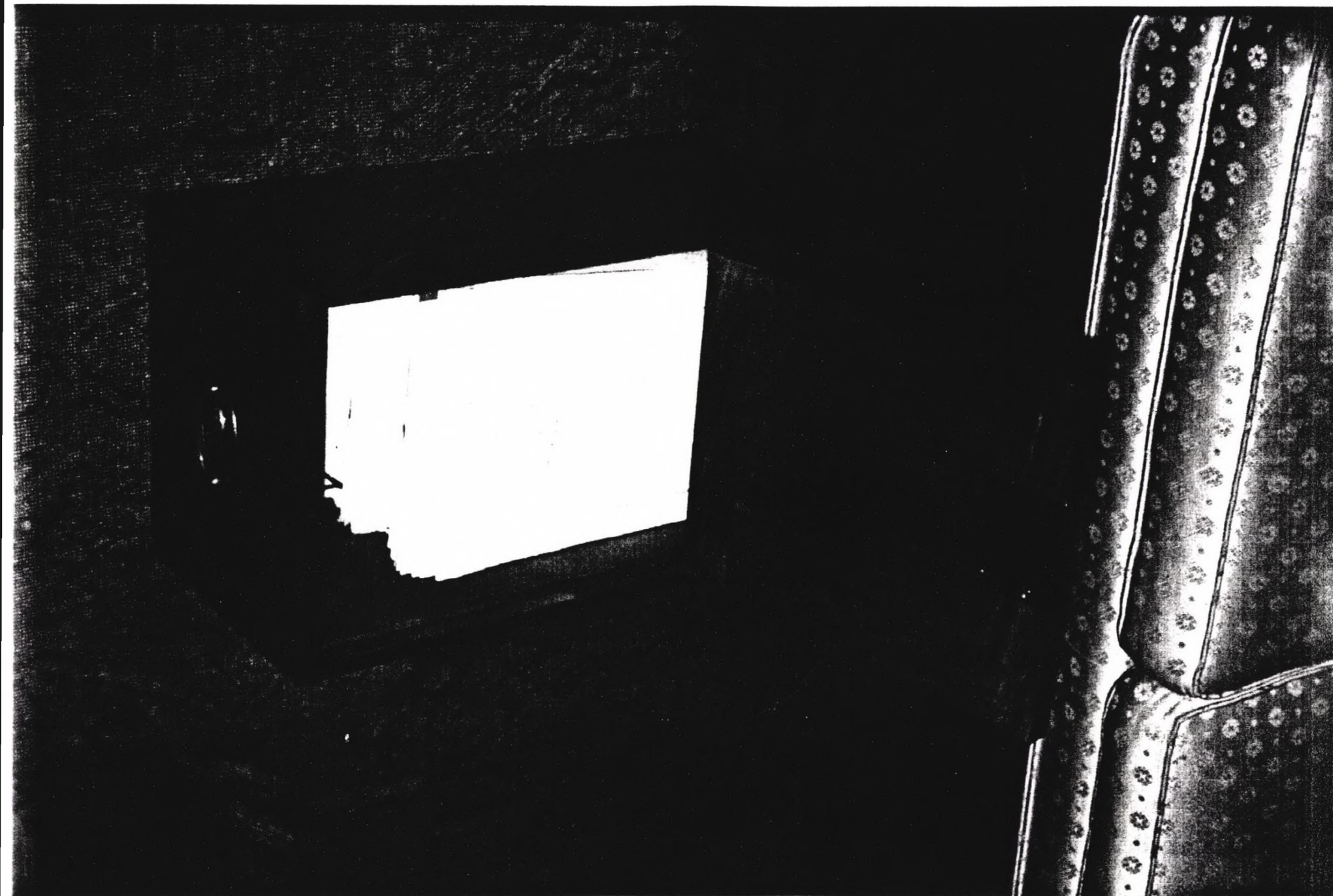
HAMP 8502

Figure 44



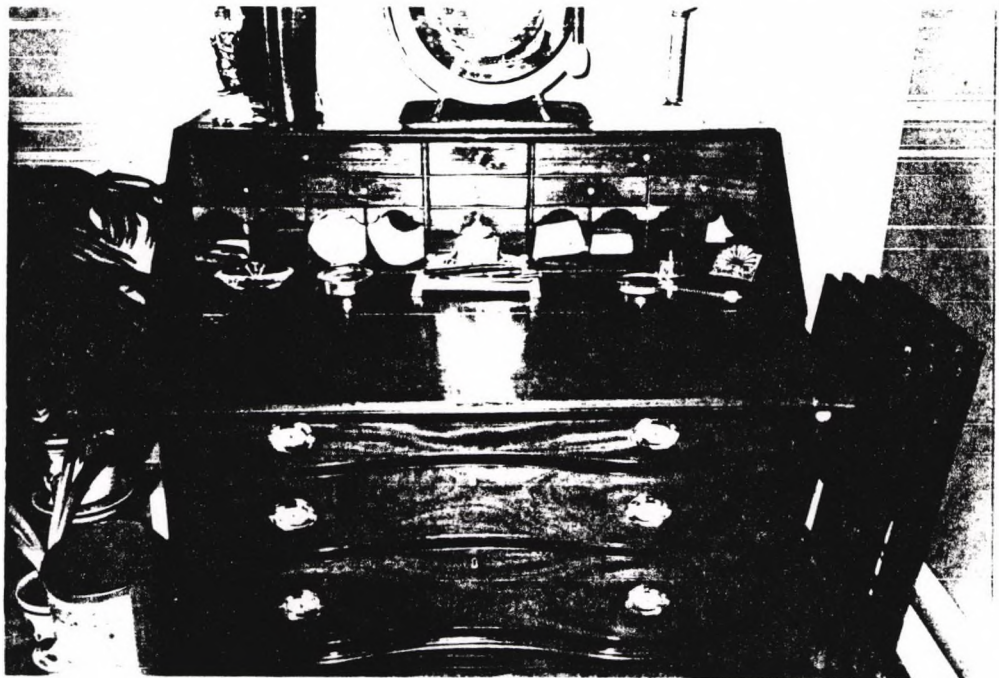
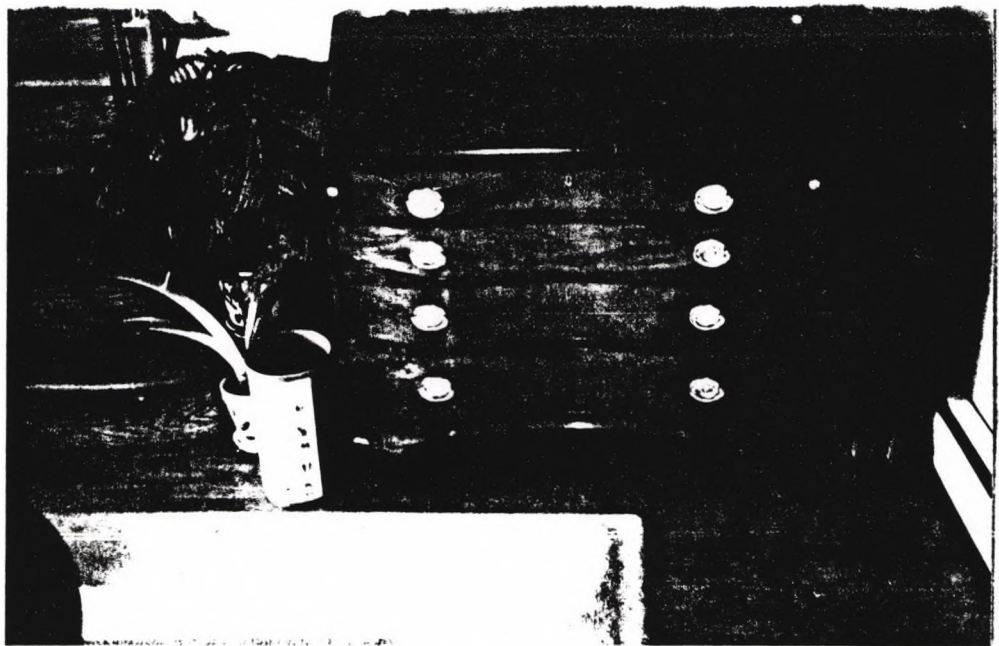
Interior of upper section of butler's desk, William Camp (att.), Baltimore, c. 1815. Private collection.

Figure 45



Strong-box drawer from lower section of butler's desk, William Camp (att.), Baltimore, c. 1815. This drawer could be used separately as a strong box when removed from desk.

Figure 46



Mahogany fall-front bureau desk w/serpentine front
C. 1790. Originally owned by Charles Carnan Ridgely.

Private collection, by direct descent from C. C. Ridgely.



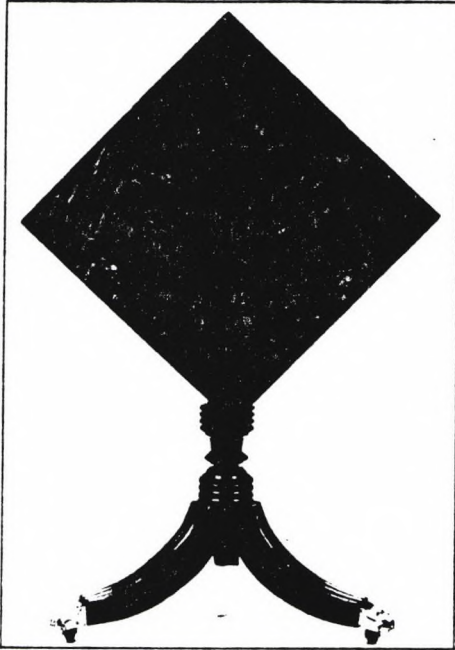
HAMP 19175. South-east parlor, c. 1945.

Figure 48

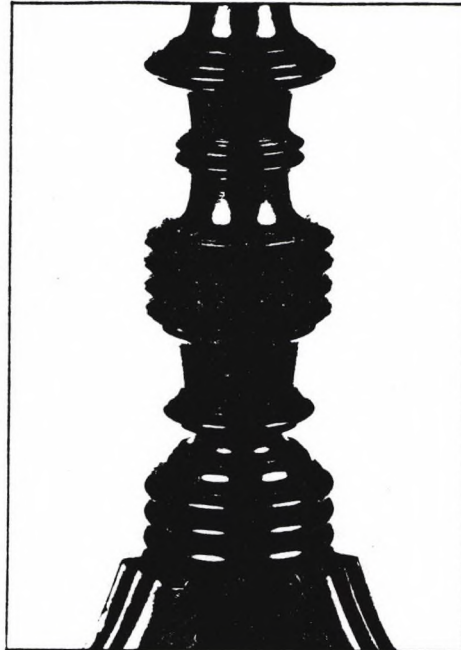


Sideview of butler's desk, William Camp (att.), Baltimore, c. 1815. Private collection.

138.



138. (detail)



Gregory R. Weidman, Furniture in Maryland, 1740-1940 (Baltimore: The Maryland Historical Society, 1984), p. 171.

Figure 50



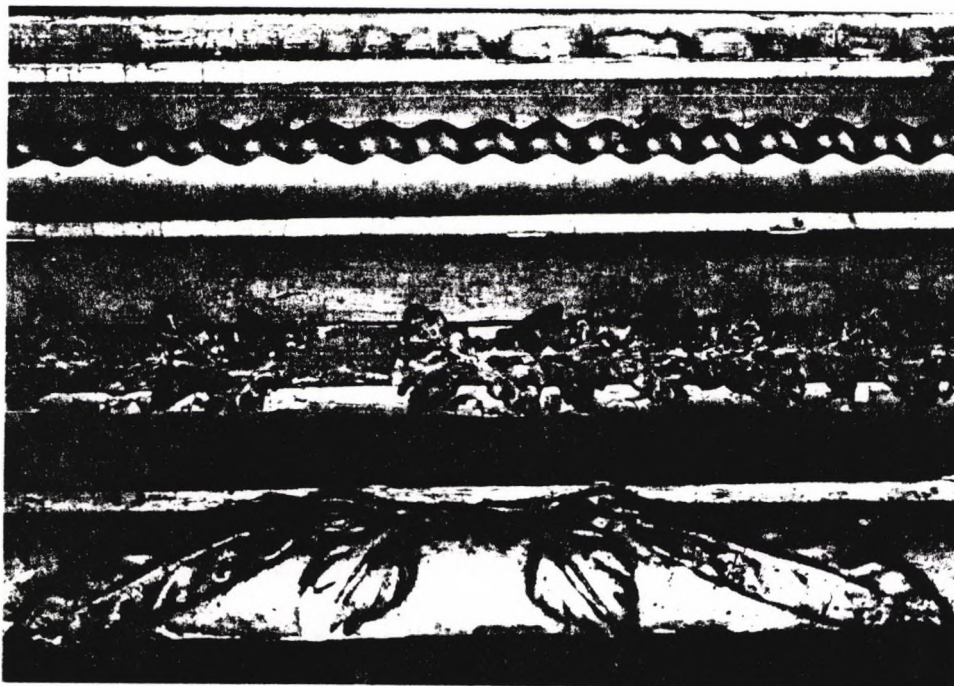
HAMP 5698

Figure 51



Looking Glass in gilt frame, 69.5" x 45.5"
Originally owned by Charles Carnan Ridgely of Hampton.

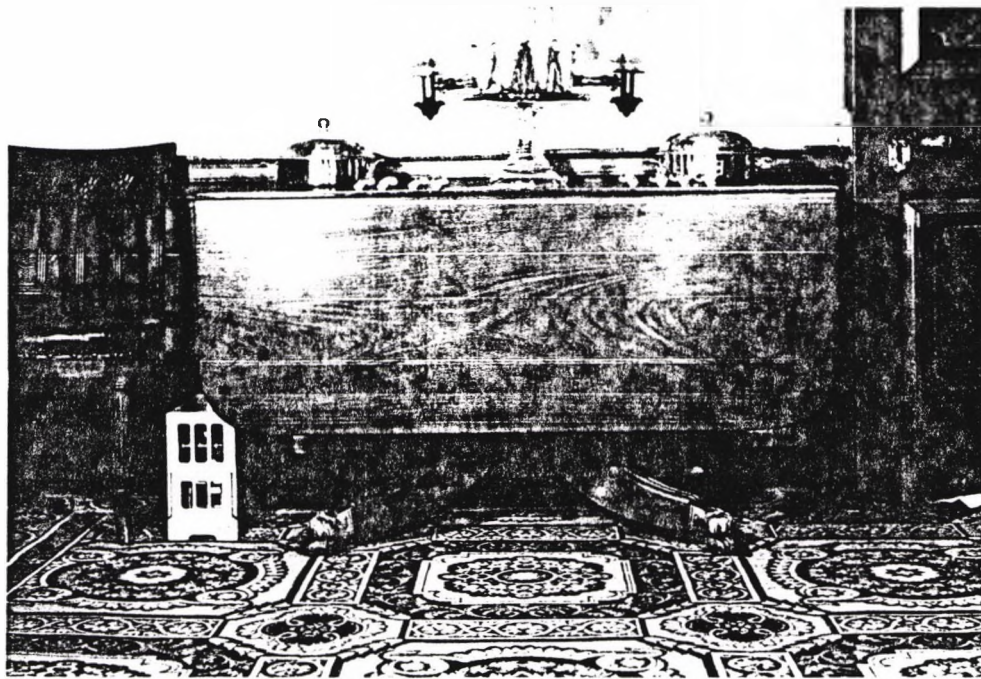
Private collection, by direct descent from C. C. Ridgely.



Large looking glass with gilt frame & detail of same,
Baltimore or Philadelphia, c. 1820.
Private Collection

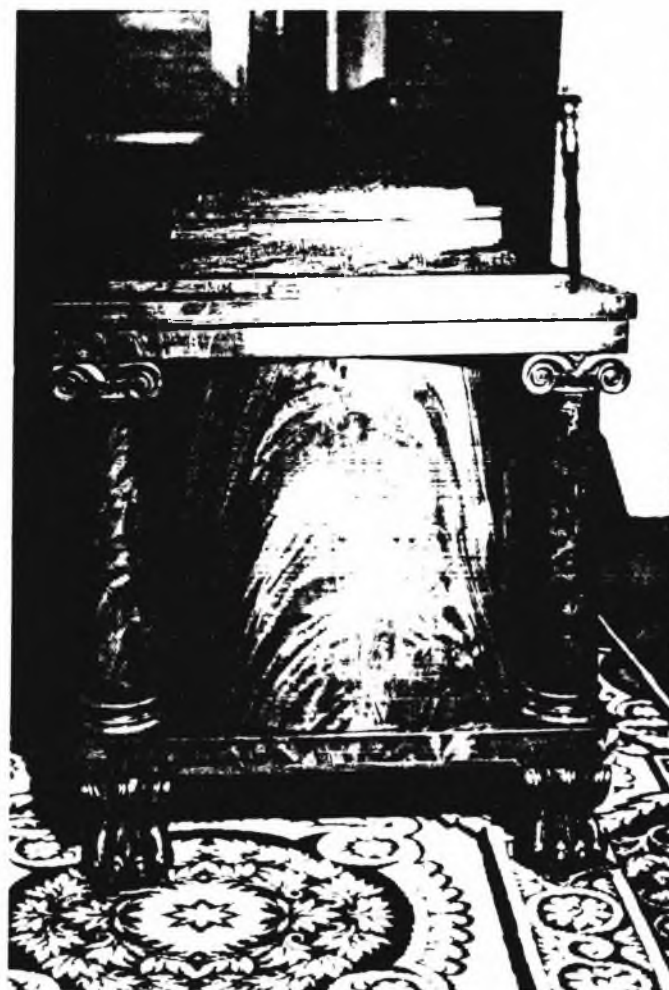
WVE

Figure 53



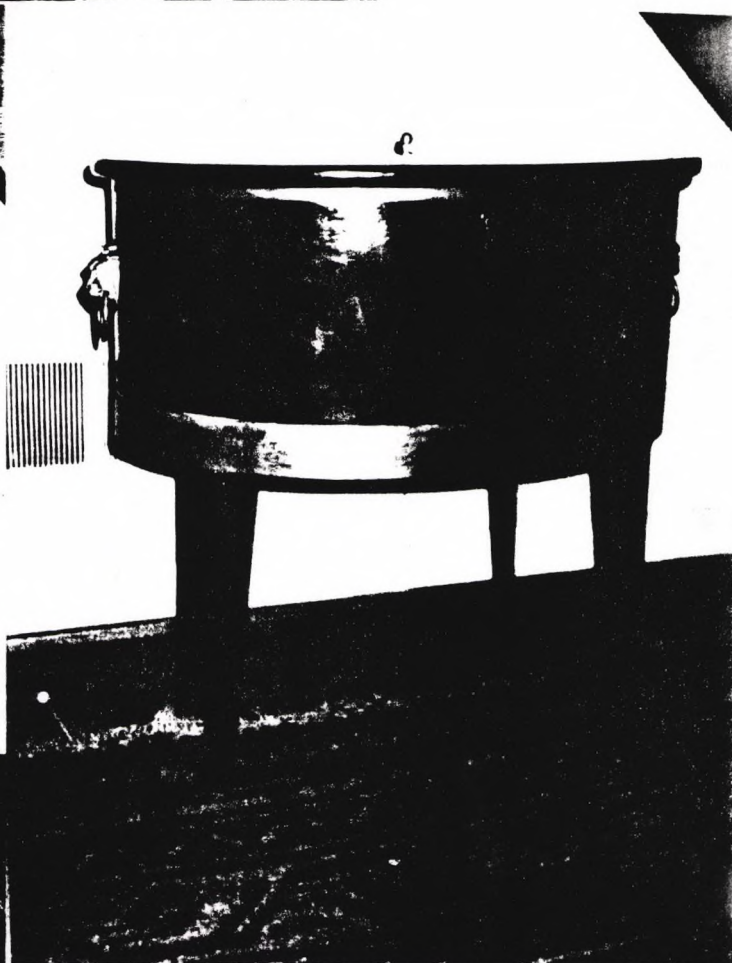
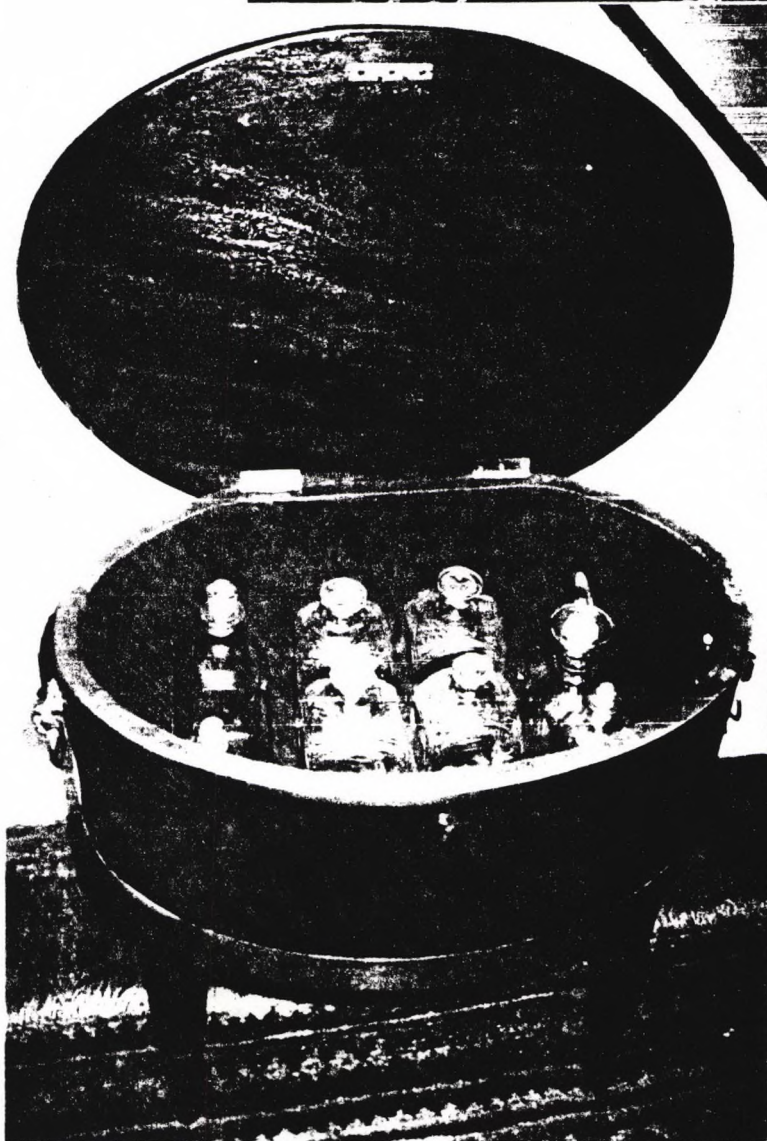
HAMP 3927

Figure 54



HAMP 3922

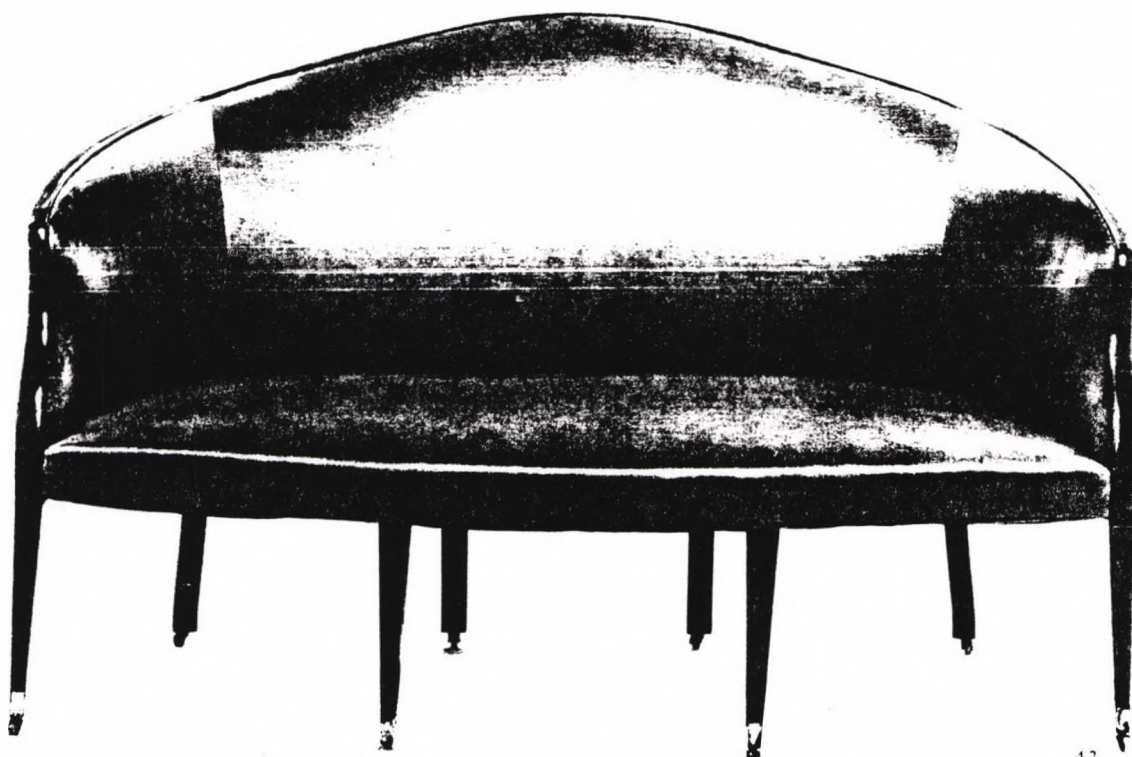
Figure 55



Wine Cellarette, Baltimore (?)
1800-1810. Owned by C.C. Ridgely.

Privately owned by direct descendant

Figure 56



43

Sofa (1790-1810)
Elder & Stokes, American Furniture 1680-1880, p. 64.

Figure 57

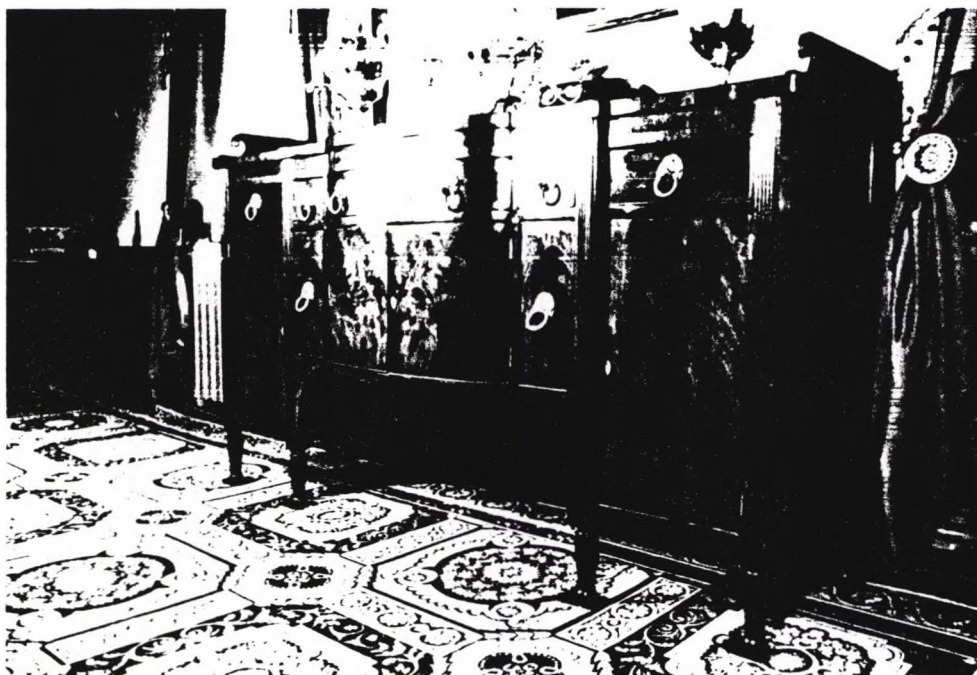


Window Seat (one of a pair), Baltimore, 1810-1822,
attributed to William Camp, in Weidman, Furniture
in Maryland 1740-1940, p. 201, no. 179.



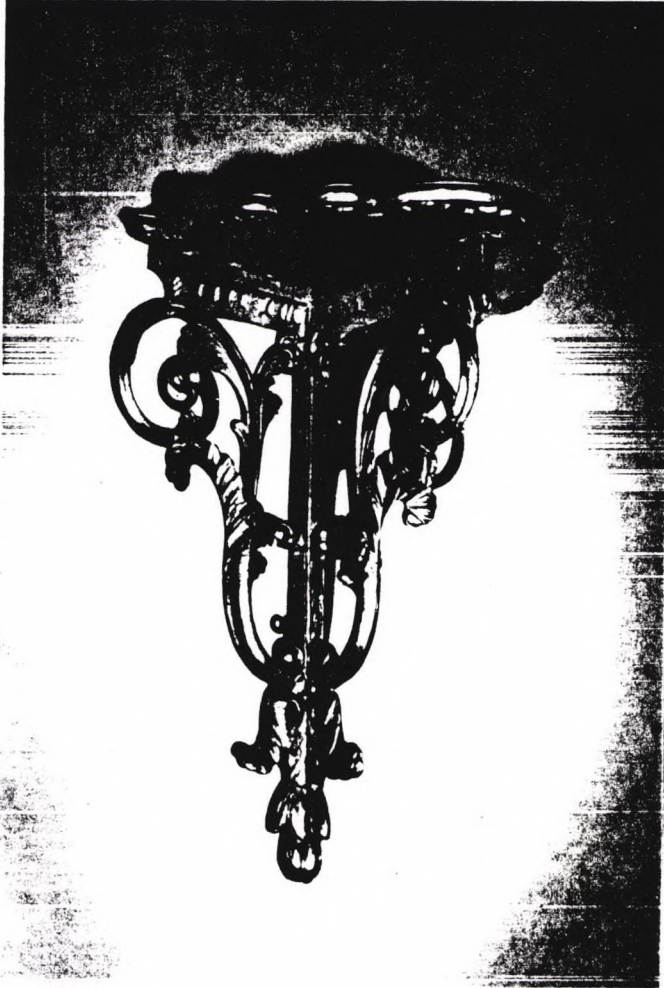
HAMP 2966

Figure 59



HAMP 2964

Figure 60



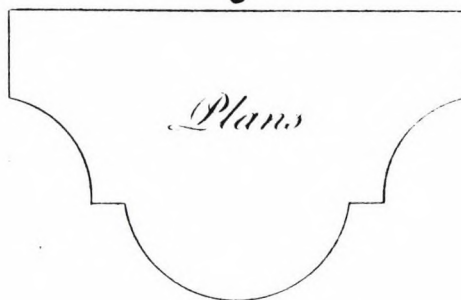
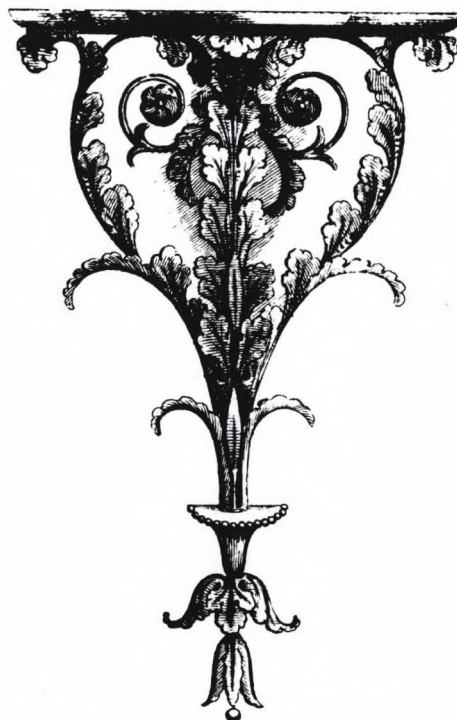
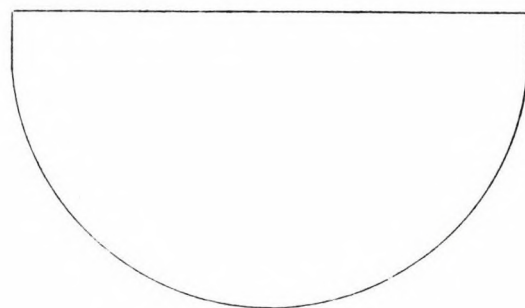
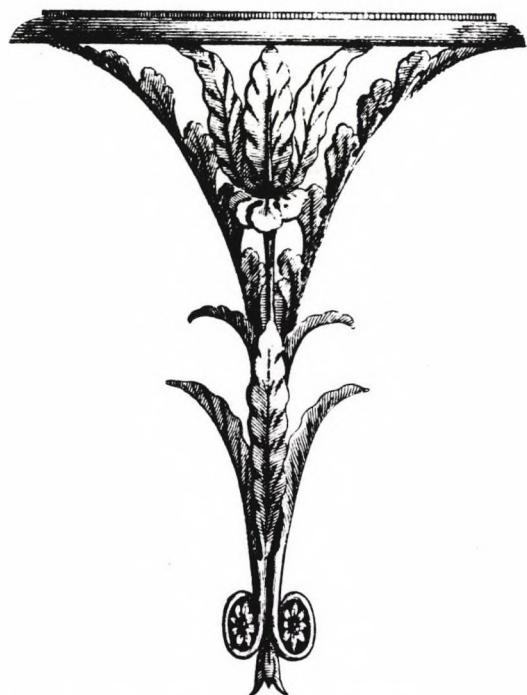
HAMP 1142



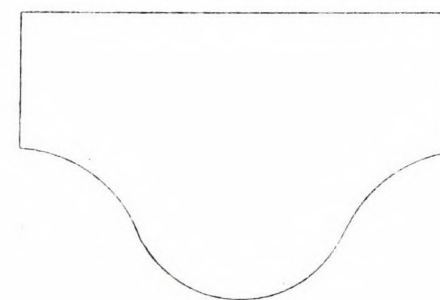
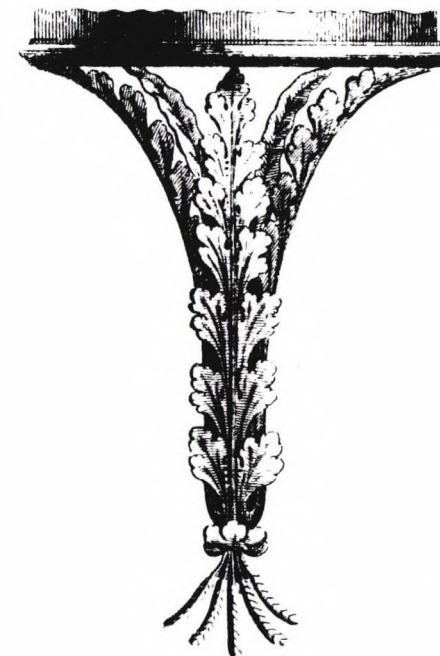
HAMP 1143

Figure 61

Brackets. A.



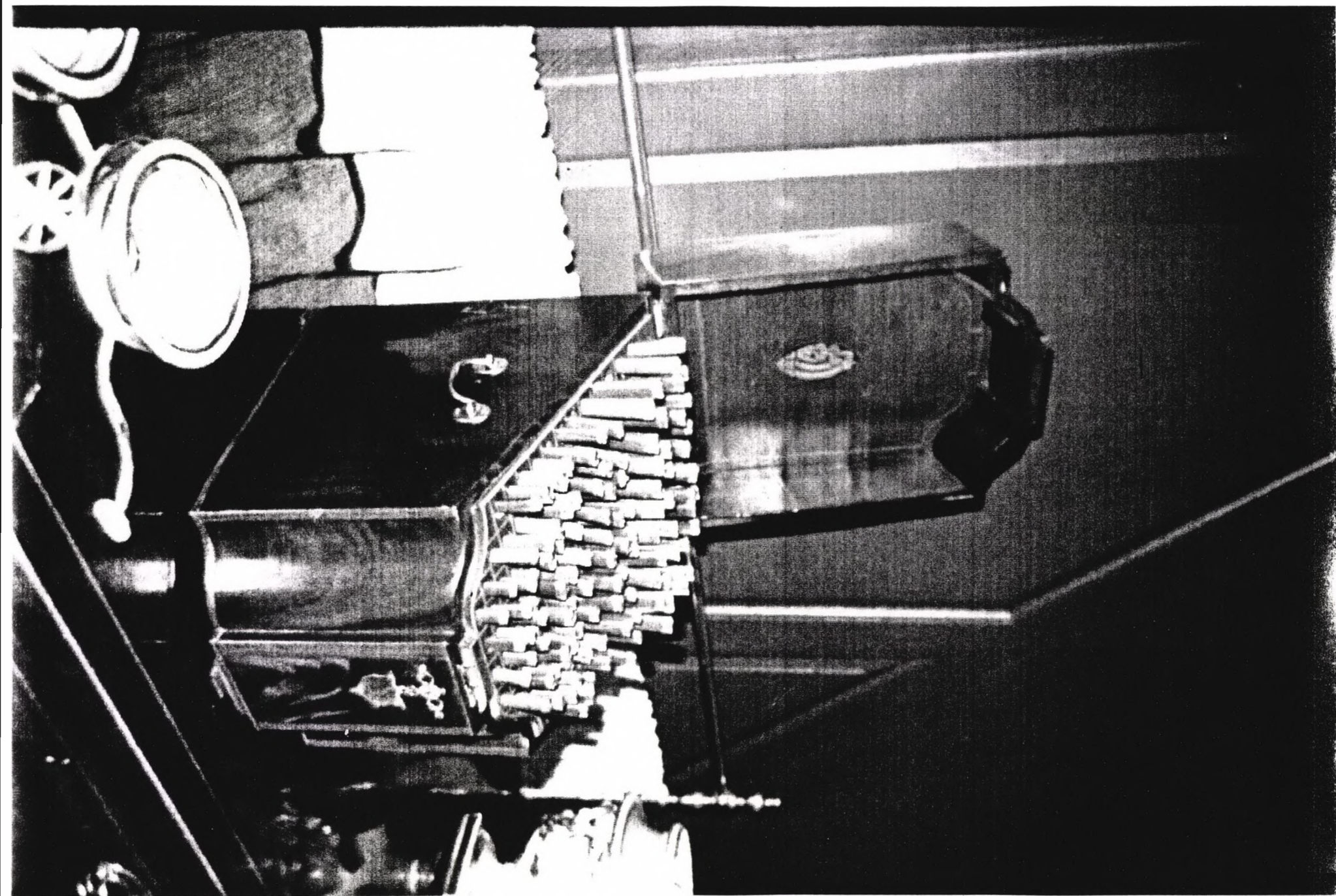
Plans



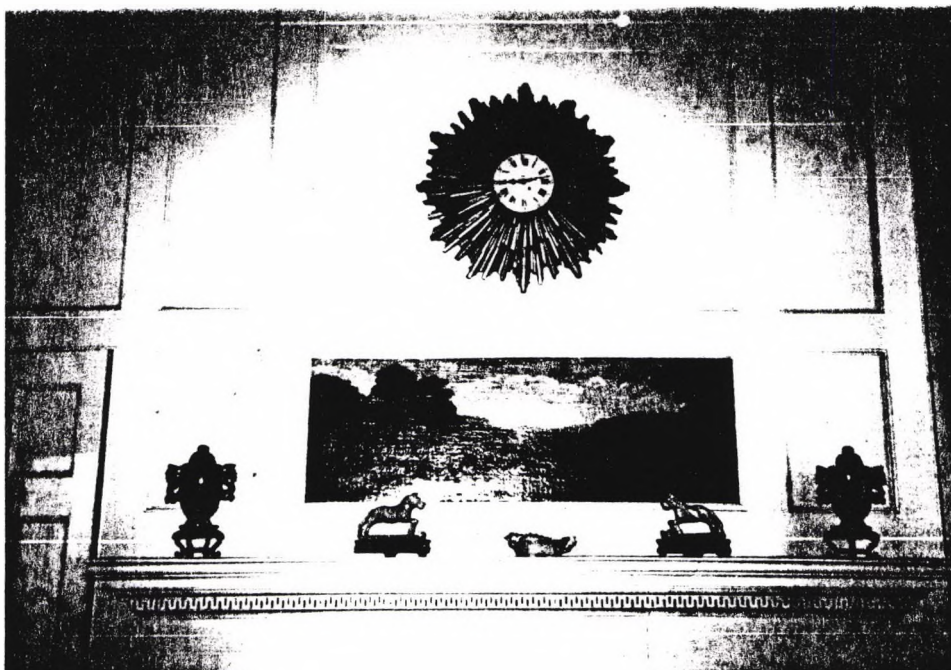
London, Published Sept. 1st 1787, by L & J Taylor, No 50, High Holborn.

Hepplewhite, The Cabinet-Maker and Upholsterer's Guide, pl. 90.

Figure 62

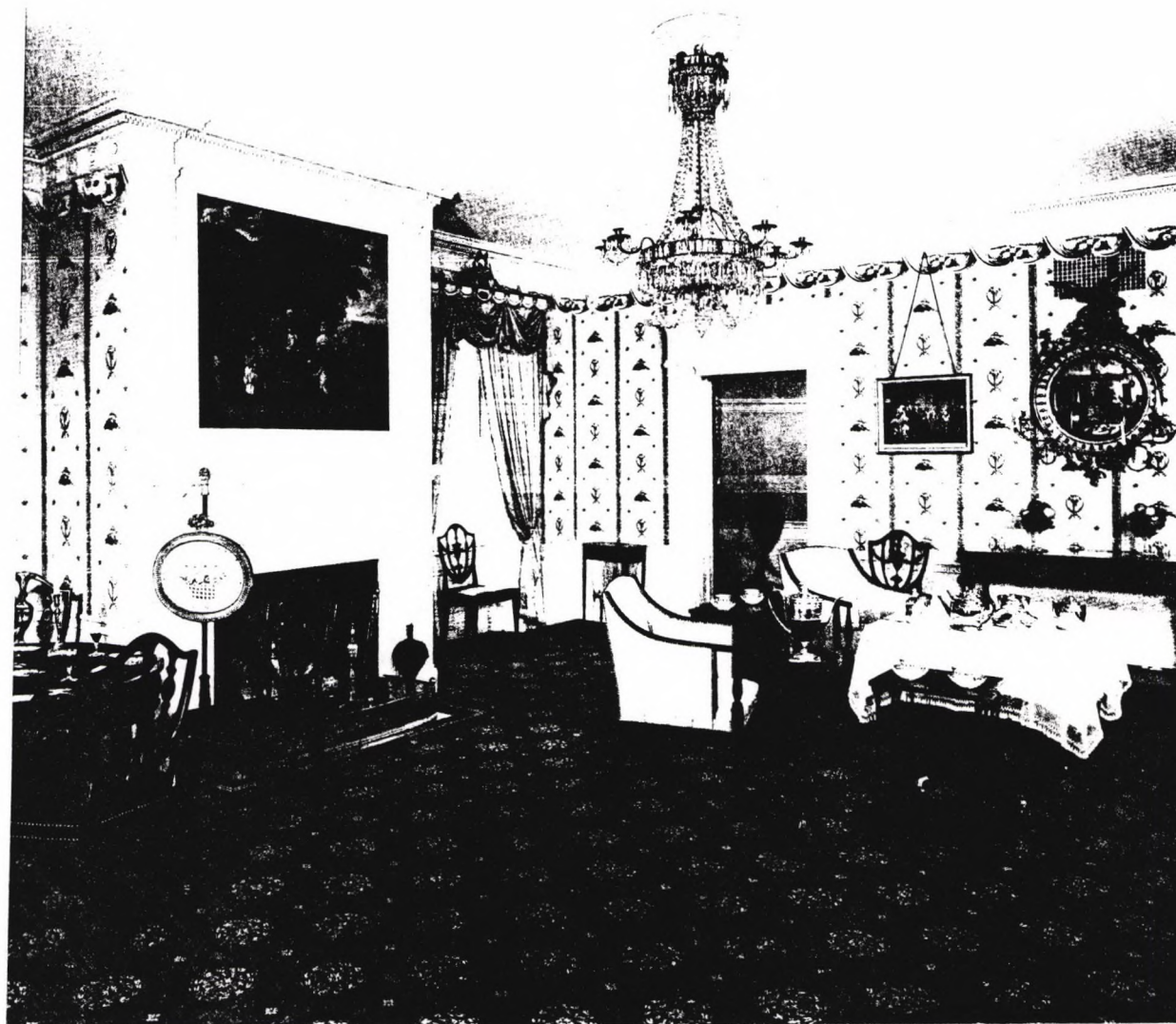


Large mahogany knife box, engraved with Ridgely crest and containing green-stained ivory-handled flatware also engraved with Ridgely crest. London, 1790-1810. Collection of Ladew Topiary Gardens.



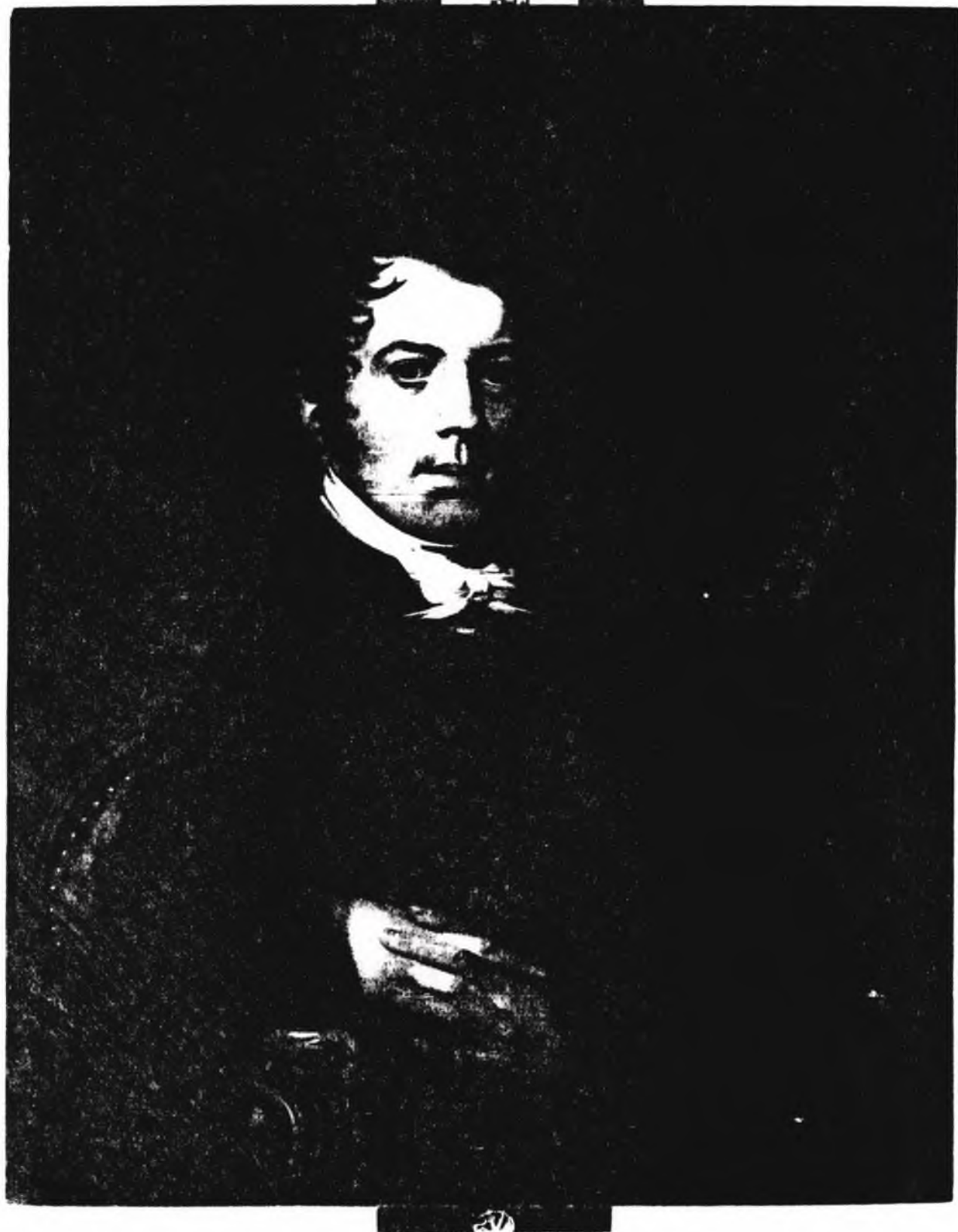
Oil painting on canvas, applied in frame on overmantel, c. 1790
Wye House, Talbot County, MD

Figure 64



Oak Hill, early nineteenth century (near Danvers, MA). From Kaplan, "The Reinstallation of the Oak Hill Rooms," Bulletin (MFA, Boston, 1983), p. 49.

Note Brussels carpeting, wallpaper, and overmantel painting.



HAMP 4829

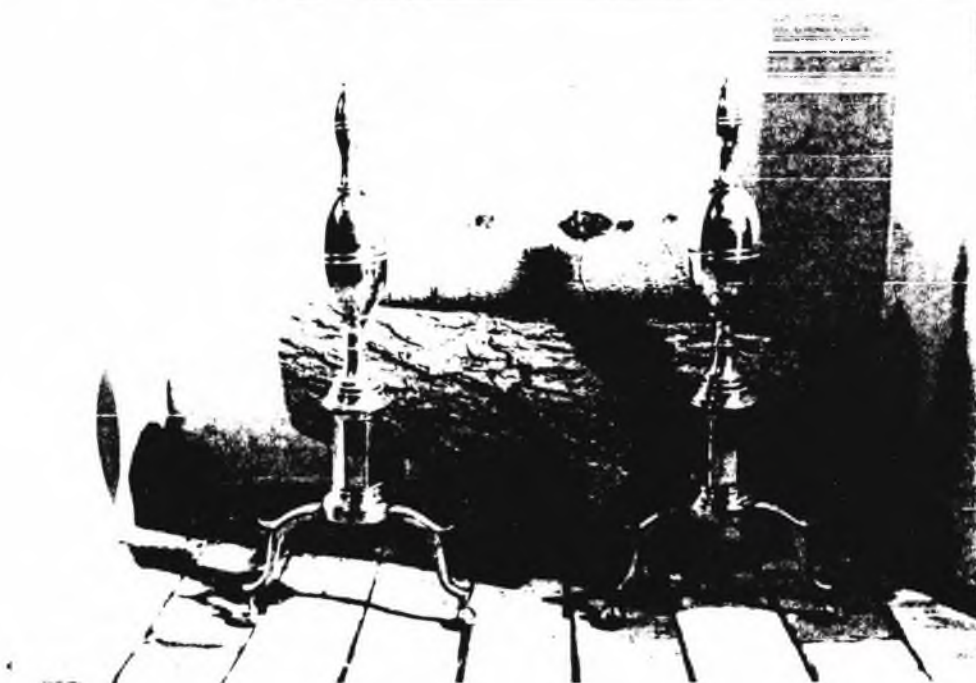
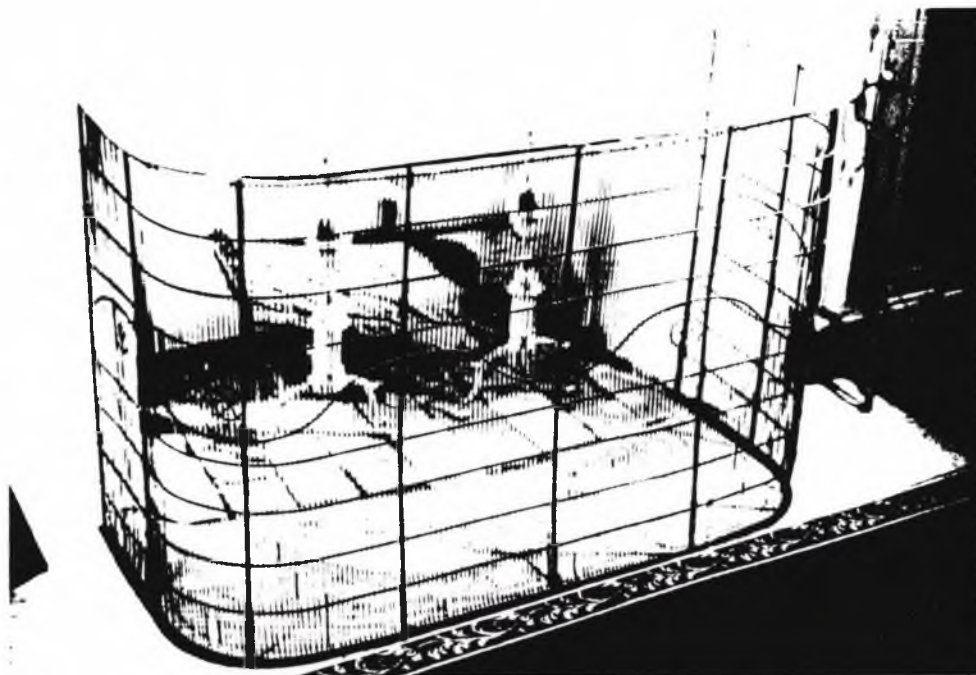
Figure 66



HAMP 2309

HAMP 836

Figure 67



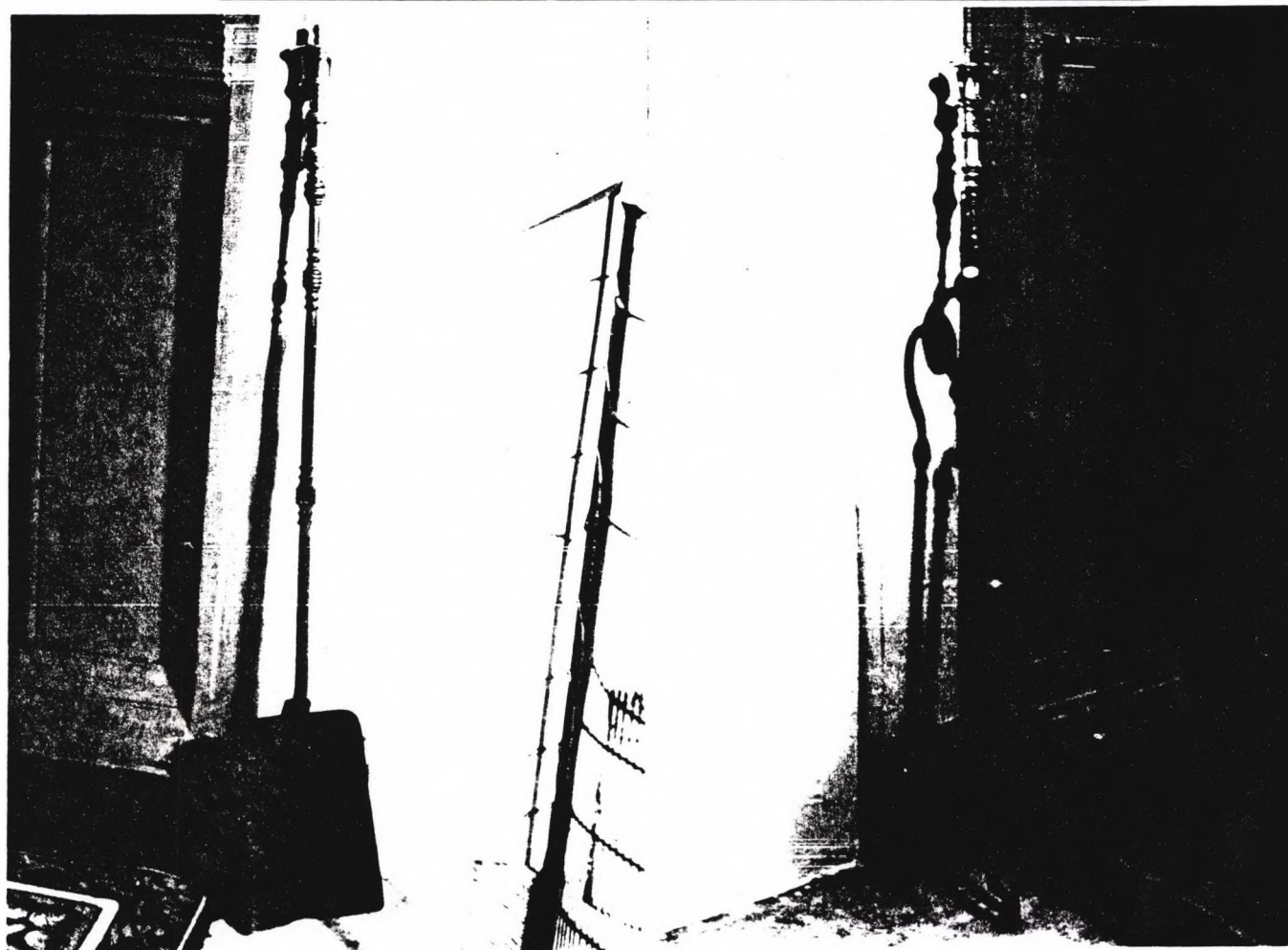
HAMP 4774

HAMP 6024

Figure 68



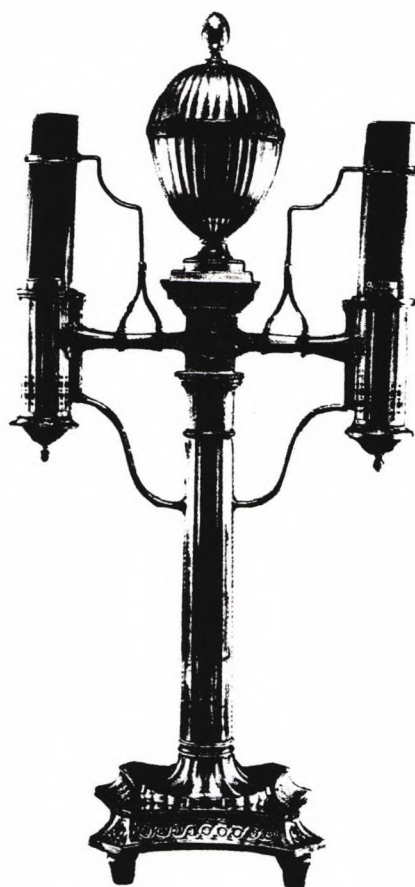
HAMP 11745-
11746



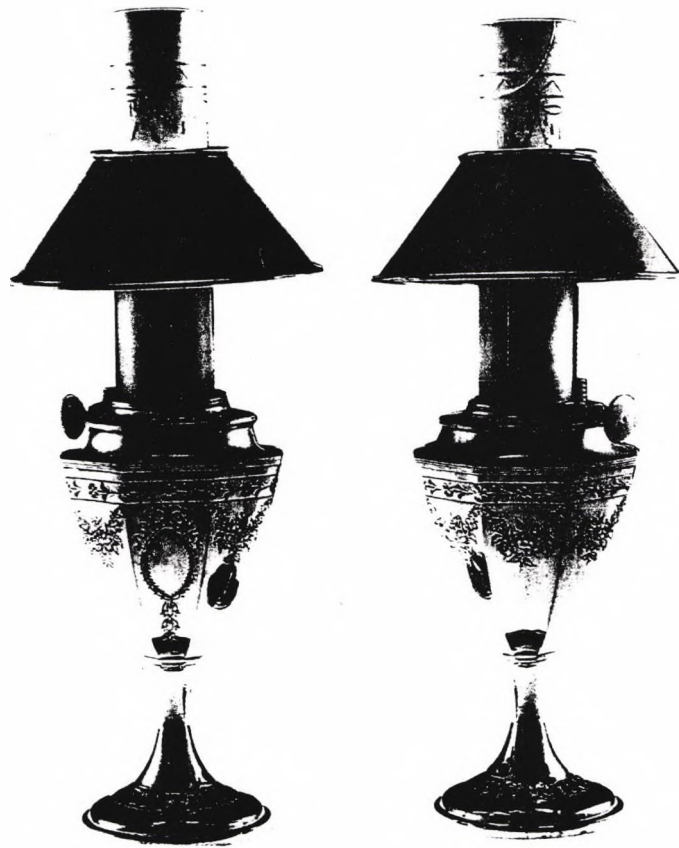
HAMP 4776

HAMP 4775

Figure 69

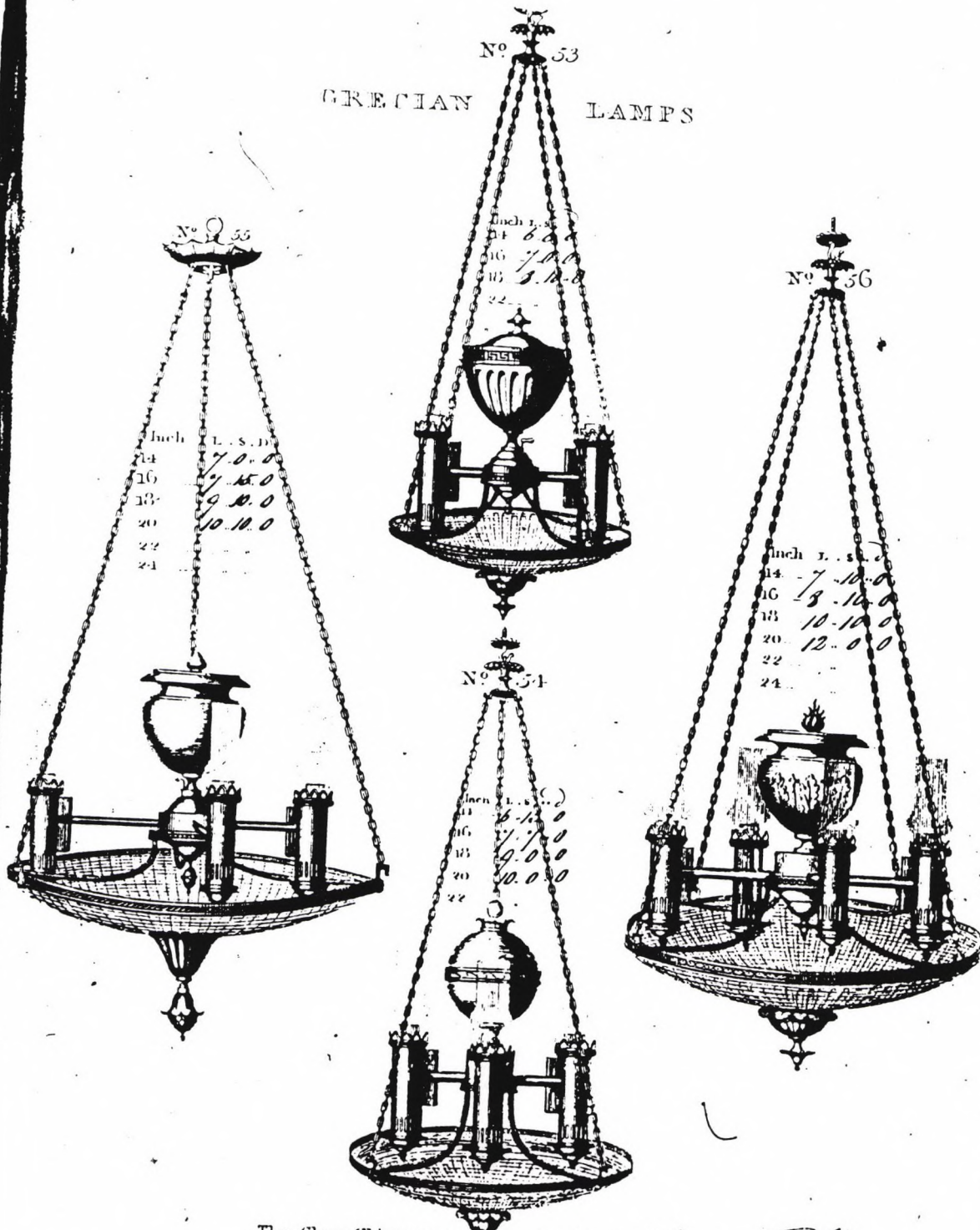


English George III fused-plated Argand lamp,
Matthew Boulton, 1787-1809.
Fennimore, The Knopf Collector's Guides to
American Antiques: Silver & Pewter, fig. 189.



English George III fused-plated oil lamps, 1790-1815.
Fennimore, The Knopf Collector's Guides to
American Antiques: Silver & Pewter, fig. 192.

GRECIAN LAMPS



The Glass Chimneys are an extra charge 14/- per Doz Plain.
21/- do Rough.



HAMP 12727

HAMP 17245

Figure 73

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DIVISION OF THE UNITED STATES DEPARTMENT OF COMMERCE



2060
1/2 Pair

Branch to suit 1/2 Each

Round

Hadley, Manufacturer of Cut-Glass and Plated Wares, pl. 2060.

Figure 74

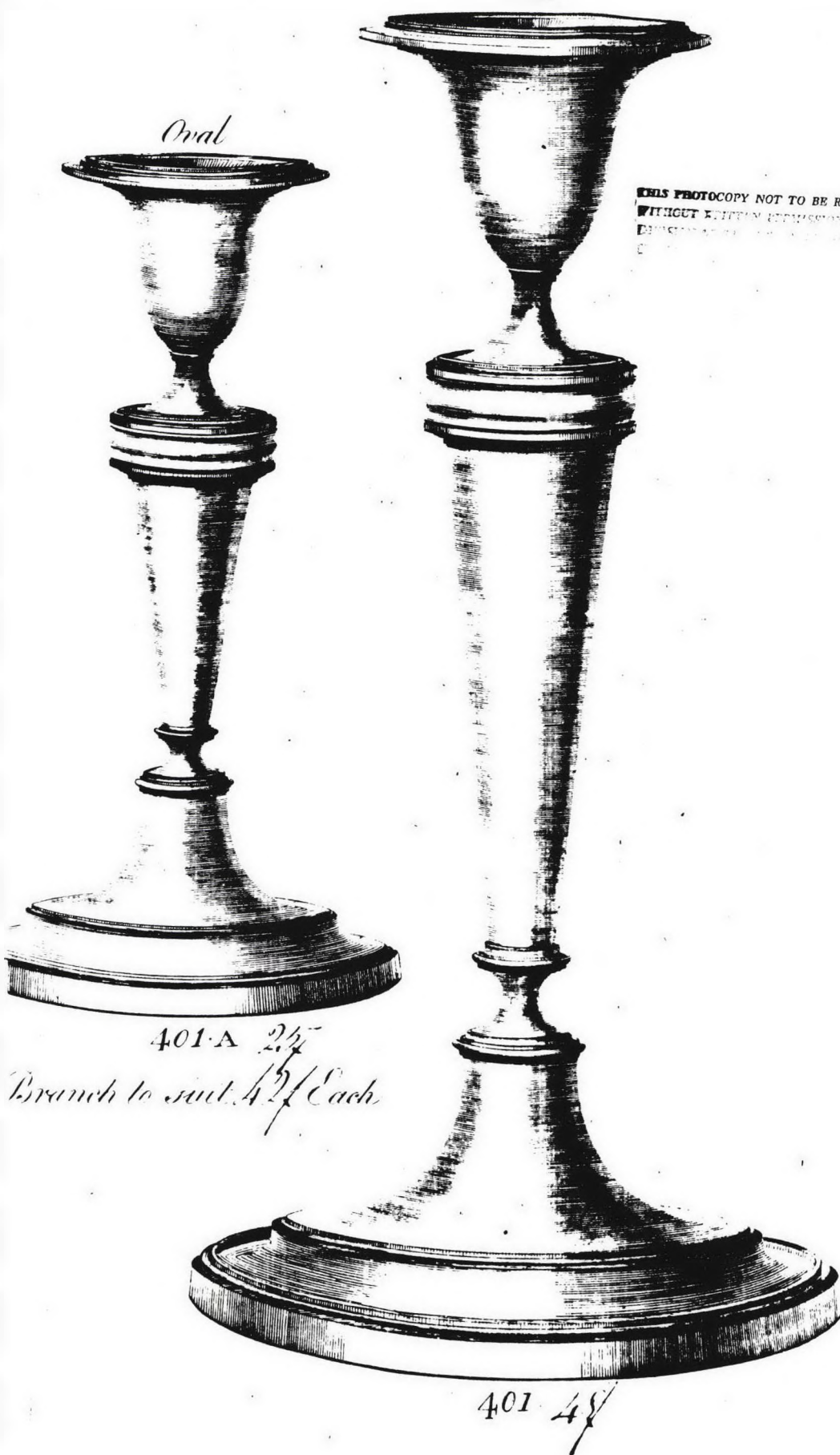
2060
Hadley, B.
W.D. of Glass

Oval

Oval

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DISTRIBUTION OF THE H.H.O. I

U.S. R.
507240 H11 P
Hadley, S.
Nos. of Glass &
Plated Wares...



Hadley, Manufacturer of Cut-Glass and Plated Wares, pl. 401A & 401.

Figure 75

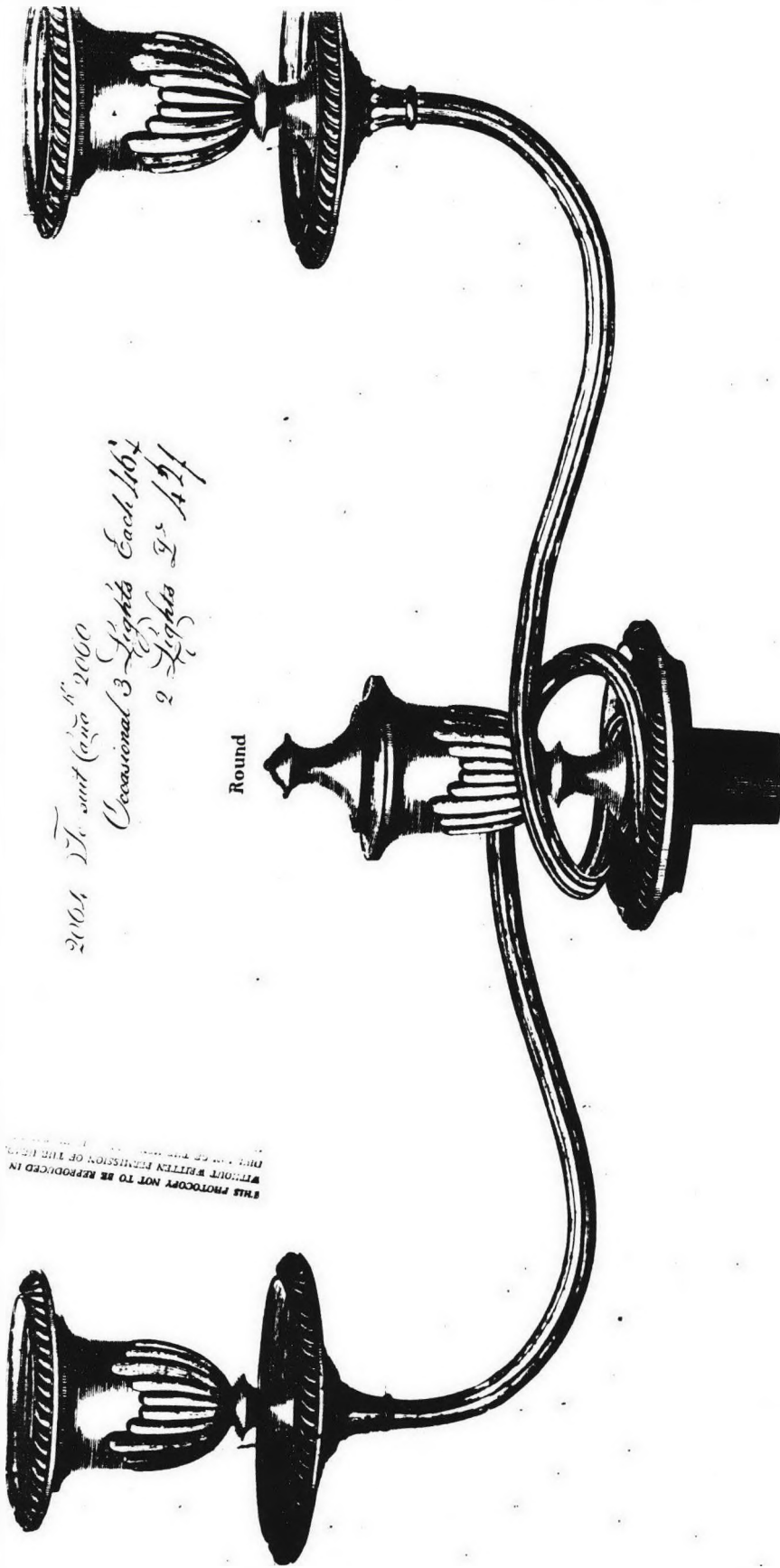
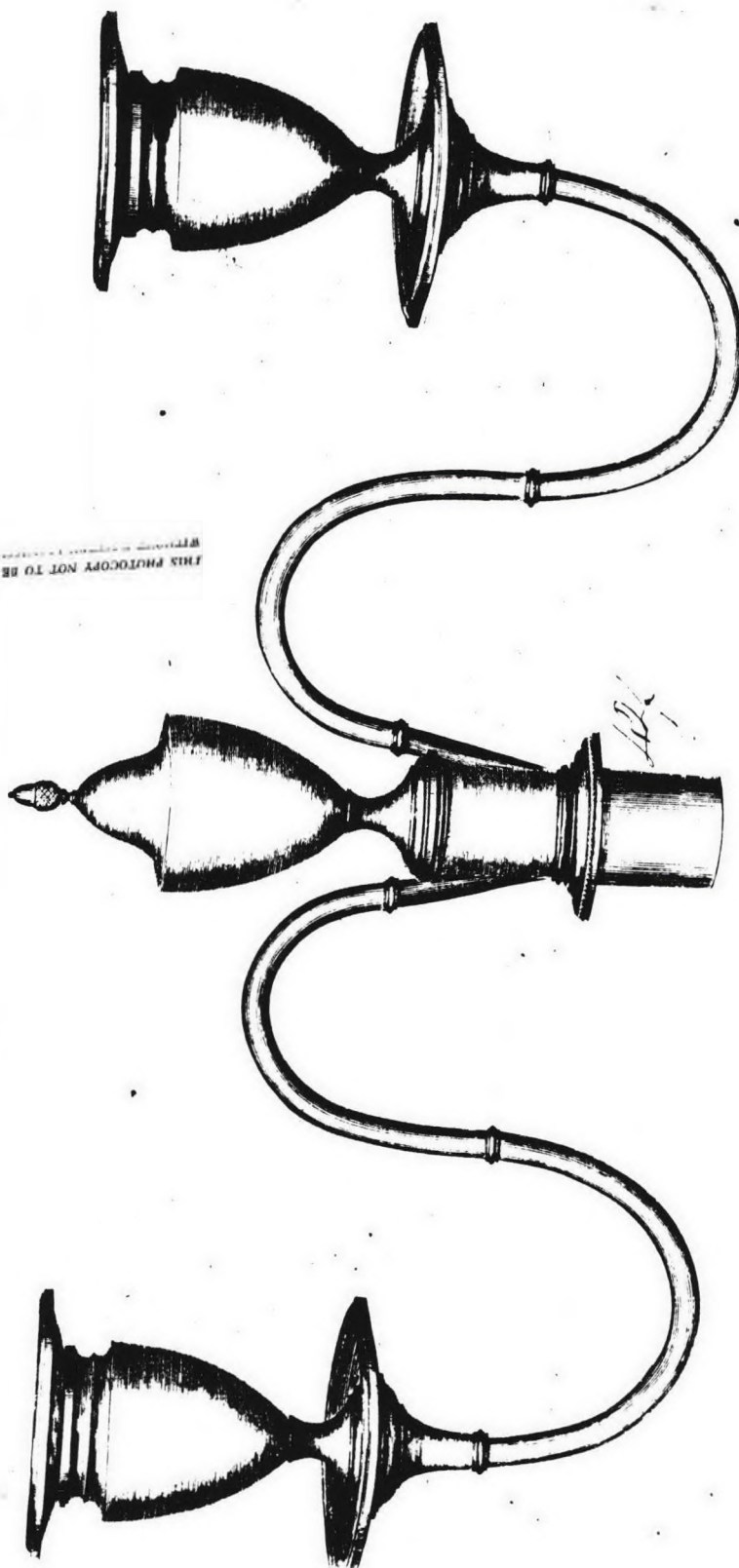


Figure 76

Hadley, Manufacturer of Cut-Glass and Plated Wares, pl. 2064



108

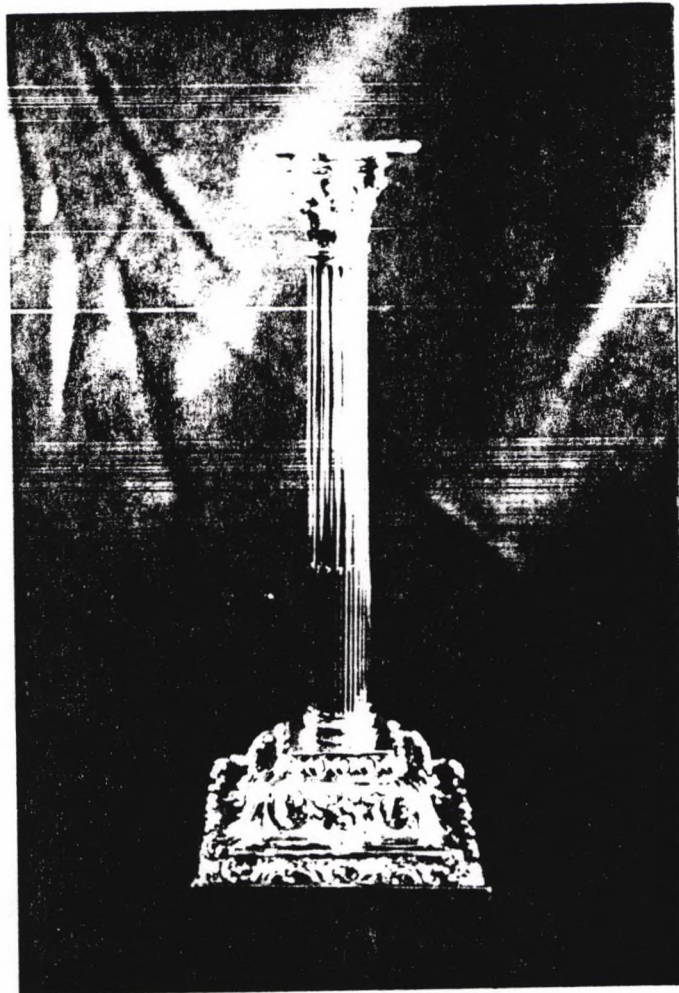
ROUND

Hadley, Manufacturer of Cut-Glass and Plated Wares, pl. 408.

Figure 77

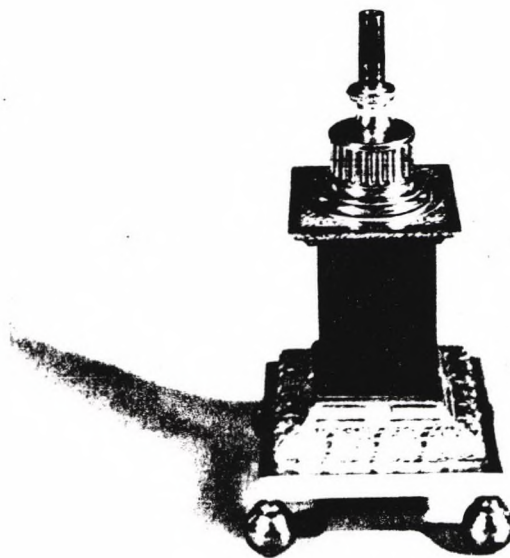
R. B. R.
NK7240 H13 F
Hadley, B.
Mfg. of Glass &
Plated Wares...

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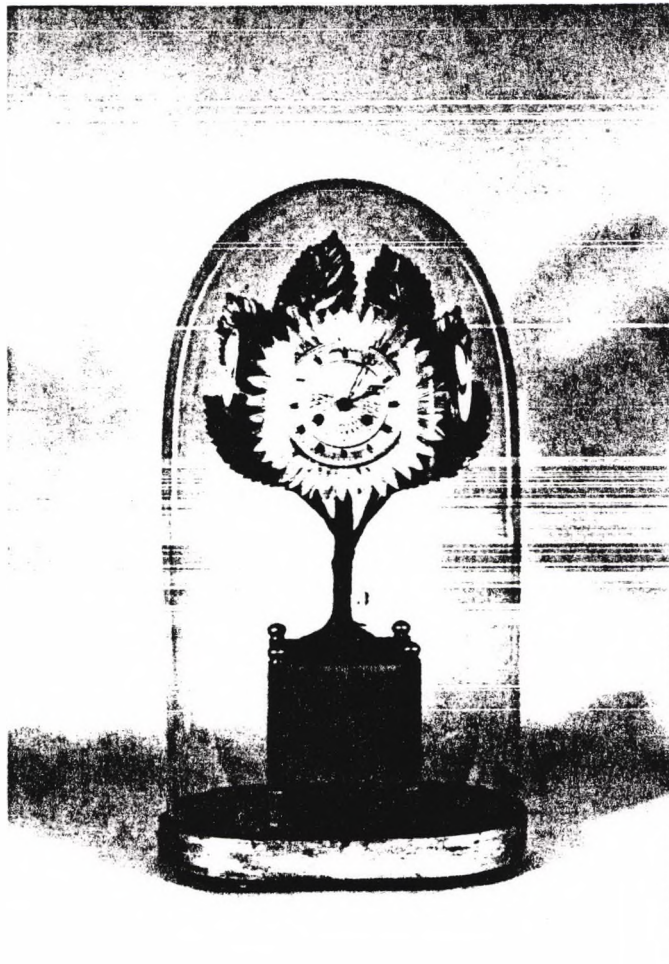
HAMP 2933

Figure 78



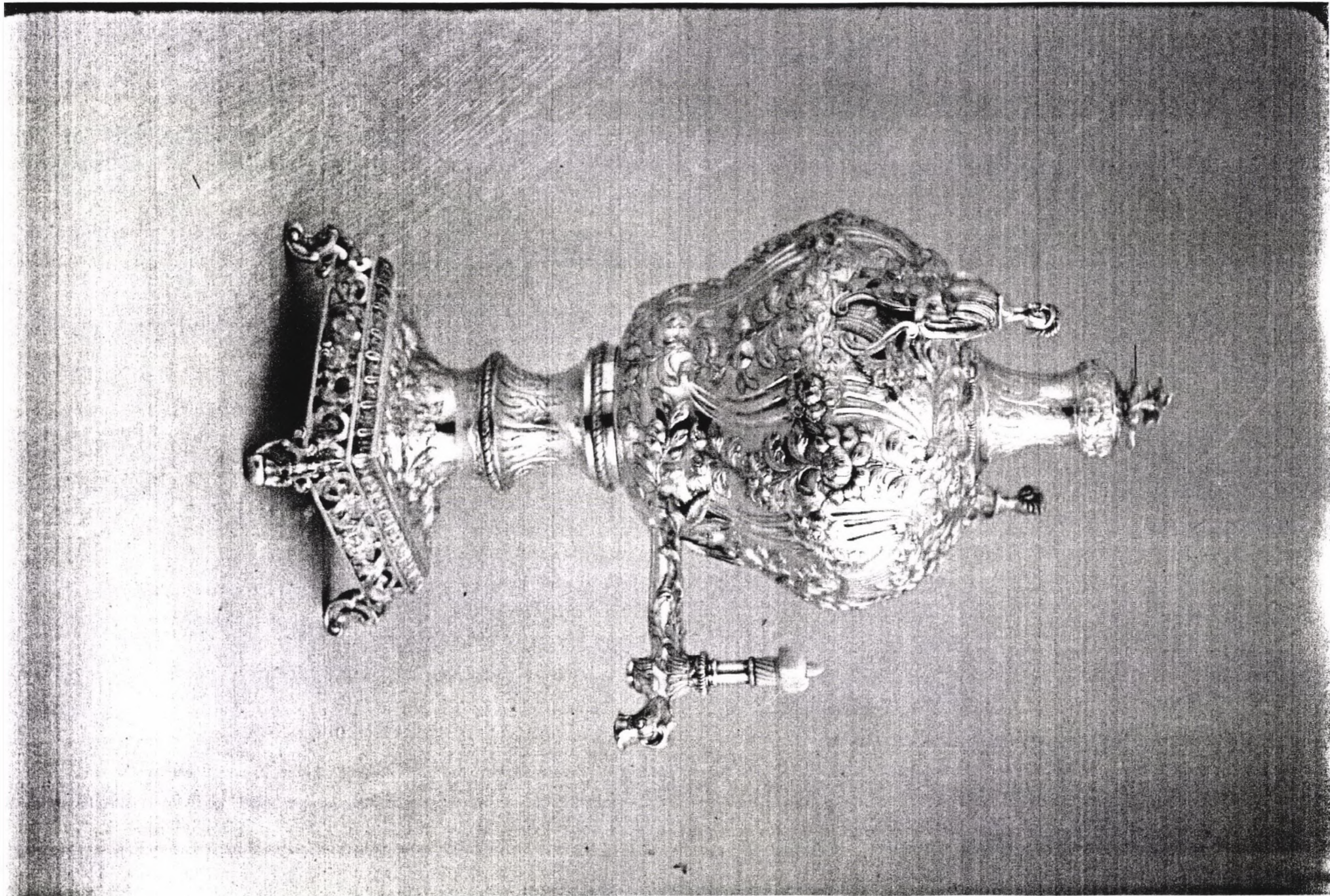
HAMP 4220

Figure 79

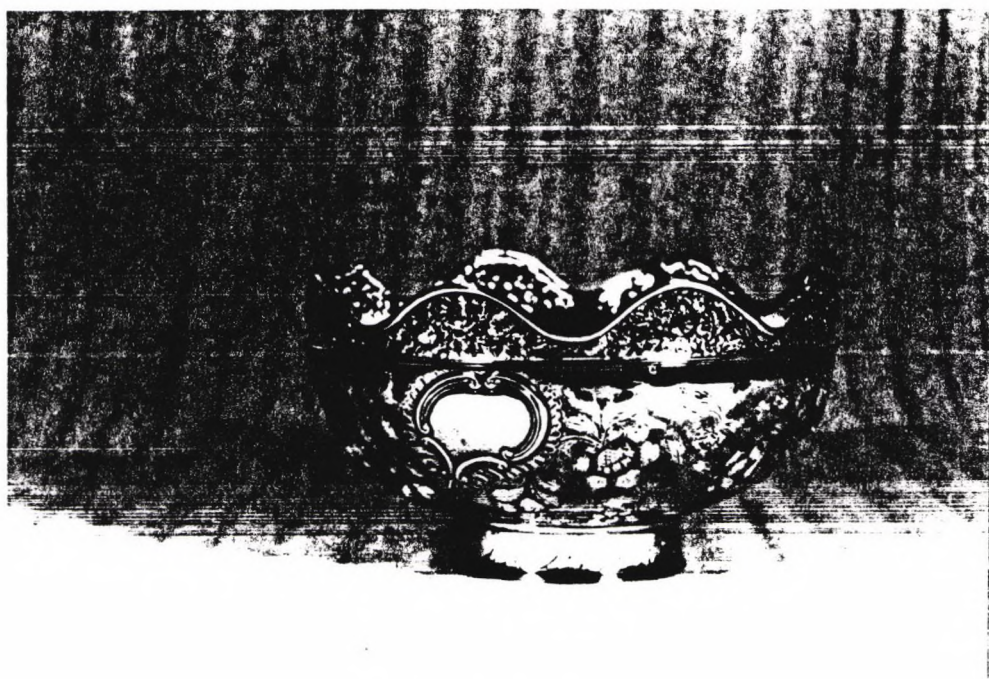


HAMP 5915

Figure 80



HAMP #3505 Silver repousse hot water or coffee urn, Baltimore, 1824. This piece is probably the first item listed in the silver portion of Charles Carnan Ridgely's estate inventory.



HAMP 2929

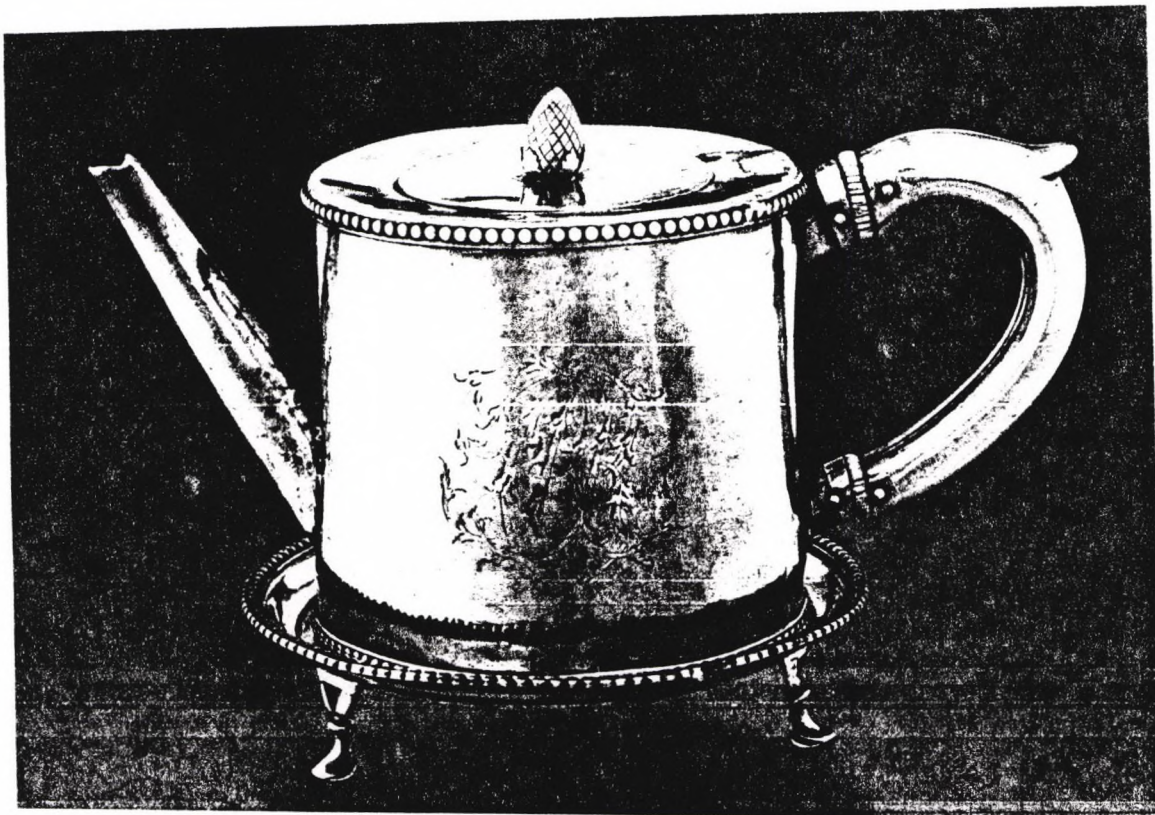
Figure 82



HAMP 3502

HAMP 3503

Figure 83



Teapot and Stand, c. 1795, Joseph Toy, Maryland.
Goldsborough, Maryland Silver, p. 47.

Figure 84



HAMP 22324
Cream Pitcher, engraved CR of H, 7" h.
Mark obliterated.



Cream Pitcher, William Ball, 1790-1815
Winterthur DAPC Collection 73.2803

Figure 86

Cream Pitcher, Samuel Warner, 1790-1810
Winterthur DAPC Collection, 70.2048



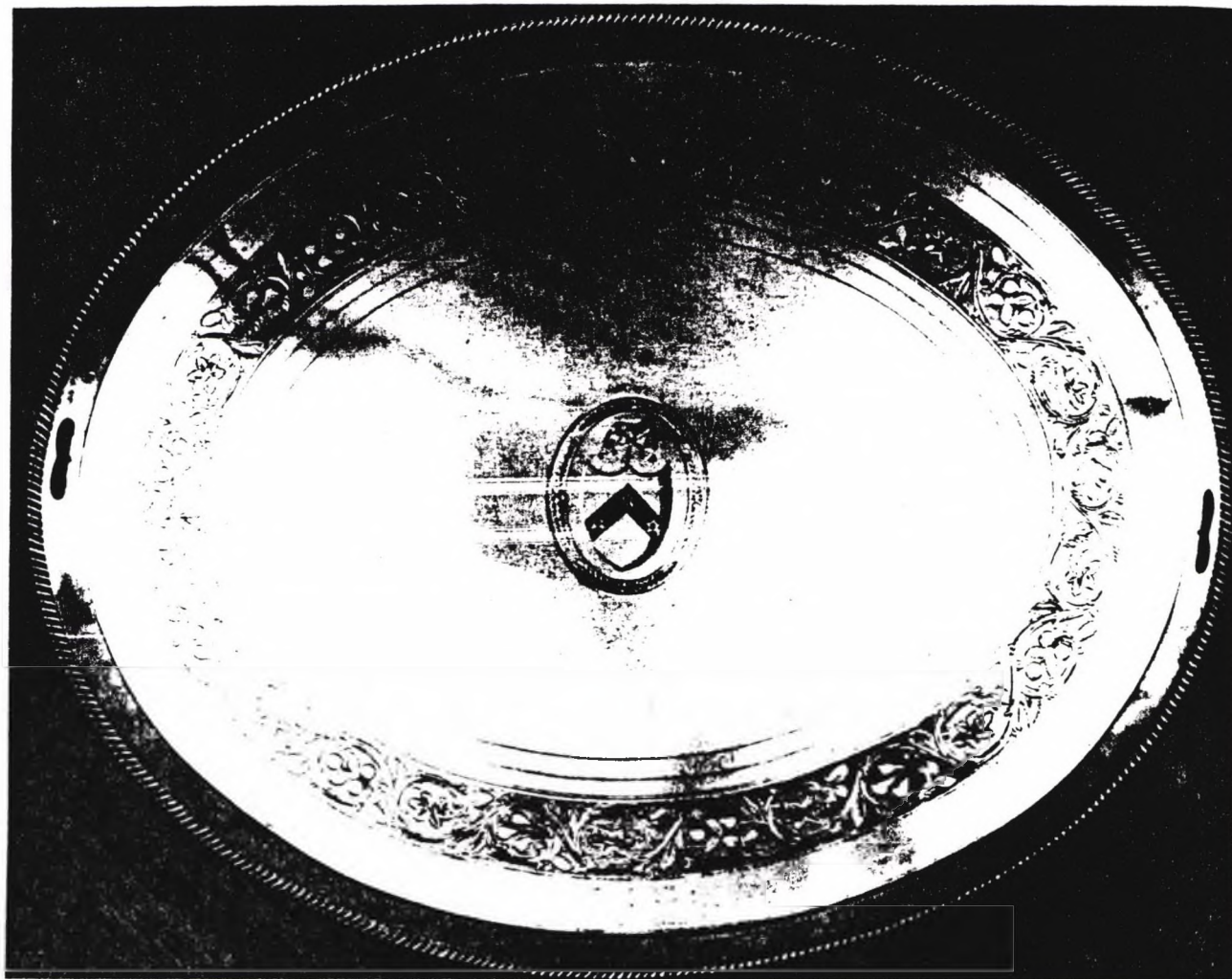
Figure 87



Pitcher with stand, Winterthur DAPC Collection
William Ball, Baltimore, 1785-1815

Figure 88

17 *Tray*



Neoclassic style; ca. 1800.

Marked by William Ball of Baltimore (WBALL in centering punch struck twice).

Engraved with Ridgely arms in center; bright-cut floral border.

Length overall: 52.5 in.; 83.2 cm.

Width overall: 26 in.; 66.1 cm.

Weight: 277 oz. 2 dwt. Troy; 8617.8 gm.

Provenance: engraved for the Ridgely family of "Hampton," descended in family.

The Maryland Historical Society, promised future gift of Mrs. Gertrude C. Farwell.

Very few solid silver trays of this size and weight were ever made. In fact, this tray is so large that although sturdily made it can barely support its own weight without flexing. It is likely from the very small hand holds that this was intended to be a sideboard display piece, probably propped upright behind other pieces of silver, rather than held horizontally as an actual serving tray. The engraving matches that on a smaller circular tray also made for the Ridgelys of "Hampton" by Standish Barry which is illustrated on pl. XXII of *Pleasants and Sill*.

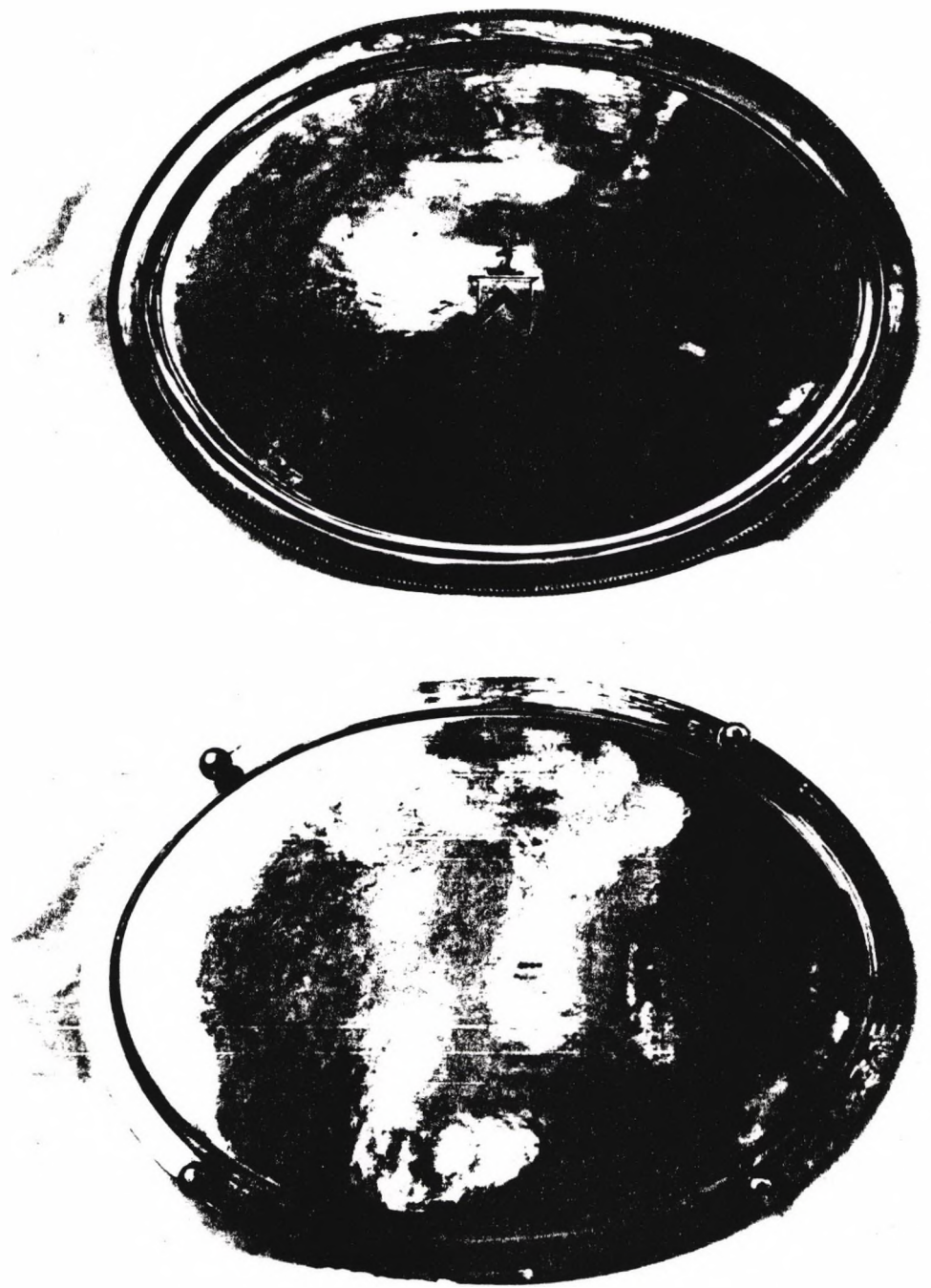
Goldsborough, *Silver in Maryland*, p. 76.

Figure 89



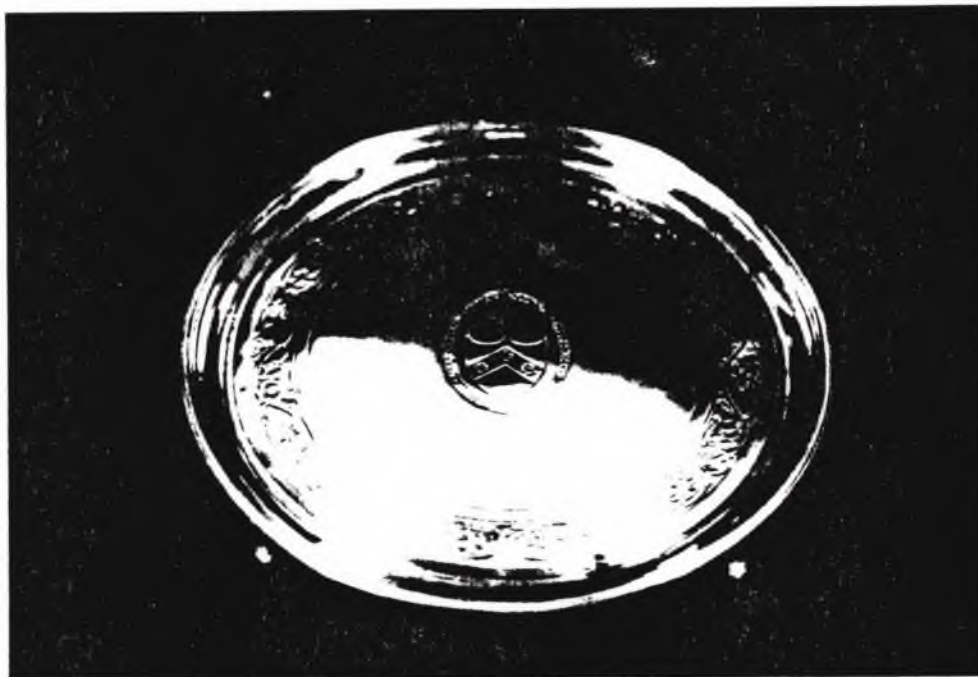
HAMP 4240

Figure 90



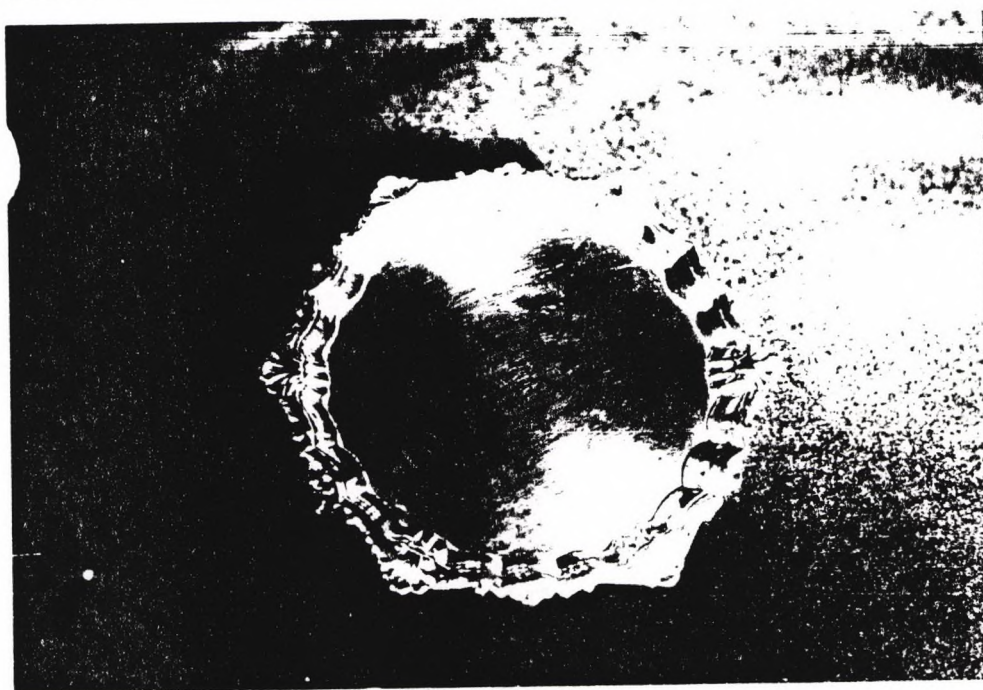
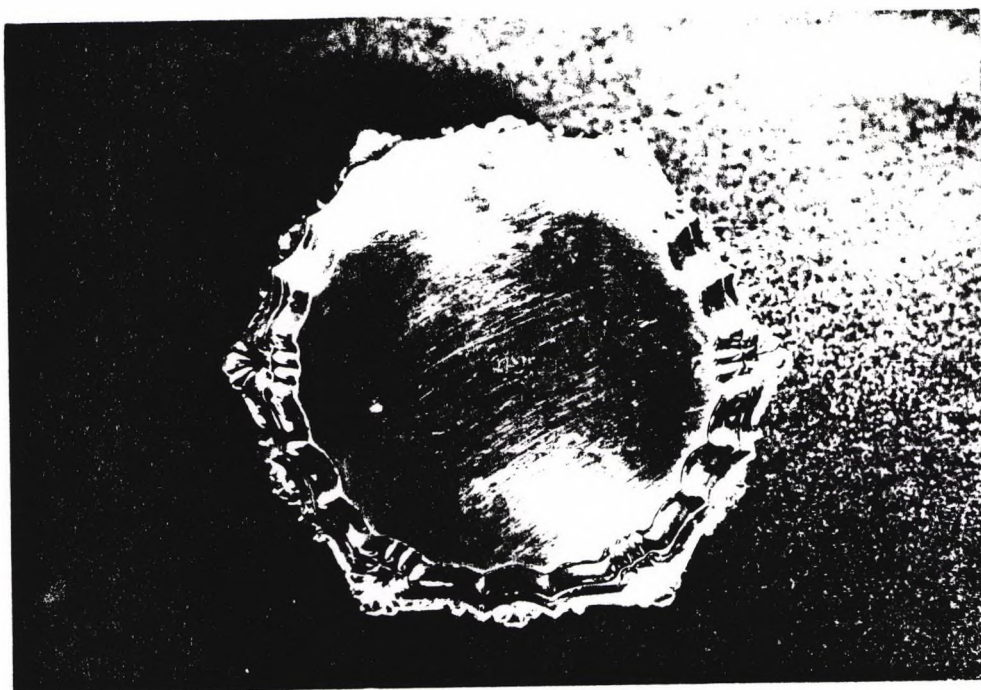
Large silver tray with four ball feet, London,
1790-1817; engraved with Ridgely coat-of-arms.
Private Collection LRB 6-19/20A #36

Figure 91



HAMP 4159

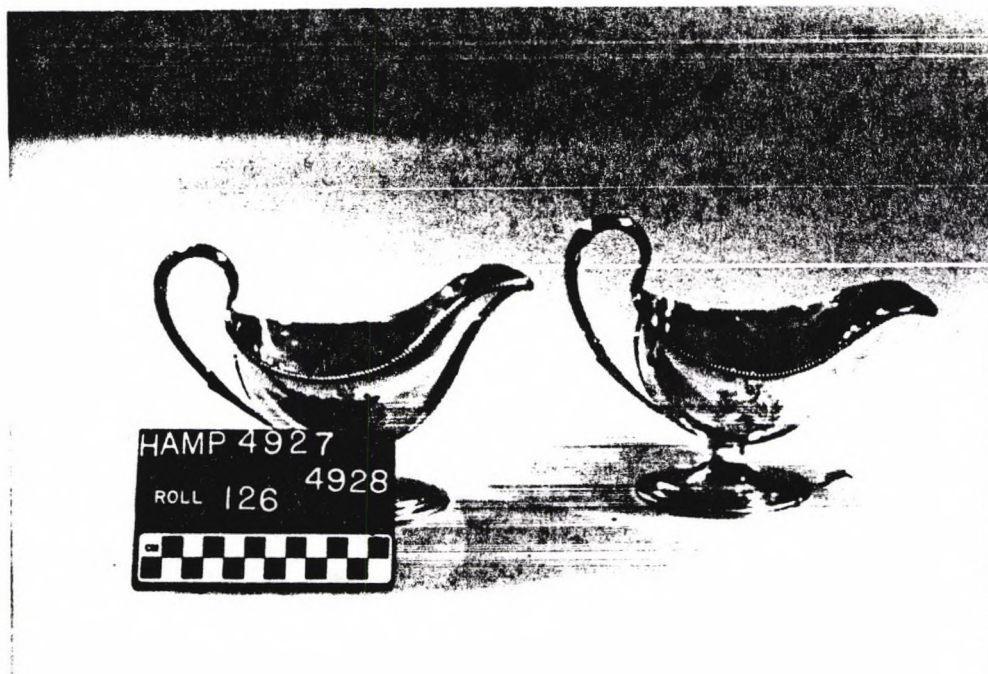
Figure 92



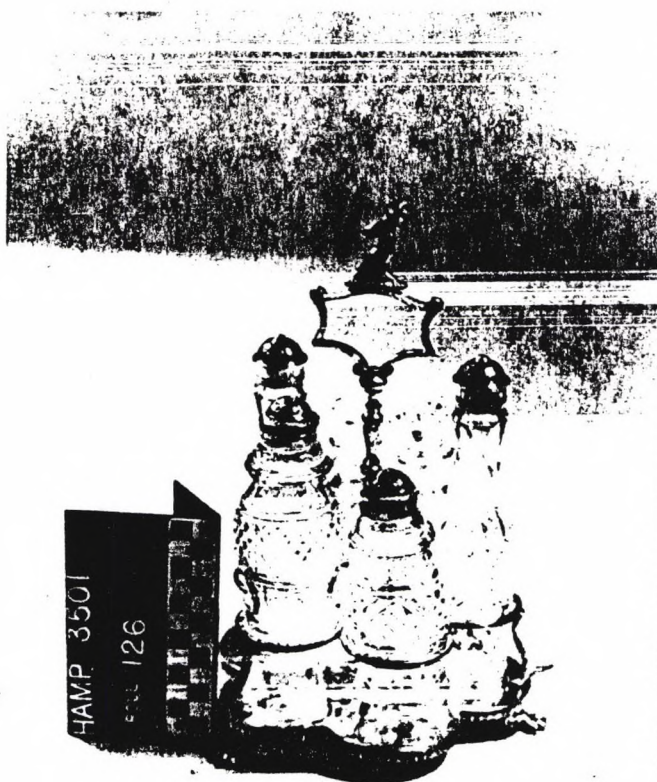
HAMP 4162

HAMP 4163

Figure 93



HAMP 4927, 4928



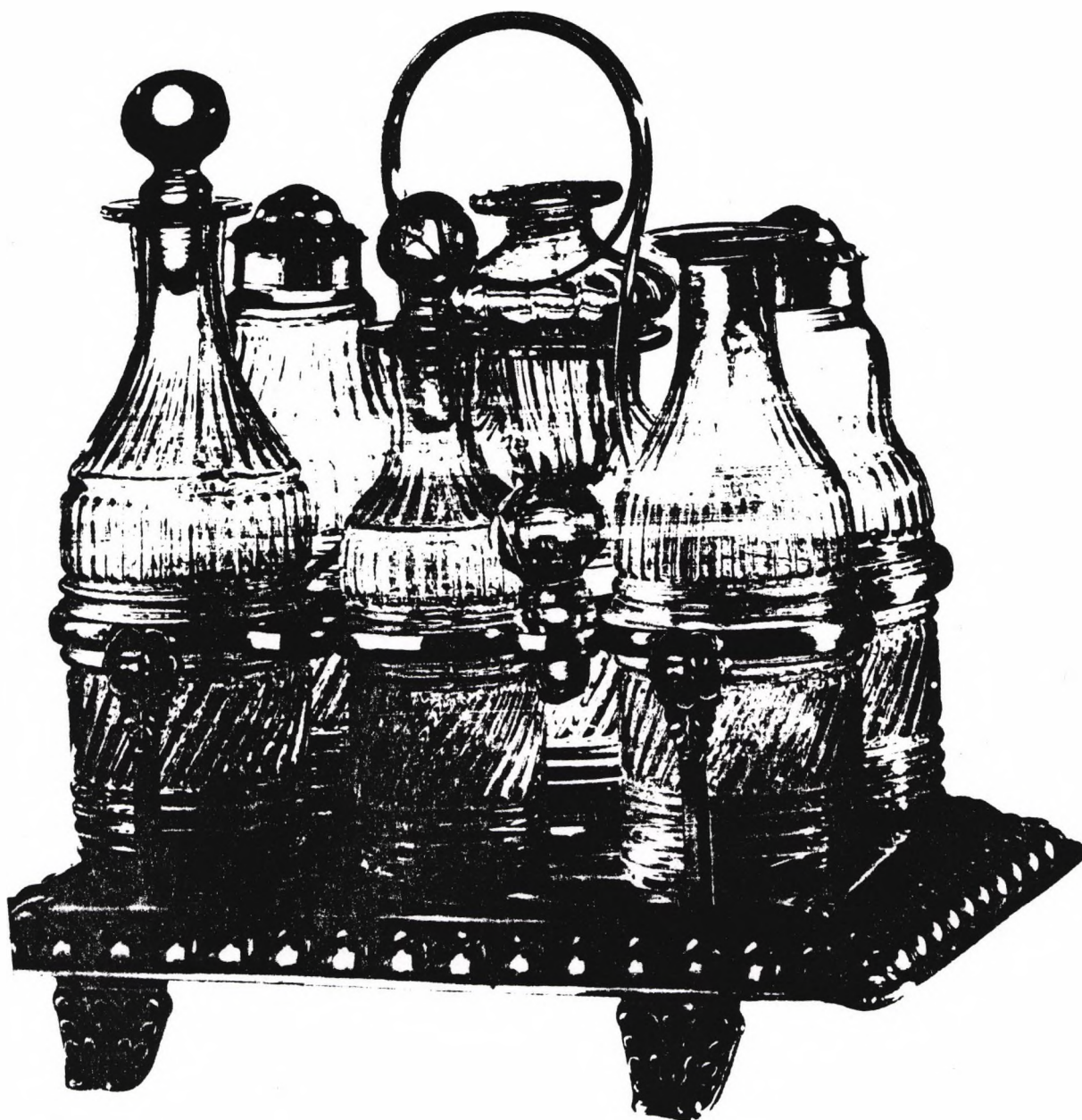
HAMP 3501

HAMP 4871

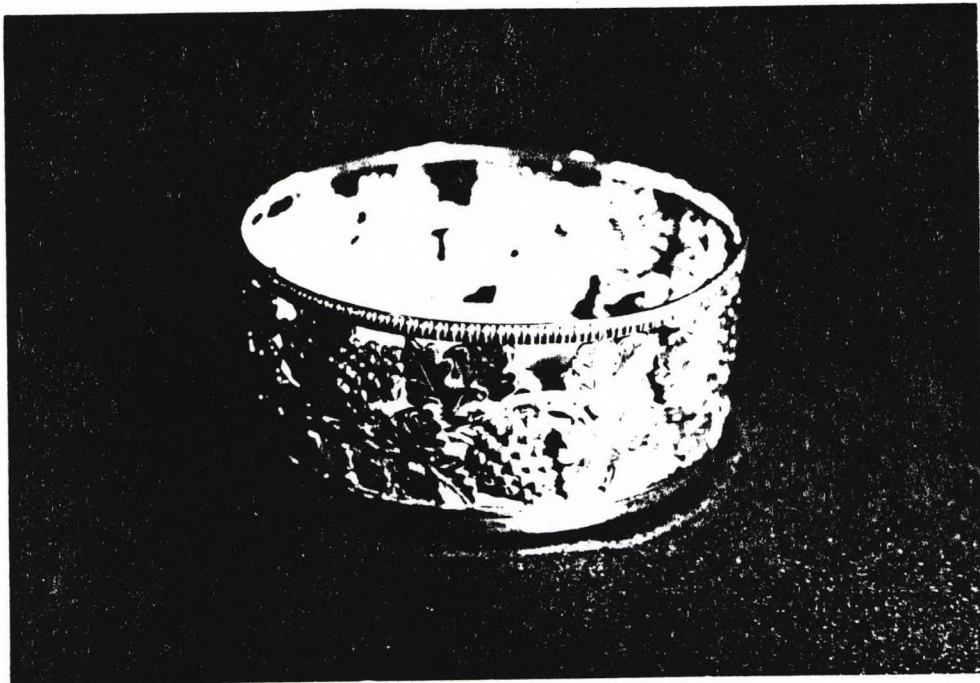
Figure 95



Caster Set, 1825, George Riggs. Philip H. Hammerslough.



Cruet Set, United States, 1815-35.
Palmer, Glass in Early America, p. 268.



HAMP 3506

HAMP 3507

Figure 99



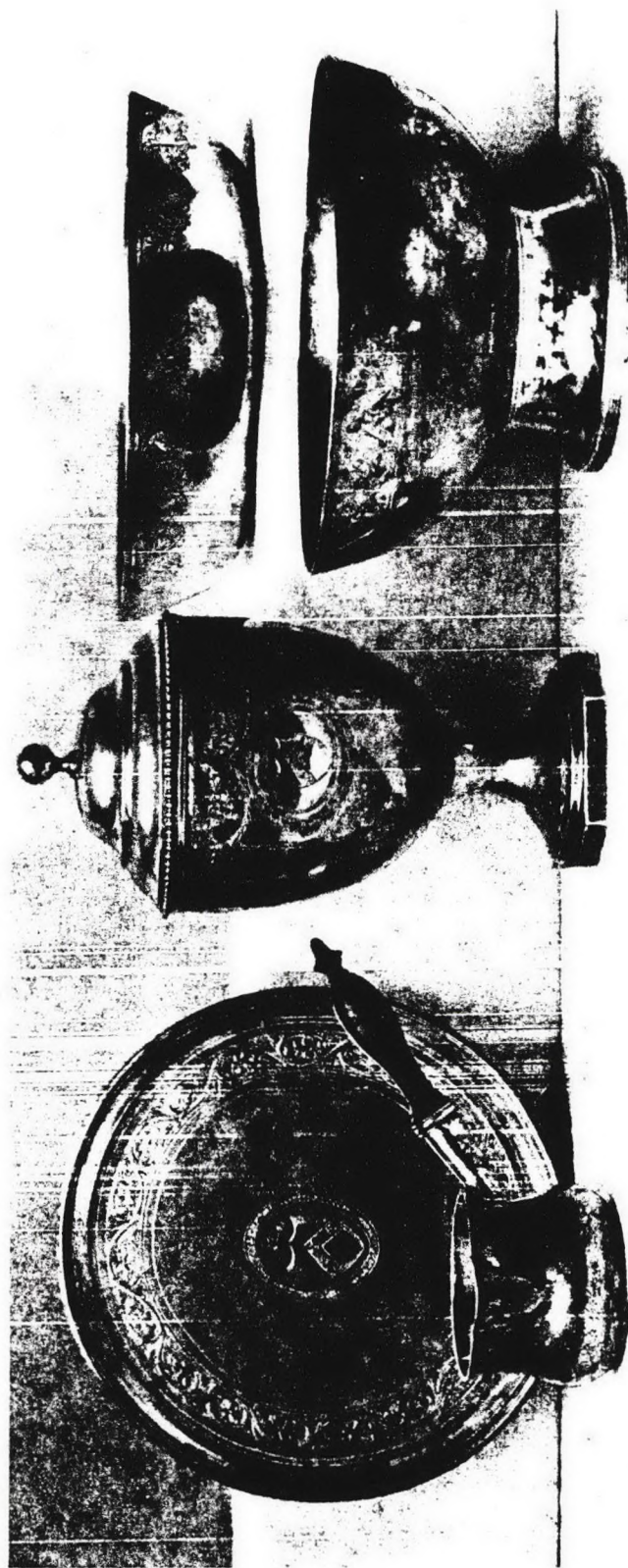
HAMP 4176

Figure 100



HAMP 5632

Figure 101



SILVER FORMERLY OWNED BY GOVERNOR CHARLES RIDGELY (1760-1829)
OF "HAMPTON", BALTIMORE COUNTY

- | | | | |
|---|--|---|---|
| STANDISH BARRY | WILLIAM BALL | CHARLES L. BOEHME | GEORGE AIKEN |
| (1) Tray—Barry.
9½ inches in diameter. | (2) Sugar Urn—Aiken.
9½ inches in height. | (3) Shallow Bowl—Ball.
10½ inches in diameter. | (5) Deep Bowl—Ball.
11 inches in diameter. |
| (4) Toddy Warmer—Boehme. | | | |

Dates: 1790-1800

J. Hall Pleasants and Howard Sill, Maryland Silversmiths 1715-1830, Pl. XXII.



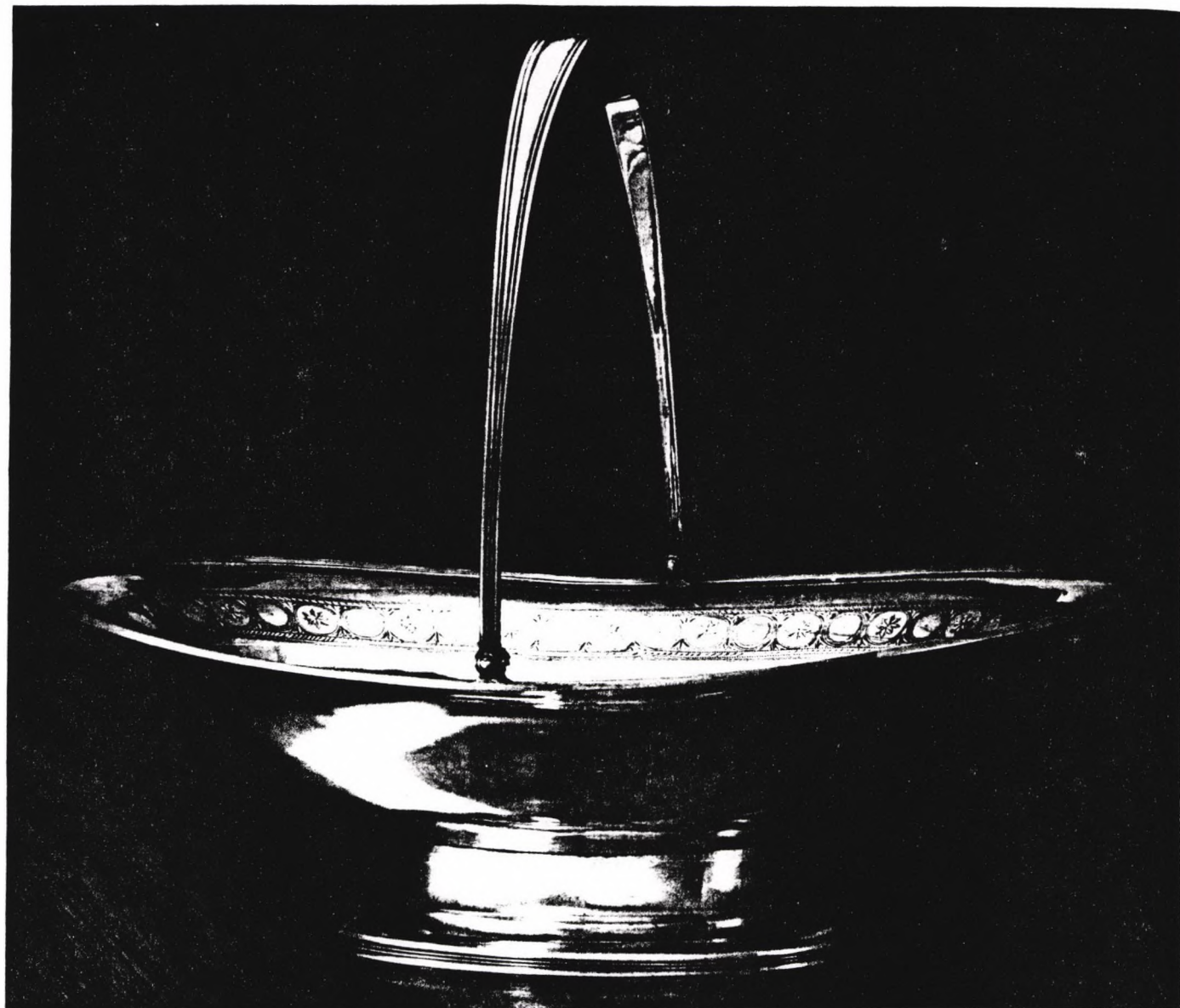
CUT GLASS SUGAR-BASIN IN WIRE-WORK STAND
WITH RINGS TO HOLD TWELVE SPOONS
1816

Torrey, Old Sheffield Plate, pl. XXII.



8

Cake Basket



Cake Basket, c. 1810, George Aiken and
Edward Brown, Baltimore.
Goldsborough, Silver in Maryland, p. 70.



RICHARD RUTTER

WILLIAM BALL

GEORGE AIKEN

JOHN HOULTON

SAMUEL KIRK

(1) Sugar Basket—Rutter.
4½ inches high. Date: 1790-1800.

(2) Teapot—Ball.
6 inches high. Date: *circa* 1790.

(3) Tea Caddy—Ball.
5½ inches high. Date: *circa* 1790.

(4)(5) Pair of Cans—Aiken.
5½ inches high. Date: 1790-1800.

(6) Mug—Houlton.
5½ inches high. Date: *circa* 1800.

(7) Can—Kirk.
5½ inches high. Date: *circa* 1830.

Shown above, figs. 4-7.

J. Hall Pleasants and Howard Sill, Maryland Silversmiths 1715-1830,
pl. XLVI.

Pair of silver goblets, 1815, Andrew Ellicott Warner, Baltimore.
Goldsborough, Maryland Silver, p. 112.



A. E. WARNER, cat. no. 127

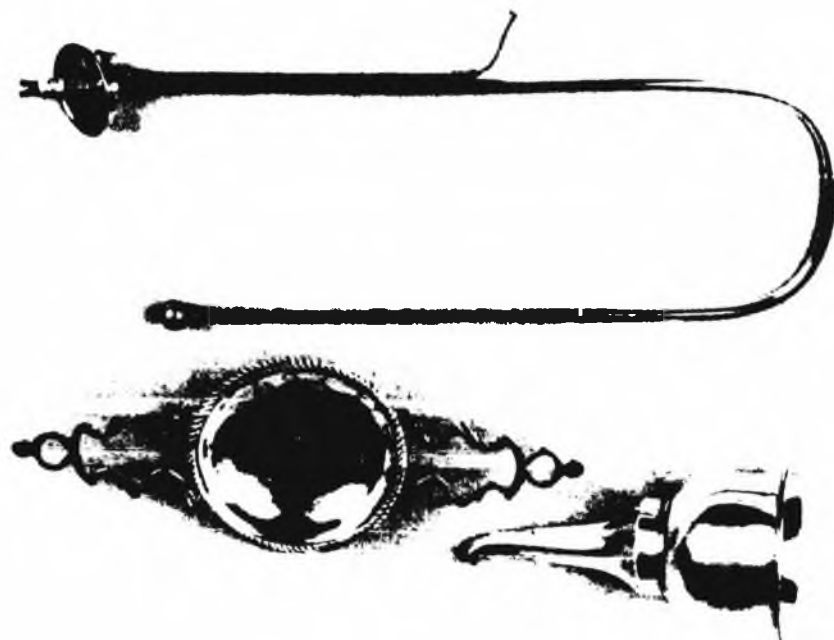
Figure 106



Pair of silver goblets, 1815, Andrew Ellicott Warner, Baltimore.
Goldsborough, Maryland Silver, p. 113.



Goblet, 1803-04: John Emes, London
Hammond & Wilbur, "Gay and Graceful Style:" A Catalogue
of Objects Associated with Christopher & Rebecca Gore, p. 31.



Silver wine paraphernalia, including wine siphon (Scotland, c. 1760), punch or wine strainer (American, c. 1775), and funnel (Fletcher and Gardiner, Philadelphia and Boston, c. 1810). Coleman, Nostrums for Fashionable Entertainments, pl. 19.



HAMP #5000: The Post Boy Cup, Samuel Williamson, Philadelphia, 1805. Separated into bowl and loving cup for toasting.



HAMP 2921

HAMP 2923

HAMP 2925

HAMP 2924

HAMP 2926

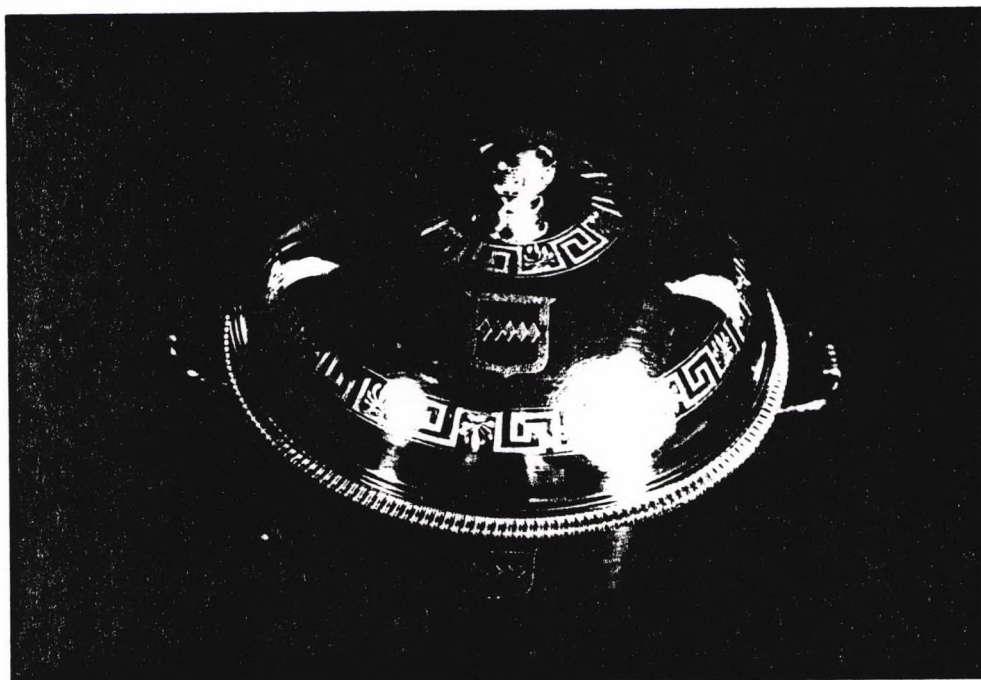
Figure 111



HAMP 3504

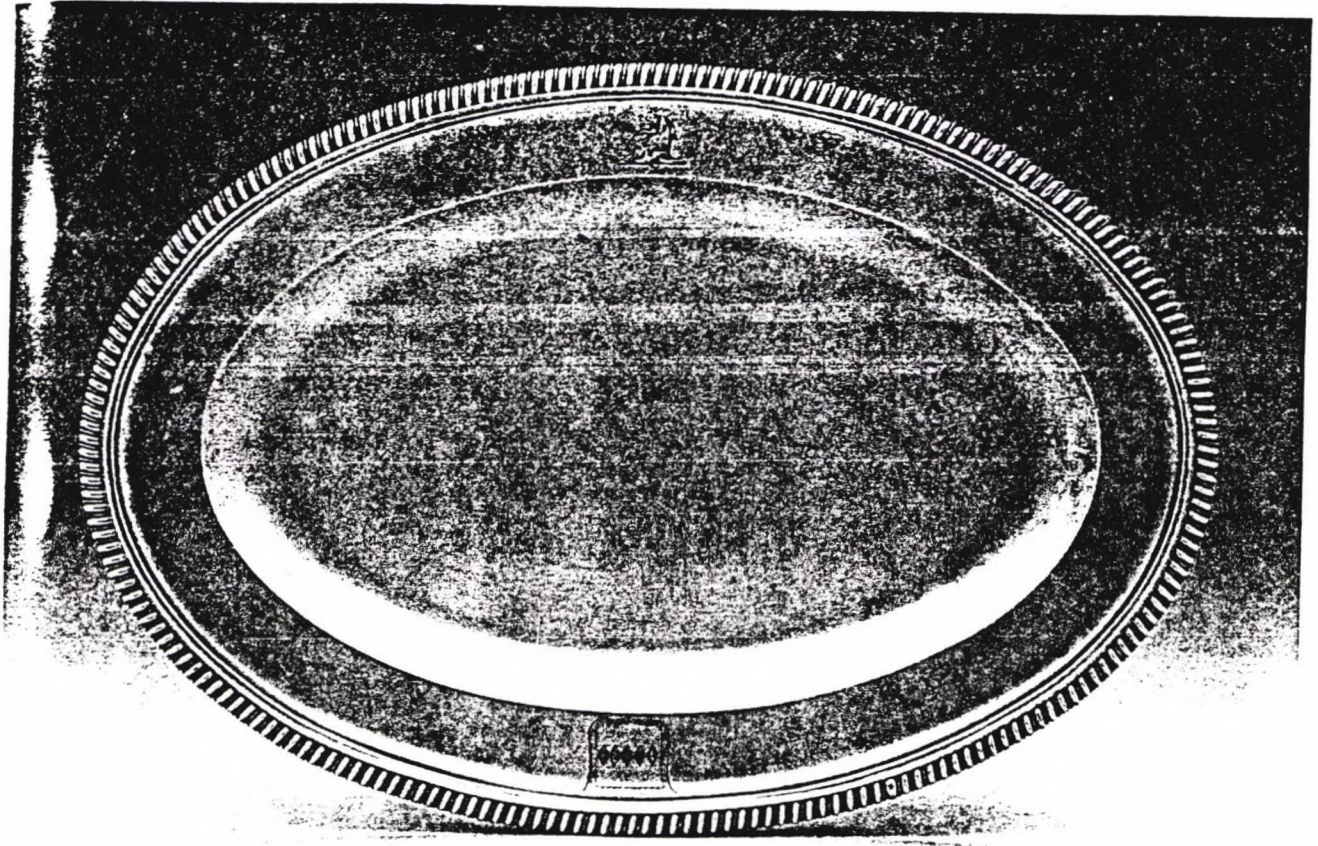
HAMP 4241

Figure 112



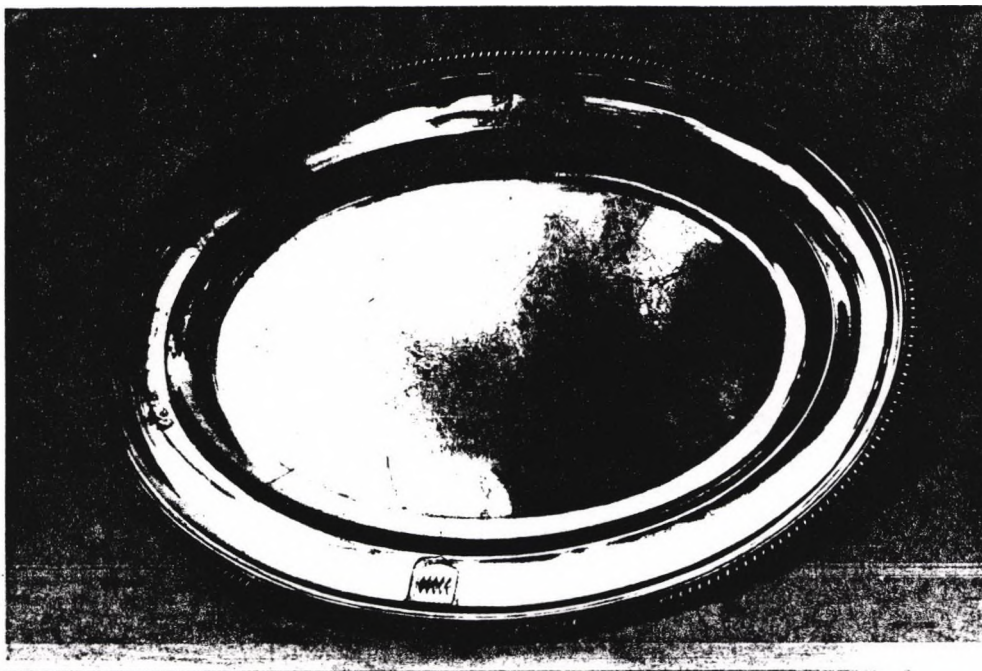
HAMP 4863

Figure 113

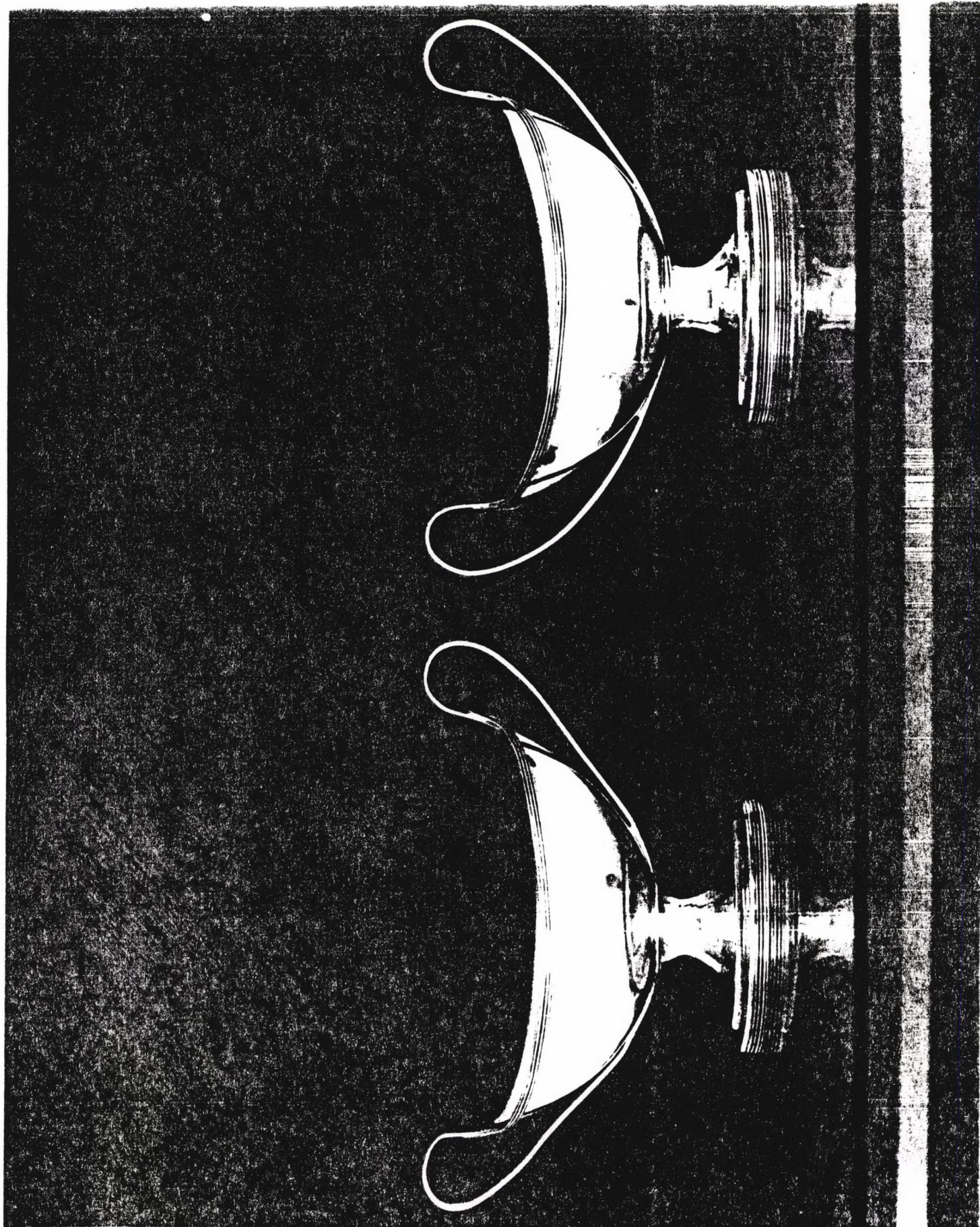


HAMP 22319

Figure 114

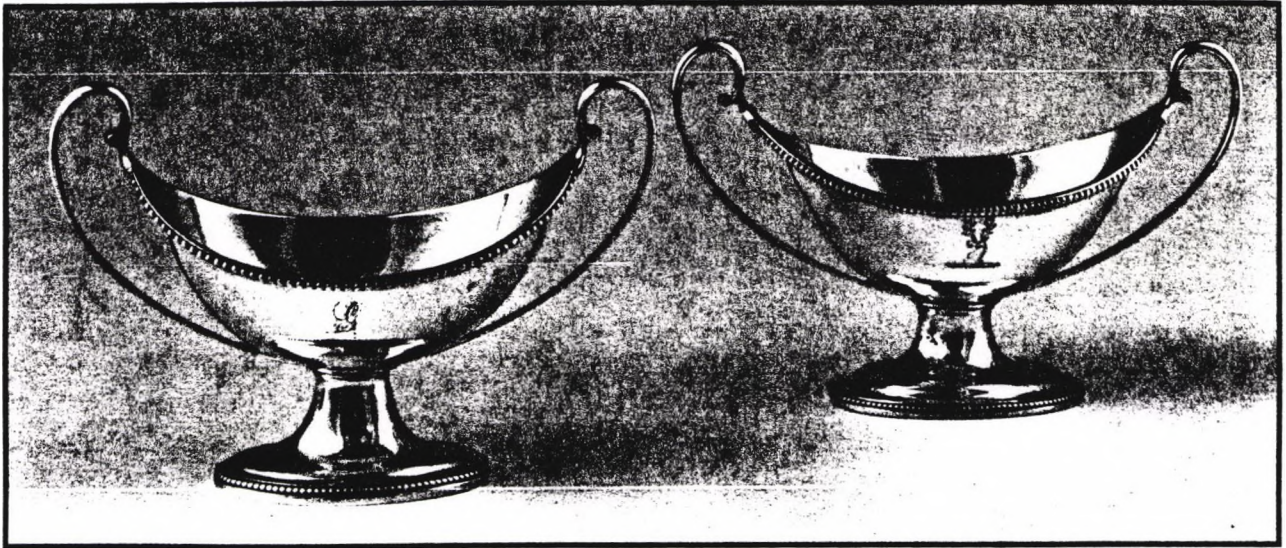


Silver meat platter, London, 1804 (George III).
By direct descent to last master of Hampton.
Private Collection LRB 6-15 #43



Pair of Salt Dishes, c. 1805, Charles Louis Boehme,
BMA 1933.54.43 & 1933.54.44.

Figure 116



- 11 GEORGE III SALT (one of a pair)
 English, 1777 or 1783
 Maker's mark obscured. London
 Silver, sterling standard, parcel-gilt
 Crest unidentified
 BMA 1988.75.1
 Purchased as the Gift of Dr and Mrs
 Arthur T. Ward, Jr.

A measure of the skill of Samuel Kirk and Son is the way they so successfully reproduced for a client in the mid-nineteenth century this boat-shaped English salt, made a quarter of a century earlier. Salts were usually made in sets of four, six, or eight. It is not known why Kirk was called upon to fashion copies: probably either to enlarge an existing set or to replace lost or damaged components.

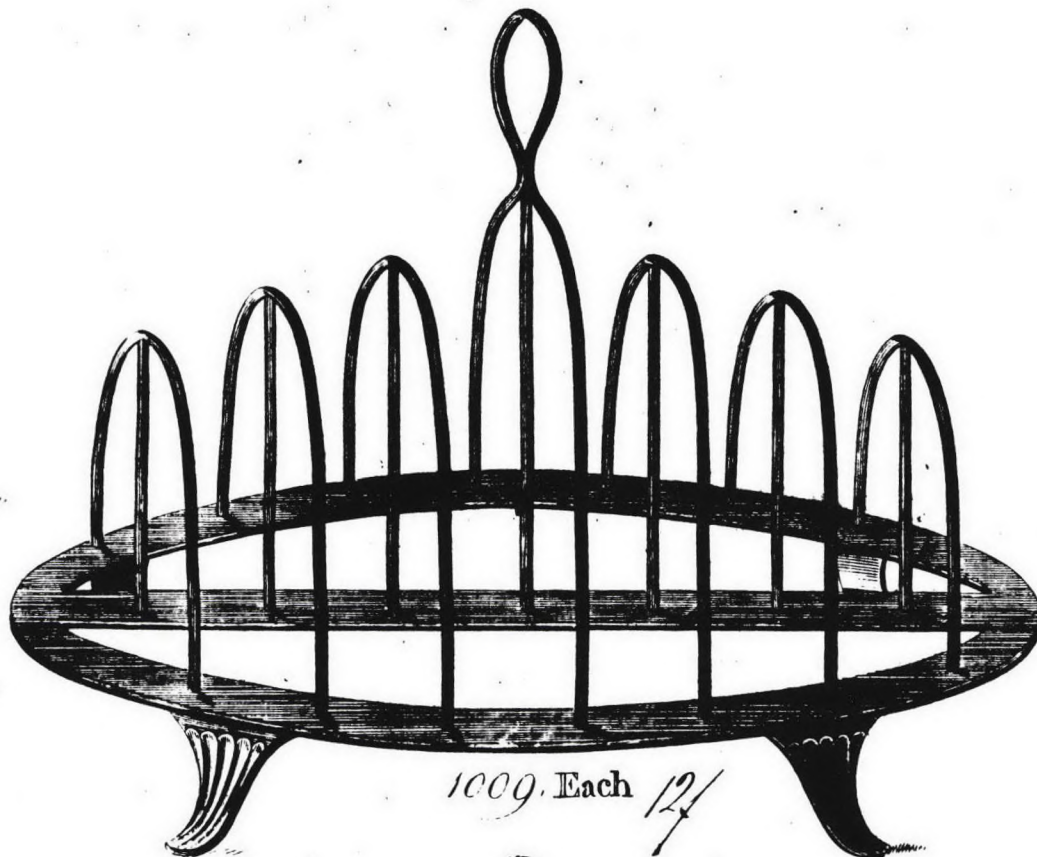
SALT (one of a pair)
 American, Maryland, Baltimore
 1846-1861
 Samuel Kirk and Son
 Silver, parcel-gilt
 Crest unidentified
 BMA 1988.74.1
 Purchased as the Gift of Dr and Mrs
 Arthur T. Ward, Jr.

Cooper and Munford, "Toasting the Museum's 75th: Wares for Sipping and Celebrating," p. 67.

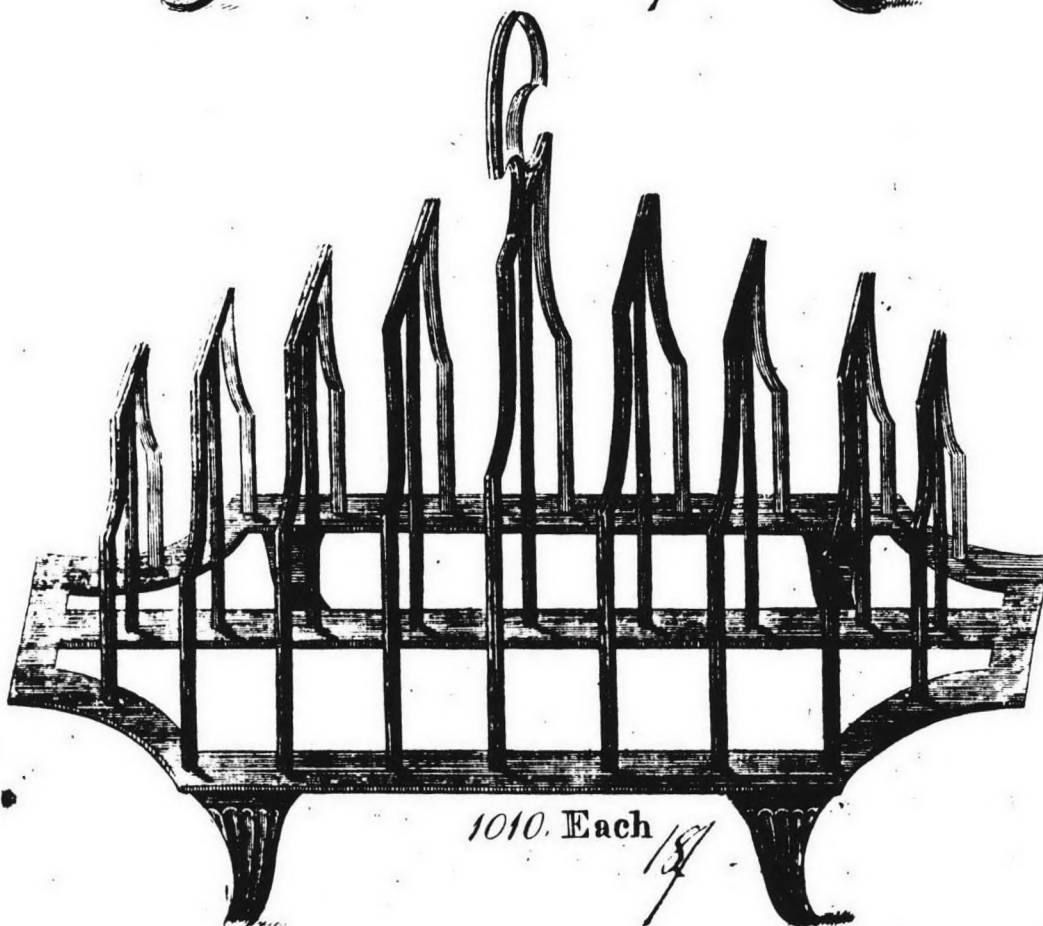
Figure 117



George III Soup Tureen, Henry Nutting or Hannah
Northcote, 1806.
Christie's, Lot 432A, Sale April 18, 1989.



1009. Each 12/



1010. Each 18/

Hadley, Manufacture of Cut-Glass and Plated Wares, pl. 1009-1010.

Figure 119

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DIVISION OF THE HENRY FRANCIS DU PONT WINTHROP
MUSEUM



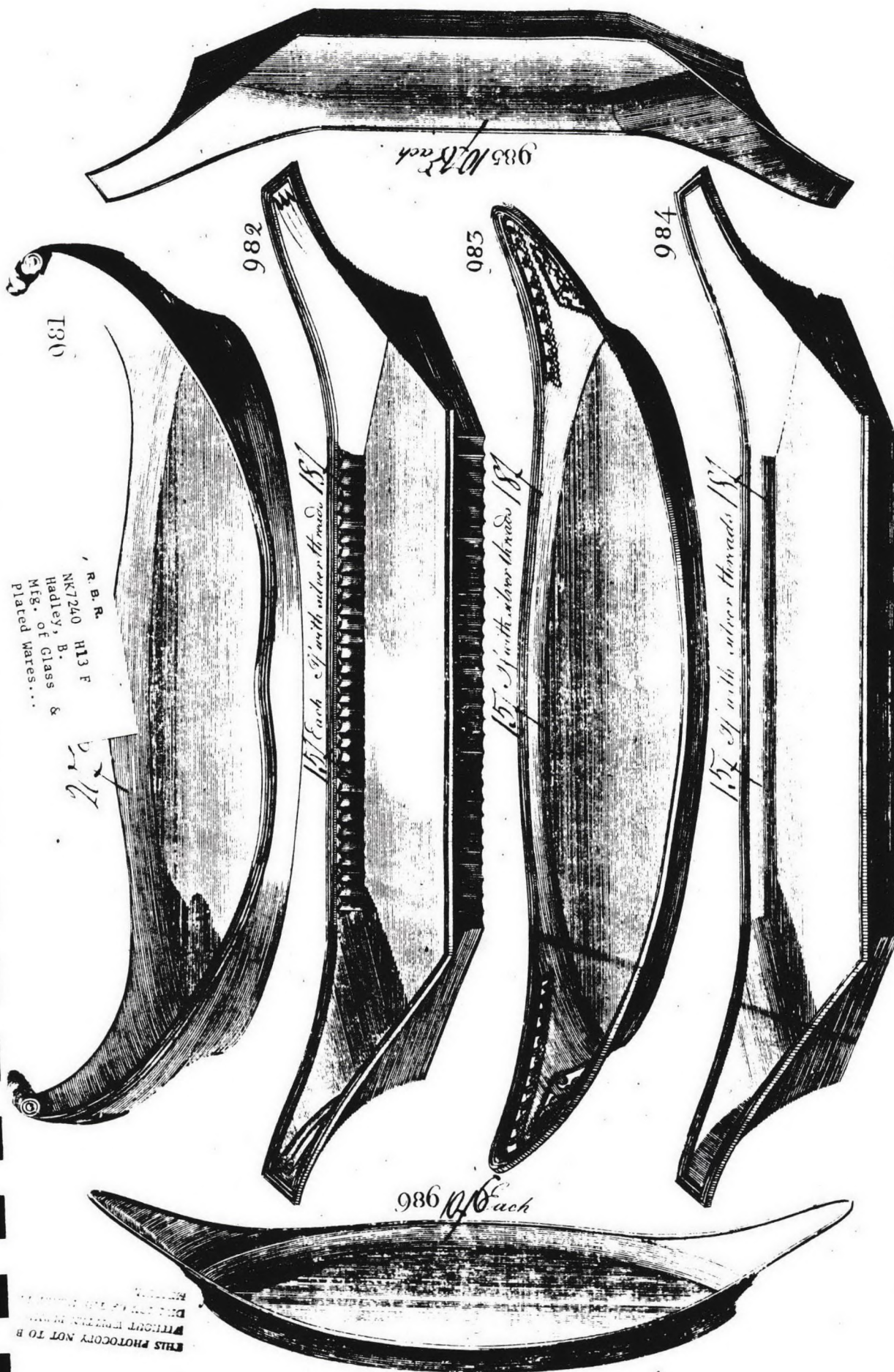
HAMP 17244

Figure 120



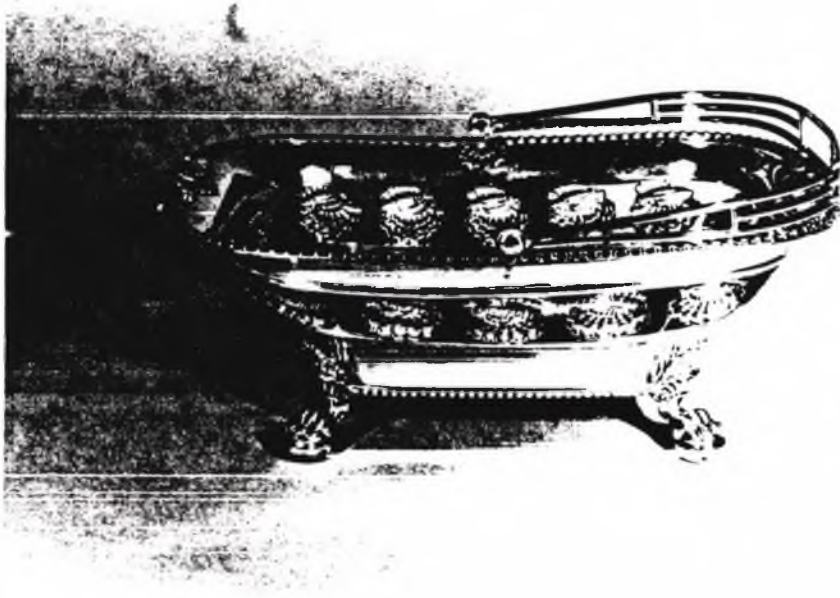
Sheffield plated wine cooler with inserts, engraved with Ridgely family crest. Private Collection. LRB 8-1,2,3,4 #35.

Figure 121



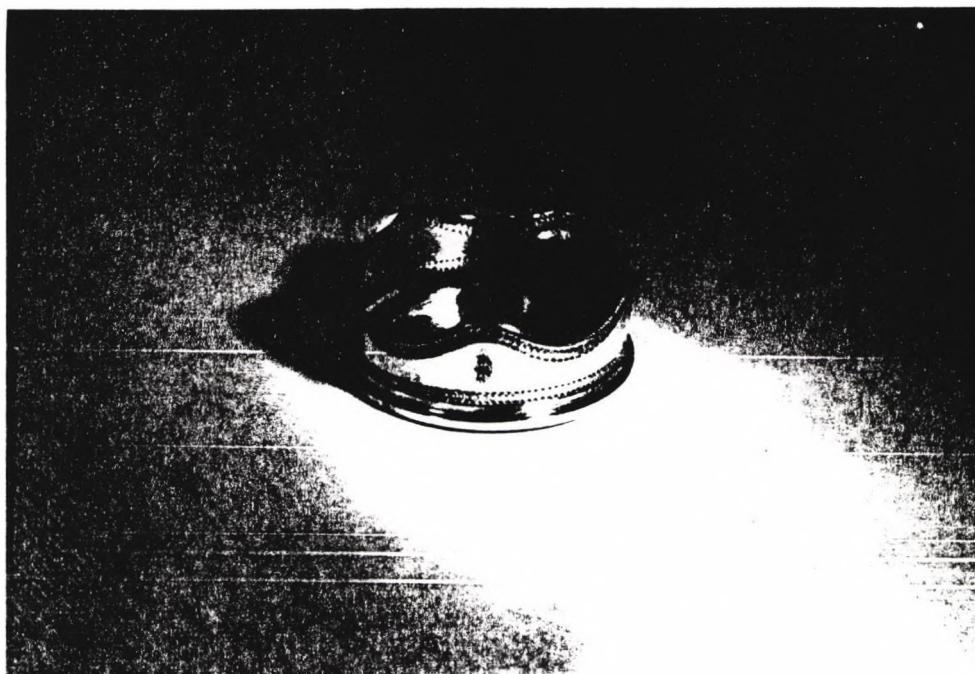
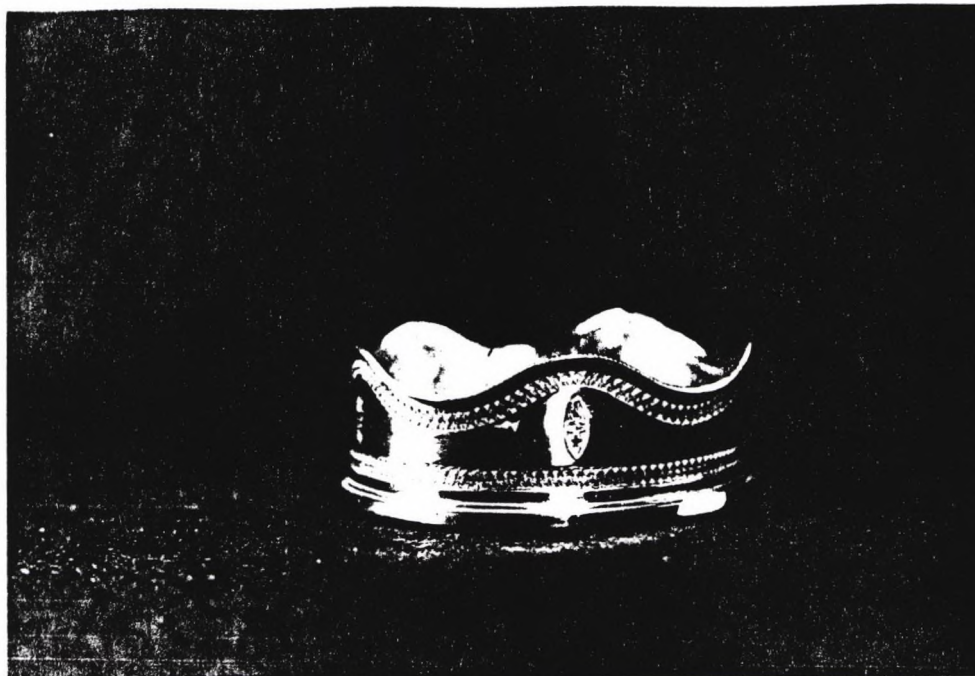
Hadley, Manufacture of Cut-Glass and Plated Wares, pl. 981-986.

Figure 122



HAMP 4156

Figure 123



HAMP 4154

HAMP 4155

Figure 124



KIRK. cat. no. 159

Wine funnel and strainer, 1824-1827, Samuel Kirk,
Baltimore.
Goldsborough, Maryland Silver, p. 136.



Chafing Dish, 1745, Jacob Hurd.
The Museum of Fine Arts, Boston, 60.1467.
DAPC 71.2652

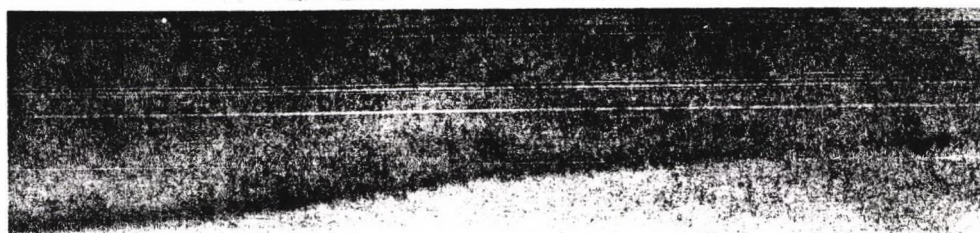


Chafing Dish, c. 1750, Jacob Hurd.
The St. Louis Art Museum, 62:48.
DAPC 77.2226

Figure 127



English George III fuse-plated dish warmer, 1780-1800.
Fennimore, The Knopf Collectors' Guides to American
Antiques: Silver & Pewter, pl. 73.



HAMP 5631

HAMP 4940

Figure 129

42. SUGAR TONGS ca. 1800

Mark a. struck on inside of each arm

Engraving: Bright-cut engraving along edges, on grips and forming reserve enclosing *R* at bend

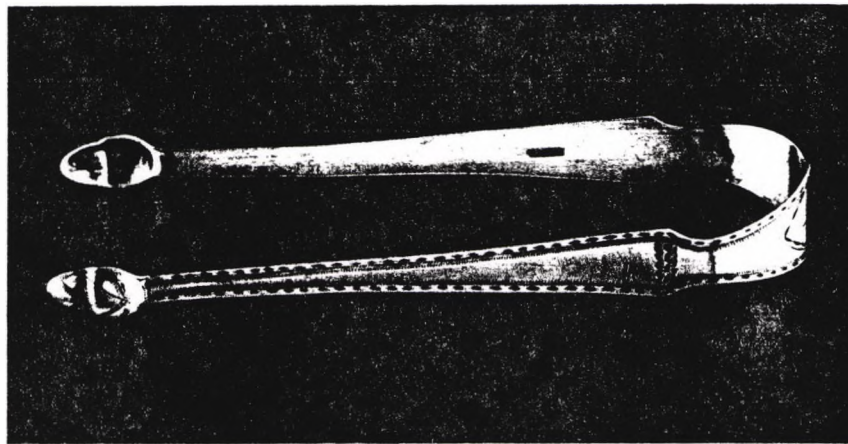
Length: 153 mm., 6¹/₁₆ in.

Weight: 33.2 gm., 1 oz. 1 dwt.

Description: The acorn-shaped engraved grips are of delicate proportions.

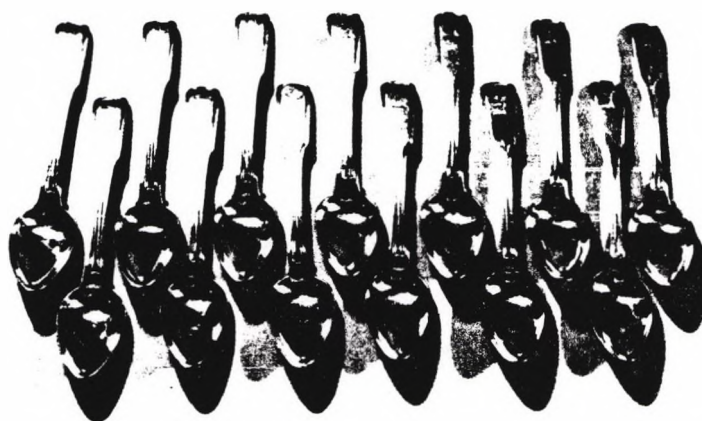
Reference: Pleasants and Sill, p. 154 & pl. II, no. 7

The Virginia Purviance Bonsal White Collection of Early Maryland Silver
Gift of Mrs. Miles White, Jr. 33.54.27



LERET, cat. no. 42

Sugar tongs, c. 1800, Peter Leret, Baltimore.
Goldsborough, Maryland Silver, p. 58.



HAMP 12523 - 12534

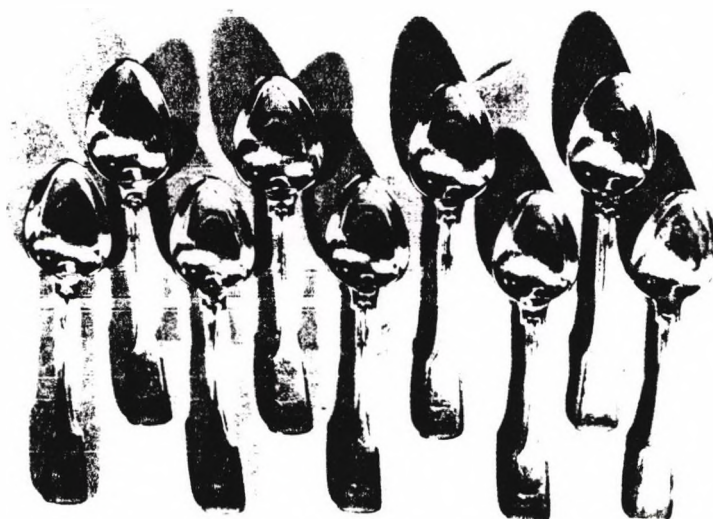
Teaspoons, 1815-1820, A. E. Warner, Baltimore.

Figure 131



THOMAS WARNER cat. no. 115

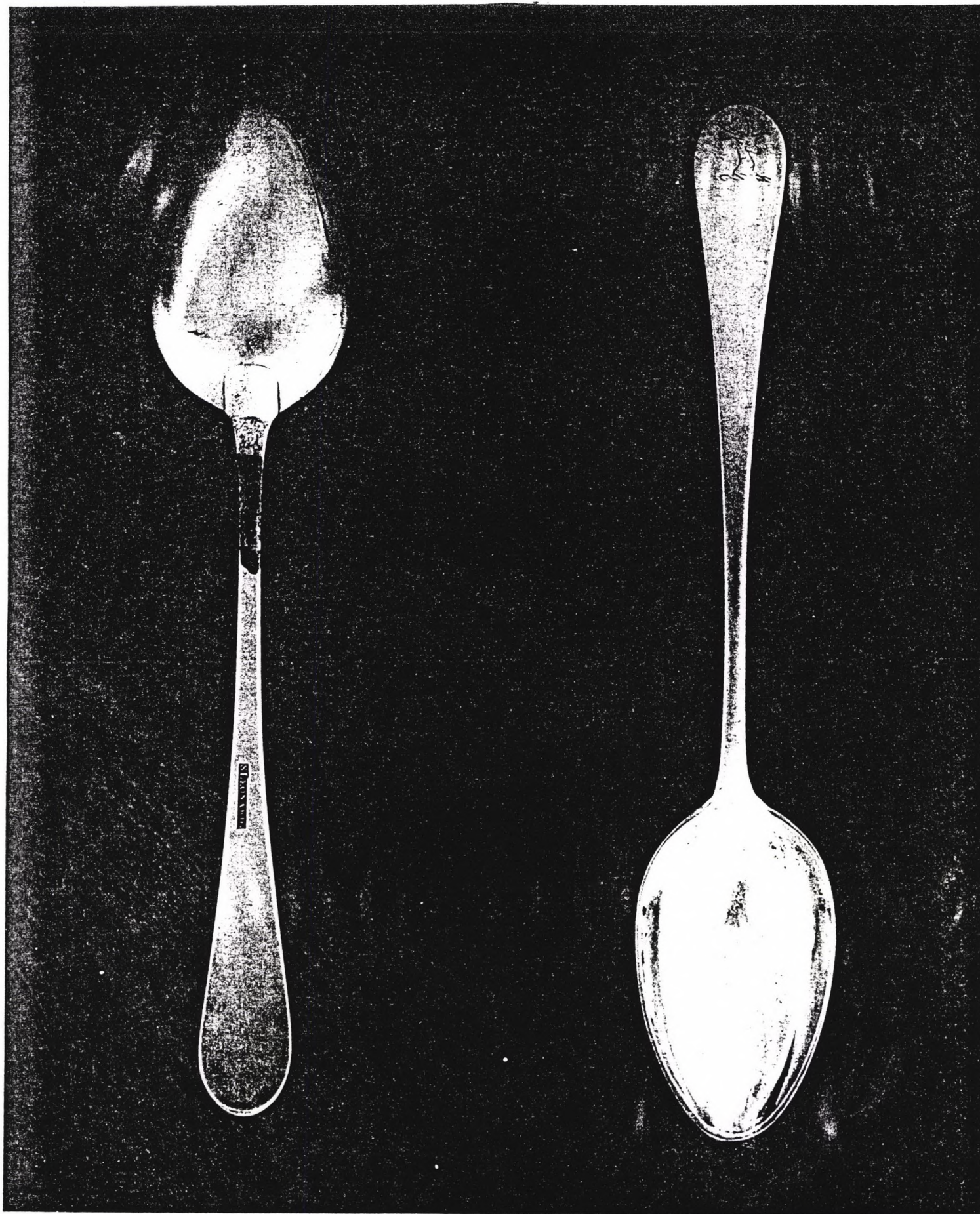
Teaspoon, c. 1805, Thomas H. Warner, Baltimore.
Goldsborough, Maryland Silver, p. 104.



HAMP 12515-12522

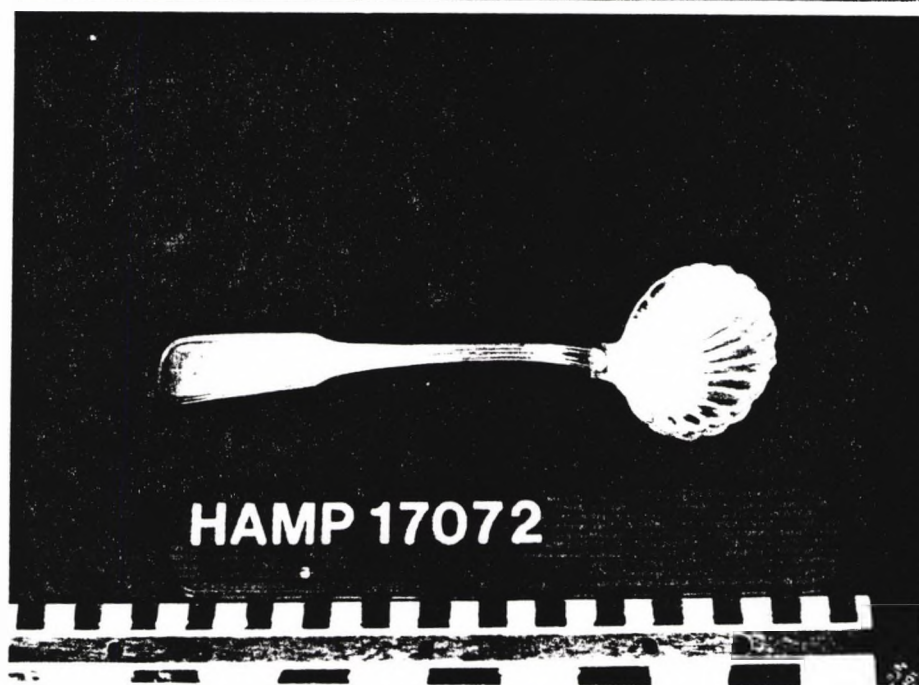
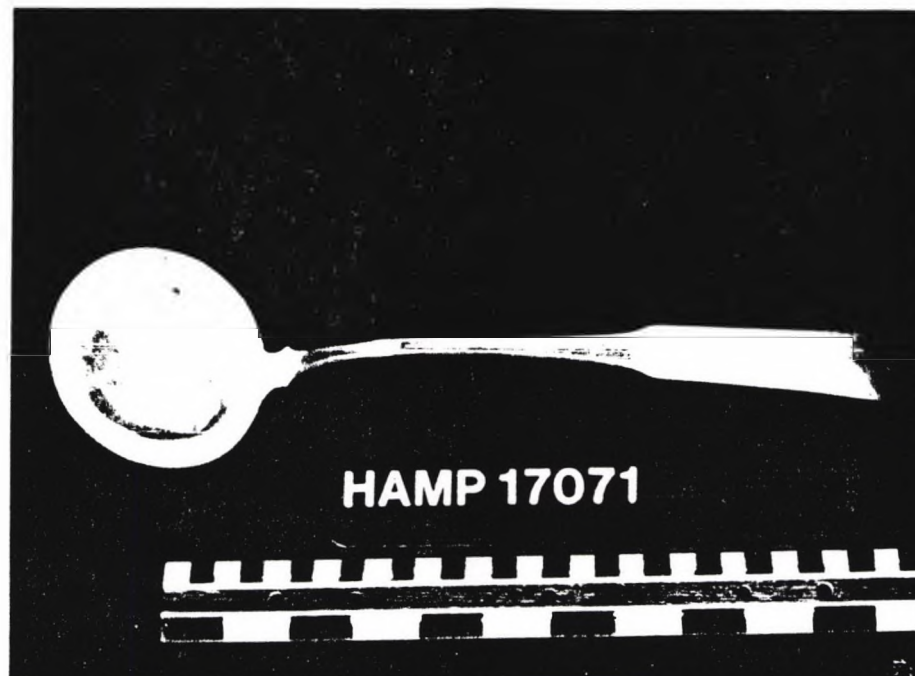
Soup spoons, 1815-1820, A.E. Warner, Baltimore.

Figure 133



Two tablespoons, c. 1805, Samuel T. Leonard.
The Baltimore Museum of Art: Gift of Virginia
P. B. White, Baltimore BMA 1933.54.102

Figure 134



HAMP 17071

HAMP 17072

Figure 135



HAMP 4142

Figure 136



HAMP 4881a,b

Dessert spoons, 1740-1810, Standish Barry, Baltimore.

Figure 137



270 *Ladle*

Neo-classic style; ca. 1800.

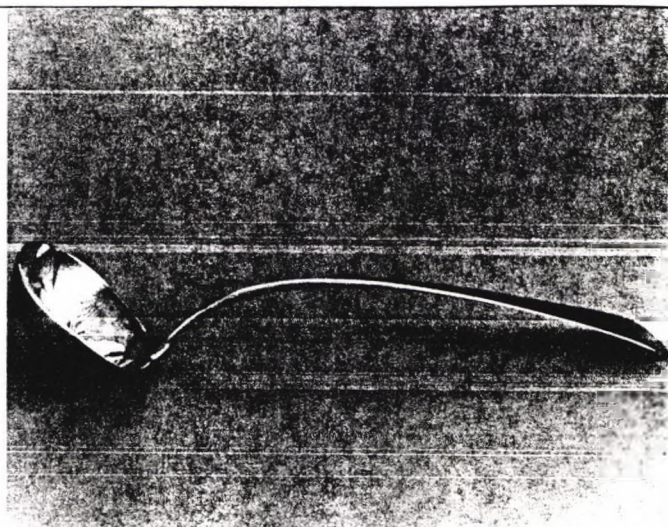
Marked by Richard Vansant of Baltimore (*RV* in rectangular punch struck twice).

Engraved *ACE* script on front of handle.

Length overall: 14¼ in.; 36.2 cm.

Private Collection.

Richard Vansant worked as a silversmith in Baltimore between 1799 and 1801. Vansant is a Kent County name. Work by Vansant is among the rarest in the field of Maryland silver. Ladles of this form were most often used for soups and stews rather than punch.



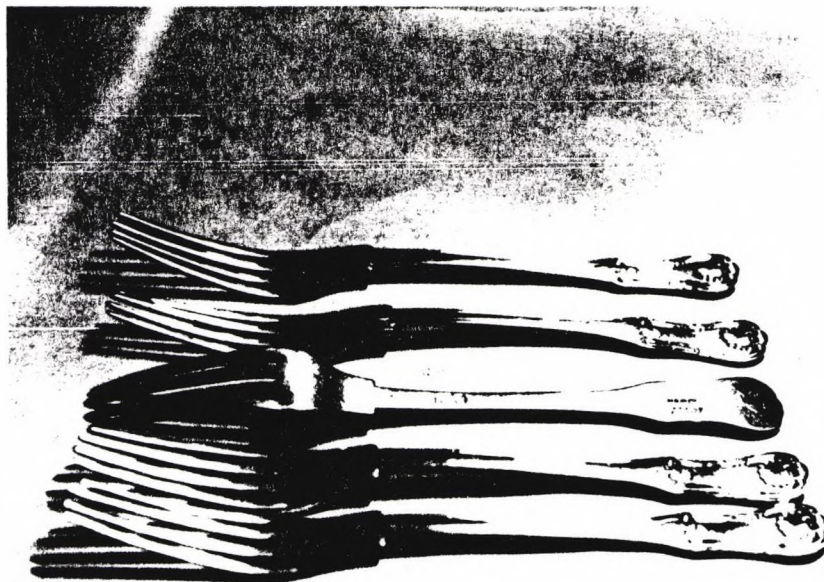
Goldsborough, Silver in Maryland, p. 196.



HAMP 4883 - Large fork

HAMP 17030-33 - Small fork

Figure 139



HAMP 12605-12610

Dinner forks, 1819-1830, Samuel Kirk, Baltimore.



Skewer, 1819, attributed to John S. Warner, Philadelphia, Pennsylvania.



HAMP 4918

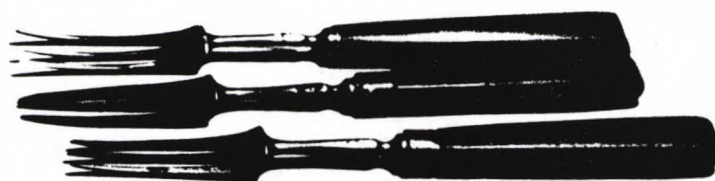
Fish knife, 1810-1811, England.



HAMP 12616-12618

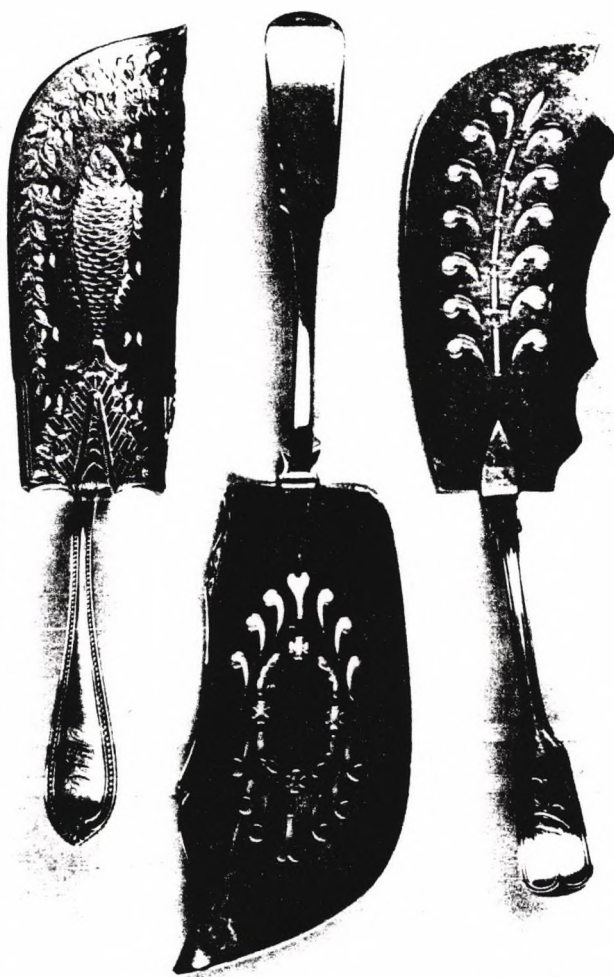
Three fish knives, 1810-1811, England.

Figure 143



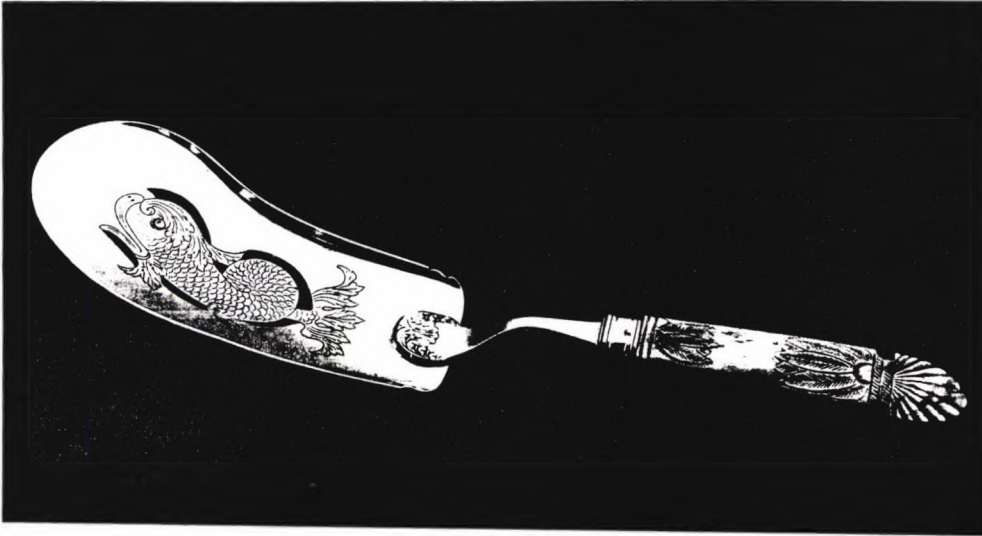
HAMP 12619-12621

Three fish forks, 1810-1811, England.



The fish knife on the right was made in Savannah, GA in 1822 by Frederick Marquand, and represents the type of piece listed on Charles Carnan Ridgely's estate inventory. 12-1/4" L.

Figure 145



112

FISH SLICE

1813-1845

Lewis Quandle (working

1813-1845), Philadelphia

Silver; mother-of-pearl

L. 14 $\frac{1}{2}$ in.

Courtesy Winterthur Museum,

Winterthur, Delaware

Cooper, Classical Taste in America 1800-1840, p. 155.

Figure 146

SAMUEL KIRK
working 1815-1872 Baltimore

169. FISH SLICE ca. 1840

Mark d and $1\frac{1}{2}$ mark (marks used 1830-1846), struck on back of handle

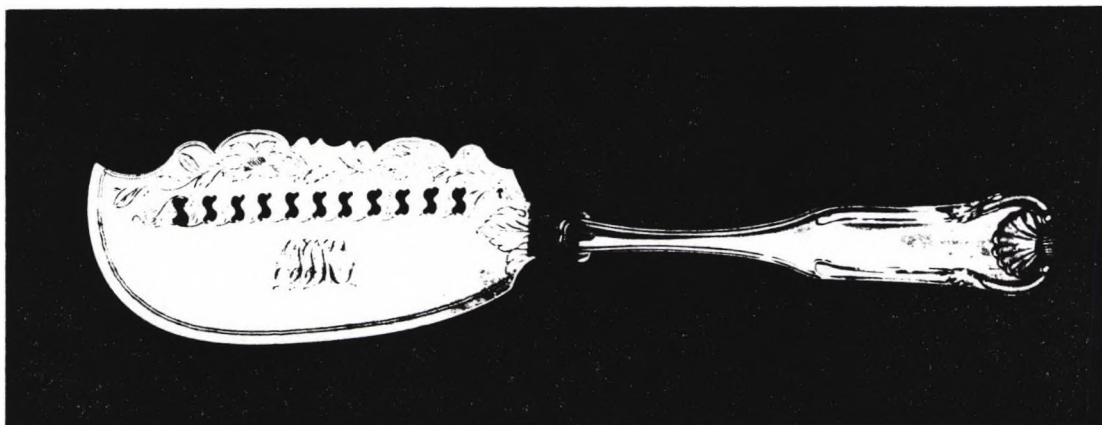
Engraving: Floral designs on blade; *///K* on blade

Length: 328 mm., $12\frac{15}{16}$ in.

Weight: 187 gm., 6 oz.

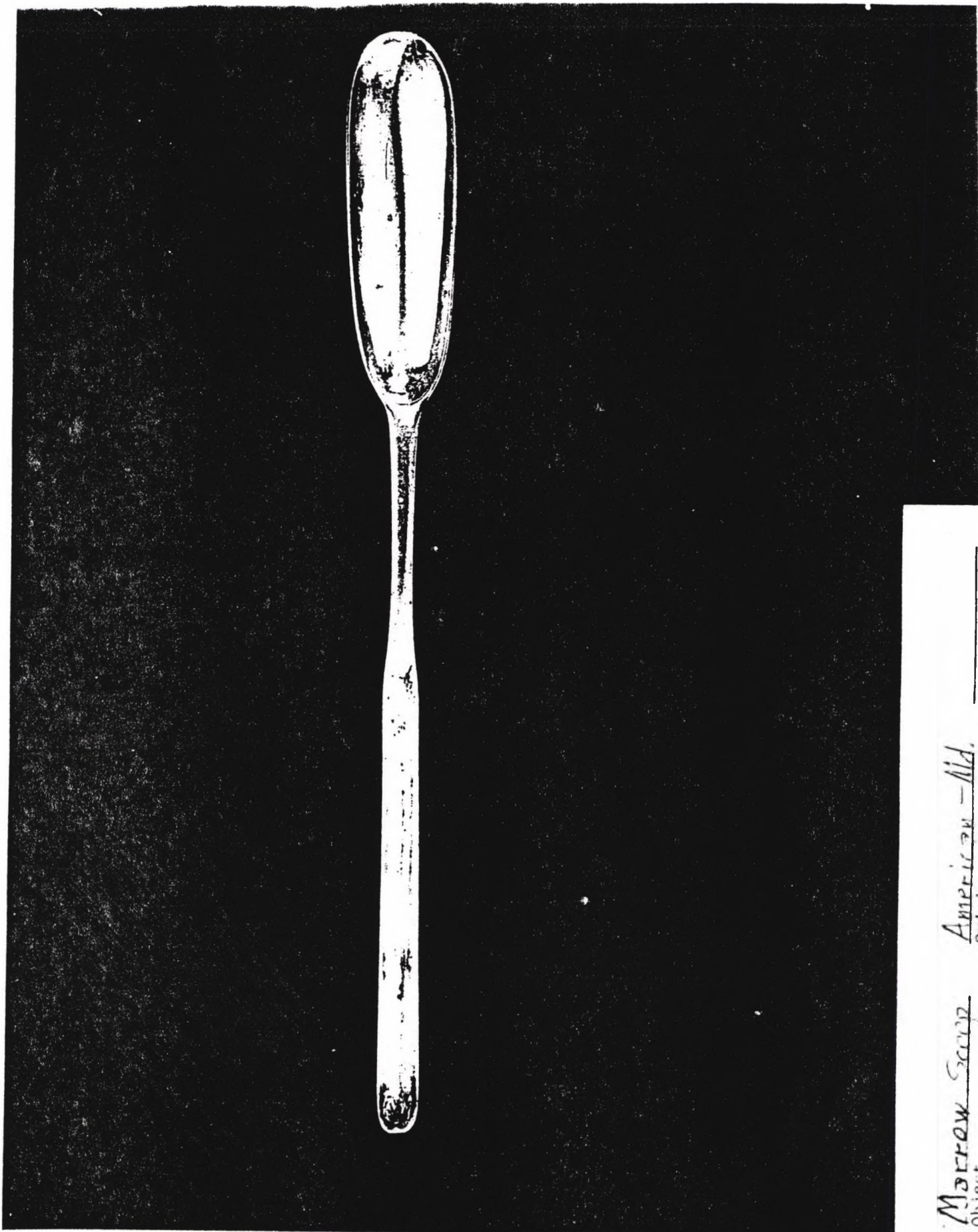
Description: The handle of this fish slice is in the "Kings" pattern (see cat. no. 160). The curved blade is decorated with piercing and engraving and is scalloped opposite the cutting edge.

Bequest of Ellen H. Bayard 35.31.88



KIRK, cat. no. 169

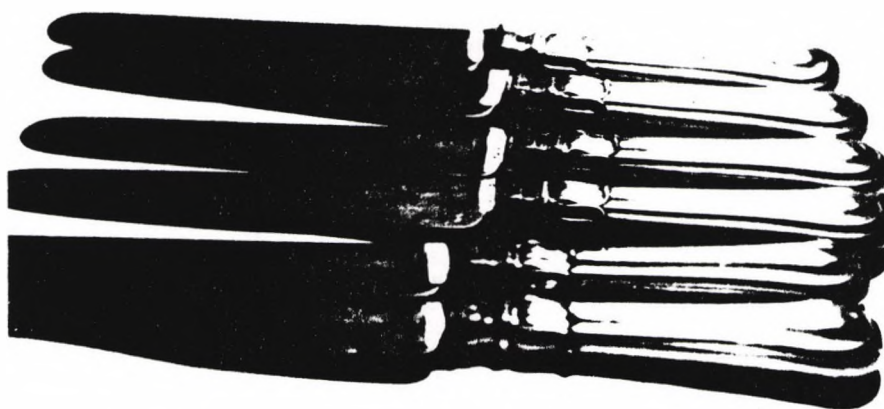
Goldsborough, Maryland Silver, p. 145.



Marrow Spoon, BMA 1980. 310.

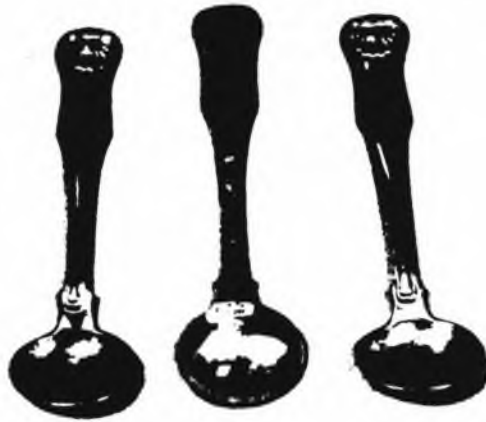
Figure 148

Marrow Spoon
Object
American - Old
Ortoin



HAMP 12638-12643

Group of silver hollow-handled knives with
steel blades, c. 1835, England.



HAMP 5627, 12511-12512

Three silver salt spoons, 1830-1840, Samuel Kirk,
Baltimore.

Figure 150



HAMP 4276

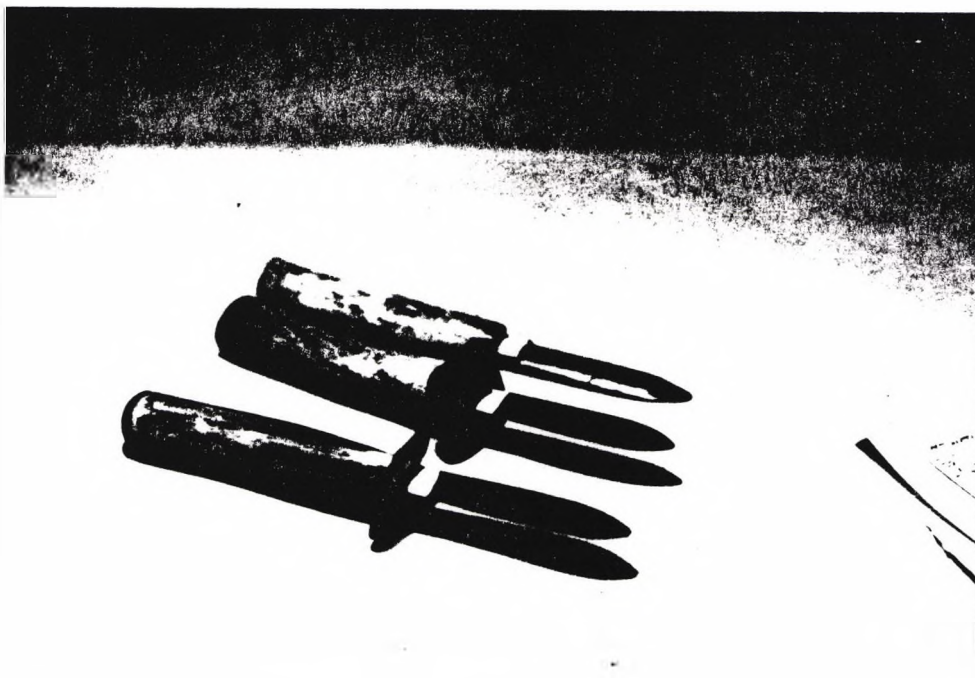
Small sauce ladle, 1815-1820, A.E. Warner,
Baltimore.

Figure 151



George III wine siphon, 1793, Thomas Phipps and
Edward Robinson, London.

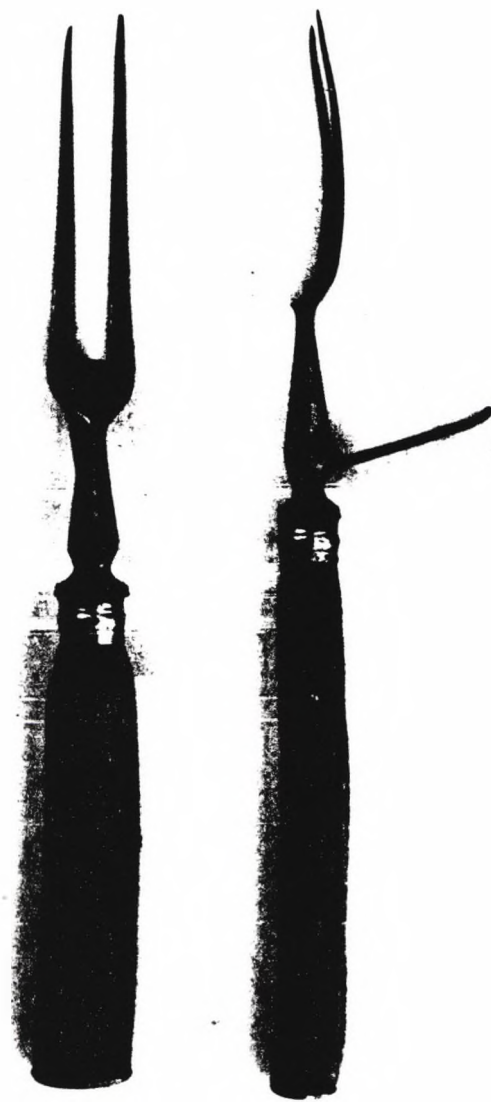
Figure 152



HAMP 12720-12722

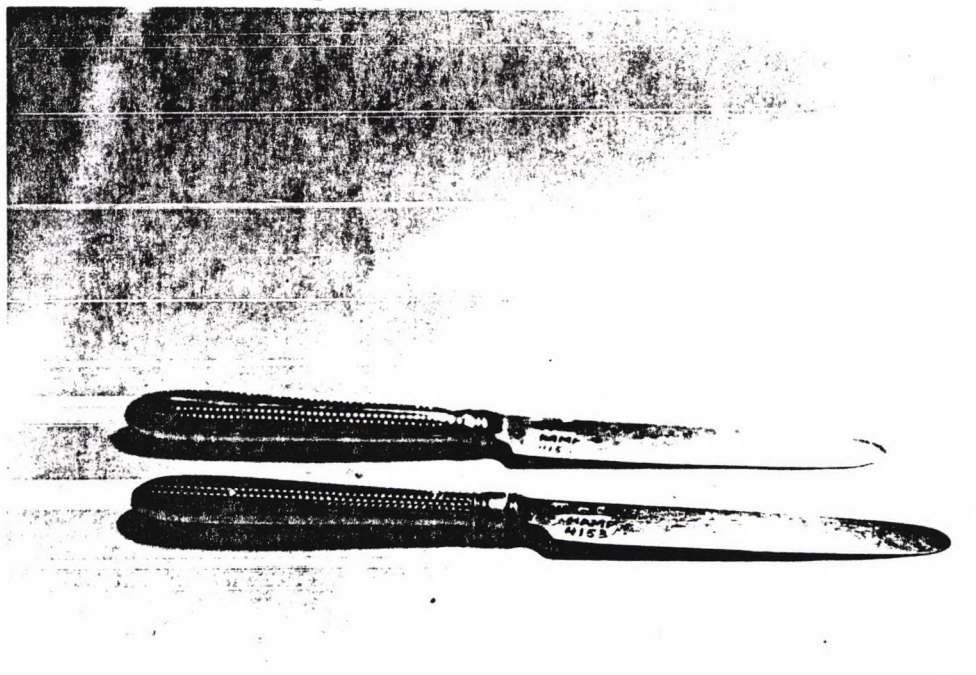
Three oyster knives, early 19th century.

Figure 153



Buck-handled carving set, early nineteenth century.
By descent to the last master of Hampton.
Private Collection LRB 3-29 #26A

Note: Forks only.



HAMP 4152

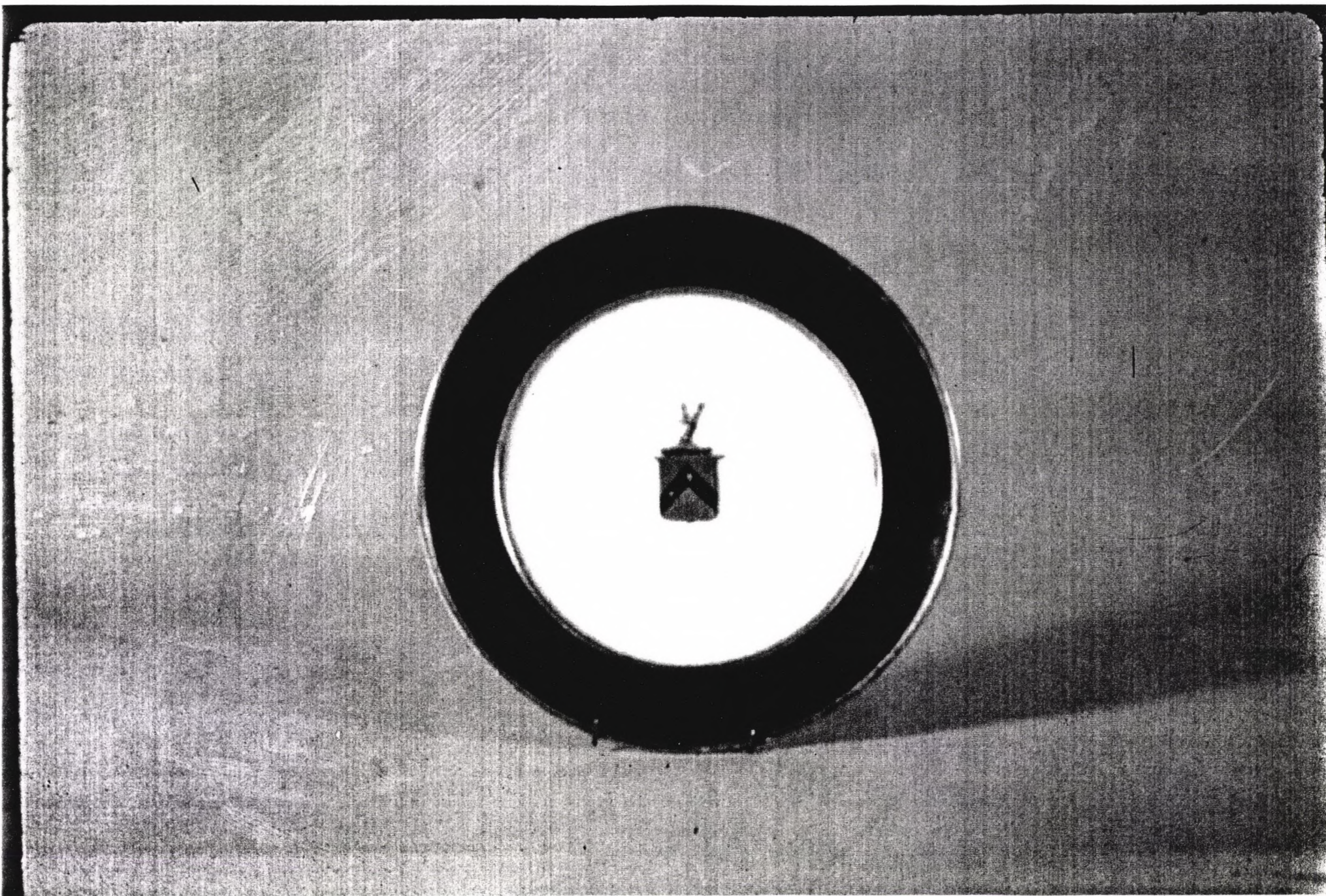
HAMP 4153

Part of a group of silver fruit knives,
c. 1790 and early 19th century, Hester Bateman,
London and A. E. Warner, Baltimore.

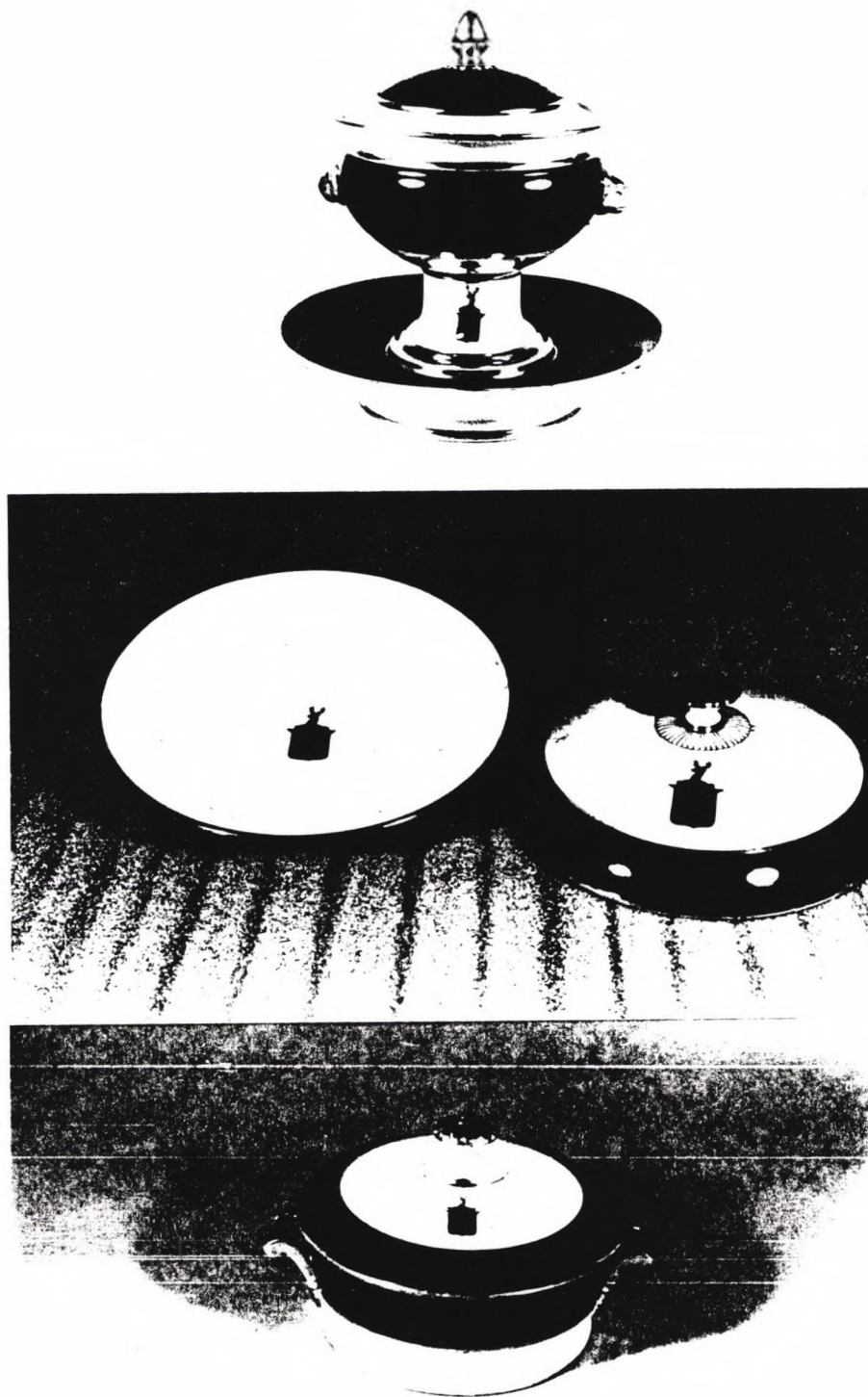
Figure 155



Sauce ladles, American, circa 1830.



Ridgely armorial porcelain plate, Feuillet, Paris, 1820-1825; Ridgely family crest centered.



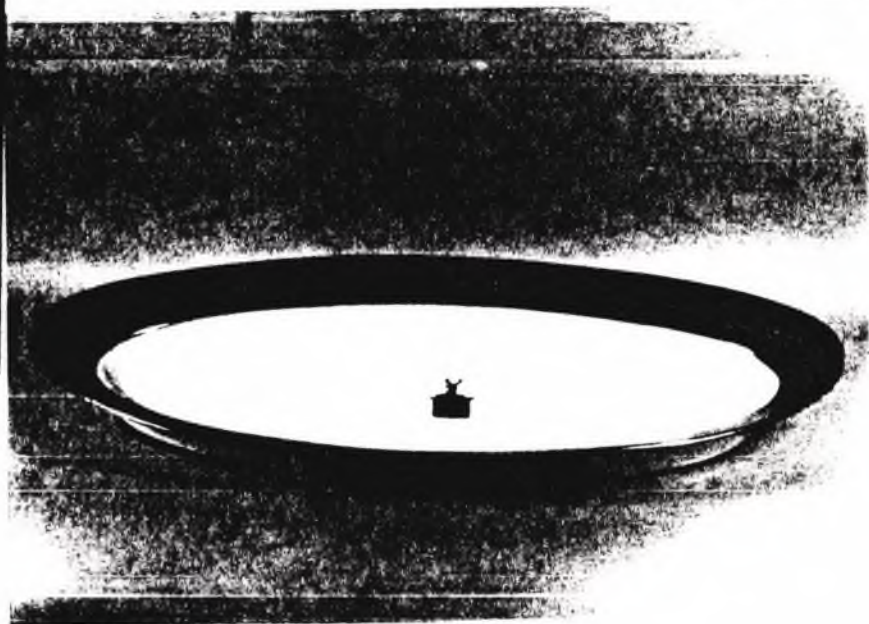
HAMP 10245 - Footed sauce boat

HAMP 16200a,b - Covered serving dish

HAMP 1267a,b - Covered vegetable dish

Feuillet, Paris, 1820-1825, with Ridgely family crest.

Figure 158

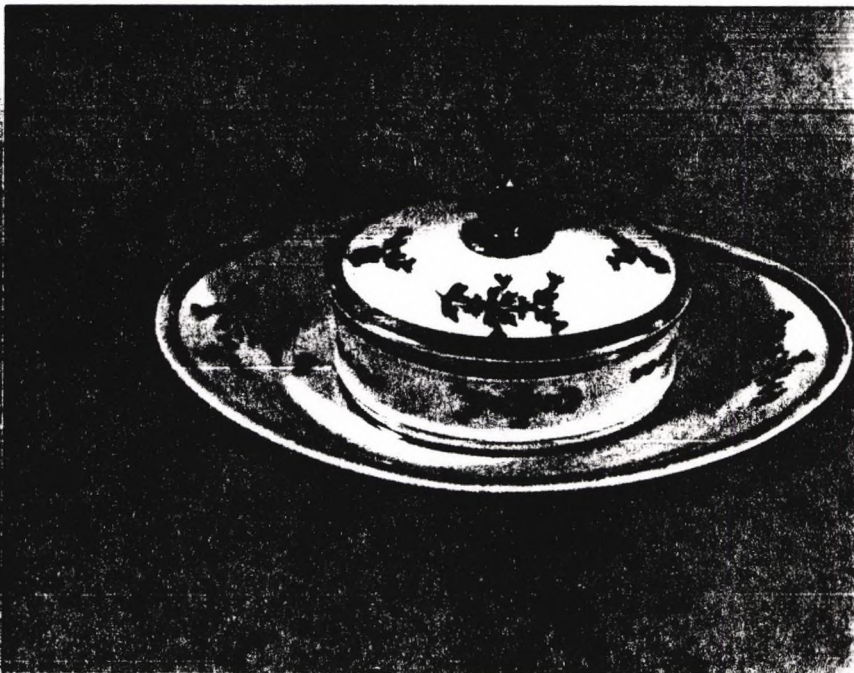
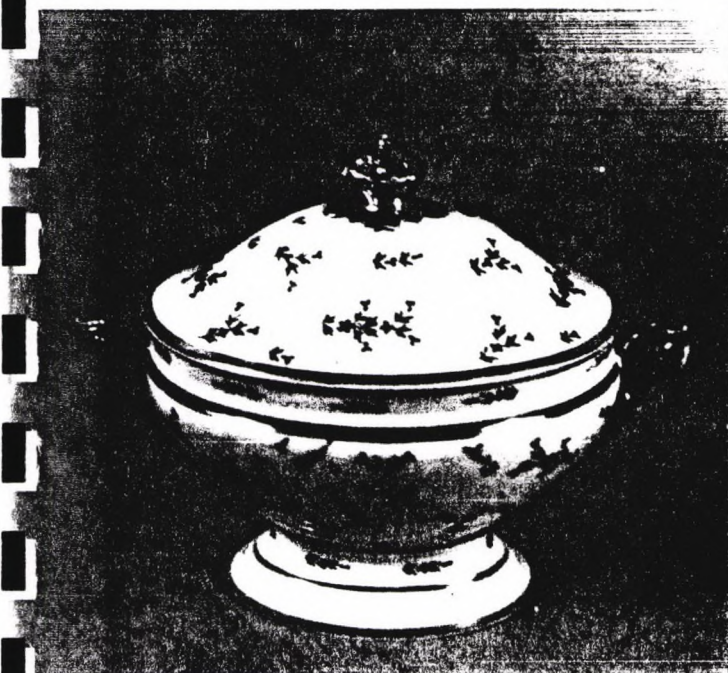
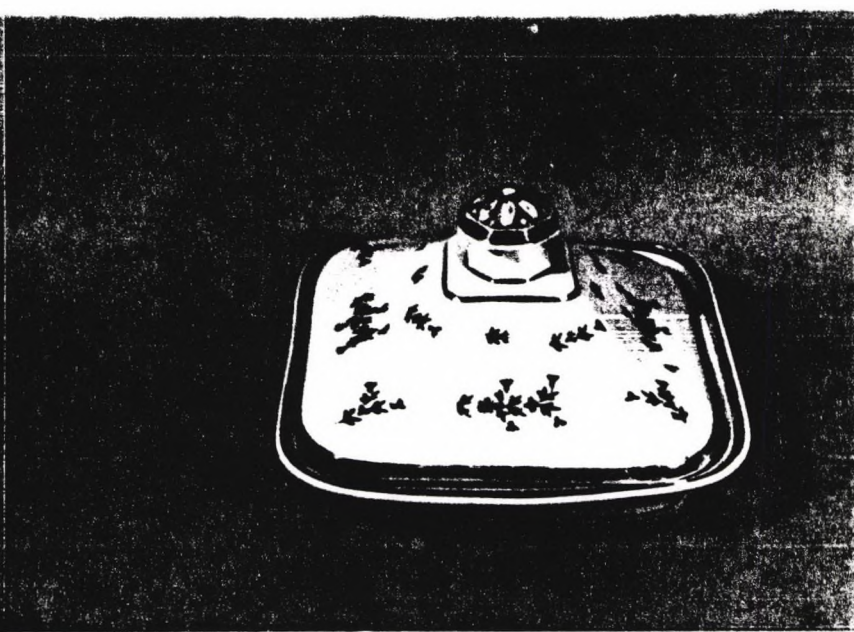


HAMP 4158 - Sweetmeat dish

HAMP 4082 - Dessert plate

HAMP 10216 - Fish platter

Feuillet, Paris, 1820-1825, with Ridgely family crest.



HAMP 10108 - Soup bowl

HAMP 10104a&b - Soup tureen

HAMP 10106a&b - Covered
serving dish

HAMP 10105 - Sauce boat on
stand

Ridgely pieces of Angouleme Sprig, Paris, c. 1800.

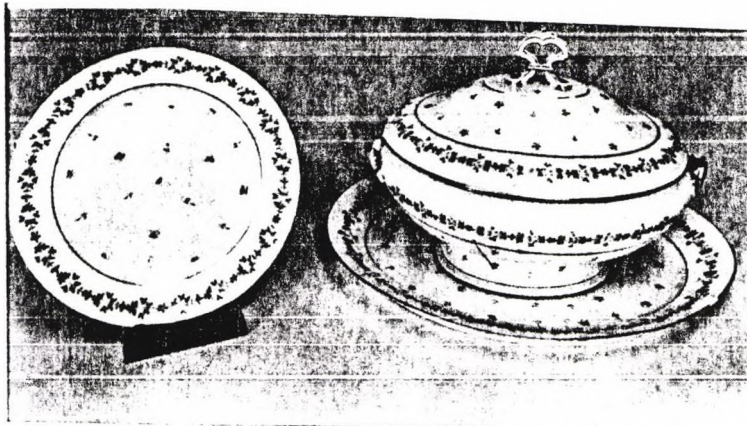
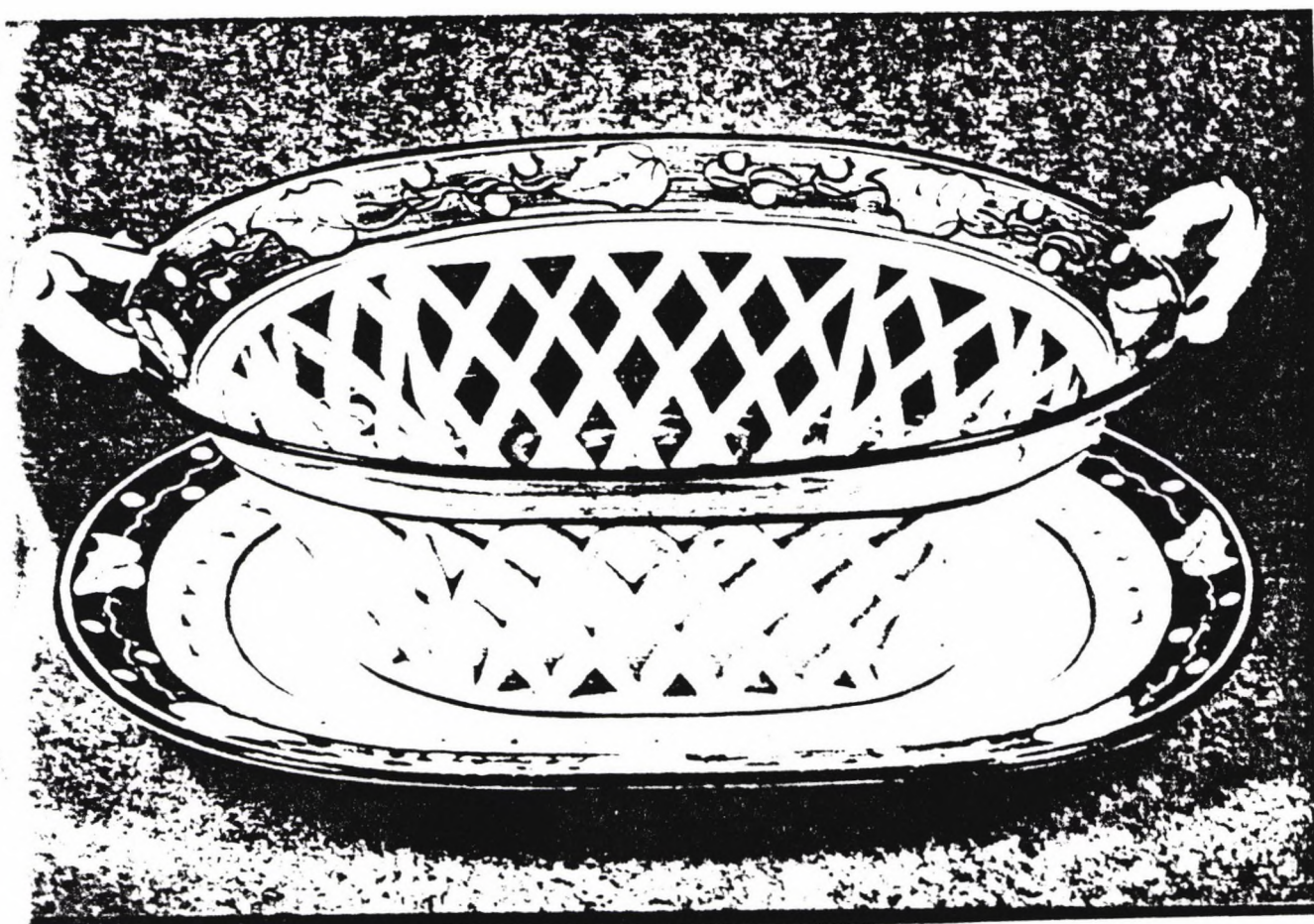


Table service, Angouleme sprig pattern: Paris, c. 1800.
Hammond & Wilbur, "Gay and Graceful Style:" A Catalogue
of Objects Associated with Christopher & Rebecca Gore, p. 37.



Davenport creamware pierced dessert basket and stand, 1800-1810.

Lockett, Davenport Pottery & Porcelain 1794-1887, #4.



HAMP 1242

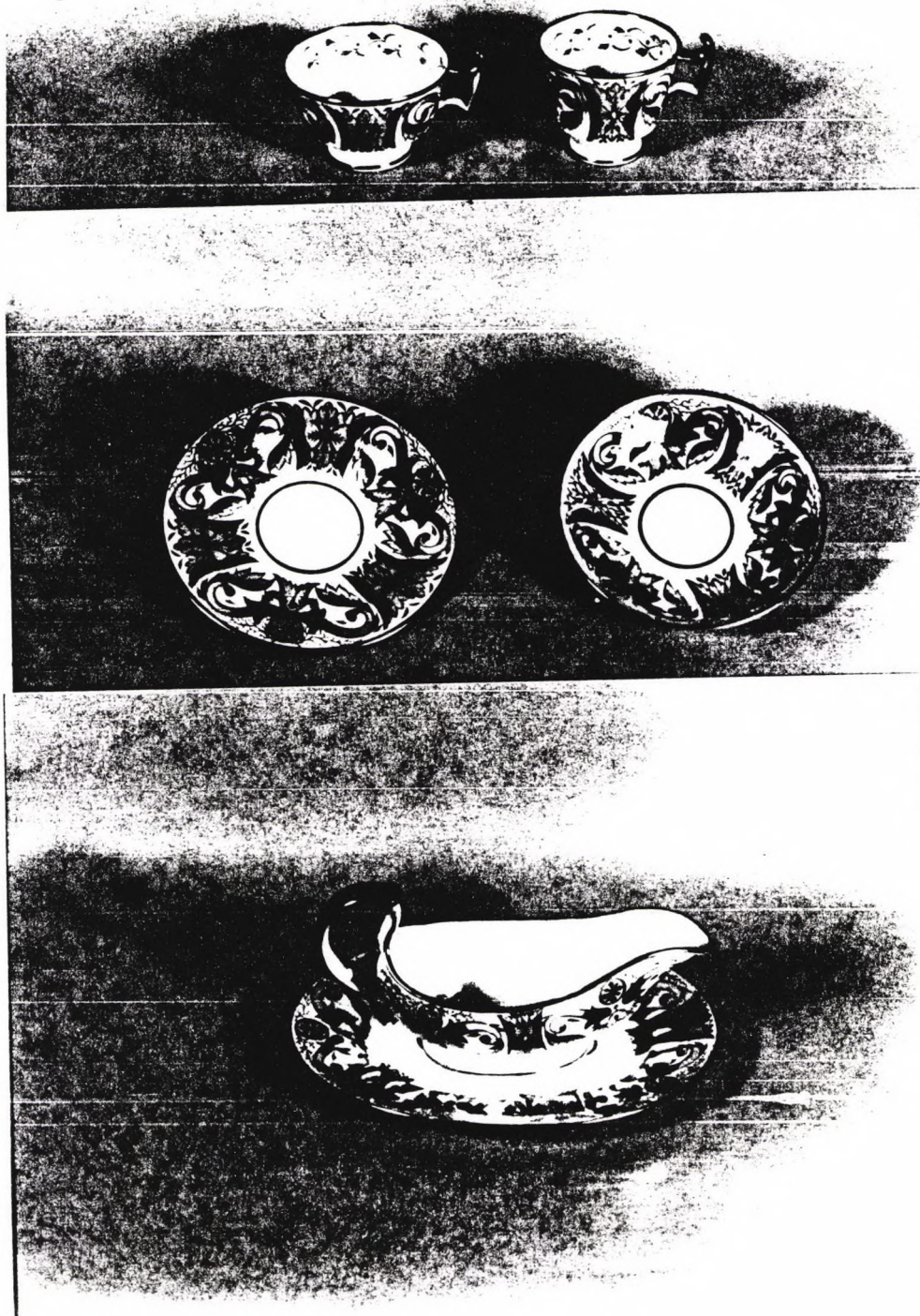
HAMP 1241

HAMP 1239

HAMP 1245

Assorted pieces from Ridgely porcelain set, Davenport,
England, c. 1820.

Figure 163



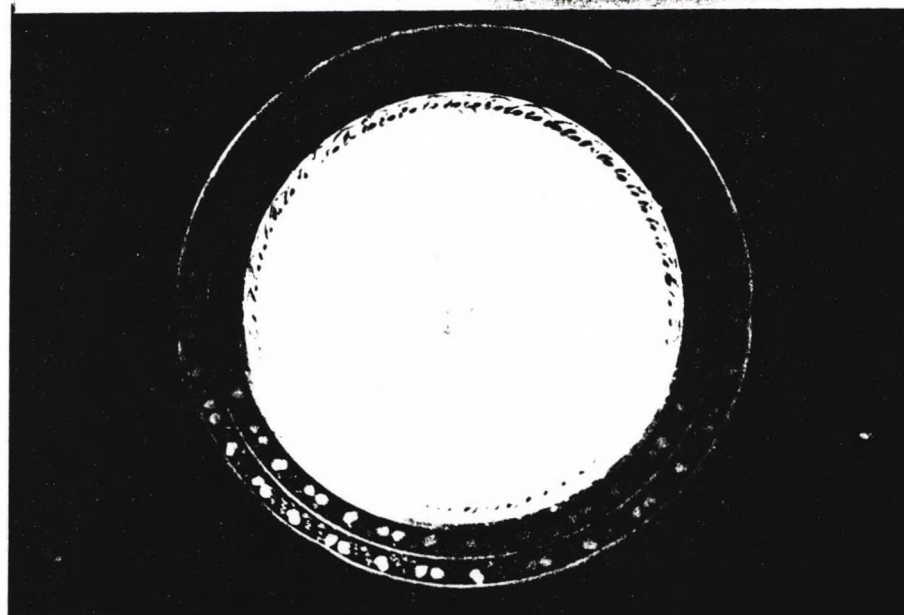
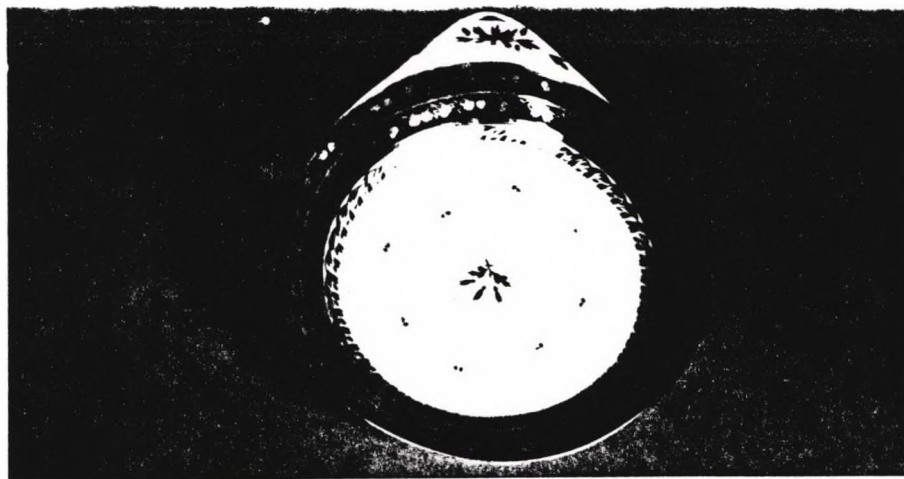
HAMP 10201-10202 - Tea cup, coffee cup

HAMP 10199-10200 - Tea saucer, coffee saucer

HAMP 10203, 1244 - Sauceboat on stand

Assorted pieces from Ridgely porcelain set, Davenport
England, c. 1820.

Figure 164

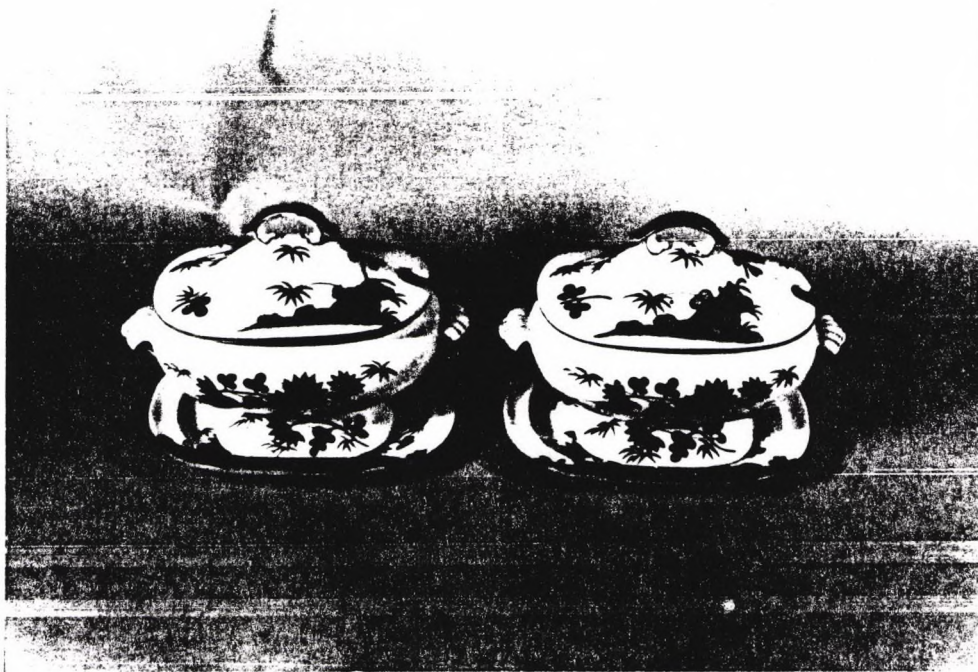


HAMP 10206 - Serving dish

HAMP 11518 - Ice pail or cooler

HAMP 8644 - Dessert plate

Worcester porcelain belonging to Charles Carnan
Ridgely.



HAMP 1254
HAMP 1256

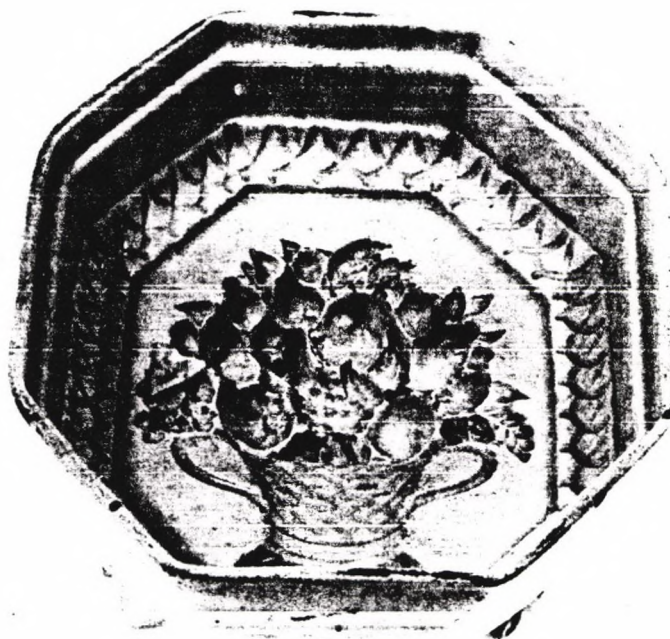
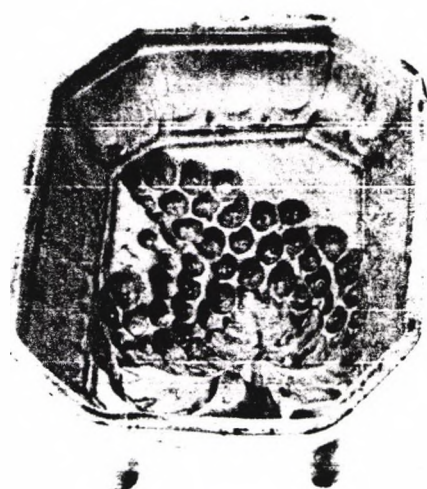
HAMP 1255
HAMP 1257

Spode sauce tureens with stands, in bamboo or
"Bough pot" pattern, England, c. 1825.



Chinese blue and white covered pitcher 1800-1830
By descent to the last master of Hampton.
Private Collection LRB 9-14 #105

FIG. 4.19. Jelly, blanc-mange, or flummery molds.
 England, 1820-40. Glazed earthenware: L. (mold with grapes) 12.7 cm., W. 8.9 cm., D. 4.4 cm., L. (mold with fruit basket) 17.2 cm., W. 14 cm., D. 6.7 cm. (Talbot County [Maryland] Historical Society.)



Belden, The Festive Tradition, p. 156.

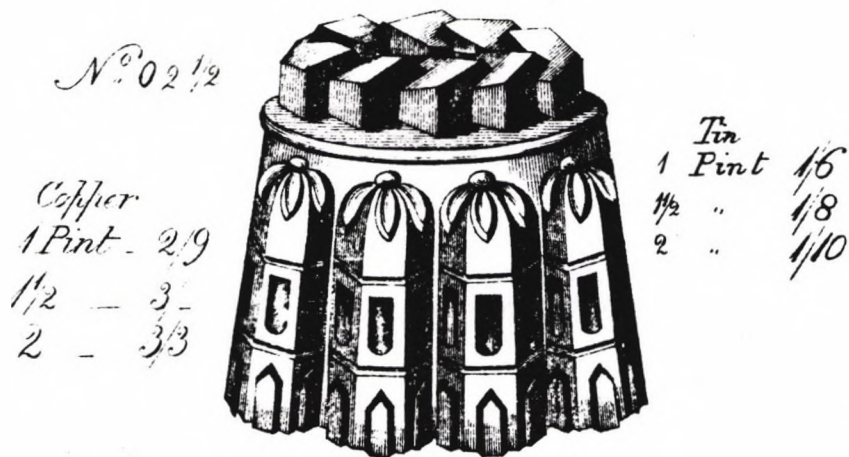


FIG. 4:16. Jelly and blanc-mange molds. From Henry Loveridge & Co., Catalogue, p. 381. (Winterthur Museum Library.)

Belden, The Festive Tradition, p. 151.

30. Page of Wedgwood
blancmange moulds from
Charles Gill's Drawing
Book, c. 1807, showing a
typical wheatsheaf mould,
together with a shell,
asparagus, acorn and
Indian corn.



20

Kevill-Davies, Jelly Moulds, p. 20.



HAMP 17653

HAMP 4177

HAMP 17653



HAMP 4178

Figure 171



PLATE 91 TEAPOT AND COVER, blackware with moulded body and applied relief of the American Eagle on one side and the Liberty head on the reverse. The lid is a sliding one and the interior is unglazed. (15.9cm. 6 $\frac{1}{4}$ " h.). c. 1800-1810. No mark. Attributed to factory producing s & Co wares (probably Sowter & Company, Mexborough)

Newark Museum. No. 7.

Roussel, The Castleford Pottery 1790-1821.



HAMP 17629

Chinese export porcelain punch bowl in Mandarin style, c. 1780.

Figure 173



Pyramid Salvers, Continental Europe, 1720-70.
Palmer, Glass in Early America, p. 219.

Figure 174

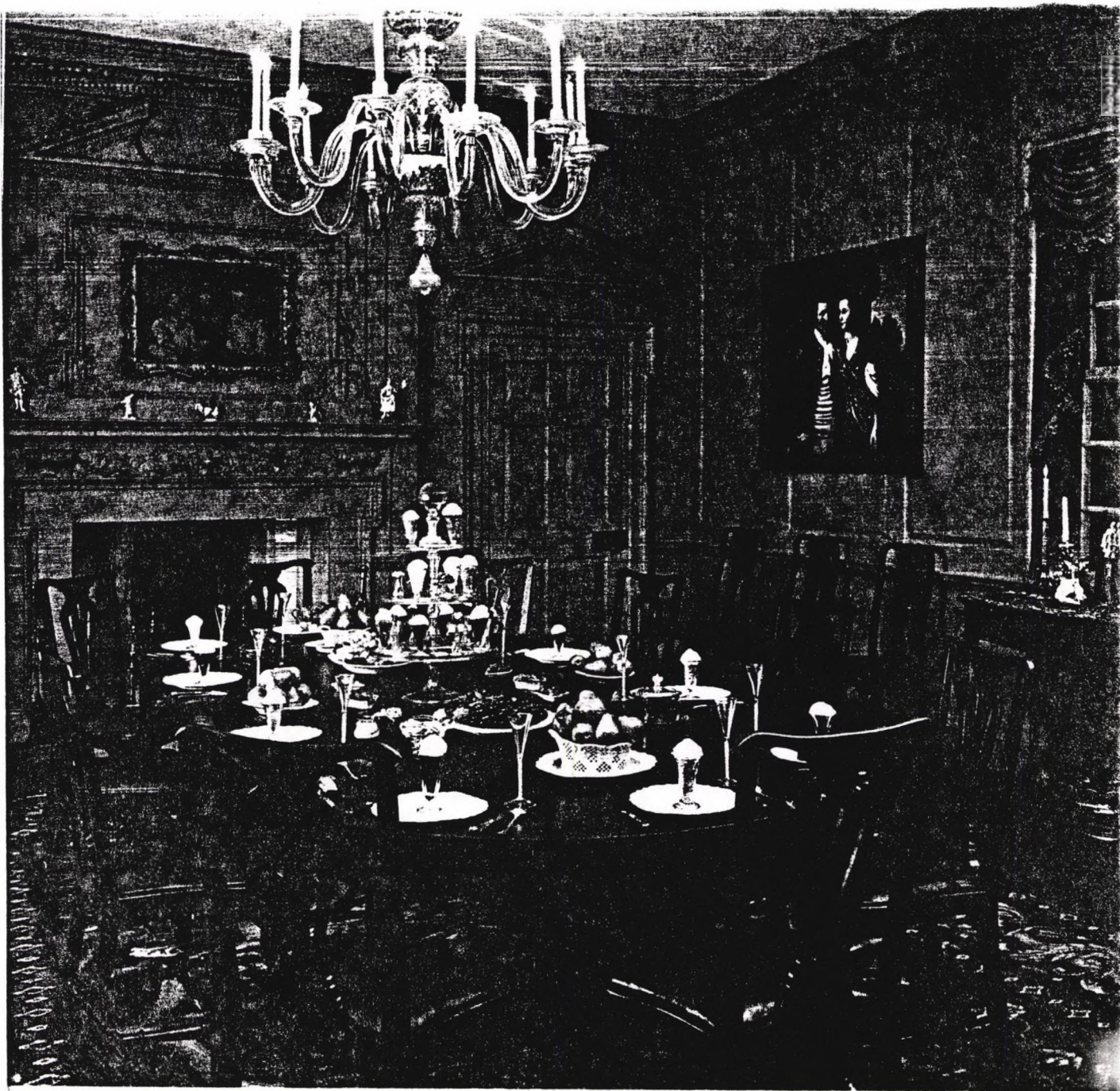


Pyramid Salvers, England, 1740-1780.
Palmer, Glass in Early America, p. 220.

Figurines with the kind of green glaze associated with Thomas Whieldon (England 1740-60) surrounding pyramids of dry sweetmeats on a dessert table. Charleston Dining Room, 1760-70, Winterthur Museum.

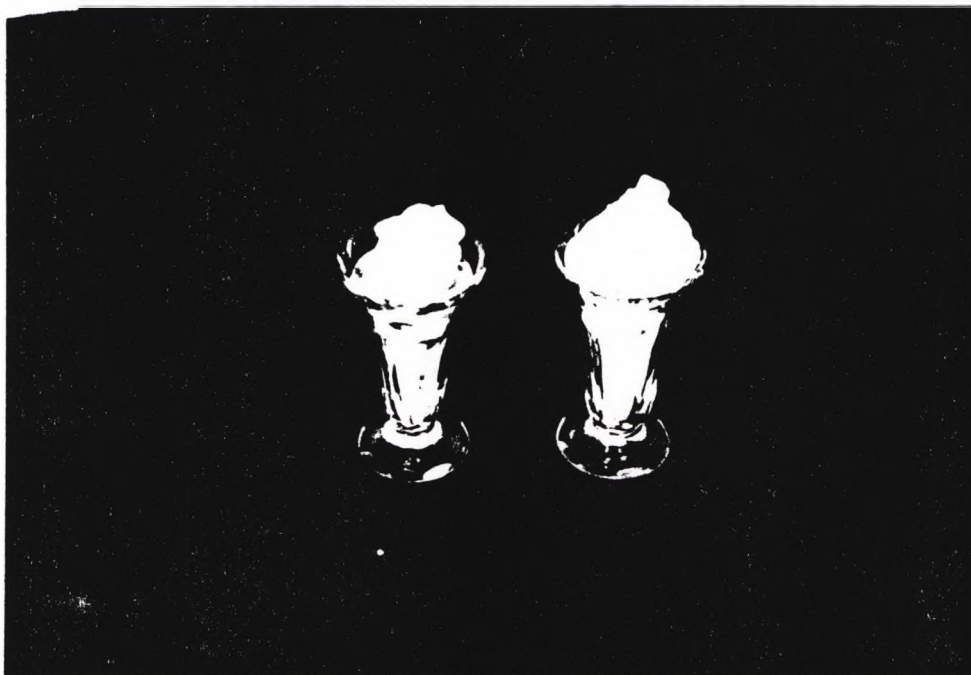


Belden, The Festive Tradition.



Pl. 220. Dessert of jellies and syllabubs in glass and fruits in salt-glaze stoneware
Boston Dining Room, 1750-60, Winterthur Museum

Belden, The Festive Tradition.



HAMP 4128-4129

"Best cut glass jellies" England, 1790-1820.

Figure 178



Jelly Glass (one of fourteen),
England, 1750-90.



Jelly Glass (one of eight),
England, 1765-85.

Palmer, Glass in Early America, p. 224.

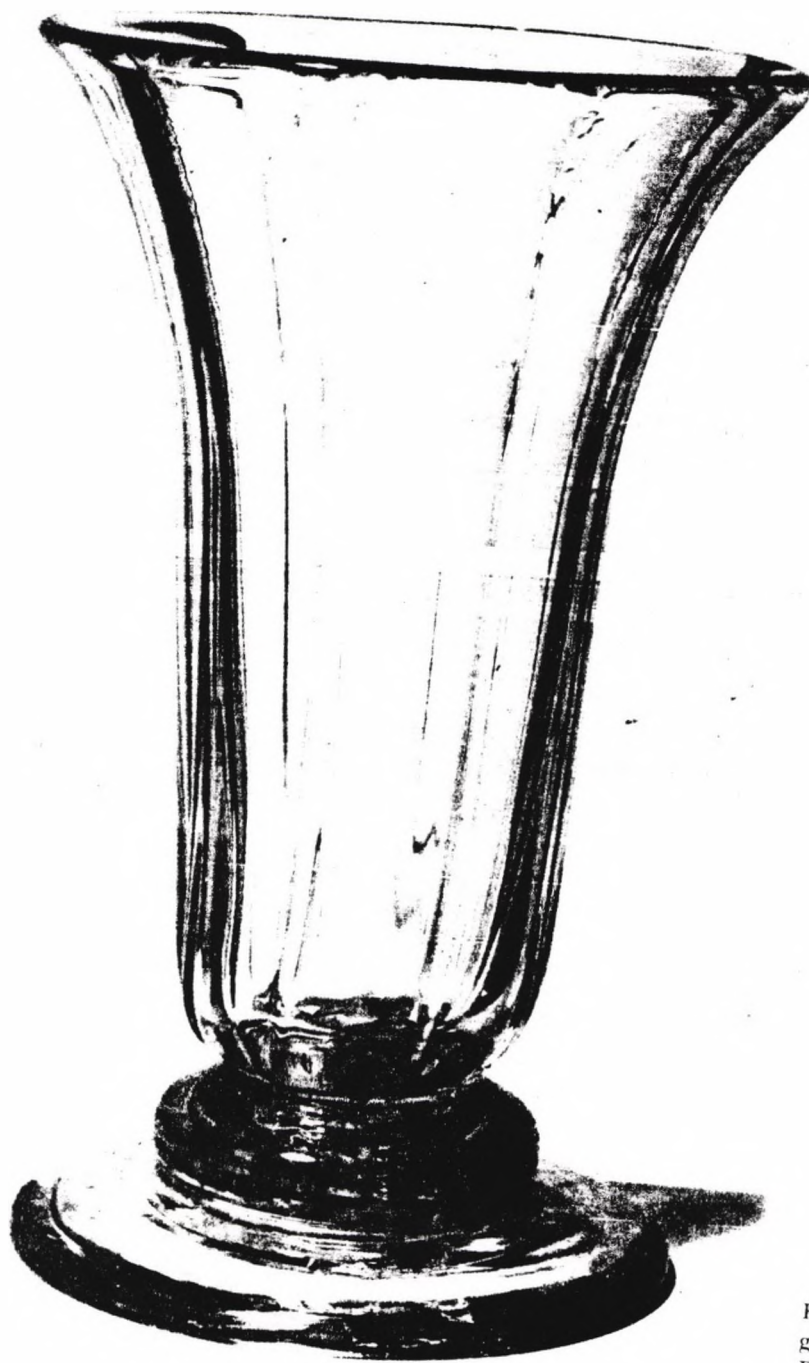
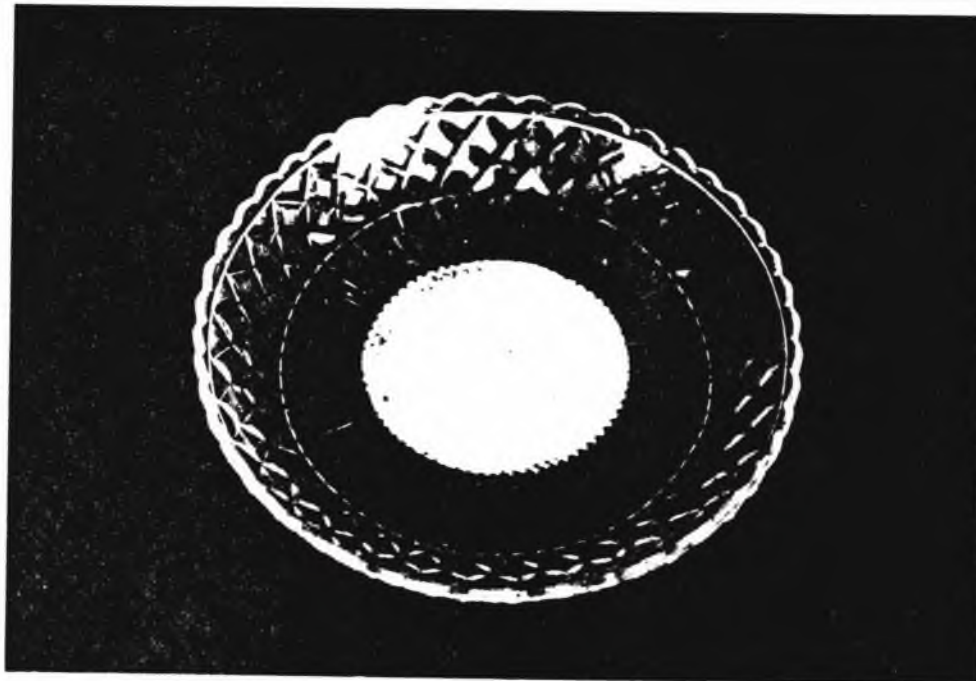
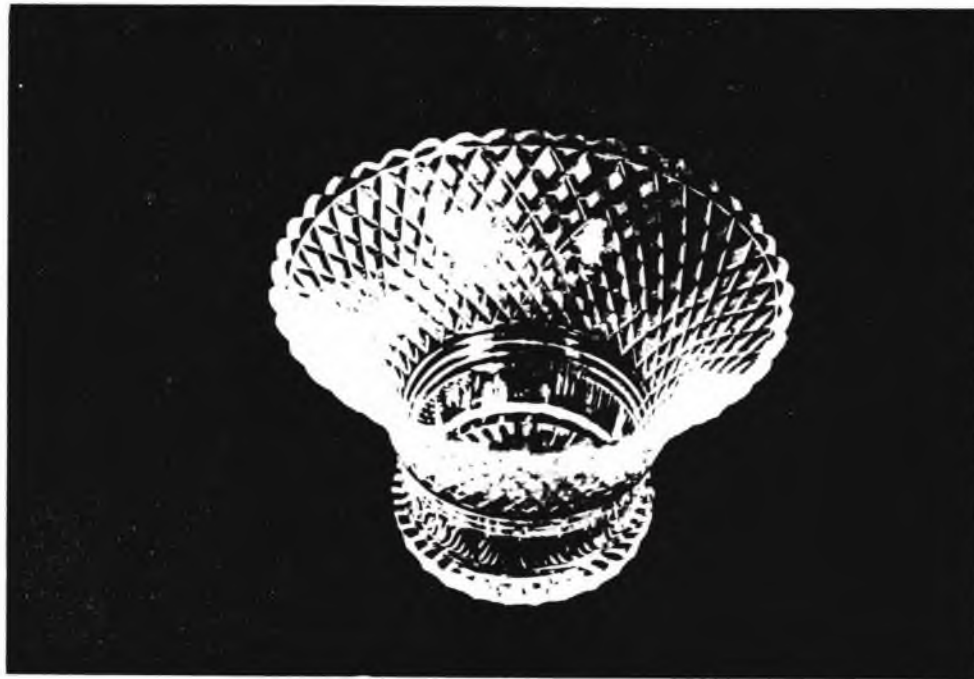


FIG. 4:21. Jell
glass. Englan
Flint glass; H.
(at rim) 7.3 cm
thur Museum.

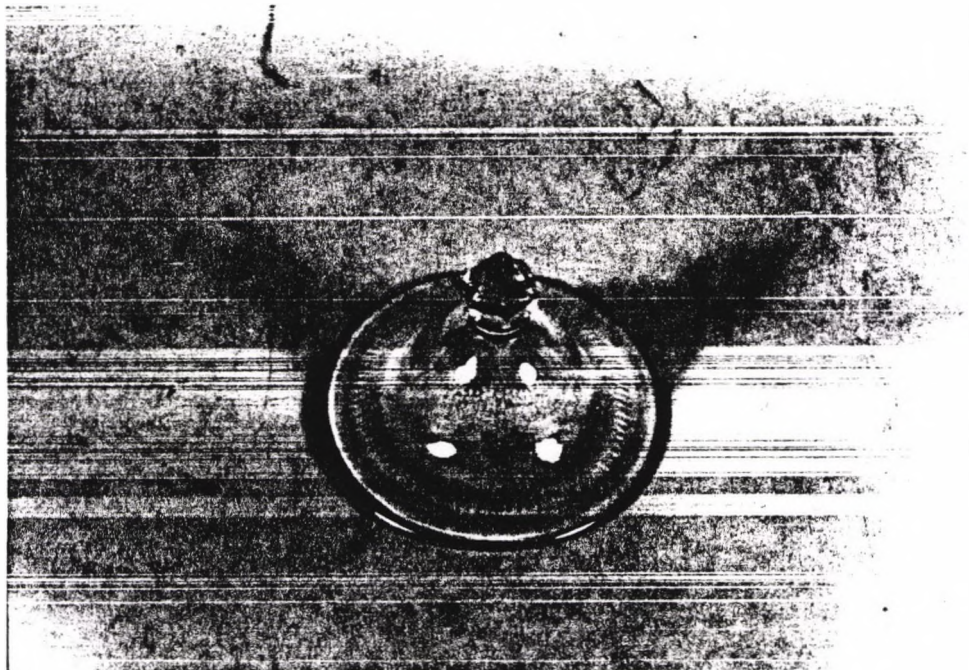
Belden, The Festive Tradition, fig. 4:21.



HAMP 4174-4175

Cut-glass ice pail with stand, England or Ireland,
c. 1810.

Figure 181



HAMP 11498

Lid to cut-glass compote or dish, England, 1810-1820.

Figure 182

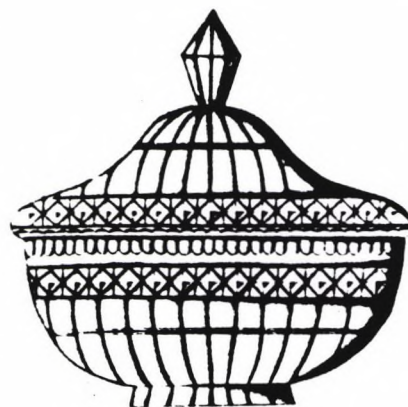
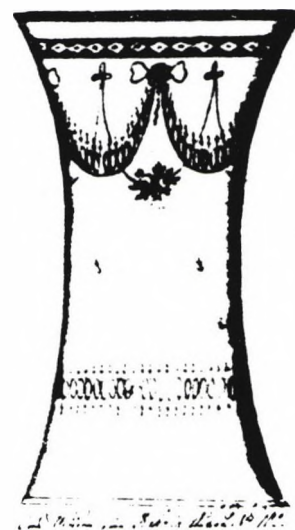


FIG. 25. Drawing, "Confection bowl with cover, delicately cut." Ink and wash on paper. GIGC, I, No. 141. (Winterthur: photo, the author.)

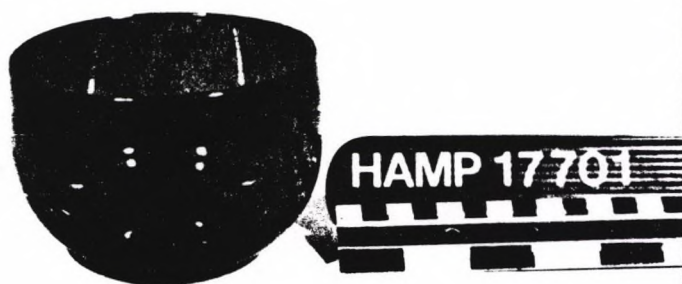


FIG. 33. Drawing of an urn and a vase from "A mantel garniture, consisting of 3 Urns and 2 Vases, of bone-white or blue glass, delicately gilt or painted." Ink and



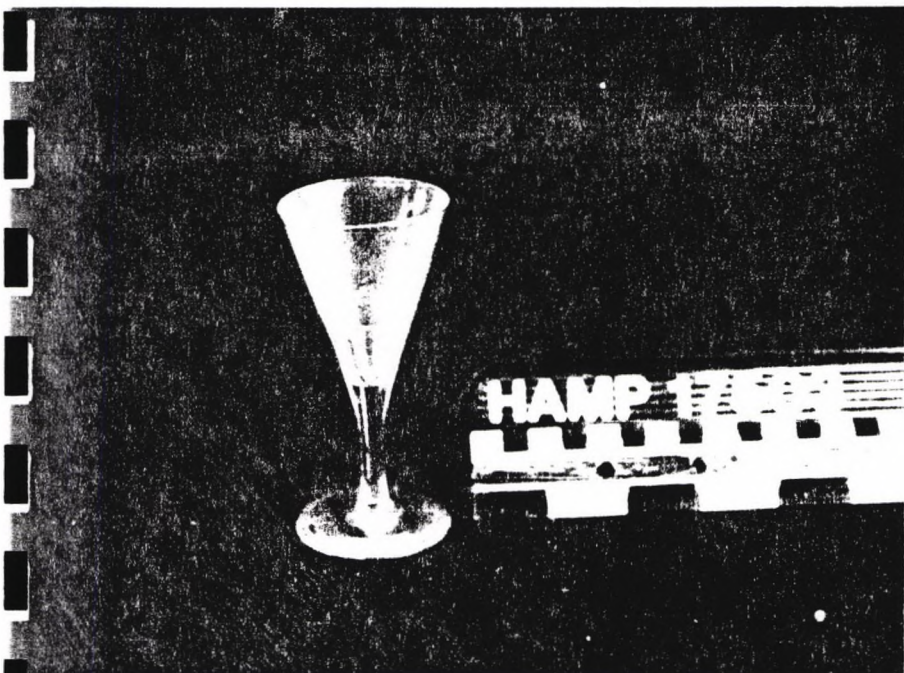
wash on paper. GIGC, I, No. 162. (Winterthur: photo, the author.)

Lanmon, "The Baltimore Glass Trade, 1780-1820," pp. 42-43.



- HAMP 17701 - Cobalt blue glass finger bowl,
England, 1790-1820.
HAMP 17703 - Light blue glass finger bowl,
England, 1820-1840.

Figure 184



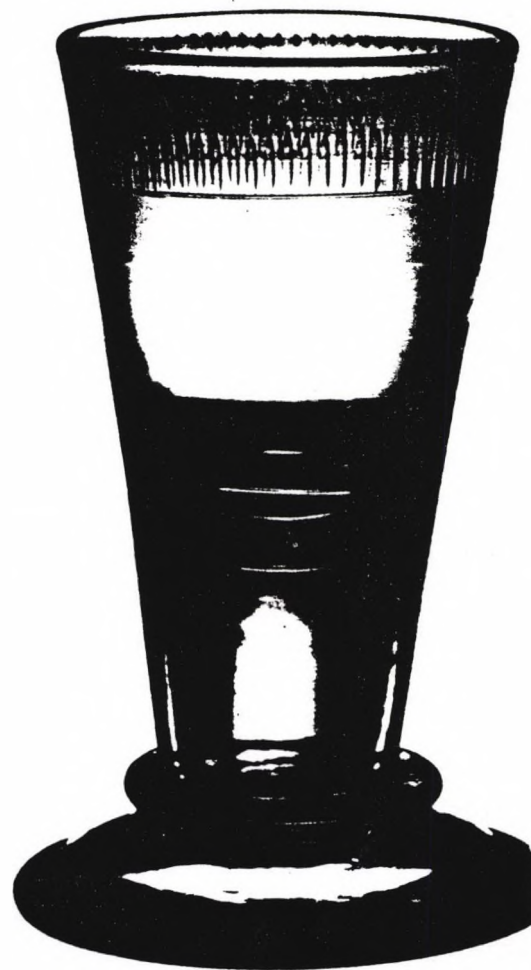
HAMP 17501

HAMP 4114

HAMP 17503

Cut-glass wine glasses, England (?), 1800-1820.

Figure 185



Wineglass

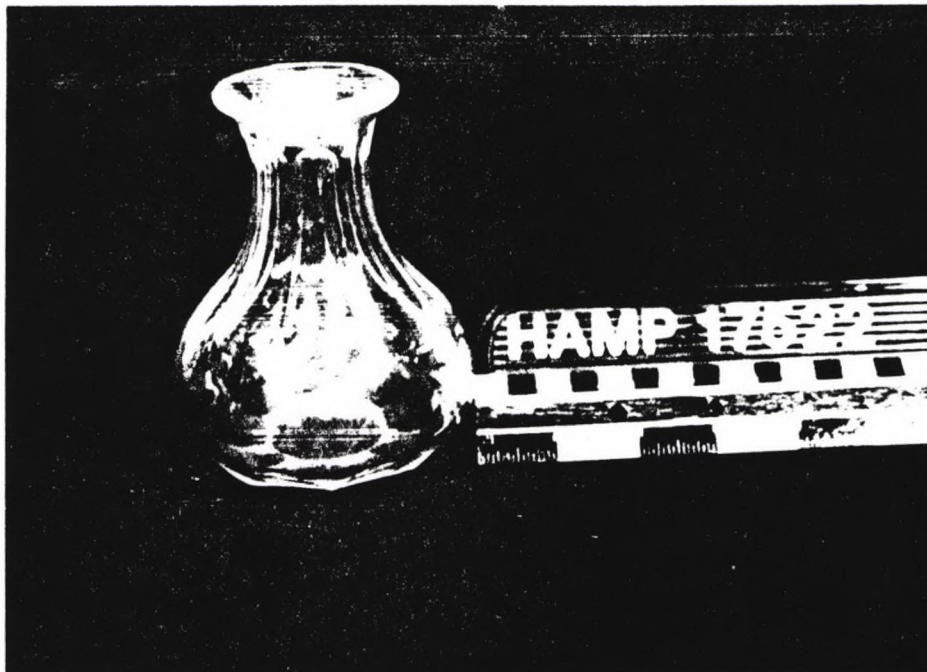
Liqueur Glass or
Rummer

Firing Glass

Probably Bohemia, 1790-1820.
Palmer, Glass in Early America, p. 73.



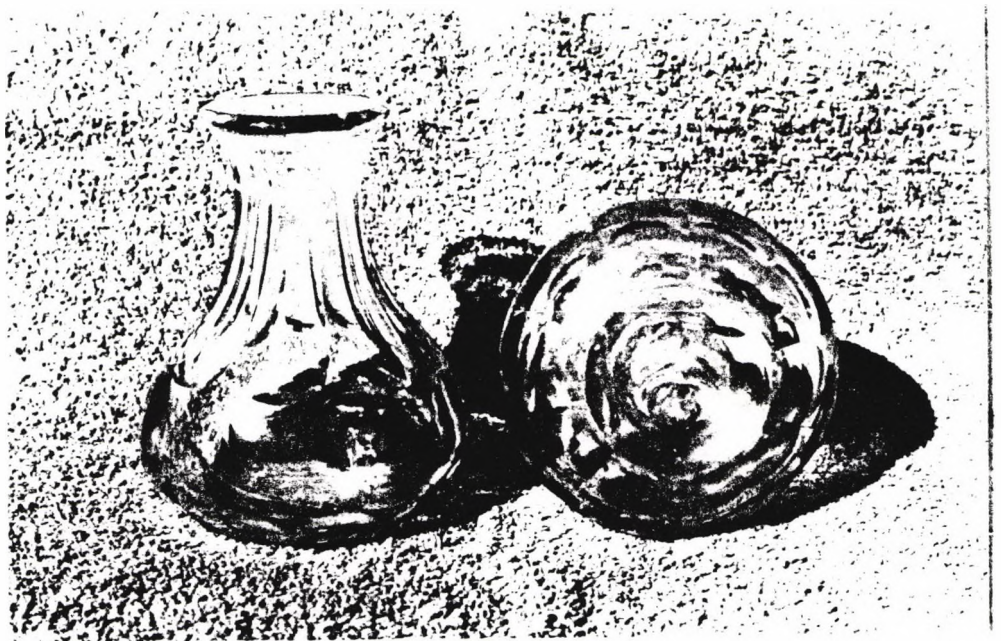
Wineglass, Possibly Maryland, Possibly Baltimore Glass
Manufactory, 1814-15.
Palmer, Glass in Early America, p. 78.



HAMP 17522 - Individual wine carafe, 1800-30.

HAMP 17708 - Master salt cellar, England,
1800-1830.

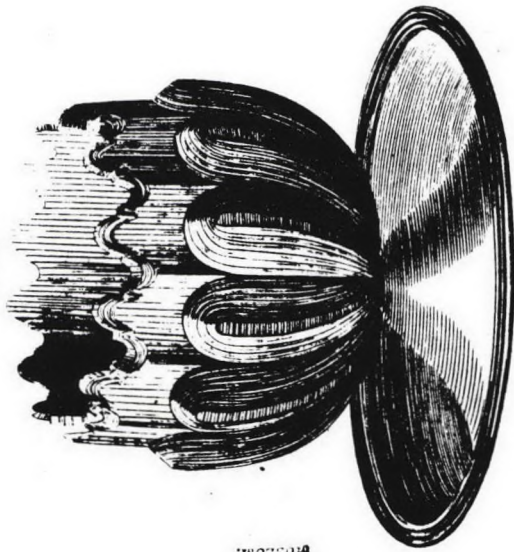
Figure 188



Individual glass carafes, early 19th century
Private Collection LRB 8/19 & 8/20 #80

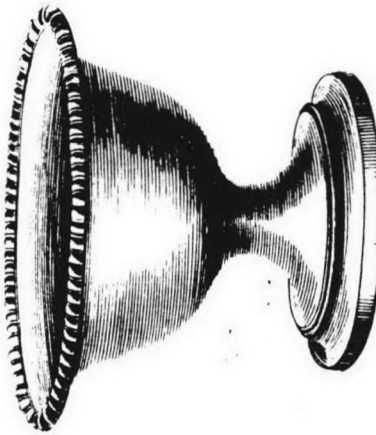
By direct descent to laster master of Hampton.

1154



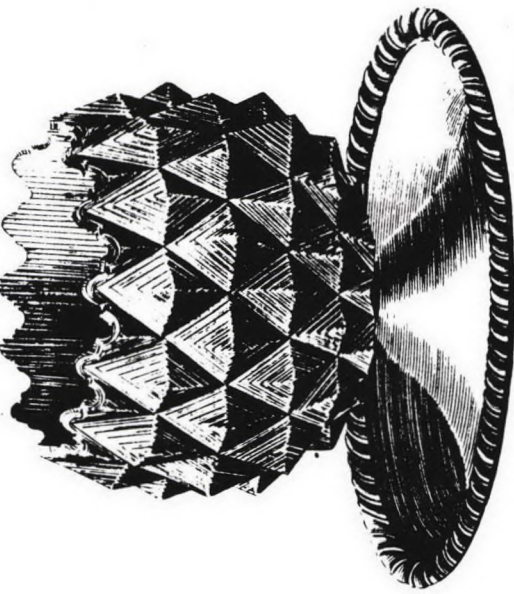
*Pair
Silver Plated
with Lid*

1155

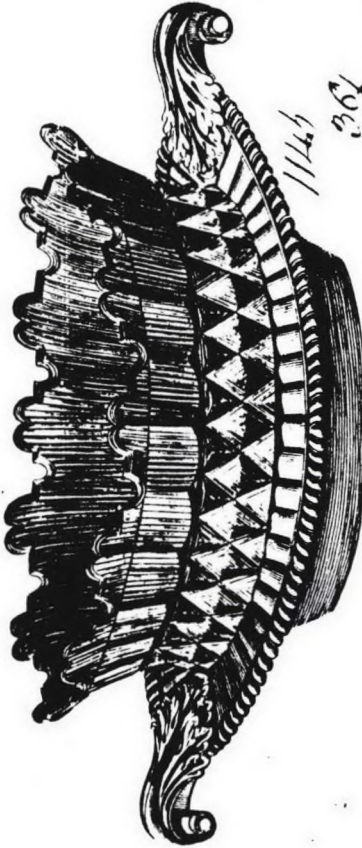


*Gilt Inside
Silver Plated*

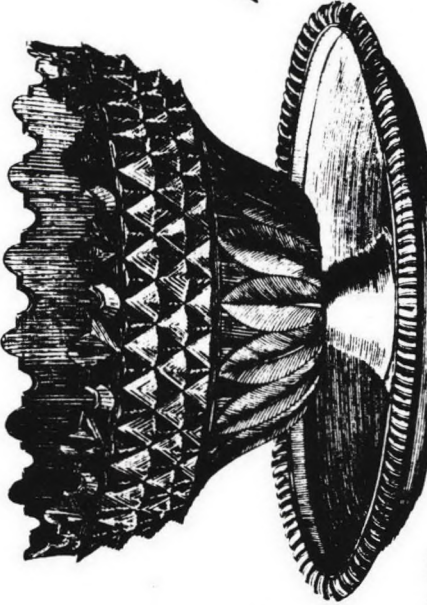
1136



*Silver Plated
with Lid
with Lid*



*Pair
Silver Plated
with Lid*



1136

*Pair
Silver Plated
with Lid*

Hadley, Manufacturer of Cut-Glass and Plated Wares, pl. 1134-1136 & pl. 1145-1146.

Figure 190

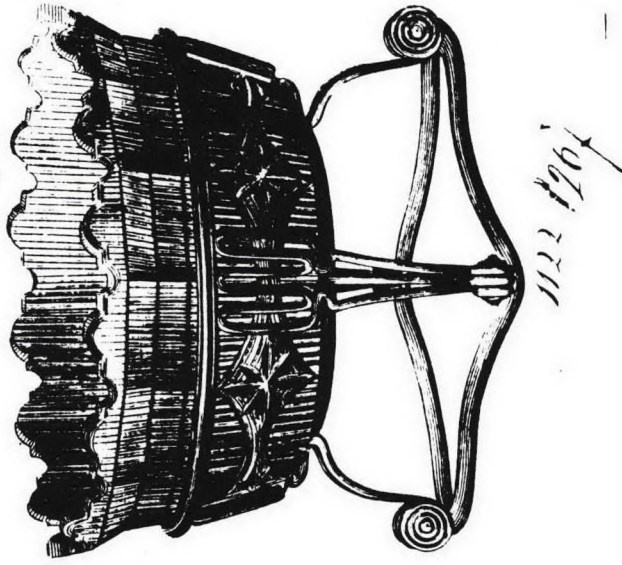
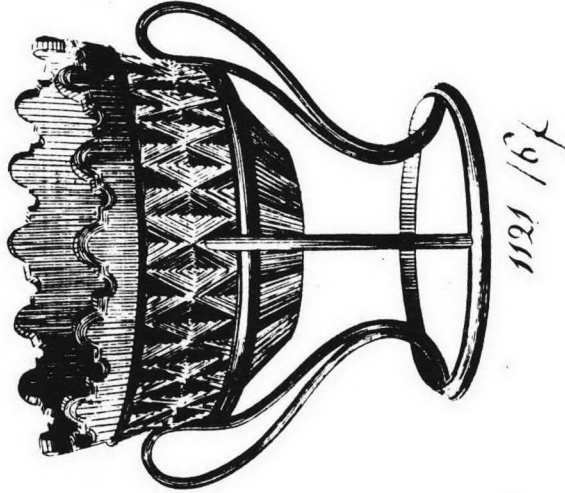
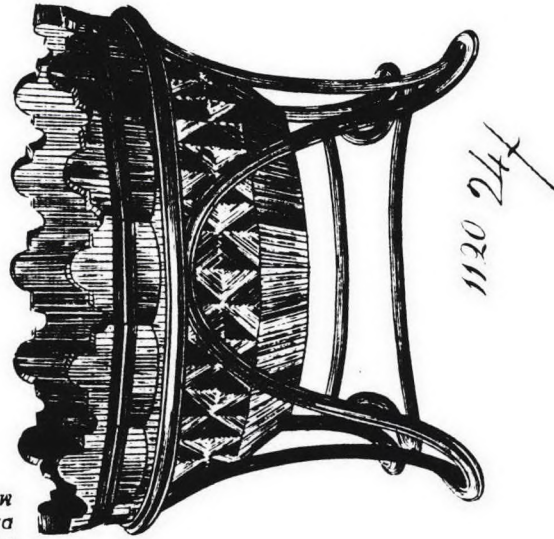
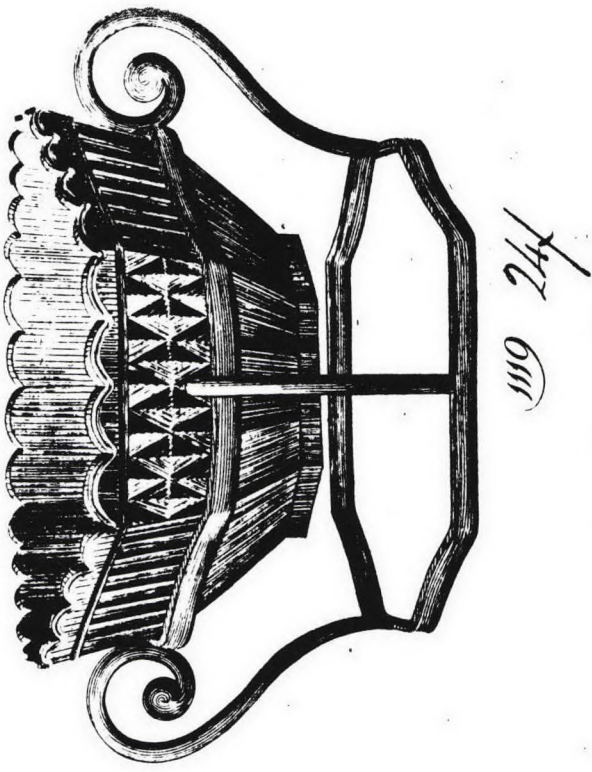
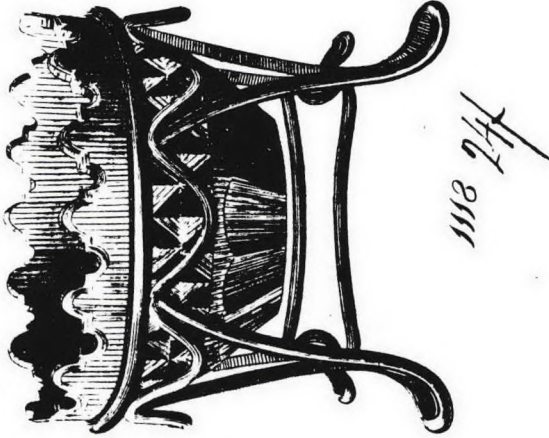
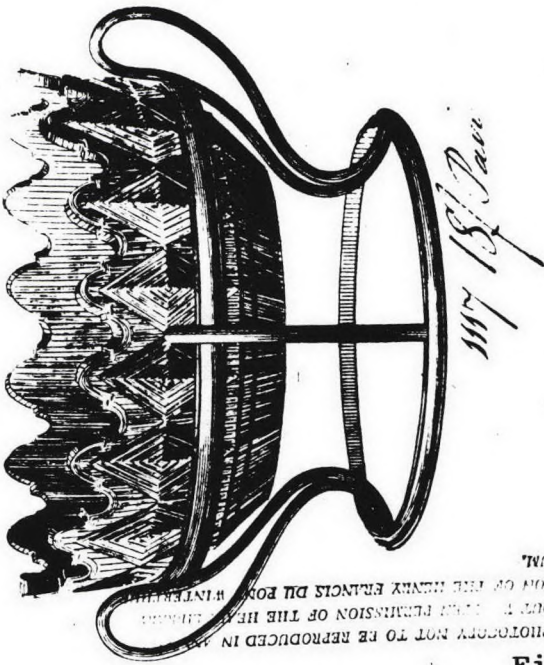


Figure 191

Hadley, Manufacturer of Cut-Glass and Plated Wares, pl. 1117-1122.

THIS PHOTOGRAPH NOT TO BE REPRODUCED IN ANY MUSEUM, DIVISION OF THE MUSEUM OF THE HISTORY OF THE CITY OF PARIS, WITHOUT THE PERMISSION OF THE MUSEUM OF THE HISTORY OF THE CITY OF PARIS.



Cut-glass master salt or sugar dish, with applied silver rim.
Boat-shaped, 1790-1810, England.
Private Collection



HAMP 10272

Decanter, American, 1800-1830.

Figure 193



1

2



3

Ridgely decanters in private collection.
 # 1 & 2 are cut and etched glass, c. 1810
 # 3 is attributed to Philadelphia, c. 1820
 LRB 8-13 #73
 LRB 8-21 #87



Decanter (one of two), United States, 1825-40.
Palmer, Glass in Early America, p. 138.

Figure 195

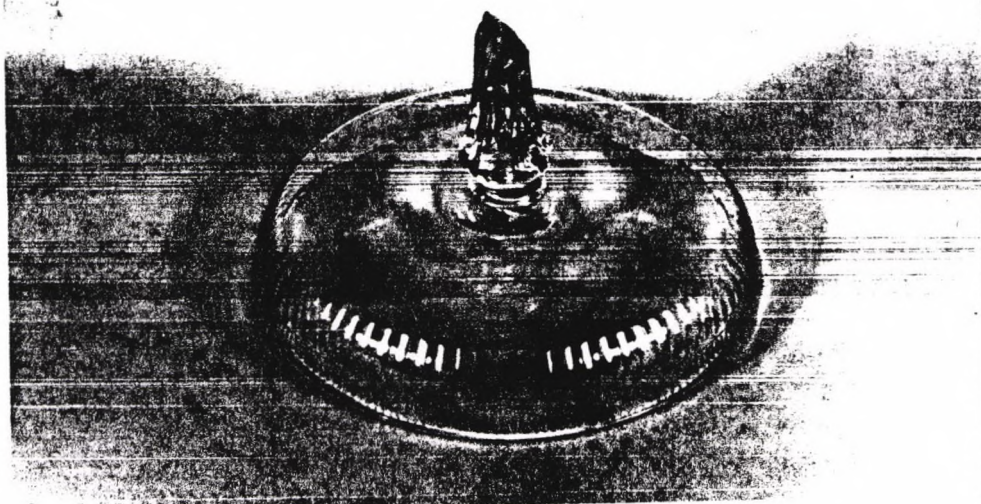


Decanters, c. 1820, Anglo-Irish.
Hammond & Wilbur, "Gay and Graceful Style:" A Catalogue of Objects
Associated with Christopher & Rebecca Gore, p. 40.



Decanter, 1816, Bakewell, Pittsburgh presented to James Madison.
Spillman, White House Glassware, p. 16.

Figure 197



HAMP 11492

Fragment of compote, 1820-1830.

Figure 198



Covered cut-glass compote dishes, English or Irish,
1800-1820.
Private Collection

Also note: Use of dish cross to support covered
serving dish. Dish cross is contemporary in date
and style to Ridgely examples.

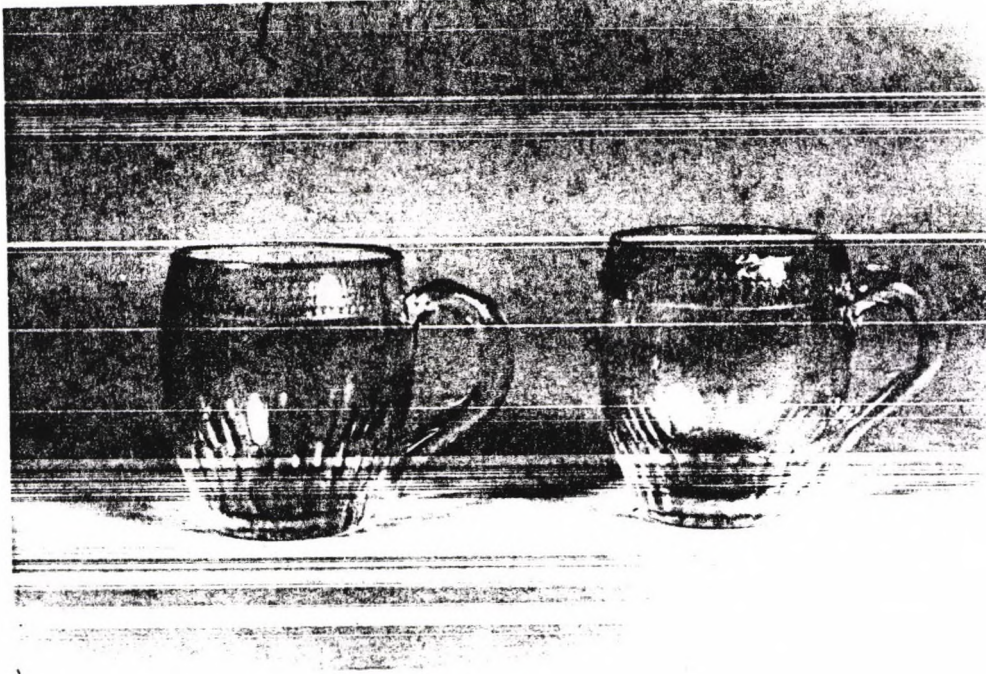


HAMP 17208 - Cut-glass pitcher, Irish, 1810-40.

HAMP 17209 - One of a pair of cut-glass
pitchers, Bristol, c. 1810.



Pitcher, Cork, Ireland, Waterloo Glass House Company, 1815-25.
Palmer, Glass in Early America, p. 157.



HAMP 6031-6032

Cut-glass mugs, American (?), 1810-1820.



Mugs, Probably Bohemia, 1790-1820.
Palmer, Glass in Early America, p. 100.

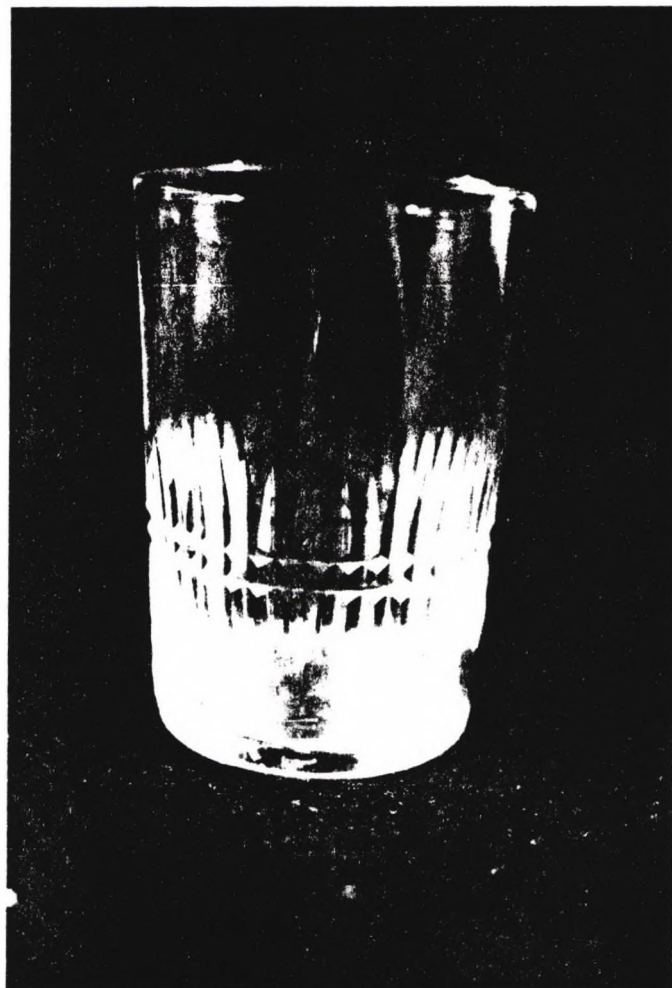
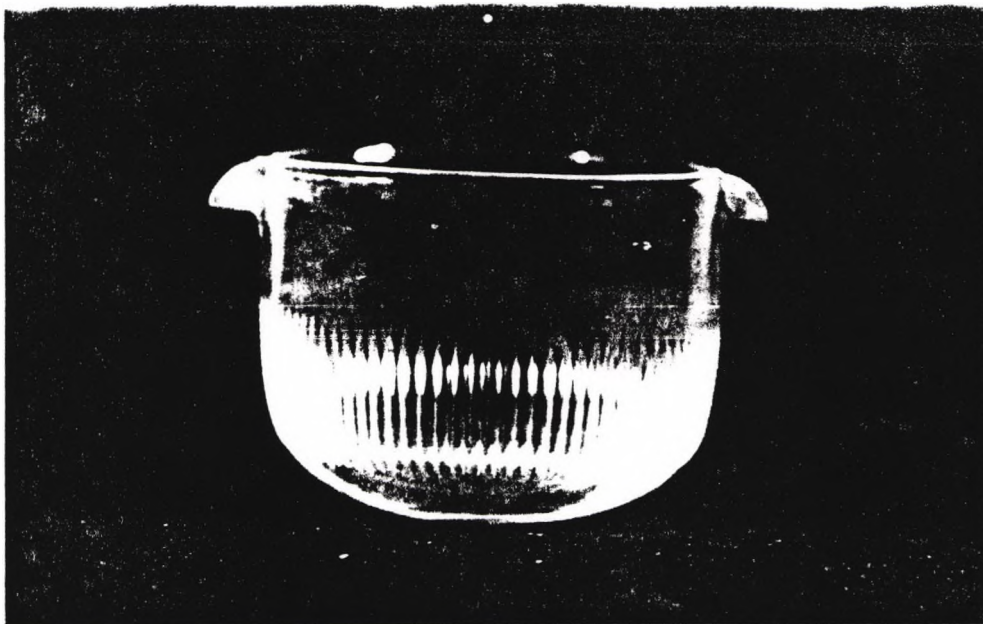


HAMP 17712

Cut-glass bowl, American or English, 1790-1820.



Punch Bowl, United States, 1815-40.
Palmer, Glass in Early America, p. 184.



HAMP 7303 - Cut-glass wine rinsing bowl, England
1800-1830.

HAMP 7343 - Cut-glass tumbler, 1820-1870.

Figure 206



Tumbler, Probably Bohemia, 1790-1820.
Palmer, Glass in Early America, p. 101.



Tumbler, Probably Western Pennsylvania or Ohio, 1815-45.
Palmer, Glass in Early America, p. 105.



Tumbler, Ohio or Western Pennsylvania, 1820-50.
Palmer, Glass in Early America, p. 107.



Tumbler, Pittsburgh, Bakewell, Page, & Bakewell, c. 1821.
Palmer, Glass in Early America, p. 108.

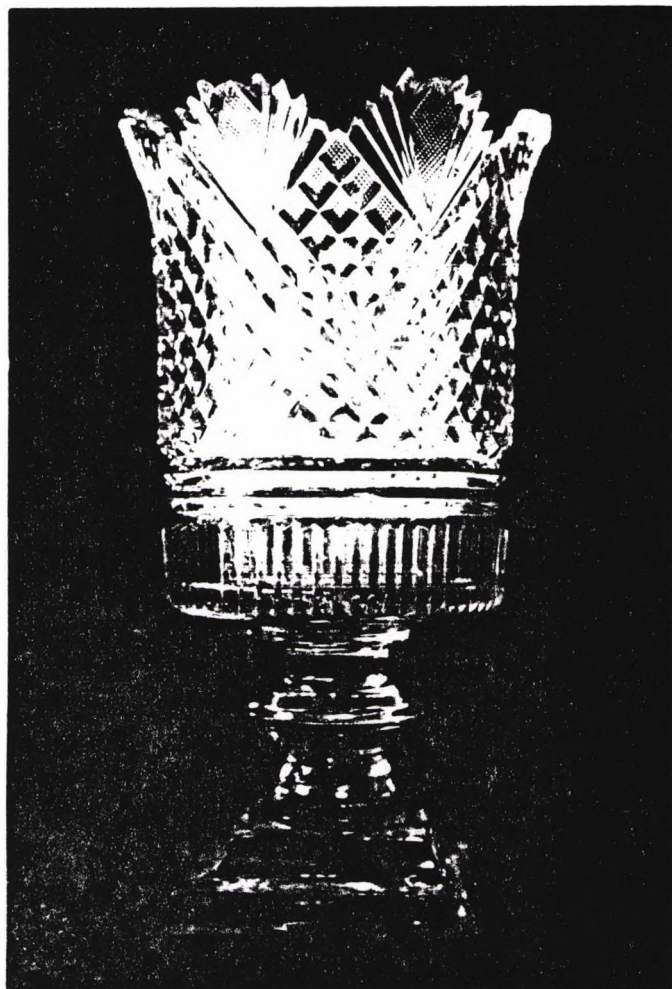


Tumbler, France, 1815-35.

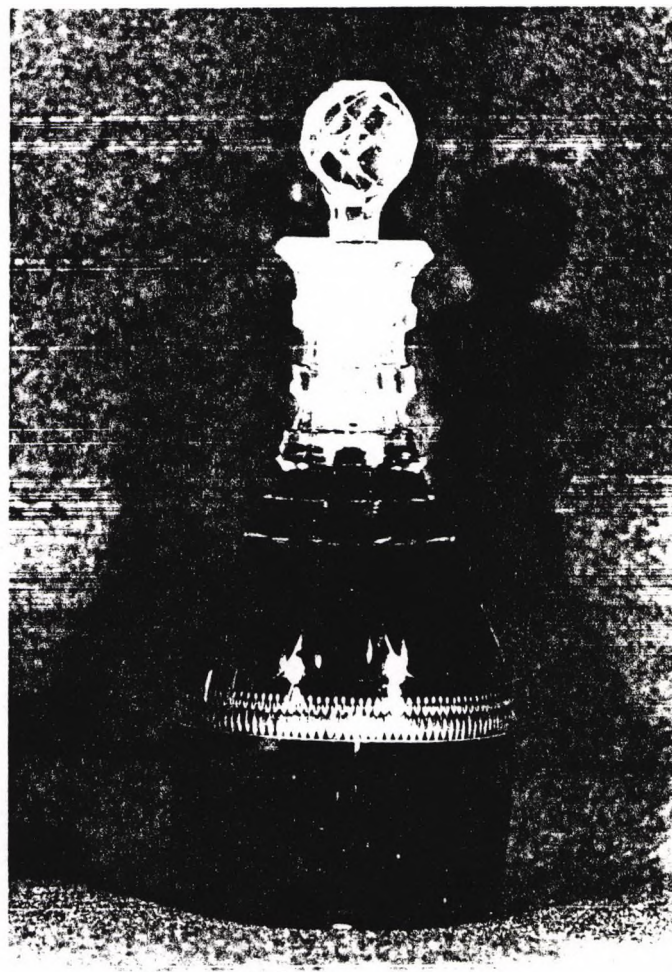


Tumbler, United States or England,
Dated 1824.

Palmer, Glass in Early America, p. 109.



HAMP 9731
Cut-glass celery vase, Irish (?),
1820-1850.



HAMP 2913a&b
Decanter, Irish (?), 1810-1820.



Celery Glass, Probably Pennsylvania, 1815-40
Palmer, Glass in Early America, p. 271.

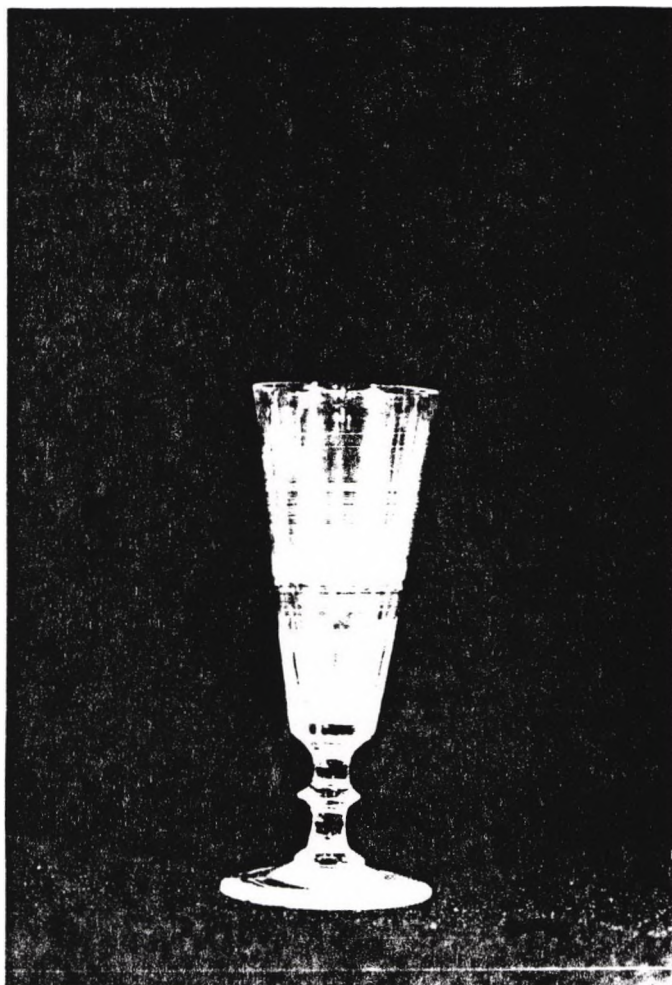


Decanter, Probably Bohemia, 1790-1820.
Palmer, Glass in Early America, p. 132.



Decanter, Probably Ireland, Possibly United States, 1790-1820.
Palmer, Glass in Early America, p. 135.

Figure 215

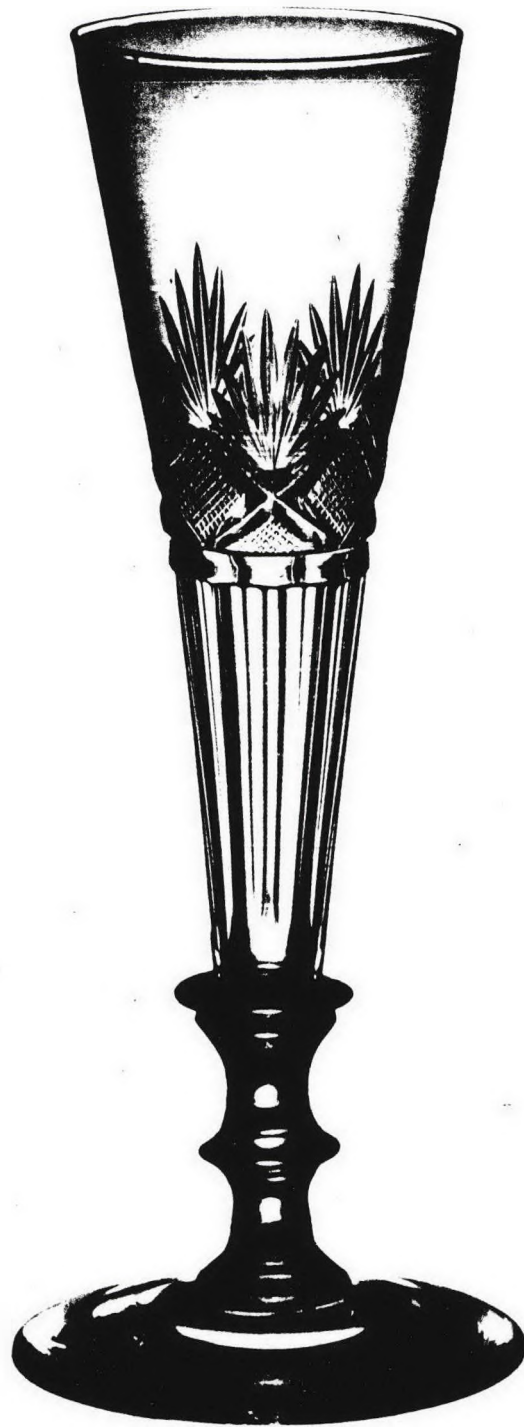


HAMP 5773

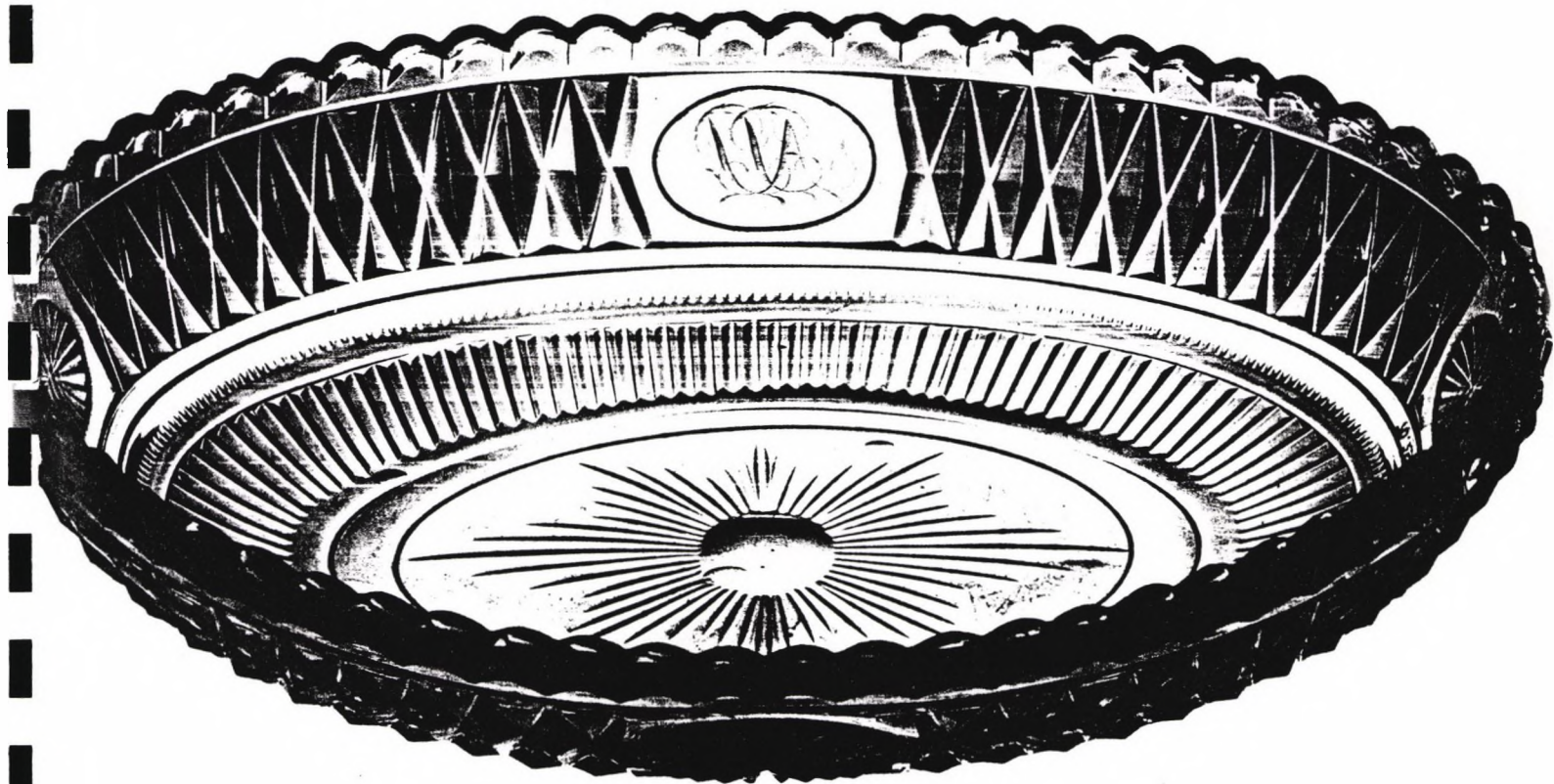


HAMP 5777

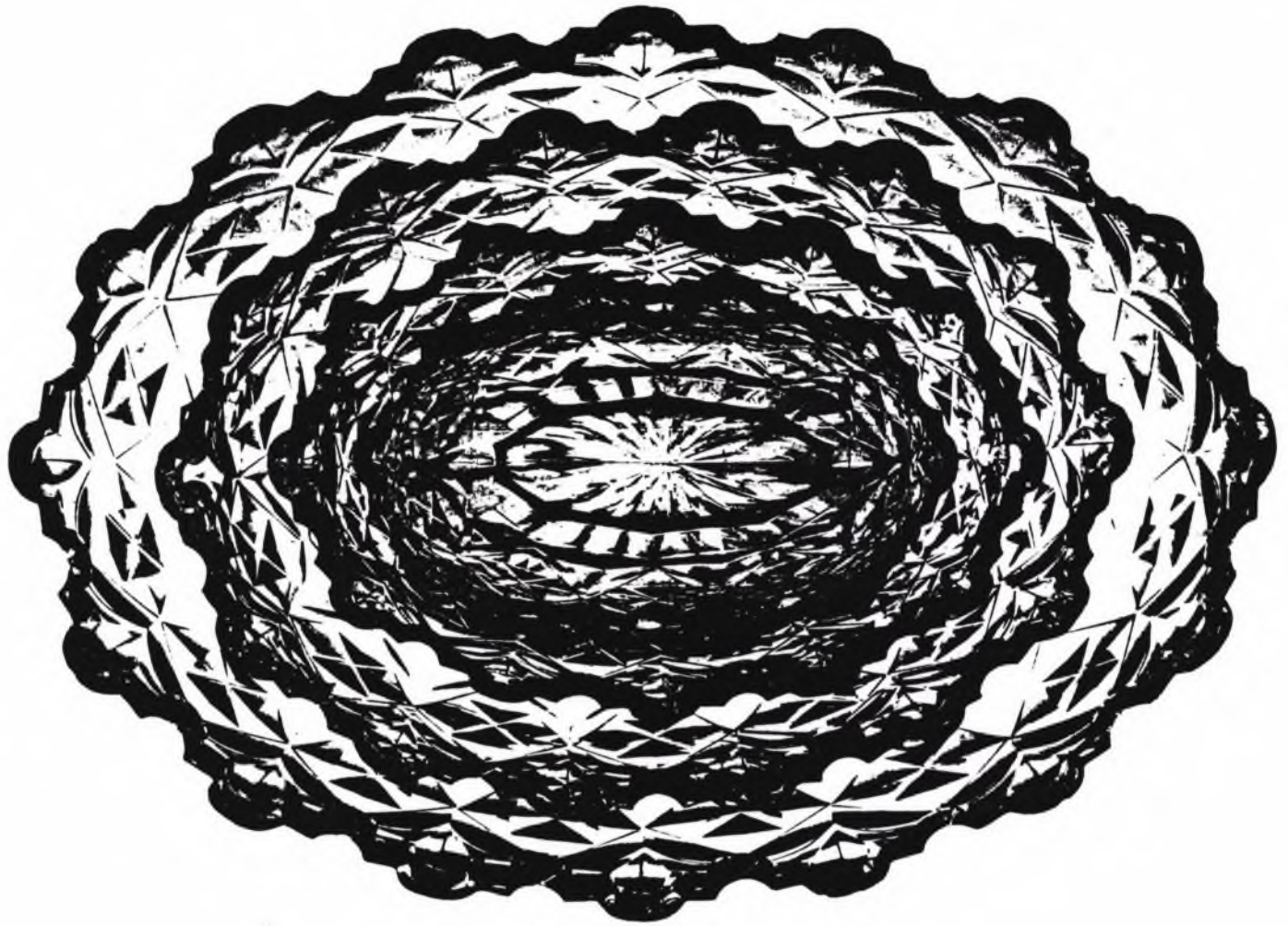
Champagne or ale flutes, England, 1810-1820.



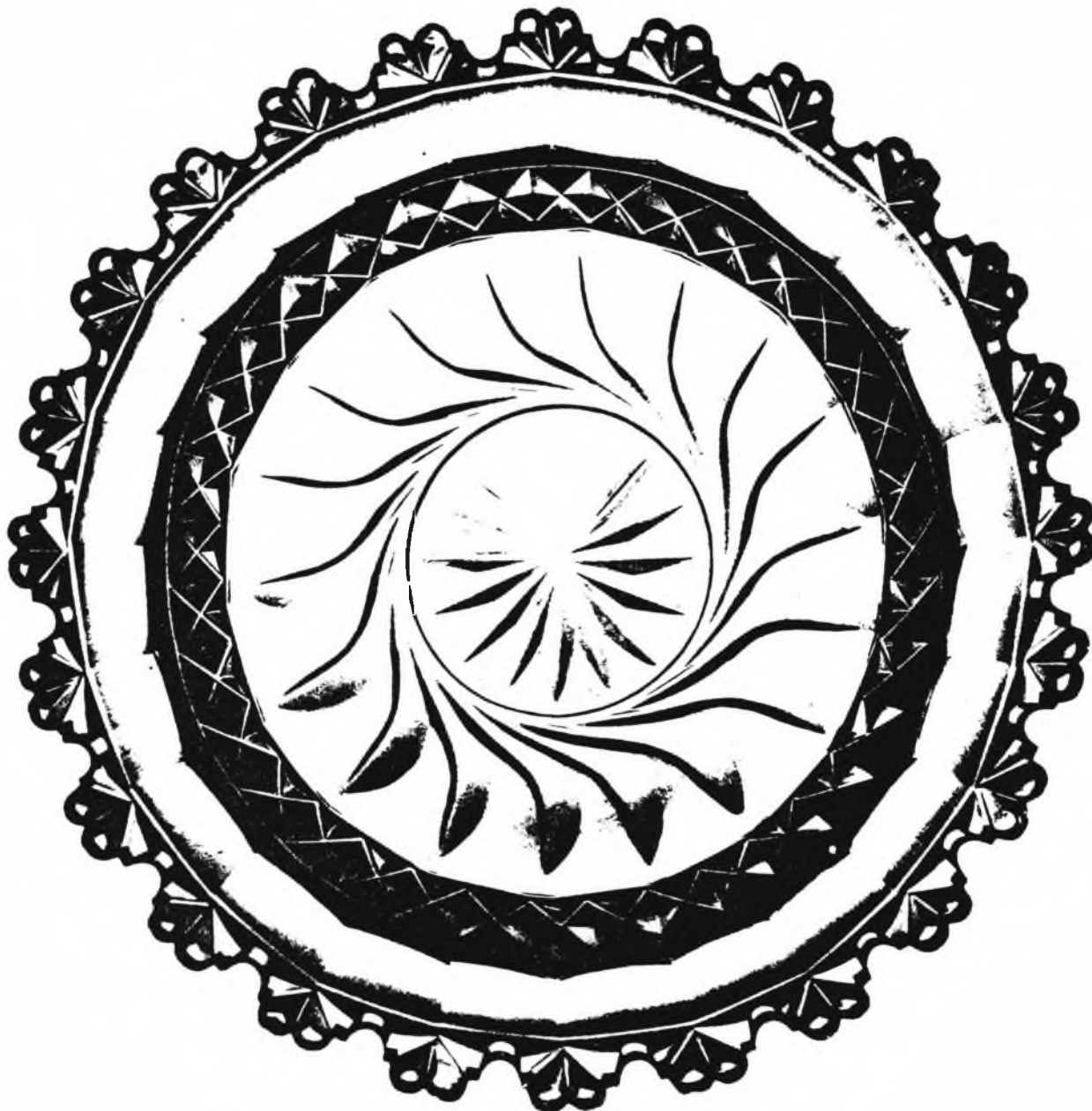
Flute Glass, United States, England , or Ireland, 1815-35.
Palmer, Glass in Early America, p. 79.



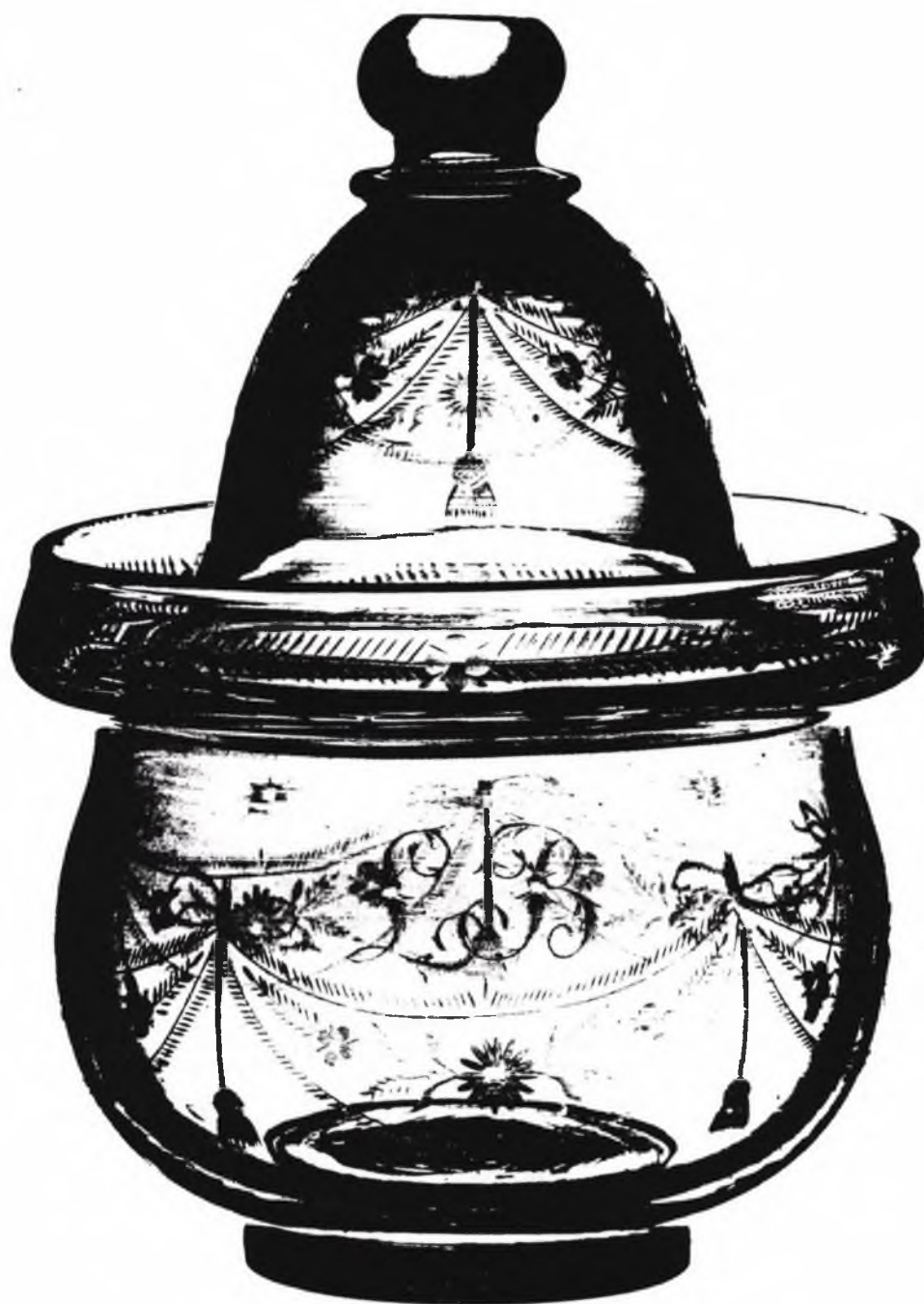
Dish, England, Probably London, 1800-1810.
Palmer, Glass in Early America, p. 232.



Nest of dishes, 1795-1819, England or Ireland.
Palmer, Glass in Early America, p. 230.



Cut-glass plate, England or Ireland, 1785-1810. Fig. 196 in Palmer, Glass in Early America.



Sugar Bowl with Cover, United States, 1815-35.
Palmer, Glass in Early America, p. 205.



29. BUTTER COOLER, cover, with stand marked 'Cork Glass Co.' Max. dia.
18.1 cm (7.1 in)
c. 1783-1818 *Collection, Crawford Municipal School of Art, Cork, Barrett Bequest.*

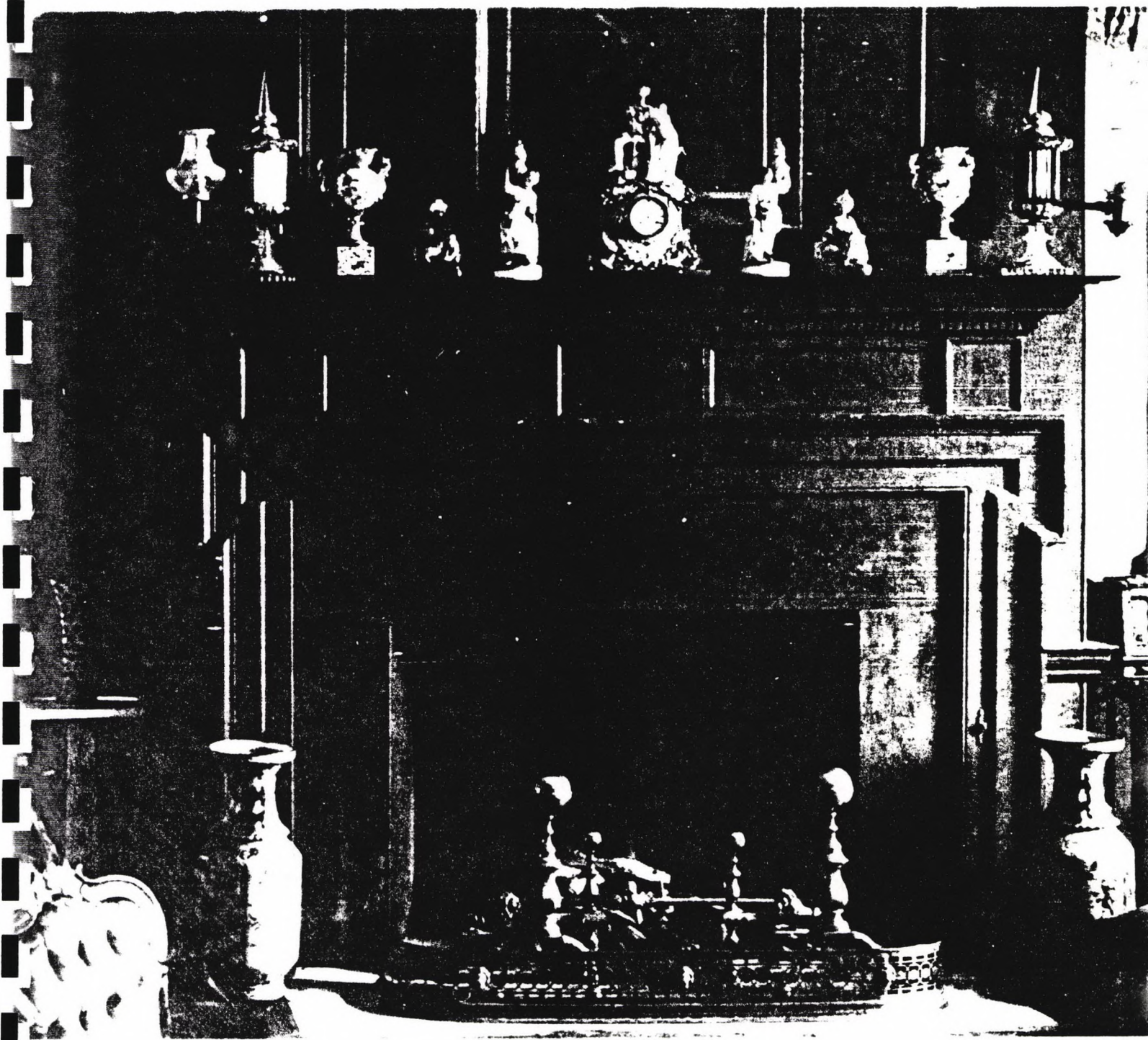
Warren, Irish Glass, p. 82.



One of three biscuit-porcelain groups which were used on George Washington's table plateaux, purchased in 1790, Paris. 15-1/4" h. Ornaments included three groups, two vases, 12 figures. George Washington's Chinaware, #88.



"Shepherd with a flute" Derby biscuit, c. 1790-1793 and
"Flora" Derby biscuit, c. 1795, in Bradshaw, 18th Century
English Porcelain Figures, 1745-1795, p. 217, pls. 128, 129.



HAMP 3902, Detail

Overmantel of Drawing Room, c. 1900. Note porcelain figures on either side of the clock. It is possible these were part of Charles Carnan Ridgely's set of table ornaments.



Two figures of Apollo, china glaze and colored glaze decoration, Staffordshire, c. 1780-1800, in Halfpenny, English Earthenware Figures 1740-1840, p. 64.



Diana and Apollo, biscuit earthenware, R. Wood, c. 1789-1801, in Halfpenny, English Earthenware Figures 1740-1840, p. 85.

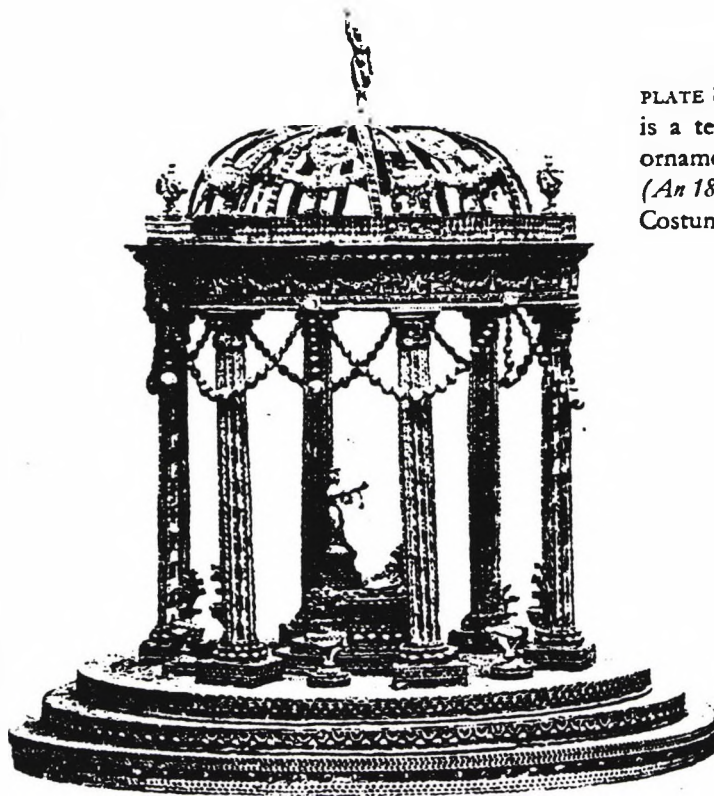


PLATE 82: Temple for the center of the table. This is a temple of gilded and embossed cardboard, ornamented with garlands and artificial flowers. (An 18th-century trade card, from *Les Accessoires du Costume et du Mobilier by d'Allemagne*)

Illustration in the research files, Hampton National Historic Site.

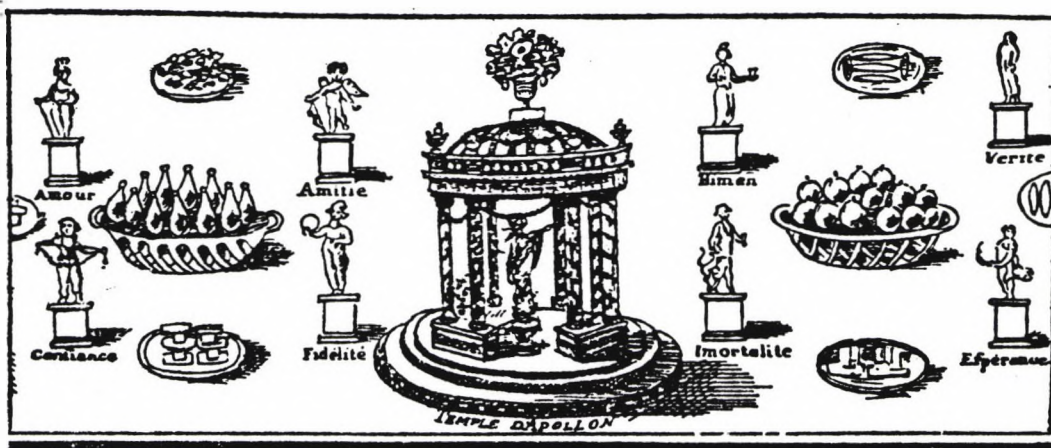
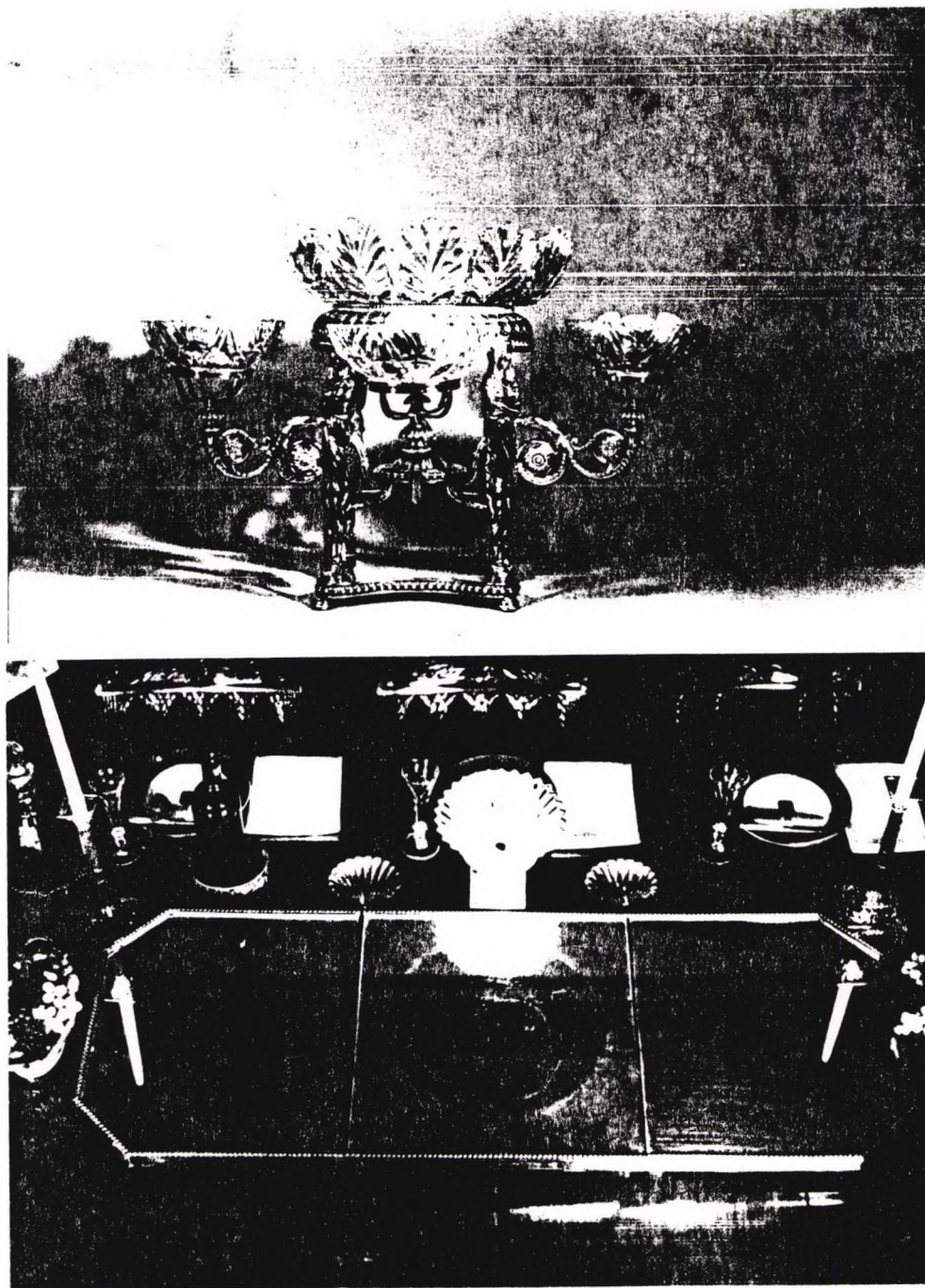


FIGURE 7: Confectioner's trade card advertising a cartonage temple and images, 18th century. (From *Les Accessoires du Costume et du Mobilier* by H. d'Allemagne, 1928)

Illustration in the research files, Hampton National Historic Site.



HAMP 4157 - Sheffield and glass epergne, England
1815-1820.

HAMP 4125 - Sheffield and glass plateaux, in
three sections, England, 1810-1830.

Figure 230



HAMP 5921

HAMP 5922

HAMP 5919

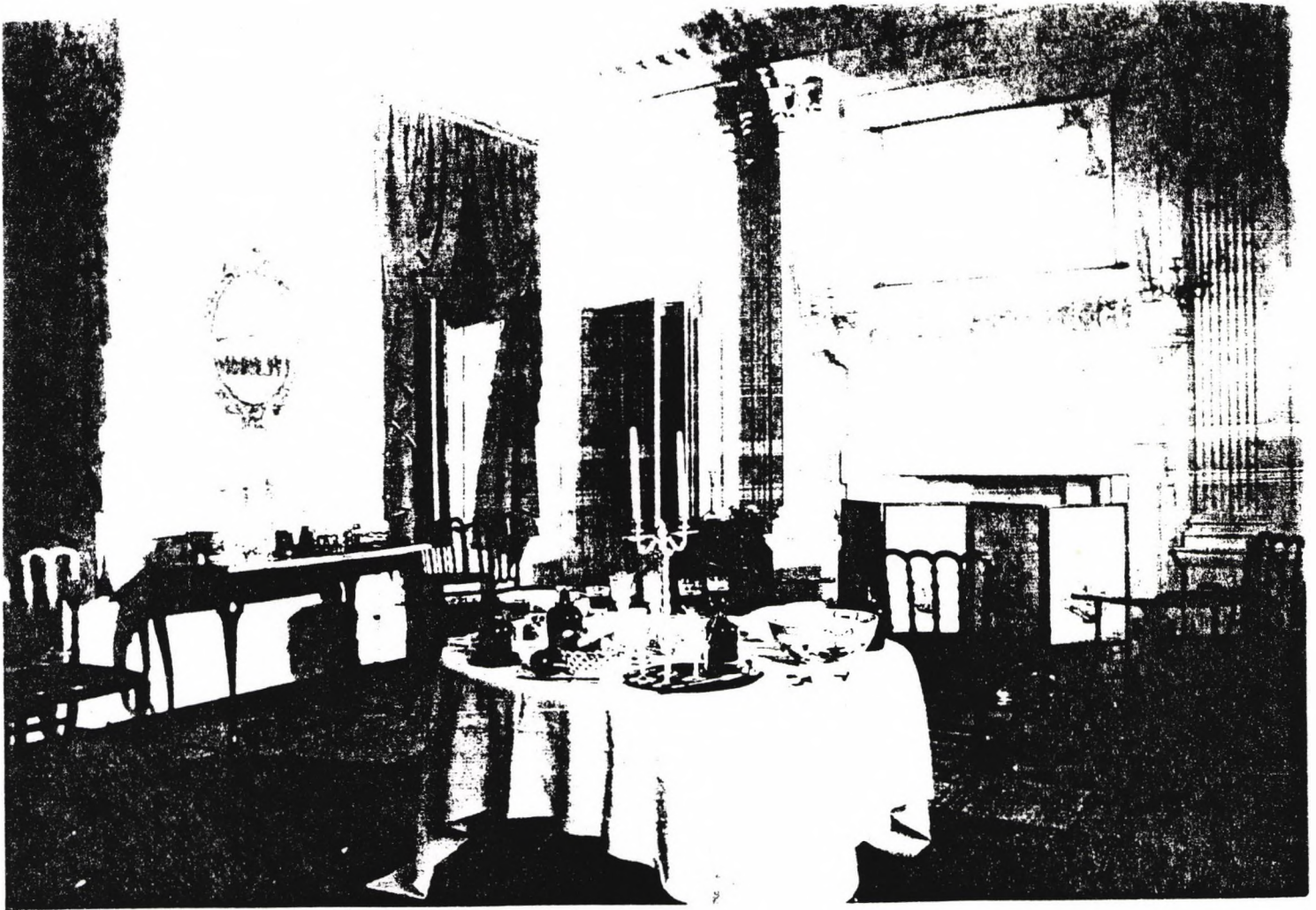
HAMP 5920

Figure 231

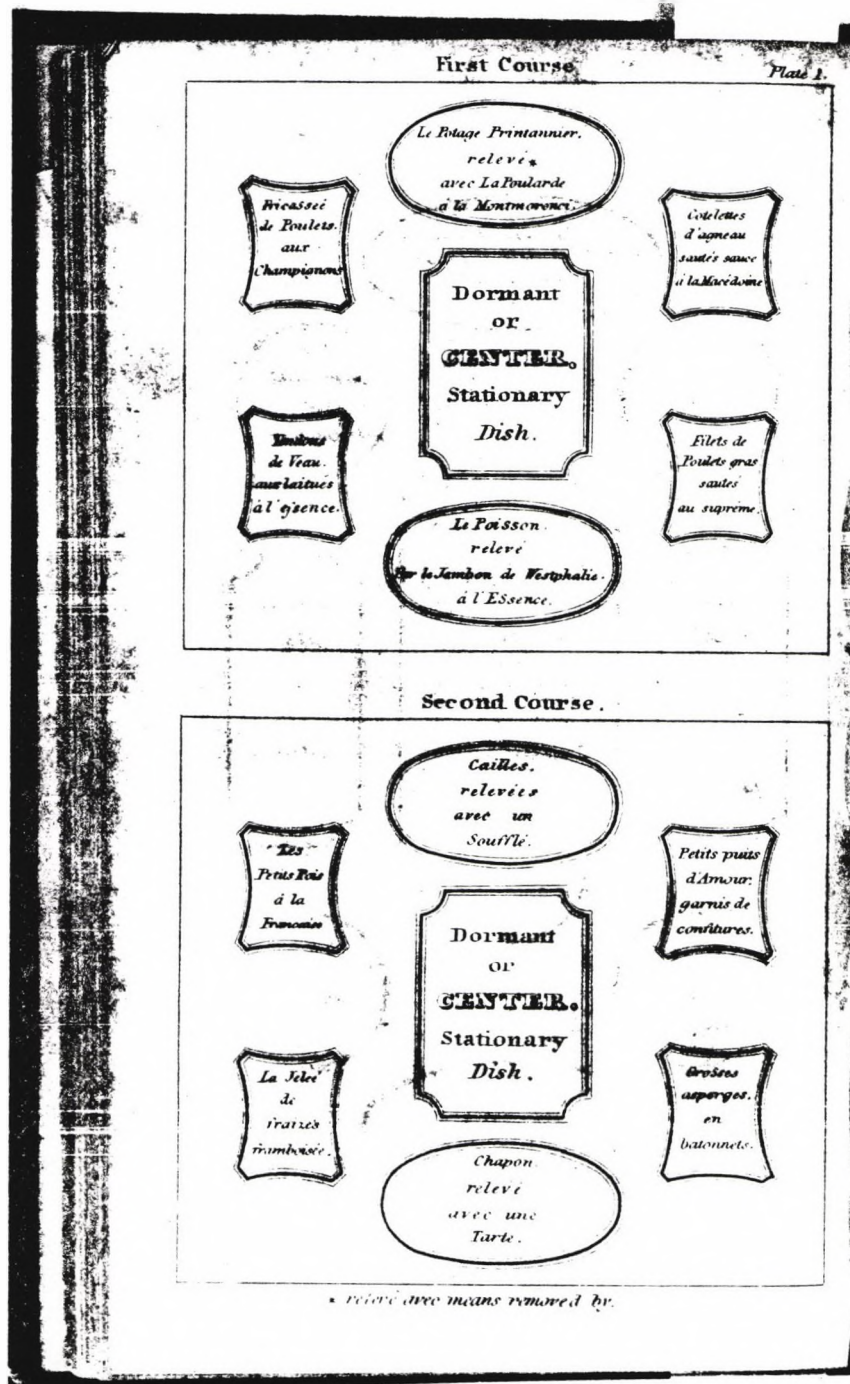
Assembled set of "Four Seasons," Staffordshire, 1790-1810.



"Our dining room at York" 1838.
Davidson, Woman's Worlds: The Art and Life of
Mary Ellen Best 1809-1891, p. 107, pl. 103.

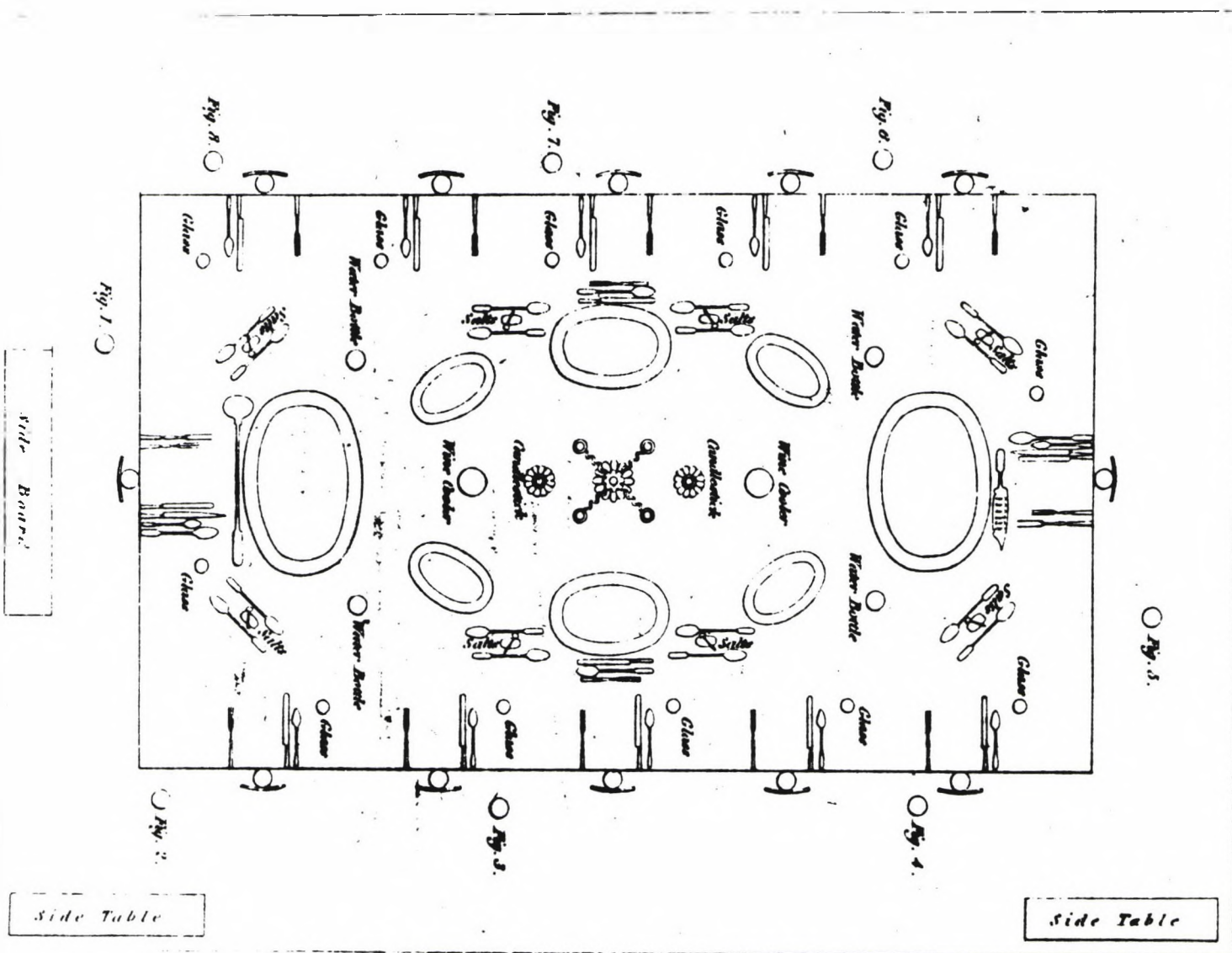


Governor's Palace Dining Room, c. 1770, in Gilliam and Leviner, Furnishing Williamsburg's Historic Buildings, p. 29, fig. 37.



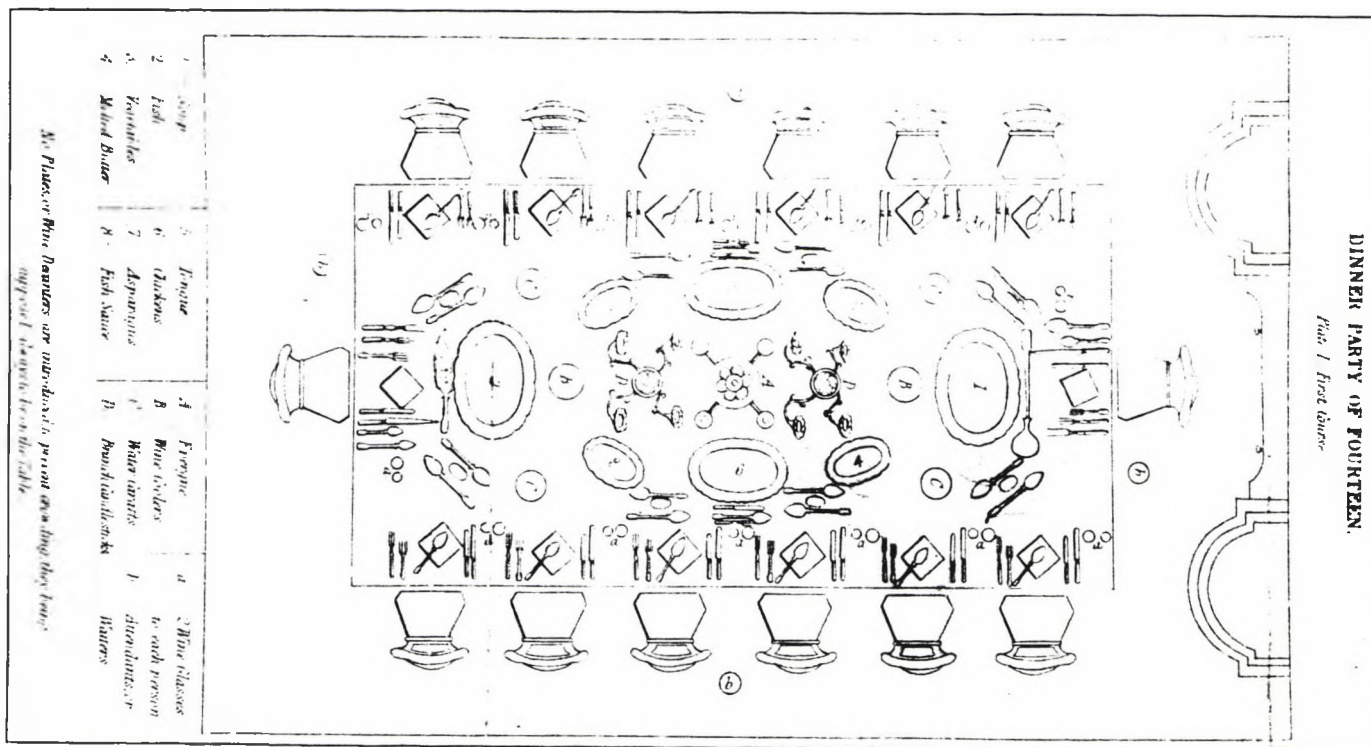
Louis E. Ude, The French Cook (Philadelphia, 1828), plate 1.

Figure 234

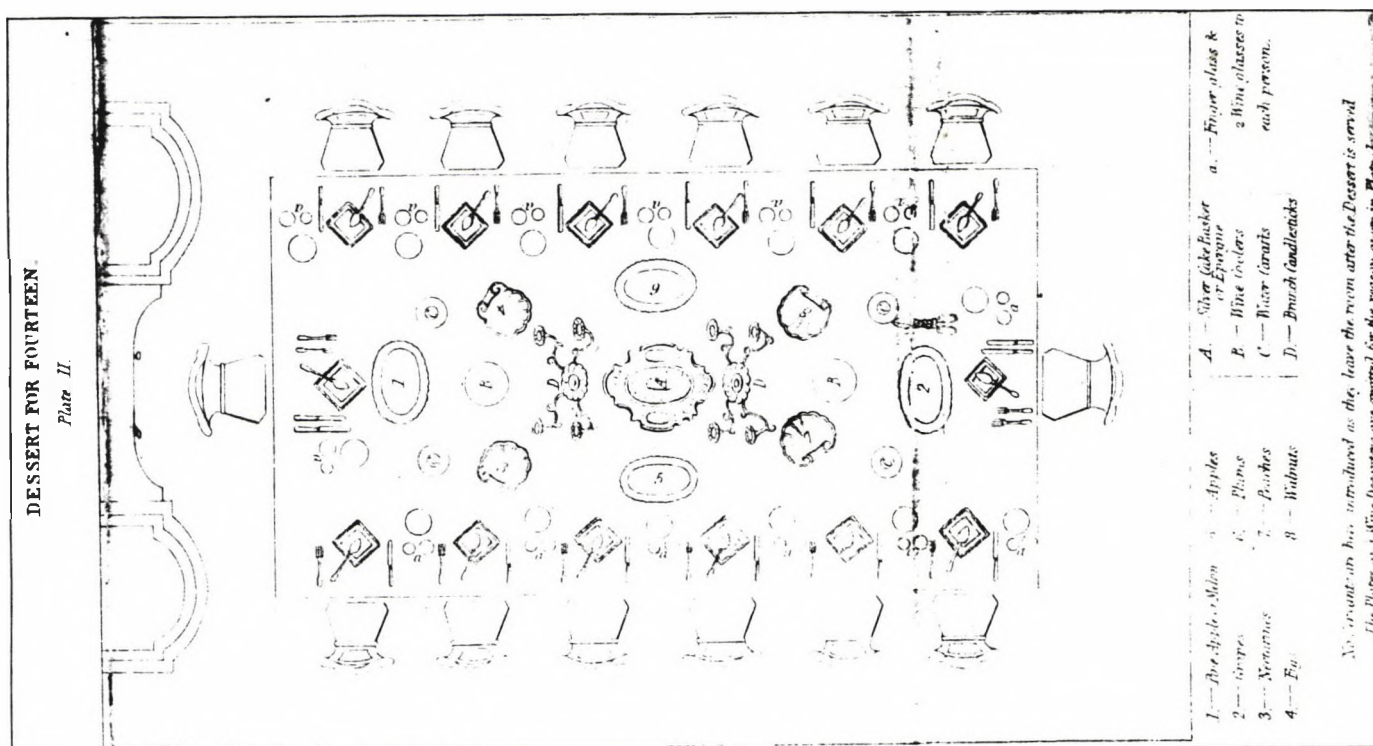


DINNER TABLE SET OUT FOR TWELVE PERSONS WITH RIGHT ATTENDANTS.

Dinner table set out for twelve persons. From Thomas Cosnett, The Footman's Directory, 5th ed., 1825, p. 118.
 Belden, The Festive Tradition, p. 25, fig. 1:15.



"Dinner Party of Fourteen. Plate 1. First Course," from James Williams, The Footman's Guide (London, n.d.) in Coleman, Nostrums for Fashionable Entertainments: Dining in Georgia, 1800-1850, p. 52.

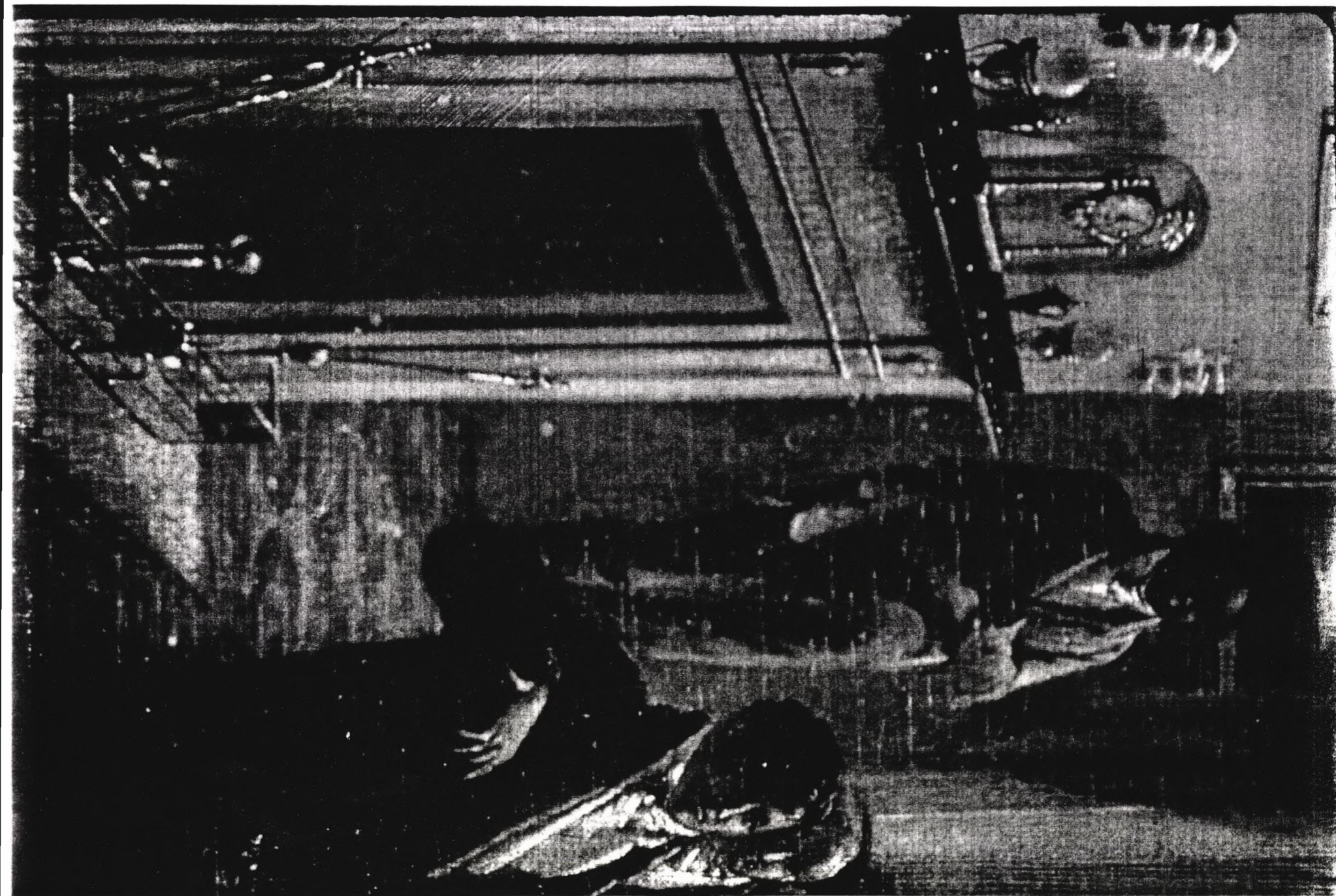


"Dessert for Fourteen. Plate II," from James Williams, The Footman's Guide (London, n.d.) in Coleman, Nostrums for Fashionable Entertainments: Dining in Georgia, 1800-1850, p. 53.

Accounts of six dinners have been pared down to lists of dishes in order to give an overview of actual bills of fare. The writers did not include the same kinds of detail so the lists cannot be exactly parallel. Unfortunately it was impossible to include descriptive comments, such as "a ham, which Mr. C. informed us cost three times as much as American hams,"¹ "a very unseemly piece of cheese,"² and "a pyramid of Ice, rivalling those of Egypt."³

Dinner given by:	Dr. Kolloch (a clergy man)	Mr. C—	Mr. Taylor (Governor of S.C.)	Mr. Clinton (Governor of N.Y.)	Mrs. Skirving (an Englishwoman)	Mr. Alston
Where:	Savannah	Savannah	Columbia, S.C.	Albany, N.Y.	Jacksonburgh, S.C.	Rice Plantation, coastal S.C.
Date:	April 5, 1822	April 1818	February 1828	September 1827	March 1828	October 18, 1832
Time:	—	4:00 P.M.	—	—	2:00 P.M.	
Recorded by:	J. Evarts ⁴	Mrs. Hillhouse ⁵	Mrs. Hall ⁶	Mrs. Hall ⁷	Mrs. Hall ⁸	John B. Grimball ⁹
First Course:	dumb fish (cod) Southern bacon ducks oysters (2 ways) bread onions beets boiled rice Irish potatoes (2 ways)	fish ham chicken pie oysters shrimp crab lettuce dressed as salad	fish ham roast ducks corned beef turkeys—roasted and boiled chickens beet root rice Irish potatoes sweet potatoes cabbage	ham roast ducks roast beef boiled mutton beans turnips potatoes	boiled turkey roast chicken asparagus peas potatoes	turtle soup leg of boiled mutton turtle steaks and fins(2) pie of macaroni small dish of oysters (2) boiled ham haunch of venison roast turkey
Second Course: ¹⁰	cherry pie cranberry pie quince, orange, and other preserves salad cheese butter pineapple cream	apple dumplings cheese puffs in great variety finger glasses	pies (8) 6 dishes of glasses of syllabub 6 dishes of glasses of jelly floating islands ginger other preserves	bread pudding biscuits cheese pyramid of ice sweetmeats (2) peaches plums melons (2) grapes (2)	rice custard sweetmeats	bread pudding jelly high glass dish of ice cream a pie Madeira sherry champagne
Dessert:	oranges plantains raisins walnuts cordials wine	olives wines				bananas oranges apples Hermitage Madeira cordials

Bills of Fare, in Coleman, Nostrums for Fashionable Entertainments: Dining in Georgia, 1800-1850, p. 123.



Detail, Sargent's Dinner Party, MFA (Boston) Acc#19.13. Note African-American butler, and mantel/fireplace arrangements.



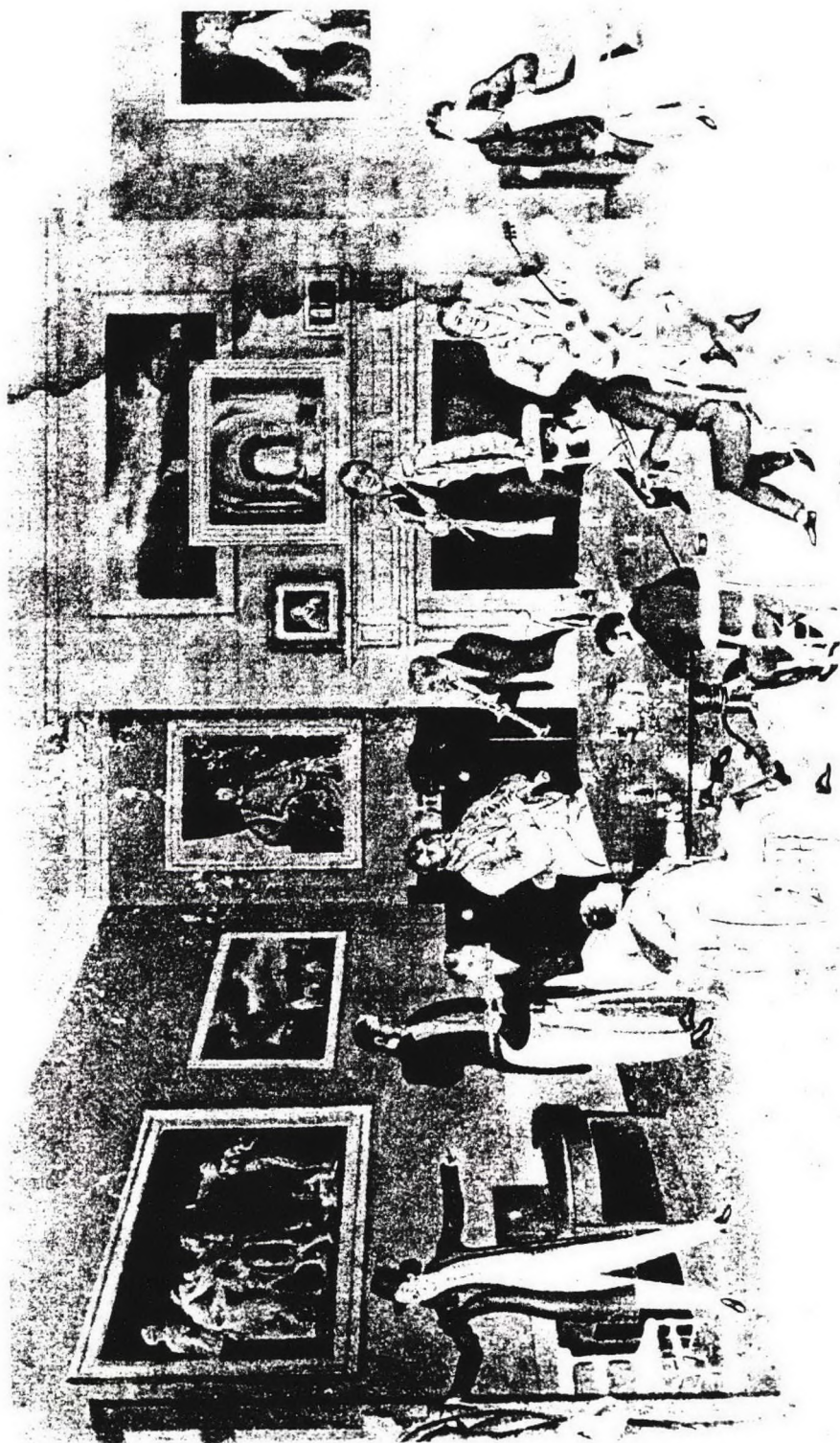
79 The Expert Wine Tasters (Johann Peter Hasenclever / Claude Thieley)

Lithograph, Paris, c. 1830s.
Wine and the Artist, fig. 79.



Fig. 59. POPULARITY OF CIGAR SMOKING IN LONDON, 1827

Corti, A History of Smoking, p. 222.



Thomas Middleton, Friends and Amateurs in Music (Charleston, c. 1827), in Coleman, Nostrums for Fashionable Entertainments: Dining in Georgia, 1800-1850, p. 49.



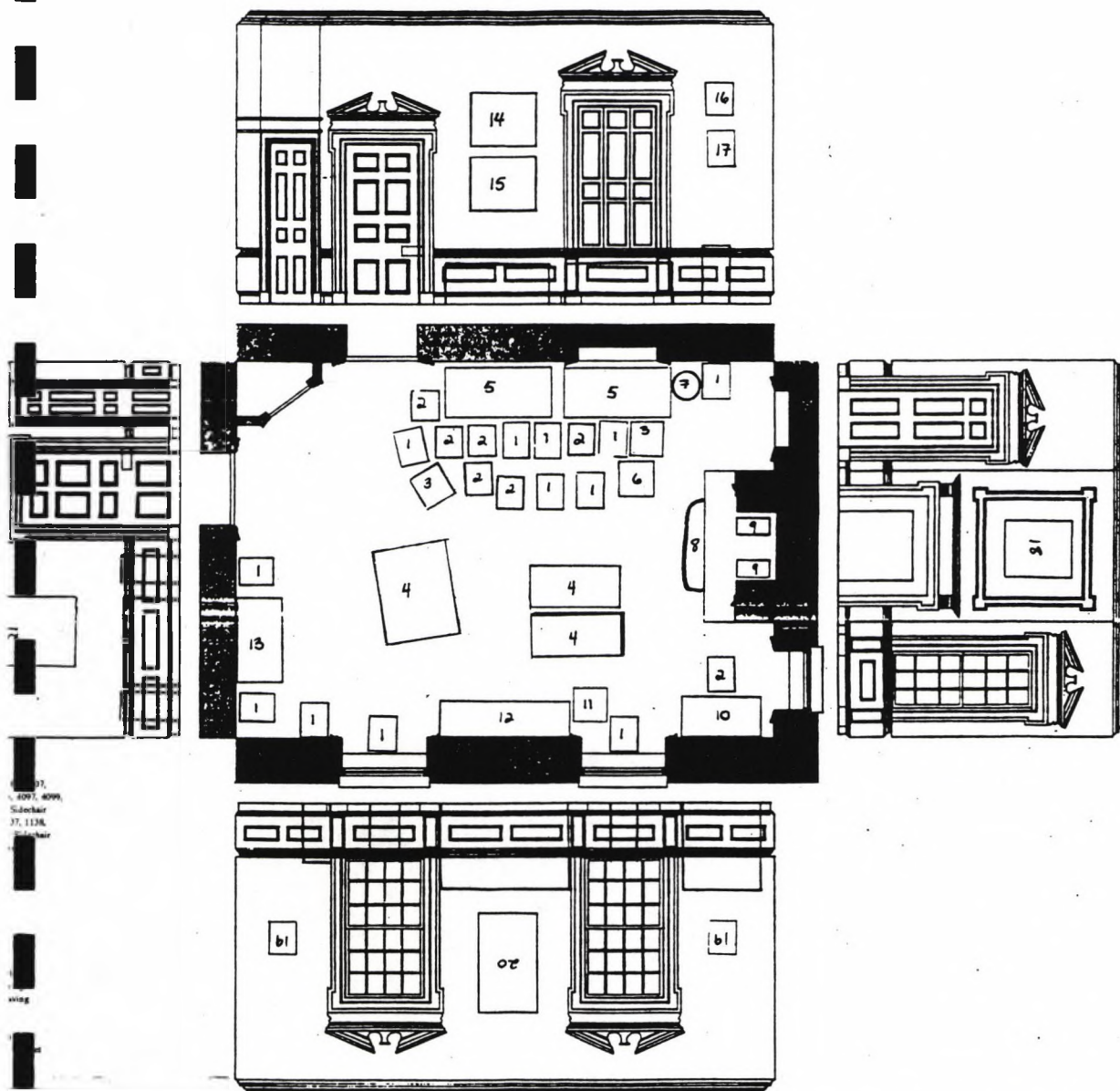
77 Cribb's Parlour. Tom introducing Jerry and Logic to the Champion of England (Robert and George Cruikshank)

Aquatint, London, 1821.
Wine and the Artist, fig. 77.

"A Voluptuary under the horrors of Digestion" (the future George IV), by James Gillray, 1792. Victoria and Albert Museum, Crown Copyright. In addition to elegant table linens and furnishings, note chamberpot.



Figure 244



37,
4097, 4099,
Sleeper
37, 1138,
Sleeper

THE DINING ROOM OF
THE
HAMPTON MANSION



DINING ROOM PLAN & ELEVATIONS SCALE 1/8" = 1' - 0"	DATE DEC. 7, 1998
SHEALIE, BREWSTER & JAMES, LTD. ARCHITECTS	AND IN
	OWNER'S

Figure

4, 2907,
4097, 4099,
side chair
17,
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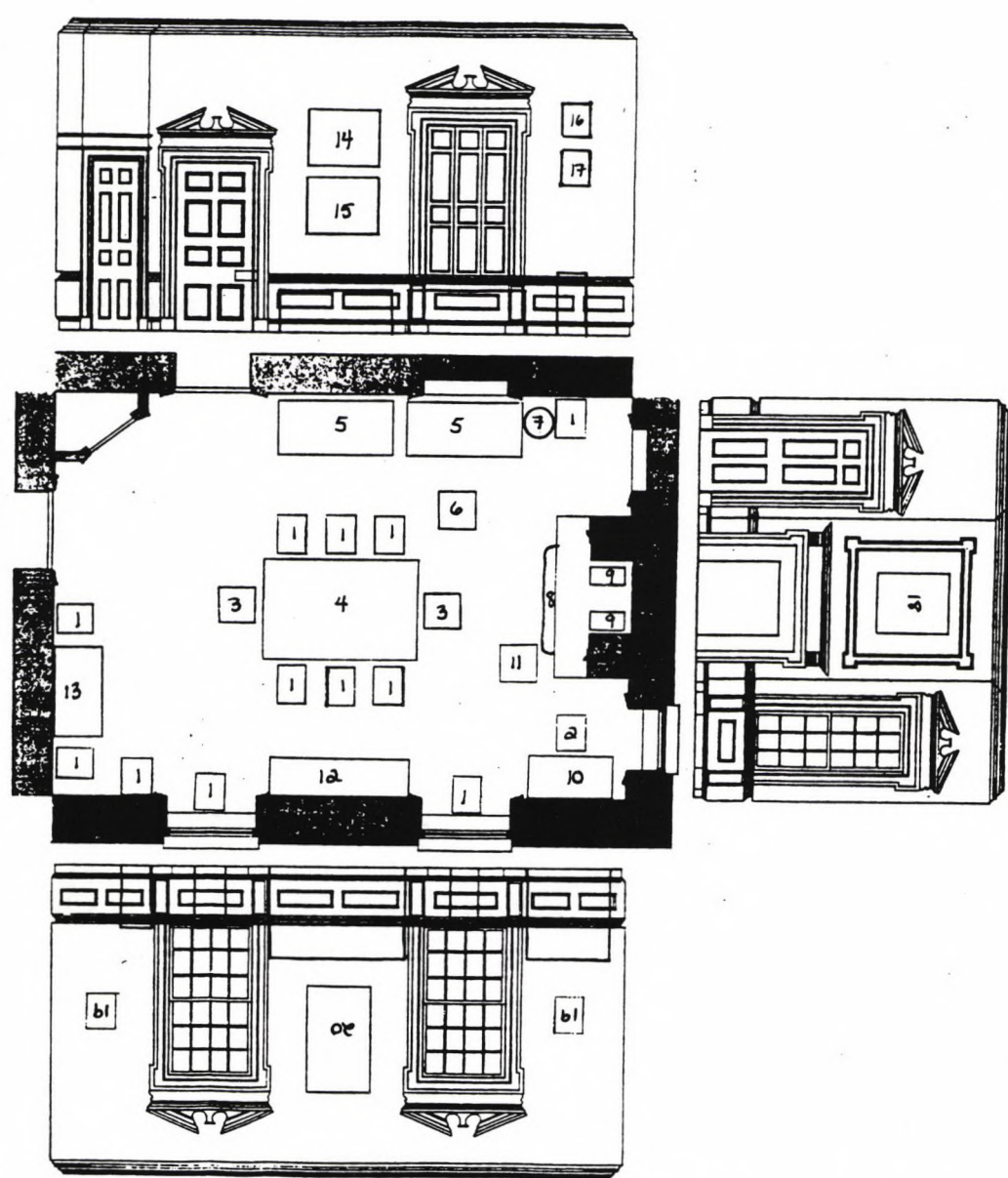


Figure 246



GRAPHIC SCALE
1 2 3

THE DINING ROOM OF
THE
HAMPTON MANSION



DINING ROOM
PLAN & ELEVATIONS
SCALE: 1/2" = 1' - 0"
SMEALLIE, BROWN AND JAMES, LTD.
107 WILKIE ST.
GLASGOW, SCOTLAND

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Ridgely Papers, MS.692. Maryland Historical Society.
Ridgely Papers, MS.692.1. Maryland Historical Society.
Ridgely-Pue Papers, MS.693. Maryland Historical Society.
White, G. Howard, Collection. Hall of Records, The Maryland State Archives.

NOTE: There are several extant collections of Ridgely family papers. Major public repositories include the Maryland Historical Society, the Maryland State Archives, Hampton National Historic Site, and two private collections as yet unavailable for examination. These private collections may contain vital early documentation which affects current analysis.

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APPENDICES

APPENDIX A: YULETIDE INTERPRETATION

One of the ongoing interpretive special events in the park is the annual Yuletide at Hampton exhibition. As a part of this unique interpretive program, decorations in keeping with period practices for the Yuletide season are installed in exhibit rooms in cooperation with local garden clubs and the Volunteers-In-Parks program.

The Dining Room Yuletide exhibit focuses on dining as entertainment during the holiday season. Gift-giving at this period was less important than partying. We will continue to concentrate on the presentation of food and hospitality as the focus of the season in this room setting, using a final dessert course as specified in the Furnishings Plan section.

New Year's Day is the most important of the whole year. All of the complimentary visits, fun and merriments of the season seem to be reserved for this day....Having paid our respects...wished...the compliments of the season, a happy new year, and drunk a glass of excellent punch, we took our leave. ¹

Special display food-stuffs, dried or artificial, will be present on the table, sideboard, and breakfast table. Highlights will include fruits and nuts available from the Ridgely orchards or succession houses, and elegant dishes prepared by a French cook. This also provides an opportunity to exhibit period recipes and foods commonly consumed by the Ridgelys and their guests, according to documented food purchases during the occupancy of Charles Carnan Ridgely.

Added for interpretation of winter solstice celebrations and Christmas hunt party entertainments will be the use of a garland of boxwood draped on the mantle board. The garland materials will be conditioned to avoid any insect problems, and fireproofed before introduced to the Mansion. The garland will be arranged formally, made with professional skill, in keeping with a period when artifice and symmetry were prevailing modes. Le Grand d'Aussy, a late eighteenth-century French historian of manners and customs, states parochially that people of the Middle Ages "had to employ whatever Nature offered to the eye, before Art had invented beautiful objects with which to adorn the table." ² Of course, this historian also thought that Louis XVI's preference for fresh flowers was "a charming eccentricity which could be indulged, even if it were not the fashion, by a great king who was a law unto himself." ³

Garlands of greens were particularly popular and may be commonly documented for the period. The practice of braiding or twining plant material, greens and/or flowers, together "to make a rope or wreath is an ancient custom, one which has been continuously followed among most peoples since the dawn of history and has been practiced for many reasons, whether magical, ritualistic, psychological, or social." ⁴

Fortunatus, Bishop of Poitiers in the sixth century, relates the decorations for a banquet, including "dishes wreathed, while garlands hung on the refectory walls in the manner of the Ancients," and medieval and Renaissance orders for chaplets and garlands from garland makers for festivities are well known. Garlands were lavishly displayed in looped festoons around the banquet hall and draped around columns during the Baroque period, while the end of the eighteenth century saw a return to lighter garlands hung with symmetry and precision. In 1834, Harriet Martineau wrote, "at home the rooms were prettily dressed with greens and an ample supply of lights provided against the evening." ⁵

An illustration from a banquet at Apsley House, shows garlands in use on the plateaux. ⁶ One of the reasons many of the porcelain table figures have arms raised was to support decorative garlands at the table as well, draped from figure to figure.

A most beautiful Artificial Garden in the Center of the Table remained at Dinner and afterwards, it was one of the prettiest things I ever saw, about a Yard long, and about 18 Inches wide, in the middle of which was a high round Temple supported on round Pillars, the Pillars were wreathed round with artificial Flowers - on one side was a Shepherdess on the other a Shepherd, several handsome Urns decorated with artificial Flowers also & c. & c. ⁷

A potted tree or plants also will be exhibited in the Dining Room during winter months. Ridgely's extensive horticultural interests make this most likely, and it is a well-documented practice in other well-to-do Maryland homes of the period, including Mount Clare and Riversdale. Particularly popular were potted bulbs, forced into bloom during the dreary winter months. Plants brought indoors provided fragrance and color.

In 1796 Maryland seedsman and florist Peter Billet ordered '60 sorts of double anemones, 22 sorts carnations, 16 sorts narcissus, all sorts tulip seeds.' About the same time Lady Jean Skipwith of Virginia [at Prestwoud] brought inside 'Oranges, Lemons and Limes...Oleander and Dwarf Myrtle...Rose Geranium, and Chrysanthemum Invicum.' ⁸

Another tradition firmly documented in eighteenth-century interiors is a bunch of mistletoe suspended overhead. "Sprigs of holly, evergreen, and other leafy twigs were also tucked in seemingly unlikely containers such as candlesticks, mortars, and handled pot lids." ' A sprig of mistletoe will be hung from the doorway of the Dining Room leading to the Great Hall.

A Twelfth Night cake may be exhibited among the desserts. This confection was extremely popular at entertainments. Nicholas Cresswell of Alexandria, Virginia wrote in his journal for January 7, 1775:

A large rich cake is provided and cut into small pieces and handed around to the company, who at the same time draws a ticket out of a Hat with something merry wrote on it. He that draws King has the Honor of treating the company with a Ball the next year, which generally costs him Six or Seven Pounds. The Lady that draws the Queen has the trouble of making the Cake. ¹⁰

Ridgely's cook would have had no trouble providing a cake if his hostess drew the Queen, and the Great Hall was one of the largest dancing spaces in Maryland - the scene of many parties and balls.

Otherwise, special "Yuletide" materials or ornaments will not be exhibited in the Dining Room. ¹¹

Adjustments to the furnishings plan for other special events will be requested in writing, and approved by both the Curator and the Superintendent.

APPENDIX B: 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. ¹²

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 and is cumulative. 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. ¹³

Housekeepers of the past also understood the harm light might cause. Susanna Whatman directed specific actions to the housemaids in this regard, i.e.,

The sun comes into the Library very early. The window on that side of the bow must have the blind let down...Drawingroom. The blinds always closed in the morning and window up...Eating Parlor. The sun never comes in. The chairs must be well dusted so that the mahogany should look bright...The Bedchamber. The sun must be kept out of this room, as it shines full on the bed early and on the mahogany press at one o'clock.... This is glorious weather for hay making, but...I hope the sun is kept from the pictures and furniture. The blinds will not always exclude it. I am often obliged to shut the shutters. Remind them of the blinds in the Hall: they sd be down by the middle of the day. ¹⁴

To help control light levels within the Dining Room, which has primarily a southern exposure,:

- 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 east shutter will remain closed unless needed for later afternoon light when southern shutters are closed.
- Consideration should be given to replacement of documented exterior shutters, and daily use if at all possible to complement interior shutter control and further decrease harmful light exposure and heat build-up.
- 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.
- U. V. and visible light filters will be installed on all windows in exhibit areas, and replaced as necessary when no longer effective.
- 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 alteration and modernization for the protection of all cultural resources, particularly the significant original furnishings and artwork.

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.¹⁵ There is no cooling or air-filtration system for the Mansion, or humidity controls.

Humidity is the most prominent factor in the deleterious conditions affecting 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." ¹⁶ 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. Readings of 20% or lower in winter months are not uncommon, and readings approaching 90-100% are of major seasonal concern in July and August. Hygrothermo-graphic records are kept for each exhibit room, documenting hourly changes in temperature and humidity. These records confirm the urgent 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:

- Maintenance 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 the windows in the Dining Room be kept closed at all times to minimize pollutants from outside air and automotive exhaust fumes from the Baltimore Beltway (Interstate 695) immediately to the south. Additionally, it is recommended an air purifying system be installed as soon as feasible; tarnishing of silver and other metals has accelerated.

SECURITY:

Security of the museum collection is also critical to preservation efforts. Protection from theft, vandalism, and fire are preservation priorities, and mandated by NPS policy.

Continued daily monitoring of the exhibit space by museum personnel familiar with exhibit plan and object placement is essential. A complete inventory of all museum property exhibited in the Dining Room will be conducted semi-annually by the museum staff. This will confirm the ongoing safety of silver and other portable objects, and comply with the mandatory annual property inventory. The ANCS data base will be updated with any and all location changes as they occur. Sufficient museum staff is required to meet these NPS mandates.

Vulnerable and portable objects will be secured whenever possible, using simple nylon line for tying and replacing with more efficient and sophisticated magnetic alarms when the budget permits. Perimeter and state-of-the-art intrusion detection devices are required in this exhibit space and should be operating at all times. A heat and smoke fire detection system must be fully installed and kept in working order.

A Visitor Impact Study is recommended for the park, and should be routinely updated to examine use patterns and potential threats to the resource, including the visual barriers currently employed within each space.

IN-HOUSE CONSERVATION:

A regular housekeeping routine will be followed to preserve the museum collection exhibited in the Dining Room 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 Dining Room, Hampton NHS, should be adhered to on a routine basis, using standards established in the Museum Handbook, Part I: Museum Collections. This schedule will be updated as necessary to adequately preserve and protect the museum collection.

DAILY:

- Check room for any special cleaning needs or problems, monitoring as indicated above.
- Vacuum rug where visitor traffic occurs; a great deal of dirt accumulates in this area daily.

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 HEPA vacuum whenever possible, 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 permanent housekeeping journal.
- The Dining Room fireplace needs to be vacuumed at least monthly, and whitewashed as necessary (every few years).

QUARTERLY:

- Make "scene" adjustments by judicious movement of furnishings and accessories by trained museum staff.
- Rotate especially sensitive materials such as textiles and ivory, on and off exhibit, for adequate preservation.
- Inspect textiles and upholstery monthly for insect damage or infestation.
- Wipe silver with treated silver cloth - only as necessary.
- Replace doormat in visitor use area to protect floor coverings.

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 curtains. When curtains are removed for spring/summer exhibition, install alternate leno or gauze curtains.
 - o Vacuum all textiles on exhibit, including window treatments, upholstery, and slipcovers. Vacuum any and all textiles before packing for seasonal storage.
 - o Rotate fireplace equipment in or out of room; On or about May 1, remove fireplace equipment and install chimney board or artificial plant materials. On or about October 1, reinstall fireplace equipment. Polish equipment as necessary prior to fall reinstallation.
- Damp wipe floorcloth as necessary.
- Dust walls and vacuum radiators.
- Polish metals on exhibit, as necessary, and document in housekeeping journal, transcribing treatment notes to catalog folders.
- Change artificial foodstuffs and associated greens as necessary.
- Change fade strips and pest traps.
- Damp wipe interiors of all drawers.

- Thoroughly implement HEPA vacuum on carpet and baseboard edges, to eliminate all dust. Damp wipe any exposed wood floor areas.
- Wash windows.
- Dust interior of wall cabinet.
- Clean and reorganize corner closet; this area should be kept free of clutter at all times.

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 the Dining Room, revising and updating as necessary.
- Review object conservation needs for possible Object Treatment Request submittals or other professional assistance.

SPECIAL:

- A first aid kit, "emergency" chair for ill or infirm visitors, white gloves for curatorial staff, clean diapers for dusting, a small broom and dust pan, and other necessary supplies should be maintained in the corner closet.
- During the Yuletide exhibition, it is necessary to install heavy mylar sheeting on mantel to protect painted surface from scratches, etc. Mylar will be placed routinely (at all times) under any objects which may scratch or damage furnishings.
- The room must be cleaned daily during Yuletide and other special programs due to heavier visitation.
- Foodstuffs or boxwood and other greens, if dried or fresh, must be checked daily and replaced as soon as necessary to eliminate any hazard.

Professional Conservation Requirements:

The furnishings within the Dining Room 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. All conservation undertaken for museum objects will be under the direction of a qualified conservator.

APPENDICES ENDNOTES:

1. John Lambert, Travels through Canada and the United States (1806), quoted in Recreating Yuletides Past, p. 27.
2. Quoted in Smith, Table Decorations, p. 86.
3. Ibid., p. 87.
4. Smith, Table Decorations, p. 69. See this volume and Museum Services Division "Yuletide: Research" files for illustrations including use of garlands in Pompeii, Medieval, and Renaissance settings, as well as for the eighteenth and nineteenth centuries.
5. Recreating Yuletides Past, p. 31.
6. Ibid., p. 71.
7. James Woodforde, The Diary of a Country Parson 1758-1802 (Oxford: Oxford University Press, 1978), p. 212.
8. Recreating Yuletides Past, p. 29.
9. Recreating Yuletides Past, p. 22. See for example the engraving "The Chimney Sweep Giving Betty Her Christmas Box" (London: Bowles and Carver, 1794-1800).
10. Recreating Yuletides Past, p. 36.
11. For additional information of interest, see James A. Cox, "Saving Christmas in the Colonies," Colonial Williamsburg, Winter 1990-91, pp. 14-19.
12. 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.
13. 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.
14. The Housekeeping Book of Susanna Whatman 1776-1800, pp. 39-57.
15. Ibid., p. 19.
16. Ibid., p. 22.